



THE UNIVERSITY *of* NORTH CAROLINA
GREENSBORO



Cello Celebrations at UNCG: Cooperation between the University Libraries and the School of Music

Mac Nelson, Cello Music Cataloger
UNCG University Libraries
SEMLA, Jacksonville, FL
October 19, 2007

Why Cooperate?



“The Cello Music Collection and the Celebrations of the distinguished cellists who have donated their libraries to it have put UNCG on the international musical map.” –*UNCG Chancellor Patricia Sullivan*

“Dude, this place is total Cello Mecca!”
–*Cello-toting teenager in attendance at the Laszlo Varga Celebration, February 16-18, 2007*

Celebrations

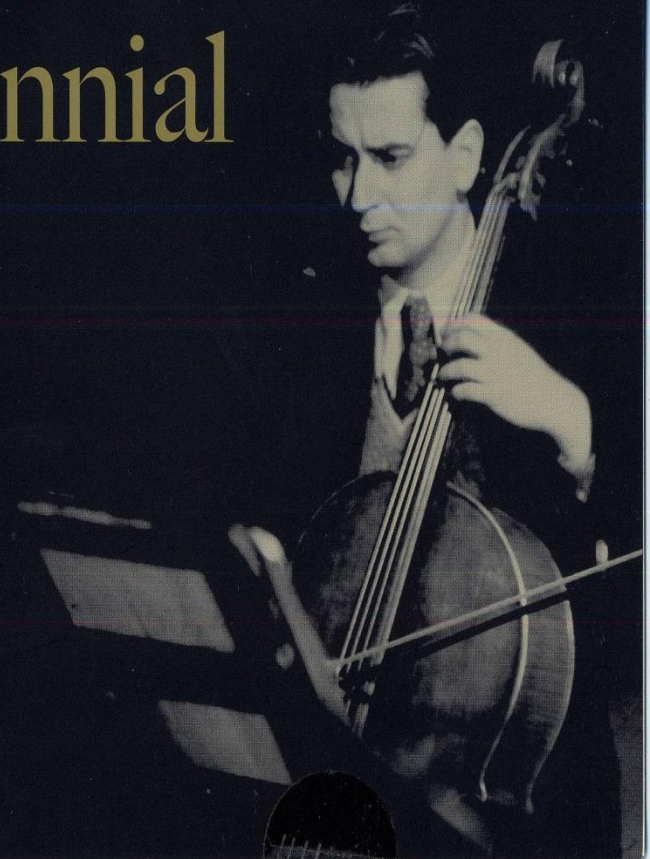


The Silva Centennial Celebration

A 100th birthday year celebration of Luigi Silva and his living legacy.

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Inspire. Change.



Celebration Director Brooks Whitehouse with a Special Guest



Collection Number Seven



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The Bernard Greenhouse Collection



Greenhouse Celebration

March 4-6, 2005



Bernard Greenhouse being welcomed by friends and admirers at the UNCG School of Music as the Celebration begins.



The Cello Music Collection



Luigi Silva (1963)
Elizabeth Cowling (1976)
Rudolf Matz (1986)
Maurice Eisenberg (1989)
Janos Scholtz (1994)
Fritz Magg (2002)
Bernard Greenhouse (2005)
Laszlo Varga (2006)



Cello Music Collection



Cooperation: Easy Theory, Difficult Practice

Cooperative activities are a gamble—and libraries are famous for hating a gamble. They never like to part with the grocery money. No matter how small or large the budget is, librarians will always treat it like grocery money.

Paraphrased from Christopher A. Millson-Martula, "Greater Midwest Regional Medical Library Network and Coordinated Cooperative Collection Development," *Illinois Libraries* 71 (January 1989), 31-39.

Heads in the Sand?



Librarians are famous for resisting looking at the outer world...they tend to be ostrich-like about change.

Or *Change Agents* ?



Collaboration requires a different breed of librarian... *Change agents* are what you might call such librarians. You can tell who they are by their attitude toward collection development. The key is that they don't do the job one way simply because that is what they have always done.

Greenhouse Celebration, Hodges Reading Room



Classes and Presentations



THE UNIVERSITY of NORTH CAROLINA
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Bernard Greenhouse
in the UNCG Alumni
House with his famous
Stradivarius Cello
("Paganini," 1707) and
his son-in-law, the
author Nicholas
Delbanco.

