21 GREAT AND UNUSUAL

TWENTIETH-CENTURY CELLISTS

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Diran Alexanian

by Celloheaven

Diran Alexanian (1881-1954) was one of the most controversial cello teachers of his time. He was born in Constantinople, but his parents came from Armenia. In Leipzig he studied with Grutzmacher, and played chamber music with Brahms and the violinist Joseph Joachim. He was an accomplished cellist at a young age. For example, when he was only seventeen he played the solo part of Strauss's Don Quixote with the composer conducting.

When he was twenty years old he settled in Paris, where he met Pablo Casals. Casals had seen Alexanian perform, and noticed that Alexanian was using revolutionary fingerings that were in line with Casal's new way of playing the cello. They got to know one another, and discovered that they had similar ideas with regard to general technique and the interpretation of music.

The Ecole Normale de Musique was founded in 1919 in Paris by Alfred Cortot, August Mangeot, Thibaud and Casals. For many years Pablo Casals gave consultations at the cello class of this school. Diran Alexanian became his assistant. Alexanian taught the "Casals Class" from 1921 to 1937. There he put his (and Casals) then controversial ideas into practice. In 1929 he published his famous edition of the Bach Suites. He attracted students from all over the world, including Maurice Eisenberg, Antonio Janigro, Piatigorsky, Fournier, and Feuermann. In 1936 Alexanian performed the Second Cello Sonata of Enesco, and in Paris Enesco and Alexanian performed the Brahms Double Concerto together. Alexanian was a gifted composer himself, and wrote pieces for cello and other instruments in which he used Armenian folk songs.

In 1937 Alexanian moved to the United States, and taught at the Peabody Institute in Baltimore, and the Manhattan School of Music in New York City. Here his students included Bernard Greenhouse, David Soyer, George Ricci, Raya Garbousova, Alexander and Mischa Schneider.

His hobby was cooking, and he particularly enjoyed oriental food. One of his favorite restaurants was The Golden Horn, a Turkish restaurant in New York. He would eat slowly, and often take two hours to finish a meal. Alexanian was a difficult teacher to like, but he was recognized as one of the giants of cello pedagogy. Raya Garbousova said, *"I know many famous musicians of today who were in desperation when he died. His knowledge was tremendous."*

Ennio Bolognini

by Celloheaven

Ennio Bolognini was born in Buenos Aires in 1893, to a musical family. His father was an amateur cellist and a close friend of the conductor Toscannini, who became Ennio's godfather.

Bolognini studied first with his father, and later with Jose Garcia, Casal's teacher, who was now living in Buenos Aires. When Ennio was still only fifteen he won first prize in a Spanish/American cello contest, and was awarded a fine cello made by Luigi Rovatti. While still a teen-ager Ennio had the privilege of performing "The Swan" with Saint-Saens himself at the piano; and the Richard Strauss cello sonata, also with the composer.

In 1923 Bolognini emigrated to the United States. Interestingly the reason he moved to the United States was to be the sparring partner for Luis Firpo in preparation for his prize-fight with Jack Dempsey. Bolognini was not only an amazingly fine cellist, but also a champion boxer, and a licensed airplane pilot. He flew his own private plane, and was once a professional stunt flyer. He was co-founder of the American Civil Air Patrol, and trained cadets to fly B-29 bombers in World War II. He was a modern day Renaissance man, an athlete, gourmet, gambler, speaking Hebrew, Greek, Japanese, Hungarian, Russian and 15 different Italian dialects.

Bolognini was well known for his fiery temper and impulsive behavior. When he was principal cellist of the Chicago Symphony (he always took his dog to rehersals), he served as interpreter for Glazounov, who was appearing as a guest conductor. Glazounov, overcome by stage fright, came to Ennio instead of mounting the podium, and spoke with him anxiously for a few minutes, as the audience waited. Later, Bolognini was accused of trying to hog the stage, and he became angry and resigned from the Symphony.

He lived in Las Vegas from 1951 to his death in 1979, where he founded the Las Vegas Philharmonic Orchestra. He was a wonderful guitarist, and could also play flamenco music on the cello, as if it were a guitar. Casals praised Bolognini as the greatest cello talent he had ever heard in his life. Feuermann said that Bolognini was a better cellist than Casals, Piatigorsky or himself.

Bolognini's cello is now at the Smithsonian Institute in Washington, D.C. It is unique, in that there are 51 signatures inscribed on it, including those of Kreisler, Heiftz, Stern, Szigeti, Liberace, Jack Dempsey, Bruno Walter, Janos Starker, Eugene Ormandy, Miklos Rozsa, etc. Everywhere he went, he asked his friends to sign his cello.

Stephen De'ak

by Celloheaven

Stephen De'ak was born in Hungary in 1897, and died in California in 1975. He grew up in a musical family, his brother and sister playing violin, and his father (though a civil engineer) had a strong appreciation of good music. When De'ak was seven he started cello lessons, and entered the Royal Academy of Music at the age of eleven. He studied under the famous cellist David Popper from 1911 to 1913, and made his concert debut in 1919 at the age of twenty-two. In 1927 De'ak joined the faculty of the Curtis Institute of Music in Philadelphia, and later taught at the Peabody Conservatory in Baltimore. He joined the University of Southern California faculty in 1943. His "Modern Method for the Violoncello" has been used my multitudes of beginning cellists.

In 1973 De'ak wrote a biography of David Popper (author of the well-known "High School of Cello Playing," and many cello compositions). This book, titled simply "David Popper," (with a forward by Janos Starker), was published in 1980 by Paganiniana Publications. It is a book that every cellist would find enjoyable and profitable to read. Popper was one of the truly great masters of the cello, and is perhaps only second to Pablo Casals in bringing cello technique up to its present embodiment. Here follows an excerpt from De'ak's biography of Popper, in which we find Popper's contact and appreciation of Pablo Casals, and De'ak's friendship with Popper.

"It was noticeable that Popper closely observed the rapid rise of Casals. Casals' first concert in Budapest had been on February 8, 1911, and Popper had been unable to attend because he was in Gries with his son. As we noted in his letter to Schiffer, he had wished to know what Casals had played, by him. At the close of the last group Casals had played three pieces by Popper: "Warum," "Mazurka" (Op. 11) and "Arlequin." The choice of these popular pieces must have pleased the composer.

"On subsequent recitals Casals performed Popper numbers on the program, including: "Tarantella," "Chanson Villageouise," "Spanish Serenade," and "Vito."

"It was my (De'ak) privilege to witness the exit of an era which was fast vanishing and the beginning of a new musical approach: the uncompromising submission and sublimation of the artist to the will and ideas of the composer. This trend was of course not entirely unique. Clara Schumann, Bulow, and Joachim had taken the first steps in this direction.

