

AMATEUR CHAMBER MUSIC PLAYERS

1123 Broadway, New York, NY 10010

Newsletter, December, 1994

FROM THE ACMP CHAIR

Our recent annual ACMP Board meeting has brought us together renewed feelings of optimism about the future of chamber music among amateur instrumentalists. Unfortunately Rob McIntosh has resigned because he now lives abroad and cannot come to the meetings. We will miss him but count on his active interest in his position on the International Advisory Council.

Our new ACMP Board members, Kitty Benton and Bill Selden, brought music and energy to our meeting. We had a good time until finally, after two days of exchanging ideas and arguments, followed both evenings by favorite chamber music, we had to say goodbye for another year.

Once again, we are grateful to our hostess Millicent McIntosh, the mother of Susan Lloyd. Millicent continues to provide us with everything we need at her home in Tyringham and gives us inspiration. There is no one like her. We are grateful for her friendship to all of us.

From now on our newsletters will often include ACMP Foundation news. Clinton Ford's unrestricted gift to our organization is now safely stowed in the Foundation accounts; thus formal consideration of grant applications is now possible. All inquiries and applications should be directed to Donald Spuehler, President of the ACMP Foundation, and to Daniel Nimetz, Executive Director of both ACMP Inc. and ACMP's Foundation at the address above. For a better understanding of how the Foundation could benefit your own projects see this newsletter and the one for June 1994. It is also helpful to read a short explanation of the Foundation's goals (see Dec. '93 newsletter).

We on the Board and Advisory Council have spent a long time considering the possible change of name for the Amateur Chamber Music Players. A year ago the Board agreed to explore the idea that the word *Association* might take the place of the word *Amateur*. Our aim is to interest young musicians as well as older ones in becoming members of ACMP. Many amateur musicians in their 20s or 30s appear to believe that skilled players are by definition "professionals" and that amateur players are "unskilled."

This concept of the amateur ignores the most vital part of the amateur musician's philosophy, however. Above all, we of ACMP wish to carry on the tradition of playing for the love of it and not for the listener. After hearing from some of our members, your Board has come back to the word *Amateur*, and this decision will not change for at least another year. Over 200 letters have come to us on this subject, and the word *Amateur* is so far the favorite among those who have written to us.

The word "amateur" comes from the Latin *amare*, to love. We amateurs hold an awareness of what the music is doing for us, the players; not how well or badly we are doing for the listener. As one of our members has told us: "When I play for a paid performance, I am a professional. When I play for the sheer joy of playing, I am an amateur." For some thoughts on this philosophy, see an article by my father,



Cecilia Saltonstall and Jane Wilson playing duets

Henry S. Drinker, "The Amateur in Music," from *The Proceedings of the American Philosophical Society*, Vol. 956, no. 5, October 5, 1952.

This is my last greeting to you as Chair. I am temporarily under the spell of a bout of arthritis. There is hope for a cure but, since I have temporarily shelved all of my instruments (except the recorders), I have resigned from the chair's position. We have voted unanimously for Jane Stein Wilson to take my place. Her father, Joe Stein, was one of the first ACMP directors in the mid-1940s. He became Chairman two years before he died in 1974.

Jane Wilson is a knowledgeable musician and a fine amateur instrumentalist, as our Editor's article in this issue makes clear. We welcome her into this challenging job and we know that she will bring leadership in her devoted and unique way.

ACMP is thriving! We always welcome your comments and ideas.

- Cecilia D. Saltonstall

ACMP's annual Directors' Meeting was held in Tyringham, Massachusetts from October 7-9, 1994. Directors for 1994-95 were present. We were joined by Daniel Nimetz, our Executive Director; Henry Saltonstall, Advisory Council member; Jane Spuehler, violinist; and Millicent McIntosh, host.

Officers and directors for 1994-95 are:

Jane Stein Wilson, Chairman and Secretary
Dr. John N. Loeb, Vice-Chairman
Donald R. Spuehler, Treasurer
Kitty Benton, Recording Secretary
Mimi Bravar, Director-at-Large
Sonya Monosoff Pancaldo, Director-at-Large
Cecilia Drinker Saltonstall, Director-at-Large
William Selden, Director-at-Large
Sally Robinson Bagg, Co-Editor
Susan M. Lloyd, Co-Editor
Samuel P. Hayes, Special Advisor

ACMP FINANCIAL REPORT
For Fiscal Year 1 August, 1993- 31 July 1994

	Ordinary Operations	Helen Rice Fund	Clinton B. Ford Fund
<u>INCOME</u>			
Contributions	\$55,697	\$355	
Estate Distributions			\$3,010,607
Interest & Dividends	\$11,528	\$1,288	
Sales of Publications		\$1,510	
Other	\$82		
Total Income	\$67,307	\$3,153	\$3,010,607
<u>EXPENSES</u>			
General Administration	\$30,862		
Postage/Shipping	\$11,362		
Printing	\$12,728		
Bank charges	\$675	\$80	\$145
Telephone/Fax	\$2,453		
Copying	\$765		
Supplies & Miscellaneous	\$2,925		
Accounting/Legal	\$6,004		
Other Outside Services	\$4,902		
Total Expenses	\$72,676	\$80	\$145
Surplus (Deficit)	(\$5,369)	\$3,073	\$3,010,462
<u>ADJUSTMENTS</u>			
Stock Value Adjustment *	\$5,474	\$762	
Foundation Net Reimbursement	\$17,355		
Previous Year's Balance (7/31/93)	\$40,778	\$39,018	\$295,739
Foundation Endowment Transfer			(\$3,262,378)
Balance as of 7/31/94	\$58,238	\$42,853	\$43,823

ASSETS OF ACMP as of 31 July 1994:

Ordinary Operations

Citibank (NOW checking account)	\$30,476
Merrill Lynch CMA - Account #230-04A10	\$27,760
Total	\$58,236**

Helen Rice Fund

Merrill Lynch CMA - Account #230-04A11	\$42,853
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Clinton B. Ford Fund

Merrill Lynch CMA - Account #230-04A10	\$43,823
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* Represents a change from cost (\$273) to market value (\$1,035) as of 7/31/94 on Quaker Chemical and 3M stock.

** Difference attributable to rounding.

*Four Gifts have been made to the **Helen Rice Memorial Fund**, each one in Helen's honor.*

In 1993-94, the new requirement that ACMP submit audited financials, along with additional legal work associated with the Ford bequest, resulted in a modest deficit. This deficit in operations was offset by reimbursement of Foundation expenses paid directly by ACMP. The general plan of ACMP/Foundation operation is that ACMP expenses directly attributable to the Ford bequest will be supported by income from the Foundation endowment. As detailed in this newsletter, the Foundation efforts to expand and enrich ACMP's activities are well under way. However, the Foundation activities in support of new directions are only made possible because ACMP member contributions fund publication of our directories, newsletters and our basic day-to-day operations. Indeed, member donations help more than ever because they are, in effect, matched dollar for dollar (or mark for mark, pound for pound, etc.!) by Foundation income used to benefit all of us.

ACMP INTERNATIONAL

NEW MEMBERS OF THE INTERNATIONAL ADVISORY COUNCIL

Franz R. Marcus of Denmark, who writes as follows:

Let me start by mentioning that I first met Helen Rice when I came to study at MIT, through my uncle Alfred Marcus, a member of the ACMP board. My wife Teresina Ortenzi and I gave a recital in her New York apartment in 1968, and later stayed several times with her in Stockbridge.

In my professional life I chose to become a scientist/engineer rather than a cellist, but for the last many years I have worked part time in order to have ample time for playing and concerts. In my profession I travel between Denmark, Sweden, Norway, Iceland and Finland, being in charge of a joint Nordic program where I keep in touch with hundreds of people. On the other hand, in my private/music life, I go from Denmark to Belgium to France. I have had great pleasure using the Directory in recent years, making musical acquaintances in Vienna, Sydney and Budapest.

I have seven cellos conveniently located throughout Europe, and I am a member of the Swedish Mazer Quartet Society.

Robert K. McIntosh, formerly an ACMP director, is now living and working in Hungary on a more or less permanent basis, and is unable to attend annual meetings. We will miss Rob—his fine piano playing and his spirited first or second fiddle as well as his thoughtful participation in meetings. Jane Stein Wilson will now be our youngest director.



Ilse Rosthal of Israel has written us to describe the September week of ACMP chamber music in Switzerland, organized by Advisory Council member Bill Simmons, with Floryse Bel-Bennett of Switzerland.

Dear music-friends,

First of all, I would like to thank you: it began with a few lines in your February newsletter, introducing a music holiday in the Swiss mountains. I asked for details; many letters followed from Bill and Floryse—and there we were, in the "Hindemith Foundation" in Blonay. Days full of music followed with interesting people, walks, talks, excellent food, all in a beautiful place. What more can you ask for?

So, once again ACMP was instrumental in bringing music-loving people together. And Floryse and Bill did a wonderful job.

Dr. Ralph Simon of Texas writes us:

In May of this year, I had the privilege and pleasure of playing Quartets in Budapest, Hungary with Dr. Kristof. He is a cardiologist practicing in Budapest. In Prague, I joined Dr. Milan Holicky, his daughter Barbara and the other members of his quartet. They were among the nicest and most hospitable people we have ever met.

