

Newsletter

Vancouver Cello Club



JANUARY 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
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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: _____

Contributing Membership (over \$25.00)	
Sustaining Membership	\$ 25.00
Family or Individual Membership	\$ 15.00
Student	\$ 10.00
Out-of-Town Membership	\$ 8.00
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 1991 at the V.A.M. Written application must be submitted to Judith Fraser before May 1, 1991. 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 1991.

- 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

BUY & SELL

TO SELL

4/4	Cello	Owen Fonseca	\$ 1,200.00	594-0799
1/2	Chinese cello	Rosemary Clapham	450.00	266-6813
3/4	Suzuki cello (1970)	Judith (low price)	750.00	420-6102
1/2	Skylark cello (1989, padded case, bow, new pin)	Sandra Moore	500.00	(h) 222-2502 (w) 228-3460
3/4	Suzuki cello	Georgie Immega	750.00	224-3236
3/4	Chinese cello - hardcase - bow -	Judy Fraser	475.00	926-2648
1	Full-size bow German (rehaired)	"	375.00	926-2648

ANNOUNCING

The projected publication of an
INDEX OF CELLO MUSIC COMPOSED SINCE 1960
 (music published and/or recorded, or otherwise readily available,
 featuring the cello in a solo capacity
 unaccompanied or with piano, harpsichord, organ, harp, guitar,
 percussion, tape or electronics, orchestra or ensemble)

Listings include:

Composer's name (and dates)

Title of composition (date composed) with number of movements and duration

Publisher (with date of publication or copyright) or distributor or organization where available

First performance data: name of cellist, date and where performed Recording (LP, cassette tape or CD - label and number) with name of cellist

Annotations as to unusual performance techniques and level of difficulty

Already listed:

Over 3800 pieces of music by

Over 2400 composers, plus the names of

Over 650 cellists involved in recordings (800+) or first performances (1270 +)

CELLISTS !!

(and composers)

Make certain you are listed !!!

Please send first performance and recording information, and all other pertinent data to:

Donald Homuth
 Emeritus Professor of Music
 San José State University
 18930 Barnhart Avenue
 Cupertino, CA 95014

CONCERTS AND SUCH

Purcell String Quartet (*Heather Hay* 'cello) April 11th 8:00 pm
 at Hycroft Manor, 1489 McRae Ave. (16th & Granville)

NANAIMO CONCERT SERIES (Tickets \$12.00)

Feb. 13, 8:00 pm:

St. Andrews United [Program: Barber, Cassado, Rachmaninoff, Chopin]

Shauna Rolston, 'cello

March 24, 8:00 pm:

"

Bernadine Blaha, piano
 Purcell String Quartet

SHAUNA ROLSTON WORKSHOP

(Co-sponsored by CVICMS (Nanaimo) & V.C.C.)

1:30 pm Feb. 13th

St. Peter's Anglican Church - 100 Chapel St.
 (Downtown)

Accompanists: Richard Coombes - Lynda Gale

The Central Vancouver Island Community Music School is a centre devoted to the musical education of its students located primarily on the Malaspina College campus. It is staffed by gifted teachers (Cello Dept: *Ron Dann, Judith Fraser, Heather Hay*), many of whom are recognized artists in their fields. Where highly talented local instructors are not available for certain instruments, the school brings experts to Nanaimo for a day or two each week. The CMS offers a pleasant meeting place for students of all parts of this large district. It is a good place to make friends with other student musicians and with practising professionals. The school prepares students for all levels of the 3 Music Conservatory exams, and encourages participation in the Upper Island, North Island, Victoria and Kiwanis (Vancouver) Music Festivals. Recitals are held regularly throughout the year. *Michaela Wood* (Lantzville) presently completing a music degree at the University of Tennessee (Knoxville) is an alumna of the CMS.

Shauna Rolston, 22 years, has achieved an enviable international reputation. She has been hailed by audiences and critics alike wherever she has performed, including tours of Japan, Korea, Italy, Israel, and USA. Shauna appears regularly as soloist with Canada's major orchestras and with such European ensembles as the Budapest and Amsterdam Philharmonic Orchestras. Shauna Rolston and Bernadine Blaha were presented in a Young Performers Concert in Vancouver by the Vancouver Cello Club in March 1987, and Shauna was a guest artist with the V.S.O. in 1988.

Academy Symphony (V.A.M.) Feb. 3 Orpheum 7:30 pm
Conducted by *David Blum*

David Blum, now resident in Seattle, is well known as a writer on musical subjects. His books include "Casals, and the Art of Interpretation", "Paul Tortelier", and "The Art of Quartet Playing: The Guarneri Quartet in Conservation with David Blum".

