LONDON CELLO SOCIETY
NEWSLETTER

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Issue: Autumn 2017

In Memoriam: Keith Harvey

A Conversation with Keith Harvey

• *Selma Gokcen*

Keith Harvey

This interview was conducted in London in October 2003 and first published by the Internet Cello Society. Keith was a vivid character—once met never forgotten—and his engaging and delightful manner is revealed through his stories.

SG: Who and what were your primary influences as a cellist growing up in post-war England?

KH: I started playing at thirteen. I didn't really want to play the cello. Both my parents were violinists, my mother a professional and my father a very good amateur. When he was thirteen, his father died and he had to support the family, otherwise he might also have become a professional violinist. My mother had a fine technique but my father had a special quality of tone rather reminiscent of Kreisler.

At the age of nine I contracted polio, after which my hundred yard sprint was rather limited. Worried that I would not be able to stand and play, my mother decided I should play the cello. Of course her ulterior motive was a wish to have a resident cellist for chamber music. I began studying with Amos Moore, a wonderful man, who was a member of the Liverpool Philharmonic and an exceptional teacher of children.

Incidentally, at the age of six or seven, I had heard Casals play the Dvorak concerto and it made an indelible impression on me. There was something about the man, apart from the music, which I found so compelling. He remains in my childhood memory as a figure bathed

in golden light. Later I was taken to a concert at which Antonio Janigro played. A lady violinist said to me, 'He plays a Guadagnini, you know', to which my reply was, 'No, I am sure it is a cello!'

Shortly after I began lessons, I heard Pierre Fournier's exquisite recording of *The Swan*, which, even to this day, I think is the finest version on record. In fact, this was the defining moment when I really wanted to persevere with the instrument. Subsequently, I began looking through my father's record collection. I was in heaven listening to Casals's recording of the Dvorak concerto with George Szell and the Czech Philharmonic. I proceeded to wear out the records.

Did you have contact with any well-known English cellists?

No. In those days it was very hard for English cellists to have any real profile. Concerto dates were rare. Most of the truly remarkable cellists in England were orchestral principals and chamber musicians. For example, Anthony Pini with the Royal Philharmonic and Raymond Clark at Sadlers Wells, and later with the Philharmonia, were great players but relatively invisible to the public. Concert agents considered the cello to be box office death! Felix Salmond had long since departed to America after the disastrous premiere of the Elgar Concerto (through no fault of his own), and he soon established a great American school. Among his many distinguished pupils were Leonard Rose and Bernard Greenhouse.

When I was accepted by the Royal Academy of Music at the age of sixteen, I became aware of Derek Simpson, the star pupil and later son-in-law of Douglas Cameron, who was my teacher there.

I should mention at this point that, prior to my studies at the Royal Academy, I had been electrified by the playing of the great Emanuel Feuermann in his recording of the Haydn D major concerto. This dynamic performer, of all the great cellists, has been my guiding light. A colleague of mine, living in the depths of Yorkshire, grew up with that same recording of the Haydn concerto, thinking that every cellist sounded like Feuermann. He had a rude awakening when he later arrived in London to find that this was hardly the case!

At the age of twenty, I graduated from the Royal Academy of Music, having been awarded the Suggia Prize. I immediately used the proceeds to get married and go on a honeymoon. This greatly improved my playing. I had by now been invited to be the principal cellist of the London Philharmonic Orchestra, where I worked with such conductors as Sir Adrian Boult, Sir Malcolm Sargent, Ferenc Fricsay, Kiril Kondrashin, and Charles Munch. I was the first of three, and the youngest, to go straight from music college into the principal cello position of a major London orchestra.

You once said you were quite 'green' when you went into that job.