It was also a very pleasant musical experience. We played a two-violin Quintet by M. Haydn. We then played the Amon quartet for two violas, violin and cello. They had not seen the M. Haydn quintet, so I made them a gift of my copy. I had not seen nor played the Amon quartet, but it was a very interesting piece.

Jan Matys of Prague (Praha) in the Czech Republic writes us that eight members from Holland, Sweden and the US have asked for a copy of the Simacek treatise on the **VIOLA D'AMORE**, all of which he has sent off. He writes that "One viola-d'amore player from Sweden visited me at home, and we played some duets for viola d'amore and violin." Those interested in receiving the 14-page treatise are invited to contact Mr. Matys at

U letenske'ho sadu 6, 170 000 PRAHA 7,
Czech Republic; phone (02)-377670

Jan Matys adds that he has had a busy year indeed with ACMP visitors from California, Australia and Japan - and has taken a trip to Budapest to play with members there. He also attended classes in baroque violin given at Valtice by ACMP director Sonya Monosoff, at which (Sonya tells us) he generously translated for her.

Czech members and long term visitors should know about the **Prague area HEROLD CLUB** (Herolduv klub), 56 years old and looking for younger players to share in the inexhaustible treasures hidden in the chamber music literature. The Herold Club maintains a list of members, and holds regular evening sessions for informal performance. ACMP travelers are welcome too. Contact Vladimir Fahnrich, Jaroslav Vlcek or Jan Matys, all in the International Directory.

AN INTERNATIONAL GATHERING

In 1995, Luxembourg becomes a "European City of Culture." This title goes back to an idea first proposed by the late Melina Mercouri, and has been granted since 1985 to Athens, Paris, Dublin and Madrid, among others. In view of Luxembourg's tiny size, the word "City" is not to be taken literally; the whole country is involved.

Our member in Luxembourg, Geoffrey Piper, writes to tell us that he is organizing a three-day "International Meeting of Amateur Chamber Music Players", under the aegis of the Amateur Chamber Music Club of European Communities in Luxembourg, from Thursday 8 June to Saturday 10 June inclusive.

This will take a slightly different form from most international meetings, where participants from various countries come together mainly in order to play together. The Luxembourg meeting is designed as a compromise between joint orchestral playing, small ensemble playing, and lively exchanges of musical news or scholarly findings. There will be a joint (string-only) orchestra performing, amongst other things, Elgar's "Introduction and Allegro for Strings" with a professional quartet sitting in the middle; equally important however, are chamber music ensembles from various countries which will also perform.

There will be unscheduled events in the form of lectures (on bowmaking and on the Mannheim School, the latter being a sub-theme of the entire meeting) and an exhibition of lutherie. Free hours will afford time for informal music making as participants desire.

At least two ACMP members will travel to Luxembourg on their own; they will be among the speakers in an afternoon symposium on promoting chamber music in the amateur world. At this event a minimum of nine countries will be represented.

Most of the places for this three-day meeting are already taken, but anyone interested in further details should contact Geoff Piper, 24, rue des Cerisiers, 1322 Luxembourg (Grand Duchy), tel. (Lux) 4301-32573 (daytime).

ACMP INTERNATIONAL, *continued*

Since she joined ACMP four years ago, **Fan Xiaoqiao**, one of our two (and only) mainland Chinese members, has been looking for a way to contribute funds—as well as her yearly promise of hospitality—to ACMP. This year she toured with her viola in Austria, and sent us a portion of her receipts. We know some of the world's currencies do not readily convert to ACMP financial contributions. We are grateful when it can be done—but most grateful of all for the membership and friendship of these musicians.

A FAR-REACHING EXCHANGE

A small group of young Russian chamber musicians, top students from the Conservatory in Novosibirsk, seeks to pay its travel costs by giving a series of concerts in the United States. Family stays could lead to equivalent stays in Russia for American family members.

Is there any ACMP member who would enjoy helping them to do this? You would be working with Novosibirsk residents Olga Basanova, associated with the successful "Family To Family" exchange program, and with Professor Eugeny Gurenko, President of the widely respected Novosibirsk music conservatory. We have four ACMP members in Novosibirsk.

Another possibility is for music students 16-18 years old to travel to Novosibirsk or one of the several other centers of culture and the arts in central Russia, stay with a family and study with one of the well-known string teachers there.

If a family exchange is your choice, there is the possibility of each young traveler paying the air fare between Moscow and New York City (about \$900 in summer 1994; less in other seasons), then the host family taking care of all subsequent travel and living expenses. Your Co-editor has talked with two American young people for whom such an exchange worked extremely well.

A third mode of travel can be arranged for skilled performing groups of high school and college age through the non-profit Project Harmony. Project Harmony's Vermont Office (802/496-4548) and four Russian offices have ten years of experience in arranging student trips and accommodations including, home stays, at minimal cost. Call or write Charles Hosford at 6 Irasville Common in Waitesville, VT 05673.

If you are interested in any of these ideas, please call or write ACMP Co-editor, Susan M. Lloyd, 49 Highland Road, Andover, MA, 01810, 508/474-0824.

JoAnn King, an ACMP member for 40 years, has sent us some choice doggerel from *The Well-Tempered Limerick* by Virginia Albedi, one of our most active founding members. [Reprinted with permission from Enid R. Albedi.]

TO THE TIMID MICE QUARTET

Our lentos we play with a zesto.
In minuets we're at our besto.
But wait 'till you hear,
though it sounds a bit queer.,
Our sedate Senior Citizen's presto.

LIMERICK IN CONTRARY MOTION

We keep telling our 'cellist, Phil Strong,
That *cantabiles* flow like a song.
But he's sure to retort
"My bow is too short
And the phrases excessively long."



NEW NORTH AMERICAN ADVISORY COUNCIL MEMBERS

Anthony Roland Berner was born in 1962 in California and raised in New York. He began the violin at age five, and studied music at both Juilliard and Harvard.

After graduating from college, Tony worked as a financial analyst. He is currently managing director of Islandia, L.P., a privately held financial management firm in New York.

Tony Berner has played chamber music actively as both violinist and violist for more than 25 years. He has participated and performed in the Bowdoin College Summer Festival, the Aspen Music Festival and the Festivale de Musique in St. Maximin, France. He has performed most recently as soloist with the 92nd Street Y Chamber Players at the Lincoln Center in New York.

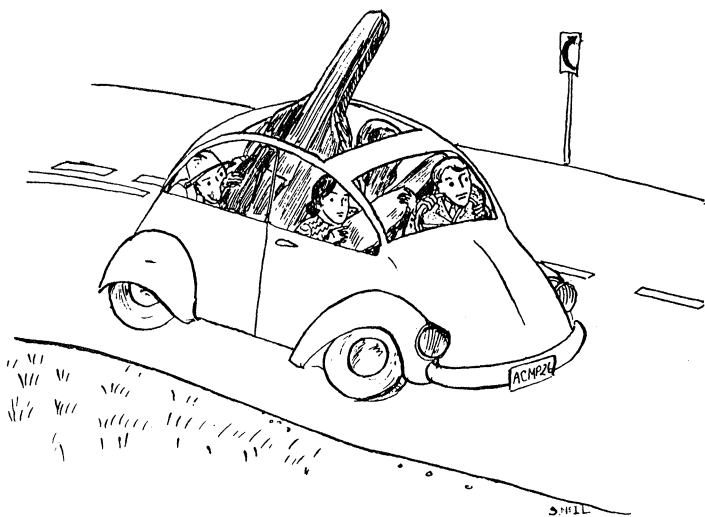
He lives in Greenwich, Connecticut with his wife and two children.

Jeannette Mattson Timbers, "Jan" was born in Philadelphia and grew up in southern New Jersey where she started the cello at around nine years old. She graduated from Carnegie Mellon University in 1974. She then was awarded a full scholarship to the Institut de Hautes Etudes Musicales in Montreux, Switzerland where she studied until 1975, continuing through 1979 as a scholarship student at the Hochschule Für Musik und Darstellende Kunst Mozarteum in Salzburg, Austria.

During those years, Jan also worked as a freelance musician, music engraver, piano technician and teacher. She went to New York City to work in the performance arts business and to pursue her long time interest in chamber music.

Jan is married with three children, has recently moved to Potomac, Maryland from New Canaan, Connecticut and is very active in chamber music.

Publicity: ACMP Inc. was included in a lively long article in last winter's *Strings* magazine written by Elizabeth Dossa and entitled "Chamber Music for the Love of It." Dossa quotes our new Board member Kitty Benton, who, just arrived in Ontario, Canada, "phoned a chamber music contact out of the ACMP directory and told her where she was staying. The new friend replied, 'Oh, you can't stay *there*. You've got to come and stay with me.' They played quartets together for the rest of Benton's visit." Thanks, *Strings!*



FROM YOUR SECRETARY

During the past year there were more letters from our membership than we have seen in a long time. We have had several major adjustments, as well as The Name Change issue, and you have been generous with your comments.