The International Canadian/American Suzuki Institute will be held at Langley, July 21-25 at Trinity Western College. It will have a chamber music program and the cello faculty will include *Barbara Wampner* (San Francisco), *Audrey Nodwell* (V.A.M.), *Richard Aaron* (Seattle), and *Cathy Hayward* (Bellingham). Unit III will be given by Barbara Wampner, who studied for 2 years in Japan and was cello editor of the A.S.A. Suzuki Journal.

Ian Hampton will be performing Barber Sonata, Martini Sonata No. 3 and Joachim Sonata at SFU Harbour Centre (downtown) - noon hour concert - with Bernie Duerkson, piano.

In the last Newsletter (Oct.'90), a review of cello discs was reprinted from Cello News (U of Tenn). Here is a follow-up note from one of our members, *Mary Thomson*, who works for a company that distributes the Bayer Records label in Canada. If anyone is interested in ordering any of those discs (Philharmonische Cellisten, Köln), contact Mary Thomson at the Vancouver Academy of Music 734-2301, or 731-9755 (home).

EARLY INFORMATION AS REQUESTED (by a number of our members)

Shawinigan Lake Music Holiday

July 21-28 AF \$25 Fee: \$400 (adult); \$330 (student); \$200 (children); plus membership fee, inclusive. Ages 6 - senior; students under 18 must be accompanied by an adult. Scholarships available.

Sponsored by West Coast Amateur Musicians Society. Music camp for adults and families, all levels of ability. Sessions in chamber music, orchestra, music theory, children's program 6-12 yrs., faculty and student concerts, informal music-making, choral singing - afternoons free. Faculty usually includes *Bob Bardston* from Medicine Hat College, a most popular cellist with everyone of all ages!

Contact: Jack Downs 943 Clements Ave., North Vancouver V7R 2K8 980-5341



International Workshops - Lausanne, Switzerland
July 18 - 31

STRINGS FACULTY: Pierre Amoyal, *Christopher Bunting*, Ronda Cole, William Conable, Robert Culver (Dacroze specialist), Gerald Fischbach, William LaRue Jones, Eduard Melkus, Jean Piquet, Wm. Preucil, Sr., Marvin Rabin, Max Rostal, Geza Szilvay, *Phyllis Young*

** SPECIAL REDUCED RATE OFFERED TO CANADIANS **

(\$150 US deduction per participant - no later than April 20 to apply.

International Workshops: 187 Aqua View Rd., Cedarburg, WI 53012, U.S.A.

[call Tori Hintz, Mgr. (414) 377-7451]



Paul Tortelier (1914 - 1990)

On December 18, 1990, the great French cellist Paul Tortelier died of a heart attack near Paris. He was 76.

One of the most exuberant figures in the musical world, Tortelier was distinguished by a thoroughly individual approach to the literature, and by an unremittingly idealistic personal philosophy. The cellist would, for example, have been far better known in North America but for the fact that he refused on moral grounds to concertize in the USA during the Vietnam War. He has made his mark in any event, through his many recordings and concerts, and indelibly as a teacher (both *Ian Hampton* and *Judy Fraser* studied at one time with Tortelier). He also won fame through his invention of the bent endpin which bears his name. Tortelier's recordings were many, and span 40-odd years. Amongst the best are the complete Beethoven Sonatas and Bach Suites done in the '70s for EMI. He was also a composer, mainly works for the cello. Those of us who attended the 1st International Cello Congress in Washington, D.C. in June 1988 have very fond memories of Paul Tortelier - his performances, humour, vitality and musicianship.

CELLO CHIT-CHAT

One of the nicest things about Christmas time aside from sleeping in, Christmas cake, not answering my phone, the Messiah and no students due to blizzards that took a right turn to Vancouver by mistake, is hearing and seeing Cello Club alumni. I feel very fortunate that so many colleagues and old students keep in touch with about six lines twice a year! and sometimes even include their out-of-town dues!!

One I was pleased to hear from was *Lyle Brown* (Nanaimo & Vancouver).

"Dear Judy - I have been thinking of you lately, remembering some of the times we shared ... conversation, food and music included. I hope you are well and allowing yourself some relaxation time (2 weeks in Kauai in Feb.!!) - you have always been one of the busiest people I know.

Life here (Willowdale, Ont.) is good. We live in an attractive new condominium. I am about to embark on a new wing of my career "adventure" as National Sales Mgr. of our rapidly growing company. My next big project is to scout around the country looking for spots for new branches. Trevor is precocious and growing quickly. We are one month away from the birth of our second child, which has, for hours on end, shown that s/he will be at least as "energetic" as Trevor. We are all very excited.

Enclosed is a cheque for my 'cello club dues (hurrah!) (\$25 sustaining membership). Best wishes for the New Year, etc..."

Karen (Freeman) Frederick, now in Calgary had a daughter in November.