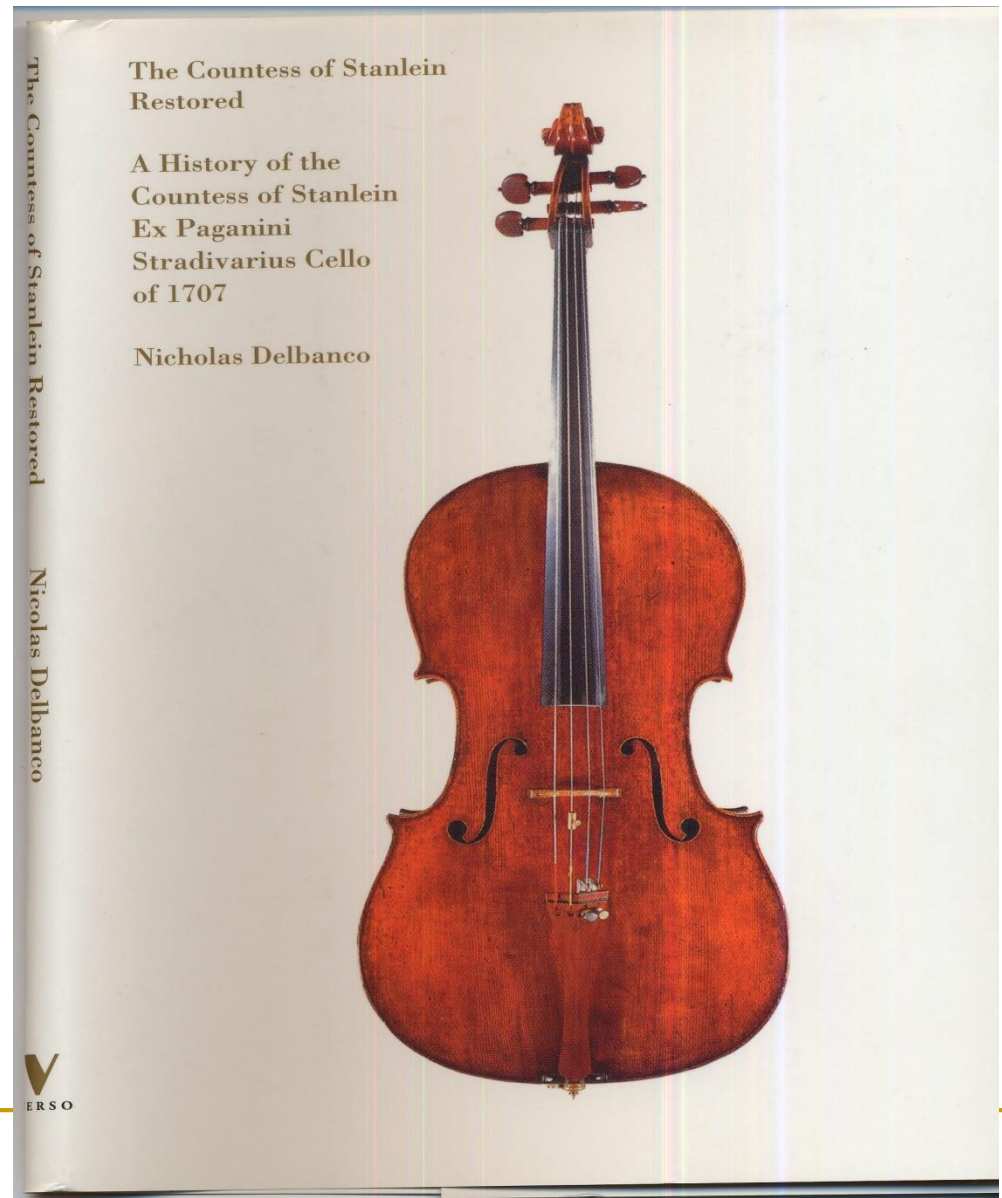


A Reading



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Delbanco's book traces the restoration of the "Stanlein" and provides an account of Bernard Greenhouse's determination "to give back something of value to the world of music that had given him so much."



