

# Newsletter



# Vancouver Cello Club

**OCTOBER 1991**

**Editor: Judith Fraser**

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

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### MEMBERSHIP RENEWAL FOR 1990-91

Membership subscriptions are now due, please send to: Judith Fraser, Treasurer  
17 - 1460 Esquimalt Avenue  
West Vancouver, BC V7T 1K7

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

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

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

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

### VANCOUVER CELLO CLUB

#### Minutes of the 19th Annual General Meeting Held on 9th June, 1991 at the Vancouver Academy of Music

|  |   |
|--|---|
| <b>Present:</b><br>Ian Hampton<br>Judith Fraser<br>Ernest Collins<br>Audrey Piggott<br><br>Ursula Beale<br>Deirdre Willer<br>Catherine Carmack<br>Audrey Nodwell<br>Amy Laing<br>Katie Uyeda<br>Michael Olsen<br>Victor Chun<br>Paul Westwick<br>Gwyneth Westwick<br>Jessica Werb<br>Jonathan Braunstein | President<br>Treasurer<br>Secretary<br>Past President Emeritus<br><br>Ian Docherty<br>Sophie Willer<br>Mary Thompson<br>John Friesen<br>Rosemary Uyeda<br>Jehoon Kim<br>Caroline Jackson<br>Timothy Barisch<br>Roy Westwick<br>Heather Hay<br>Sue Harris<br>Lee Duckles |
|--|---|

1. **Minutes**  
The Minutes of the 18th Annual General Meeting were read and confirmed.
2. **Reports**  
The Treasurer submitted reports on the following matters (copies are appended to these Minutes):

- Caroline E. Riley Scholarship Fund
- Young Performers' Account
- Graeme Ingram Scholarship Fund
- Summer Bursary Fund
- General Account
- Activities: Workshops, Newsletters, Memberships, American Cello Council

The Treasurer also reported on the following:

- the Caroline E. Riley Scholarship was awarded equally to the two applicants, Carina Reeves and Jehoon Kim
- no application was received for funding from the Young Performers' Account; the balance available for future funding is \$735.99
- donations to Club funds continue to be generous; members are extremely indebted to the donors; activities which would be impossible without these donations include the Newsletter, membership in the American Cello Council, Summer Bursaries, the joint award of the Caroline E. Riley Scholarship, and the workshops
- the American Cello Council has announced the Second World Cello Congress at Barcelona, Spain in 1992, in honour of Pablo Casals

It was moved by Judith Fraser, seconded by Ian Docherty and resolved that the Treasurer's Reports be approved and accepted.

### 3. Presentation of Awards

The President presented the following awards and congratulated the recipients:

- |                                 |   |
|---------------------------------|---|
| - Caroline E. Riley Scholarship | Carina Reeves and Jehoon Kim                  |
| - Graeme Ingram Scholarship     | Timothy Bartsch                               |
| - Summer Bursaries              | Caroline Jackson, Victor Chun,<br>Katie Uyeda |

### 4. Membership Dues

The Treasurer recommended that Membership Dues be retained at the present level, except for out of town memberships, which should be raised to \$10.00 in view of the number of U.S. memberships.

It was therefore proposed by Judith Fraser, seconded by Audrey Piggott and resolved that Membership Dues for 1991/92 be set as follows:

|                         |      |         |
|-------------------------|------|---------|
| Contributing Membership | over | \$25.00 |
| Sustaining Membership   |      | \$25.00 |
| Adult/Family Membership |      | \$15.00 |
| Student Membership      |      | \$10.00 |
| Out of Town Membership  |      | \$10.00 |

### 5. Election of Officers

On the motion of Ian Docherty, seconded by Heather Hay, the following were re-elected as officers of the Club for the year 1991/92:

|                         |                                  |
|-------------------------|----------------------------------|
| President:              | Ian Hampton                      |
| Treasurer:              | Judith Fraser                    |
| Secretary:              | Ernest Collins                   |
| VSO Representative:     | Lee Duckles                      |
| Teacher Representative: | Catherine Carmack                |
| Student Representative: | Caroline Jackson                 |
| At large:               | Kristl Armstrong<br>Jean Ireland |

(Audrey Piggott was designated "Past President Emeritus" at the 1990 Annual General Meeting)

### 6. Other Business

Judith Fraser referred to the problem of young people entering the music profession in obtaining an instrument of suitable quality on affordable terms and invited ideas for establishing a fund from which money to buy an instrument might be borrowed.

### 7. Adjournment

The meeting adjourned for refreshments to honour Colin Hampton, co-founder of the California Cello Club, currently on a visit to Vancouver and celebrating his 80th birthday.

Members then formed a cello ensemble to play works composed and arranged by Colin.

### "A SUMMER TO REMEMBER"

**Sophie Willer**, a West Vancouver cellist, entering her 4th year at the Cleveland Institute of Music, a student of **Stephen Geber**, has faxed us a wonderful record of her past summer. The recipient of a 2nd Vancouver Foundation grant in July, Sophie is a member of the Canton, Ohio Symphony as well as a full-time student at the CI. Commencing her cello studies in the Suzuki Dept. with **Audrey Nodwell**, she continued her V.A.M. studies with **Lee Duckles** and **Judith Fraser**. Sophie was awarded the Florence Doherty Bursary, the Cello Club Caroline E. Riley Scholarship, and was a chamber music winner many times. Sophie did her VAM Graduation Recital May 1988.

To say that this past summer was memorable for me, would be a momentous understatement. It was fantastic, intense, and at times totally overwhelming. The three Festivals I attended were: The Nova Scotia Festival, from May 26th to June 09, the Sarasota Music Festival, from June 10 to June 21 and the Tanglewood Fellowship Programme from June 26 to August 21.

From the moment it began, the Nova Scotia Festival proved to be the most diverse and intriguing musical situation I've ever been involved in --- A horn player from the New York Philharmonic, a solo cellist from London England, and I were picked up from the airport and driven to the Arts Centre of Dalhousie University by a Newfoundland Fisherman in a beat-up sports car!

The Ensemble InterContemporain from Paris under the direction of Pierre Boulez, opened a series of Festival concerts made up of works by many of the masterminds of "Contemporary" music: Elliot Carter, Gyorgy Ligeti, Luciano Berio, Anton Webern, Arnold Schoenberg and Pierre Boulez.. This group was FANTASTIC! They were flawlessly accurate as an ensemble, and remarkable as individual players. Although the Ensemble InterContemporain left after the first week, Boulez stayed the entire two weeks to conduct the final orchestra concert, to give lectures and to conduct chamber music concerts. Although this festival was focused on performances of "modern music", many works by Classical and Romantic composers were also performed.

Working with Pierre Boulez, especially on a composition of his own, was REALLY interesting. It made for a phenomenal kind of energy. (Largely nervous!).

Messagesquisse, was written in 1976 for solo cello, played by Fred Sherry, (Music Director of the New York City Chamber Music Society) and six other accompanying celli: Desmond Hoebig, Shauna Rolston, Robert Albrecht, Amanda Forsythe, myself and Jeremy Findlay. It was written in honour of the Swiss conductor Paul Sacher's birthday. This work apparently spelled out Sacher's name in Morse Code. From our end, it was six pages of extremely fast and awkward sixteenth and thirty second notes and rhythms, held together by the Soloist, Fred Sherry who played a virtually impossible part. Though Boulez was totally uncompromising in rhythmic accuracy and in speed, he was unbelievably patient and good-humoured. In fact, in the dress rehearsal, he said simply, "You will either sink, or you will swim." And somehow we did!

Working under the baton of both Robert Marcellus (Conductor and former principal clarinet of The Cleveland Orchestra) and Pierre Boulez, performing chamber and orchestral works for CBC Radio with so many internationally renowned musicians, made my experience in Nova Scotia unbelievably intense. I played for Desmond Hoebig, (who was later caught playing second violin in the Strauss Waltz orchestra at the "Rite of Spring Ball!").

