

AN IMPORTANT NOTE FROM *Johnstone-Music*

ABOUT THE MAIN ARTICLE STARTING

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Inspirations in 1000 words - Meet the Artist

These articles and interviews are from distinguished musicians. Here they will reveal their secrets, especially with regard to the performers in which they have been inspired, influencing in their style and good work, thus helping their followers to understand their renowned prestigious achievements. These are presentations in more-or-less 1000 words, and can be downloaded directly.

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Inspiraciones en 1000 palabras - Conoce al Artista

Estos artículos y entrevistas son de distinguidos músicos. Aquí se desvelan sus secretos, especialmente acerca de los intérpretes en los que se han inspirado, influyendo en su estilo y buen hacer, ayudando así a entender a sus seguidores el reconocido prestigio conseguido. Son presentaciones en más o menos 1000 palabras, y pueden ser descargadas al instante.

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INSPIRATIONS IN 1000 WORDS

Meet the Artist – Barbara Hedlund, cellist

MAY, 2019

I loved and (had) been studying piano for 3 years, but was attracted to the cello when a strings class was offered in my elementary school. With a cello already in our family (which my older brother tried to play for a short time), I thought I'd give the cello a try and am still playing over 50 years later.

As a student, major influences were my piano teacher and her violinist husband, school and youth orchestra programs, attending concerts by the Florida Symphony and Philadelphia Orchestra, community concert series recitals with major international artists, opera programs, singing in the church choir, the Rollins College Bach Festival, plus attending the Florida International Music Festival with the London Symphony for several seasons. In college, numerous scholarship and performance opportunities enriched my opportunities to continue studying. The scholarships were a huge help since my family disapproved of me moving away to become a musician and chose not to support me or my educational goals. As it turned out, I became the first person in our family to attend and graduate from college.

For the first 10 years of my orchestral playing career, I encountered bullying by male colleagues, unfair labor practices, and several incidents of overt sexual harassment. It inspired me to become a personnel manager to help make working conditions and morale better for musicians, try to protect them, and strive to create and maintain a wholesome, professional working environment.

As a student, Philadelphia Orchestra Principal Cellist **Samuel Mayes** and Assistant Principal Cellist **Winifred Mayes** served as teachers and role models. With no support from my family, Sammy and Winnie were kind enough to give me a place to live in their home for several years while studying at the musical academy. **Mel Rodnon**, a NY City woodwind doubler and major Broadway show/touring contractor, engaged me for 25 years, and served as a mentor when I started contracting in the late 1980s. Cellist **Laszlo Varga** believed in my talent and teaching and invited me to perform with him in recital several times. Already publishing my [VCello Music editions](#), he trusted me for 9 years to manage, update, promote, publish, and distribute his Musicelli cello solo and ensemble editions. Since 1974, my husband, noted [Bass - Baritone Ronald Hedlund has been "my rock" musically and personally.](#)

Cellists I admired in my youth were Nelson Cooke, Samuel and Winifred Mayes, Nathan Stutch, Gregor Piatigorsky, Leonard Rose, Janos Starker, Mstislav Rostropovich, Pablo Casals, Pierre Fournier, Maurice Gendron, André Navarra, Paul Tortelier, Jacqueline Du Pre, Nelson Cooke, Leonard Rose, Jeff Solow, Lynn Harrell, and Yo Yo Ma. (*In today's world is there anyone you specially admire for their musical values?*) There are many, including the talented, generous, and indefatigable Cellist/Composer & Music Mogul David Johnstone. (-)

I play many musical genres and try not to limit my opportunities to play and grow as an artist. The multi-award winning RCA recording of "Porgy & Bess", the Emmy winning PBS documentary "The Song and the Slogan", a Book of the Month Club "Messiah" album with the Westminster Choir, the sound track for the film "Star Trek IV", two Ocean's Edge Music albums, and others.

During the course of my career, I have had the privileged to perform in various major American concert halls such as Carnegie Hall, at Avery Fischer and Alice Tully Hall at Lincoln Center and Radio City Music Hall, plus concert halls and arenas for several American tours, in Europe, South Africa, Hungary, and Antigua.

For the past 35 years I have performed as Principal Cellist in the Champaign Urbana Symphony, the professional orchestra in residence at the Krannert Center for the Performing Arts at the University of Illinois in Urbana, IL USA. Designed by the same architect who designed Lincoln Center, KCPA has fabulous acoustics and facilities.

Thankfully there are many good memories to look back on and look forward to. Some highlights are performances as soloist with various orchestras of Don Quixote, the Beethoven Triple Concerto, Haydn's Sinfonia Concertante, the Faure Elegy, the solo for the Brahms B Flat Piano Concerto, 17 years of monthly live broadcast NPR recitals from the Krannert Art Museum; producing, recording, and performing an Emmy award winning music video for PBS on Carl Sandburg called "The Song and the Slogan"; producing and performing a new silent film sound track for the Roger Ebert Film Festival which won a Thumbs Up Award; recording film sound tracks for Paramount Studios and Sesame Street; creating and performing for a weekly music series at the cancer center for 5 years, creating, producing, and performing @ 21 annual In School concerts, founding several chamber orchestras, decades of performing Broadway Shows in NY City, plus annual symphony, opera, ballet programs, recitals, chamber music, and mass cello festivals.

