

Newsletter



January 2003

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Editor: Judith Fraser

Letter From the President

Happy New Year to all members, new and old, of the Vancouver Cello Club!

2003 promises to be an exceptional year for Vancouver cellists. Vancouver will again enjoy the performances of several internationally acclaimed artists, many visiting our city for the first time. Personally, I look forward with great anticipation to the return visit of Rostropovich to Vancouver this month. Slava, as you well know, will be in town for 5 days to conduct Shostakovich and perform Saint Saens and Tchaikovsky with the VSO. This issue of the newsletter is dedicated to Slava and includes biographical information that I hope you find interesting.

On January 25 and 26, the Vancouver Cello Club will honour the worlds greatest living musician with a "Rostropovich Weekend". Slava has graciously accepted an invitation from the Vancouver Cello Club to attend a Play-In / reception in his honour on Saturday, January 25th, at 12:00 at the Vancouver Academy of Music. All Cello Club members are invited to attend an afternoon of music making and conversation with one of the most celebrated human beings of our era.

In early February, many Vancouver cellists will head to Banff, Alberta to attend the 5th Cello Club co-sponsored CELLO FEST. On February 8th and 10th, English cellist Alexander Baillie will make his Vancouver debut with the VSO in performances of the Dvorak. Alban Gerhardt performs Strauss's Don Quixote in March and Shauna Rolston returns in April to perform a new Canadian work for cello and orchestra.

On a business note, your Cello Club Executive has met on several occasions recently to plan events and to discuss the future of the Club. As I indicated in the last newsletter, the Cello Club relies on the contributions and participation of its entire membership to sustain its activities. We would like your input regarding the types of activities that the Cello Club is able to present. We would also like to get an indication of the level of support for the various activities that the Cello Club sponsors. Please take the time to fill out the questionnaire in the newsletter and let us know what you find relevant about your Club. Your comments will be most welcome and useful!

Best wishes for 2003! See you at the Play-In.

Lee Duckles, President

❖ SPECIAL ANNOUNCEMENT ❖

The Vancouver Cello Club is hosting
a special **PLAY-IN/RECEPTION**
in honour of

Mstislav Rostropovich

on **Saturday, January 25th, 12:00**

at the Vancouver Academy of Music

1270 Chestnut Street, Vancouver

All current members, young and old, of the Vancouver Cello Club are invited to come to participate in an afternoon of festive music making and refreshments. Bring a cello, bring a floor stopper, and a goodie (juice, cookies, etc) ...a good time is guaranteed for all! **Maestro Rostropovich promises to arrive around 12:30 pm so come early to reserve a stand!**



December 3, 2000, VCC Members at the Orpheum
with President Lee Duckles & Rostropovich

ROSTROVICH: Works Premiered or Commissioned

Saturday, January 11, 2003 / Mstislav Rostropovich / Biography 2002/2003

On March 27, 2002, the day of his 75th Birthday, the London Times proclaimed Mstislav Rostropovich "the world's greatest living musician." To honor this remarkable man and musician special celebrations have been organized "world-wide." As perhaps the world's best known classical performer, Mr. Rostropovich is being celebrated in virtually every European country, Japan, and throughout North and South America. On his birthday, London played host to an unparalleled assemblage of today's most beloved performers, including Martha Argerich, Yuri Bashmet, Mariss Jansons, Evgeny Kissin, Gidon Kremer, Zubin Mehta, Seiji Ozawa, and Maxim Vengerov, in a concert with the London Symphony Orchestra, and he was honored with an official state dinner at Buckingham Palace hosted by HRH Queen Elizabeth II.

Immediately following the London celebrations, Mr. Rostropovich flew to North America for a six-week whirlwind tour which included New York City Carnegie Hall concerts with the Boston Symphony Orchestra-which were conducted by Seiji Ozawa and also celebrated the final year of his Music Directorship of the BSO-and a "Shostakovich Festival" at New York's Lincoln Center with the London Symphony Orchestra. He finished his North American celebration conducting a two-week Benjamin Britten Festival with the Chicago Symphony Orchestra. "Slava" celebrations were in fact being produced well before 2002, and promise to continue well into 2003.