Yes, the position is colloquially referred to as the 'hot seat'. I'll tell you a story about that. One of the first works I faced was the difficult Tchaikovsky Fourth Symphony with Sir Adrian Boult conducting. On the morning of the concert, he came onto the podium and said, 'Well, gentlemen, we cracked this nut twenty years ago. See you tonight.' Here I was leading a very experienced cello section! Well I survived, but it was pretty terrifying. After a few months into the position, I remember William Steinberg conducted and Artur Rubenstein played the Brahms B-flat piano concerto in the Royal Festival Hall. It was my baptism of fire. The sheer power and energy of the second movement *Scherzo*, which precedes the sublime cello solo of the third movement, are rather disturbing to one's equilibrium. I learned from this experience that you have to soft-pedal the *Scherzo* and let the rest of the section do the real playing so that you are prepared for the calm to follow. Otherwise it is nearly impossible to begin this movement with the appropriate sound. The next day I was given a lovely and encouraging write-up by the critic Neville Cardus in *The Guardian*. Among other superlative artists that I had the pleasure and privilege of performing this solo with were Wilhelm Backhaus, Claudio Arrau, Leon Fleischer and Daniel Barenboim.

Another memorable occasion was a performance of the solo part of *Don Quixote* with the conductor Hans Schmidt-Isserstedt. During the rehearsal at the Albert Hall, Schmidt-Isserstedt was troubled by the acoustics: 'It's not many years since I was flying over London as a member of the *Luftwaffe*', he said. 'I had this building within my sights and I didn't fire. Now I wish I had.'

As a young professional embarking on a career, what helped you to go forward?

A wonderful camaraderie prevailed among my fellow players in the London Philharmonic Orchestra. They were always so supportive and encouraging. The unique orchestral sense of humour is something I found immensely sustaining; I will treasure it forever. I also had the chance to hear at close quarters many of the great soloists such as Oistrakh, Milstein, Leonard Rose and Isaac Stern. It wasn't until I joined the LPO that I learned about projection. Naturally I realized that what I needed was a more powerful instrument. Having started with an 'orange box' costing nine pounds, I graduated to a fine Gennaro Gagliano and then to a truly great Montagnana once owned by Bernhard Romberg. This last cello can be heard in most of the Gabrieli Quartet recordings and in such film scores as T*he French Lieutenant's Woman, Un Coeur en Hiver,* and *Camille*, for which I earned an Emmy Award.

Keith Harvey

As a principal cellist, I was called upon to play concertos. On one occasion it was the Elgar Concerto with Joseph Cripps. Until then he'd never even heard of the piece; nevertheless he was impressed with it, announcing on the final page, 'This is great music.'

I had been in the LPO for approximately five years when the English Chamber Orchestra invited me to become their first cellist. I was lucky to be with them in the golden period of their existence, with conductors such as Benjamin Britten, Raymond Leppard, and Daniel Barenboim. Murray Perahia, Geza Anda, Rudolf Serkin, and Alexander Schneider were frequent soloists. I took part in the recording of the newly-discovered Haydn C major cello concerto with Rostropovich and Benjamin Britten. Travelling throughout South America, I also played the solo part myself, without conductor, but directed from the first desk by the leader Emanuel Hurwitz. Everywhere we went, he would begin the last movement a little faster than before. By the time we reached Mexico City, he decided to step up the tempo to the realm of the near-impossible, at the same time giving me a cheeky wink.

During my time in the English Chamber Orchestra, the co-leader Kenneth Sillito and I, together with the pianist John Streets and clarinettist Keith Puddy, formed the Gabrieli Ensemble, which later became the Gabrieli String Quartet. In the Ensemble, we performed Messaien's *Quartet for the End of Time* at least two hundred times. The composer was present at one of these performances and wrote a glowing appreciation.

You are also known in the cello world as a collector of uncommon taste and unusual treasures, recorded and printed music as well as filmed performances of the great cellists. Your collection was the basis for the Pearl series of recordings called The History of the Cello on Record. How did your passion for collecting begin and how did it develop?

