

Newsletter

Vancouver Cello Club



October 1989

Editor: Judith Fraser

NEWSLETTER

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, Natasha Boyko, Jeehoon Kim, Catherine Carmack
 American Cello Council Delegate: Judith Fraser

MEMBERSHIP RENEWAL FOR 1989 - 90

Membership subscriptions are now due, please send to:

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

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

NAME _____ PHONE: _____
 ADDRESS _____

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	_____

Music groups offer a potpourri

From majestic classics by Vancouver Symphony Orchestra, to heart-warming, toe-tapping work at Vancouver Folk Festival, the city's music-lovers get a taste of something for everyone this year. Using the theme "symphony magic", the VSO offers a Master-

works series of 10 concerts, exploring historic and modern repertoires for full symphony orchestras.

Kazuyoshi Akiyama and Peter McCoppin will be joined by some of the world's greatest conductor/artists, including American Andrew Litton and young violinist Joshua Bell.

Another 10-concert series, entitled Symphonic Traditions, will include the impressionistic repertoire of great romantics and classic programs of Mozart Plus.

Efforts of Vancouver Folk Festival don't end with the celebratic at Jericho Beach. Folk-music lovers can look forward to a season of special presentations at various venues.

The Vancouver New Music Society will present challenging contemporary works at Vancouver's East Cultural Centre. Its season this year will include an opera by Michael Nyman, titled *The Man Who Mistook His Wife For a Hat*.

Other offerings this season will include the ongoing concert of the Coastal Jazz and Blues Society, the Vancouver Recital Society's series of young rising instrumentalists (such as pianist Melvyn Tan) and the Early Music Society's work in reviving local interest in Baroque favorites.

Back in a classical vein, the Purcell String Quartet will hold a series of three concerts this winter at Hycroft Manor.

The first of these will feature Schubert's Cello Quintet, featuring guest artist Ian Hampton.

The Purcell String Quartet has a new cellist - Heather Hay - a native of New Brunswick, received her Master's of Music at the San Francisco Conservatory as graduate assistant to Bonnie Hampton. As former cellist of the Val Coeur String Quartet in residence at the University of Arizona, Heather toured throughout the USA and Mexico. She has also performed extensively in duo with pianist Joan Nagauo in California, Eastern Canada and on CBC Radio. She has been soloist with the Calgary Philharmonic and guest artist in the "Chamber Music West" Festival in San Francisco.

The 3 Hycroft Concerts will take place 8:00 p.m.

Nov. 28 1989
 Feb. 20 1990
 Apr. 17 1990



MUSICAL FIRST: Heather Hay joins the Purcell String Quartet — first woman member in that group's history.

DEFINITIVE RECORDING OF 20 SHORT PIECES BY DAVID POPPER WITH CELLIST
JANOS STARKER AND PIANIST SHIGEO NERIKI ISSUED BY DELOS INTERNATIONAL ON CD

Elegant Readings of Romantic Favorites Leave Cellistic Legacy

The world-renowned Hungarian/American cellist Janos Starker must be counted among the most accomplished and famous alumni of the Franz Liszt Academy in Budapest. In a new compact disc recording (CD 3085) just released by Delos International, Starker pays homage to the great Czech cellist, composer and teacher David Popper (1843-1913), who spent the last 17 years of his life teaching at the Academy. This release, containing 20 short pieces written in various styles of Popper's day, was recorded with Starker's brilliant virtuoso partner, the pianist Shigeo Neriki.


TEACHING MATERIAL

Sonata No. 1 in F Major by Georges Onslow (1784-1853), revised by Michel Tournus, 1988, \$19.50, Gérard Billadot-Editeur. Cello part 8 pp./piano part 36 pp.; duration 23'30. This sonata is in three movements: Allegro $\text{♩} = 132$; Andante $\text{♩} = 88$; and Finale-Allegretto $\text{♩} = 88$. The Andante is in d minor, with its trio in D Major. This is a light-hearted work with sixteenth-note figuration and runs, suitable for a technically advanced high-school student or an intermediate college cellist. Stationary thumb position is required with thumb on the harmonic spot, and occasionally a few notes higher or lower. The highest note (approached by arpeggio) is



There are no cadenzas; the fastest notes are triplet sixteenths. This piece is a pleasant, though not profound addition to the cello sonata literature for students in styles other than Baroque. The editing of the cello part is fine. The piano part is equal to the cello in sharing of material, but requires a more facile performer in ability level (on par with the Beethoven early sonatas). The piano is also much busier filling in cello rests, than is the cello during the few measures of piano rests.