One of the most incredible experiences for me, was playing in the augmented version of Schubert's Octet for Strings and Winds, conducted by Marcellus. Principal players from the Chicago, Los Angeles, New York, Boston, Montreal, Toronto and Philadelphia Orchestras collaborated with members of the Orford and Super Nova String Quartets, and guests from the United States and Canada. The sound in the auditorium was so pure and sweet, it was unforgettable.

By June ninth, everyone I knew was completely exhausted ---- So many masterclasses, coachings, rehearsals, demonstrations and concerts had been crammed into such a short space of time. It prepared me well for Tanglewood.

Every morning Shauna, Vanessa, Evan, Ben and I sped from the other end of the Island, where we had been billeted in a mansion belonging to a strange Dr. L. He had a butler, and talked to us through his dogs. It was too strange. None of us really miss that part!

The final Gala Orchestra concert, conducted by Boulez consisted of Bartok's The Miraculous Mandarin, Debussy's La Mer, and Stravinsky's The Rite of Spring. It was loud, fast, and verging on the "Out of control". The Nova Scotia Festival had ended with a bang!

The next morning I flew to the Sarasota Music Festival. Sarasota is located on the West Coast of Florida, on the Gulf of Mexico. It is one of the least commercial, and crowded areas of Florida --- There are hundreds of small, tropical islands which are loaded with natural beauty and wildlife.

Masterclasses were given by Timothy Eddy, (Chamber Musician, Faculty of SUNY Stonybrook), Ronald Leonard, (Principal cellist of the Los Angeles Philharmonic) and Christoph Henkle (Solo Cellist from Germany). All three are phenomenal cellists and excellent teachers. Although the emphasis was on chamber Music and Masterclasses, there were three orchestra concerts, in which the Faculty performed concerti. Susan Starr (Tchaikovsky Competition winner in Piano) gave a powerful performance of the Gershwin piano Concerto No.1.

I worked with many old friends from previous summer/winter festivals, on Brahms and Beethoven quartets, and Piano trios --- many of them study at Julliard, and Curtis, and the New England Conservatory.

Between lying on beaches of the whitest sand, sailing in the Gulf of Mexico among schools of dolphins, playing golf and cooking loads of spicy Indian food, Stephen Reen, whom I met last summer, (Pianist from NY) and I continued to build our Piano/Cello Sonata repertoire with coachings from Henkle. It was far too short!

Stephen and I drove all the way from Sarasota to Lenox, Massachusetts for the Tanglewood Music Festival which began four days after Sarasota had ended. Neither one of us were crazy about driving at night through the deep south with a New York State licence plate (Southern Red Necks, waving Confederate flags don't tend to like "Yankees".) But we made it through Florida, Georgia, The Carolinas, through Washington D.C. (did a hasty tour of the city at 4 in the AM and saw the White House illuminated).

Finally we were in the Berkshire Mountains of New England, and nearing Tanglewood -- My home for the next nine weeks.

Tanglewood is the one of the most formidable music festivals of the world. The four hundred acre Estate on which Tanglewood sits, was given to the Boston Symphony Orchestra in 1936, by Mary Aspinwall Tappin, and has been home of the Tanglewood Music Centre (TMC) and the Boston Symphony ever since.

In 1940 under the direction of Serge Koussevitzky, the Boston Symphony established the TMC which has since provided specialized training for musicians in the areas of chamber music, masterclasses and orchestra, for hundreds of musicians.

Musicians from all over the world auditioned, and each participant's expenses for the entire summer

were underwritten by fellowships from private and corporate donors.

The Fellowship participants stayed at Miss Halls School. During the winter it is a boarding/finishing school for girls. Situated a few miles from the Tanglewood grounds, we commuted to the TMC on those hideous bumpy yellow school buses. Bridget MacRae (Cellist from Victoria) and I were room mates. We had a great time, although those of us whose rooms looked out onto the pond behind the school were kept awake every night by hundreds of screaming toads.

The fellowship Programme provided an extremely demanding schedule of study. Most of my colleagues were completing Undergrad and Graduate degrees, although several professional musicians participated. I have never played in better orchestras, or chamber groups, nor have I had such master coachings as I did there. The standard was incredibly high.

I have a very strong memory of my first audition at TMC. These specialized auditions were designed to match players in chamber groups throughout the entire summer and to decide "Who sat where" in the first orchestra concert. Although all the competition had passed with the initial screening months before, the faculty had stressed the importance of playing well for the audition committee. I walked into the Hall. Seated in a large semi-circle were no less than twenty of the musicians one only sees on CD covers: Leon Fleisher, Seji Ozawa, Emanuel Ax, Julius Levine, the entire Julliard, and Guarneri Quartet members... I thought I would die!

For the summer, I worked with many of these masters, who I discovered to be not in the least bit intimidating. Without exception, they were incredible coaches, musicians, mentors and personalities. Julius Levine, who has recorded the "Trout" Quintet of Schubert with almost every famous American and European chamber group, was one of my coaches. He was a phenomenal inspiration. He literally danced behind his double bass when demonstrating the various colours and phrasing he wanted us to understand. We also performed Bach's Brandenburg Concert #3 under his guidance. To Julius, Bach was Jazz, and that was all one needed to remember.

I think the reason Tanglewood was so successful, was that the faculty and participants gave themselves completely the entire summer. Although we were almost always burned out, everyone kept going. There was so much positive energy generated by my inspirational colleagues, visiting soloists, and faculty, we just dealt with our exhaustion. In many instances, coachings and rehearsals lasted late into the night, and began early in the morning.

Three of the most legendary musicians of past Tanglewood summers --- Aaron Copland, Rudolph Serkin, and Leonard Bernstein, all passed away this year. There was a real sense of loss, among faculty and students, who had known them in previous years.

Our first orchestra concert was a tribute to Leonard Bernstein, who had been a part of Tanglewood for forty years -- everyone spoke of him as a legend.

We performed Bernstein's "Opening Prayer", conducted by Seji Ozawa. We accompanied June Anderson who sang "Glitter and Be Gay" from *Candide*, Hildegard Behrens, soprano, sang from Wagner's "Libestod" and Jessye Norman, soprano sang the solos in our last movement of the "Jeremiah Symphony" by Bernstein. Leon Fleisher played music of Gershwin, and Bobby Short accompanied Jessye Norman who sang the most touching "A Place For Us" from *West Side Story*.

In recognition of the 200th Anniversary of Mozart's death, all of the mature Mozart piano concerti were performed by soloists with the BSO. Included were Emanuel Ax, Paul Badura-Skoda, Yefim Bronfman, Alicia De Larrocha, Peter Serkin, Mitsuko Uchida, Richard Goode, Jeffrey Kahane and the young Russian Evgeny Kissin. Richard Goode, of all the soloists, played the most beautifully. I will never forget his performance of the Mozart Piano Concerto No.23 K. 488. The ushers thought I was a pianist for the first half of the summer, as I went to every concert. As we were allowed to attend all concerts for free, the ushers got to know us well, and would find us the best seats.

The Fellowship orchestra worked with many great guest conductors: Charles Dutoit, Seji Ozawa, Oliver Knussen, Leon Fleisher ... The most amazing concert we gave was Mahler's Seventh Symphony conducted by Simon Rattle. Rattle had so much respect for us, and so much skill at bringing out the absolute best in each member of the orchestra.

The most hectic two weeks of Tanglewood, were those of the Festival of Contemporary Music. We were swamped with extra orchestral and chamber music concerts, in addition to our other assignments. Some of the pieces had been composed for this week -- There was a lot of garbage (The Enemy Moon for example, which featured Submachine Gun firing, broken bottles and pistol shots, above the din of strings and winds. I wore ear plugs). But there were also some great works: Dandelion Wine for example, written and coached by a Composition Fellow of 1950 Andrew Imbrie, was exceptionally beautiful.

Masterclasses given by Norman Fischer (Cellist of the Concord String Quartet) and Joel Krosnick (Cellist of the Julliard String Quartet) and Bonnie Hampton were amazing.

