

Newsletter

JANUARY 2019

President: Lee Duckles
Secretary: Nicholas Read
Treasurer: Dawn Binnington
Past President: Ian Hampton
Student Advisor: Jennifer Lim
Executive: Cristian Markos, Alex Chung, Audrey Nodwell, Paul Westwick, Judith Fraser
American Cello Council Delegate: Judith Fraser



Editor: Judith Fraser
994 Frederick Pl., North Van., BC V7K 2B5
1305 East 20th Ave., Van., BC V5V 1P4
979 Beatty St., Van., BC V6Z 3C5
939 Ioco Rd., Port Moody, BC V3H 2W9

www.vancouvercelloclub.com

Message from the President

Greetings and welcome to another newsletter. As usual, there is a lot happening in the Vancouver cello world this year.

I invite you to check out the up-dated Cello Calendar for the latest recitals, concerts, and events in your area.

This spring, the Vancouver Cello Club is proud to sponsor a master class with renowned cellist Colin Carr on Monday, May 20th, 7:00 -9:30 pm, at St. Helen's Anglican Church, 4405 West 8th in Point Grey. Colin is coming to Vancouver to perform the complete Bach Suites at West Vancouver's United Church on Sunday, May 19th under the auspices of the Vancouver Chamber Music Society. Ticket holders to that concert and all current members of the Vancouver Cello Club are invited to attend the evening masterclass free of charge. This promises to be a stimulating and edifying evening for students of all ages.

Once again, I would like to remind readers of some of the

benefits of the Vancouver Cello Club. The Club is able to offer bursaries to students who require financial assistance with festival entry costs, summer music camps, instrument or bow rental or purchases, or tuition costs throughout the year.

Teachers may apply on behalf of their students by writing the Cello Club with a description of circumstances. The Club maintains two funds specifically designated to assist young Cello Club newsletter subscribers in their cello pursuits.

And adults are welcome to join the monthly cello ensembles sessions - held at the Vancouver Academy of Music, 1270 Chestnut Street. This is a great opportunity to meet like-minded cello enthusiasts and read some great repertoire. Sessions start at 7:30 pm on the last Monday evening of the month.

Best wishes for 2019. I hope to see you at the next cello event!

Lee Duckles, President

KIWANIS MUSIC FESTIVAL 2019 CELLO ADJUDICATOR

Cellist Andrea Case has a Master's Degree in cello performance from McGill University where she studied on scholarship with Antonio Lysy. Andrea is co-founder and cellist of the Lily String Quartet, a group that has completed multiple tours across Canada, has performed for CBC Radio and released a jazz CD with HAT Trio. She plays regularly with The Kensington Sinfonia, was recently principal cellist of the Cambridge Philharmonic (UK) and enjoys performing at folk festivals across Western Canada with folk duo 100 Mile House. At home in a recording studio, Andrea has credits in the classical, pop, folk, jazz and film score genres. Andrea adjudicates regularly at festivals throughout Alberta and British Columbia and teaches at the Amici String Program and Mount Royal University. Andrea currently resides in Medicine Hat with her husband, jazz drummer Karl Schwonik and their sons.



Festival dates will be between April 20-27. Cellos will be at St. Helen's Church at 8th and Tolmie.

Cello Club Christmas Party by Nicholas Read



It was a pleasure to host the December 17th Cello Club Christmas Party once again. This time I hosted in my very own house – obviously acquired and renovated so that I may host large cello events. A mixture of regular adult ensemble attendees and other members commenced the evening with greetings and drinks that moved quickly into setting-up, as we were all keen to start playing as soon as possible. First there was the



predicament of choosing the room in which to play – the living room or the dining room? The predicament was resolved once we discovered that my dining room chandelier could go to a brightness rivalling that of the sun. Once everyone found a place in the oddly-shaped circle of cellists, we began playing several arrangements of Christmas carols led by Lee Duckles. Not only did we play a vast array of festive tunes but also other favourite arrangements. Our sight-reading had a missing note here or there but we always seemed to start and end together! The gathered ensemble played for over two-hours straight; an unusual occurrence considering we had an untouched buffet of tasty treats just a few feet away from us. After a short food break that included cello-shaped cookies, of course, the members that had gathered continued to play well into the night with an appetite that was far more ravenous for music than food. It was another magnificent evening of festive cheer in typical cello fashion.