"In art, as well as in appearance, Casals was not the prototype of a nineteenth century romantic. He was short in stature, already balding in his thirty-fifth year, an austere, intensely concentrated ascetic visage when on the stage, eyes closed when he played: a solitary messenger of the great masters, through their most intimate language. The new audiences of the twentieth century instantly sensed the fresh musical experience, which was both a leap into the new century, and a reinterpretation of the old. Casals brought a unique sound even to Popper's music, with which, by the way, the master was not in complete agreement. Casals was very well acquainted with all of Popper's works, and many, many years later--in 1960--he said to me, "...I played almost everything Popper wrote!"

"In the fall of 1912, Popper suggested that I meet him at his house and that we go together to hear Casals that evening. Since Mrs. Popper did not intend to go, he had an extra ticket. I felt privileged to take her seat, and to escort my teacher to the concert."

Jacqueline Du Pré

By Catalina

She was born in Oxford on January 26, 1945 into a middle-class family in which music was important: her mother was a fine pianist and a gifted teacher. The French-sounding name came from her father's Channel Island ancestry. Just before her fifth birthday, when she was already showing musical promise, she heard the sound of a cello on the radio and the course of her life was set. At ten years old Jacqueline du Pré studied under William Pleeth. She then studied with Casals, Tortelier and Rostropovich. In 1965 she recorded the Elgar Concerto with Sir John Barbirolli and the London Symphony Orchestra, a recording which established her stardom.

Her unselfishness made her a brilliant chamber music player, collaborating with many of today's greatest names in music. Her friendship with Daniel Barenboim, Itzhak Perlman, Zubin Mehta and Pinchas Zuckerman, led to the famous film by Christopher Nupen of their Schubert "Trout" Quintet.

In 1967 she married pianist Daniel Barenboim. TIME magazine wrote, *"Thus began one of the most remarkable relationships, personal as well as professional, that music has known since the days of Clara and Robert Schumann."* Their marriage led to some fruitful collaboration, evidenced in many recordings with Barenboim as pianist or conductor. She could not pinpoint the time when she started losing feeling in her fingers, and her arms, as she said, felt like lead. By the fall of 1973 she was diagnosed with multiple sclerosis. She continued to teach on occasion, but the deterioration of her health gained momentum and finally, on October 19, 1987, she died at the age of forty-two.

Jacqueline du Pré left us a wonderful legacy of recordings, although certainly not nearly enough for any of us, her admirers. Too often the same recording seems to be recompiled into new collections (ie., there are at least 4 cd /sets which have the Dvorak and Elgar concertos), which only points out our yearning for more. Who wouldn't like to hear her play the Brahms Double Concerto, the Beethoven Triple, or the Tchaikowsky Rococo Variations? The list can go on and on, but I am grateful for what we do have. Perhaps someday other vaulted tapes will be transferred to CD, other films to DVD, to reveal a little more of this genius that was Jacqueline du Pré.

Emanuel Feuermann

By Karel

Emanuel Feuermann was one of the great cellists of the twentieth century, especially admired and appreciated by other cellists. Pablo Casals, speaking with Jose Maria Corredor in 1954, being asked about the best cellists of his day, immediately named Emanuel Feuermann. Casals remarked, *"What a great artist Feuermann was! His early death was a great loss to music."* Feuermann, likewise, had been a great admirer of Casals.

When Feuermann made his American debut in 1935, the hall was packed with fellow cellists, who had come to hear something truly extraordinary. Following the performance a critic wrote, *"Difficulties do not exist for Mr. Feuermann, even difficulties that would give celebrated virtuosi pause."* In 1938 an English reviewer wrote in The Strad, following a concert, *"I do not think there can any longer be doubt that Feuermann is the greatest living cellist, Casals alone excepted...In Feuermann we have a spectacular virtuosic artist of the front rank, the Wieniawski, shall I say, of the cello."* Feuermann was famous for his unbelievable facility in the upper registers of the instrument, and was said to be able to easily perform Mendelssohn's violin concerto on his cello exactly as written for the violin.

Feuermann was born into a musical family, in Kolomea, in Galicia, Poland, in the year 1902. His father played cello and violin, and was Emanuel's first teacher. His elder brother Zigmund was a child prodigy on the violin, and toured Europe. When Emanuel took violin lessons from his father, he insisted in holding the violin vertically, so his father fixed a pin on the end of the violin, and turned it into a very small "cello." By the time he was nine, Emanuel was taking lessons from Friedrich Buxbaum, principal cellist in the Vienna Philharmonic.

But the most significant event in his life as a young cellist was hearing Casals at his debut in Vienna in 1912. Feuermann was galvanized, demanded that his mother purchase the music Casals had performed, and began practicing incessantly. In February of 1914, at the age of twelve, Emanuel Feuermann made his own debut, playing the Haydn D Major Concerto with the Vienna Philharmonic Orchestra conducted by Weingartner, with great success.

Rather than being exploited as a child prodigy, as his brother had been, Feuermann spent the next several years in Leipzig, studying with Julius Klengel, who was a very gifted teacher. Klengel was good at bring out the best in his pupils, while allowing them to preserve their individual personalities. Klengel wrote of Feuermann, *"Of all those who have been entrusted to my guardianship, there has never been such a talent...our divinely favoured artist and lovable young man."*

When Grutzmacher died in 1918, Klengel recommended that Feuermann, though only sixteen years old, be offered Grutzmacher's post as professor at the Gurzenich Conservatoire at Cologne. Feuermann proved his capabilities at an audition, and was hired.

Much could be written concerning Feuermann's career and performances. There was an especially fruitful friendship with Heifetz, the great violinist, with whom he recorded the Brahm's Double Concerto. Feuermann, Heifetz and Primrose, the violist, performed and recorded much chamber music. When Feuermann died, Piatagorsky took his place in the trio. Heifetz appreciated Piatagorsky's talents, but let it be known that he considered Feuermann to have been the true "Fireman."

Emanuel Feuermann died unexpectedly on May 25, 1942, following a minor operation, when he came down with an infection. Unfortunately, the medical use of antibiotics was not yet much advanced at that time.