Although he was recovering from a back operation, Yo Yo Ma performed the Haydn and Dvorak concerti with the BSO, and gave three masterclasses. In the last week I played twice for him. He would demonstrate one of the hardest passages of the Shostakovich Concerto standing up! And of course flawlessly! Above all, he was one of the most personable, down-to-earth people I have ever met.

All of the conducting Fellows who worked with us were disappointing, although it isn't a new concept for conductors to be loathed!

When the eventual strain of performing (fifteen chamber works, nine orchestra concerts, and playing an average of nine hours a day) became too much, I went swimming in the lake, or to Ben and Jerry's for Ice Cream. Or we played tennis. Or Bridge and I had a good scream on the field outside Miss Hall's. Or we stayed up later and later talking ...

And then it was all over. Though it ended scarcely one month ago, Tanglewood feels very far away. I already feel nostalgic!

After Tanglewood, reality hit. I went to New York City, had my cello repaired, too the bus to Cleveland with not the faintest idea where I was going to live this year, and started school six days later.

I wonder where I'll go next summer...!

### CELLO QUARTET ATTENDS JISA

This past summer, Vancouver cellists **Tim Bartsch, Victor Chun, Caroline Jackson, and Michael Olsen** attended the Johannesson International School of the Arts in Victoria for the six weeks of its duration. Here is a summation of their experience. .... JISA proved to be a stimulating musical environment. The international students and faculty soon became a tightly-knit community and many lasting friendships were formed. The four of us studied with Harvey Shapiro, from the Juilliard School of Music in New York. As we sat in the studio of our esteemed teacher, waiting for the first masterclass to begin, our minds were filled with excitement, apprehension and slight fear due to his legendary reputation. We immediately found him charismatic, nice, and charmingly blunt. His method is centred around the education of the ear and the perpetual search for the perfect sound. He stresses a practical no-nonsense approach to the 'cello, discouraging extraneous movement.

Shapiro's approach is tailored to the individual. After leaving, we find ourselves open to new ideas. We don't necessarily play his technique but we strive to find our own. The evenings in Victoria were occupied by masterclasses, concerts, and the odd trip to Pagliacci's, an Italian restaurant with live jazz almost every night. Student concerts were held every Friday night, two of which included Victor's chamber ensemble. Afterwards, the hall was cleared of chairs and miraculously transformed into a cabaret-night club at which we Vancouverites let down our hair on the dance floor.

On the last day, sadly saying our good byes, we knew that even though much had been gained, a little part of each of us was left behind in Victoria.

### COURTENAY YOUTH MUSIC CENTRE

This year I spent three weeks of my summer at C.Y.M.C., a music camp for ages 10 - adult. **Brian Epperson, Eugene Osackhy and thomas Weibe** were the cello instructors this year and they were all inspiring teachers. For the first week we were put into trios and quartets and assigned an instructor. However, at first none of us sounded too wonderful but by the end of the week, we were sounding a lot better. For the next two weeks we formed an orchestra of teachers and students and we played some Mozart, Elgar, Schumann and for our final performance, we played Beethoven's fifth symphony. We spent our free time hanging around the school, swimming in the river and at the beach, watching movies, and sometimes we even practised. I don't know about anyone else, but I had a wonderful time and would love to go back again next year. Amy Laing, Ladysmith

### "SUMMER MUSIC MONTEREY"

This summer I went to SMM in Pebble Beach, Cal. the classical camp lasted three weeks; however, there was also a jazz camp and a 1-week vocal camp.

The cello teacher was Doug McClure. He is from Eastman and plays with the Franciscan Chamber Players. He gave private lessons daily along with masterclasses, sectionals and ensemble.

A typical day was as follows: Orchestra for 1-1/2 hours, Theory or Musicianship class, Music History class, lunch break, Chamber Music, then practice time until 4:30 when there were sports such as soccer, ultimate frisbee, baseball or swimming. After dinner, there was free/practice time until 7:30 at which point there was either a faculty recital or student concert. On weekends we had orchestra concerts in Big Sur, Carmel and Monterey.

Usually after our concerts at night there was something planned. We had bonfires, dances and even a toga dance

The level of paying was really good and I found it ti be a great experience. Jenneka Anthony-Shaw

### THE HOLLAND MUSIC SESSIONS 1991

On June 27, 1991, I arrived at Schipol airport in Amsterdam and ventured forth into the world of the unknown. As I rode the train to Alkmaar I tried to imagine where I was going, who I would meet and what was in store for me over the next month. On June 30th the Holland Music Sessions officially began. I walked into room twelve at the Conservatorium van de Hogeschool Alkmaar and waited with fourteen other cellists from Sweden, Denmark, Norway, Japan, Poland, Korea, Finland, Austria, the U.S.A., the Netherlands, and of course Canada. We were anticipating the arrival of our teacher William Pleeth.

For the nest week Mr. Pleeth taught and entertained us eight hours a day. Although he is seventy-five years old, he is fit and full of excitement, a wonderful man with the energy of a nineteen year old! Mr. Pleeth is a walking institution, with a mountain of information and a unique ability of expressing himself and sharing his ideas. We as the cello class decided that all of our lessons would be made public so that we could improve our knowledge by watching others at work. I managed to have four hours of lessons with Mr. Pleeth and thoroughly enjoyed every last minute of them.

Our next teacher was Milos Sadlo, currently professor at the Prague Conservatory. It was he who discovered and premiered the Haydn C+ concerto in 1961. I was very fortunate to have the unique opportunity of studying that same work with him thirty years later.

The day he left, Tsyuoshi Tsutsumi arrived from Indiana University. Mr. Tsutsumi had a small class of eight students, so I was able to have six lessons with him during his stay. He was the only teacher who brought his own cello, and it was a great pleasure to hear him play in class and to overhear him practising in the late afternoons.

Along with attending cello classes, I went to many violin classes given by Ida Haendal, Edward Shmider and Herman Krebbers, as well as the vocal classes of Elly Ammeling.

The daytime was filled with practice and lessons and in the evening we were able to hear the results of the day's work. On Tuesdays, Wednesdays, Fridays and Saturdays there were concerts in Bergen. On Sundays and Thursdays the concerts were held at the Concertgebouw in Amsterdam. At a professor's recommendation participants were given the opportunity to perform. I performed in concert, as well as on a Dutch radio broadcast and at an exclusive five-star restaurant/hotel just two minutes from the German border. My knowledge of the repertoire increased considerably after attending so many concerts. Favourite pieces now include Ravel's Tzigane and Wasman's Carmen Fantasy.

Over the month there were 140 participants from 28 countries. Their ages ranged from 15 (I was the second youngest) to around 30 years old. The disciplines represented were those of violin, piano, cello, voice and french horn. Most of the participants had achieved some degree of success on the international competition circuit. The first prize winner from the Gina Bachauer International Piano Competition was in attendance, as well as prize winners from the Long-Jacques Thibault (violin), the Chopin (piano), the Brahms (piano), the Montreal (violin), the World Youth Concerto Competition and countless others. The first prize winners of the past two Scheveningen International Cello Competitions, and a prize winner from this past Rostropovich Competition were in attendance.

The sessions took place in Bergen, Amsterdam and Alkmaar. Bergen is a gorgeous beach town in North-Western Holland with a population of about 15,000. It is where we lived and played concerts. Every day at nine in the morning a bus would take us on the fifteen-minute ride to Alkmaar (the cheese capital of Holland) where we studied and spent our days. A thirty-minute train ride could take us in to Amsterdam, but for all concerts we were bused. At six every evening a bus would take us back to the "Oude Hof" (where we stayed) in Bergen.

The staff, faculty and participants were all wonderful people. I had a terrific time working and living with them. Looking back on that train ride from Schipol to Alkmaar on the 27th of June I'd have to say that even my wildest dreams and thoughts were exceeded one hundred times. The Holland Music Sessions did not let me down. I'd like to extend my special thanks to my parents and everyone at the Academy for their encouragement and support for my venture, as well as to Judy Fraser for generously lending me her cello case for travel, and of course to Eugene Osadchy for sending me away so well prepared and schooled.

