



# Newsletter

Summer, 2004

Opus 5, No. 1

206 Richland Lane \* Madison, WI 53705 \* 608.231.6788

## Board of Directors (with term expiration dates)

|                    |      |
|--------------------|------|
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| Parry Karp         | 2007 |
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| Wolfgang Laufer    | 2007 |
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| Uri Vardi          | 2006 |
| Tim Vocke          | 2005 |
| Carina Voly        | 2006 |
| Benjamin Whitcomb  | 2006 |

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[celloperson@terra.com.net](mailto:celloperson@terra.com.net)

### Newsletter

Jane Hollander  
Geraldine Jennings  
Cathy Spann

## Website

Lawrence Leviton  
[www.uwsp.edu/music/leviton/wiscello.htm](http://www.uwsp.edu/music/leviton/wiscello.htm)

## Cellist and Repertoire Researcher Stephen Sensbach to Be Featured at the WCS Annual Cello Day

WCS Regional Director and UW-Whitewater Professor Benjamin Whitcomb has announced that cellist, researcher, and author, Stephen Sensbach, will be the guest clinician during the WCS Annual Cello Day. Whitcomb and UW-Whitewater will be host to the WCS Cello Day and Annual Meeting on Saturday, October 2, 2004 in the Greenhill Center for the Arts.

Sensbach received his Doctorate in Music from the University of Texas and now lives in Ireland. He performs with the National Symphony Orchestra of Ireland and with the St. Cecilia Chambre Orchestra. He is known for his pioneering work in unearthing, researching, and performing little-known French and German cello sonatas of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries and is author of the 322-page book *French Cello Sonatas 1871-1939*.

Sensbach will visit the UW-W campus on Friday and Saturday, October 1<sup>st</sup> and 2<sup>nd</sup>. The theme of his visit will be Obscure Cello Music. On Friday, Sensbach will give a Masterclass from 9:55-10:45 a.m. followed by a class lecture from 2:15-3:05 p.m.

The WCS Cello Day will get underway Saturday with Sensbach speaking on lesser-known German and French sonatas of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Other events will include: a mass reading session where attendees have the opportunity to play the first movements of a variety of French and German sonatas with piano accompaniment; a panel discussion on “How to discover, research, write about, and publish obscure cello music”; a talk given by UW-W musicologist Jane Ferencz on little-known cello works; and a Gala Concert at 6:30. (*Details on page 5.*)

## WCS Has a New Email Address!!

[celloperson@terra.com.net](mailto:celloperson@terra.com.net)

As they say, please make a note of it.

# Healthy Practices: Feldenkrais, Movement, and Music

*UW-Madison Cello Professor and Guild Certified Feldenkrais Practitioner Uri Vardi recently sat down with editor Cathy Spann to give readers a window into the Feldenkrais Method®. Vardi began with some background on the method, provided his philosophy of teaching, and referred us to Bernard Scully, a horn player who is benefiting from Feldenkrais techniques.*

UW-Madison Cello Professor Uri Vardi puts great emphasis on the choreography of playing, the relationship between movement and sound. In order to further his understanding of this approach, Vardi has specialized in the Feldenkrais Method, for which he received the 1999 UW-Madison Arts Institute Faculty Development Award. Both he and his wife, Hagit Vardi, are now Guild Certified Feldenkrais Practitioners. In addition to his studio teaching and performing at the university, Uri Vardi teaches a two-credit course entitled Feldenkrais for Musicians.

By way of background, Vardi related that the method's creator, Moshe Feldenkrais, was an Israeli physicist, engineer, active athlete, and martial artist. Created over fifty years ago, the Feldenkrais Method® aims at improving body awareness in order to help people with chronic pain, movement difficulties, and neurological problems, as well as to enhance athletic performance and reduce anxiety. Author of many books, including *Body and Mature Behavior*, *Awareness Through Movement*, and *The Illusive Obvious*, Feldenkrais is famous for saying "If you know what you do, you can do what you want." At the center of the method is the principle of expanding a participant's awareness of how s/he moves.

Vardi continued that Feldenkrais challenged the adult assumption that the way we move in relation to gravity is innate and consequently fixed. Feldenkrais observed that human babies learn to move through a trial and error process that results in specific movement strategies for each individual. Over years, what was a successful solution for moving through space in childhood can become a habitual, idiosyncratic movement for the adult. The Feldenkrais Method takes the individual back to the initial stage to find out what is possible in a movement sequence. In doing so, it expands the awareness of how a person has always moved and provides other ways of accomplishing the physical action.

