

Newsletter

Vancouver Cello Club



MAY 1995

Editor: Judith Fraser

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Past President:	Audrey Piggott	
Executive:	Kristl Armstrong, Lee Duckles, Heather Hay, Michael Olsen, Jean Ireland	
American Cello Council Delegate:	Judith Fraser	

NOTICES

ANNUAL GENERAL MEETING - June 12, 1995

7:30 p.m.

Room 22B

Vancouver Academy of Music

1270 Chestnut Street

**Presentation of bursaries, election of officers, annual reports,
refreshments, videos**

Margaret Avery Rowell (Dec. 11, 1900 - Apr. 21, 1995)

MARGARET ROWELL: GRANDE DAME OF THE CELLO

Revered by generations of cellists, Margaret Rowell attracted to her studio some of the 20th century's greatest performers, including Pablo Casals, Zara Nelsova, Leonard Rose, Mstislav Rostropovich and Paul Tortelier during her more than fifty years of teaching. Her long association with the San Francisco Conservatory dates from her days as a student in the 1920s and continued throughout her teaching career. She retired in 1982.



KINGMOND YOUNG

*"I don't teach the cello, because the cello can't learn.
I teach the human being." —Margaret Rowell*

THE MARGARET ROWELL STRING SEMINAR - (June 19 - 23) - San Francisco Conservatory of Music

The Margaret Rowell String Seminar furthers the teachings and artistic philosophy of influential cello teacher Margaret Rowell with an intensive, five-day exploration of the basic principles of string performance.

"Margaret believed in developing the playing 'from the inside out,' " explains Seminar leader Irene Sharp, who carries on the Rowell legacy in her own teaching. "Margaret would often say, 'I don't teach the cello, because the cello can't learn. I teach the human being.'"

"As for my own students," Sharp says, "I like to think that they are identifiable not by a similarity in their interpretations, but by the ease of motion in their playing that frees them to be expressive."

The seminar has drawn cellists and violinists from more than 25 states and as far away as England since it was first established in 1990. While participants notice a big improvement after attending the Seminar, many have returned for another year to deepen their understanding of technique and performance. Now in its sixth year, the seminar continues to provide participants with an opportunity to fully develop their expressive capabilities.

SUMMER CAMPS FOR CELLISTS

- 1) **Pacific Chamber Music Camp**
 Date: July 24 - Aug. 4
 Time: 9:30 AM - 12:30 PM
 Place: VCC - King Edward Campus
 1155 E. Broadway
 Fees: 1 wk. Day camp: \$160
 2 wk (day camp & chamber music): \$300
 Faculty: (cello) Audrey Nodwell; Heather Hay
 July 31 - Aug.4
 Contact: (604) 871-7070
- 2) **UBC Summer Music Camps**
 Date: July 2-7 (Senior Symphony Orchestra
 5 years playing experience)
 July 9-14 (Intermediate Orchestra)
 5 years playing experience
 July 10-14 (Adult Jazz Workshop)
 Time: 8:30 AM - 9:15 PM (local residents)
 6 days, 5 nights, 16 meals (out of town)
 at UBC
 Place: UBC School of Music
 Fees: Complete Pkg. \$425
 Day Camp plus Meals \$300
 Faculty: Sergiu Comissiona: Sr. Orch.
 Arthur Polson: Int. Orch.
 Alan Matheson & Fred Stride: Adult Jazz
 Yeugeny Osadchy: Cello coach / teacher
 Contact: Martin Berinbaum
 (Tel) 604-822-3113 (Fax) 604-822-4884
- 3) **Southern Oregon State College Chamber Music Workshop**
 Date: July 9-14; July 16-21
 Time: Complete Pkg.
 Place: Ashland, Oregon SOC Campus
 Fees: Workshop Reg. \$190 US
 R & B \$195 (dblr); \$240 (sgle) US
 Parking \$5
 Contact: (Tel) 503-482-2204 Phebe Ann Kimball
- 8) **Hillsong Chamber Music Holiday**
 Date: One wk. July or Aug. TBA
 Place: Crawford Bay, BC (Kootenays)
 Fees: \$100 (strictly camping & do your own
 cooking)
 Contact: David Steward (Tel) 604-227-9430
 P.O.Box 136, Crawford Bay, BC V0B 1E0
- 9) **JISA**
 Date: July 11 - Aug. 24 (2 3-wk sessions)
 Place: St. Michaels University School, Victoria, BC
 Faculty: Tsuyoshi Tsutsumi; Ronald Leonard;
 Andres Diaz
 Fees: 3 wks: \$1,670; 6 wks: \$2,340 (boarding)
 Level: Advanced - min. Age 16 yrs
 Contact: JISA (Tel) 604-736-1611
 (Fax) (604-736-8018)
- 10) **Seattle Chamber Music Workshop**
 Place: Lutheran Bible Institute, Issaquah, WA
 Date: TBA
 Contact: Music Centre of the Northwest
 (Tel) 206-783-2798