Every performance has been a learning and growing experience which taught me many lessons to incorporate into my playing, teaching, and arts administrative positions, to enrich working environments for colleagues, and expanded my network of colleagues and professional resources.

Every season my goal is to learn new works in any musical genre. Repertoire choices are affected by factors such as by a performance invitation from an orchestra, symphony, ballet, choral, or theatre company, chamber music, recital, or in school programs which I create and produce, from special requests from bridal clients, or last minute opportunities which require quick decisions.

Numerous factors affect my definition of success such as: being an active, well respected performer and educator; striving to constantly improve and be happy with my performances; create satisfying performance opportunities and events for colleagues, students, and community; to help my students blossom in their studies and help create developmental opportunities for them; and make audiences enjoy attending performance. My feelings have changed over the years as I became aware that my actions have a positive effect on others and can serve as a role model.

This might not be exactly what you asked, but is what comes up here in the Midwest. Trust your passion and follow your instincts in the event you do not see yourself as being anything other than a musician and filling your life with music. In addition to totally immersing yourself in learning how to play at a competitive level, be always aware, listening, watching, and learning about all styles of music and performers. Do not overlook the business side of the music industry and avoid becoming labeled as "High Maintenance". Develop professional self-promotion skills. Try to become in demand and indispensable, yet be ready to create your own opportunities. Stay organized and keep your word. Be trustworthy and do not cancel professional commitments unless for good cause. Show up on time. Dress appropriately for the event. (Audiences are watching too.) Sign and return your performance contracts on time. Be responsive to professional communication commitments. Be well prepared to perform your role, and be an asset to the performance and others.

Many thanks to Barbara for sharing these thoughts!

Barbara Hedlund Profile

Orchestral and Broadway veteran, Barbara Hedlund, is a recipient of multiple awards including a shared Emmy, Tony, Grammy, and Gran Prix du Disque and Woman of Distinction. She maintains an active career as orchestral & chamber musician, solo and recording artist, orchestral and college administrator, music editor and publisher, orchestra and ensemble founder, personnel manager, orchestral music librarian, competition adjudicator, associate producer for Public Radio & TV, concert producer, a founding Urbana Public Arts & Culture Commissioner, young artist scholarship sponsor and mentor.

With decades of performances, music management & educator experience, her legacy demonstrates commitments to live music, arts education, innovative programming, collaboration, customer and community service, arts management and advocacy. Previously teaching at Wilkes College, the University of Illinois, Illinois State University, Parkland College, Strings at Allerton Symposiums for the Illinois Council of Orchestras, and Eureka College Summer Strings Festivals, Barbara Hedlund teaches privately and coaches youth orchestra celli, plus coordinates, develops, and performs over 20 annual Champaign Urbana Symphony In-School performances throughout the region. Her music publication company, [VCello Music](#) publishes music for solo cello, cello ensembles, and arias with voice, cello obbligato solos, and keyboard.

Who's Who Listings: Marquis Directories [*Lifetime Achievement, Who's Who in America, Who's Who in the Midwest, Who's Who of American Women, Who's Who In American Universities*], *the International Who's Who in Music and Musicians Directory, Who's Who in the World*], *the National Register [Who's Who in Executives and Professionals edition]*, *America's Registry of Outstanding Professionals*, plus *Cambridge Directory for Who's Who Among Executive & Professional Women*.

Annex:

- [Full bio link](#)
- [Web page link](#)
- [Facebook link](#)
- [YouTube Channel](#)

Please do see other original works for many different instruments and groupings, and also special transcriptions for cellists, and cellists with other instruments on the *Johnstone-Music* web page

Also both general musical and cello based articles, directories of famous historical cellists, and many other items of interest

DOWNLOADS - Many downloads on *Johnstone-Music* are now available, for those that are interested, at a *symbolic* payment, which is to help cover the costs of this web site. Some scores/parts are presented in musical edition programmes but generally they are found here in a most “clear” hand-written manuscript copy (the majority to almost a professional copyist standard) and transferred to a PDF file.

As far as *Johnstone-Music* is concerned you are welcome to publicly perform or record any work or piece found in the web; however you DO need to make mention of the name of the composer and the arranger on any printed information (hand programmes, disc covers etc.).

FREE PUBLICITY - If you care to inform us of any public performance (no matter how formal or informal the event is), recording or other uses of the original music or arrangements of David Johnstone or of other musical colleagues included in this web, we are happy to give your event free publicity on the *Johnstone-Music* web.

To take advantage of this, try to write to us three weeks or more in advance with any information. Last-minute entries are certainly better than not writing at all - however, understandably, once we have past the calendar month of the event it is not usually possible to add old items to the calendar. It is very interesting for the promoters of *Johnstone-Music* to have knowledge of your activity - and so in return for your information you will be entitled to a free gift of a work/s for every diary addition you tell us about. To find out more about this, please visit the “*Cello Club*” section in the web!