Widely considered to be the world's greatest cellist, Mstislav Rostropovich-or "Slava"-has recorded virtually the entire cello repertoire and has inspired many of this century's finest composers to create works especially

for him. Both Deutsche Grammophon and EMI have released special commemorative CDs honoring Slava's birthday. As a pianist, Maestro Rostropovich has often accompanied his wife, the acclaimed soprano, Galina Vishnevskaya, in recital, and together they have toured the globe. In his capacity as a conductor, Slava served as Music Director of the National Symphony Orchestra for 17 seasons and enjoys close continuing relationships with such esteemed orchestras as the London Symphony Orchestra, the Vienna Philharmonic, and the Orchestre de Paris. He has conducted the best orchestras on virtually each continent.

Maestro Rostropovich has devoted much of his career to the music of the 20th century. With the London Symphony, he has dedicated entire performance cycles to the music of Britten, Shostakovich, Prokofiev, and Schnittke. Mr. Rostropovich's interest in contemporary music has resulted in his conducting the world premieres of almost 60 orchestral works; as well as three major operas: Schnittke's *Gesualdo and Life with an Idiot*, and Shchedrin's *Lolita*. As President of the Evian Festival in France, Mr. Rostropovich conducted the premieres of four chamber operas, including *Ligeia*, by Augusta Read Thomas, and *Aquarium*, an opera-ballet by Sofia Gubaidulina. This list of contemporary compositions dedicated to this master of the cello now numbers more than 170 works by composers as diverse as Prokofiev and Shostakovich, Benjamin Britten and James MacMillan, the French master Henri Dutilleux, and Leonard Bernstein to name just a few.

Maestro Rostropovich holds over 40 honorary degrees and over 30 different nations have bestowed more than 130 major awards and

decorations upon him. A small sample of these honors include: Knight Commander of the Most Excellent Order of the British Empire, Commander of the Legion of Honor of France, membership in the Academy of Arts of the French Institute (often called the "Forty Immortals"), and the "Preamium Imperiale" from the Japan Art Association, and he was the recipient of the Presidential Medal of Freedom (USA). In May 1995, Maestro Rostropovich shared the Polar Prize, the equivalent in the music industry of a Nobel Prize, with Elton John. Prior to leaving the USSR on an exit visa in 1974, he had received the Stalin Prize, had been named a People's Artist of the USSR and was a recipient of the Lenin Prize, then that nation's highest honor.

Slava is internationally recognized as an outspoken defender of human rights. His tireless work insuring human dignity and his celebrated actions include his courageous defense of Alexander Solzhenitsyn, and his trip to Moscow in August 1991-unheralded, visa-less, and at great risk to his life and freedom-to join those in the Russian White House resisting the attempted coup. For this support, he was presented with the State Prize of Russia. He has received numerous awards for his efforts on behalf of human rights, among them the Annual Award of the International League of Human Rights. Rostropovich's current efforts for humanitarian aid are channeled towards helping children's health in Russia; since 1992 the Vtshnevskaya-Rostropovich Foundation has sent over \$5 million in medicine, food, and equipment-from medical to water purification-to children's hospitals in Russia, supporting village clinics as well as big-city centers.

Special Repertory...

A. Babadzhanyan
G. Banschikov
Luciano Berio
Leonard Bernstein
Valerian Bogdanov-Berezovsky
Arthur Bliss
Benjamin Britten
Daniel-Lesur
Henri Dutilleux
Lukas Foss
E. Golubiyev
Lopez Graca
Cristobal. Halffter
Alun Hodinott
Andre Jolivet
Aram Kachaturian
Giya Kancheli
Alexander Knaifel
Lev Knipper
T. Khrennikov
Marcel Landowski
Marcel Landowski
Y. Levitin
Witold Lutoslawski
James MacMillan
David Matthews
Olivier Messiaen
Olivier Messiaen
Norbert Moret
Virgilio Mortari
N. Nabokov
Arne Nordheim
Andrez Panufnik
ArvoPart