The method has two modalities. In an Awareness Through Movement® lesson, the teacher guides the student through a sequence of movements centered on a particular theme in human movement. In a Functional Integration® lesson, the teacher's touch guides the student through variations of gentle movements that enhance awareness of individual habits and expose the student to new options.

Vardi's teaching philosophy incorporates the idea of options: "I believe that my principal role as a teacher is to help my students become aware of who they are and to help them grow. It is not to define their faults nor cure them. The driving force in this process is my curiosity in the unique makeup of each of my students. As a cello teacher, I not only challenge my students to understand the intentions of each composer, I also help them to explore their inner world, and to express their unique voice within the context of the composition."



*Uri Vardi*

"Most of the learning occurs in the process of working towards a musical goal. When I teach a musical composition, I often guide my students to attend to their habitual ways of musical expression. Musical expression encompasses the whole range of human emotions. Although the exploration of expressive nuances does not necessarily lead directly to the ultimate mastery of a composition, it frequently results in the expansion of the student's personality and music-making abilities. This way of learning is organic rather than linear. Instead of setting concrete, simple goals and learning the prescribed tools to attain them, in organic learning, the experimentation with different ideas provides the student with the freedom to choose among a whole array of options for expressing a musical intention."

"The same principle of encouraging the search for a variety of options applies to the technical mastery of the musical instrument. In order for

my students to gain the ability to meet any composition's demands, they must have a vast repertoire of movements that will give them the freedom to use their bodies with maximum efficiency. Most of us accept the ways we move as if they are a part of our genetic makeup, whereas in reality, we learned to move by trial and error, and our nervous system is wired according to our experiences. Unless we are challenged to question this wiring, and to explore new possibilities of movement, we limit our range of expression. I constantly challenge my students to explore new ways of moving while playing, and to correlate them with minute differences in the quality of sound. Through my experience, I have found that when students discover the power of becoming aware of minute differences in their movement, it is not only their sound that changes, but also their coordination, and overall technical proficiency."

"The most fascinating aspect for me in approaching teaching in this manner, is that my students come to not only discover their personal involvement in the communication of a musical composition, and their ability to efficiently express it on their instrument, but they also very often gain self-confidence and imagination."

In the course, Feldenkrais for Musicians, Vardi focuses on awareness, not on the "right" way to move. The course is open to all instrumentalists. Each week, students attend a Feldenkrais "Awareness Through Movement" (ATM) class and a master class that concentrates on options of movement in relation to performance. In addition, the students are assigned a recorded ATM lesson to do at home. In the ATM class, Vardi verbally instructs students on a sequence of movement centered on a specific theme. During the Master Class, a student is encouraged to try new ways of movement related to the production of sound, to phrasing, or to the mastery of other technical aspects of playing. The student's attention is then drawn to the effect of those changes on his/her musical expression. The purpose is to help the student be aware of his tendencies. Once the student senses the many options that are available, s/he will instinctively use a movement or a body configuration that enhances the musical intent. Although the mastery of the musical instrument and the enhancement of musical expression is the focus of his teaching, Vardi notes that the efficiency and ease of movement that comes with body awareness also helps students prevent playing-related injuries and heal after a disabling injury.

Bernard Scully, a horn player who took the class, described his master class experience: "When I was asked to initially play for the class, I was a bit nervous and not totally centered on the music. I gave a fairly decent and competent performance at first, but maybe not so musically gratifying. The process of differentiation that I was asked to do next gave me the awareness I needed. By standing on one foot, playing in a more and more contorted fashion, and walking while playing, it took my mind off the class, my nerves, and everything outside of me at the time. It made me look inward and focus more on basic things like taking a big breath, blowing lots of air into the horn, etc. As these unnatural positions became more and more complex, I had to go further and further inside myself to draw out the music. Finally when I went back into my normal playing position, I was aware of how much more I could give to my performance! I was also more focused, more limber, and more in tune with my music-making."