Adagio for 2 cello by Auguste Franchomme (1808-1884), with excellent fingerings and bowings by Wolfgang Mehlhorn & Nicolai Petrat; edited, revised, and completed by Nicolai Petrat, 1988, \$6.00, N. Simrock. This publication is part of a series "violoncello forum" (number Elite Edition 1277) in which the cello "figures prominently or in which a solo function is allocated to the instrument." The series especially aims to widen cello repertoire in choices of styles and in opportunity for ensemble playing with different instruments.

The **Adagio** is a graceful intermediate-level duet of 2 pages. It uses tenor clef with bass in both parts. A 5-note G Major arpeggio up to  is the only treble clef writing (Cello I).

Cello I has a fair share of thumb position on the A and D strings. Franchomme's florid writing style can be seen in the triplets in both parts and in the 32nd- and 64th-note runs in cello I. Both parts have some double-stops and use of thumb. Legato bowing is the rule. The **Adagio** is in G Major in 3/4 time. Its ornamented melodies call for graceful cantabile playing enhanced by relaxed vibrato. Both parts start in unison on the low strings (unusual!), followed by Cello II taking the upper leading material to m. 14. The Cello I part is more rhythmically active and technically harder, but the piece continues to alternate both parts on melody and accompaniment. Franchomme's **Adagio** is an excellent choice for student recitals and in lessons focusing on expressive legato playing.

Cello Chit-Chat

Best wishes to Bob and Elaine Dewar Koenig on their recent marriage. Bob, who accompanied many cello club members, was here this summer as the official accompanist for the BC Arts Festival. A Masters student at Curtis, Bob and violinist Alexander Kerr recently won the American Federation of Music Clubs Competition held in Dallas, Texas which resulted in a two-year concert tour of 70 American cities. Bob will do his Carnegie Hall debut in New York with 'cellist Paul Marr on Feb. 21st, 1990.

Vancouver Academy Suzuki cello students and teachers (Audrey Nodwell, Kristl Armstrong, Mary Thomson) will travel to Edmonton in November to return the visit earlier this year of students from Edmonton.

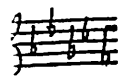
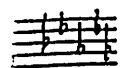
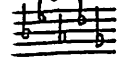
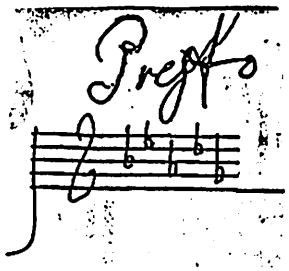
Congratulations to Victoria Clarke (and Maarten Ingen-Housz) on the birth of their son Lucas June 20, 1989. Victoria says "nice big hands"!

Lianna Walden is in Montreal starting on a Masters program in Anthropology. She has been in Japan with sister Risha, who has been working in TV and modelling. Both girls still dust off their cellos occasionally! and have put together little talent shows along with brother Jon-Paul.

Sophie Willer (1981 Ford Street, Cleveland, OH 44106) is now studying with Stephen Geber at the Cleveland Institute. Playing in the Youngstown and Akron, OH symphonies plus working in video recording, as well as a full course load, she writes "I'm having the time of my LIFE!" Not neglecting her literary abilities, Sophie is also writing children's stories and fantasy tales.

Mark Yeung, sadly missed by the young fry at the V.A.M. as their Big Brother cello coach, is at Queens University (#246 Leonard Hall, Queens U., Kingston, Ont. K7L 2T2).

In July Stephanie Finn attended Rutgers Chamber Music Festival in NY state. She was one of the winners in the concerto competition and performed the Dvorak cello



MARY JOHNSON
Press Representative
9915 Montauk Avenue
Bethesda, MD 20817
301/530-4721

September 25, 1989
MEMO TO: Cello Society Members
FROM: Mary Johnson
RE: "IMPRESSIONS," FOR TWO CELLOS
by David Baker

Enclosed is a review of the first performance of this demanding new work for two cellos. Since it requires but two cellists (albeit two very accomplished cellists) I thought that cello clubs would be interested in knowing about the piece.