Here follows some additional information contributed by Bob Battey who spoke with Feuermann's niece:

*** A distant relative of his, Ms. Annette Morreau, a former Starker pupil living in London, is currently working on a biography.**

*** The "routine medical procedure" that caused death was a hemorrhoid operation that was, inexplicably, performed by his wife's gynecologist at a small Jewish hospital for refugees.**

*** At his funeral, pall-bearer Toscanini broke down crying, and shouted "this is murder!"**

*** Other pall-bearers were Ormandy, Serkin, Elman, Huberman, Schnabel, and Szell. A quartet including Erica Morini and Frank Miller played the slow movement of Beethoven Op. 74.**

*** He was color-blind.**

*** His first several instruments were loaners from a patron; the first instrument he bought was the Tecchler (now owned by Martha Babcock in the BSO), on which the Dvorak was recorded. Then a Montagnana, which he finally traded in for the Strad (now owned, I believe, by Parisot) in 1937. The price was the Montagnana + 1,000 pounds.**

*** His close friendship with Hindemith ended when Hindemith allowed Koussevitsky & Piatigorsky to give the first performance of the 1940 Cello Concerto, even though it was being written for Feuermann. Feuermann could not offer a venue as prestigious as Boston for the premiere.**

*** His average fee for concerts in 1938 was $500 (and the average agent's commission took $112 of that).**

*** The plan had been to record virtually all the trio literature with Heifetz & Rubenstein. They were extremely well-matched musically and personally (the only known photo of Heifetz laughing is with him & Feuermann). Additional trio sessions were his first scheduled work after his surgery.**

*** The last concert he gave was the Dvorak with the Philadelphia Orchestra in Ann Arbor, a few weeks before the operation.**

Pierre Fournier

By Karel

Pierre Fournier (1906-1986) was born in Paris on June 24, and known in his lifetime as "the aristocrat of cellists," because of his lyrical playing, and for his impeccable artistic sensitivity.

Fournier was the son of a French army general, and as a child was taught piano by his mother. At the age of nine he suffered a mild case of polio, and lost some of the dexterity in his legs and feet. No longer able to master the use of the piano pedals, he searched for another musical instrument, and turned to the cello.

He graduated from the Paris Conservatory at 17, in 1923. He was hailed as "the cellist of the future" and won praise for his virtuosity and bowing technique. He became well known when he played with the Edouard Colonne Orchestra in 1925. He began touring all over Europe. He played with many of the most highly acclaimed, prestigious musicians of his time, and recorded the complete chamber music of Brahms and Schubert for the BBC on acetates. However, these deteriorated before the recordings could be transferred to a more durable medium.

Fournier taught at the École Normale de Musique in Paris and the Paris Conservatory from 1937 to 1949. He made his first tour of the United States in 1948 and played to great acclaim in New York and Boston.

From 1956 on, he made his home in Switzerland, although he never relinquished his French citizenship. In 1963, he was made a member of the French Legion of Honor.

He continued performing until two years before his death at the age of 79. He also continued to teach privately at his home in Geneva: the British cellist Julian Lloyd Webber was among his pupils.

His son Jean-Pierre became a pianist performing under the name of Jean Fonda.

Maurice Gendron

By Karel

Born near Nice on 26 December 1920, Gendron was brought up in a poor household by his mother and grandmother, his father having deserted them. He could read music at the age of three and began violin lessons at four with his mother, a professional player in the silent cinema, but he did not get on with the instrument and at five changed to a quarter-sized cello specially made for him. When he was ten his teacher Stephane Odero (in the city of Cannes) took him to hear the virtuoso cellist Emanuel Feuermann, whose playing was a revelation to the boy. He met Feuermann and played for him a number of times but could not afford to travel for lessons to Vienna, Zurich or Feuermann's final base, New York, and his hero died there during the war, aged 39.

Meanwhile Gendron entered the Nice Conservatoire at 12, but played at only 11 years old the Dvorak cello concerto, under Jean Mangot, taking a first prize in 1934, and was soon giving local concerts. But his mother had lost her job with the advent of the "talkies" and he was forced to leave the Conservatoire to scrub floors, clean windows and iron shirts in order to help the family finances.

In 1938, with the help of his teacher Jean Mangot, who gave him a rail ticket and 1,000 francs, he entered the Paris Conservatoire, in Gerard Hekking's class. (All his life Gendron remembered this help from Jean Mangot and later helped pupils when they came long distances to him for study). Living in Paris at age 14 he had to live in unheated lodgings and sell newspapers to subsidize his studies. Again he carried off a first prize. At the outbreak of war he was so poor and undernourished that he was found unfit for army service and in due course he joined the Resistance. Unlike Fournier he refused to play in Germany.

His Paris "debut" came in 1943 after the Dutch art connoisseur Jan Heyligers heard him practising and invited him to play for a few friends. With Jean Neveu at the piano, he found himself among such luminaries as Francis Poulenc, Georges Auric, Jean Cocteau and Jean Françaix, Messiahn. As his reputation spread in bohemian society, he got to know Picasso (who made a picture for Gendron), Braque, Chagall, Sartre, Mauriac and Camus.

In 1945 he played the Dvorak cello concerto under Mengelberg with the Paris Orchestra and made a live recording of it. Gendron's London debut was a more public affair but just as dazzling. On 2 December 1945 he shared the platform of the Wigmore Hall with Pierre Bernac, Poulenc and Benjamin Britten, with whom he played Debussy and Faure. Eight days later he appeared at one of Myra Hess's National Gallery Concerts with Britten and Peter Pears, performing Schubert's Arpeggione Sonata and Faure's Second Sonata.

His reputation with the wider London public was sealed when he gave the first Western performance of Prokofiev's Cello Concerto, Op.58, with the LPO under Walter Susskind. *"That's how I began my career,"* he recalled. *"No one wanted to hear Maurice Gendron, but they all wanted to hear Prokofiev!"* He was given exclusive rights to the concerto for three years and it made his name.

For his New York debut in January 1958 he chose a memorial concert for Feuermann, playing the Haydn D major and Dvorak Concertos also with Mr. Barzin and the National Orchestral Association. He returned to the US a number of times, scoring a smashing success in an appearance with Leonard Bernstein and the New York Philharmonic with Schumann's cello concerto in February 1959 and 27 February 1959 together with pianist Philip Entremont.

His friendship with Britten and Pears continued and he appeared at the first Aldeburgh Festival in 1948; but Britten's offer to write a work for him was withdrawn, to Gendron's chagrin, when the composer formed a close artistic relationship with Rostropovich. Even so Gendron played at the festival in 1963 with Britten and Menuhin. Gendron gave another recital with Britten that included the Arpeggione sonata, Faure's Elegie and the sonata Britten had written for Rostropovich, when the Russian cellist was unable to appear. After this concerts Britten thanked Gendron in a letter of 5 July 1963: *"We were all immensely grateful to you for coming to the festival, at such short notice, and for playing so magnificently. Your playing created quite a sensation, as you noticed, and it was for me personally a great pleasure to do the Sonata with you. I thought you played it wonderfully".*

Maurice Gendron played solo concerts in Asia as Japan, Corea, South Africa, and America. Gendron made close musical friendships with Hephzibah and Yehudi Menuhin, and agreat musical patnership with Yehudi Menuhin. In 1956 Gendron formed a famous trio which lasted for 25 years, made records and premiered works such as the trio by Alexander Goehr. (One of the humanitarian concerts in Paris for Unesco in 1976 with Menuhin and other big figures of classical music of the time; in this concert Gendron played in other a pice of Mozart for cello and piano – with Hephzibah Menuhin: "Andantino" a rare composition of Mozart. All think that Mozart never wrote for cello and piano... this execution is available in premier a recording (live of this concert).