In this column several years ago we cited people who on their update forms had listed a large number of extra instruments on hand. This prompted other claims, and it turned into a contest which is now getting out of hand. Mr. and Mrs. Richard Moss write from Nairobi, Kenya, "...we have over 50 conventional instruments in our private ownership, including 11 pianos (3 grands), 2 Sousaphones, 3 bassoons and 3 string basses to mention only the heavyweights." They go on to list their other instruments, among them 10 violins, a left-handed horn, and a bass bugle. But that is not all. They also have "countless African traditional instruments, recorders, kazoos, and percussion bits and pieces. All come to be played by us at various times and to various standards, but are definitely excluded from the Directory." That is a relief; even Dan Nimetz would not be able to find enough room in the computer for that inventory! Let us hope that the Moss family is planning to participate in the Follow-the-Sun play-in.

Members continue to qualify their self-ratings on their update forms. Some change their gradings upwards. One writes, "When I see what my friends have rated themselves I believe that I'll have to go up a notch." Another added a "+" to her rating, saying, "I realized I was too hard on myself initially." Others are headed the other way. A violinist from England says, "I have downgraded myself, because it seems to me that a top grading is off-putting to others! [I am now] also probably nearer to the truth!" A Florida member takes a big plunge: "Change 'A' to 'C (Time marches on)." A violist wrote a letter to follow her update form, saying in mild desperation, "I really stretched things by rating myself an A or A-. Upon seeing what other members (whose musicianship I value, and who are much better than I) rated themselves, I should really be a B+. I hope there is some way you can chase down my name and change my rating, before it ever gets published and embarrasses me to death. Please try." (Dan Nimetz located and corrected the entry in time, perhaps saving her life.)

A 'cellist from England, remembering one of the Amateur Ads, wrote to ask where she could obtain a "cello convulsion kit." We suggest that any original Dvofak cello part would suffice to set off seizures in a 'cellist not comfortable with the "trouble clef."

We are always searching for ways to involve more people in music-making. Mr. Peter Swing of Swarthmore, PA, keeps in touch with students in his town by inviting members of the college orchestra and others to "Tea and Chamber Music." He holds sessions in the afternoons, providing transportation to and from the campus, and wisely serving tea and cookies ("Pepperidge Farms, big ones") *before* the music. Charlotte Wurzburg writes from northern Vermont of her get-togethers: "Chamber music is the order of the day, when a group of 8 to 12 meet to play at 4 PM, stop for a potluck supper and then play again until people have to go home."

Roy Ernst, an Advisory Council member from Rochester, NY, has been running a program for people aged 50 years or older, many of whom had never played an instrument before. Band instruments are made available, participants

take lessons, and everyone gets together for rehearsals of the "New Horizons Band." We now have our first member, a flute player, from that very successful project. Welcome to Miss Marion Sanzotta!

Every year we get letters from members who are eager for visitors. Dr. Edward Filmanowicz writes, "If anyone finds their way to Milwaukee, I have a long list of chamber music buddies." Drs. Jim and Margaret Whitby, who live in London, Ontario, "...have a large library of Chamber Music parts — much more than in Helen Rice Library or Saltonstall list, ...in terms of XVIIIth and XIXth Century material much more than has been reviewed by the Cobbett Society." Your secretary has played there several times and can vouch for the above. The Whitbys have two music rooms; there often are two groups playing simultaneously.

A 'cellist who moved to Montréal from Boston, where he used to play three or four times a week, is having trouble setting up music sessions. We have told him about the very active organization CAMMAC (*Canadian Amateur Musicians / Musiciens Amateurs du Canada*) and hope that he finds "chamber music buddies." Ms. Eva Dunbar Bailey, who lives in Gatesville, TX, has written before. This time she says, "In all the many years I have belonged to the ACMP, no one has ever called or written to ask to play an evening of chamber music...."

Mrs. Rosalind Watlington is (still) our only member in Bermuda. She travels every summer to New England for chamber music workshops, and is well known to many ACMP members. Last February we had the pleasure of visiting Mrs. Watlington. Not only did she organize quartets for us but she arranged for us to join in a rehearsal of the community orchestra, where we met many enthusiastic musicians. Amateur music is thriving in Bermuda! Last year this column reported about a lonely member who wants to play piano duets with eligible female members. From Michigan, Mrs. Naomi Donaldson writes, "Tell the pianist from Long Island that, if he wants to find a female duet partner, he must come to Ann Arbor. Our 'Friends of Four Hand Music' has a dozen-plus talented ladies who would like to play with him."

One member who was lucky in Texas is Mr. Sidney Kastner. He reports, "On a recent visit to San Antonio, I called a couple [of people, suggested by David Kronick] and ended up playing some Mozart duets with the former concertmaster of the San Antonio Symphony Orchestra. He brought his Guarnerius violin up to my hotel room, and after we finished playing together he played the Tchaikovsky Concerto (unaccompanied); and when my wife returned he obliged us both with more Bach. Needless to say, it was not only fun but a great experience."

Mrs. Ruth Gillen, a pianist from Baltimore, sent us the following anecdote; "George Szell was traveling by plane studying the scores for upcoming performances. The recorded music coming across the loudspeaker was disturbing his concentration. He asked the hostess to turn down the sound. As she huffily walked towards the cockpit, she ordered in a loud voice: "There's a man here who hates music. Turn off the sound!"

This is a small sample of our correspondence since last November. It has been a rich year. Many thanks to everyone who wrote with comments, suggestions, and anecdotes. The Board members are nourished throughout the year by contact with our enthusiastic colleagues around the world. ♦

LETTERS

Dear Mrs. Saltonstall:

Whenever your newsletter comes, I devour every word before returning to work. I have always felt close to ACMP and treasure my letters of help from Helen Rice.

Of course, I've used the Directory—to make my first contact in a new city. It led to a weekly trio, a quartet, and a job!

When my husband was giving talks, I found memorable groups with wonderful ACMP people, in **Germany** (where my 2 children and I were outfitted with viola, cello, and a double manual harpsichord, and played the Schubert Quintet kicked off with "zehn elf zwölf"), **England** (where we played six quartets interspersed with six varicolored and delicious cheeses), **Israel** (where we were each given a towel and access to the fan and a pitcher of iced tea), and **Sweden** (with dinner, string and piano quartets by Swedish composers, and talk with a fellow organizer of chamber music groups.)

- MCS, Montana

To ACMP:

I am having a bad month. Having received my initial mailing of materials including the Directory, I realize that I still haven't found the organization that I thought I was going to find.

It appears that chamber music is divided into at least two camps: 1. musicians representing strings, woodwinds and horns and 2. brass musicians (other than horns). Maybe this is as close as I will come to reaching other brass players interested in chamber music, but I am less than thrilled with the number of "my kind" in the present Directory.

A great deal of chamber music that exists now for brass instruments has been transcribed from the original composition intended for other instrumentation. Is there a membership trend toward more brass or does the proportion seem somewhat stable from year to year?

-RU, New York

Editor's Note: In answer to the last question: no trend yet, but we hope RU's membership will be part of one.

To ACMP:

Thank you for the 1994-95 ACMP Directory. Someone (it could be me) has convinced you to omit my name. I am still here and still active. I play several times a month.

I am now a music teacher. I teach a viola beginner, a violin beginner (aged 4 and left-handed) and a piano 2nd year student (my granddaughter), who comes for arithmetic and geometry lessons, and plays the piano pieces she is learning. She also brings her bicycle; she is here all morning.

JLB, California

Editor's Note: JLB will be listed in our special winter supplement to the North American Directory. We are sending this out early because over 350 people have joined or re-joined since June. North American members will find it enclosed with this newsletter.

To ACMP:

I am trying to do something about the dearth of ACMP members in Helsinki, so rather than my sending you a list

of names as they dribble in, would you send me some application blanks and "What is ACMP" explanations? One copy will do; I can reproduce them here.

I am having a fabulous time—have been here only 3 weeks and am already playing pretty consistently with the most delightful Finns. All this came about through the more than kind efforts of Georg Kemetter (who used to live in Helsinki and now lives in Paris), who lent me his own cello until I found one of my own, and introduced me to his Helsinki quartet. He has had so much pleasure himself from contacting ACMP members abroad that he wanted to do something special for me, the first person who ever contacted him! Am I lucky or am I lucky?

- BBA, Finland and New York

Endorsing both "A" for "Amateur" and our June Newsletter, a correspondent adds a criticism:

Regarding the letter you printed on top of page 3, signed "Vc-B, Pennsylvania": Why print a letter if the writer is not willing to sign at least his or her initials?

- EN, Maryland

It was the June Editor's decision to leave out the initials of this fault-finding writer — and, in retrospect, a mistaken decision.

The letters that follow are typical of others that urge us to keep the *Amateur* in ACMP.

To ACMP:

I have read your original proposal to change the name of the organization and would like to add my vote to keeping the name as is.

If I might underscore the sentiments of 'EH' (see page 3 of the June Newsletter), the current name 'Amateur' Chamber Music Players states unambiguously the interest shared by the members of ACMP. I make no apologies for my 'amateur' status and would like to have others who share my passion for playing to know that ACMP welcomes them.

Hundreds of members joined ACMP knowing what the name meant and the implicit goals of the organization. I think it would be unfair to the membership to change the name without a formal poll.