For more information, contact the composer:
David Baker, Director of Jazz Studies
School of Music
Indiana University
Bloomington, IN 47405

concerto. Attending Banff during June for the Academy of Chamber Music, Steph played the Prokofiev and Barber Sonatas.

Vancouver cellists in Aldo Parisot's master class at Banff this past summer included Sophie Willer, Joseph Elworthy and Mary Stein. Carina Reeves spent her summer with the National Youth Orchestra. CYMC was livened up with Jessica Werb, Lorna Brampton, Caroline Jackson and Lynda Gale. Seen in August at Bob Aiken's Shawinigan Lake Chamber Music Camp, was Margaret Gay, now a busy Toronto freelance 'cellist.

Another new cellist in town (Vancouver) is Andrew Pearce who will give a recital Nov. 10th at the Vancouver Academy, accompanied by pianist Richard Epp. Andrew has recently joined the faculty of the VAM as co-ordinator of chamber music (students). He was a student of Lynn Harrell and has been a member of the San Diego and Pasadena Symphony Orchestras. The program will include works by Shostakovitch, Beethoven, Bach and Kreisler. Tickets are \$6. and \$3 (St./Srs.).

Congratulations to Neil Janmohamed, recipient of the Florence Mary Docherty Memorial Scholarship. The Annual Honours Recital will be Friday, October 20th at 7:30 p.m.

There will be an ADULT CLASS at the Academy at 8:00 p.m. on November 15th.

There will be a Student Recital at 7:30 p.m. in the library, Oct. 27th and Dec. 1st. Any student is welcome to perform. Contact Judy Fraser 926-2648

- For Sale:
- 1) Full size 'cello: Michael Wineberg 926-2045
 - 2) Lovely full size cello: Marie Louise Fast \$6,000. 1973 German c/o 926-2648
 - 3) Good sound: 1/2 Chinese cello: \$300. - Judy 926-2648
 - 4) 4/4 German \$1,800. c/o 926-2648

Jason Duckles is studying at North Western in Chicago with Hans Jorgen Jensen. Father Lee promises news and an address for the next V.C.C. newsletter!

* Performers' Choice *

3 concerts of 20th c. chamber music introduced by Ian Hampton

Concerts at 8:00 p.m. at the Com. Arts Council of Vancouver - 837 Davie St.
\$8.00 at the door - st./sr. \$6.00.

Nov. 6th (Mon.) Arthur Polson, Nancy Dinovo, Ian Hampton to include Finzi, de Leeuw, Arthur Polson, Roussel

Nov. 13 (Mon.) Arthur Polson, Ian Hampton, Melinda Coffey, Gene Ramsbottom to include Hindemith, Cardy, Messiaen

Nov. 20 (Mon) Leslie Uyeda, Arthur Polson, Ian Hampton to include Rabinovitch, Ives, Ireland.

MEMORANDUM

TO: Board of Directors
FR: Taki Atsumi, President
RE: 4th American Cello Congress
DA: Tuesday, September 19, 1989

Warm Greetings from Arizona ! Hope your club activities are underway for the new season, looking ahead with prosperity...



the American Cello Council, Inc.

I am delighted to inform you that Mme. Raya Garbousova officially has accepted the presidency of the 4th American Cello Congress to be held at Arizona State University, Tempe, Arizona, Wednesday, June 13 - Sunday, June 17, 1990.

The deadline date of receipt of your ideas is: Wednesday, November 1st, 1989. All ideas received after that date will be forwarded to the 5th American Cello Congress director.

Mail to:
Professor Taki Atsumi
Director, 4th American Cello Congress
School of Music, Arizona State University
Tempe, Arizona 85287

NOW is the time to receive all your ideas and suggestions (only by MAIL, please) for review by our artistic committee which includes Raya, myself and ASU officials.

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President Audrey Piggott took the chair in the presence of 14 members.

REPORTS

Financial

The Treasurer submitted the accounts to the meeting. The expenses of membership in the American Cello Council and of printing and mailing the Newsletter were a severe drain on the General Account, which was met by generous donations.

The Caroline E. Riley Scholarship account showed a balance of \$725.39 of which it is proposed to transfer \$500.00 to capital.

The Young Performers' Account expended \$451.50 on the Robert Bardston Concert; Mr. Bardston donated his fee, enabling the account to end the year with a balance of \$215.62.