Concerto
Concerto No.4
Il ritorno degli Snovidenia
Three Meditations*
Three Concert Pieces for Cello and Orchestra*
Concerto*
Symphony for Cello and Orchestra*
Concerto for Cello
Tout un Monde Lointain
Concerto*
Concerto
Concerto da Camera
Concerto
Concerto*
Concerto No.2*
Kontsert-rapsodiya *
After the Cry, for Cello Solo*
Chapter 8 for Cathedral, 4 Choruses, and Solo Cello
Concerto
Concerto No.1
Un Enfant apelle ..., Concerto for Soprano, Cello and Orchestra
Le Prison, Poem for Soprano, Cello and Orchestra
Concertino
Concerto*
Cello Concerto
Romanza, Op.49
Violoncello part in oratorio "Transfiguration"
Concerto a Quatre et Orchestre
Two Love Poems for Soprano, Cello and Orchestra
Concerto
Theme with Variations for Cello and Orchestra
Tenebrae*
Concerto
Concerto*

Special Repertory of Mstislav Rostropovich cont'd.

Krzysztof Penderecki
 N. Peyko
 Ljubomir Pipkov
 Walter Piston.
 Gavriil Popov
 Sergei Prokoviev
 Sergei Prokoviev
 Henri Sauguet
 Robert Saxton i
 Alfred Schnittke
 Alfred Schnittke I
 Rodion Shchedrin
 Dmitri Shostakovich
 Dmitri Shostakovich
 Boris Tchaikovsky I
 Augusta Read Thomas
 V. Vlasov
 V. Vlasov j
 M. Weinberg
 Yuzotoyama

Concerto No.2*
 Bashkiri Melodies for Cello and Orchestra
 Concerto Symphony
 Variations for Cello and Orchestra
 Symphonic Aria for Cello and Orchestra
 i Symphony-Concerto
 Cello Concerto
 Melodie Concertante
 Cello Concerto*
 Concerto No.2*
 Concerto for Three (Violin, Viola, Violoncello)*
 Cello Concerto*
 Concerto No.1*
 Concerto No.2*
 Concerto
 Chanson for Cello and Orchestra*
 Concerto
 Improvisation
 Concerto
 Concerto

Pieces for solo cello & piano (premiered):

Georges Auric
 Benjamin Britten
 Benjamin Britten
 Benjamin Britten
 Benjamin Britten
 Claude Debussy
 G. Gamberg
 M. Goldstein
 Dmitri Kabalevsky
 Karen Kachaturian
 Y. Levitin
 Nikolai Miaskovsky
 Michel Michelet
 E. Mirzoyan
 Maurice Ohana
 Claude Pascal
 Sergei Prokoviev
 N. Rakov
 Y. Shaporin
 V. Shebalin
 Dmitri Shostakovich
 Sergei Taneyev
 Boris Tchaikovsky
 Moyssey Vaynberg
 Moyssey Vaynberg
 Sir William Walton
 M. Weinberg
 M. Weinberg
 Jean Wiener Sonata

Imaginees for Cello and Piano*
 Sonata*
 Suite No.1 for Solo Cello*
 Suite No.2 for Solo Cello*
 Suite No.3 for Solo Cello*
 Minuet for Cello and Piano
 Theme with Variations for Cello and Piano
 Minuet
 Sonata*
 Sonata*
 Sonata
 Sonata No.2*
 Sonata
 Sonata
 Syrtes pour Cello et Piano
 Sonata
 Sonata
 Nine Pieces for Violoncello and Piano
 Five Pieces for Violoncello and Piano
 Sonata
 Poems of Alexander Blok (Song Cycle, cello part)
 Sonata
 Suite Cello Solo
 Sonata No.2 for Cello and Piano*
 Sonata for Cello Solo*
 Passacaglia for Cello Solo*
 Sonata No.2 for Cello Solo
 Sonata No.3 for Cello Solo
 Sonata

Works premiered as Conductor:

Stephen Albert
 Leonard Bernstein
 Stephen Douglas Burton
 Jacob Druckman
 Henri Dutilleux
 Alberto Ginastera
 Alberto Ginastera
 Morton Gould
 Alan Hovhaness
 Ezra Lederman
 Marcel Landowski
 Witold Lutowski
 Andreas Makris
 Andreas Makris
 Andreas Makris
 Andreas Makris
 Andreas Makris
 Andreas Makris
 Henry Mancini
 Peter Mennin
 Jon Nordal
 Krzysztof Penderecki
 Aulis Saalinen
 Aulis Saalinen
 Rodion Shchedrin
 Rodion Shchedrin
 Alfred Schnittke
 Alfred Schnittke
 Gunther Schuller
 Gunther Schuller
 Vladimir Tarnopolsky
 Augusta Read Thomas
 Augusta Read Thomas
 Augusta Read Thomas
 Sir William Walton