Neil Janmohamed

### CELLO CHIT-CHAT

This year we had co-winners for the Caroline E. Riley Scholarship. Thanks to the generosity of some of our Executive, Carina Reeves is a 3rd year student at the New England Conservatory of Music in Boston, and Jeehoon Kim is 1st year with Paul Katz (Cleveland Quartet) at Eastman School of Music.

Jenneka Anthony-Shaw was awarded a \$500 scholarship to attend Summer Music Monterey (see her comments in this edition), and Tim Bartsch, Victor Chun, Caroline Jackson and Michael Olsen received scholarships to aid them in attending 6 weeks at JISA in Victoria (Johannesen International School of the Arts).

Winner of the Kay Norgan Meek Scholarship at the VAM was Neil Janmohamed who will perform a concerto in May '92 with the Academy Symphony at the Orpheum. Neil is a student of Eugene Osadchy (VSO, Vetta Quartet and Masterpiece Chamber Music)

The recipient of the 1991 Florence Doherty Bursary is Caroline Jackson, who will perform the 1st & 2nd movements of the Elgar Concerto and the last movement of Mendelssohn Sonata in B<sup>b</sup> Major, **October 11th** at the Koerner Recital Hall Honor Concert (VAM) 7:30 pm.

Seven Special Sundays at the Playhouse (Van. Recital Society) include the Ridge String Quartet, Nov. 10, 1991 and Gary Hoffman cello (Indiana University) with Robert McDuffie violin and Edgar Meyer, bass **December 8, 1991** (an evening of string sizzlers).

On Saturday, Nov. 9 at 2:30 pm in the KRH at the Academy, Richard Aaron (Langley Suzuki Institute) will be bringing up 7 advanced students from the Seattle area to do a recital. Program to be announced. We urge students to attend this concert, especially those who experienced Richard's masterclass at Langley.

Carina Reeves, Jeehoon Kim and Joseph Elworthy attended Masterclasses at Banff this summer. Joseph and Jeehoon both Parisot & Stephen Isserlis - Carina just the Isserlis classes.

**Cellos for Sale- Audrey Nodwell 921-8799**

|                                 |          |
|---------------------------------|----------|
| 1/4 chinese cello (needs a bow) | \$375.00 |
| 1/4 Kiso Suzuki cello           | \$650.00 |
| 1/2 Kiso Suzuki cello           | \$500.00 |

#### Cello Ensemble Music

The National Cello Institute announces the advent of its new Publications Division. Music, primarily for cello ensembles, includes pieces for 3 to 10 or more celli. The music cover a wide range of difficulty from student to professional level. Write: NCI Publications, 956 Sentinel Drive, La Verne, CA 91750

VSO Concerts of interest to cellists: 1) Nov. 22, 23 Lee Duckles Haydn Symphonia Concertante  
2) May 31, June 1st 1992 Gustav Rivinius Haydn Cello Concerto in D Major  
**John Friesen: West Van Baptist Church, 450 Mathers Ave., Oct. 11 - 7:30**

#### **For Sale:**

- 1) 4/4 handmade German cello by Fritz Mueller circa 1910, excellent condition & fine sound - Anthony Jackel 531-6428 \$5,800.00
- 2) Hard case for 4/4 cello; medium weight; German make (in very good condition) 261-5610 \$175.00

Jean Ireland and Ursula Beale had a fabulous time at Shawnigan Lake with "Professor" Bob Bardston's masterclasses. Jean will have some comments in the next newsletter.

Ramcoff Concerts & Ian Hampton "Out for Lunch" concerts - Vancouver Art Gallery at noon (12.10 - 1:00 pm)  
\$4.25 Students/Srs \$2.50

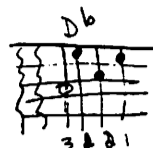
Jan. 24 Barbara Pentland 80th birthday anniversary Ian Hampton & Robert Rogers.

**Ode to a Cellist**  
(after Ogden Nash)  
by C.J. & J.W.

**Guitar**  
**Accompaniment**



This is a poem about a friend of ours  
That we have known for hours and hours



Now he's sitting, and playing a tune,  
Nearby all the women swoon  
( 'cause his accompanist is so sexy)



Through thick and thin we knew him well  
Better than we knew Ravel



His name is Jeehoon  
It rhymes with "the moon" (The moon is  
so lame). It just sits there, I mean it  
doesn't even give off any light. It just  
goes around and around. I guess the  
Americans like it, well they landed  
on it, anyway)



He plays the cello  
He's really mellow

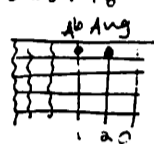


But alas, we fear our friend has left,  
Now we'll have to call collect

Everyone loves Jeehoon quite dearly  
We hope he comes to see us yearly



Now he's gone out to the east  
We hope he keeps up his intake of yeast



We wish our dear friend all the best  
For this year and all the rest



O.K., we know yeast isn't nutritious,  
But hey! We like it! It's DELICIOUS!



Now he's living in New York  
We hope he doesn't get mugged (this is  
the line that doesn't rhyme)

cut to schmaltzy  
violin music



**Jeehoon Kim** writes from Eastman [Box #168, Eastman Living Centre, 100 Gibbs St., Rochester, NY 14605]

"Eastman is sooo amazing! Besides the fact that downtown Rochester is not the safest place in the world, the campus and facilities are so great - brand spanking new dorms, new Yamaha clairchord electronic "doodads for piano classes, sort of brand new Sikley Music Library which is 4 stones high full of scores, C.D.s, books, anything and everything in print or recording. Practising here in the awful humid weather is a pain, but with my trusty bandanna, I have no problems!" "I just had my first lesson with Mr. Katz and it was very relieving: no repertoire playing just technique Bowarm relaxation was his topic for today". "Orchestra is really fun because everyone is so darn serious! The conductor Mr. Hunsberger is a scary fellow. Up on the podium he stands - on the first day - looks at me and says 'No gum chewing allowed - dispose of that gum. Now', and then points to a slouching violinist and says 'sit up straight! Do you want to be in this orchestra or do you not?' - "I'm in a piano trio with some really neat people. The violinist studied in Victoria, Jeanette Bernell (coincidence - Victor Chun played with Jeanette at JISA this past summer!).

**The Banff Centre - Summer of 1991**

The Banff Centre, a unique Canadian institution for the arts, serves as a Mecca for artists of all media and from around the world. Nestled between the pristine mountains of Banff National Park, the campus site has everything one would need to be comfortable (swimming pool, fitness centre, fantastic food, maid service, etc.) and thus be able to concentrate wholly upon one's art.

Come June of every year since the founding of the centre for the arts, a truly world-class faculty meets with students for masterclass programs lasting from two weeks to four weeks. I have been very fortunate to participate in such an intensive and inspiring summer program which included class instruction by Aldo Parisot, Steven Isserlis and Janos Starker.

Aldo Parisot's class was by far the most interesting and helpful to me. His musical ideas and tips on cello technique are boundless! After experiencing his classes, I had discovered the endless possibilities hidden away in music of all sorts; the different colours, shades, textures and shapes introduced to me had enlightened my musical vocabulary tremendously. I had been shown ways to produce a full sound without pushing or pressing, but with the natural weight of my arm. But most importantly, I had realized that, "Music is life and life is in music; all of the joy, the happiness, the anger, the sorrow - every emotion can be expressed with the touch of the finger...", as Mr. Parisot would put it.

Although their teaching styles and playing styles were so different, the message I got from Steven Isserlis was the same as Mr. Parisot: You can capture the infinite varieties of life's ups and downs in your music. Mr. Isserlis concentrated almost entirely on the musical aspect of playing, which at first was quite boring, but later became very exciting. Mr. Isserlis is an incredible player, both musically and technically; hearing him demonstrate certain passages during the class was half the fun!

All in all, the Banff Centre had provided me with an excellent learning experience. I will be able to utilize everything I've learned, cellistically, in conjunction with my studies this coming school year and I will also remember the warmth and kindness expressed from all faculty members, other fellow participants, and friends that I will keep forever.