AMERICAN CELLO COUNCIL: 5TH CELLO CONGRESS
 May 28 - June 1 in Tempe, Arizona
 Sponsored by Arizona Cello Society &
 Music Dept. Of the Arizona State University
SAVE THESE DATES AND PLAN TO ATTEND

5TH BANFF INTERNATIONAL STRING QUARTET

August 27 - Sept. 1 (6 nights)
 Fees: Single: \$759 (R & B & audience fees)
 Dble: \$659
 Location: Banff Centre for the Arts
 Contact: (Tel) 403-762-6180 (Fax) 403-762-6345
 E-Mail: arts_info @ banffcentre.ab.ca

- 4) **Shawnigan Lake Music Holiday**
 Date: July 16-23 and / or July 23-30
 Place: Shawnigan Lake School
 Fees: R & B & Tuition (Adult) wk: \$475
 (student 13-21 yr) wk: \$400
 (children 6-12 yr) wk: \$250
 Faculty: Bob Bardston (cello)
 Contact: Jack Downs (604) 984-5341; Fax (604) 984-3162

Special to Vancouver Cello Club Newsletter
 Bob Bardston, popular teacher of cello, will return to Shawnigan Lake Music Holiday this summer. Bob is a celebrated cellist who performs regularly in Canada and the United States as well as a teacher at Medicine Hat College, Alberta. He will be performing and coaching chamber music sessions as well as presenting his special course "For Cellos Only". He especially likes to work with amateur musicians

The music camp for adults and families will be held for two weeks again this summer from July 17-24 and/or July 24-31. Participants may register for one week or both weeks. There will also be sessions in choral singing, Human Tune-up, music appreciation, Vocal Jazz, computer and orchestra conducted by Clyde Mitchell of Vancouver. Join West Coast Amateur Musicians for this very special event. For a free brochure, call the society at 980-5341.

- 5) **Fort Festival Summer Strings**
 Date: July 24-July 28
 Time: 10 AM - 3 PM
 Place: Walnut Grove Sr. Sec. School
 8919 Walnut Grove Drive, Langley
 Fees: \$125 (lunch available at \$2.50 daily or bag it)
 Faculty: Ian Hampton; Judith Fraser
 Contact: LCMS (604) 534-2848; (604) 888-1759
- 6) **Annual Chamber Music Festival - Bozeman, Mt.**
 Date: June 21-29
 Place: Montana State University Campus
 Fees: \$210 (\$50 deposit) US
 Level: Intermediate or Advanced
 Faculty: Da Vinci String Quartet
 Contact: Mary Sanks (Tel) 406-587-8220
- 7) **California Summer Strings Institute**
 for violin building, repair & maintenance
 Date: June 19-30
 Time: 8 AM - 5 PM
 Place: CA Lutheran University, 60 W. Olsen Rd.]
 Thousand Oaks, CA 91360
 Fees: \$400 per wk (US)
 Contact: (Tel) 850-493-3130
- 11) **The Chamber Music Institute**
 Sponsored by: The Olympic Music Festival
 "Concerts in the Barn"
 Members of the acclaimed Philadelphia String Quartet and other distinguished Olympic Music Festival artists will conduct a 4-week program for young string players, focusing exclusively on chamber music. The program provides: an unparalleled opportunity for growth through a rich variety of chamber music experiences; intimate size and family atmosphere; and performance opportunities. Enrollment is limited to 26 students. Types of activities include:
 Ensemble coaching • Ensemble performances • Master Classes
 When: July 2 through July 30, 1995
 Where: The Olympic Music festival near Quilcene, WA -- a 40-acre turn-of-the-century farm with comfortable dormitory-style cabins complete with wood-burning stoves and panoramic views of the Olympic Mountains. Accommodations: Family-style meals are prepared by a professional chef in a rustic chalet in the woods. Recreational activities include: swimming, ping-pong, trips to Fort Worden and Port Townsend and, of course, feeding the farm animals
 Who: Young people 14 to 20. Audition required, in person or tape.
 Requirements: 1) Non-refundable \$40.00 application fee, 2) Tape;
 3) Letter of recommendation and 4) Detailed summary of music experience, including study and repertoire. Fee: \$1,600.00
 Call Alan Iglitzin, Executive Director (206) 527-8839, or write to: Philadelphia String Quartet, P.O.Box 45776, Seattle, WA 98145-0776.