RiverRun
 Slava! (A political overture)*
 The Pied Piper, A Concert Overture
 Vox Humana
 Timbres, espace, mouvement*
 Glosses on Themes of Pau Casals, Op.46 (Orchestral Version)
 Cello Concerto No. 1 (Revised Version)
 String Music*
 Symphony for Solo Flute and Orchestra
 Symphony No.5 ("Isaiah")
 The Clock, Symphonic Poem
 Novelette*
 Chromatokinesis (Revised Version)
 Fanfare Alexander
 Fourth of July March
 Violin Concerto
 Variations and Song for Orchestra
 Violin Concerto
 Salute to the Services
 Symphony No.9 (Sinfonia Capriccioso)
 Choralis
 Polish Requiem
 Shadows
 Symphony No.5 (Washington Mosaics)
 Lolita (after Nabokov) (Stockholm Opera)
 Stykhira*
 Life with an Idiot (Netherlands Opera)
 Gesualdo (Vienna State Opera)
 Bassoon Concerto
 Contrabassoon Concerto
 Ah, ces Pusses!
 Ancient Chimes*
 Air and Angels
 Ligeia (a one-act opera)
 Prologo e Fantasia

Special Repertory of Mstislav Rostropovich cont'd.

Compositions commissioned on the occasion of Paul Sacher's 70th birthday:

Conrad Beck	Three epigrams for Violoncello Solo
Luciano Berio	Le mots sont alles ... for Violoncello Solo*
Benjamin Britten	Theme "SACHER" for Cello Solo*
Henri Dutilleux	Hommage a Paul Sacher pour Violoncello Solo*
Wolfgang Fortner	Theme and Variations for Violoncello Solo
Alberto Ginastera	Hommage a Paul Sacher : Punena No.2 Op. 45 for Cello Solo*
Cristobal Halffter	Variations on the Theme "SACHER" for Cello Solo
Heinz Holliger	Chaconne for Violoncello Solo*
Klaus Huber	Transposition ad infinitum for virtuoso Solo Cello
Witold Lutoslawski	Sacher Variations for Violoncello Solo

* Indicates work dedicated to Rostropovich

The Honours & Awards

Highest Civilian Honors Given By a Country to a Non-Citizen

Presidential Medal of Freedom, 1987 (USA)
Honorary Knight Commander of the Most Excellent Order of the British Empire (KBE)
Commander's Cross of the Order of Merit of the Federal Republic of Germany
Commander of the Legion of Honor (France) 1987

Other Prestigious National Awards

Commander of Arts and Letters of France
Officer of the Legion of Honor (France) 1981
Crown of France 1975
Commander of Phoenix Order of Greece
Cavalier of the Order of the Cedars of Lebanon
Order of Francisco Miranda, First Class (Venezuela)
Order of Santiago (Portugal)
Order of Isabella La Catolica (Spain)
Commander of the Order of Dannebrog, Denmark
Order of Arts and Letters of Sweden
Order of Merit, Luxembourg
Grand Officer of the Order of Merit of the Italian Republic

Awards in Music & the Arts

Musician of the Year, Musical America
Certificate of Commendation from the Organization of America States and the Inter-American Music Council (highest honor from this organization)
Gold Medal of the Royal Philharmonic Society of Great Britain
Gold Medal of the Academy of St. Cecilia of Rome
Ernst von Siemens Foundation Music Prize of Germany
1985 Meadow Award for Excellence in the Arts
1985 Albert Schweitzer Music Award
Prize, "A Life in Music" from the "Homage to Venice" Association
1985 Performing Arts Awards from the Anti-Defamation League of B'nai B'rith

Humanitarian Awards

Annual Award of the International League of Human Rights 1974
Jewish National Fund 1987 Man of the Year
Humanitarian Award from the United Jewish Appeal Federation

Honorary Citizenships

Medal and Certificate of Honorary Citizenship of the City of Athens
Honorary Citizen of Lackawann County (Pennsylvania)

C E L L O F E S T

February 7, 2003 on AC #206 at 9:15 am, 24 young cellists will leave for Calgary enroute to Banff for the 5th Cellofest under the direction of Mastercellist **BONNIE HAMPTON**, and in conjunction with cello students from Mt. Royal College and the Morag Northey-Taylor Cello Studio. Organized by **JOHN KADZ** and **JUDITH FRASER** and through the financial support of Isobel Rolston and the Banff Centre Music and Sound Program, some 50 odd young cello students will have a great opportunity to learn, be inspired, make friends and be a part of an incredible musical experience.