The Caroline E. Riley Scholarship

Open to those about to leave their home for the first time for further cello study. The Scholarship will be awarded on audition in the first week of May, 2019 at the V.A.M. Written application must be submitted to Dawn Binnington **before** April 1, 2019. Use the form below.

✂ -----

Vancouver Cello Club – Dawn Binnington, Treasurer – 979 Beatty St., Vancouver, BC V6Z 3C5

Caroline E. Riley Scholarship

I hereby apply for this scholarship to be awarded in May, 2019.

Please check: I am a member in good standing of The Vancouver Cello Club
 I am not a member of The Vancouver Cello Club
 I propose to leave my home base for further cello study at _____ on (approx. date): _____

Name: _____ Phone Number: _____

Address: _____ Postal Code: _____

Recent Tours with Orchestra of the Eighteenth Century

Earlier this year, in March, I was asked to join the world-renowned Orchestra of the Eighteenth Century on a tour of Poland in September. I was surprised and delighted for the opportunity and left in somewhat of a daze. Shortly after that, I was asked for another project with just over a week's notice – in an excited panic, I cleared my schedule and started practicing like mad to learn the two full Brahms programs, of which I had played none of the pieces before!

I had played with the orchestra once before as part of a project with the Royal Conservatory of The Hague, where I was studying, so I knew many of the players from there. I had also met orchestra members at exams, master classes, and courses, including fellow Vancouverite Marc Destrubé. Despite this, I was quite nervous for the first rehearsal! However, the orchestra has such a warm, welcoming atmosphere that quickly I was put at ease. I have never played in a group that felt so much like a family, and that invited me into that feeling so immediately – it felt truly special from the beginning. Everyone in the orchestra is a strong and unique character, which makes it a very interesting group, with lively rehearsals full of discussions and debates. In both projects there were quite a few young players like myself, including some other first-timers, and it was nice to have them sharing the experience with me.

The Brahms project was such a pleasure to be a part of. Since coming to Europe, I have mostly been playing earlier repertoire, Beethoven and before, so getting a chance to play this wonderful music with a big period orchestra was a real treat for me. The orchestra hadn't performed some of this music in decades, and it was the first time they had used wind instruments from the period for it as well, so in many ways it was a rediscovery for them. It was also their first time working with conductor Jonathan Non, who I enjoyed a lot. He encouraged us to dig deeper into the music of Brahms, to not be fooled by the seemingly light music of the first Serenade, for instance, and to find its darker, more serious sides.

The tour in Poland was, for me, even more special than my first project with them. The tour was divided into four parts, and I took part in the last three (just over two weeks total). The orchestra has been playing in Poland annually for quite a long time now, but this year was special in that we were the orchestra accompanying the six finalists in the first Chopin Competition on Period Instruments. The second part of the tour (my first part) took place in Warsaw, and involved two concerts of both Chopin concertos with four different pianists, as well as a world premiere by Pawel Szymanski, which I believe was the first ever world premiere by this orchestra. The next part took place in a small town, Luslawice, where we rehearsed and performed two other programs, including clarinet concertos performed by one of the orchestra's own, Eric Hoeplich, a Beethoven piano concerto led by Kristian Bezuidenhout, a Wieniawski violin concerto performed

by Alena Baeva, and some Polish works that the orchestra had not performed before. Here we stayed, ate, rehearsed, and performed all in the same building, the Krzysztof Penderecki European Centre for Music. For some orchestra members this may have been a bit frustrating, as there was less privacy and independence, but for me, it was a special opportunity to get to know everyone much better. Since we ate every meal together, I had the opportunity to get to know many different people that I wouldn't ordinarily get a chance to talk to. We also took time in the evenings to read chamber music together (and play some table tennis!).