Another quarter-century partnership was formed with the witty, elegant composer Françaix. A marvellous pianist with whom he made up a distinguished duo, Françaix wrote for Gendron some pieces for cello and Orchestra and for cello & piano.

An earlier duo with Dinu Lipatti was of short duration because of the Romanian pianist's illness. Other pianists to play with Maurice Gendron included C.Ivaldi, P.Gallion, and Rudolf Serkin. On his own, Gendron was a fine player of solo Bach, "the best interpretation of the cello suites" available now a memorable recording (1968-69), and he made his own contribution to the concerto literature by rescuing the two works by Boccherini which Friedrich Grutzmacher had vandalised into a ghastly pastiche. Until Gendron came on the scene, all cellists had played this mangled version. He not only rediscovered the original B*b* Major Concerto which formed most of the basis of the pastiche, but persuaded Pablo Casals after a travel in Prades to conduct his recording of it with the Orchestre des Concerts Lamoureux.

Gendron published a number of transcriptions and was a superb deviser of cadenzas for classical concertos such as those by Haydn. He also made the first critical edition of the D major Concerto, and now this edition is required in all cello competitions.

He taught in Saarbrucken (from 1954), at the Menuhin School and at the Paris Conservatoire (1970-87) and summer Master Classes at Mozarteum of Salzburg (last one in 1989, and one of the last concerts and recording in Japan in 1985 with two concerts a day at 65 years old). In the early 1970s he suffered a fearful car accident in which a shoulder was severely damaged. He fought his way back and in 1985 reappeared in London for a 40th anniversary recital, but was not the same force as before.

He died on 20 August 1990 at the riverside home in Grez-sur-Loing where he and his wife, a former violinist and gentel person, had lived for years surrounded by the paintings and drawings given to Gendron by his artist friends.

Colin Hampton

By Celloheaven

Colin Hampton was born on June 6, 1911. His father was an organist, woodworker and musical director. Colin spent much of his childhood in convents outside of London, due to the dangers of WWI. He took up the cello at the age of 12, and made rapid progress. He studied with Herbert Walenn at the London Violoncello School, and then with W. H. Squire at the Royal Academy of Music. He quickly became deeply in love with chamber music, and found himself in the Griller Quartet, which became relatively well-known in the music world of the mid-twentieth century. In 1947 the Griller Quartet took up residency at the Berkely campus of the University of California. Hampton was a co-founder of the California Cello Club, and an arranger of dozens of pieces for various sizes of cello ensembles. He died in 1996 at the age of 85.

His autobiograpy: A Cellist's Life, was published in 2000 by String Letter Publishing, and has been reviewed at the Cello Heaven website.

The Following is an excerpt from Tim Janof's interview with cellist Bonnie Hampton:

"TJ: ***You mentioned that you studied with Colin Hampton, who is also known for his cello compositions. What was it like studying with him?***

"BH: ***Colin was very much a quartet cellist, and he saw "quartet cellist" as his role in life, so to speak. He always referred to himself as the bass of the quartet. He was a wonderful cellist and people were constantly asking him to play other things, but he wouldn't. He was from an older school of quartet players where, when one was labeled as a quartet musician, that's all one did. Today, everyone diversifies much more, and, frankly, I think it's probably more healthy.***

"One of the things that was so strong with him was how he was able to delve beneath the surface of someone's playing and look right into the character of the music. He had no use for the idea of mere instrumental playing, or virtuoso playing per se. He admired and loved virtuoso playing, of course, but he said, unless one really loves music, there's no point in playing the instrument."

Mikhail Khomitzer

By Kyril Zlotnikov

Mikhail Khomitzer was born in 1935 in Ukraine. He graduated from the class of Prof. Knuschevitsky at the Moscow Tchaikovsky Conservatory. He holds the highest awards from the Prague, Hanus Wihan competition (1955), Budapest, Pablo Casals competition (1963) and Moscow, Tchaikovsky competition (1962). He was one of the leading cellists of the former Soviet Union.

For last eight years he taught at the Rubin Academy of Music and Dance in Jerusalem and the Academy of Music in Tel - Aviv University. He has been a jury member of many prominent international cello competitions such as Tchaikovsky in Moscow (1978, 1982, 1986, 1990), Geneva in Switzerland (1986), Scheveningen in Holland (1989, 1991). He has toured widely all over Europe and America performing with the most prominent orchestras and conductors. He played chamber music with great musicians like Oistrakh, Issakadze, Richter, Nikolaeva, Davidovich.

Edmund Kurtz

By Johann Paetsch

The cellist Edmund Kurtz, whose international career as soloist, principal cellist and chamber musician spanned some 60 years, later turned to editing, where he was equally successful.

He was born in St. Petersburg in 1908 into a musical family and had his first lessons on the piano, but with little success. In 1917, the year of the Russian Revolution, the family left for Germany and the nine-year-old Edmund started to learn the cello. He made such good progress that at 13 he was accepted as a pupil of Julius Klengel — then the most important teacher of the instrument in Europe. Edmund Kurtz confirmed what every Klengel student has stressed: *"He would allow you to develop in your own way. You could do what you wanted — faults included. He would not put you in a strait-jacket but guide you to develop your own musicality."*

Kurtz always treasured a letter written by Klengel in 1924, in which he wrote, *"In spite of his youth, Edmund Kurtz is already one of the most outstanding violoncellists of today ... rarely have I found a pupil who developed so rapidly."*

Kurtz was only 16 when he made his debut recital in Rome, where he received much praise, and he repeated this success the following year in Berlin. This led to well- received solo appearances in all the main cities of Europe. In Paris he came under the influence of Pablo Casals, who recommended a further period of study with the controversial teacher Diran Alexanian, which Kurtz found extremely helpful.

The next few years were spent in a varied and active performing life in the main European countries. In 1926–27 he was principal cellist of the Bremen Opera Orchestra and from 1927 until 1930 toured as personal cellist to the great Russian ballerina Anna Pavlova. He reflected that he must have played the Saint-Saëns "Dying Swan" solo hundreds of times for the legendary dance which gained Pavlova world celebrity.

He was principal cellist of the Prague German Opera Orchestra under Georg Szell, 1932–36, after which he moved to the United States, where he was principal cellist of the Chicago Symphony Orchestra for the next eight years. During this time he also toured internationally as cellist in the distinguished Spivakovsky Trio with the violinist Tossy Spivakovsky and his pianist brother, Jascha.

In 1944 Kurtz resigned from orchestral playing in order to devote himself to his rapidly expanding solo career. He first appeared as a soloist before the American public in 1945 playing the Dvorák Concerto with the NBC Symphony Orchestra under Arturo Toscanini. The performance was also recorded and has recently been reissued as a CD as the only recording of that work ever made under the baton of the Italian maestro.

