



THE CONDAX - KIMBALL CELLO PODIUM

Some years ago Louis Condax developed a resonant type of cello podium for the Eastman School of Music in Rochester N. Y. where he lived and worked. Always interested in new ideas and possibilities of improving the sounds of string instruments, Louis worked with Howard Hansson and the Eastman School Orchestra, and actually made them a platform on which a cellist could perform and be heard more clearly against the background of a full symphony orchestra. Something which every solo cellist dreams of!

At the first meeting of the Catgut Acoustical Society in May 1963, Louis Condax and Maxwell Kimball somehow got to discussing the idea of this cello podium and its possibilities. Kimball, an avid viola player and interested in the music of the Montclair area, as well as an architect by profession, eventually worked out a drawing of the cello podium and had it built for the performances of Maurice Eisenberg with the New Jersey Symphony Orchestra the following winter.

Mr. Eisenberg was delighted with the effect of the podium on the sound of his cello, and so was a group of very critical listeners who attended the first rehearsal. The podium augmented the tone of the cello not only in the sustained legato passages, but even in the fast spiccato passages.

The essential feature which provides the added resonance is a curved plywood sounding board hung under the floor of the podium in such a way that the vibrations from the endpin of the cello are communicated to it through a wooden tongue and sounding post. This can be seen in the accompanying drawing. Working blueprints of this drawing are available from the office of the Catgut Acoustical Society at \$5.00.