- AN, Pennsylvania

Dear Friends:

I hope I'm not too late to express one more vote against changing "Amateur CMP". Considering the amount of chamber music I had played when I first sought membership in ACMP, the word "Amateur" was sort of reassuring — I wouldn't be embarrassed by stepping in where I didn't belong. (Are there other "shy" folks out there?) The professionals who honor us by joining with the amateurs certainly don't have any reservations about belonging to "Amateur CMP", do they?

With reference to "Singers Are Welcome" (June '94 Newsletter), if you leave "Amateur" in your name (and maybe even if you don't), I would consider adding "alto-tenor/C" to my listing. As I read the article it brought to mind a wonderful time I had singing madrigals at a chamber music camp in New Hampshire some years ago. I haven't had a chance to sing madrigals since, but I'd sure

like to try. In fact, any harmony singing is a joy for me.

I thoroughly enjoy the newsletter – keep up the good work!

- Sincerely, SB, New York

Dear Cecilia,

Thank you for your June, 1994 Newsletter, much appreciated.

I am in favour with the continuance of the name AMATEUR in our title. I accept that we are made up of various nationalities and that there are difficulties sometimes in communication, however, in our country our local dictionary gives this meaning first: 'One who cultivates any study or art or other activity for personal pleasure instead of professionally or for gain.'

AMATEUR was used in this sense by Mr. W. W. Cobbett, born in 1847. In his admirable book, Cyclopedic Survey of Chamber Music, 1929, he quotes Richard Walthew in writing that chamber music is the "music of friends."

Over recent years it has been our privilege to have shared with visitors to our country, mostly from USA; the finest way to make friends.

In response to the drawing of Mozart "con mosquito," there could be relief if the players—in anticipation of unfriendly visitors—were to sprinkle inside their shoes, flowers of sulphur powder. The sulphur, entering the blood stream, is not objectionable, but the mosquitoes do not attack.

- With best wishes, EJJ, New Zealand

Franziska Jaeger of Gainesville, Florida has penned this quotation for us to express her view:

*Our task as amateurs
is not to play music perfectly
but to love it deeply.*

 *Stephanie Judy*

Two members were inspired by some nonsense in our June issue to send us MUSICAL BONERS, each turning on the difficulties of buying music. We have been assured of their veracity.

From Michael Grounds:

Early in his concert career Gerard Souzay toured Australia. In Launceston, Tasmania, he visited the town's only music shop and told the girl he wanted to see whether they stocked any of his recordings. "My name is Souzay", he explained.

"Never heard of it", she said, and turned to another worker. "We got 'My name is Susie?'"

From David Tuckerman:

A friend told me he had called up a music store to order the Victorian Ballad, "Could I but Express in Song." The clerk repeated the title to make sure he'd gotten it right: "KODÁLY: BUTTOCKS PRESSING SONG?"

Enough said.

PLAY-INS

Since our **World-wide Play-ins** were introduced in 1988, March has been the traditional month. In the north-eastern US, Europe and Canada, it is a season of mud or lingering snow and of sere, brown grass; but the tree buds promise leaves by May on empty branches, and music is as welcome to chamber musicians as the flowing sap is for maple sugar-makers. Most, though not all, of 1994's open-to-everyone ACMP Play-ins were held on Sunday, March 13 - and this time, no wild weather intervened.

The **NEW ENGLAND** Play-in proved once more to be great fun for all involved. The Appalachian Mountain Club's Music Committee again shared responsibility for organizing it, with ACMP's Martha Jaffe (also AMC Committee chair) doing the lion's share of the planning. Counting participants is always tricky, because people come and go, but we had at least 60 players and singers, the latter's sounds much enhanced by the leadership of conductor Bill Cutter. Bill led us through one of Haydn's beautiful masses and Daniel Pinkham's Wedding Cantata, both of these works entirely unfamiliar to your Co-editor and your Chair, who were doing our best to add to the joyful noise. While all this was going on (and during madrigals before and after), six to ten shifting instrumental groups were playing quartets, quintets, clarinet trios or works for flute and strings. The cross-country skiing was perfect; many took advantage of local trails between bouts of music-making. All players gathered at 4 PM to celebrate Helen Rice, ACMP's founding secretary, with a bump-tious rendition of her favorite orchestral work, Bach's Third Brandenburg concerto; and everyone joined in the delicious potluck supper.

Kitty Benton writes from NEW YORK CITY:

We had the great good fortune of being able to hold the Play-in in the Chamber Music Society rehearsal space in Lincoln Center. A large turnout included 8 flutists and 7 pianists, a smattering of wind players and many strings. About 45 people in all! We started out all together in the large room with Brandenburgs, hitting the downbeat of #3 at about 4 PM. We then broke up into smaller groups to feast on the Schubert Octet, the Mendelssohn Octet, the Dvorak Quintet, various string quartets and some wonderful multiple flute madness. Everyone brought refreshments and music, and we all had a wonderful time. In fact, we enjoyed playing together so much that several groups "found" each other, and have continued to play together with some regularity. Just what should happen after a Play-In.

We hope to secure the same space for the '95 World-Wide Play-in and look forward to seeing a good turn-out again this year.

Lucretia Harrison writes us from PORT WASHINGTON, New York:

We had 1 bass, 8 celli, 19 "chin" players, 1 or 2 pianos, and 2 flutes. We played Brandenburgs #6, 5, 4, and 3 (right on the dot of 4 PM). We also played Vivaldi Double Concerto for two violins in D minor, the Bach Double, and the Holberg Suite. Then we split up into quartets and quintets as the crowd began to thin. We had more people this year, so they didn't stay quite as long, but we had a wonderful time.

THE NETHERLANDS Play-in is by far the largest we have heard of, partly because ACMP members, organized by Ania Lentz Michaelis, join with others (38 different ensembles - over 300 amateur musicians in all) in a festival that has

become a yearly tradition. This one was written up in a local newspaper story headlined AMATEUR-KAMMERMUZIEKDAG; it included wind quintets, guitar trios and many other ensembles, as well as crowds of appreciative listeners.

Louise Ripple of Honolulu writes that 18 instrumentalists joined their second annual **HAWAII** Play-in. They played together in various combinations, including almost all comers in Brandenburgs #3, 4 and 6.

Jane Stein Wilson has written from Canada to describe the second mid-March **TORONTO AREA** Play-in honoring Helen Rice:

We spent the afternoon playing concerti grossi, taking turns with concertino and ripieno parts, and being sure to be well into the Third Brandenburg at 4 PM (the very moment the New England and New York players were doing the same). After a pot-luck supper we divided into a Brahms sextet (in the bedroom) and the Mendelssohn Octet (in the living room). After the octet, and while the second sextet was going on, we divided again into two string quartets, one in the basement, then rearranged ourselves into various quartets and quintets. One person who'd hoped to come had to work after all, but (as she told me later) she made sure that the "vigorous strains of Brandenburg #3" were coming out of the speakers in her store at precisely 4 PM, bringing all the patrons into the global celebration.

As the above account makes clear, a Play-in can easily be held in an ordinary private home if there is no nearby music building to commandeer. Furthermore, you *don't have to do anything* to plan a potluck supper. It sounds like a miracle: people do bring what is needed and no one is ever stuck with 28 desserts. Some of those who call you will ask what seems lacking, but even if they don't, don't worry. All you need to make sure of is an oven (or a portable microwave) to heat casseroles, a coffeemaker or hot plate of some kind, plates and utensils.

Jocelyn Noel has written to tell us that "Yes, the **BRITISH COLUMBIA** Play-in was a great success."

We started at 2 pm with Mendelssohn's two-violin quintet, moved to the Mendelssohn Octet at 3 pm and to the Third Brandenburg at 4 pm! We continued playing until 8 pm. (Only two people had to leave, including our bass, 80 years old and formerly in the Vancouver Symphony, who still plays night spots.)

Everyone wants to do another Play-in as we don't do octets often.

1995 FOLLOW-THE-SUN WORLD WIDE PLAY-IN

Several open-to-all sessions have been informally promised, and two have set a date: The NYC and New England Play-ins will be Sunday March 12. We hope as many Play-ins as possible—anywhere in the world—can be held on that day, but welcome news of those to be held on alternate dates. Tell us your date by January 3, if possible. We will list the date, location and sponsors of every Play-in in the February ACMP news sheet that will be mailed to all international members. For North American members, the same short newsletter will be enclosed in the Summer Workshop issue of MUSIC FOR THE LOVE OF IT, which we are delighted to be able to send you again. We urge all players to join in any play-in!

Finally, please let Kitty Benton know (212/966-2774; 285 West Broadway, New York, NY 10013) if you know of a good place for play-ins, low-cost or no-cost, anywhere in the

world. We'd like to be able to help Play-in organizers locate good sites. ACMP can assist with modest mailing expenses too, if needed. Tell us if you would like to be a Play-in organizer. We can send many suggestions to help you.

The **TORONTO AREA PLAY-IN** will take place on Sunday, March 12, 1995 at the Wilsons' place, 65 Carrington Drive in Richmond Hill. String players will arrive at 3 PM to play concerti grossi (and the 3rd Brandenburg at 4 PM). At 5:30 PM wind and keyboard players will arrive in time for a pot luck supper for all. After supper and into the night we will play in groups large and small. Please call Jane or Laurie Wilson at 905/ 884-1210 if you want to join in.