Masterclasses

Masterclass
Participant and
DMA student
Brian Hodges
in a session at
the UNCG
Alumni House.



Greenhouse the Teacher



Bach Arias with Timothy Eddy

From *Cantata 41*,
“*Woferne du den
Edlan Frieden*” and
Cantata 21,
“*Erfreue dich Seele.*”



Improvisation with Eric Edberg

“This was a great experience for cellists of all ages and levels of expertise.”



Young Virtuoso & Younger Understudy

Qiang Tu of the
New York Philharmonic
with a gifted young
friend.



Cello Celebration Orchestra



Three Preludes and Fugues by J.S. Bach (arr. H. Villa-Lobos) and *Sardana* by Pablo Casals.



Greenhouse at 90

Bernard Greenhouse performing the “Song of the Birds” with the Celebration Orchestra.



Laszlo Varga at “Bernie’s Show”



Varga Celebration, February 16-18, 2007



Varga at UNCG

**Varga and
UNCG cellist
Kendall
Ramseur**



Masterclasses

**A session with
Takayori Atsumi
of Arizona State
University**



Hungarian Connection

**Janos Starker,
Laszlo Varga,
and Brooks
Whitehouse**



Stories

**Brooks
Whitehouse
interviews
Varga and
Starker**



The Celebration Orchestra

**Varga is widely
Considered to be
the father of the
multi-cello ensemble.**



Cello Quartets



The Youngest Celebrant



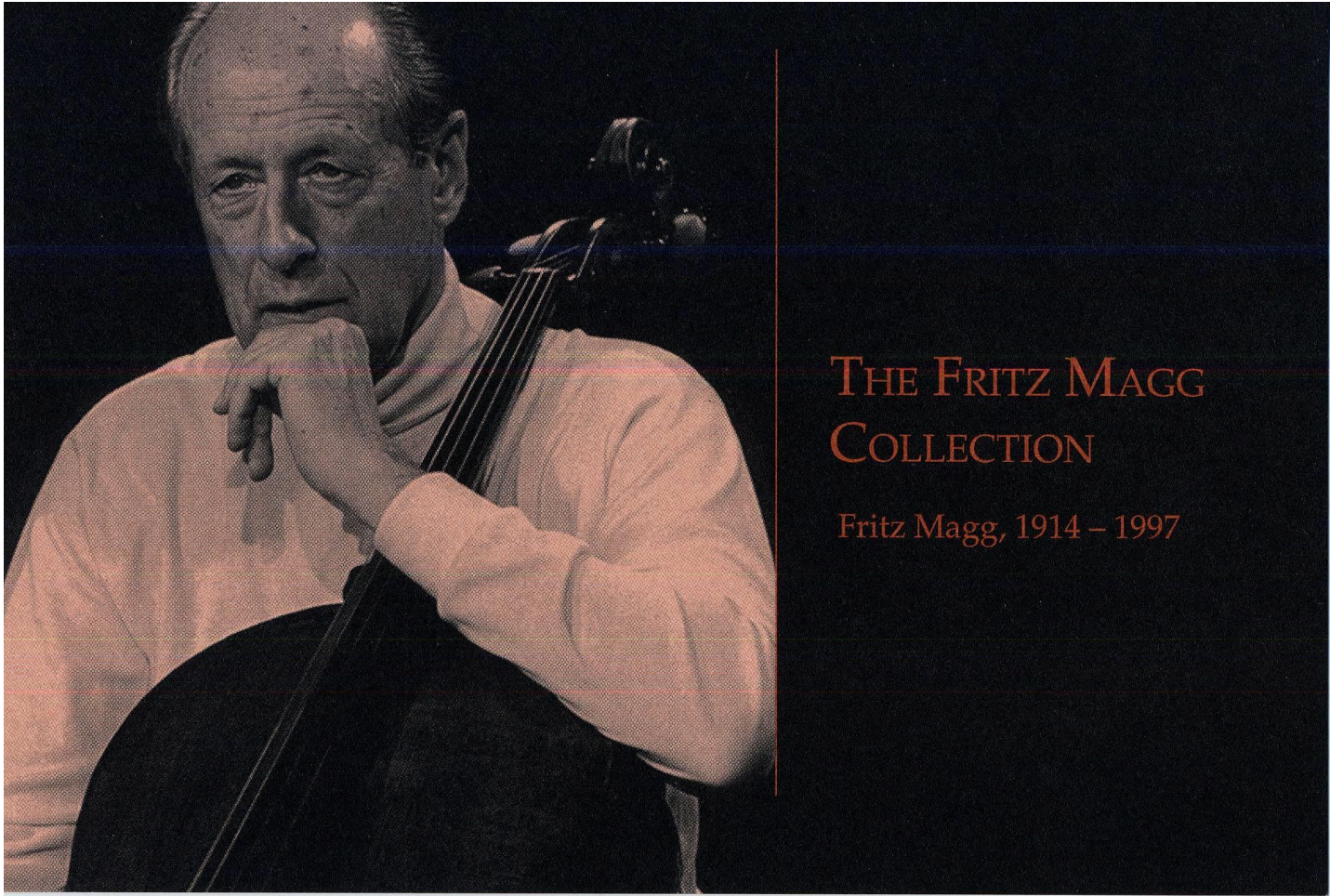
Multi- Cello Ensemble: The Youth Movement