PRINCIPLES OF PRACTISING

1. Set small goals for each thing - i.e. work out 4 bars of a study -- 10 min.
2. Figure out the problems before you play.
3. Scales + Studies = nutritious foods  
Pieces = junk food  
  
Do scales + studies first  
Save pieces for dessert
4. Break down into easy + difficult + work on the difficult stuff first.
5. Don't repeat mistakes, think about what went wrong and how to fix it.

~~~~~

Reprinted from *AMERICAN SUZUKI JOURNAL* (Summer 1991) **The Cello Column:**

In the remaining space, I want to talk about "The Swan". This was a piece I worked on during my highly flawed cello instruction when I was a teenager in pre-Suzuki days. I recall clearly how frustrating it was to try to find high B and (worse) the high D shortly after it. I had difficulty in spite of the cajoling and scolding of my teacher! I was supposed to get it right by practising it more - which actually amounted to missing it more.

What a revelation it was years later to discover that I could get those shifts right all of the time. By then, however, I had revamped my technique. I was moving my shoulder and elbow a little before the moment of the shift; I was making use of a symmetrical alignment of my shoulders instead of my former cello posture, the one which made me look like a skier making a difficult turn. I had also learned to trust the inside edge of the A string when gliding on my third finger.

I think about that experience a lot when I teach pre-Twinklers and Book I students. How can I prepare them for "The Swan" now? How can I start them off with a left hand which does not clutch to get those strings down onto the fingerboard? How can I prevent the backward tugging of the left shoulder, which crippled by cello playing for years?

My method is not entirely foolproof, but I have arrived at a few principles and gimmicks which I teach from the start and which seem to be working for most students.

1. Knuckle knocks and skijumps: From Margaret Rowell cello pedagogy, the idea is to train the left hand to encompass the whole fingerboard and to achieve a large scooping gesture toward the bridge. It also helps to distribute body weight forward.
2. Elbow reversing: This is a principle I've found useful with beginners as they practice whole fingerboard activities. As students move their left hands from the end of the fingerboard back toward first position, I have them move their elbows in the opposite direction - slightly! This prevents much of the twisted body orientation to first position which I experienced.
3. Taping the tailpiece: This works well in the rests in Twinkle Variation B. Marilyn Kesler was the first person I saw teach this.
4. Harmonics: a) Rodney Farrar's "High-low-low-high-low" is a great pre-Twinkle tune. b) Crazy Twinkle: As soon as beginners can play Twinkle at all, I teach them a version in which all open strings are replaced with harmonics one octave higher. c) Super-crazy Twinkle: Open strings are now replaced with harmonics two octaves higher. d) Crazy and super-crazy any piece: The same principles apply to any repertoire.
5. Left hand finger cushioning: Jean Dexter (I think) showed this to me years ago. The student places four curved fingers on the fingerboard touching the inside edge of the A string (the right edge as the student looks down the string). Left elbow is out and the shoulders are squarely aligned. The teacher physically moves the student's hand slightly to the left, allowing the fingers to roll over and downward upon the string, trapping the string against the fingerboard with a "squishy" feeling. The elbow may move only slightly away, and the wrist may drop slightly also. The feeling is a comfortable rubbery sensation in the fingers without thumb tension.
6. Grapes: A grape placed between the left thumb and the fingerboard is a good check concerning how hard the left thumb presses in first position. It is also an entertaining group activity.
7. Frog song: The Frog Song is best taught on the D string first. The student practices the shifts silently or while the teacher moves the bow. I also like to teach this piece starting on the third finger in fourth position on the C string and moving to indeterminate high notes.
8. Mini-shifts: It is all right at some point in a student's early career, depending on the sense of pitch and the speed of the piece being studied, to teach that the thumb need not stay in one place in first position and the fingers do not need to be held rigidly over their respective notes. This configuration, to my mind, is unnatural and overly tense. With slow pieces like "French Folk Song," I recommend mini-shifts within first position, although not always at first. I also try to train fingers which step-like feet from one note to the next. Arm, shoulder, and back weight transfer from finger to finger.
9. Sirens, ghosts, radio stations, and seagulls: These sounds, made by the left hand making whole sweeps of the fingerboard on harmonics or by fingers riding of the inside of the string, are healthy. In the early stages, the teacher or parent can operate the bow while the student glides with the left hand. Elbows reverse direction.
10. I-can-play-anything!: With three fingers gliding on the inside of the A string, starting above fourth position (the higher the better), a student can slide the hand and play by ear almost any piece in book I and most of Books II and III with glissandi. *There are no rules about good intonation.* All one does is treat the inside of the string like a guardrail. The starting pitch can be anywhere as long as there is enough room on either side of it for the rest of the melody. The point is not an accurately-pitched rendition. The main value is in training the student's sense of free-arm motion. What amazes me about this technique-and I encourage it a lot at all levels-is that without my saying a word about intonation, pitch gets better and better anyhow.

These ideas are what work, by in large, for my students. I am sure you have all thought about the training of left-arm balance and have ideas of your own. Please share.

"The Swan" is not a difficult piece for the left hand. Who knows? Perhaps some day when slow bows are taught successfully on eighth-sized cello bows, some future cello committee may include this piece in Book I.



# Newsletter

# Vancouver Cello Club



OCTOBER 1991

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     | 17 - 1460 Esquimalt Ave., West Vancouver, V7T 1K7              |
| Past President:                  | Audrey Piggott    |                                                                |
| Executive:                       | Kristl Armstrong, | Lee Duckles, Caroline Jackson, Catherine Carmack, Jean Ireland |
| American Cello Council Delegate: | Judith Fraser     |                                                                |

## VANCOUVER CELLO CLUB & VANCOUVER ACADEMY OF MUSIC WILL CO-SPONSOR A WORKSHOP-CONCERT

with *Markus Stocker*

March 30, 31 & April 1, 1992  
V.A.M. Koerner Recital Hall - 1270 Chestnut

### \* PLAN TO ATTEND !

[Participants who wish to perform in the master classes must be paid up members of the Vancouver Cello Club.]

|                  |                                              |                        |              |
|------------------|----------------------------------------------|------------------------|--------------|
| <b>Schedule:</b> | Intermediate (11 yrs min.) Masterclass . . . | Mon., Mar. 30th, '92 - | 3 pm - 6pm   |
|                  | Senior Masterclass . . . . .                 | Tues., Mar. 31st '92 - | 7 pm - 10 pm |
|                  | Concert . . . . .                            | April 1st, '92 -       | 8 pm         |

**Program:** *Markus Stocker*, Cello and *Julie Lowe*, Piano

|              |                                                                              |
|--------------|------------------------------------------------------------------------------|
| Bach, J.S.   | Suite No.2 in D Minor                                                        |
|              | Solo Cello                                                                   |
| Schumann, R. | Adagio & Allegro                                                             |
| Debussy      | Sonata                                                                       |
| Messiaen     | Louange à l'Éternité de Jésus Christ (from the Quatuor pour la Fin du Temps) |