Had lunch with *Sean Varah*, now in his Masters (composition) program at Columbia. He is also studying 20th Century 'cello repertoire outside the University. Loves New York and jets across to California to visit a young lady in her last year at Stanford. Sean is full of energy, glows with enthusiasm and is so positive.

Missed *Morag Northey*, who went to Ecuador for Christmas and *Margaret Gay*, busy with the National Ballet, Spirit Orchestra (Alex Pauk) and teaching a baroque ensemble at U of T.

John Friesen has been back from USC to do several concerts recently - one in New Westminster, one at the Playhouse Sun. AM Coffee Concerts. We hope he will contribute "doctoral" news for a later issue.

Thanks to *Lee Duckles*, principal 'cello VSO for organizing for VCC members to attend the rehearsal last week with guest artist *Nathaniel Rosen* playing the Dvorak Cello Concerto.

Back for a family visit after 2 years in Britain is *John Milne*. It was delightful to hear all the various gigs John has done - took me back (too many years!) to my London freelance days. Playing in the Wren Orchestra (6 celli), "deping" for his old teacher at the RAM, *Dennis Vigay* (now retired from the Academy of St. Martin-in-the Fields) in the National Phil, playing for "Song and Dance" (a West End show), a quartet tour to Germany and the past year, 17 weeks touring Britain with the Bolshoi Ballet and the Moscow Classical Ballet. John spent this Christmas in Moscow visiting Bolshoi Ballet friends. He and fellow musician Roger (trombone) spent a lot of time on their tour with the Russians and John made very good progress learning the language. His experiences in Moscow were so much more interesting for him having friends and some of the language - an experience never possible for a stranger from the West until recently. John will be going down to Berkeley to visit *Colin Hampton* before returning to London.

Many of you will be pleased to welcome *Jeehoon Kim* back into the 'cello world and to know he is planning a musical career. Jeehoon is planning on going to the USA to further his studies next August.

One of the interesting items in the various newsletters I receive from other cello clubs is a recent column in the LAVS (Los Angeles) "Valedictories and Premieres", by R.L. This club is very active and it is quite different in its activities and ideas from a spread out more rural community such as we have in B.C. I am quoting this article plus "Thank You ... Next!" to give you a flavour of how another Society operates [thanks to Roger Lebow/Glenn Smith LAVS]

"Thank you...NEXT!"

"Who are those nameless and faceless
people who sit in the hall...while you're dying onstage?"

Competitions and auditions, while being a terribly stressful path to recognition and making a living, are nevertheless an integral part of today's music scene. The fact that participants have seven or eight minutes in which to overcome their nerves and show their stuff seems unfair at best and cruel at worst. If you have ever played a competition or taken an audition, you recognize that sinking feeling as you walk out onto an empty stage to face either a panel of unknown judges or a big black screen behind which the panel sits.

Who are those nameless and faceless people who sit in the hall, crossing their legs, looking comfortable in their chairs and shuffling all those papers while you're dying onstage? What right do they have to judge you, decide your fate and cast you back into a sea of unknowns? And when was the last time they had to get up here and have the tables turned on them?

For four weeks in October, as chairman of this year's Pasadena Instrumental Competition and as a member of the Los Angeles Philharmonic Audition Committee, I listened to over 100 people play 150 times and had to make a judgement every time. Did I relish this task? Did I enjoy the "power" I was given to make decisions in other people's lives? Absolutely not!

You'll be happy to know that not all the suffering in competitions and auditions takes place on stage. Judges have a difficult job in sorting out what makes one player "better" than another. And each judge has a different set of criteria against which s/he measures each candidate. In fact, some of the greatest difficulties lie in trying to resolve the difference of opinion among the judges. Different players "speak" to different judges - and no one wants to let a potentially great player get away. So who do you let past the first round? Should a missed shift be counted against somebody? Should nerves be taken into consideration? What about music?

So, what *about* music? In this day of technical wizardry, both musical and non-musical, when flawless performances of Paganini and *Elfentanz* have become the standard, have we lost sight of what the purpose of music is? Too often it appears that technical perfection is the goal. Of course there is a place for these pieces - playing them is no small feat. But music for me is more than fast fingers. It's about communication of emotion - of someone's feelings and personality. An instrument should only be a tool for a musician to express himself. It's true that one has to have control and mastery of the instrument - but that in itself is not enough.

As a musician and a judge, I want to hear players who put themselves on the line; who are not afraid to take risks and be themselves. We can all forgive the missed note or shift if a player is truly giving of himself and not just trying to get through the piece without making a mistake. We can also appreciate someone's technical skill, but it is his ability to truly connect with himself and the audience that gives us that goosebump feeling. Believe me, this is what every judging and audition panel waits for.