Finally, we returned to Warsaw for the final part of the tour — the Chopin competition. All six finalists were amazing, as were the various historical pianos (and copies) they could choose from, and seeing the competition unfold from behind the scenes was fascinating. This part was perhaps the most tiring part of the tour since it was at the end, and the repertoire was only the two Chopin piano concertos — on top of that, only one of the six finalists chose the first concerto, so, by the end of the tour, including rehearsals, we had played the second concerto 28 times...! However, each performer brought new ideas and interpretations to the piece, so we were constantly kept on our toes.

My experience playing with this wonderful orchestra was unforgettable. I learned a lot during these tours, about people, playing, and music in general, and I'm glad that they are continuing even after the loss of their beloved conductor Frans Brüggen in 2014. The people are all so open and kind, not to mention amazing musicians, and the energy and passion they have never diminishes, even when the going gets tough. I am grateful that I was asked to join for these two tours, and I hope to play with them again sometime soon.

* * *

Going for Baroque on Denman Island

By Dawn Binnington

I shuttle back and forth between little Denman Island and Vancouver, BC on almost a weekly basis these days. I love my life on Denman, but up until two years ago, my amateur cello playing was solely a big city affair. All that changed in the spring of 2017 with the establishment of the Denman Island Baroque Festival and Workshop.

Baroque music is of course familiar to us all, but other than one workshop years before, I had no background in baroque technique, and frankly not much interest in learning. Regardless, this was music on Denman, so I applied for the workshop and was happily accepted, along with Janey Bennett, much experienced in Baroque cello playing, and another cellist, Chris.

In due course, a score for Purcell's Dido and Aeneas arrived via email along with some smaller pieces. Yes you read that right, the score for an entire opera. I set about learning the music, which for the most part seemed quite simple. Simple until our first informal rehearsal with local Denman choristers. Reading off the score was tough. Fitting in with the singers challenging. Playing up to tempo in some sections almost impossible!

Fast-forward to mid-May '17 and my first meeting with our three coaches:

Music Director and Conductor Marco Vitale (Sicilian, based near Warsaw), string coach Enrique Gomez-Cabrero Fernandez (Spanish, also based in Poland), and Romeo Ciuffa, Italian bon vivant, gourmand, and coach for our wind section. These three arrived at our art centre for a reception, fresh (well not too fresh) off long flights from Europe, to meet and greet us all most warmly.

The next morning we were off to the races with less than a week to produce a full production of an entire Baroque opera. Our orchestra met in the back room of our Community Hall with Enrique and Romeo, while Marco rehearsed our chorus and soloists, with lute and harpsichord, in the main hall. It was explained that we three cellists would each play continuo for one of the soloists. I was assigned the lovely Belinda, and before I knew it was told to report to the main hall to rehearse her first number. No time to be nervous about what seemed like my first solo, and so it went, one cellist at a time being pulled into the big hall, put through our paces, and then sent back to the comfort and security of our orchestra.

Every day was an intense learning experience: learning about Baroque style, NO VIBRATO, and that the text informed everything in our playing. I was impressed with the generosity of spirit, the patience, and the hard work of our coaches, and also by so many others: our organizing committee, our talented local costume designer, our local lunchtime caterers, and by many in the community who housed and drove our away-musicians and singers.

On Day 5 there was an evening community concert, where we had a chance to perform in smaller ensembles, all this after a day of dress rehearsal for Dido and Aeneas. Then before we knew it, the big day had arrived and it was show time! Seemingly all of Denman Island's 1100 residents came out to fill our Community Hall to the absolute rafters for our very first Denman Island Baroque Festival opera!

I am happy to report that it was a complete triumph. In less than a week we had pulled it off – or rather Marco, Enrique, Romeo, and Andrew and Robert, our organizers, had made this all possible. I who had never felt comfortable playing solos loved my part as cello-Belinda, and happily played without any thought of nerves.

I learned so much in this short week about Baroque music, and about opera. I went on to play in the Second Annual Baroque Music Festival and Workshop's production of Monteverdi's L'Orfeo, and am looking forward to taking part in this year's "The Fairy Queen" by Purcell.