BONNIE

Cellist Bonnie Hampton began her professional life with performances of contemporary works sponsored by the Composers Forum and the Mills College Performing Group, supported by a Rockefeller grant. She had early opportunities to work with many noted composers, including Milhaud, Kodaly, Kirchner, Dallapiccola, and Copland. A regular participant of the Casals Festival in Puerto Rico and the Marlboro Festival during the 1960's, Ms. Hampton had previously studied with Pablo Casals both in Europe and in Puerto Rico. Her solo debut was with the San Francisco Symphony Orchestra, and since that time she has had the opportunity to perform all the

standard concerto repertoire and many 20th century concertos with orchestra. She has appeared as a guest artist with the Juilliard, Guarneri, Cleveland, Mendelssohn, Alexander, Budapest, and Griller String Quartets. Ms. Hampton has taught at Mills College, Grinnell College, Stanford University, and in the summers at the Banff and Tanglewood Music Centers.

Until the recent death of her pianist husband, Natham Schwartz, Bonnie Hampton performed many years in the Hampton-Schwartz Duo and the Francesco Trio (Miwako Watanabe, violin). She has served on the Board of Directors of Chamber Music America and the jury of the 6th Banff International String Quartet Competition.

Bonnie Hampton is soon to move to New York to join the faculty of Juilliard School of Music.



Langley Community Music School to Host Vancouver Cello Club March 2nd at 2:30 pm

Ian Hampton, past president of the VCC and presently artistic director of LCMS has invited ALL members of the Club to a fun afternoon at the new school – a play-in for all levels, a premiere of a brand new work for 4 celli and piano which "Cello Jello" will guinea pig first and a chance to meet cellists from the Fraser Valley.



"Cello Jello": Brian Yoon, Ashton Lim,
Jonathan Taylor, Michael Unterman

LCMS will be the hosts for a gathering of the Vancouver Cello Club, 2:30-5pm on Sunday, March 2nd. Cellists are invited to tour the new facility, hobnob over refreshments, and to play in the Rose Gellert Hall, the school's 250 seat auditorium. LCMS have Commissioned a new work by Peter Berring for this occasion. The piece, in four movements, is called "Cycles" and is scored for four (or more) cellos and piano. Peter Berring has produced a very attractive piece whose upbeat style accommodates the emerging technical competence of the school-aged cellist. Adults will love it too. Peter will be on hand for a workshop-style introduction and there should be time to spare on some other, less familiar repertoire as well. LCMS is situated in Langley City Park at 4899 207th Street. Take Hwy.

1 East to 200th St. Go south 2 miles where the road drops into Langley City. Take the left lane onto the Bypass (Hwy 10 from Cloverdale - look for the "Red Robin" on the right) which swings South past Glover and Fraser Hwy after which it becomes 208th Street. Turn right at the lights on 51B Avenue and left on 207th. LCMS is situated on your right, beyond the parking lot, in the trees. For those who get lost, please call 534-2848 or 534-0113. See you there. Ian Hampton, Artistic Director

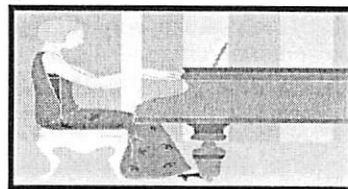
Concerts Ahead with the VSO

- **Rostropovich conducts** the VSO January 25, 8:00 pm; includes Shostakovich Symphony No. 9
- **Rostropovich performs** with the VSO January 26, 7:30 pm; Saint Saens A minor Concerto; Tchaikowsky's "Rococo Variations"
- **Alexander Baillie performs** Dvorak Cello Concerto February 8 and 10 with the VSO, 8:00 pm
- **Alban Gerhardt performs** Strauss' "Don Quixote" March 1 and 17, 8:00 pm at the Orpheum
- **Shauna Rolston premieres** a new work by D. Schmidt entitled, "Grandmother's Aching Back", April 18 & 19, 8:00 pm