It all began when I went to study briefly with Piatigorsky and became acquainted with the American collecting scene. The 78 Record Exchange in London was also a veritable Aladdin's cave, from where I amassed a rare collection of vocal, piano, violin, and cello recordings. Travelling around the world as I did with my quartet gave me the chance to find many incredible items. The recordings I have of Kathleen Ferrier mean more to me than any of the others. She is an artist of such expressive depth that I am often moved to tears.

What is the most unusual recording you've found?

The rarest recording I've ever owned was of Leopold Auer. Only seven originals exist in the whole world.

Would you talk about your time with the great Piatigorsky?

At the age of twenty-seven, I took the chance of a refresher course in Los Angeles with this wonderful artist. In 1957 I was present at the first London performance of the Walton concerto, which was written especially for him. Overwhelmed by the performance, I was inspired to use the remaining funds from the Suggia Prize to attend Piatigorsky's class at the University of Southern California. On the first day Piatigorsky picked me up in his wonderful car and drove me to the campus, where he held his class in Heifetz's room. We had been sitting in there for ten minutes when the phone rang. 'Whatever you do, don't anyone answer that phone', Grisha cried. 'It's Jascha checking to see that his room is still empty.'

What did you learn from Piatigorsky?

He didn't seem to have a set method. He sorted out each student according to their talents and personalities. One fundamental thing he taught me is that the left hand is strongest when it is closed together like a fist. I cannot possibly go into all his ideas here; suffice it to say that he was a very great inspiration.

What do you believe is valuable to pass on from the cellistic traditions of the past to the players of the future?

When I think of Emanuel Feuermann, he is not a cellist of the past; he is a cellist for the future and for all time. To me it hardly seems conceivable that the instrument could be played better. Differently, perhaps, but not better. I do feel strongly that the icons of the past should be the beacons of the future. For instance, Casals, like Churchill, was an orator, a timeless inspiration. What worries me today is that many young players find it hard to relate to Casals's mode of expression. Their style of playing seems to veer between the extremes of emotional superficiality and sheer sleaze.
I cannot resist the opportunity to mention my aversion to the current fad of Bach interpretation in the so-called authentic

style. Occasionally I do hear some performances of Baroque repertoire that are by contrast very fine and interesting, but there seems to be a growing number of well-known instrumentalists determined to starve their own personalities and hearts to please the critics. As a result, they are not true to themselves, but are more concerned about the whims of seriously unmusical, ignorant critics and a fashion-led public. Many current performances of Bach and his contemporaries strike me as soulless and devoid of musical expression.

The Violoncello Society of London has recently been established. Would you say a few words about what it will mean to the cellists of Great Britain?

Above all, our aim is to bring together an enthusiastic group of people who will hopefully benefit from contact with eminent exponents of the art of cello playing. In this regard, collegiality is important. We wish to promote exceptionally talented young artists in conjunction with the more mature and experienced members of our profession. We hope this golden opportunity will help bring about a more realistic balance between the two, especially in view of the fact that too many of today's agents seem preoccupied with the easy option of youth in a mass market, whatever the quality.

To illustrate this, I'll tell you a story I heard only recently. Apparently an agent informed one of his artists, a celebrity and a magnificently youthful, energetic player, that having now reached the age of fifty, he must consider his career over. This is patently absurd, but unfortunately a reflection of what is happening. After all, a fine vintage wine is hardly despised; likewise a fine young one.

Keith Harvey – A Lifetime's Inspiration

• *Raphael Wallfisch*

When I was in my early teens, my mother Anita Lasker was a colleague of Keith's in the English Chamber Orchestra. Through her, my introduction to Keith coincided with my own growing passion for the cello and music in general.

My earliest memories of spending time with Keith and his wonderful wife Meralyn were of visiting them at their mill in Norfolk, where Keith encouraged me not only in my cello playing, but also archery, which I enjoyed in their garden. Subsequently, I often turned the pages for Meralyn in the BBC recitals that she and Keith gave in the late 1960s. These were memorable and highly inspirational sessions for me, Keith's fabulous sound being a vivid example to a budding young cellist.