ORCHESTRA WORKSHOP

Date: Saturday, May 27
 Time: 1:00 PM - 5:30 PM (arr. 15 min early)
 Place: St. Andrew's Wesley Church Gym
 1012 Nelson (at Burrard)
 Bring: instrument, stand
 Fee: \$25 for WCAMS members; \$30 for non-members; \$15 for students
 Requirements: Intermediate or senior level with ensemble experience
 Contact: Irene Percival - 299-5430

GREGOR PIATIGORSKY SEMINAR FOR CELLISTS (12 chosen advanced cellists)

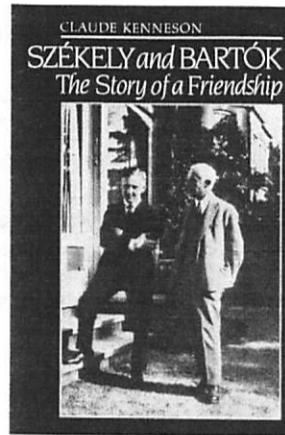
Date: June 10-17
 Place: University of Southern California - School of Music
 Faculty: Zara Nelsova, Siegfried Palm, Harvey Shapiro
 Time: 9 - 12 PM Rotating master classes
 2 - 5 PM Master classes
 8:00 PM Master classes or student recitals
 Auditors Fee: Not known
 Contact: Professor Eleonore Schoenfeld (213) 740-3103
 (213) 740-3131 (213) 681-8798

PABLO CASALS FESTIVAL

Date: July 26 - August 13
 Place: Prades, France
 Booking: Tel. (33) 68 96 33 07
 Fax: (33) 68 96 50 95

New Books from Amadeus Press

Toll-free 1 - 800 - 327 - 5680 (credit cards)



Székely and Bartók: The Story of a Friendship

by Claude Kenneson
 On March 23, 1939, Zoltán Székely performed the world premiere of Béla Bartók's Concerto for Violin and Orchestra; Bartók's dedication of this masterpiece - "To my dear friend Zoltán Székely" - was the climax of a friendship of two decades. In Székely, Bartók found a sympathetic interpreter of his music and a life-long friend. In Bartók, Székely found a mentor and an ideal performance partner.

Székely's story and the complete story of the Hungarian String Quartet, from its founding in Budapest in 1935 to the final concert at Dartmouth College in 1972, unfolds through the violinist's own recollections and those of his wife, Mientje, and violist Dénes Koromzay. The book contains previously unpublished Bartók letters and appendices of Székely's compositions and first performances. Székely's role as violinist-in-residence at the Banff Centre in Canada from 1973 to 1993 was the culmination of a long and distinguished career and helped establish the institution as a world center for chamber music study. Written from personal recollections and original documents and research, this book is destined to occupy a prominent position in the chamber music literature. [0-931340-70-5, 540 pp, 93 b/w photos, 6 x 9", hardcover \$39.95 © 1994]

CELLO CHIT-CHAT

RECITALS

May 15 Graduation Recital: **Jennika Anthony-Shaw**
 7:30 PM Shostakovich, Bloch, Bach, Foss, Brahms
 Clarinet trio
 Vancouver Academy of Music: KRH - free

May 17 Graduation Recital: **Amy Laing**
 7:30 PM Stravinsky, Boccherini, Popper, Cassado,
 Tchaikovsky
 Vancouver Academy of Music: KRH - free