DUO-RECITAL AT THE VAM

Michael Unterman (l) & Brian Yoon (r), Cellists
Kathy Bjorseth, Pianist
February 27, 2003 at 7:30 pm KR Hall
FREE ADMISSION



Program includes Bach G Minor Gamba Sonata, Beethoven A Major Sonata, Beethoven D Major Sonata, Schumann Fantasy Pieces, Barriere G Major Sonata for 2 Celli, Menotti Suite for 2 Celli & Piano

Reprinted from the *Violoncello Society, Inc. of New York*
Editor: Jeffrey Solow – Fall 2002

Trading Licks by Aaron Minsky (aka Von Cello)

A provocative title perhaps, but I am referring to little parts of instrumental solos which, in popular music, are called Licks. Guitar players in particular like to think in terms of licks. When I was coming up as a young guitarist, I can't even remember how many times I heard someone say, "Hey man, cool licks", or "How do ya do that lick?", or "Where did ya learn that lick?" I remember how, when a new song would come out on the radio that had a cool guitar solo, all the guitar players in the neighborhood would try to figure it out. Sometimes a couple of us would get together and trade licks. I might show you a Hendrix lick and you might show me one from Clapton or Van Halen. Trading songs to songs was also a major way to increase your repertoire. It was real life, on the job training.

When I started playing the cello, things were very different. Cellists basically learned from teachers. The teacher, in many cases, taught a certain style of playing that was passed down from his teacher. In fact, there were schools of playing, each with its own tradition of technique and musical interpretation. You just didn't find cellists hanging out trading licks. It was also very rare to find a cellist trying to come up with a new sound or a new way of playing. There were reasons for this. For one thing, to have a solo career you had to win competitions. To win a competition, you had to play the required pieces within accepted guidelines. Cellists would flock to teachers who either were competition winners or who had students who were competition winners. After all, such teachers had interpretations that had proven to win. On the other hand, if you wanted an orchestral career, you had to audition in front of judges who were also steeped in certain traditions, so you had to learn to play with that set of guidelines. This situation led cellists into becoming feplicators, not creators. Some cellists, even after becoming professionals, would go back to their teachers for lessons when learning a new concerto or sonata!

I didn't fully realize at the time how unusual my perspective was. Most people don't go from a childhood of rock guitar to all out classical cello in their mid-teens. No wonder I sometimes caused my teachers consternation: I had a trading licks mentality in a world of strict tradition! Often I felt the need to hide my true thoughts from my teachers and colleagues. When

you're young, you usually want to fit in and be accepted by your peer group.

As the years went by though, I became more and more comfortable with being myself and expressing my unique position. I am now actively promoting a new chapter in the life of the cello. I have developed a whole series of music books which teach cellists (an other string players) how to play in a new style, a style of chords and licks. My books have become standard repertoire internationally, in many schools and universities, and amongst many performers. Now I am moving to another level by using my new style in recordings and concerts.

Examples of rock guitar licks abound; perhaps the most famous being the opening notes of Chuck Berry's "Johnny B. Good". Jazz, of course, is largely based on licks. The cello repertoire is also replete with licks... if one knows where to look for them. For instance, the Bach Suites are a gold mine of licks (example: Suite #3, Allemande, meas. 1-2, 3-4, 6-7 etc.). Other examples of licks can be found in Haydn's Cello Concerto in C (ex. many short phrases in the last movement), and in Schubert's Arpeggione Sonata (meas. 440-43, 44-47, 60-61, etc.). Some etudes contain multiple licks (such as Berteau's Etude in G, and my own "Like Crazy".) Orchestral pieces and chamber works also have licks. One of my favorite examples is Beethoven's Quartet in C# Minor, the piu mosso section of the fourth movement. (It sounds like a parody of rock music, 200 years ahead of its time!) By practicing and analyzing the many licks of the classical and popular repertoires, cellists, through improvisatory techniques, can create new licks and develop a collection of licks for use in composing and soloing.