We also have news of two weekend-long summer play-ins

At least one ACMP member answered Neel De Wit Wibaut's open invitation to the June Chamber Music Weekend she has held for 25 years at her sheep farm in the Canadian Rockies above **CALGARY, ALBERTA**. Here is the schedule of events that Neel has sent us:

WEEKEND AT NEEL'S CABIN JUNE 25, 26 1994

Schedule: **SATURDAY JUNE 25, 1994**

- 10a.m. - Ensemble's play until 12:30
- 12:30 - Lunch at the picnic table
- 1:30 - Ensemble's play until 3:30
- 4:00 - All String players to "the Barn" for string orchestra.
- 6:00 - Buffet at "the Barn".
- 7:00 - Continued playing until 9 p.m.

Schedule: **SUNDAY JUNE 26, 1994**

- 9:30 - Pancake breakfast (on the house)
- 10:30 - Ensembles play until 1:00 p.m.
- 1:00 - Lunch at the picnic table.
- 2:00 - Ensembles play.
- 5:00 - Supper.

Cover charge for musicians and guests is **\$10.00 a day, per person**. Ann Morris will collect on arrival. People can stay overnight and sleep in "the Barn" (bring sleeping bag). There is no plumbing. Or stay at a Bed & Breakfast nearby.

Participants are asked to bring food in the form of a casserole, salad, or dessert. Tea and coffee will be served all through the weekend. Do not forget a music stand and wear boots! *No dogs allowed* - Host and Hostesses will wear red handkerchiefs. They will assist you to find your way.

**Come out and Play with us -
So Long.**

Neel

This year's weekend was both strenuous and great fun, according to the account of one newcomer.

Neel (a professional artist) is truly unique. She obviously gets a great deal of pleasure arranging these weekends, but she also gives a lot of pleasure to the participants.

Neel plans another such Play-in for the **last weekend of June, 1995**. She'll need to hear from you soon if you'd like to come; she always balances the numbers of instruments. Neel may set up an extra day this summer in order to include singers. Write or call to

Apt.205/206, 10 A street NW
Calgary ABT2N3P1, 403/270-7522



Chamber music in Neel's cabin, Alberta, Canada.

From Dean Booker who writes us about the Porcupine Players Weekend June 10-12, 1994 held at the Carrying Place Restaurant in **BAR HARBOR, MAINE**. Dean, with Mardi Junkins as well as Susannah Coolidge Jones and other ACMP members, organized this open weekend. They plan to continue the tradition, welcoming players of all levels of skill.

In a first-time gathering, 14 enthusiastic string players and pianists of the same persuasion played two days and evenings under the auspices of the Porcupine Players. This loosely-knit group, deriving its name from the Porcupine Islands off Bar Harbor, invited friends and acquaintances to enjoy the hospitality of the area before the summer tourist season started. Warm and sunny weather beckoned the determined ensembles outdoors but they persevered and stuck to the published schedule of Instrumental Chamber Music in the mornings and More Ensembles in the afternoons. String Orchestra Music was the after-dinner fare on Friday and Saturday evenings. Local players were on hand to round out shy ensembles during the weekend to include all levels of playing.

Another Maine Play-in was scheduled for November 11-13, and will have taken place by the time this newsletter reaches our members. Outdoor activities abound in Bar Harbor for those not committed to total music: hiking and walking trips for various abilities. Most of these hikes are on paths once used by horse and carriage, which makes for comfortable strolling or serious jogging. Foot trails up the island mountains give breath-taking views to committed hikers. Bar Harbor still has much to offer even at this time of year.

If you are interested in joining future



Play-ins in the Bar Harbor area write to
Porcupine Players Weekend,
P.O. Box 81, Salisbury Cove, Maine 04672.
For information regarding over-night accommodations,
contact the Bar Harbor Chamber of Commerce
207/288-5103.

Editor's Note: All on their own, the Porcupine Players have organized exactly the kind of gathering that ACMP is eager to encourage through small gifts from the Foundation.



OUR NEW CHAIRMAN

After accepting Cecilia Saltonstall's resignation with regret, your Board unanimously voted to elect Jane Stein Wilson to a full five-year term as our next Chair. Only... Jane would like to be called *Chairman*. Jane, knows that this reversion to former nomenclature may seem peculiar, but she finds it even more peculiar, she says, to be "named for a piece of furniture." That is fine with us: Jane herself is the whole point here. Chairman it is for the next five years.

As most readers know, Jane has listened to chamber music in the Stein family livingroom since she was an infant, has played violin since she was a small girl and has played both recorder and viola for nearly as long. About five years ago she took up the double-bass, since it is so often wanted yet unavailable for Brandenburgs, concerti grossi and Schubert's Trout Quintet. Virtually everyone in the Stein and Wilson families plays a stringed instrument, including Jane's mother, Lise Stein, who took up viola at age 28.

Jane has lived in Toronto, Canada since her marriage to Laurie Wilson, *Tenor-C, Vc-C*; true to Stein family tradition, their house rings with music several times a week. Laurie Wilson is on the Board of CAMMAC (Canadian Amateurs Musicians/Musiciens Amateurs du Canada), the bilingual chamber music association with 1200 members from *D to pro*, four regional branches, a bilingual yearly journal and several short newsletters each year as well, and two wonderful bilingual family summer music camps. CAMMAC was founded 42 years ago; some who joined had watched ACMP in action and knew a good thing when they saw it. Jane has kept CAMMAC members in touch with ACMP activities for over 20 years, and has attended the CAMMAC summer camp through the same period.

Jane is a registered nurse who has worked everywhere from Haiti to her own home, where she often cares for ill or handicapped infants until they are well enough to be adopted or returned to their parents. She has served as CAMMAC nurse at the Lake MacDonald music camp through its last six summer sessions. Your editors can attest to her energy and her unbridled enthusiasm:

item - Jane is first up each Board Meeting morning, snagging the nearest recorder and keyboard players to serenade the late sleepers out of their beds;

item - Jane is an irrepressible mountain climber;

item - Jane accepted the Chairman's job only on condition that she be allowed to remain as

Secretary, since she will continue to read and answer all your letters and update forms anyway, replying to all those that seem to need a response.

We said Yes, Yes. (And there *is* precedent for a person assuming double duties, the most significant being Helen Rice, our founding Secretary, who did almost everything ACMP required all by herself - while the Board looked on and cheered.) Kitty Benton has agreed to take over the role of Recording Secretary. Welcome to your chair, Chairman.

ON-LINE?

In the June newsletter, Don Cohen of Los Angeles invited all members who are on Internet to let him know, with the thought that it might well be convenient and fun for these wired-in musicians to be able to communicate with each other. As of this writing, Don has had some 37 replies. He has put all respondents on an electronic mailing list, and arranged for two electronic ACMP addresses: **acmp@isi.edu** reaches Don directly, while the other one (**acmp-list@isi.edu**) allows messages to be automatically forwarded to everyone now on the mailing list. If and when ACMP's New York office gets on line, Don Cohen will make sure all "acmp-list" messages go there as well.

"Also," Don continues,

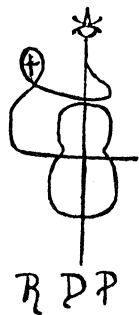
I've arranged to have an "anonymous ftp directory" created - a repository where I can put data of general interest, and anyone on the net can retrieve it. So far there's not much data there, but I've started to put in some of my own data: music that people can (legally) print out on their own printers; lists of pieces; a data base of numbers of bars in each movement of various pieces - useful for checking that you've numbered the measures right, etc.

Don hopes soon to add his own Dvorak Cello Conversion Kit, which many ACMP members have found extremely useful, and the cumulative catalogue of music available from the Helen Rice Library of Chamber Music. Don has, with characteristic generosity, offered to do all the work involved.

Beyond this, Don Cohen and others have wondered if we might not want to put the directories on Internet as well, especially since one can program one's computer to find all the French horn players in Texas, or any other category by which the Directory sorts and describes members. Your Board discussed the possible implications of this in October, and decided that it is too soon for such a step. Quite likely, however, it will always be "too soon" to put the directories on-line: electronic access would make it easier for heedless intruders to use our lists for purposes other than those for which they were designed, such as to fire off a commercial mailing.

On the other hand, if the Hartford Library is willing, an Internet cumulative chamber music catalogue could be a useful resource for many of our members, as well as for others.

We welcome members' thoughts on these topics, and Don welcomes news of ACMP/Internet users who would like to add themselves to his list. ✧



Drawn on the envelope enclosing his update form by Richard D. Putter of Brooklyn, New York.

MUSIC RECOMMENDED BY MEMBERS

Luigi Boccherini - born 250 years ago.

written for us by New York City Member Veronica Leigh Jacobs.

"His music is enchanting...he lifts you up into an atmosphere of music, he sets you in a mysterious region where unknown sounds penetrate to you. You imagine that you are listening to the most melodious verses and at the same time breathing the most exquisite scents... His motifs have about them something dreamlike and unexpected which carries the soul away on a voyage of enchantment."

Not every string player will agree with this ecstatic description of Boccherini (born 1743), quoted from the French poet Chênedolle (1922) in the excellent book (1962) *Luigi Boccherini - His Life and Work* by Germaine de Rothschild, mother-in-law of a more recent master of the 'cello, Piatigorsky.