Since then, for almost fifty years, Keith has had a huge influence on my playing and knowledge of the best of string playing. Although I was never formally his student, I would frequently spend many hours during visits to his house in London, playing to him, listening to vintage recordings of cellists, his speciality, and discussing music and life. Keith had a wonderful sense of humour, and loved to play me recordings of some of the more ridiculous and extreme examples of playing. His own very varied, distinguished and colourful life as a professional cellist was full of hilarious stories and encounters that he would often relate, frequently whilst enjoying a good Indian meal!

Keith was above all else incredibly generous, giving his time and encouragement to me and many others. He opened my ears at an early age to the best of the Golden Age of string playing, introducing me to such players as Feuermann, Heifetz, Elman, Piatigorsky, Kreisler and many others through his extraordinary collection of vintage recordings. Of course, many of these recordings are now available on CD in the two volumes of *The Recorded Cello: The History of the Cello on Record*, which Keith curated.

Keith strongly advised me to take the opportunity after graduating from the RAM to go and study with Piatigorsky in Los Angeles, where he himself had gone for a short time. It was the best thing I could have done, and the two years that I spent there with one of the String 'Giants' of the 20th century were enormously and incomparably important. I never forgot that it was thanks to Keith's guidance, from those early days of listening to old recordings of Piatigorsky and Heifetz, that I was studying and playing chamber music with both of them!

It always struck me, and I found it deeply impressive, that Keith was extremely modest about his own achievements. When he played, Keith produced the most wonderful sound, a seamless legato reminding one of the great singers that he so admired. During Keith's time as principal cello with the ECO, Benjamin Britten, with whom the orchestra frequently collaborated, was a great admirer of Keith's playing, and in the many recordings of the Gabrieli Quartet, Keith's stunning virtuosity and vivid musicality shines through. Keith loved to push

Author's mother Anita Lasker-Wallfisch with Keith Harvey

the cello and cellist to the limit, and the many beautiful transcriptions that he made himself for cello and piano can be enjoyed on his CD *Dedications* (Cello Classics).

During our long friendship, Keith advised me on many aspects of my professional life. I would ask his opinion and insight on my choice of instruments and bows, a subject for which he had a great feeling. He encouraged my passion for rare cello music, often giving me pieces from his own extensive library, and thus providing me with the basis of my own career trajectory, which has also involved this kind of research.

One big example of all these things coming together was when Keith partly sponsored my recording of the Grieg *Cello Concerto*. This is a wonderful orchestration of Grieg's *Cello Sonata Op. 36* by Joseph Horowitz. Keith felt sure that this would prove to be an important addition to the concerto repertoire and great hit. He was right: there have been many performances worldwide, and the eponymous CD, which also includes many transcriptions of songs and other pieces by Grieg, has been a great success. More recently I enjoyed partnering and sharing the stage with Keith in the Schubert quintet, and Vivaldi double concerto amongst other pieces.

I am now in the highly privileged position of playing on the 1733 Montagnana cello that was Keith's companion for so many years. This cello had been previously owned by Douglas Cameron. My own teacher at the RAM was Derek Simpson, who, like Keith, was a pupil of Douglas Cameron. So the magnificent cello, which has been generously loaned to me by its present owner, is a part of my cello family, and a very special link to my dearest friend, Keith.

Keith Harvey – Conservator of the Cello Repertoire

• *Sebastian Comberti*

As a teenager growing up in London, I frequently had the privilege of hearing the world's great string quartets in concert. I quickly fell in love with the sound of the Gabrieli Quartet, and particularly with the wonderful tone produced by Keith Harvey on his Montagnana cello. Keith went on to play a large part in my life, for several reasons.

Many years later, when I had met Keith working in the session studios, we would often talk about a mutual interest –obscure cello repertoire. Keith would kindly bring me small gems: unpublished sonatas by Moscheles, Duport, and even Boccherini (of which more later).