Kurtz always included a number of contemporary works in his repertoire and gave many first performances of those dedicated to him, including Ernest Krenek's Suite for Unaccompanied Cello Op. 84, Alberto Ginastera's Pampeana No. 2 and Darius Milhaud's Elégie and Concerto No. 2, the last of which took place in November 1946 with the New York Philharmonic Orchestra under Artur Rodzinski. He also gave the first American performance of the Khatchaturian Cello Concerto in Boston under Serge Koussevitsky with the Boston Symphony Orchestra in 1948.

Throughout his performing career, Kurtz had been unhappy about the various editions of the Bach Six Solo Suites. He knew instinctively that the bowings and fingerings were not right. So in 1978, at the age of 70, he decided to make a new edition based strictly on the Anna Magdalena manuscript — the only one extant. It took him four years to complete and it was published in 1983 with the facsimile of the Berlin MS facing every page. It has since gone into numerous printings and is today recognised as the most important edition of the greatest music ever written for the instrument.

Kurtz himself was a fine interpreter of the suites, and in 1952 when he played them at Carnegie Hall, the critic Olin Downes, of The New York Times — never a man to dole out praise to the unworthy — wrote: *"Mr. Kurtz gave breadth and nobility to every line ... this was not only an achievement, it was an intimate and eloquent discoursing of Bach."*

Right up until his death, Kurtz was preparing and publishing new editions of the cello repertoire written in impeccable manuscript — without glasses. As a man he was kind and generous, with a delightfully dry sense of humour; good taste was, for him, as natural as breathing. But he also held very strong views on certain subjects and was never afraid of expressing an unpopular opinion. An enthusiastic collector of fine bows, he owned six made by the man who perfected the modern bow, François Tourte. For many years he played a superb Stradivarius cello dated 1724, the Hausmann, named after Robert Hausmann, cellist of the Joachim String Quartet: the instrument had first been heard in Great Britain on 25 April 1900 when the ensemble made their debut at the St. James's Hall in London.

Edmund Kurtz, cellist: born St. Petersburg, Russia, 29 December 1908; married 1936 Barbara Bellair (two sons); died London 19 August 2004.

Andre Navarra

By John Liddy

Andre Navarra was born into a musical family in Biarritz, France, in 1911. He began studying cello at the age seven. Two years later, he was accepted as a student at the Toulouse Conservatory, and graduated in 1924 with first prize. He then continued his studies at the Conservatoire de Paris, studying cello with Jules Leopold-Loeb and chamber music with Charles Tournemire. He graduated two years later at age fifteen, again taking first prize.

Navarra remained in Paris for a period of self-study, and used the opportunity to meet and observe the playing of musicians such as Emanuel Feuermann, pianist Alfred Cortot, and violinist Jacques Thibaud. Navarra also developed friendships with composers Jacques Ibert, Florent Schmitt, and Arthur Honegger. Later on, he was mentored by Pablo Casals.

In 1929, at the age of eighteen, Navarra joined the Krettly Quartet, and remained with them for the next seven years. He also helped form an ensemble called the B.B.N. Trio with pianist Joseph Benvenuti and violinist René Benedetti. Two years later, he made his solo debut with Paris's Colonne Orchestra, performing Édouard Lalo's Cello Concerto in D minor. In 1933 he became principal cellist of the Paris Opéra Orchestra, in addition to continuing to appear as a soloist with various European orchestras.

Navarra slowly continued to establish his career throughout the 1930s, receiving a major boost in 1937 when he won first prize at the Vienna International Competition. However, his career was halted by World War II in 1939 when he served with the French infantry.
In 1945, André Navarra resumed his career. In 1949, he accepted a professorship at the Conservatoire de Paris as a successor to Pierre Fournier, and toured extensively in the United States, Europe, Asia, and the Soviet Union, playing with the era's great conductors. His performances included premieres of cello concertos written for him by composers including André Jolivet, and a well-received version of Elgar's Cello Concerto with Sir John Barbirolli.

In addition to his position at the Conservatoire de Paris, Navarra taught summer courses at the Accademia Musicale Chigiana Siena from 1954, fall courses in Saint-Jean-de-Luz and accepted an additional professorship at the Hochschule für Musik Detmold in 1958. He also taught in London and Vienna.

Enrico Mainardi

by Celloheaven

Enrico MainardiEnrico Mainardi, great Italian cellist and composer, was born in Milan (May 19, 1897) and died in Munich (April 10, 1976). His father, himself an amateur cellist, gave him a small cello when he was only three years old. At the age of eight he was giving public performances of Beethoven sonatas, and toured Italy as a child prodigy. In Bologna he was accompanied on the piano by the great composer Respighi. He graduated in 1910 from the "Giuseppe Verdi Milan Conservatory," at the age of thirteen. In 1917 he graduated from the Milan Conservatory with a diploma in composition.

World War I happened shortly afterward, and Mainardi cut back on touring and performing. When he took his cello up again after the war, he found that he had lost the ability to play well. He entered the Academy of St. Cecilia in Rome to study composition and piano, and in 1924 finally decided to seriously study the cello again. Mainardi would often say later that this experience of forgetting how to play, and then relearning everything, enable him to be a good teacher. He was the author of numerous cello works, both concert and pedagogic. Mainardi was one of the first concert cellists to make much of the Bach Suites, and to give over an entire concert evening to their performance.

In 1933 he became professor of cello at the Academy of St. Cecilia, and in 1941 he replaced Becker (who had passed away) at the Berlin Hochschule. After World War II, Mainardi became well known as a performer in Germany, Italy, Switzerland and Scandanavia, but more well-known as a cello pedagogue in England and France. Many fine cellists studied with Mainardi, including Joan Dickson, A. Baldovino, M. Dorner, Aldo D'Amico, Siegfried Palm and Miklos Perenyi. Mainardi was fond of flamboyant clothing, but his performances were serious. He wrote: "My principle and aim is to be at the service of music and not to use it for the sake of showing myself."

Mainardi wrote four concertos for cello and orchestra, and many other works, including cadenzas for some of the major cello concertos. For more information, the student of cello history is directed to Lev Ginsburg's History of the Violoncello.

Siegfried Palm

By Annapaola

Siegfried Palm has had a distinguished and varied performing career. He was Principal Cellist of orchestras in Lubeck, Hamburg, and Cologne, cellist in the Hamann Quartet, and a member of a trio with Max Rostal and Heinz Schroter. He has given masterclasses worldwide and has served as a jury member at numerous international competitions. He has recorded for several companies and has had works dedicated to him by composers such as Krzystof Penderecki, Yannis Xenakis, Boris Blacher, and Gyorgy Ligeti. He was Director of the State Conservatoire in Cologne, Director of the Deutsche Oper in Berlin, President of the German Composers' Society, and President of ESTA. In 1969 and 1976 he was awarded the German Gramophone prize, and in 1972 he was awarded the Grand Prix du Disque International.