There are three main obstacles to appreciating the music of Boccherini:

- 1) The majority of his compositions are not in print, or have been reprinted and edited in garbled revisions with many inaccuracies.
- 2) Even the most experienced 'cellists have difficulty reading the treble (trouble!) clef(s).
- 3) Boccherini does not sound like Haydn or Mozart.

His music needs to be approached with the measured tread of Spanish dancers, and an awareness of the seventeenth century Italian composers and their influence on the string-writing. Recently we played five quintets in one evening. With compatible players one can experience the feelings described by Chênedolle.

The tempi have to be stately enough to accommodate florid passages. The bowing should be pointedly precise; vibrato should be used sparingly, reserved for the more intense moments; repeated notes should not be scorned, since they are often contributing to the drama of a crescendo, or an unexpected modulation.

The Italian publisher G. Zanibon has been in the process of reprinting Boccherini's prodigious output. If more 'cellists could overcome their trepidation when climbing into the higher regions, many chamber music players would be rewarded with refreshing experiences.

Another member suggests:

Georges Onslow, Quintet in D minor opus 78 for 2 violins, 2 violas and cello. One of Onslow's 34 string quintets. Lovely melodies in all the parts. Available from: Frank Music, 250 W 54, New York, NY 10019 and SJ Music, 21-23 Leys Road, Cambridge CB4 2AP, UK

Judith Rattenbury of England recommends:

Louis Spohr, Quintet in G opus 33 no. 2 for 2 violins, 2 violas and cello. Parts \$35, Score \$12. This quintet, written about 1812, has a rather virtuoso 1st violin part, but there is interest in all the parts.

WHAT CAN YOU DO WITH PIANO, VIOLIN AND VIOLA? written by GORDON RAISBECK, Pf-D/Vl-A

For many summers I have played chamber music in a region where the only other chamber music enthusiasts were a pianist and a violinist who also plays the viola. Over time we have acquired a considerable amount of music for Pf, Vl and Vla or Pf and 2Vla, but it was not easy to find. For the benefit of others who are in the same predicament, I offer this list. The editions named may not be the only ones or the best, but they are the ones we have. Keep your eyes open if you are interested in this combination — more are coming out every year. Maurice W. Riley (*The History of the Viola*, vols. I and II) reports the existence of scores of works for this com-

bination, but evidently they do not have enough market appeal to have brought them to your music store, even in a big city.

As far as I know, Telemann is the only composer with general name recognition who has composed music originally scored Pf, Vl and Vla, and as Riley laconically reports (Vol. I, p. 118) "very few of his works are masterpieces." But all of the compositions below can be played with that combination or, in one case, with Pf & 2Vla. Except where noted, the transcription is provided by the editors (see notes).

It is taken for granted that with good will and some effort any violinist can make something out of a flute or oboe part. Some publisher's editions include a Vla part *vice* a Vla da gamba or Vc part; in other cases the violist must transcribe his own, as I have already with six Haydn trios—or learn to read the bass and tenor clefs.

NOTE: A: transcription for Vl, Vla & Pf made or sanctioned by the composer himself;

B: No printed viola part — the violist must make his own transcription;

C: Whether the composer made the transcription himself is not clear to me;

Moderate: denotes of medium difficulty.

BACH, C. P. E., trios # 1 in D major (Int 1858), #2 in A minor (Int 1860) and #3 in G major (Int 1859) for Fl, Cl & Pf [*Moderate*]

BEETHOVEN, Six Celebrated Trios (V, Vc, Pf Int 952; companion volume of Vla parts only, in lieu of cello, Int 971), op. 1 nos. 1 & 3, op. 11, op. 70 no. 1, op. 97 (the Archduke), and opus 121a (ten variations on the song *Ich bin der Schneider Kakadu*); Op. 11 is originally for Pf, Cl & Vc, and the transcription for Pf, Vl & Vc is by Beethoven himself [*Easy to Difficult*]

BRAHMS trio op. 40 for Pf, Vl & FH, Int 838 [*A, Moderate to Difficult*]

GRAUN, Joh. Gottl., Trio in B-flat for Fl, Vla & basso continuo; weak in comparison with Handel and Telemann [*Easy*]

HANDEL, Sonatas op. 2 #3 in F (Int 1370) and #8 in G minor (Int 1330) for 2 Vl & continuo [*Easy*]

HANDEL, Chamber trio #23 in G minor for Harpcd, Vl & Vla da gamba, K. M. 1960, McGinnis and Marx [*B, Easy*]

HAYDN: Trios for Vl, Vc and Pf [*B, Easy to Moderate*]. I have transcribed #5 in E-flat, Hoboken XV:29; #13 in A, H. XV:18; #26 in F, H. XV:2; #27 in F, H. XV:4; and #31 in G, H. XV:15 for my own use, and it is not difficult.

KHACHATURIAN trio in G minor, Int 980, for Pf, Cl & Vl. [*C, Difficult*]

LOEILLET, sonata in G Int 1420 and sonata in D Int 736 for 2 Vl & basso continuo [*Easy*]

LOEFFLER two Rhapsodies (1, L'Etang, and 2, La Cornemuse) for Pf, Ob & Vla [*Difficult*]

LOTTI Sonata in G for Fl, Vla da gamba and basso continuo, Int 1420, with optional parts for Vla *vice* Vla da Gamba and the basso part edited for Vc [*Easy*]

MOZART Symphonia Concertante in E-flat, K. 364, for Vl, Vla & orchestra; fun to play but dull listening because the long and important orchestral *tutti*s do not project well from the Pf [*Moderate*]

MOZART trio in E-flat major, K. 407 (386c), for Vl, Vc or FH & Pf (after the quintet for FH, Vl, 2 Vla and Vc) B&H 24782 [*Easy*]

MOZART trio in E-flat K. 498, Schirmer 29627, for Pf, CL & Vla [*A, Moderate*]

SCHUBERT Trios Opus 99 in B flat, Schirmer 1471, and opus 100 in E flat, Schirmer 1472, for Pf, Vl & Vc — I have transcribed the slow movement of Op. 99 with considerable success [*B, Moderate to Difficult*]

SCHUBERT Nocturne op. 143 for Pf, Vl & Vc, Int 775 [*Moderate*]

SCHUMANN Fairy Tales op. 132 for Pf, Cl or Vl & Vla, Int 1331 [*C, Moderate*]

TELEMANN sonata in G minor, Barenreiter 6813, and sonata in G major, Amadeus BP 753, for Vl, Vla da gamba and basso continuo; somewhat thin [*Easy*]

Your grateful Co-editor (Viola B-) would like to add that large numbers of baroque trio sonatas offer second violin or oboe parts no higher than the third position in the viola range. Of these, Telemann's works seem particularly rewarding.



Johnny Halsey, a young friend of Fred Buch, VI-B, drew this sketch of Fred's trio when he was 9 years old.

CADENCES

From ACMP member Jacqueline J. Jacobson:

Dear Friends,

I am writing to let you know that Dr. Henry James (my father and one of the early ACMP directors) died May 22, 1994 in Seattle at the age of 91. He was untringly devoted to playing chamber music and had counted himself one of the many friends of Helen Rice. Throughout his eighties, he managed to have one evening and two daytime quartets with which to play until he literally did not have the strength enough to hold up his viola.

Father began studying violin in high school. After retiring from dentistry to Sarasota, FL in the 1950's and joining the symphony there, Father switched to playing viola because violists were always in short supply. He was the second president of the Sarasota Symphony for several years and very active in musical affairs.

In the 1960's he became curious about the origins of music and the sounds of the earliest instruments. When he found that many instruments no longer existed, he proceeded to make his own by copying pictures and sculptures or examples in museums. After years of fevered carving and research he had assembled more than 50 stringed instruments. Some of these illustrate the evolution of today's string quartet; others are harps, lyres and lutes, oddities like walking stick guitars or assorted pochettes and various folk instruments from many parts of the world. This collection is now at Vassar College.

Dr. James' daughter adds two of the stories he loved to tell, Perhaps these two run the gamut of the spirit of chamber music players.

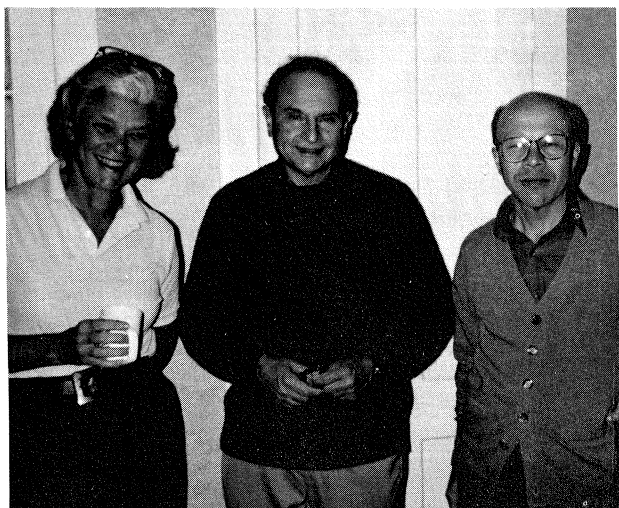
The first one was told to him by a violinist who once had made a date to play with an elderly pianist listed in the ACMP directory. The violinist went to the house of the pianist, but every time they started to play they failed to stay

together. Eventually the violinist pointed out that they must establish a common tempo and stick to it. "Look," said the grumpy pianist, "You take care of your part and I'll take care of mine," whereupon the violinist packed up and went home.