When I asked one day in the early 1990s if he had a particular item I was looking for, Keith said, 'I've no idea where it would be - all the music is sitting in piles in my garage, and I'm not really sure what I've got.' As I had just acquired a newfangled laptop, and was looking for a project, we came to an agreement: I would catalogue Keith's collection, and then we would both know what was in it!

There were several journeys to the house in St John's Wood, when I would literally pile stacks of music into my car, and painstakingly enter them into a crude database. Some of the music was still in unopened envelopes from antiquarian music dealers, some beautifully bound in crumbling folders (Beatrice Harrison's orchestral parts for her many foreign tours) and a large number of early editions of mostly cello, but not exclusively so, repertoire. Keith used to love telling a story along the lines of my having discovered a car in his garage, underneath all the music; but I rather suspect he knew it was there all along…

Gradually, a catalogue of sorts came into being, and I happily presented Keith with a printed copy, retaining only a digital copy myself. Big mistake. Anyone familiar with number 23 St John's Wood Road will not be surprised to learn that the printed catalogue long ago disappeared from view; it may yet reappear. And, several computers later, my own lack of organisational backup has resulted in the loss of the digital copy as well.

In amongst the many valuable treasures was a volume of sonatas ascribed to Luigi Boccherini, known to the

composer's scholar, Yves Gerard (he of the G numbering in Boccherini's catalogue), as the 'Liverpool manuscript' on account of its previous owner, Fritz Spiegel of that city. Several of the sonatas are unknown in any other source, and remain unpublished to this day, although Keith had played one or two of them in concert himself. Some years later, when I was starting my own recording label, Keith, in the spirit of huge generosity for which he was famous, kindly presented me with a copy, together with permission to record the sonatas.

The first 3 releases in my newfangled venture all lent very heavily on Keith's generosity; apart from the Boccherini manuscripts he personally funded Leonid Gorokhov's stupendous CD *Virtuoso Transcriptions* (CC1002) and helped to procure the source of *Emanuel Feuermann - Rare recordings* (CC1003), also spending long hours with the transfer editing team, making sure the end result was as faithful as could be, whilst not sacrificing the quality of the sound.

Although Keith had previously been involved in an extensive project for Pearl (*The Recorded Cello - 2 Volumes*) we decided that what Cello Classics really needed was a *Great Moments* compilation (CC1006). And that's when I had the joy of discovering some of Keith's real recording gems with cellists who had been mere names to me previously. We decided to open the CD with Zara Nelsova playing Emanuel Moór's *Prelude*, resulting in further research and recordings of Moór's extensive output. The rest of the CD is equally enthralling with some astonishing playing from different cellists, not all of them well-known.

But perhaps the most complex and time-consuming labour of love was the planning and preparation of what we decided to call *The British Cello Phenomenon* (CC1010). A survey of recorded cellists from the earliest days, it was an opportunity to explore the depth of talent in the UK - not just household names, but also unsung heroes and orchestral principals, as well as some forgotten gems. This was to be Keith's own compilation, although for reasons stated below, it was never publicised as such. It became obvious right from the start that including a track from du Pré was essential to the integrity of the project; however for all sorts of reasons, no licencing agreement was possible with her record label. Once again Keith came to the rescue, with a private collector who owned a hitherto unpublished privately recorded LP, which was what we eventually used.

Another issue was who exactly should be included in the collection; inevitably decisions had to be made, whom to include, and more controversially, whom not to, and Cello Classics bore quite some criticism on that count when the finished product was eventually released. But the reason for not crediting the compiler of the 2-CD project was quite simple: I insisted that such a survey of British talent absolutely had to include Keith himself!

It took a full 2 years of painstaking research, permission seeking, and cleaning up of old recordings to put the project together, but it remains a real testament both to the quality in depth of the players concerned, as well as to the broad knowledge of the man whose idea it was. The cello world owes Keith a huge debt on that score alone.