| de Falla     | Suite Populaire Espagnole                                                    |

|              |                          |                                   |
|--------------|--------------------------|-----------------------------------|
| <b>Fees:</b> | Masterclass participant: | \$25.00 (includes concert ticket) |
|              | Auditor per session:     | \$ 5.00                           |
|              | Concert tickets:         | \$12.00 Adults                    |
|              |                          | \$ 8.00 Students/OAPs             |

\* The Cello Club asks your support to make this endeavour a complete success - - A TOTAL SELL-OUT (SRO)

## MARKUS STOCKER



*Markus Stocker*, who has been hailed by the critics worldwide, started his extremely successful career in Paris 1972, where he won the "Grand Prix" at the INTERNATIONAL CELLO COMPETITION. Since then he has appeared to great critical and public acclaim in most European countries including Russia and has toured the United States, Israel and the Far East repeatedly. His American Debut in Cleveland was received by the Cleveland Press with the following comment: *There is no doubt that Stocker has the necessary equipment for an immensely successful concert career: a phenomenal technique, a large and handsome tone and a good musical sense are the guarantees."*

*Markus Stocker* is a regular guest artist at such prestigious European Music Festivals as the Salzburg Festival, the Lucerne Festival, the Gstaad Festival and the Assisi Festival and also participates in many chamber music concerts with

such eminent musicians as Martha Argerich and Sandor Vegh. Mr. Stocker lives in Switzerland, where he is Professor of Music at the Conservatories of Zurich and Winterthur.

London, the Times

*Here is a cellist of real stature whose technique serves a deep and extraordinarily communicative musicality.*

Frankfurter Allgemeine

*Stocker has a highly developed sense of sound, realised in a velvety tone which is always round and balanced in all registers ... An outstanding technique and a most reliable intonation.*

The Washington Post

*A very musical and most dynamic cellist.*

Jerusalem Post

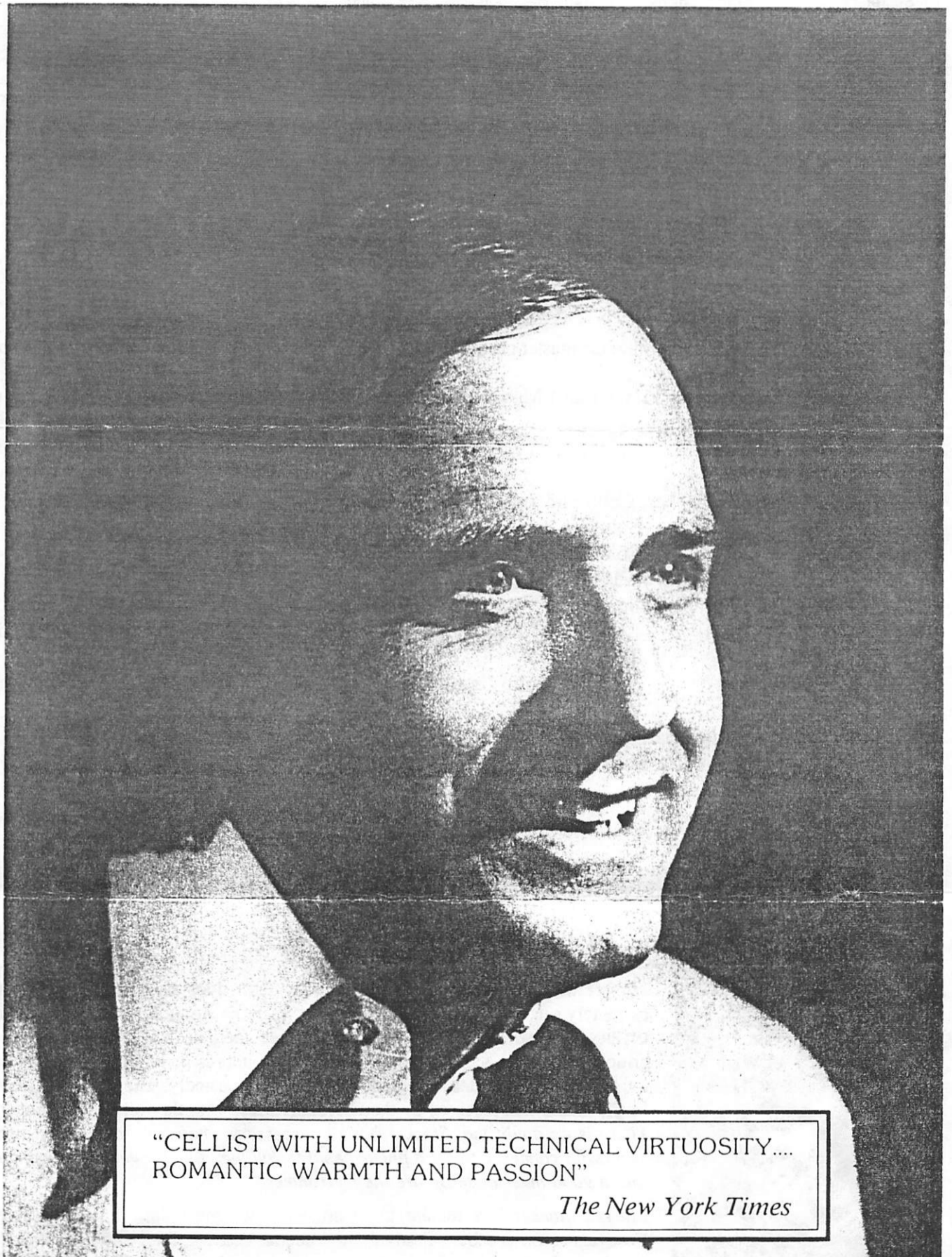
*Markus Stocker is an extremely gifted cellist with a pleasant big tone, good musical phrasing, sensitivity and understanding.*

Hong Kong Standard

*A formidable and dramatic cellist .... splendidly successful.*

Pittsburgh Press

*Markus Stocker demonstrated an overall performance which has not been heard in this city since the appearance of Mstislav Rostropovich.*



"CELLIST WITH UNLIMITED TECHNICAL VIRTUOSITY....  
ROMANTIC WARMTH AND PASSION"

*The New York Times*

MEMBERSHIP RENEWAL FOR 1991-92

Membership subscriptions are now due, please send to: Judith Fraser, Treasurer
17 - 1460 Esquimalt Avenue
West Vancouver, BC V7T 1K7

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

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

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

Table with membership options and prices: Contributing Membership (over \$25.00), Sustaining Membership \$ 25.00, Family or Individual Membership \$ 15.00, Student \$ 10.00, Out-of-Town Membership \$ 10.00, Donation to Scholarship Fund \$, Donation to Performance Fund \$, Donation for General Purposes \$.

THE CAROLINE E. RILEY SCHOLARSHIP

Open to members about to leave their home base for the first time for further cello study. The scholarship will be awarded on audition in May 1992 at the V.A.M. Written application must be submitted to Judith Fraser before May 1, 1992. Use form below.

VANCOUVER CELLO CLUB

Judith Fraser, Treasurer
Vancouver Cello Club
#17 - 1460 Esquimalt Avenue, West Vancouver, BC V7T 1K7

Caroline E. Riley Scholarship

I hereby apply for this scholarship to be awarded in May 1992.

- Please check [ ] I am a member in good standing of Vancouver Cello Club
or [ ] My application for membership is enclosed
[ ] I propose to leave my home base for further cello study

at \_\_\_\_\_ on \_\_\_\_\_
(approximate date)

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

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

Postal Code

OUR CELLISTIC HERITAGE:
BREVAL, FRANCHOMME, SERVAIS
by Elliot Cheney

Living at about the same time as the Duport Brothers were several other important French cellists. Among these, several are still remembered for exceptional contributions to the art of the cello. Jean-Baptiste Breval (1753-1823) is best remembered today for several compositions for the cello, particularly his sonatas in C major and G major. While the C Major Sonata is used primarily for teaching, the G Major is a virtuoso work of the first order. This sonata is in fact considered to be one of the best Classical sonatas for the cello composed before Beethoven's time. In addition to these cello compositions, Breval was one of the first French composers of the string quartet genre, although his chamber music does not seem to have survived in the concert repertoire. Breval was active as a teacher by the age of 21, and also performed

frequently at the Concerts Spirituels after 1778, and after 1781 was a member of the orchestra. By today's standards, Breval was an amazingly versatile musician. In addition to his considerable contributions as a performer and pedagogue, as a virtuoso performer, Breval far exceeded the norm as a composer. His compositions include many diverse genres including concertos, sinfonia cencertante, and opera as well as a wide variety of chamber works. Perhaps the greatest French cellist of the 19th century was August Franchomme (1808-1884). He entered the Paris Conservatoire a few years after Breval's retirement, studying with Levasseur and Norblin. In 1846 he succeeded Norblin as the first professor of cello at the Paris Conservatoire, where he taught many fine students and continued to advance the art of French bow technique.

Franchomme enjoyed friendships with both Mendelssohn and Chopin, and was certainly a strong influence in the cello compositions of Chopin. In fact the two collaborated on the *Grand Duo Concertante 1 (1833)*. Chopin also dedicated his Cello Sonata to Franchomme, and Franchomme rewrote the cello part to the *Introduction et Polonaise Brillante*, beginning the tradition of re-writing this cello part which continues to the present. Franchomme's own compositions for the cello include a concerto, various solos for cello and orchestra, and various etudes and caprices which are still in use today.

Another great innovator from the Franco-Belgian school was the Belgian cellist Adrian François Servais (1807-1866). Servais was a virtuoso of the first rank and was considered to be the foremost cellist of his time. He was a student of Nicolas Joseph Platel (1770-1835) who was himself a student of Jean Louis Duport. Platel was Professor at the Royal Music School in Brussels from 1824 until his death, at which time Servais was offered a professorship. However, Servais' activities as a concert artist led him to give up this post. Servais was often compared to Liszt and Paganini, giving testimony to his excellence as a performer. His wide travels are credited with stimulating interest in the cello throughout Europe and Russia. During his forty year long performing career, he performed over 10,000 concerts throughout Europe. This averages out to about two concerts every three days. His compositions for the cello are of a higher standard than those of many other virtuoso-composers. Several of his works are still in the standard repertoire, particularly the *Souvenir de Spa* from his *Sixteen Fantasies* for cello and orchestra. Servais is credited with several innovations. He was, according to legend, the first to use an end-pin. In his old age (he died at age 59) he was supposedly too fat to hold the cello in the usual way between his calves. Other technical innovations included the use of octaves with the thumb and second finger with the top voice ornamented with trills, the combinations of arco and left hand pizzicato, octaves with figurations in the bass, left hand staccato (for example, his use of chromatic scales in octaves), left hand stretch of tenth, use of natural harmonics and artificial harmonics for entire passages, and the use of ponticello. He may have also been the first to compose for cello choir.