May 28 North Shore String Orchestra:
 2:30 PM Conductor Philippe Etter
Ariel Barnes, soloist
 Haydn C Major Concerto
 St. Catherine's Anglican Church
 1058 Ridgewood, North Vancouver



Congratulations to **Sophie Willer** on her forthcoming marriage to Stephen Reen, May 27th at Saint Charles Borromeo Church in Bloomington, Indiana

and to

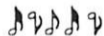
Sean Varah on his forthcoming marriage to Adine Kernberg also May 27th at the Puck Building Skylight Ballroom, New York City

Congratulations to **Jeehoon Kim**, winner of the new **Aldo Parisot Cello Prize** at Harid Conservatory of Music in Boca Ratan, Florida. Jeehoon will be attending Parisot Master classes in Banff this summer.

Rebecca Wenham and **Wilson Ho** head to Toronto for the 3rd Round Finals of the Canadian Music Competition in June.

Jonathan Braunstein, **Robin Miller** and **Christopher Wilding** will be attending the Kiwanis Festival Provincial Finals the end of May in Kamloops - all three in the chamber music categories representing Vancouver. **Amy Laing** (Nanaimo) was chosen as the Provincial/Nationals String representative. **Meran Currie-Roberts** won the Senior Cello Award in the Victoria Festival.

Winner of the Caroline E. Riley Scholarship for 1995 is 17-year old **Meran Currie-Roberts** from Victoria, a student of **James Hunter** at Camosun College. She will be using her scholarship to further her studies with **Shauna Rolston** at the University of Toronto in September.



Artemis Trio (**Heather Hay**, cello) will perform as part of the Fort Langley Festival, Aug. 3 at 8:00 PM at the Evangelistic Church on Glover Road.

11-year old Vancouver cellist **Wilson Ho** is enjoying a busy and exciting spring and has more to look forward to this summer. Wilson was chosen at the Coquitlam Music Festival to travel to Kamloops to compete in the Junior Strings Division of the Kiwanis Provincial Finals on the last weekend of May. Then on May 30th, he will be giving a recital with Nicholas Sylvest (violin) and Marnie Hauschildt (piano) at the Vancouver Academy of Music. The trio will perform the "Dumky" Piano Trio by Dvorak and Wilson will also perform the "Arpeggione" Sonata by Schubert. In June, Wilson will travel to Toronto to compete in the finals of the Canadian Music Competition. He passed the second provincial round with the highest mark in all the categories. He is then planning to study at the Orfcrd Music Camp in Quebec for a week in July. Wilson was also selected to compete in the Tchaikovsky International Competition for young Musicians. The competition will take place in Sendai, Japan at the end of August. This should be a fascinating and exciting experience and a great way to end the summer. [Audrey Nodwell]



Cello Continuo - Its Fascination and Appeal - by Ernest S. Collins (continued)

6. Ground Bass

A ground bass usually presents the continuo player with a sequence of five or eight bars to be repeated over and over to the end of the piece, while the solo lines weave an ever more complex line above it. Dido's Lament (from Purcell's Dido & Aeneas) is a well known example; so is Pachelbel's Canon.

To repeat the same phrase over and over seems, at first sight, to be a tedious occupation for the continuo player, especially the cello player, who does not usually have the opportunities for ornamentation and embellishment which the keyboard player has.

But here we should remember the remark of the famous accompanist, Gerald Moore, who said that the accompaniment to each verse of a Schubert song should be played differently, to match the text and the mood of each verse.

Much the same applies to a ground bass. In Dido's Lament, for example, the continuo line should support the rise of Dido's emotion to the climax of the last "Remember me!", and then die away to the conclusion.

Another Purcell ground bass is found in "Now that the Sun hath veiled its Light", a vesper hymn. The first five bars for continuo alone announce the ground bass pattern. On the voice entry, the continuo is pianissimo, in accordance with the atmosphere of rest at the end of the day. After fifteen bars comes a reference to God and the security of the soul; here the continuo line should be strengthened, to express the notion of secure faith. About twenty-five bars later, the soloist begins to sing praises to God and ends with an extended Alleluia. The continuo player should support this with a firm and happy bass line, rising to a climax of Alleluias just before the end, and dying away gradually to a pianissimo at the end, as suggesting night closing in.