An Incomparable Man: Keith Harvey

• *Annette Morreau*

I first met the remarkable Keith Harvey over twenty-five years ago at something of a turning point in my own career. I had been associated with contemporary music for a long time, and during seventeen years working at the Arts Council of Great Britain, had set up the Contemporary Music Network (CMN), a national touring scheme for new music. I had argued that the problem for new music was that, in most concerts, new work was generally performed that one time. All the rehearsal (and associated costs) usually went to nought after the first performance. How to communicate the music to an audience, if there was never the opportunity to get it under the skin of the performer - let alone into the ear of the composer? Repeated performances had to be the answer, and repetition meant a touring scheme, but performers had to be at the highest level too: this was not a fly-by-night scheme for any performer of any new work.

Where had the impetus for setting up the CMN come from? My mother was the first viola player of the Macnaghten String Quartet, and I'd gone to school at Dartington Hall, spending my final year at the Music School being taught the cello by Bobbie Kok and Michael Evans. However, after travelling on a scholarship to Bloomington, Indiana in 1966, I had a couple of terrifying lessons with Janos Starker that convinced me that a performing life on the cello was not for me! What I did know from long hours

Fort Riley, Kansas
April 1942, one month before Feuermann's death

in the practice room was that working to perform a work of any kind just once was a mug's game.

On leaving the Arts Council and after a stint as Commissioning Editor for Serious music at Channel 4 TV and making six films for BBC TV - *Not Mozart* - celebrating the bicentenary of the death of Mozart, I came to a bit of a halt. It was then that Fiona Maddocks, editor of the new BBC Music Magazine, invited me to review 'The Recorded Cello: the history of the cello on record, from the incomparable collection of Keith Harvey' - a six-CD set of discs, issued by Pearl in 1992.

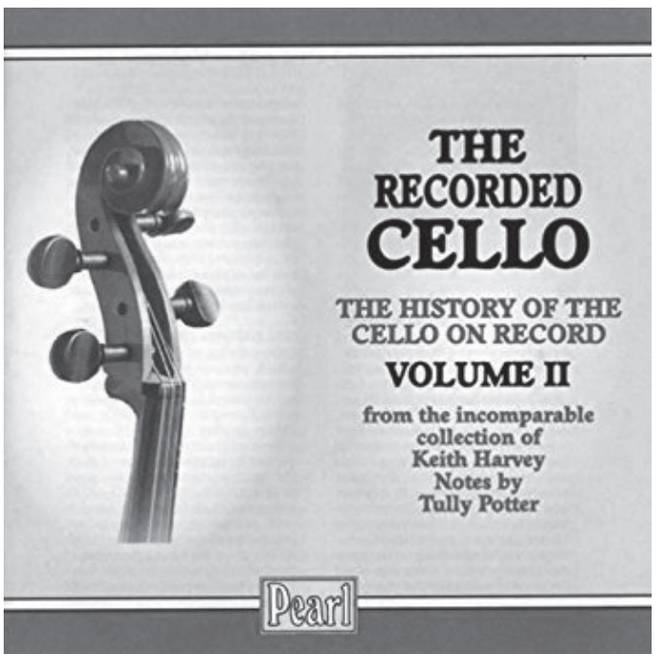
What a treasure trove the recordings were: from Casals, Suggia, Mainardi, Tibor de Machula, Sadlo, Whitehouse, Squire, Hekking, Tzipine to Klengel, Becker, Foldesy and Emanuel Feuermann. After hours of listening and writing, I became extremely interested in meeting Keith, who was clearly such an amazing collector. And I proposed to him that we try to interest the BBC World Service into commissioning a series of programmes devoted to these cellists. We succeeded, and a series of seven fifteen-minute programmes were made, with the final programme devoted entirely to Emanuel Feuermann.

From that time and for the next ten years, Keith became an incredible mentor and guide. One step into his St John's Wood sitting room told it all. Piles of music, CDs, LPs and DVDs covered every inch of space available competing with cellos, bows, and a grand piano - to the possible chagrin of his devoted wife, Meralyn, Keith was an inveterate collector of everything!