Participating in this yearly festival of Baroque music has given me so much – our music coaches have become dear friends, as have the amazing duo of Andrew Fyson and Robert Newton who produce this week of music. I have learned to love and appreciate Baroque music, and opera in general, and I have gotten to know orchestral musicians and singers who populate our little island. So now my Denman life also includes music making, which is truly a joy!

Details on the 3rd Annual Denman Island Baroque Music Festival and Worship, taking place May 4-12, can be found at www.denmanbaroque.com ■

Upcoming Events Winter/Spring 2019

Please visit the respective web sites for additional concert information

- Vancouver Philharmonic Orchestra -- www.vanphil.ca
 - Saturday February 23, 8pm at Shaughnessy Heights United Church, Vancouver
 - Saturday April 13, 8pm at Blueshore Financial Centre, North Vancouver
 - Sunday April 14, 8pm at Blueshore Financial Centre, North Vancouver
 - Sunday May 26, 8pm at Centennial Theatre, North Vancouver
- Ambleside Orchestra www.amblesideorchestra.ca

Mainstage concerts:

 - Friday January 25, 8pm at Highlands United Church, North Vancouver
 - Friday April 5, 8pm at Highlands United Church, North Vancouver
 - Friday May 31, 8pm at Highlands United Church, North Vancouver

Community concert:

 - Friday February 23, 7:30pm at West Vancouver Memorial Library, West Van.
- North Shore Chamber Orchestra -- www.nschamberorchestra.org
TBA - Consult web site or Facebook page
- A Little Night Music Orchestra -- www.alnm.ca
 - Monday March 11, 7:00pm at Magee Secondary School Theatre, Vancouver
 - Monday June 3, 7:00pm at Magee Secondary School Theatre, Vancouver
- West Coast Symphony -- www.westcoastsymphony.ca
 - Friday Feb 8, 8pm at Christ Church Cathedral, Vancouver
 - Saturday Feb 9, 7:30pm at Queens Avenue United Church, New Westminster
 - Friday Mar 22, 8pm at Christ Church Cathedral, Vancouver
 - Sat Mar 23, 7:30pm at Queens Avenue United Church, New Westminster
 - Friday May 3 8pm at Christ Church Cathedral, Vancouver
 - Saturday May 4 7:30pm Queens Avenue United Church, New Westminster
 - Friday June 14 8pm Christ Church Cathedral, Vancouver
 - Saturday June 15 2pm Bowen Island Community School, Bowen Island
- Fraser Valley Symphony -- www.fraservalleysymphony.org
 - Sunday February 3, 3pm at Matsqui Centennial Auditorium, Abbotsford
 - Sunday April 7, 3pm at Matsqui Centennial Auditorium, Abbotsford
 - Sunday June 2, 3pm at Matsqui Centennial Auditorium, Abbotsford
- White Rock Community Orchestra -- whiterockcommunityorchestra.org
 - Sunday May 26, 7:00pm at Mt. Loive Lutheran Church, Surrey
- New Westminster Symphony Orchestra -- www.newwestsymphony.net
 - Sunday March 3, 2pm at Massey Theatre, New Westminster
 - Sunday May 5, 2pm at Massey Theatre, New Westminster
 - Sunday June 2, 2pm at Massey Theatre, New Westminster
- Coquitlam Youth Orchestra -- www.coquitlamyouthorchestra.ca
 - Saturday June 8, 12-4pm at Evergreen Cultural Centre, Coquitlam

Aldo Parisot



1918 – 2018

Aldo Parisot, beloved and esteemed throughout the cello world, died at his home on December 29th. Mr. Parisot, who was a guest Master teacher at VAM for 3 days in 2010, turned 100 in 2018. He retired in June after 60 years at Yale University, the longest-serving faculty member.



Congratulations to Rosanna and Foster on their marriage in Washington, DC December 3rd. There will be another celebration in Victoria on August 25, 2019.

THE VANCOUVER CELLO QUARTET

Formed in 2012, The Vancouver Cello Quartet is comprised of four dedicated professionals who perform original works and arrangements for cellos. This ensemble of classically trained players celebrates the unequalled sound of four cellos. Since their acclaimed debut the Quartet has quickly won the hearts of music lovers through their performances of staples of the classical music repertoire as well contemporary and popular works, all of which showcase the limitless possibilities of the instrument they love.