Varga Plays
“Five Easy
Pieces”
by
Bach,
Schubert,
Brahms,
and
Kodaly



Fritz Magg



Strauss, Don Quixote

2

Vc + DB Violoncell Solo.

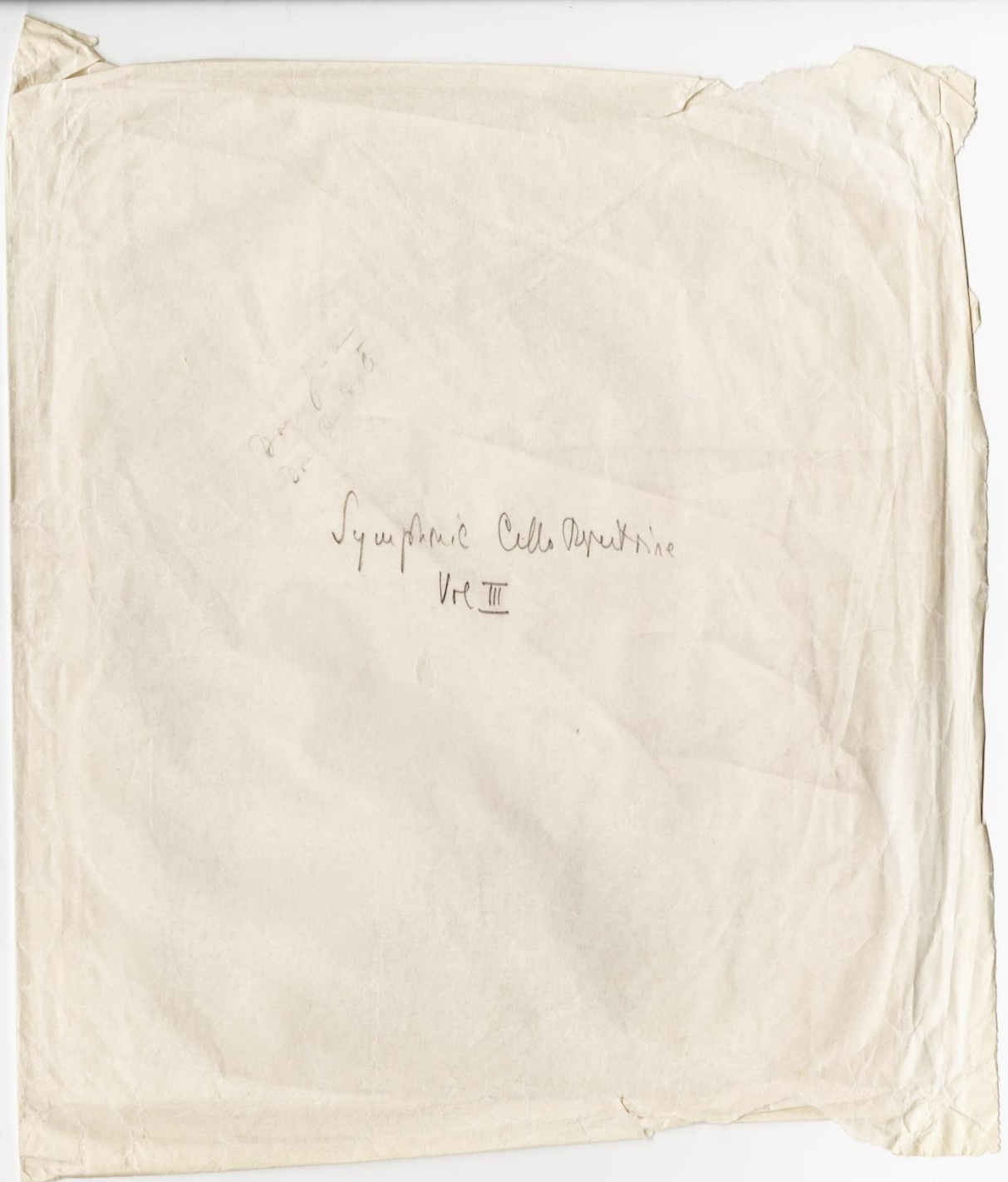
Tutti. *mf* *p* *cresc.* *ff* *pp* *ff* *rit.*