The Bursary and Scholarship Fund received various donations, enabling it to provide \$500.00 in bursaries for summer music camps and to end with a balance of \$126.70.

The meeting expressed the Club's grateful thanks were expressed to the various donors who made possible the results achieved.

Activities

The Treasurer reported on the year's activities. There were 14 Student Recitals and 4 Adult Classes; the high points of the year were the Workshop and Concert given by Robert Bardston, the Master Class given by Julian Lloyd Webber and the Master Class and Workshop conducted by Bonnie Hampton. These events showed a high level of performance; participants received much encouragement and inspiration from the three visitors, all of whom were generous in regard to their fees. The Club is also greatly indebted to the Academy of Music for their help and support.

American Cello Council

Judith Fraser, the Club's representative on this Council reported that plans were under way for a Second World Cello Congress at Barcelona, in honour of Casals, in 1992 and for a Fourth American Cello Congress in Tempe, Arizona in 1990.

Discussions have been initiated between cello clubs in the west, e.g. Vancouver, San Francisco, Arizona, regarding a Regional Congress in 1991. No decision has yet been made on a venue; the Club Executive Committee will meet in September to consider applying to host this event.

The Meeting thanked Judith Fraser for these three reports.

Presentation of Scholarships and Bursaries

The President presented the following Scholarships and Bursaries and congratulated the recipients:

- Caroline E. Riley Scholarship - Carina Reeves
- Graeme Ingram Scholarship - Linda Gale
- Summer Bursaries - Caroline Jackson, Jessica Werb, Lorna Brampton, Katie Uyede, Michaela Wood

Membership Fees

In view of the heavier expenses now falling upon the General Account, it was decided to increase fees in line with other cello clubs. Accordingly the fees for 1989-90 were established at the following levels:

Sustaining Membership	\$ 25.00
Adult Family Membership	\$ 15.00
Student Membership	\$ 10.00
Out of Town Membership	\$ 8.00

These rates will be reviewed carefully next year.

It was also noted that memberships in 1988-89 totalled 60. Some effort at increasing memberships seems to be indicated, a view of the Club's increased activities in the area of the Newsletter and involvement with the American Cello Club Council. The Newsletter is much appreciated, and is the most extensive of the cello club newsletters in North America.

Lee Duckles reported that the cello soloists appearing with the V.S.O. will be Matt Haimovitz, May 1990 and Steven Isserlis, November 1990.

The following be elected as officers of the Club for the year 1989-90:

President	Ian Hampton
Past President:	Audrey Piggott
Treasurer:	Judith Fraser
Secretary:	Ernest Collins
VSO Representative:	Lee Duckles
Teacher Representative:	Natasha Boyko
Student Representative:	Jehoon Kim
At Large:	Kristl Armstrong, Catherine Carmack
Delegate to American Cello Council:	Judith Fraser

Adjournment

The meeting adjourned to watch video tapes of the Lloyd Webber & B. Hampton Master-classes.

by Edgard Feder

This is the title of a scholarly book published recently in London by the well-known author Margaret Campbell to whom we are already indebted for an equally searching book on the "Great Violinists." Married into a prominent English family of instrument dealers - the Beare family - Ms. Campbell had naturally access to a vast amount of first-hand information, direct or indirect - about many leading personalities from this elite musical firmament. She has proven to be an assiduous researcher of the voluminous and widely-spread documentation available on the subject. Furthermore, she is a highly talented writer, wielding the pen in an evidently effortless manner.

The result is a fortunate one: she has produced a most interesting compilation of biographical and historical data, of valid artistic evaluations, and of literary portraits of the most important members, past and present, masters and colleagues, of our cello fraternity.

The idea to write such a book is not new. Books on cello history, on cello playing, and by way of natural corollary, on the great cellists who have led it in the course of years to its present stellar status, have attracted many other authors. To name just a few, we have the works of the Russian Lev Ginsburg, of the Franco-Russian Dmitry Markevitch, of the American Elisabeth Cowling and of the Swiss Julius Bächli. They all have their merits and belong in the libraries of all self-respecting cellists who love the instrument to which they have devoted their life. Of course and generally speaking, one has little new material to learn in the book about such giants of our pro-

fession as Boccherini, the Duports, Klengel, Servais, Becker or Dotzauer. But about many of the more recent "Greats", quite a bit of material is less known though fascinating. And, like everything else in life, what is important and relevant is not so much "what" you do but "how" you do it. So, an additional fresh look is always welcome, permitting the reader to tighten his ties with the past, while actively participating in the contemporaneity of history in the making.