The mission of the Vancouver Cello Quartet is to create an eclectic mix of repertoire for every concert, shaping the program according to each venue's interests while maintaining our commitment to musical diversity. They are: Lee Duckles, Luke Kim, Cristian Markos and Kevin Park.

Spring Concerts in Vancouver, North Van Gallery and West Vancouver:

- Feb 25 – 7:00 p.m. – Crofton Manor, 2803 w. 41st Vancouver
- Feb 26 – 10:30 a.m. – 1489 McRae Avenue (Hycroft), Vancouver
- Feb 26 – 7:00 p.m. – Hollyburn House, West Vancouver
- Mar 5 – 7:30 p.m. – Gordon Smith Gallery, 2121 Lonsdale, North Vancouver
- Mar 29 – 7:30 p.m. – West Van United Church, 21st Street, West Vancouver

Microcosmos Quartet (Cellist: Rebecca Wenham) – see their website

In-house concerts: February 27, 28 and March 1, 2, 3
Program includes Shostakovich 2nd String Quartet

Bergmann Duo with Rebecca Wenham (bergmannduo.com)

March 24 Duncan; March 26 Nanaimo; March 27 Coquitlam;
March 28 Maple Ridge; March 29 Chilliwack



The Alexander Technique Centre
 #110 – 809 West 41st Avenue, Vancouver (Oakmont Medical Building)
 gminnesbrandes@gmail.com / 604-737-2818

Alexander Technique and Music Making
Two Workshops with EVANGELINE BENEDETTI
 Saturday, March 16 / 10:30 – 12:00 and 2:30 – 4:30
 Startup Studio at “The Post at 750”
 #110 – 750 Hamilton Street, Vancouver

In these two experiential and hands-on workshops Evangeline Benedetti will share her experience and expertise in playing a musical instrument while incorporating the Alexander Technique principles. Evangeline's approach to playing and teaching is a synthesis of the cellist's thought, knowledge of the dynamic properties of the instrument and bow, and knowledge of one's body to apply ease of movement to playing. She developed an approach to playing that is unique, healthy and sustainable, seeking a perfect synergy of the mind's musical thought stimulating the hands to manipulate the cello-bow, with the rest of the body integrated into the movement of the hands. These principles can be applied to any instrument, including the human voice, to free you to be as musically expressive as possible.

Morning workshop: Sitting or Standing Is the First Technique for Any Musician
 Afternoon workshop: Melding the Alexander Technique and Instrumental Technique for Optimal Performance
 Cost: \$75 Morning only / \$85 Afternoon only / \$150 both workshops
 \$125 Early bird fee for both workshops paid by January 15
WORKSHOPS OPEN TO EVERYONE

You are invited to sign up if you are a musician, a performer, an Alexander teacher, interested in music making, learning about yourself. Musicians are invited to bring their instruments and be prepared to play a very short excerpt.

Evangeline Benedetti was invited by Leonard Bernstein himself to become a member of the New York Philharmonic, the first female cellist and the second tenured woman. She remained an active and integral member for more than 40 years, during which time she played nearly 8,000 concerts and participated in countless recordings and television productions.

Evangeline has toured the world many times over, performing under the leadership of seven musical directors and most of the leading conductors of her time. She played alongside the world's greatest instrumental and vocal soloists, including Artur Schnabel, Vladimir Horowitz, Isaac Stern, David Oistrakh, Mstislav Rostropovich, Emanuel Ax, Yefim Bronfman, Itzhak Perlman, Yo Yo Ma, Luciano Pavarotti, and Joan Sutherland to name a few.

Shortly after joining the New York Philharmonic, Evangeline became a dedicated student of the Alexander Technique as a way to overcome the physical discomforts brought on by her demanding career. Her commitment to the technique and its measurable results in her own playing, led her to earn a certification as a teacher of the Technique.