7. Improvisation and Ornaments

Baroque composers expected players to add whatever ornament and embellishments the music seemed to require. This can apply to the continuo line on occasion.

However, this, like wiring your own home, is best left to the experts. Improvisation and ornamentation are esoteric arts, not to be undertaken lightly or unadvisedly.

So the wise advice seems to be - don't attempt it, unless you are fortunate enough to be playing from an edition where the editor has inserted a tasteful suggestion.

CONCLUSION

With all these things to think of, how can a continuo part be "dull"? I have given, I fear, counsels of perfection, and I must confess to departing from these guidelines more often than I could wish.

If I have made the whole thing sound more complicated than it really is, let me try to simplify matters by emphasizing three basic principles:

If we

- listen carefully and respond to what others are doing
- play lightly with a transparent tone - using open strings, lower positions and very little vibrato
- maintain rhythmic emphasis
- the remainder will be added in due course

And a final warning - continuo playing can become very addictive!



For the first time ever, young cellists in Australia, Asia and New Zealand will have a chance to get together and to meet their colleagues from other countries. They will compete against each other, discuss professional problems, play before some of the most famous internationally-acclaimed musicians, and listen to the playing of these outstanding artists.

In late July 1995, New Zealand will host the first Australasian International Cello Festival and Competition in Christchurch, sponsored by the Adam Foundation in association with the University of Canterbury School of Music and supported by the Arts Council of New Zealand, the Christchurch Symphony Orchestra and Christchurch Arts Festival. The winners of the competition will perform with the Christchurch Symphony Orchestra at a festival showcase concert sponsored by Cowles Notley Limited.

All delegates of the cello festival will be able to attend:

- The official opening of the festival/competition and the evening recital by the world-leading cellist, Chair of the competition jury, David Geringas (Germany), with pianist Tania Schatz (Germany), and renowned cellists Alexander Ivashkin and Natalia Pavlutskaya (Russia/New Zealand), in the James Hay Theatre at the Christchurch Town Hall
- Concert given by D. Geringas with NZ Chamber Orchestra in Christchurch Town Hall
- Recitals every day by the world's leading cellists and the best New Zealand artists in the historic Great Hall of the Arts Centre of Christchurch
- Daily masterclasses and workshops by members of the jury
- Special Saturday workshop for children, parents and tutors involved in early cello training - led by international specialist, Natalia Pavlutskaya
- All rounds of the Adam International Cello Competition with its virtuosic programme and performances of international standard
- The final showcase orchestra gala concert which will feature presentation of the prizes
- Discussions and seminars on career opportunities, different styles of cello performance, psychological and professional problems to be faced in teaching and study
- Show of NZ and Italian cellos
- Seminars on performance with leading NZ experts

Last, but not least, you will enjoy informal meetings with world-class artists from different continents in the friendly and charming setting of a garden city, Christchurch - one of the most beautiful places in the world.

RECEIVED MAY - 1 1995
**First Australasian International
 Cello Festival**

and

**ADAM INTERNATIONAL
 CELLO COMPETITION
 1995**

CHRISTCHURCH, NEW ZEALAND

21 - 30 JULY, 1995

*Sponsored by the Adam Foundation, Wellington
 in association with
 School of Music, University of Canterbury,
 Arts Council of New Zealand
 Christchurch Symphony Orchestra
 Christchurch Arts Festival*

Patron:

MSTISLAV ROSTROPOVICH

Festival Artistic Director:

ALEXANDER IVASHKIN

International Jury:

Professor David Geringas
 Germany/University of Canterbury Fellow 1995 (Chair)

* **Professor Markus Stocker** Switzerland/Australia

Professor Young-chang Cho Korea/Germany

Natalia Pavlutskaya Russia/New Zealand

Dr Alexander Ivashkin Russia/New Zealand



Sponsored by
Adam Foundation

NEW DIRECTIONS CELLO FESTIVAL

An Update from Organizer, Chris White

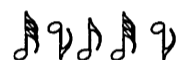
Since my sending out letters around the U.S. last June, the response to the idea of an alternative cello festival has been very positive. I have had responses from quite a few people including Ray Brown, Matthew Brubeck, Jane Scarpantoni, Mark Summer, David Darling, Sean Grissom, David Eyges and many more. Yo-Yo Ma had this to say: "What you are doing is extremely worthwhile, and I would be interested in being informed of new developments." For those of you who have not yet replied, or not yet received info, let's hear from you!