Gregor Piatigorsky

By Karel

Now, in the 21st century, the great Russian patriarch of cellists is Mstislav Rostropovich. However, 25 years ago, it was Piatigorsky who held that honored position. Piatigorsky was born in Ekaterinoslav (Dnetropetrovosk) Russia on April 17, 1903. He studied violin and piano as a young child with his father, until he saw and heard the cello at an orchestra concert, and became determined to be a cellist. He constructed a "play cello" of two sticks, a long stick for the cello, and a short stick for the bow, and enjoyed pretending to perform. When he was seven years old he was finally given a real cello, and began his remarkable life as a cellist.

A student of Klengel told him he had no talent whatsoever, and to stay clear of the cello. Piatigorsky ignored the unwanted advice, and won a scholarship to the Moscow Conservatory, where he studied with Gubariov, von Glehn (who had studied with Davidov) and Brandoukov. While studying at the conservatory he earned money for his family by playing in local cafes.

The October Russian Revolution occurred with he was only 13 years old, and he began playing in a string quartet shortly thereafter, appropriately named the "Lenin Quartet." At the age of 15 he was engaged to be the principal cellist of the Bolshoi Theater in Moscow.

Despite his success as a cellist, or maybe because of it, the Russian authorities would not allow him to travel abroad to further his studies, or to perform. He therefore defected into Poland by taking a cattle train to the frontier, and then fleeing across the border with his cello. Unfortunately his cello didn't make the crossing intact. Border guards were shooting at him and his companions, one of which happened to be a large lady opera singer. When the shots rang out, she grabbed Piatigorsky, crushing his cello. Neither Piatigorsky or the soprano were injured, as he helped her across the border.

Piatigorsky, now 18 years old, traveled from Poland to Germany, and studied for a short time in Berlin and in Leipzig with Becker and Klengel, neither of which were much appreciated by him. He found employment playing in a trio in a Russian cafe in Berlin, frequented by the likes of Feuermann and Furtwangler, who heard him play and hired him as principal cellist of the Berlin Philharmonic. He kept that post until 1929 (now 26 years old), when he decided to persue a career as a traveling concert artist. When Richard Strauss heard him perform Don Quixote with the Berlin Philharmonic, he said, *"I have finally heard my Don Quixote as I thought him to be."* That same year he made his debuts with the Philadelphia Orchestra under Stowkowski, and the New York Philharmonic, with Mengelberg. (He loved the United States, and became a citizen in 1942.)

He formed a chamber group with pianist Artur Rubinstein, violist William Primrose and violinist Jascha Heifetz. The group became very famous and recorded at least 30 long playing records. Privately he enjoyed playing chamber music with Horowitz and Milstein.

Both the concert going crowds, and composers loved him, and many works were written especially for him, even as we now see in the case of Rostropovich. Both Piatigorsky and Rostropovich have a relationship with Prokofiev's Symphony Concerto Opus 125. Prokofiev had written a Ballade in 1938, for Piatigorsky, which he premiered with the Boston Symphony under the baton of Koussevitsky. Prokofiev later reworked his material into the Symphony Concerto, which he dedicated to Rostropovich. Piatigorsky collaborated with Stravinsky on a transcription of the Pulchinella Suite, which became known as the "Suite Italienne" for cello and piano.

He became an influential teacher. From 1941 to 1949 Piatigorsky was head of the cello department at the Curtis Institute in Philadelphia, and taught chamber music at Tanglewood. The years 1957 to 1962 saw Piatigorsky heading up the cello department at Boston University, and then in 1962 continuing his teaching at the University of Southern California, where he remained until his death in 1976. In 1962 and also in 1966 he was a member of the jury of the International Tchaikovsky Competition in Moscow. It was also in 1962 that the Cello Society of New York honored him by beginning the "Piatigorsky Prize," awarded every other year to a deserving young artist.

Piatigorsky owned two Stradivarius cellos: the "Batta" dated 1714, and the "Baudiot" dated 1725. He died August 6, 1976 from cancer, and was buried in Brentwood Cemetary, near Los Angeles.

Leonard Rose

By Karel

Leonard Rose (1918-1984) was one of the very best American teachers and musicians of the twentieth century. Rose's parents came from Kiev, Ukraine; but Leonard was born on July 27 in Washington, D.C. His father was a cellist, and gave him his first lessons on the instrument. When he was ten he took lessons from Walter Grossman at the Miami Conservatory, and shortly after that studied with his cousin, Frank Miller, who was principal cellist with the NBC Symphony Orchestra in New York. When Rose was sixteen he began studying with Felix Salmond at the Curtis Institute in Philadelphia, and two years later became Salmond's assistant. In 1936, at the age of 18, Rose graduated from the Curtis Institute, and began playing in the cello section of the NBC Symphony Orchestra, under the baton of Toscanini. In 1939 he became principal cellist in the Cleveland Symphony, directed by Artur Rodzinski. When Rodzinski became chief conductor of the New York Philharmonic in 1943, he took Leonard Rose with him to be principal cellist in New York. In 1946 he was offered a professorship at Julliard. 1n 1951, with the blessings of George Szell, Dimitri Mitropoulus and Bruno Walter, Rose decided to devote himself completely to teaching and concertizing as a soloist.

Rose's path led through many years of orchestra playing, before ending in a career as a soloist and recording artist, and he encouraged his students to follow in his footsteps. Lynn Harrell is one of Rose's students that followed that advice, and was himself principal cellist of the Cleveland Symphony for seven years, before become a touring soloist.

Lynn Harrell, Yo Yo Ma and Stephen Kates are but three of the fine cellists that were taught by Leonard Rose; and they all revered him as a wonderful teacher. Kates said that Rose had a wonderful ability to make his students perform at a higher level, and that one would exit a lesson with Rose *"...feeling like a million dollars. He had a wonderful way to make you play better that was not methodology, but he gave you confidence. He made you feel good about yourself when you were doing it."*

According to Yo Yo Ma, *"One of the marks of a great teacher lies not only in an ability to impart knowledge but also in knowing when to encourage a student to go off on his own. I remember vividly the day after a New York recital I played when I was fifteen: -- I came to a lesson and Mr. Rose said to me, 'You played very well but I would like you to take the Fourth Sonata of Beethoven and figure it out for yourself.' The Beethoven Sonata was an unfamiliar piece and, being a late work, is written very densely. The twists and turns of the writing are a real challenge to the imagination. It took many years before I was able to make sense of it. But it was the beginning of my conscious search for independence and individuality. It takes a great teacher to grant that kind of permission and encouragement."*

The many recordings of Leonard Rose are classics of the genre, and should be heard by all student cellists. Rose played on a beautiful Amati cello dated 1662. Rose's tone was likened to a "ribbon of spun gold." Leonard Rose died in 1984 at the age of sixty-six.