Unfortunately, the competition and audition process is far from flawless and oftentimes good musicians slip through the cracks. But contests of any kind should ideally be used as benchmarks for one's own progress and not necessarily as ends in and of themselves. During the course of your career, it's not a lost competition that you'll remember, but those great performances where you are able to reach across the footlights, really grab the audience and make them feel what you want them to feel. - *Gloria Lum*"

"Valedictories & Premieres"

Music in this last part of the twentieth century
is a cornucopia of varying styles...

Since the last *Newsletter* we've been busy. Our first meeting of the season was held on November 17 at Booth Hall, USC. The session was both a commemoration of the past and a celebration of the present and the future. Two cellists dear to many present, Joseph Di Tullio and Samuel Mayes, were eulogized. Ernie Ehrhardt offered apt, personal and affecting remarks about his memories of Joseph Di Tullio, and we heard the Popper Requiem as played by Ronald Leonard, Fred Seykora and George Koutzen with Joe Di Tullio's daughter, Virginia, performing on the piano.

The importance of Samuel Mayes to cellists in this country- and no less to the LAVS in its formative days - has often been remarked upon in these pages. Ronald Leonard's warm recollections paid eloquent tribute to Samuel Mayes' musical and personal gifts. Ron also introduced and welcomed Winifred Mayes, whose presence honored our meeting.

The balance of the program was an exhilarating sampling of contemporary music for the cello, a program that reaffirmed the fact that music in this last part of the twentieth century is a cornucopia of varying styles. The most recent composition, and that by the youngest composer, came first. Daniel Kelley's lyrical *De l'âme* was played with admirable poise by cellist Pansy Chang, and the composer at the piano.

The spirited, Balkan-flavored Thapsodia Concertante by the Yugoslav composer Boris Papandopulo was performed by Janice Foy and pianist Zita Carno.

Ron Leonard gave an account, seemingly done with mirrors, of the brilliant solo Sonata by Gundaris Poné. Tom Flaherty's *Semi-Suite*, also for solo cello, and played by the composer, emerged as a genial and engaging work, as its title would suggest.

One of the most effective of newish pieces for our instrument is George Crumb's solo Sonata (1955). Nils Oliver's performance afforded us a welcome renewal of acquaintance with the work. Funny - the next piece didn't look newish. And it wasn't: it was Bruch's *Kol Nidrei*. But Jerry Kessler's effective solo transcription, with Jerry himself playing, was contemporary.

The last official work on the program was Carlos Rodriguez' jazz/pop-influenced *Crater Lizards* for solo cello with electronic enhancement. Matt Cooker (fittingly to the occasion, a former student of Samuel Mayes) handled the special idiom and the battery of equipment with aplomb. And a foot-pedal.

Finally Rowena Hammill and David Aks rendered Saint-Saens' *Swan*. That the poor bird survived at all is owing only to the fact that midway through the performance David, amidst a chorus of invective from the audience (some of it reputedly from shills), wrested the cello away from Rowena and the two concluded the performance having reversed their original roles. The two were being held without bail. - R.L."

MEMORANDUM TO: Board of Directors, the American Cello Council, Inc.
FROM: George Moquin, Executive Director, MSICPA
SUBJECT: The First University of Maryland International
LEONARD ROSE CELLO COMPETITION, July 15-24, 199

"This is to request your assistance in announcing general information regarding the Leonard Rose Competition to your respective organizational members. Although the Competition is not until 1993, interested applicants may wish to request a copy of the rules in order to prepare.

The age limit is 18-30 years of age at the time of the Competition. There will be no repertoire requirements, except that the list of works to be submitted for audition should include 90 to 100 minutes of solo works, unaccompanied or with piano, plus three concerti for performance with orchestra, representing a variety of musical styles sufficient to sustain a soloist career.

A contestant selection jury will review tapes and applications and choose forty who will be invited to compete in a preliminary round. A distinguished international jury will select twelve for the semi-final round and three for the final round. The final round will be judged by a separate jury of leading international artists.

Over \$50,000 in cash will be awarded, including a \$20,000 First prize, \$10,000 Second Prize, \$5,000 Third Prize, \$1,000 Semi-Finalist Prizes and other special prizes. The First Prize winner will also gain engagements, including a University of Maryland sponsored recital in Alice Tully Hall, Lincoln Center, New York City.....

... We would appreciate your recommendations as to what kind of events might encourage attendance by cellists. It has been suggested that the success of a festival would depend heavily on opportunities for participation by registrants, and that listening to speakers, performers and contestants, no matter how excellent, is not enough motivation to warrant expenses in travel and accommodations.

Do you think an international cello chamber music festival, including cello ensemble performance, with coaching by major artists and concerts by acclaimed ensembles might be attractive?"

Let me know what ideas you have

- editor