At this point networking is still the main focus. This phase is particularly exciting, as it shows how many people are doing interesting new things with the cello. Many of you have sent in names and addresses or phone numbers of other cellists to be included in the mailing list. Keep 'em comin'! The list of cellists has doubled since the first mailing. Of particular interest are names of cellists from other countries.

I feel that it is important to restate the main objective of the New Directions Cello Festival. I see this as an opportunity to bring together cellists from around the globe that share a desire to expand the horizons for the instrument. The cellists who perform or give workshops at the festival would play in a wide variety of styles. Perhaps the one thing they share would be improvisation. And the festival wouldn't be just cellos, because many artists would bring their own bands. With talks, workshops, demonstrations, concerts, etc., over a two or three day period, there would be lots of opportunities for cross pollination and experimentation. If it is organized properly, this festival could also help raise the awareness in the general public of the cello's versatility and its relevance to contemporary music and culture.

The next phase in getting the NDCF off the ground will be contacting institutions and individuals who might be interested in helping with fund-raising, promotion, or finding a location for the festival. To those who have already given us some ideas on this, THANKS! Here again, we welcome any and all suggestions. The "to be contacted" list now includes: The Manhattan School of Music, Juilliard, Mannes, Queens College, New England Conservatory, National Endowment for the Arts, New York State Council on the Arts, Traquen Art (Montreal), and string instrument and jazz publications. But we need specific names of people we can contact, so if you know anyone at these or other appropriate places, let me know. As I said in the first letter, the best way to make this thing work is to get a good response from people in the networking phase. I'm not asking for any kind of binding commitment. I just want to know if you are interested in the IDEA of an alternative cello festival. Of particular help would be a vote of confidence from those better known individuals.

We are still a long way from making this dream come true, but if everyone chips in a little the New Directions Cello Festival will some day be a reality! Maybe some of us could form a committee that could meet periodically. New York might be a logical place. Let me know if you would like to be part of something like this. Please contact: Chris White, Acting Festival Coordinator, New Directions Cello Festival, 501 Linn St., Ithaca, NY, 14850, Phone: (607) 277-5372. Thanks and keep on bowin'!



THE CELLIST IN THE 21ST CENTURY

Adapted from a keynote address delivered January 17, 1992, at East Carolina University, at the Cello Symposium, *The Cellist in the Twenty-First Century*

This article originally appeared in *The American String Teacher*, Autumn 1992, Vol. LXII, No. 4. It is reprinted from *Cello News*, A Newsletter For Cellists of All Ages and Stages, Volume 25 -- May/June 1993, Knoxville, TN. Carey Cheney, Editor.

It is a cliché that almost nothing is more wonderful than playing a musical instrument well, and nothing more terrible than making a living at it. I recall the principal clarinetist of the San Francisco Opera turning to me as we left the pit for the second-act intermission of *Don Pasquale*, saying, "I used to like music!"

As professional cellists and teachers, we are involved in our daily lives with the on-going consideration of how we can help young people play the cello well; and, if they choose to make careers of it, how those careers can be shaped to be both rewarding and socially useful. We are the beneficiaries of an artistic tradition handed down by innumerable students for more than 300 years. The art has been modified and enriched by great masters - from Duport (of whom Voltaire said, "He took an ox and made it sing like a nightingale") to the luminaries of our times. Some of the greatest musical minds of the great Western tradition composed for our instrument their most profound musings and most tender melodies.

I believe that cello playing as an art has intrinsic human and (dare I say) spiritual value above and beyond its economic viability as a professional endeavor. Undergoing the rigors of learning to play this instrument well, and engaging with its solo, chamber and orchestral repertoire is an education in itself, both broad and deep. I know of fine cellists who became engineers, lawyers, computer programmers, environmentalists, and public school teachers. They do not regret, as far as I know, the time spent practicing. Providing instruction to young people is, I feel, a high calling and a profound service. As professional teachers, we should give freely of our acquired wisdom and experience. The cello's place in Western culture is secure and will not pass away with this year's fashions. If I am wrong in this, then our culture will have become impoverished beyond the most dire predictions.