Margaret Campbell's book has also the advantage of being eminently "readable" while remaining instructive without ever becoming pedantic. In fact, once you start reading it, your curiosity will be aroused and you may find it difficult to lay it down. Indeed, the way it is organized, put together, well documented and interspersed with individually collected items of information, makes the work a compelling reading experience, immersing us in our own cello world, the world which constitutes our universe in itself.



NEXT CELLO CONGRESS

The next Cello Congress has been scheduled for June 16-20, 1990, in Tempe, Arizona. Raya Garbousova will be the Honorary President. Stay tuned for more information as details become available.

Holy Names College of Oakland, California is presenting the first Grace Vamos Cello Competition on January 13, 1990. First Prize (Ages 18-21) \$2,000 Cash Award and a concert with the Holy Names College Orchestra Grand Prize (Ages 15-17) \$800 Cash Award, Grand Prize (ages 12-14) \$400 Cash Award. The repertoire requirements for the Age 18-21 Category are: Three contrasting movements from any Bach Solo Suite; One movement from concerto of your choice (entire concerto must be memorized); One movement from the Grace Vamos Suite for Cello And Piano; One movement from any Classical or Romantic sonata. For Ages 15 - 17: One movement from any Bach Solo Suite One movement from Vamos Suite; Selection of your choice. For Ages 12-14 One movement from any Bach Solo Suite; One movement from Vamos Cello Concerto in D Minor; Selection of your choice. Send preliminary tapes before November 1, 1989, and include the following with the cassette: 1) a copy of birth certificate, or other proof of birthdate, 2) a completed entry form, 3) a non-refundable registration fee of \$30.00 payable to Holy Names College. Applicants will be notified whether they have been accepted as participants by letter postmarked not later than December 10, 1989. Judges include: Roy Bogas, Music Director, Holy Names College, David Kadarauch, Principal Cellist, San Francisco Opera Orchestra and San Francisco Ballet Orchestra, Bonnie Hampton, Artist Faculty, San Francisco Conservatory, Cellist, Francesco Trio.

For further information and entry forms please contact:
Grace Vamos Cello Competition
Holy Names College
3500 Mountain Blvd.
Oakland, California 94619

Music composed by Grace Vamos can be obtained by ordering from the address above. Each piece costs \$6.00 plus \$2.00 postage and handling.

GRACE VAMOS CELLO COMPETITION OFFICIAL ENTRY FORM

Entry Fee: \$30.00 Make check payable to Holy Names College.

Mail Entries to: Grace Vamos Cello Competition
Holy Names College
3500 Mountain Blvd.
Oakland, CA 94619

Applicant	(Last)	(First)	(Initial)	Birthdate	Age
Street Address				Phone (Day)	(Night)
City				State	Zip
School Attending				Year/Grade	Music Major
Cello Teacher				Phone	
Address	City	State	Zip		

Please list music activities and honors (competitions, awards, etc.) Use separate page, if necessary.

REPETOIRE:

Name of Accompanist

I request that an accompanist be furnished

ALL ENTRIES MUST BE POSTMARKED NO LATER THAN NOVEMBER 1, 1989.

PREMIERES AND NEW MUSIC

"Hiraeth." by Bernard Rands. World premiere on August 2, 1987. Yehuda Hanani with the Aspen Festival Orchestra. Rands, a Welshman living in America, based his composition on a Welsh folk song remembered from childhood. "Hiraeth" means "yearning for homeland" in Welsh. One movement, 24 minutes long.

Concerto for Two Cellos by David Ott. World premiere in Washington, D.C. on February 4, 1988. Steven Honigberg, cello and David Teie, cello with the National Symphony Orchestra and Mstislav Rostropovich. Three movements, 23 minutes long. The piece was described by the *Washington Post* as a "totally beguiling piece of music with a sense of dialogue, brilliant display, pensive musings and rich harmonies."

"Ballade" by Julius Isserlis. World premiere at Wigmore Hall on November 6, 1988. Steven Isserlis (the composer's grandson), cello. Descriptions of the piece refer to the use of Russian harmonic language and folksong melody.