Mr. Rose's daughter has written us with the following additional information:

"He was Head of the cello department at Juilliard School of Music until his death. His music library which was originally left to him by Felix Salmond, and had been greatly expanded by my father, was donated by us to Juilliard. They have built a special room that houses all of it. Students are allowed to use any of it they need. His markings are in most editions."

"There is a scholarship fund in his name, set up for cello students at Juilliard, which Joseph Polici, Dean, oversees for us. His last wish was that this be done."

Mstislav Rostropovich

By Karel

Born on 27 March 1927 in Baku, a city on the west shore of the Caspian Sea, Mstislav Rostropovich began musical studies in early childhood with his parents. His mother was an accomplished pianist, and his father a distinguished cellist who had studied with Pablo Casals. At the age of sixteen he entered the Moscow Conservatory where he studied composition with Prokofiev and Shostakovich. In 1945 he came to prominence overnight as a cellist when he won the gold medal in the first ever Soviet Union competition for young musicians. Thereafter, despite his continued battle with the communist authorities, he became one of the central figures of the music life there, for twenty five years inspiring Soviet cellists, composers and audiences alike. Due to international recording contracts and foreign tours, Mstislav Rostropovich also came to the attention of the West. He recorded nearly the entire cello literature during this time and attracted an unprecedented large quantity of new repertoire for the instrument through his personal contact to composers such as Benjamin Britten, who wrote his Cello Symphony, his Sonata for Cello and Piano and the three Suites for Solo Cello especially with Rostropovich in mind. Other composers who have written for Rostropovich include Prokofiev, Shostakovich, Khachaturian, Boulez, Berio, Messiaen, Schnittke, Bernstein, Dutilleux and Lutoslawski.

Mstislav Rostropovich and his family departed from the Soviet Union in 1974 in the midst of a controversy that attracted international attention. From 1969 until then Mr. Rostropovich and his wife the soprano Galina Vishnevskaya had supported the banned novelist Alexander Solzhenitsyn not only by allowing him to live in their dacha outside Moscow but by writing an open letter to Brezhnev protesting against Soviet restrictions on cultural freedom in 1970. These actions resulted in the cancellation of concerts and foreign tours for Rostropovich and Vishnevskaya, a Soviet media black-out and the cessation of all recording projects. In 1974 they were finally granted exit visas, effectively allowing them to go into exile. Four years later they were stripped of their Soviet citizenship, a decree which held until 1990.

Since 1974 Rostropovich has become one of the leading conductors in the West. He is Music Director of the National Symphony Orchestra, Washington and is a regular guest conductor of the Berlin Philharmonic, the Boston Symphony Orchestra, the London Symphony Orchestra and the London Philharmonic. His recent recordings for Sony Classical include Schnittke´s Cello Concerto no. 2 and In Memoriam, and "Return to Russia", a unique audio and video documentation of Rostropovich´s tour of Russia in 1990 with the National Symphony Orchestra, Washington, his first visit there since his exile Other composers who have written for Rostropovich include Bernstein, Messiaen, Lutoslawski, Dutilleux, Ginastera and Benjamin Britten.

Mstislav Rostropovich died in a Moscow hospital Friday 27th of April 2007.

Milos Sadlo

By OKF

The Czech cellist Milos Sadlo was born in Prague on April 13, 1912. He studied the violin and taught himself the cello, but then learned bookbinding until advised by the teacher K.P.Sadlo (whose name he adopted) to make his career in music.

Though he was active as a soloist from 1929 and made his debuts in Vienna in 1934 and London in 1937, he studied with Sadlo at the Prague Conservatory (1939-41) and with Casals in 1955 in Prades. He was a member of the Prague Quartet from 1931-33, the Czech Trio (1940-56, again from 1973), the Suk Trio (1957-60) and the Prague Trio (1966-73). In 1950 he began to teach at the Prague Academy of Music; he also gave courses in the USA and at Weimar.

His splendid technique, wonderful tone and full-blooded musicality have been admired in his wide repertory of both classical and contemporary works. He gave the premiere of Khachaturian's concerto, Shostakovich's Second Piano Trio (with Oistrakh and Shostakovich) and the modern premieres of Dvorak's A major Concerto and Haydn's C major Concerto. He played a Gagliano of 1750. Mr.Sadlo was a soloist with the Czech Phillharmonic Orchestra from 1949 to 1953.

In 2002 he received the prize "Chevalier du violoncelle" at the Indiana University in Bloomington.

He died in Prague in 2003

Hideo Saito

By Celloheaven

Hideo Saito, cellist 1902-1974

Hideo SaitoMany famous Japanese cellists of our time were students of the illustrious master cellist Hideo Saito. He was born in Tokyo in 1902, to a large, wealthy, learned family (his father created the first complete English/Japanese dictionary). His first instrument was the piano. At the age of 18 he entered Sophia University to study modern languages, especially German. (He was fluent in Japanese, German, English, French and Chinese.) There, against his family's wishes, he began to study cello. He also studied with Montanagi Ono at the Tokyo University.

In the 1920's he visited Leipzig, Germany with a Japanese prince, and studied cello with Julius Klengel (Feuermann and Piatigorsky were fellow students!) He also spent two years in the 1930's in Germany, studying with Feuermann, who deeply impressed Saito.

Upon his return to Tokyo, Saito became principal cellist of the Tokyo Symphony, and was also a strong supporter of chamber music in Japan. In 1949 he was awarded the Mainichi Shimbun Music Prize. He studied conducting with Joseph Rosenstock, who had come to Tokyo to conduct the Symphony. Saito became a gifted conductor as well as cellist, and took over conducting the Tokyo Symphony after Rosenstock left Japan.

Hideo Saito in ChairHe founded the Toho-Gakuen Music School for children, where he taught conducting, cello and violin, as well as chamber music and directing the student orchestras. His school for young children eventually added high school and college divisions. Many of his students have since become internationally recognized cellists in their own right. For example: Yoritoyo Inoue, Tsuyoshi Tsutsumi, Ko Ivasaki and and Kenichiro Yasuda.

Margaret Campbell, writing in her book The Great Cellists, said of Saito: *"...a man whose European associations, allied to an extraordinary vision and integrity of character, changed the face of music in Japan...No musician who has emerged from Japan in the last 30 years is without Saito's influence."*

Daniil Shafran

By Karel

Daniil Borisovich Shafran (13/1/1923 Saint Petersburg – 7/2/1997, Moscow) was one of the finest Russian cellists but is still rather unknown by the large public.