Our university and conservatory system is turning out some of the world's finest cellists, sensitive artists with a command of the instrument who play beautifully. However, for those who want to devote their lives to the art and at the same time make a living so doing, the future is uncertain. Several years ago, I counted up approximately 1,500 salaried, full-time jobs for cellists in America-counting the orchestral positions paying \$15,000 a year (49 with an average of 10 cellists each = 490) and academic positions (570 cellists in the CMS Directory). At the time, there were

180 cello performance majors at Indiana University alone. How can society accommodate all these cellists?

It is my premise that diversification is the key to social, economic, and spiritual viability in the years ahead. Competition for positions in the major orchestras has never been keener, and the survival of several is currently in doubt (or, in a few cases, Denver and New Orleans, for instance, this demise is a *fait d'accompli*). Smaller regional orchestras, however continue to flourish. The impact of this trend is that while a major orchestra's salary scale provides members with a comfortable middle-class income - the most select cases at a quite substantial level - in the regional orchestras, the musician must rely on a highly diversified income base. He or she can no longer be a "one-trick pony." Provided the musician is energetic and resourceful, putting together a viable career combining orchestral playing, teaching, chamber music and other endeavors can be enormously satisfying.

For the few who make it into the "big game", life can be a tedious and frustrating ordeal, with orchestras relying more and more on pops concerts and endless repetitions of "chestnuts" for economic survival. I recall hearing of a violinist in performance with Isaac Stern, "If you can't be *him*, it's not worth it." He is now a hospital administrator. A more diversified life in music may have kept him in the profession.

The need for diversification is valid as well in higher education, the other major traditional employer of cellists. The number of music departments that can afford a full-time studio cellist with few or no other academic duties is shrinking. Even for those with the doctoral degree, the cellist / conductor, cellist / composer, cellist / theoretician, cellist / aesthetician, cellist / ethnomusicologist, cellist / musicologist, cellist / general studies specialist, who is equipped to teach courses in music for non-majors will have a clear edge in future academic searches.

These trends describe a sea-change in our profession, which dramatically affects the training our young people should be given. We cannot continue to train cellists for tomorrow in the monolithic culture of pre-World War II Vienna. America is a different world with different cultural demands and needs with which the cellist must come to terms. The music curriculum should be determined by how we can best prepare young musicians to meet these demands and enjoy rewarding musical lives.

Their training should be rounded on a broad and general liberal arts education so they understand how their endeavors fit into the historic and cultural matrix of their place and time. The study of literature and art history should go hand in hand with the study of music history so that students understand how music, as both product and process, has been shaped by and in turn has shaped the fundamental assumptions and values of its society. At the graduate level, emphasis should be placed at least as much on the development of teaching skills (both studio and classroom) as on research skills. Aspiring cellists must become increasingly aware of the professional possibilities in their society as well as the economic, political, and sociological issues that either enhance or inhibit a healthy and flourishing environment for the arts. Musicians will need to understand the fundamentals of arts advocacy and arts management because they may have to manage their own careers and be their own impresarios. As orchestra members, they will sit on committees and negotiate contracts. Several orchestras have become self-managing entities, and if they are successful, their number may be expected to multiply.

Moreover, to be fully equipped members of the technology-based culture they will be serving, aspiring cellists should acquire basic computer, word processing, and desk-top publishing skills. Many cellists will be involved professionally in the recording industry and should become familiar with studio techniques. It may be helpful for some to become acquainted with the new technologies of MIDI (Musical Instrument Digital Interface) as they are used in computer-assisted teaching, composition and publishing. There should be courses available in instrument repair so that cellists can at least understand what is involved in the making and maintenance of our instrument. We should know how to stand up a sound post, rehair a bow, glue a seam, and fit a bridge, even if we usually rely on the professional. I know of no instrumental tradition outside the West where instrumentalists are as ignorant about the instruments they play as we are.

I recall watching a South Indian vina master rebuild his fingerboard out of beeswax and then set and tune each of the 24 brass frets, one by one, into the soft wax.