a. Wls *Trpt* *Trmb* *c. Bcl, Bn* *Dämpfer weg.*

hervortretend *accelerando* *Don Quixote, der Ritter von der traurigen Gestalt.* *Mässig.* *grazioso*

1 2 3 4 5 6 7 8 9 10 11 12 13

*Symphonic
Cello
Repertoire,
Vol. III*



Tchaikovsky, Variations on a Theme Rococo

A Monsieur Guillaume Fitzenbagen

VARIATIONS ON A THEME ROCOCO

Edited by **FRITZ MAGG**
LEONARD ROSE

CELLO

Moderato assai
quasi Andante

THEMA
Moderato semplice

PETER TCHAIKOVSKY, Op. 33

20

p *espressivo*

f *p* *p* *f* *pp*

f *p* *f* *rit. p*

Tempo del Tema

Var. I

a tempo *alla corda*

cresc. *ff* *p* *cresc. alla corda*

mf *p* *f* *rit.* *p* *mf*

Bach,
Prelude
from
Suite II
for
Cello
Solo

In a Gothic cathedral Suite II
PRÉLUDE

The image shows a page of handwritten musical notation for a cello solo. The score is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The piece is titled "In a Gothic cathedral Suite II PRÉLUDE". The tempo is marked as "Allegretto" with a metronome marking of 72. The score is heavily annotated with handwritten notes, including fingerings (e.g., 144, 2134, 32110), dynamics (p, mp, mf, f, pf), and articulation marks (accents, slurs, and various symbols). The page is numbered 8 at the top left. The notation consists of a single staff of music with various rhythmic patterns and melodic lines.

Handwritten musical score for piano, first system. Includes notes, rests, and dynamic markings such as *p*, *mp*, and *mf*. A red vertical line is drawn at the beginning of the system. A circled letter 'K' is written below the staff.

Handwritten musical score for piano, second system. Includes notes, rests, and dynamic markings such as *mp*, *p*, and *mf*. The word *slent* is written above the staff. A circled letter 'F' is written above the staff. A red arrow points to a measure with the word *end* written below it.

Handwritten musical score for piano, third system. Includes notes, rests, and dynamic markings such as *mp*, *p*, and *mf*. The word *ten* is written above the staff. A red arrow points to a measure with the word *end* written below it.

Handwritten musical score for piano, fourth system. Includes notes, rests, and dynamic markings such as *mf*, *mp*, and *p*. The word *senza sord.* is written below the staff. A circled letter 'G' is written above the staff. The word **START II** is written in red above the staff. The tempo marking *Allegretto* and the number $\text{♩} = 88$ are written below the staff.

Handwritten musical score for piano, fifth system. Includes notes, rests, and dynamic markings such as *mf*, *p*, and *pp*. The word *rall. molto* is written below the staff. A circled letter 'G' is written above the staff. A red arrow points to a measure with the word *3tia* written below it.

Handwritten musical score for piano, sixth system. Includes notes, rests, and dynamic markings such as *pp*, *p*, and *mf*. The word *Tempo I* is written below the staff. A circled letter 'I' is written below the staff.