Like the British invasion of pop music in the 1960's, perhaps there will be a string invasion of pop music in the future. In my opinion, pop music would only benefit from the beautiful sound of real rocking strings, and classical music would benefit from new techniques and sounds for strings as well as a renewed interest in the string instruments and their traditional repertoire. In the meantime, I dream of that day when cellists will trade licks, just like guitar players, and a new gust of musical freedom will blow into those great, though somewhat rusty, traditions of cello playing.

Aaron Minsky is the composer of twelve books of original string music (mostly for cello) published by Oxford University Press and is well known as a rock cellist under the name of Von Cello. To hear sound clips, view photos, read articles and much more, visit his website at <http://www.concello.com>



CHRISTMAS STRINGS ATTACHED — Ambleside Orchestra's (left to right) Duke Phelan, Rick Walker and Joan Myers will bring some musical holiday spirit to Lonsdale Quay tomorrow night between 7 and 8:30.

North Shore "Outlook"

December 12, 2002

A staunch supporter of the Cello Ensemble

Evenings at the VAM is **Joan Myers**, who also

plays in the Ambleside Orchestra (as does VCC

member **Irina Vavrik**). Don't forget... the last

Monday of the month at 7:30 pm in the VAM, Room

22B – all levels welcome – wine and cheese by

candlelight (provided by **Gundy McNab**) follows.

USC Thornton School of Music Presents...

GREGOR PIATIGORSKY SEMINAR FOR CELLISTS June 8-14, 2003

FACULTY: Lluís Claret, Steven Isserlis, Janos Starker

INFO/APP FRMS: www.usc.edu/music • Tel: (213) 740-3103 or (323) 681-8798

Email: eschoen@usc.edu • Fax: (818) 790-2178

AUDITION: Bach Suite No 4, 5 or 6 (2 MV'ts incl Prelude); 1 work (10 min) own choice; 1 Dvorak Concerto (1st MV't), Haydn D Major (1st MV't) or Rococo Var. (complete)



Musicians throughout the international community are being challenged by the very real obstacle to the success of their careers – that of injury. Injuries are on the rise, especially among young students. Unfortunately, many teachers and professionals are still in the dark when it comes to helping their students prevent injury, and guiding them through an injury, should one strike. **JANET HORVATH's** recently released book, "Playing (less) Hurt – An Injury Prevention Guide for Musicians", fills the void. This book is a reference for educators and their students, instrumental musicians, doctors and therapists. This book is available for \$21.00 US (\$35 Cdn) + \$4.50 (US) shipping. Visit www.playinglesshurt.com or fax (651) 222-7420.



MANITOBA CELLO SEMINAR 2003 – January 17-20, 2003, School of Music, University of Manitoba. Featuring: **IRENE SHARP**, Professor of Cello, Mannes College of Music New York and University of California at Berkeley, and **PAUL MARLEYN**, Professor of Cello, University of Manitoba.

Following the very successful 2002 Winnipeg Cello Fest, the Manitoba Cello Seminar will be staged at the Univ of Manitoba School of Music and will feature solo masterclasses, teaching seminars, workshops with amateurs, masterclasses for young cellists, technique classes, cello ensemble workshops, a ski outing and a final cello ensemble recital in Eva Clare Hall. We are especially delighted to welcome to our campus one of the most celebrated cello pedagogues in N. America, Irene Sharp. The seminar promises to be a wonderful experience for cellists and cello enthusiasts!



Summer Notes from the S. Ontario Chamber Music Institute... (Michael Unterman)

At around this time last year, the quartet in which I play, the Ulysses String Quartet were sitting in our teacher's living room trying desperately to find a chamber music camp to go to. We were searching newsletters, the internet, magazines, everything we could think of to find a place to go that would fit in to our busy summer schedule of weddings, solo music camps, trips etc. Finally, as I was leafing through a Strings magazine I spotted a tiny add for a place called the South Ontario Chamber Music Institute. The ad didn't say much other than that it was two weeks (that fit into our other plans), and something about rolling hills on the shores of lake Ontario. We then did some research and found out the faculty from the camp. From then on, we were sold.