Evangeline Benedetti is the author of *Cello, Bow and You: Putting it All Together* (Oxford University Press, 2016)

These workshops are partially supported by Alexander Technique Canada

To register or if you have any questions please contact Gaby Minnes Brandes / gminnesbrandes@gmail.com

Evangeline will also be available for private lessons. AT lesson, no instrument, \$100 per hour; AT with string instrument, \$150 per hour; AT with instruments other than strings, \$100 per hour

For more information and to schedule a lesson please contact Gaby Minnes Brandes / gminnesbrandes@gmail.com

NEWS FROM “INFINITUS” (CELLIST: ALEX CHEUNG)

- November 2018: Return engagement with Halloran Centre at the Orpheum (Memphis, Tennessee)
- November-December 2018: Five-city tour of China (Beijing/Tianjin/Dalian/Jinan/Suzhou, China)
- January 2019: APAP Showcase Performances (Manhattan, New York City)

Upcoming Engagements (Infinitus)

- February 24, 2019: Performance at S@3 Concert Series (Ladner United Church), 3pm
- March 26, 2019: Vancouver Chamber Players (University Women's Club of Vancouver), 10:30am
- April 24, 2019: Cynthia Woods Mitchell Pavillion (The Woodlands, Texas)
- May 28, 2019: Vancouver Chamber Players with Sunny Qu and Ruth Huang, (University Women's Club of Vancouver), 10:30am

Chilling with the Cellos

On January 12-13 at the Benaroga Hall in downtown Seattle, a sensory-friendly concert experience for families was featured by the Seattle Symphony musicians and Board-certified music therapist Michael Thomas as they took everyone on an exciting journey through the world of cellos. Designed specifically for families with children on the Autism spectrum who have sensory sensitivities, the concert aimed to highlight personal discovery and environmental stimulation, with instrument exploration before and after the show, and a meet-and-greet with musicians.

Ô-CELLI (from Belgium) Western Canada Tour

March:

- 28th Kelowna
- 29th Oliver
- 31st Maple Ridge

April:

- 2nd Trail
- 4th Kamloops
- 5th Abbotsford
- 7th Coquitlam
- 10th Qualicum Beach
- 11th Salt Spring Island
- 12th Surrey



News from Pamela Highbaugh (UVic Music Dept., Cello Faculty)

Dear wonderful cello colleagues and friends,

▪ This coming Tuesday Jan 22nd, we have cellist **Ian Hampton** coming to give a class for our cellists on Bach. It will be held in Rm B037 from 1:30 – 3:20 and you are all welcome to attend. On Sunday January 27th, I will be giving a recital with Bruce Vogt and Susan Young in the Recital Hall at 8:00 pm. Our program includes a work by Leila Lustig for Voice and Cello, Brahms E Minor Sonata and the Franck Sonata. If you are around, it would be wonderful to see you.

▪ On February 25th Cinecenta will be showing a full feature documentary which follows the class and teaching of Cellist Paul Katz of the Cleveland quartet entitled **Talent Has Hunger**. He will be there to introduce the film and for a Q and A session at the conclusion of the film. Here is the link to the trailer: <https://www.youtube.com/watch?v=zvnVRh2Z7xA>
For information on tickets you can visit the Cinecenta website: cinecenta.com.

▪ Paul Katz will be at the School of Music for 3 days as our Iron Guest on Feb 25-27.

▪ On Tuesday Feb 26th from 1:30 – 3:20 in Rm B037 he will be giving a Cello Masterclass. At 7-9 p.m. that same evening in the Recital Hall, he will be coaching a Chamber Music Masterclass.

▪ At 12:30 – 1:20 on Feb 27th, Paul will be in the Recital Hall speaking on making a career in music. The session will be very informal and will allow for questions and dialogue. With his experience as President of Chamber Music America, as well as decades in the quartet teaching at Eastman, Rice University and now New England Conservatory, he is a great resource and perspective for all of us.

All events are free of charge (except the film) and you are most cordially invited to join us.

The School of Music is also currently accepting applications for next year and we have openings and scholarships available for both undergrad and graduate cellists. If you have any students you want to recommend, I would be pleased to be in contact with you and with them.