Today's cellists are particularly indebted to cellists such as Breval, Franchomme, and Servais for their commitment to teaching, for it is due to their industry that the French School produced such a wealth of cello methods, a tradition of virtuosic technique, and the unbroken chain of French virtuosos from Breval's time through such illustrious twentieth century cellists as Maurice Maréchal (1892-1964), Pierre Fournier (1906-1985), André Navarra (1911-1988), and Paul Tortelier (1914-1990).

Reprinted from Cello News, Volume 17-Winter, 1991, Carey Cheney, editor


Elliot Cheney is Artist in Residence on the faculty of the University of Tennessee, Knoxville and has just finished a doctorate (University of Texas, Austin). We look forward to many more installments in "Our Cellistic Heritage."



## UNIVERSITY OF MARYLAND INTERNATIONAL COMPETITIONS

MARIAN ANDERSON VOCAL ARTS COMPETITION • WILLIAM KAPPELL PIANO COMPETITION • LEONARD ROSE CELLO COMPETITION

### MEMORANDUM

TO: Board of Directors, American Cello Council, Inc.  
 FROM: George Moquin, Executive Director, MSICPA   
 DATE: October 2, 1991  
 SUBJECT: Leonard Rose International Cello Competition Update

Continuing plans for the Leonard Rose Competition for July 15-24, 1993, a copy of the rules is enclosed for your interest. The Jury has now been formed:

Bernard Greenhouse (USA), Chairman  
 Luis Claret (Spain)  
 David Geringas (Germany)  
 Raya Carbousova (USA)  
 Ronald Leonard (USA)  
 Arto Noras (Finland)  
 Siegfried Palm (Germany)

The three finalists will perform with the National Symphony Orchestra conducted by Paul Tortelier's son, Yan Pascal Tortelier, in the Kennedy Center Concert Hall on Saturday, July 24, 1993. Ranking of the three finalists will be announced following the performance that evening.

Over \$50,000 in cash awards will include a First Prize of \$20,000 and a number of engagements. The Laureate will be presented by the University of Maryland in Alice Tully Hall, New York. There will be a Second Prize of \$10,000; a Third Prize of \$5,000; and nine Semi-Finalist Prizes of \$1,000 each, plus travel stipends of up to one-half of travel expenses. All cash awards are contributed by individuals or businesses. If you know of someone or an organization that would be interested in offering a prize in honor of Leonard Rose, please let me know by December 15, 1991. Contributions for prizes are made payable to the UNIVERSITY OF MARYLAND FOUNDATION, INC. Donors receive proper public acknowledgements and gift receipt forms for tax deduction purposes.

Please let me know if your Club or Society might have an interest in presenting the Rose Laureate in recital. We would be pleased to list you as offering an engagement in principle, subject to negotiations.

Many thanks for helping to honor one of America's greatest cellists by recognizing and rewarding the talented young artists of the next generation of cellists.

Ed. Note: The latest news is that perhaps the 5th American Cello Congress may possibly be mounted in conjunction with the competition.

### CELLO CHIT-CHAT

Sophie Willer, who wondered, at the end of her tale of last summer musical adventures in our October Newsletter, what she would do this summer - has been invited back to Tanglewood. Congratulations! Sophie's graduation (B.Mus., performance) recital at the Cleveland Institute will take place Mar. 13 at 6:00 pm. Her program includes Bach-Toccatto for Organ, Schubert Arpeggione Sonata, Franck Sonata and Lukas Foss Cappriccio.

Carina Reeves is doing extremely well at the New England Conservatory where she was able to transfer as a second semester sophomore. She is studying this year with Fritz Magg while Bernie Greenhouse is on sabbatical. Her promotional last term include Rococo Variations and Brahms F Major and Carina was principal cello for one of the Philharmonia Concerts under Ben Zander.

In Seattle Feb. 10th & 11th, Principal Cellist Ray Davis and Concertmaster Ilkka Talvi will play The Brahms Double Concert with The Seattle Symphony Orchestra and on Mar 2nd and 3rd, Lynn Harrell will perform the Elgar Cello Concerto.

Call the SSO Box Office at (206) 443-4747

## LIFE ON THE ROAD: Confessions of a Cellist

by Carey Cheney

As the dotted white lines on the pavement flashed by with regularity, I mused in my automobile carrying a carload of possessions, the most precious, my cello. It was a fine, sunny day and it hadn't been long since I had crossed the mighty Mississippi river in Memphis. I thought to myself, what a great country this is that provides such wonderful roads spanning across the continent to enjoy what nature has to offer. I always have loved long driving trips for these great opportunities to sit encapsulated in a bubble, which drifts alongside a changing landscape, isolated from within, but enjoying the view of the outside. When the weather cooperates, and the truck traffic light, bounding down an interstate highway in sunshine and blue sky overhead can't be beat!

Among my many thoughts along the drive from Texas to my final destination in Tennessee were many happy thoughts about past trips shared with my silent and never complaining travelling buddy, my cello. Since the poor thing is banished in heavy, bulky shipping regalia to the checked baggage compartment in airplanes when I fly, I feel especially good about having the cello comfortably resting across the back seat on a cross-country drive. On this particular drive last June, I had an overwhelming warm sense of companionship with the instrument of my dreams as the car wheeled eastward. I even had thoughts about the great feeling of having a finely adjusted and functioning automobile in which to make such a trip. It was about at this point, as Fate would have it, that the engine stopped running and I was stranded on Interstate 40. The temperature was a scorching 98 degrees, with oppressive humidity, and as I pulled over to the shoulder to try to find a safe place to park, the air-conditioning was no more. Feelings of panic began to race through my head! The cello! How could I possibly protect it from the heat and humidity of an enclosed car, and the danger of being at the side of the interstate with huge trucks whizzing by at ninety miles per hour! I carefully clambered out of the car, opened the hood and went through the ritual of looking for leaking hoses, disconnected wires, seeping/bubbling liquids, or whatever I could see that I had no hope of fixing!). I then checked under the car for oil, transmission fluid, pieces of the engine ... My fate was sealed. The car would not restart, so I sat in the parked car with the emergency flashers on, waiting for a kind soul to stop and take me to the nearest phone. At this point, I began to talk to my cello, outlining all of the possibilities ahead. My cello has been around the family long enough to know that since my husband is an older car hobbyist, this has not been the first time (nor will it be the last time) that it has had to lie in the back seat of a disabled vehicle! My husband actually thinks that I have some sort of magical power with automotive machines. Whenever I am wheeling my way across America with my cello, the car I drive takes advantage of the opportunity and breaks down when my husband cannot get his hands on it!

Well, a few minutes passed, and while I was thinking about the danger of being a lone woman needing assistance at the side of the interstate, I could not decide to feel relief or panic when a beat-up 1960's Dodge van pulled over in front of me,

and Charles Manson's twin brother hopped out of the car! I certainly was happy to have a way to a phone - but what if ... "Don't even think that way", I said to myself. The gentleman was kind enough to stop and enquire about my situation, and although his missing teeth made my comprehension of his questions a little fuzzy, I did understand that he would be happy to drive me the five miles to the next outpost of civilization. I felt funny about trying to tell him to wait a second while I grabbed my cello from the back seat ... but I had to do so. As if my cello decided that it wanted no part of being thrown on top of car parts in the rustic back compartment of his van, I struggled for what seemed to be hours to get it out of the back seat. I was parked so close to the guardrail, that it was almost impossible to open the door all the way. Charles Manson just stood in front of my car with a perplexed look on his face. After all, what did I need that big guitar for anyhow? I finally wrestled the case out of the car, whereupon Charles graciously made a motion to carry the cello. Poor guy - how is he supposed to know that the cardinal sin is to let someone else other than yourself carry your best-beloved? I shuddered when I saw the odds and ends, plus rather rowdy canine travelling companion that were contained in the back of the van. I carefully laid my cello down on top of a bunch of greasy-looking spark-plug wires, next to a couple of old, corroded batteries, and prayed that the Bowser loved classical music and would stick to his side of the van.