The first of the three main coaches was Otto Armin, a very distinguished violinist who has played in major symphonies in Cleveland, Montreal and was concertmaster of the Hamburg Philharmonic. The other two main teachers were Marcel Saint-Cyr and Terrence Helmer of the Oxford String Quartet about which I need not say any more. There were also two quartets in residence which were both amazing groups, the Penderecki String Quartet, now quartet in residence at Laurier University and the Daedalus String Quartet whom we had just seen clean up all three prizes at the Banff String Quartet Competition.

We were picked up at the airport by the camp director, Adrianna Ficzer, who was very excited to be receiving a group "all the way from British Columbia!", (surprisingly, most people attending were from nearby). The camp was both demanding, as well as relaxing and fun. The demanding part was preparing for all the lessons and masterclasses, all while getting a taste of what I like to be in a quartet and be around the same three people all the time, which was great but also difficult at times (only at times). As well as being demanding, the coachings and masterclasses were also very fun but there were also many other opportunities to do other enjoyable things. Soccer with the Penderecki Quartet, nintendo with the Daedalus, improvising with the composer in residence, Parmela Attariwala, the two fabulous concerts by each of the quartets in residence, these are only some of the highlights.

My experience at SOCMI was fabulous. Not only did I learn many things that I think will greatly benefit me in the long run but I also made many friends and had some great memories. I would recommend this camp to all young musicians, especially those who love chamber music. I know you'll have a wonderful experience, just as I did.

A Bio of Brian Mix

Exec Board Member of VCC

BRIAN received his early

training in Edmonton,

earned his B.Mus. and

M.Mus degrees at UBC

where he studied with Eric

Wilson. He has also studied with Donald

Whitton in Ottawa, as well as Hans

Jensen, Antonio Meneses and Lawrence

Lesser. Brian has attended the Banff

Centre, performs frequently in the cello

section of the VSO and the CBC Radio

Orchestra, writes about music, is on the

faculty at the Vancouver Community

College, teaches privately and performs

regularly in a duo with his wife, Brenda

Campbell, an active collaborative pianist in

Vancouver. Last November Brian and

Brenda presented a program including

works by Gabrielli, J.S. Bach, de Fesch,

Marcello, Caporale and Beethoven for the

Kaslo Concert Society in the Kootenays.



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Los Angeles Violoncello Society, Inc.

Gerhard Mantel – The LAVS is please to host a presentation by acclaimed cellist, educator, lecturer and author Gerhard Mantel. Mr. Mantel, a Professor at the Hochschule fur Musik in Frankfurt Germany, is teaching at USC during the fall semester while Eleonore Schoenfeld is on sabbatical (although she is not, we are happy to say, on sabbatical from the from the Cello Society). During his presentation, Mr. Mantel will be addressing an issue near (but not necessarily dear) to the heart of anyone who has ever performed: "Coping with Performance Anxieties." This lecture was recently given at the Kronberg Festival in Germany to an appreciative and enthusiastic audience of students and professionals. Mr. Mantel studied with August Eichhorn, Pierre Fournier, Paul Tortelier, Maurice Gendron, Andre Navarra and Pablo Casals. He is the current president of the European String Teachers' Association and the composer of both a cello method for children. Cello mit Spass und Hugo, and a collection of duos for students and teachers titled 25 Duettudes. Gerhard Mantel's book Cello Technique - Principles and Forms of Movement, available through Indiana University Press, is an analysis of the physics and physiology of playing the instrument and explains in scientific terms the learning processes, bodily movements, and principles of sound production involved. In an interview with Tim Janof, Mr. Mantel said, "I wrote the book to help musicians get to the root of what they are doing, and to de-mythologize the more material part of the act of playing the cello. I realize that my book may seem overly detailed, but I thought it was important that I describe things as precisely and as clearly as possible, rather than relying on vague analogies. The book was not written for people who prefer to learn the cello through trial and error or by feel, or for those who aren't terribly interested in what's happening on a detailed level. Many people, admittedly, don't need this knowledge for playing, but what if they teach?" A recently published second book, Cello Practice has a stronger emphasis on music, exploring techniques that widen one's expressive palette. Currently published in German by Schott under the title Cello Uben, an English translation will soon be published as a e-book by Rugeri (<http://www.rugeri.com>). For more information on Gerhard Mantel, check out the interview by Tim Janof on the web at www.cello.org. Here Mr. Mantel discusses his experiences with various teachers and walks through cello issues from endpins, to bows, to vibrato, to thumb placements.