We have a wonderful community in our region and I'm grateful for all that each of you are doing and to be a part of it.

Respectfully and gratefully yours, Pam
Cellist, Artist-in Residence, Lafayette String Quartet, University of Victoria
phighbau@finearts.uvic.ca / 250-721-7915 / 250-477-7252



Laura Hasthorpe B.A., C.P.G.S., C.S.A.K
Colourstrings Conservatory of Music

Certified Music Specialist for over 20 years, Laura is the Director of the Colourstrings Conservatory and is a Certified early childhood music specialist, bringing the Colourstrings method to Vancouver in 2004.

Colourstrings Conservatory of Music offers an innovative, child-centred approach to music education from Finland that combines the best of all music-learning methods; Kodaly, Orff and Dalcroze.

Children 0-8 years embark on musical adventures that can take them from the earliest playful experiences through to music literacy and seamlessly onto instrumental lessons 5 years and up!

Colourstrings enables all children to become confident, creative, musically literate individuals with the skills to develop a social, emotional and artistic relationship with music for life.

WHAT IS COLOURSTRINGS?

Colourstrings is an innovative, world renowned approach to music teaching from Finland that combines the best of all music-learning methods; Kodály, Orff and Dalcroze.

Colourstrings music education begins in the music and movement classes for children 3 months to 6 years age. Colourstrings is capable of taking children from their first playful music experiences through to music literacy and seamlessly onto instrumental lessons to an advanced level of proficiency.

Children develop their singing voice, a sensitive inner ear and acquire the musicianship skills necessary learn an instrument with ease and success. Training enables all children to become confident, creative, musically literate individuals with the skills to develop a social, emotional and artistic relationship with music for life.

HOW COLOURSTRINGS BEGAN?

Colourstrings was developed in the 1970s by internationally renowned string pedagogue Geza Szilvay.

It has been a core part of Finland's top ranking state education system for more than forty years, recognized world-wide for its unique and remarkable curriculum and we are truly excited to be the first to offer it in Canada!

WHY IS COLOURSTRINGS UNIQUE?

We offer child-centred teaching by professional, enthusiastic, specialist teachers, who are highly trained in early years pedagogy. Colourstrings Conservatory is NOT a franchise. We are an independent, family run school of music which works closely with Colourstrings colleagues in the UK and Finland.

1. Training caters to all levels of musical ability and not just the more naturally talented children.
2. Tried and tested for over forty years, Colourstrings enables each child to progress at their own rate and develop their innate musical ability.
3. The core Colourstrings song repertoire is used in both the music and movement classes, instrumental lessons and orchestral ensembles which enables a seamless progression and a deep musical understanding.
4. A colour-coded system of notation simplifies greatly the process of learning to read music. Children become musically literate BEFORE learning an instrument and quickly progress to reading standard music notation.

Colourstrings Conservatory of Music - 129 East 8th Avenue
admin@colourstringsvan.com - 778-846-0127

Calgary cellist can once again play instrument that shielded him from bullets in Baghdad

Now-repaired instrument saved Iraqi-Canadian immigrant from a militant attack

A new Calgarian's musical instrument is back in playing shape, after an incredible journey that started with bullets in Baghdad nearly destroying a cello while saving a cellist's life.

Tariq Abdul Razzac has lived in Calgary since March 2018. His family immigrated to Canada after the situation in their native Iraq became too unsafe. Before leaving Iraq, Razzac was a member of the Iraqi National Symphony Orchestra in Baghdad.

More than three years ago, after performing in a chamber music concert at the U.S. Embassy in that city, he was confronted by Iraqi militants after leaving the compound. According to the cellist, they objected to both what he was performing, and who he was performing for. "They don't love the music, because they told me this is haram (forbidden). [They said] you work with the U.S.A ... this is [like the] Army," recounted Razzac. The militants were armed, and as Razzac attempted to flee, they shot at him. His cello, strapped to his back, absorbed the shots. The bullets pierced through its hard case and passed through the cello — causing extreme damage and rendering it practically useless. "The cello ... saved my life. I thank ... the cello, because he saved my life," said Razzac.