While maintaining a firm grounding in the classics, cellists should study an ever more diversified repertoire. One of the defining tendencies of post-modernism is the blurring of boundaries between genres and media. We see this tendency in the cross-over recordings of Richard Stoltzman, Kiri te Kanawa, Nigel Kennedy, and Yo-Yo Ma. I don't believe that the integrity of any of these artists has been hurt by forays across traditional lines. Perhaps jazz studies should be required for the American musician - it is after all one of America's "Classical" musics. Jazz studies and improvisation might provide a far better and more useful way to teach theory, harmony, and ear-training than the conservatory model that historically has been the cornerstone of the undergraduate curriculum. And cellists can learn at their instruments. There has never been a Stéphane Grappelli of the cello - perhaps in the next generation.

Cellists should work in collaboration with young composers to encourage an overexpanding classical repertoire and themselves study composition and arranging. Ethnomusicology may also yield new possibilities - the Iranian kamanche, Turkish and Japanese rebab, and Hindustani sarangi and dhilruba are all cousins, in a sense, and may be willing to share, in adapted form, some of their repertoire. Multimedia explorations and collaborations with video producers, dancers, storytellers, and performance artists can gain young people's participation in the ongoing attempt to reflect and comprehend our own time through the cello's powerful voice.

While I caution against a narrow specialization at the expense of a broad participation in the tradition, there is a value for cellists in finding niches in the cultural environment. There is a natural process of specialization in this career that is inevitable at any rate. Baroque cello, string quartet, orchestral works, twentieth-century repertoire and the demands of its extended technique, pedagogy, concentration on the virtuoso solo literature - each describes a career path. While one wants to do it all, time and mortality make their inevitable demands. Pianist and critic Samuel Lipman writes:

Though the past 40 years have seen an enormous expansion of professional music training in this country, there has been no corresponding effort to train a general audience in the basic knowledge and skills of great Western music so necessary to go

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—Paul Katz, Cleveland Quartet
Professor of Cello, Eastman School of Music

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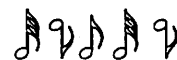
With all too many instrumentalists still "playing hurt," Mr. Sazer's book on injury prevention and technique re-education is a welcome addition to the literature. This readable, useful and enjoyable book is full of practical advice and keen insights which are, obviously, a product of an in-depth knowledge of the instrument and a great deal of careful thought. The book will be useful not only to cellists and their teachers but to those who provide medical care for them as well. I highly recommend it to my colleagues in the field of Performing Arts Medicine. Read and enjoy!

—Richard N. Norris, MD, Medical Director,
The National Arts Medicine Center, Bethesda, MD

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beyond appreciation to understanding. The result of not teaching the most basic skills to school children is by now obvious to every musician: A gradual deterioration of the sophistication of the musical public and a marked decline in the size of the core audience on which day-to-day artistic life depends.

While it takes years of training and dedication to play the Roco Variations well, as we all know, if no one wants to listen to it, our labors have been largely in vain. The cellists of tomorrow must be prepared to contribute in a substantial way to the cultural and educational goals of society on many levels, some as teachers in primary and secondary schools, others in educational programs and "informances." There has never been a time when there was a more pressing need for sensitive, creative, articulate artists to engage in socially active roles. Securing their place in the society of the future will be the responsibility of the cellists themselves.



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The Better Late . . . Cello Book

Reviewed by Maryvonne Mavroukakis

This book, subtitled "Cello Playing for Late Starters," is an interesting and simplified approach to the instrument for adult beginners. Written by British cello teacher Pat Legg and one of her adult beginning students, Barrie Hill, it provides useful and often overlooked reminders for players with up to 4 or 5 years of experience.

After a brief history of the cello, there are chapters on how to hold the instrument, bowing, the use of both hands, etc. The book touches successfully on all aspects of musicianship. What it does best, in this reviewer's opinion, is to concentrate on some of the problems encountered by adult beginners, e.g., tension, comfort, relaxation, practicing habits, which are aspects often overlooked by teachers and students alike. There are constant reminders, prompted by questions, "What, why, and how," which force the student to reflect on what is demanded, and how it can be achieved. The exercises offered are effective, and I suggest they become a routine part of one's practice. The last chapters of the book give some basic music instruction and information which may be more useful for British students. As a complement to formal instruction, this book is highly recommended, especially in the early stages of learning the cello.