Handwritten musical score for piano, first system on the right page. Includes notes, rests, and dynamic markings such as *mp*, *p*, and *mf*. A circled letter 'E' is written above the staff. The word *rall. e dim.* is written below the staff. A circled letter 'II' is written below the staff. A red arrow points to a measure with the word *3tia* written below it. The words *Top left* are written in red on the right side of the page.

Handwritten musical score for piano, second system on the right page. Includes notes, rests, and dynamic markings such as *pp*, *mp*, and *p*. The word *Tempo* is written above the staff. The tempo marking *poco meno mosso* and the number $\text{♩} = 66$ are written below the staff. A circled letter 'H' is written above the staff. A red arrow points to a measure with the word *3tia* written below it.

Handwritten musical score for piano, third system on the right page. Includes notes, rests, and dynamic markings such as *mp*, *p*, and *mf*. A circled letter 'H' is written above the staff. A red arrow points to a measure with the word *3tia* written below it.

Handwritten musical score for piano, fourth system on the right page. Includes notes, rests, and dynamic markings such as *mf*, *mp*, and *p*. A circled letter 'H' is written above the staff. A red arrow points to a measure with the word *3tia* written below it.

Handwritten musical score for piano, fifth system on the right page. Includes notes, rests, and dynamic markings such as *mf*, *p*, and *pp*. The word *Tempo I* is written below the staff. A circled letter 'I' is written below the staff. A red arrow points to a measure with the word *3tia* written below it. The word *to G* is written in red on the right side of the page.

Handwritten musical score for piano, sixth system on the right page. Includes notes, rests, and dynamic markings such as *pp*, *p*, and *mf*. The word *Tempo I* is written below the staff. A circled letter 'I' is written below the staff. A red arrow points to a measure with the word *3tia* written below it.

Beethoven, Three Scottish Songs

Andante affettuoso assai *Again my Lyre*

p dolce *pp* *sempre p* *cresc.* *dimin.* *pp* *cresc.* *p* *cresc.* *p* *pp* *pp* *pp*

Andante con moto grazioso e semplice assai *Lally in our alley*

p *sf* *p* *pizz* *arco* *pizz* *arco* *ritard. a tempo* *arco* *l'ultima volta* *11. 2. 3. (4) volta* *sf*

Louis Moseson's Op. 26

Opus 26 VC + Piano. by Louis Moseson
10-7-74
4-25-75

The musical score is written in 2/4 time and consists of several systems of staves. The first system includes a bass line starting with a piano (*P*) dynamic and a grand staff with piano accompaniment. The piano part features triplets and a *poco cresc.* marking. The second system continues the piano accompaniment with a *mf* dynamic and includes a circled number 10. The third system shows the violin part with a *mf* dynamic and a *pizz* (pizzicato) marking. The fourth system continues the violin part with a circled number 20 and a circled letter A. The fifth system shows the piano accompaniment with a *poco rit.* marking and a circled letter A. The score concludes with a *mf* dynamic and a crescendo hairpin.

**Magg,
Christmas
Concertino
for Royal
Typewriter
and
Stradivari
Cello**

Allegro con spirito

Lento (mezzo movimento)

•M• No. 4. 12 Staves (Medium)

Magg, A Birth- Day Greeting...

Magg Collection Box 2 Folders 5

A BIRTH-DAY GREETING

from The

BERKSHIRE QUARTET

To

Mrs. ELIZABETH SPRAGUE COOLIDGE

played on October 30, 1950 over the Telephone
from Bloomington, Indiana to Washington, D.C.

by

Urico Rossi 1st violinist and tenor

Albert Lazur 2^d violinist and trumpet

David Lawton violist and soulful
troubadour of the 2^d variation

Magg cellist and arranger
of this master-piece

~~Albert Lazur~~ Urico Rossi

HAP- PY BIRTH-DAY To YOU! HAP- PY

SING: *a tempo. pomposo*

quasi Tromba

BIRTH-DAY To YOU! HAP- PY BIRTH-DAY, DEAR MRS.

rit.

COO-LIDGE! HAP- PY BIRTH-DAY To YOU!

poco adagio