About his music-making, Scully writes that "I began to just let myself do things, explore sensations, do a 'bizarre' interpretation of a piece, all the while just observing what was going on and relating it to everything else I had learned ... I feel more freedom to simply go through a process to make things the way I want them, rather than adhering to the 'correct' methods or forcing things in place. It is a little like the idea of jumping off a cliff at first, but after I'm flying in the air, I feel much more at ease letting myself 'miss' notes, produce 'bad' sounds, do things differently, all for the sake of becoming more attune to what actually does work."

Vardi collaborates with his wife, Hagit, who is a musician as well. Hagit Vardi works with diverse populations and is particularly interested in working with musicians. She will join Uri later this summer at Musicorda Music Festival in South Hadley, Massachusetts to give Feldenkrais Awareness Through Movement classes and Functional Integration lessons.

To learn more about the Feldenkrais Method for musicians, visit [www.harmoniousmovement.com](http://www.harmoniousmovement.com).

# WCS Organizational News

## Treasurer's Report of 1 June 2004

### Checking account:

The only debit was a \$4.00 maintenance fee.

On 18 May, we deposited \$165.00.

The balance as of 1 June is \$865.24.

### Savings account:

There was no activity. The balance is \$1559.20 as of 1 June.

The combined balance is \$2424.44.

Respectfully submitted,

Timothy L. Vocke, WCS Treasurer

## In Case You Missed It on the Front Page

WCS has a new email address:

[celloperson@terracom.net](mailto:celloperson@terracom.net)

After several years of being spammed unmercifully, WCS is using a business account that will provide a filtering service. There is no cost to the organization.

Hopefully the new address will not only allow members to communicate without running the risk of a virus infection, but it will insure when the subject is about making beautiful music, it really will be about making beautiful music! Thanks for your patience and remember to make the change in your address book.

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## Out and About

**In May, Benjamin Whitcomb assumed the office of President of the Wisconsin Chapter of the American String Teachers's Association.** He invites WCS members to contact him with ideas that involve cellists and string teachers. He writes that in UW-Whitewater news, a recent recording by the University Cello Ensemble was selected for inclusion on the music department's CD of student ensembles. Whitcomb will be giving a solo recital July 13<sup>th</sup> in the Light Recital Hall at UW-Whitewater. On the program are works by Mendelssohn, Schumann, Martinu, and Haydn.

**UW-Stevens Point Cello Professor and WCS Webmaster Lawrence Leviton is having a busy summer.** He spent two weeks in Belize at the beginning of May where he vacationed and gave lessons at the Palloti Convent in Belize City. He is teaching at three Suzuki Institutes this summer. In June, he taught at the Intermountain Suzuki Institute in Salt Lake City Utah. This month he will be teaching at the ChiZiiBii Institute in Bernidiji, Minnesota. In August, he will be teaching at the American Suzuki Institute in Stevens Point.

**The 2004-05 school year marks Paul Kosower's 35<sup>th</sup> year of teaching at the University of Wisconsin-Eau Claire.** Kosower is professor of cello and organ at the University. He will celebrate with a series of concerts beginning in September. In January, daughter Paula and son Mark will join him as the Dolce Trio in concerts for the St. Paul Courtroom Series and WPR's "Sunday Afternoon Live from the Elvehjem."

**WCS Board Member Wolfgang Laufer is currently on a Baltic Cruise featuring the Fine Arts Quartet.** The quartet will perform throughout Europe this summer performing repertoire which includes Bach, Webern, Beethoven, and Glass.

**Janet Anthony and Lawrence University hosted the New Directions Cello Festival June 25-27<sup>th</sup>.** (See page 6.) **Anthony, Paul Vance, Benjamin Shapira, and Karl Knapp are scheduled to join Stephen Sensbach and Benjamin Whitcomb on the October 2<sup>nd</sup> WCS Cello Day Concert.** (See next page.)

## WCS Cello Day Is Saturday, October 2nd

WCS Regional Director and UW-Whitewater Professor Benjamin Whitcomb will host the WCS Annual Cello Day and Meeting for 2004. Guest Clinician for the October program will be cellist, researcher and author Stephen Sensbach. The theme is "Obscure Cello Music."

Whitcomb knew Sensbach when both were studying at the University of Texas. Sensbach currently lives in Ireland and performs in the National Symphony Orchestra of Ireland. He travels frequently to Europe. He is currently recording a CD with pianist Kathleen Boyd and violinist Catherine Leonard.