Razzac attempted to repair the instrument himself using parts cobbled together from other cellos or sources of wood, with limited success. He kept it over the following months and years, until eventually landing in Calgary to settle. As he met more people in Calgary's music community, Razzac would mention his damaged cello and the story started to spread. Former Calgary Philharmonic cellist Phil Hansen eventually mentioned the bullet-ridden instrument to someone who could help — Calgary luthier Natanael Sasaki. "It [was] still a beautiful cello," said Sasaki. "I kind of renamed it the Bullet Cello because it was so unusual and it had such a heartbreaking story behind it." After an initial assessment, Sasaki thought the cello could be repaired in as little as two to three weeks, a project he happily took on in the early spring. "I think the cello somehow found me in all of the madness," said Sasaki.

Several weeks grew to several months after Sasaki cracked open the cello to find what he described as "kindling" inside. "That was kind of a bit of a can of worms," said the violin and cello maker.

Thousands of dollars worth of repairs

The repair job eventually took 85 hours of work in total, worth more than \$7,000. Sasaki donated his

time and did not charge Razzac for the repair, which was completed in mid-September — nearly six months after he started. In addition, hundreds of dollars worth of material was donated by Issac Boskovic of Toronto's Bosco Violin Supply. Sasaki, who moved to Calgary from his native Finland more than a decade ago after learning the art of violin repair in England, occasionally considered giving up on the Bullet Cello during the lengthy repair process. "Some days you kind of sat down and it's like, why did I take this one?" joked Sasaki while laughing.

"A thousand happy"

The reaction from cellist Razzac made the endeavour worth it for luthier Sasaki, who says presenting the cello to its owner after so many months of reconstruction was nerve-wracking. "I knew he had a [previous] idea of how it would sound and how it would look," explained Sasaki, who, despite the nerves, remained confident. "I knew it was going to be good," said Sasaki. Razzac said his reaction was joyous, describing it as "a thousand happy." The cello is back in action on the stage as well, serving as Tariq Abdul Razzac's instrument when he performs with the Calgary Civic Symphony. ■

£1.5m cello of star who once plinked on a plank

As he was learning to play the cello Mstislav Rostropovich would make do with a "couple of planks nailed together" (David Sanderson writes). So when given access as a teenager to a cello made by the celebrated Italian luthier Guadagnini he felt so inspired that he won the Soviet Union's first competition for young musicians, setting him on the path to become the world's most influential cellist. The only problem, he discovered decades later, was that the "Guadagnini" was a fake. Rostropovich vowed on that day in 1974 that he would track down a true Guadagnini and 26 years later in a Parisian flat, he found one. This month that instrument is set to



Mstislav Rostropovich became a world-renowned cellist after studying and teaching at the Moscow Conservatory in the 1950s

become one of the most valuable ever sold at auction.

"He rather modestly thought that it was to do with the cello that he won the prize when he was 18," Jo Vickery from Sotheby's said.

Ms Vickery is in charge of the London sale of the collection of Rostropovich and his wife, Galina Vishnevskaya, the soprano. She said the cellist, who died in 2007, had been determined to find an authentic Guadagnini. "It happened towards the end of his life," she added.

"And it was love at first sight. He was handed it, he plucked one string and said: 'That's it, I'm having it!'"

The 1783 cello, with an estimate of up to £1.5 million, is one of three being sold by the couple's daughters,

Elena and Olga. Alongside it are a 1741 Serafin cello, estimated at up to £700,000, and 1743 Guidanti cello, set to fetch up to £300,000.

Elena Rostropovich said her father began playing the instrument as a boy with "a couple of planks nailed together".

As his renown spread — he formed partnerships with Dmitri Shostakovich and Benjamin Britten, who both wrote cello concertos for him — and after going into exile in Europe he was able to expand his collection.

Ms Rostropovich said that when she was growing up, she was banned from any room where a cello was out. "He was very careful," she said. "If he was in the middle of practising he would put it on its side, and no one could go in the room because he was afraid someone would knock it over."

There are only about 50 cellos in existence made by Giovanni Battista Guadagnini. They are held in almost as high a regard as Antonio Stradivari's.