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Class of 2023  
Music

## Cello DMP Recital and Repairs

**Project Summary:** In preparation for my fourth-year recital next year, I am applying for a grant towards recital expenses, in addition to various repairs that my cello ought to receive prior to the performance. Recital expenses will include piano accompaniment, private lessons, photography, a bow re-hair, and a new set of strings. Cello repairs will include varnish touch-ups, closing open seams, and wood adjustments. My budget for this proposal is roughly \$3,000, detailed below.

I have played the cello for almost twelve years and, since beginning private lessons in fourth grade, classical music has become one of my greatest passions. Since high school, I have practiced cello nearly every day, always working to master new music and taking on new challenges. When I began my college search, I sought out schools with vibrant music departments where I could continue to nurture my passion for cello. UVA has exceeded all my expectations, offering an excellent balance between academics and performance opportunities.

Since coming to UVA, I have become very active in many of the University's music opportunities, including private lessons, various ensembles, church performances, recitals, and more. As the culmination of my studies and experiences in the Music Department, my project will consist of giving a Distinguished Major Program recital in the spring of my fourth year. This has been a goal of mine since first arriving at UVA and I am excited that it is now so close.

I have been working towards my recital, in some sense, since first coming to UVA. Every semester I have taken private lessons from Professor Adam Carter, who has helped me become a much more proficient and well-rounded cellist. This year, I began to prepare my recital program, which will be roughly one hour long and feature music from different eras. I am currently planning to play one of the Bach Cello Suites (either No. 1 or 6), Beethoven Cello Sonata No. 3 in A Major, and at least one other yet-to-be-determined piece (likely from the 20<sup>th</sup> or 21<sup>st</sup> century). Preparation for this performance will consist primarily of individual practice, private instruction from Professor Carter, and dress rehearsals with accompanists. In addition to music performance, my project will also involve researching the musical pieces I have selected and then writing about them in my recital concert program.

While the Distinguished Major Program provides me a venue (Old Cabell Hall) for my recital, there are various other expenses that must be incurred for a successful performance. I am requesting an Arts Award to help pay for these costs, the latter of which are explained in more detail below.

One of the most important expenses is piano accompaniment fees. Professional pianists charge by the hour and I am predicting many hours of rehearsal time. In addition, I will need to pay the pianist(s) for the time it takes to master the challenging and time-consuming Romantic-era piano sonata parts.

In addition to piano accompaniment, I will also need professional-quality photos for posters and social media advertising. Other important performance-related expenses include a bow re-hair and new strings, both of which are necessary repairs on an annual basis and which contribute noticeably to sound quality.

It will also be necessary for me to rehearse my selected pieces during the summer months when I am away from UVA. I have a ten-week internship in New York City, so I would like to find a professional cellist who can instruct me while I am there. Private lessons in New York will help me further hone my skills and will also provide me with a new perspective in approaching my recital pieces. I believe this will prove extremely valuable to my musical interpretation of these pieces, and ultimately to my recital.

As part of my proposal, I also am asking for funds to cover some much-needed repairs for my cello. Built in the former Czechoslovakia in 1943, I have owned my cello since the age of 14, and I love it. I practice with it for many hours every week, and because it gets so much use, it is in need of some attention and repairs. For instance, parts of the varnish, especially on the upper rib, have completely worn down to exposed wood (**Exhibit 1**). This is detrimental to the instrument because atmospheric water or perspiration can cause it to warp. My cello also has some open seams, which occur when the glue binding the plates of wood become undone. Because string instruments are so reliant on vibrations throughout the whole instrument, this can have a significant impact on sound production. These seams, in addition to a small crack on the rib of my cello, may become more serious if not repaired properly (**Exhibit 2**).

Finally, the back of my cello is shrinking to the point where parts of the ribs are starting to come up over the edge of the instrument (**Exhibit 3**). This occurs naturally as string instruments age because the wood shrinks in the same direction as the grain. If left unfixed, rib cracks can occur. The procedure for fixing this issue is complex and costly because it requires that the back of the cello be taken off. This will be the most expensive cello repair, and I will need an examination to figure out exactly how much it will cost. I have listed anticipated costs below, which are estimates provided by Potter Violins, considered one of the best luthier shops in the mid-Atlantic.

Fortunately, I foresee few potential limitations for this project. The main one would be if a complication occurred during cello repairs that resulted in unexpected costs. It is also possible that repairs will take longer than expected. Fortunately, I do not believe these are significant concerns because I will be taking care of these tasks during the summer and relying on expert luthiers.

For my outcome presentation, I plan to outline my recital preparation process (including my music experiences in New York), discuss how my recital went, and perform one of the works from my program. I believe this will appropriately demonstrate the project's success. I would also be happy to display the cello repairs and discuss how they changed the instrument's sound production.

## Timeline

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### Summer 2022

- Early May (immediately following finals) – take cello to be professionally inspected at Potter Violins (or potentially elsewhere if a better luthier becomes known) and receive specific cost estimates. Begin researching for cello instructors in New York City.
- Mid-late May – pick up cello after repairs have been made. Contact desired cellist for private instruction over the summer.
- Late May – continue recital music preparation.
- Early June – begin cello studies with NYC cellist.

### Fall 2022

- August/September – Resume private instruction with Professor Carter. Begin recital program notes research, with close work with DMP committee faculty members.
- October/November – confirm dress rehearsal and recital schedule with piano accompanist(s). Schedule photo shoot.
- December – take photos for advertising recital.