The second: "I remember one night I was playing quartets in Copenhagen. Our host played in the symphony. Before we started, my wife and I were introduced to the host's wife and their teen-aged daughters, two very pretty young girls. Just as we were about to start playing, one of the girls started to cry and argue with her mother, creating a terrible commotion.

"Because it was a Saturday night, a beautiful spring night, I thought she had a date with a boyfriend and wasn't allowed to go out, or maybe she was told that she had to come home a lot earlier than she wanted to. The crying and anguish seemed to be increasing, until the host's wife came in and said to her husband, 'You will have to speak to her.'

"When he returned, he apologized and said, 'She is upset because she is not allowed to play with us.' I was so surprised that this girl was broken-hearted because she was not allowed to play chamber music with four old men on a beautiful Saturday evening that I never forgot it."



New Directors Kitty Benton and Bill Selden, with Dan Nimetz at the October Board meeting. (Photo by Jane Spuehler)

WITH THIS NEWSLETTER, ALL MEMBERS will be receiving an update form and one of our brochures for prospective members.

Please **check and return** the update form by January 21. New members, most of whom have recently made donations certainly need not do so again! Even if you have no changes to make on your Directory listing, we need to hear from you in order to know for sure that you are still active, or wish to be listed as a host. Kindly remember that we may have to edit out extra information appearing in the longest Directory entries. (FAX number: 212/741-2698.)

What's new about our brochure? We've incorporated the self-grading and application form right inside it so that those who decide to join can send it directly to the ACMP office. **Please hand it on to a friend** after you've had a look. (Or keep it in your instrument case - pianists, your briefcase - till a friend comes along.) If you need more copies of the brochure, call Dan Nimetz at our New York office.

BOOKS AND ARTICLES RECOMMENDED BY OUR MEMBERS

In our June Newsletter we invited members to send us suggestions of books about chamber music that they have enjoyed, as a kind of supplement to our published *List of Books about Chamber Music*, available from our New York office. We have had a few interesting recommendations, as follows:

Walter Unterberg recommends

Peter Yates, *An Amateur at the Keyboard*

published by Pantheon Books as the "best book on the subject I know. It's out of print but can be found in libraries and antiquarian shops." Mr. Unterberg finds this book applicable to all forms of chamber musicianship. The title page describes it as "written for the *Amateur*, or Lover of Music." An invitation to the keyboard and its pleasures, a discussion and brief history of its literature, and advice how one may serve the community as accompanist, maker of programs, critic, or by encouraging the public music.

From three cellists:

John Holt, *Never Too Late: My Musical Life Story*.

Saga by a skilled writer on learning to play cello in middle age. Several of our members have recommended this book to us in the past.

From Helen Spielman, several books which have helped her and others play better, with richer musical and self-understanding. Her comments follow each title:

Stephanie Judy, *Making Music for the Joy of It*

319 pages. "A great general book for beginning or intermediate adult players. Practicing, fitting music into family life, stage fright, resources for musicians."

W.A. Mathieu, *The Listening Book*

179 pages. Written in the form of 70 short essays, so it can be picked up and explored at odd moments. "The first half teaches ways of listening to natural and human-made sounds that surround us every day, and of finding music within such sounds. The second half describes practicing techniques, using mistakes to grow on, keeping one's mind focused. The writer practices Sufi meditation - also writes beautifully."

Mathieu has also written *The Musical Life*, 235 pages, in the same essay format. "This is prose written almost like poetry. It's about awareness of sound and music; how sounds teach us about the potential harmony in the world and within ourselves."

Barry Green and Timothy Gallway, *The Inner Game of Music*

225 pages. "About what happens inside our minds as we play; focuses on awareness, will and trust, concentration, letting go, heightening performance experience. Gives specific questions and exercises that the reader can work with."

Barbara Schneiderman, *Confident Music Performance*

192 pages. "About replacing fear of performing with the idea of music as a gift to the audience. Not over-technical, which I appreciate."

Mildred Portnoy-Chase, *Just Being at the Piano*.

97 pages. "Influenced by eastern philosophy. Ways to refine body awareness and movement. Chapters on warming up, practicing, ornaments, improvising, helping a child." Pleasant to read and use.

Lester Chafetz, *Viola B*, who "boasts equal incompetence as a violinist and violist," writes us to remind us of his own book, *The Ill Tempered String Quartet*, and adds that

"This received excellent reviews in *The Strad* and *Strings* when it was published in 1989."

OVER THE YEARS members have told us again and again about one piece of chamber music fiction they have delighted to read: Whit Burnett's story, "The Everlasting Quartet." It's a fantasy that will hold much truth for chamber music enthusiasts, and the *Atlantic Monthly* has generously given us permission to copy it for our members. If you'd like to read it, please send a stamped, self-addressed envelope to Dan Nimetz at our New York office.

WHAT CAN MUSIC DO?

One of your editors has been much moved by its restorative powers. It's one thing to read and know about these, and another to watch two playing friends, both cellists, experiencing them firsthand. This last summer, a cellist whom I'd met through the Directory wrote me after a four year interval to arrange a quartet day. (Not "evening" or "session": DAY. Vermonters generally have to travel so far to play that once arrived, everyone plans to stay for hours and hours.) I went, gladly, and between two Haydns, a late Mozart and a Beethoven Op. 59, heard my cellist friend's story. He had begun cello as a boy, and had played a lot through college, but war service, family responsibilities and a taxing career as an engineer soon took up so much energy that he put his cello away. Then, at about age 50, he was in a terrible accident that appeared to leave his legs paralyzed and useless for good. This condition made it impossible to continue his profession; he retired to the family farmhouse in Vermont, reasoning that if he was to be idle and depressed, he might as well be so in a beautiful place.

One day, his legs having improved to the point where he could sit comfortably, he decided to take out his long-unused cello. He drew the bow, and drew it back again, then tried some scales. "And my whole life changed!" he says. Before long he had played through a Bach suite and several of his favorite sonata parts - not beautifully as some would hear it, but in a way that began to return his *self* to him. With the help of a good teacher, this cellist has since joined community ensembles, practiced daily for hours, played in a weekly quartet, given cello lessons, joined the ACMP and said YES to every invitation.

The other amateur cellist, an ACMP member for over 40 years, had played vigorously and joyfully from childhood on

when, in her sixties, she had a stroke. All of us who knew her were sad and worried: though she could soon, laboriously, write letters again, she could not play. There were many gaps in each week where music had once been.

Then, after ten months, she felt ready to try. It was almost like beginning all over again. She kept at it, all alone at first, then, tentatively, she invited old friends to join her. In her letters, she did not mention playing cello.

In June of this year I wrote to her telling her that my husband and I would be traveling to her part of New England in late July, and might we come by to call on her? In four days, a letter arrived saying yes, do come, and asking me

Will you have your viola with you, or should I borrow one? We could, at least, play one string trio. My cello playing has reached a princely stage: Prince Esterhazy could play with Haydn and his excellent court pianist these wonderful trios, and I can bang in there in the same princely fashion in good company. So I hope you will bring your viola, Sue.

This was the best musical news I'd had in a long time. I did bring my viola, of course. And once we'd settled in to play, it seemed to me that my friend had outstripped princes.

S.M.L.

More limericks by Virginia Albedi TO PEOPLE ON THE SIDELINES

To listen is good, in a way,
But it's better to join in the fray.
Musicians agree—
They hear what they see,
The audience hears what they play.

CONFUSION IN SIGNALS

A quartet of local renown
Has the steadiest tempos in town
Except when they see
an **F** or a **P**

Then they always speed up or slow down.

CHAMBER MUSIC AMERICA, inc. the national U.S. organization that assists professional chamber musicians in their careers, continues to offer membership to amateur musicians who wish to keep current with the professionals' world through *Chamber Music Magazine*, or to take advantage of services such as the excellent and relatively inexpensive musical instrument insurance which CMA makes available through Clarion Associates. ACMP members (both amateur and professional) interested in joining may write or call

CHAMBER MUSIC AMERICA

545 Eighth Avenue, 9th floor

New York, NY, 10018, 212/244-2772; fax 212/244-2776

We'd like to remind readers that CMA is a wholly different organization from ACMP, with quite different purposes - and always has been. Confusion expressed by a few of our members on this point is understandable, since we gratefully rented an office and some important office services from CMA during the years from 1986 - 1993.

FOUNDATION NEWS

The ACMP Foundation Board has greatly appreciated all our members suggestions, and as the following report shows, has used many of them to guide its initial decisions for granting foundation funds. Because international projects can be difficult to implement, the foundation directors are moving with particular caution in this area, but these too are on the way. We continue quietly to expand our worldwide contacts; the Luxembourg gathering in June 1995 will further international possibilities.

PRESIDENT'S REPORT

I am pleased, as ACMP Foundation's first president, to report to ACMP and its members that we are up and running and moving deliberately but steadily forward in supporting ACMP and its purposes.