I was relieved to exit from the interstate and drive into the little town of Kinstown which had many gas stations and public telephones! How happy I was to be deposited with my cello at a Shell station in town, thanking Charles effusively for his noble help. I'm sure he would at least get a kick out of telling his friends that he helped out some weirdo with a guitar on the interstate today. I made my phone call to the AAA, gave them the location of the car and all the details, and felt immensely more optimistic after hanging up. The operator had promised that the tow truck would be there to pick me up within 30 minutes. I felt such relief in fact, that I remember smiling to myself, thinking that life was full of adventure. My spirits were somewhat less buoyant, however, after one and a half hours of standing with my cello behind a street light post (to escape the direct sun). Whilst standing there I think I had unofficially met every resident of Kinstown, as he drove past thinking his horn and contributing a "whoop" or whistle of enthusiasm. At the height of frustration of waiting so long, a small, hunched man came out of the boat repair shop across the street with a cup in his hand. As he crossed the street, he came right towards me with a partially toothless grin. "Hey, honey", he said with a cheery voice. "That there musical instrument is a cello, ain't it? I almost fell off the sidewalk in astonishment, as he continued, "That's my favourite sound. Me and the missus saw y'all over here waitin', so we thought y'all'd like a cup of coffee." I was touched by his thoughtfulness, and frankly delighted that I had met a rural Tennessee music aficionado! "Yep", he said, "I like that Bach music on the cello a lot." I received his cup of coffee, and enjoyed it as if it were icy lemonade on that hot afternoon, so happy

that the bad part of my situation (being stranded) had temporarily disappeared. He didn't say much after that, and eventually sauntered back to his shop. I felt a pang of inspiration, then panned the scene for a short garbage can. I found one close to the corner of the gas station, took out my cello in the shade of the nearby Shell sign, and leaned-up against the can and started to play the d minor Prelude. Well, if I thought I was popular just standing on the sidewalk holding my packed instrument, I now was an instant celebrity. My boat repairman friend came running out of his shop to check it out, and the passing cars slowed down while passing, just to scrutinize the scenario a little

closer. I can't say that my debut in Kinstown was exactly well-received. But it was an event for all of those townspeople who cruise the main drag! Eventually, I stopped playing because it was just so hot and humid, and at last the tow truck appeared as I packed up my cello. I waved to the man across the street and climbed into the truck, after sliding my cello beside the driver. He apologized profusely for such a long wait, but I truly had not given much thought to my unplanned breakdown on the interstate during the past few hours!

Reprinted from "Cello News" - Fall '91.

Carey (Eley) Cheney is an ex-V.A.M.er (Fraser) who is presently a member of the Knoxville Symphony & editor of "Cello News".



## TRUE GUTS

an article from *Wolf Notes* ..... by **Ron Leonard**

I well remember my first set of gut strings: the date was March 1, 1960, and I was bringing my first cello home from Marquez Elementary. Who could possibly forget those strings? These brutes were as big around as pencils and were possessed of a diabolical willingness to unravel and snap at capricious whim, maiming the poor sap at the controls. Yes, steel strings when I first found out about them, turned out to be salvation, for reasons we all know: they stay in tune through drought and blizzard, you don't need to perform a wrist ballet to get perfect fifths, and you don't need to take the Charles Atlas course in order to press the string to the fingerboard. So what kind of retrocrank would voluntarily plunge back into the dark ages of the cello and put on a set of all-gut strings?

Well, it all started innocently enough. I had been using gut C and G until, playing with the Philadelphia String Quarter - we had one season in which we went from the steambath humidity of South America to arid Alaska, in the space of a couple of months, my cello went into shock. After the cracks had been repaired - poorly, as it turns out - the response time on the guts was only slightly quicker than the Italian postal service. The solution, inelegant but utilitarian, was Spirocore silver on steel. I got used to steel. You play them, they respond. They play in tune (work with me here!) But I longed for the nuance, resistances and tonal complexity of the guts. One day after he finished some major surgery on my cello, Michael Fischer (by then truly sick of hearing me whine about how I missed the good old guts) suggested I go back to Eudoxa C and G. The results were ear-opening. I was hooked. Fine and well. A couple of weeks later, I was in Michael's shop congratulating him on his splendid taste and workmanship. He offered in his offhand and wry way, "Have you ever thought of using a plain gut A and D? Marius May did." (Echoes of childhood: "Why can't you be more like Marius?") "What about them going out of tune?" I challenged him. "What about them unravelling? What about them needing two months to break in, and then getting about 4 days of good playing on them before they snap?" Michael tried reverse psychology on

me: "You're probably right ... they're too much trouble," he nodded sagely. So I called Damian Dlugolecki, the high priest of handmade gut strings, in New York, and had him send a couple of his finest. I took the fine tuners off the cello. I put the strings on. The pitch fell a perfect fifth in twenty minutes. They were harsh, honky and cantankerous. Playing a Bach Courante on the D string sounded like a '54 Hillman Minx without a muffler. They were great. In the end, though, I gave up the raw gut d - it was like living with an aging grandparent: it needed to be coddled and humored or it became crotchety and intractable - and put on an aluminum-on-gut Eudoxa Olive. I tenaciously stayed with the A for weeks, until in the midst of a quartet rehearsal I tore it off in a fit of despair over the seemingly lifelong project of tuning the damned thing, and slapped on a trusty Jargar. It was then that I discovered the Hard News: once you've played guts, you can never go back. With the steel string I missed the enhanced sonic palette, the potential for nuance that guts can afford. I was immediately on the phone to Discount String Center begging for a Eudoxa Olive A.

And, several months later, that's where I am now, I think for the duration. Once these strings break in (it only takes about a month - just kidding!) they're great. To my surprise, they are as loud as steel strings, and the sound quality is vastly superior. Freed of the tension of the steel strings, the cello has become more reverberant than ever. To those adventurous souls out there with a thirst for something old and different - check it out.

Editor's Note: this article appeared in Vol.5, Nr.1, November 1991 issue of *Wolf Notes*, the newsletter of the Los Angeles Violoncello Society, Inc. This newsletter is absolutely a delight - full of humorous articles and interesting information which appropriately reflect the jocund and highly rugged individuality of the average gaggle of cellists! I highly recommend joining the society, even if you don't live in the L.A. area, just to receive the newsletter! To find out more info., please contact: Los Angeles Violoncello Society, Inc., P.O. Box 1811, Studio City, CA 91614.