Sensbach's passion for discovering previously-unheard French and German cello sonatas led to his 2001 publication of *French Cello Sonatas 1871-1939*. Published by Dublin's Lilliput Press, the publisher says this about the volume on its website: "The years between the end of the Franco-Prussian War and the start of the Second World War witnessed a renaissance of French instrumental music and an evolution from the elegance of Saint-Saens to Debussy's revolutionary style and beyond. This pioneering study surveys one hundred published cello sonatas and thirty-seven unpublished sonatas written by French composers during this fertile period. It brings to light many unknown works and provides new perspectives on those that are better known."

In the volume, Sensbach offers a wealth of information, such as biographical information on the composers, historical background on the sonatas, technical information about each work, and when available, quotes from contemporary reviews of the original performances. Steven Isserlis has commented that: "Stephen Sensbach's book is full of fascinating forgotten information—a real treat for those interested in the byways of cello literature."

**Sensbach will be bringing his special knowledge of the cello repertoire from that place and time to us!**

### Friday, October 1<sup>st</sup>

- 9:55 Sensbach masterclass
- 2:15 Sensbach Lecture

### Saturday, October 2<sup>nd</sup>

- 9:00 Registration
- 9:30 Sensbach presentation on obscure French and German cello sonatas of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries
- 11:00 WCS Members Meeting
- 12:00 WCS Directors Lunch & Meeting
- 1:30 Lecture by Jane Ferencz on lesser-known cello repertoire
- 2:30 Reading session: Cellists will play first movements of five sonatas.
- 4:00 Panel discussion: How to discover, research, write about, and publish obscure cello music
- 6:30 Gala Concert

Registration fee for both days is \$15.00 for WCS members and \$22.50 for non-members. All events will be held in the Greenhill Center for the Arts on the UW-Whitewater campus.

■  
Your Invitation

to

WCS Fall  
Cello Day

Obscure  
Cello  
Music

with

Stephen  
Sensbach

UW-Whitewater

■  
Saturday,  
October 2, 2004

## IT'S NEVER TOO LATE TO LEARN TO PLAY THE CELLO

There was a wonderful article April 28, 2004 in *The New York Times* written by Dan Barry telling about a New Jersey bus driver who became enthralled with the sound of Bach being played by a cellist in the Time Square subway station. Hugh McDonald, age 54, drives a 57-foot passenger commuter bus for Academy Bus. His route takes him from Westhampton, NJ, to Manhattan with stops along the way. McDonald, who has several hours of free time before his return trip, suddenly decided he wanted to play the cello. After almost a year of thinking about it, he found a cello teacher at the French-American Conservatory of Music at Carnegie Hall and rented a cello. He is now on the path to getting a good sound out of the instrument and playing cello literature that is recognizable! Committed to practicing on workdays during his break, McDonald parks the bus in a Hoboken bus lot, gets his cello out, and starts practicing. By putting the cello in the aisle, the music on a seat, and lifting up a couple of armrests he has just enough room to play in the back of the bus. Wednesdays, he parks in midtown Manhattan during his break so that he can be near Carnegie Hall for his cello lessons with Biana Cvetkovic. Cvetkovic continues to drill him on the basics. McDonald feels he has made good progress in the 18 months he has played because of his commitment to practicing. He loves playing the cello.

Sound familiar?

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### Applications Available for 2005 ASTA Alternative Styles Awards

ASTA eNews has published the following:  
ASTA is pleased to announce the 2005 Alternative Styles Awards, to be held February 23-26 at the ASTA National Conference in Reno, Nevada. The Alternative Styles Awards are patterned after the long-successful ASTA biennial National Solo Competition. The event seeks to identify, celebrate, and encourage young practitioners of alternative string styles, such as (but not limited to) all folk music traditions, jazz, fusion, and rock music.

ASTA members, or students whose primary teacher is an ASTA member, who are players of violin, viola, cello, and bass (upright) are invited to apply for the Alternative Styles Awards. Four cash awards are possible within each age division. Each award in the Senior Division will be \$1,000; each award in the Junior Division will be \$750; and each award in the Elementary Division will be \$500.