### Spring 2023

- Late January – begin rehearsals with accompanist(s). Continue lessons with Professor Carter.
- Late February – complete program notes draft.
- Late March – perform recital in Old Cabell Hall (likely a Saturday at 3:30 pm). Develop an outcome presentation-based recital preparation experience.
- April – deliver outcome presentation, including a live demonstration of a recital piece

## Budget

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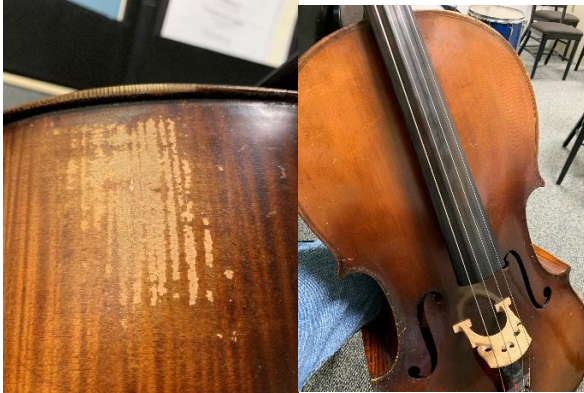
Expense	Cost (\$)	Details
Piano accompaniment	600	I have asked Deke Polivka (director of music at St. Paul's Memorial Church) to accompany me. The price includes rehearsal time and the performance.
Private lessons over summer	800	This will cover roughly 8-10 private cello lessons over the summer in New York City.
Photography	150	Khuyen Dinh (a fellow UVA music student) frequently does photo shoots for students. This is her typical rate.
Bow rehair and new metal winding	200	Pricing provided by Potter Violins. This is a very standard repair.
Jade Duet Rosin	22	I have very little rosin remaining, so I will need a new one within the next couple months.
Larson A string	49.99	This is a standard string set-up that many cellists use. I have used these brands in the past and been happy with them.
Larson D string	45.49	
Spirocore G and C string	200	
<b>Recital Subtotal</b>	<b>2,067.48</b>	
Varnish touch-ups	125	Estimate given by Potter Violins.

Small crack and loose seam repair	150	Estimate given by Potter Violins.
Back and rib alignment and resizing	600	Estimate given by Potter Violins. This repair is very costly because it requires the back of the instrument to be removed, and the wood's width adjusted. Great expertise and time are required.
Loose wood lining repair	50	Estimate given by Potter's Violins ( <b>Exhibit 4</b> ).
<b>Repair Subtotal</b>	<b>925</b>	
<b>Project Total</b>	<b>2,992.48</b>	

## Exhibits

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**Exhibit 1 – varnish touch-ups needed (shoulder and many small scratches all over).**



**Exhibit 2 – seams and small crack.**



**Exhibit 3 – back of cello coming below ribs.**



**Exhibit 4 – loose wood lining protrudes. It would likely get ripped up if something caught on it.**



*Thank you so much for taking the time to read and consider my proposal!*

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## Participation in the Arts

I have been very active in the University of Virginia Music Department since my first year on grounds beginning fall of 2019. I am majoring in Music (as well as Commerce), with a focus on cello performance. Since my first semester, I have taken weekly private lessons with Professor Adam Carter, which requires daily practice and participation in end-of-year studio classes. I am an active member of the Charlottesville Symphony and various chamber ensembles. I also was a member of the Baroque Orchestra my first and second year. Additionally, I play with the Roseland Quartet with fellow Arts Scholar, Britney Cheung (violin). I have taken numerous music classes in pursuit of my major, including Music Theory I & II, Musicianship I, Composition I, 19<sup>th</sup> CE Music History, 15<sup>th</sup>-17<sup>th</sup> CE Music History, and Music & Discourse Since 1900. This broad range of classes has helped me to grow and develop my musicianship, in addition to honing other skills like composition, research, and critical thinking.

I successfully auditioned into the Performance Concentration in spring of 2021 (my second year). The Concentration requires monthly performances, as well as masterclasses with Professor of Violin, Dr. Daniel Sender. In March of this year, I traveled with Professor Sender and several other UVA faculty and student musicians to Hungary, in an exchange program with the University of Pécs. In Hungary, I had the opportunity to experience Hungarian culture and also to rehearse and perform with student musicians at the University of Pécs. This spring, I also successfully auditioned into the Distinguished Major Program, which will culminate in a recital at the end of my fourth year, in March of 2023.

My participation in the arts has expanded beyond the UVA campus, and out into the wider Charlottesville community. I regularly volunteer my time by playing cello during church services at St. Paul's Memorial Church in Charlottesville. I have also performed at numerous weddings, and I was twice invited to play with the Trans-Siberian Orchestra. In addition, I volunteer to play cello at the annual Messiah Sing-In every December.

Since becoming a Miller Arts Scholar in fall of 2021, I have striven to be an active member of that community. This fall, I took CASS 1010, and am currently enrolled in 1011. The seminars have been an excellent place for me to connect with students from other arts disciplines, and to share information about current and past arts projects. I have supported my fellow Arts Scholars in various ways. For example, I attended Ben Trombetta's excellent fourth year recital at Old Cabell Hall a couple weeks ago. I also had the privilege of playing cello accompaniment to Arts Scholar Lauren Schmidt, for her DMP recital one week ago. This required me to master a difficult piece which involved my practicing well over twenty hours, as well as weekly rehearsals with Lauren for about eight weeks. All of these events have brought me closer to my fellow Arts Scholars, and also inspired me to strive for excellence in my own playing.