But the Emanuel Feuermann story had hardly begun. Feuermann's performances were unreal, and so taken was I by the performing of this extraordinary artist, that I approached BBC Radio Three to suggest making programmes solely devoted to him. *Feuermann Remembered*, a series of four two-hour programmes, broadcast on four Saturday afternoons in 1996, was the result.

But that wasn't the end either. Among the many letters I received following the broadcast, there was one from a certain Robert Baldock. I knew him to be the latest biographer of Pablo Casals, so of course I happily accepted his kind invitation to lunch, but what I didn't know was that he was both a cellist and Commissioning Editor for Yale University Press.

The rest is history: tremendous encouragement from Janos Starker, Ralph Kirshbaum, Raphael Wallfisch, Zara Nelsova, Yo Ma, and seemingly the world-wide cello community, a Fellowship from Harvard University and publication by Yale University Press in 2002 (the 100th anniversary of his birth) of *Emanuel Feuermann*. The fact that I discovered during the research that I was distantly related to Feuermann's widow, Eva, and that Steven Isserlis played at the book launch on Feuermann's Stradivarius, only adds to the enormous gratitude that I owe Keith for his incredible involvement and encouragement along the Feuermann trail.



Derek Simpson Award

The first Derek Simpson Bursary Award took place in June 2017 at the Royal Academy of Music organised by Jo Cole, Head of Strings. The panellists were Erica Simpson, Sebastian Comberti and Clare Thompson who were delighted to present a cheque for £1,000 to Gemma Connor. The award, given annually, aims to assist postgraduate cellists in either a second year at the Academy or further studies elsewhere.

The next Award auditions will be held in June 2018 at the Royal Academy of Music.

• From Lionel Handy:
Lionel has just released a new CD on the Lyrita label. This is the large scale Bax E flat minor sonata with the Ireland sonata and Handy's new transcription of Delius' 3rd violin sonata for cello. Lionel is partnered by pianist Jennifer Hughes and is now the only cellist to have recorded the entire Bax repertoire for cello.These recordings are available on three separate CDs.

Lyrita are pricing the CD at £13.99 but if LCS members contact me I can offer them a price of £11.
lion.handy@tesco.net
http://www.wyastone.co.uk/srcd361.html

• From Ellen Moerman:
I attended the Musique en Vacances Chamber Music Course in Loches (France) for the tenth time this year. Over the years, I have made many friends there, French, American, German, Dutch, Israeli and English and we often manage to meet up to play in between two summer courses.

Each participant prepares two pieces (which he or she has selected, or which has been picked on his/her behalf by the course organiser). These he or she will present in public with his/her ensemble, after two hours of coaching every day (and perhaps a bit of extra practice solo or together?). The coaches are all highly experienced teachers and chamber musicians. There is lots of ad-hoc playing and then there is the orchestra, which is a good place for picking up the basic principles of orchestral playing and for experienced players to help along the beginners. The teachers offer us two concerts, combining the well known with the obscure or even pieces specially written for the occasion.

The atmosphere is totally non-competitive, whether you are 12 or 83, Grade 2 or a retired professional: everybody will be performing in public. There is no best-of-the bunch end-of-the course concert. Instead, groups of violins, violas, clarinets, bassoons, trumpets, pianists, will present a piece at the end of the course (parts are suitably adjusted to cater for all grades of competence) and traditionally, the pianos open with something comical and the cellos close the proceedings in mournful tones, after much moving around of 20 odd music stands, and chairs, and cellos, and double-basses.

It's hard work, it's fun, it's enriching and it all happens in one of the most beautiful parts of France, at the foot of the Royal Castle in Loches.

If anyone knows of a fun piece of music for 20 cellos of varying levels of competence, please let me know!

The London Cello Society wishes to thank Kathy Weston, our editor, for her fine work in putting this newsletter together.