The **deadline to enter is September 1, 2004**. Complete competition guidelines and application forms are available at  
<http://www.astaweb.com/2005/altstylesawards.htm>

### Strings Magazine's Guide To Electric Cellos

If you are interested in alternative styles that utilize electric cellos, check out the April, 2004 issue of *Strings*. In the article "Going to Extremes," Jim Aikin examines Jordan, Zeta, Jensen, Yamaha, Wood, and NS Design electric cellos. In the same issue, Heather Scott reports on the findings of a panel of professional players rating carbon-fiber bows in "Elements of Sound."

### Jane Hollander Arranging Again

WCS Editor Jane Hollander who has developed cute mutes and transcribed Dvorak's *Romance Opus 11* for Cello and piano, has a new project coming out. She has arranged Bach's *Concerto in D Minor* (BWV 1043) for Two Cellos. Hollander has derived the solo parts from the Barenreiter Urtext for two violins. The published volume includes individual solo parts, a duo score, and an orchestra reduction modified for the lower register of the cello. Hollander adds that the cover design is suitable for framing. The cost is \$12 if ordered through Jane at 414-964-5413, [janehollander@aol.com](mailto:janehollander@aol.com), or 2924 N. Shepard Avenue, Milwaukee, WI 53211-3434. It will soon be available through Shar Products also.

# New Directions Festival Brings Cutting Edge Cello Performance to Wisconsin

*In a jam-packed weekend (pun intended), the New Directions Cello Festival provided lucky participants with a broad and deep sampling of alternative styles. A run-down of weekend events (See side-bar.) will give readers not only an idea about the quality of the festival, but also about the new frontier of cello performance. With samplings from workshops of two of the headliners, The Turtle Island String Quartet and Marston Smith, editors hope to give you some idea of exciting trends for performers, teachers and audience-members.*

## **Friday, June 25**

**Listening with Evan Evanson.** On Friday and Saturday, cellists listened to a gaggle (yes, that's the technical term) of cellists, courtesy of the NDCA audio archives and heard an assortment of styles, approaches, techniques, and instrumental combinations.

**“Music for People” Jam Session with Sera Smolen** explored the David Darling method of improvisation where there is no such thing as a wrong note.

**Going for Baroque with Joel Cohen.** Participants compared the similarities between baroque and jazz.

**In the Crushed Smoke Workshop with Matt Turner,** cellists explored the world of non-theory based improvisation

Festival Big Band players got a preview of the year's music in **Jam Session: Playing over Big Band Changes with Chris White.**

Cellists analyzed the chord structures and the scales underlying the music and then went into rehearsal.

### **Evening Concert**

**Marston Smith, electric cello with tracks**

**Royal Garden Trio, string-jazz ensemble**

**Stephen Katz, solo cello with live looping**

## **Saturday, June 26<sup>th</sup>**

Two workshops with **Marston Smith, Dueling Cellos** and **Developing Improvisation Techniques,** gave attendees opportunities to play in dialogue with Smith and to develop their own themes and shape solos.

**The Art of the Grove with TISQ** covered blues scales, ghost notes, percussive techniques, and bass lines for cellists and add-on violinists and violists. **Pizzicato Techniques with TISQ** cellist **Mark Summer** explored inventive techniques for getting great pizzicato sounds.

In **Cutting the Changes, Matt Turner** focused on reading and improvising over common major and minor harmonic progressions found in jazz and pop music.

**The Royal Garden Trio** explored **Improvising in a Traditinoal Jazz Setting,** giving beginner to advanced cellists a taste of the many jazz styles from Chicago to Detroit, Ellington to Grapelli.

**Your Cello Can Talk: a Beginner's Guide to Cello, Improvisation, and Spoken Word with Kristen Miller** provided a fun, hands-on adventure on combining improv with original poetry.

**Cellocomotion with Stephen Katz** continued Friday's excursion into Katz's bowless left-hand, pull-off, hammer-on melodic techniques.

### **Evening Concert**

**Stephanie Winters with Kristen Miller**

**Turtle Island String Quartet**

## **Sunday, June 27<sup>th</sup>**

**Marston Smith** demonstrated digital effects and delved into individual sounds with cellists in **Developing a Signature Sound.**

In **Interwoven: the Art of Spoken Word and Cello, Kristen Miller** considered the unique relationship between word and the cello while providing tools for writing and composing.

**Stephanie Winters** lead a discussion with Q&A session called **Road Tested Promotion** where artists shared insights and experiences about touring, marketing and self-releasing their CDs.