His father, Boris Shafran, was the principal cellist of the Leningrad Philharmonic Orchestra. His mother was a pianist. He began playing cello at the age of 6. Subsequently he continued his studies with Professor Alexander Shtrimer (1888 – 1961) in a special music school for children at the age of 8. He won first prize at the USSR All Union Competition at the age of 14. At the time, he was below the age limit but the competition committee approved his entry. He was given the Antonio Amati cello made in 1630 as a prize. He used this instrument ever since during his entire career as a concert cellist.

The second cello concerto of Kabalevsky was dedicated to him. He recorded the cello sonata of Shostakovich with the composer himself. Characteristic of his style was his inimitable rich tone, which, given the fact that he played a baroque instrument was even more of a wonder, his unlimited musical freedom, and his technical perfection.

Luigi Silva

By Karel

Born in Milan, Italy Nov. 13, 1903, Luigi Silva came from a musical family: his father was a voice teacher of some renown and his mother was a Viennese singer. At the age of 5, Silva began taking piano lessons with his father, and started his study of cello three years later. In addition to taking cello lessons with Arturo Bonucci in Bologna, Silva also studied composition with Respighi in Rome, but his small hands and frail health prevented him from being accepted for study with famous masters. Silva received a degree in cello from the Bologna Conservatory, and a master's degree in music pedagogy (cum laude) in 1921.

Silva performed throughout Europe during the 1920s and 1930s. He was cellist in the Rome Opera Orchestra, and won the Boccherini Prize at the First National Contest for young concert artists in Rome in 1933. This may have triggered his lifetime interest in Boccherini's cello compositions. He was cellist in the Quartetto di Roma, and taught at the Cherubini Conservatory in Florence.

In 1939 Silva emigrated with his wife and father to the United States, settled in California and eventually became an American citizen. The family moved to New York in 1940, and from 1941-1949 Silva was head of the cello and chamber music departments at the Eastman School of Music in Rochester, NY. From 1949 he taught at the Juilliard School of Music in New York, at the Mannes College of Music, and the Yale University School of Music. He was cellist of the Mannes-Gimpel-Silva Trio.

Silva's great talent rested in his superb ability to teach young people just beginning to play the cello. His special interest in developing the left hand technique of his students probably stemmed from his own problem of having small hands.

Luigi Silva (1903-1961) - Italian-born violoncellist, teacher, and musicologist. He was a member of the Quartetto di Roma, the Mannes-Gimpel-Silva Trio, and other chamber music groups. Silva taught at several schools, including the Eastman School of Music, Juilliard, the Peabody Conservatory, and Yale University. His collection of approximately 1775 music scores and 13 boxes of archival materials is housed in the Special Collections Division of Jackson Library at The University of North Carolina at Greensboro. The music scores have been cataloged and may be searched through Jackson Library's online catalog.

Paul Tortelier

By Karel

Paul Tortelier, the famous French cellist, was born March 21, 1914 in Paris, where his father was a carpenter and cabinet-maker, who played the violin and the mandolin.

He was given a cello at the age of six by his mother, who loved the cello and wanted a cellist for a son. She guided him every step of the way and followed every avenue for his advancement.

Beatrice Bluhm was his first teacher, and she emphasized the flexible wrist and free bow arm of the Franco-Belgian school of cello technique. When Tortelier was ten he entered the Paris Conservatoire. There he studied with Feuillard and then with Gerard Hekking, who taught him to love Bach and to make the suites "dance."

When Tortelier was sixteen years old, he won first prize at the Conservatoire, while in Gerard Hekking's cello class. He had already gained much experience as a professional cellist, having performed in the cafes and cinemas of Paris. His first orchestral job was as assistant principal of the Paris Radio Orchestra. He played the Lalo Concerto, when he debuted in 1931 with the Concerts Lamoureux. He also performed with the Calvet Quartet.

He studied harmony for three years with Jean Gallon in the Conservatoire (he received first prize in composition), and was a member of the Monte Carlo Symphony Orchestra from 1935 to 1937, where he played under the batons of Toscanini and Bruno Walter, as well as with Richard Strauss, who conducted his Don Quixote, with Tortelier playing the cello solo. (He became internationally associated with Don Quixote, and played it with many orchestras around the world.)

In 1939 he became solo cellist with the Boston Symphony Orchestra under Serge Koussevitsky. He eventually performed concerts with all the famous conductors and orchestras of the mid-twentieth century. A French critic wrote, *"If Casals is Jupiter, then Tortelier is Apollo."*

Torterlier was a friend of Pablo Casals, and was invited to be principal cellist at the first Prades Festival, which commemorated the 200th anniversary of Bach's death. He admired Casals very much and imitated some of his technique. He said of Casals, *"...he was probably the first cellist to use his left hand in the manner of a pianist--that is, by normally placing only one finger on the string at a time, rather than keeping all the fingers clamped down. This allowed the fingers to vibrate freely."* (From The Strad, April '84) Ginsberg wrote, *"Creative fantasy and a youthful abandon are inherent in his performing style."*

Tortelier was so moved by the Israeli effort to establish a homeland that he moved to Israel to assist in the effort. He was forty years old then, at the height of his cellist powers. He and his wive and their two children lived in Mabaroth, a Kibbutz, just a few hundred yards from the enemy border.

From 1956 to 1969 he was a professor at the Paris Conservatoire, and at the Folkwang Hochschule in Essen, from 1969 to 1975. Shortly thereafter he became the first Westerner to be an honorary Professor of Music at the Central Conservatoire in Beijing, China. He was a Frenchman, but advised his students to avoid French music. Not that he disliked it, but he realized that the public wanted to hear Beethoven and Mozart. He taught his students to be international in their musical tastes and performances. As is the case with Rostropovich, Tortelier gradually began to do more conducting as he grew older.

He had an outgoing, lively personality, and taught master classes on British television. The classes were quite popular, even with people who knew little about the cello or classical music. Tortelier has a reputation for being a great story-teller, and a wide knowledge of art and literature, as well as music. He not only is an excellent performer, but also a composer of many cello works. His Sonata Breve (Bucephale), and Alla Maud are particularly well-known, as are his two cello concertos.

His edition of the Bach Suites came out in 1966. He said, with regard to the Suites, *"To breathe life into music is more important than to prove respect for it."* In 1971 he published his cello method, How I Play, How I Teach, which is particularly useful in training pupils to play modern music. He was founder and president of the "Mouvement Beethoven Association," begun on the 200th anniversary of Beethoven's birth, and designed to support progressively-minded composers.

Paul Tortelier died in December of 1990, at the age of 76. His musical legacy is carried forward by his son, Yan-Pascal Tortelier, the internationally famous conductor of the BBC Philharmonic (recording on the Chandos label). Amongst his better known cello students are Arto Noras, Raphael Sommer, and Jacqueline du Pre. Yan-Pascal's sons are presently collating the writings and compositions of their grandfather.

For further information the reader is advised to read Ginsberg's History of the Violoncello, Campbell's The Great Cellists and Edward Seckerson's "The French Connection."