Sonata by Joonas Kokkonen. U.S. premiere in New York on November 9, 1988. Arto Noras, cellist. The Sonata was composed in 1976 by Finnish composer Kokkonen and dedicated to his fellow countryman, Noras.

Sonata Notturna for Cello and String Orchestra by Nicholas Maw. U.S. premiere in New York at Merkin Concert Hall on November 29, 1988. Andre Emclianoff, cello with *Music Today*.

Cello Concerto by Karel Husa. World premiere at Pasadena's Ambassador Auditorium on March 2, 1989. Lynn Harrell, cello, with the University of Southern California Symphony. 4 movements, 23 minutes long. The work has been described as dense in orchestral sonorities and fiercely individual in character.

Cello Concerto Opus 136 by Malcolm Arnold. World premiere at London's Festival Hall on March 9, 1989. Julian Lloyd Webber, cello, with the Royal Philharmonic Orchestra. *Strad* magazine spoke of extraordinarily spare textures and tortured cantabile writing.



CARE OF YOUR INSTRUMENT

Check the bridge often to make sure it is straight.

Wipe rosin from the strings, the instrument, and the bow stick with a clean soft cloth. (Many products sold as violin cleaners and polishes can harm some varnishes.)

Loosen your bow each time you put your instrument away.

Always store your instrument in its case, making sure it is closed securely.

Even when an instrument is in its case, leave it in a safe place where it cannot fall, be tripped on, or driven over.

Do not leave instrument in hot areas, such as a hot car, or in direct sunlight.

Never send an instrument as baggage on an airline.

Never leave an instrument where it may be stolen, even in the trunk of a locked car.

If the instrument is in need of repair, take it only to a shop that specializes in bowed string instruments. A poor repair will often devalue an instrument.

STAGE MOTHER

A stage mother cornered the concert cellist in his dressing room and insisted he listen to a tape of her talented son playing the cello. The man agreed to listen, and the woman switched on the tape player.

What music, the cellist thought. A difficult piece, but played with such genius that it brought tears to his eyes. He listened spell bound to the entire recording.

"Madam," he whispered, "is that your son?"

"No," she replied. "That's Emanuel Feuermann. But my son sounds just like him."

-with apologies to The Jokesmith

EDITOR NOTE: Last July - "Funny thing! I never got invited to the wedding!" - I was in London.



Concerted effort: Andrew turns up at the champagne reception to wish Zohra and Julian Lloyd Webber a happy future

Cello, glad you could make it!

MILLIONAIRE composer Andrew Lloyd Webber missed being best man at his brother's wedding to an Afghan princess yesterday — because he had not been given enough notice.

But he later arrived at Julian's reception at the London College of Music, and said of the wedding ceremony: "I would have liked to have been there. But we only finished the Aspects of Love record late last night."

"In fact, I still haven't listened to it and Julian called me up at one minute's notice."

However, all was well as cellist Julian played bridegroom at TWO ceremonies.

His bride, 25-year-old Zohra Ghazi — whose great uncle, the Afghan King Zahir Shar, lives in exile in Rome — arranged a

private Moslem blessing in line with her family's religious beliefs.

The 20-minute private ceremony, conducted in Persian and held at her grandmother's London home, was followed by a short service at Central Hall, Westminster, taken by Methodist minister the Rev. Dr. John Tudor.

The bride wore white, matching the carnations in the Central Hall chapel, and arrived in a call-length, lace wedding dress with pearl necklace, white stockings and a cream, wide-brimmed hat decorated with white rose petals.

Julian, 38, was remarrying eight weeks after his divorce from his first wife, 38-year-old arts administrator Celia Ballantyne. The couple had been married for 15 years.

Two weeks ago Julian sold his 200-year-old

cello for £82,500 to help pay his divorce settlement.

Guests invited to a champagne reception in the West End last night included Sir Yehudi Menuhin, and husband and wife jazz stars John Dankworth and Cleo Laine.

A pianist friend of the bridegroom played for the 150 guests, but Britain's best-known cellist refused to take the stand.

"I'm not touching my cello today," he insisted. "It's my day off."

The newlyweds plan a two-week honeymoon "somewhere in the English countryside".

His new wife, who fled Afghanistan when she was 15 and now works for a London travel firm, hopes to accompany Julian on some of his international concert tours.