### **Farewell Concert**

**Cello Big Band** with Joel Cohen, director

Turtle Island String Quartet (TISQ) derives its name from Native American folklore and since 1985 quartet members Evan Price, David Balakrishnan, Mads Tolling and Mark Summer have brought the discipline of classical training to modern styles. The quartet has collaborated with the likes of the Atlanta Symphony and Munich Radio Orchestra, while composing music, recording numerous CDs, and conducting workshops. Styles the quartet has explored

are as diverse as Classical Indian, R&B, Swing Jazz, Be-Bop, Funk, New Age, Salsa and Rock. The quartet's international reputation leads to frequent comparisons like this one in the St Louis Post Dispatch: “It must have been like this when



*Photo of TISQ by Peter Serling*

Beethoven was taking Vienna by storm—the exhilaration of seeing the future of classical music unfolds before your eyes and ears.” At the Festival, Mark Summer treated cellists to a performance of “Kalimba”, his composition inspired by the African thumb piano. He then taught left-hand hammer-on and pull-off styles and right-hand index finger slapping.

In “Pushing the Parameters of Reality, an interview with Marston Smith” by Dr. Sera Smolen in New Directions summer issue of the *Cello City Ink*, Smith relates that when he was studying with Geoffery Rutkowski at UC Santa Barbara, he was in the band Little Emo and began experimenting with electrifying his acoustic cello. “Later I got REALLY serious and moved to New York to study with

Bernard Greenhouse at SUNY Stony Brook., where I received my Master's. I was his assistant and would drive for him. Bernie asked me often about my fascination with everything Medieval. He was sure I should combine these two passions.” Smith has! He plays on a 6 stringed electric cello mounted on Medieval Armour. A few of his credits include 11 albums, two film scores, and performances on the Tonight Show, with Cirque du Soleil, and in Las Vegas.



*Marston Smith & Cello*

## Up-coming Events

**The Eva Janzer Memorial Cello Center announces its 26<sup>th</sup> Anniversary Celebration September 19, 2004.** The celebration will be held in Recital Hall at the Indiana University School of Music in Bloomington. Bonnie Hampton and Alan Harris will be honored with the titles of Grand Dame du Violoncelle and Chevalier du Violoncelle respectively. Events include a masterclass with Mr. Harris and Ms. Hampton, film presentation, and performances by the Indiana Cello Ensemble, conducted by Emilio Colon. All events are free and open to the public. For more information refer to [www.music.indiana.edu/som/ejmccf](http://www.music.indiana.edu/som/ejmccf).

**Cellist Paul Kosower will perform with pianist Jee-Won Oh at 2:00 p.m. on Sunday, September 26<sup>th</sup> in Gantner Concert Hall of the Haas Fine Arts Center on the UW-Eau Claire campus.** The program will consist of *Kol Nidrei* by Bruch, the *Chopin Sonata for Cello and Piano*, and the *Brahms Sonata No. 2 in F Major*.

**On Tuesday, October 19<sup>th</sup>, cellist Paul Vance will give a recital at 7:30 p.m. in the Performing Arts Recital Hall on the Winona State University campus.** The program will include *Sonata No. 1 in C Minor* by Saint-Saens, *In Memoriam* (for solo cello) by Gwyneth Walker, *Suite No. 3 in A Minor* for solo cello by Max Reger, and Martinu's *Variations on a Theme of Rossini*.

### **WCS Annual Cello Day & Meeting Will Feature Stephen Sensbach Saturday, October 2, 2004 at UW-Whitewater**

**Mark your calendars now! Stephen Sensbach will visit UW-Whitewater, Friday and Saturday, October 1-2, 2004.** WCS Director Benjamin Whitcomb will host events, including the WCS Annual Meeting on Saturday. The theme is "Obscure Cello Music." Sensbach is author of *French Cello Sonatas 1871-1939*. He will give a masterclass for UW-Whitewater students and lecture on Friday. For the WCS Cello Day, he will give a presentation on obscure German and French cello sonatas of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Also on Saturday, Sensbach will lead a reading session for participating cellists, join a panel discussion on "How to discover, research, write about, and publish lesser-known cello literature," and perform with others on a Gala Concert at 6:30 p.m. (For more information on the weekend, see pages 1 and 5.)



Address Service Requested