The June newsletter and the joint *ACMP/Music for the Love of It* February publication described briefly our first year of organization. After we first heard of the generous Clinton Ford bequest, the ACMP directors met by telephone in January of last year and in person in June 1993 at a retreat in Hartford, Connecticut to begin to decide how best to use the bequest.

Clinton Ford did not limit the use of his gift to any special program. The money is to be used "for ACMP purposes." The lack of specific direction from him required the ACMP board to establish the best use of the funds.

Before the June retreat in Hartford, all of our Advisory Council members were consulted with regard to their ideas in the matter. And, after the retreat, Cecilia Saltonstall sent a report to all ACMP members about the bequest and requested ideas and participation of all in determining what would best serve ACMP. The response from the Advisory Council, members and friends was gratifying and abundant. All of us are clear that our first priority must continue to be our membership, the publication of the directories, supplements, newsletters and other **member services**. As is clear from the fact that member contributions are higher than ever this year, our members recognize that this first priority needs continued generous support from all of us.

The Foundation has been established as a separate charitable nonprofit corporation. All of the Foundation's board of directors are appointed by the board of ACMP Inc. and have terms of three years. While there were legal and technical tax reasons to establish a separate Foundation controlled by

ACMP, the ACMP board also favored a separate group that could fully commit itself to the administrative and financial work that the Clinton Ford bequest requires. The Foundation is intended to serve as a focus for grant making and other new activities which could distract ACMP from its primary functions.

Despite our separate corporate status, we at the Foundation are clear that our first priority is support of ACMP and its work. This is our charter and our primary function. Because of this, the first major task of the Foundation board, working with the ACMP board, was the national search for an executive director for both organizations. Daniel Nimetz, who joined us November 1, 1993, gives us a solid base for moving forward.

The first year of Foundation operation has required a tremendous amount of organizational work. Luckily, with my semi-retirement in 1992 from law practice and background experience as an attorney working with nonprofit corporations through the last 25 years, I was able to form the Foundation, obtaining all tax exemptions and required government approvals without any charge to ACMP or the Foundation for my work.

In December of 1993, the Foundation board met with a facilitator for two days to organize our operations and our relationship to ACMP. A key in that first meeting was our clarity that the Foundation board's priorities for our first programs were exactly those prescribed by the ACMP board at its June 1993 retreat.

In March of this year, the Foundation board met with members of the Philanthropic Group to decide which programs should receive our initial attention, and to determine the process of grant making: invitations of proposals, choosing the appropriate programs, ongoing review and follow-up. In late April, we met for the final time in fiscal 1993-94. We spent half our meeting listening to presentations from music educators. And we established the written details of our first programs.

In addition to our formal meetings, we were often in contact by telephone with each other and Dan Nimetz. Bill Selden and I interviewed auditors for the financial reports which are now required; we also interviewed the managers for investment of the Clinton Ford funds. Sally Bagg, Sonya Monosoff Pancaldo and Mimi Bravar took prime responsibility for the educational aspect of our work and did the initial review of all the community school proposals described below.

It was a busy year. Moving from process into content, the following are the three initial programs chosen by the Foundation as modest exploration of new direction.

The **weekend workshop** program has previously been announced in the June 1994 newsletter. We seek to have members initiate or support coached chamber music weekends; the Foundation will offer matching grants to help defray coaching and administrative costs. Two examples of these weekends are described below.

Second, we initiated the **ACMP Fellowship program** on an experimental basis through six established chamber music workshops. Nine young

MORE OFFICE-WARMINGS

ACMP is most appreciative of help from *Materials for the Arts*, a division of New York City's Department of Cultural Affairs, for donations of virtually all the office furniture we needed to supplement the tiny inventory (one good swivel chair) we had accumulated over our eight years in the small office we rented within CMA's office suite. Four file cabinets, eight chairs, a printer stand and two desks have been given us by four NYC businesses (Rosenberg Selsman and Company, Estée Lauder, John Wiley and Sons, Rector Management), and the city's Department of Mental Health. We know that music is good for mental health, and we suspect it is good for business too. We are very grateful.

ACMP fellows were provided scholarship assistance this past summer through the program. These musicians are thoroughly committed to the ACMP philosophy. We hope they will be a continuing source of additional younger members of ACMP.

Finally, a Request for Proposals (RFP) went out to all members of the National Guild of Community Schools of the Arts and to a number of organizations in the educational area. The RFP was designed to solicit innovative programs in the chamber music education area. Over 70 proposals were received and 17 grants have been approved for 1994-95 programs.

In all these programs our aim is to involve ACMP members to the maximum extent. We have already learned that the ACMP Fellowship program works best if there is a strong voice for ACMP at the workshop to tell the ACMP story and to encourage the participation in ACMP of those who are not already members. In the Community School Program, there appear to be opportunities for ACMP member involvement. For example, many of the applications involve requests for funds to establish chamber music libraries. In the past, ACMP members have sought a recipient for chamber music parts which they no longer need. There seems to be a perfect match possible here between ACMP member's resources and community music school's needs.

A second major aspect of the Foundation program is working through other organizations to minimize our staffing and to encourage networking with facilities already in place; the chamber music workshops listed by Ted Rust in *Music for the Love of It* and the Guild of Community Schools are good examples.

We at the Foundation recognize that we learn a great deal at each subsequent board meeting: our growth involves a spirit of deep listening to ACMP, its members and friends. In each of the programs undertaken thus far, the initial guidelines were vastly improved at every stage by consultation with the communities at which the programs are aimed. Our hope is that we will never lose the spirit of experimentation which Clinton Ford's generosity has made possible. We at the Foundation look forward to an interesting and fruitful year for all of us in the ACMP family. We hope for and welcome comments and suggestions from our ACMP members.

Donald Spuehler,
President, ACMP Foundation



TWO WORKSHOPS SPONSORED BY THE ACMP FOUNDATION The Amici Strings Weekend

Norwalk CT saw the Amici Strings Chamber Music Workshop on the weekend of August 26-28th: the Meridian Quartet were the coaches for 42 participants, who gathered under the direction of Tony Finley to form 9 groups. Friday night the Quartet played for the participants, inviting questions from their audience, giving insight into the inner workings of ensemble preparation. Saturday the groups were coached by members of the quartet, followed by a master class with one group. On Saturday evening all joined in playing orchestral

works and having a great deal of musical fun. Sunday the groups were assigned another work to study. At the end of the day, Eric Chapman, the noted string instrument dealer and restorer, who had participated as violist, presented a lecture on American-made instruments. He spoke warmly in favor of instruments which are being made now in the U.S.

The Greenwood Weekend

On September 9th-11th, a group of 18 ACMP members and friends who thought of themselves as *C* and *D* players gathered at Greenwood Music Camp in Cummington, MA. The chef for this enterprise, in contrast to the Spartan living conditions, was excellent; the teen-age musician-dishwashers added to the good times; and the coaches, directed by Sally Bagg, played with the participants in orchestral sessions each evening. Saturday three groups were formed. There was time at the end of the morning and afternoon sessions to seek individual help from the coaches, to do some relaxing sightreading in groups, or to walk in the country. Sunday morning, after a last coached rehearsal, the participants gathered and played for each other the works they had prepared. The workshop ended with a buffet luncheon, spent looking at views all round of the changing colors in the Berkshire foothills.

These are the first workshops which were sponsored in part by the ACMP Foundation. The board of ACMP hopes that this is only the beginning, that more workshops will be organized and that their directors will apply to the Foundation for funds to help run musical retreats of many kinds.

We are delighted to announce that **Anthony Finley** and Professor **Roy Ernst** have accepted the ACMP Board's invitation to become directors of the new ACMP Foundation. We introduced both men in our June newsletter, since they each had joined the North American Advisory Council at that time. Each brings a unique perspective on the world of amateur music and music education, as well as important organizational skills sure to be useful to the Foundation's work.



AVAILABLE TO MEMBERS as always on inter-library loan are the 2000 chamber works in the Helen Rice Memorial Chamber Music Collection, housed within

The Hartford Public Library,
500 Main Street, Hartford, CT 06103

Members are also invited to reserve the Library's small concert hall/rehearsal room without charge.

One change: Now that Vernon Martin has retired, ACMP borrowers with questions should get in touch with the new librarian, Kathleen Brophy. The best time to call her is around 4 pm EST on Mondays, although she is available from 1 pm on. Phone number: 203/293-6022. You can order a cumulative catalogue from ACMP's New York office, if you need one.

ACMP Bulletin Board

Any ACMP member interested in joining the **AUSTRALIAN & NEW ZEALAND VIOLA SOCIETY**, please write to:

Dr. M. L. Vidulich (Vla A/Vl B)
P.O. Box 47-126

Ponsonby, Auckland, 1, New Zealand
Membership includes two newsletters per year, \$12 US.

Are you within **EASY REACH OF A MUSIC CONSERVATORY, COLLEGE, OR LIBRARY?** and interested in helping others learn of ACMP? Call or write Dan Nimetz, our Executive Director, and ask him to send ACMP posters with flyers. You would post one or more on a likely bulletin board, and check periodically to replace flyers.

Help celebrate the 25th Anniversary of ACMF June 21-29, 1995. Annual **CHAMBER MUSIC FESTIVAL** (formerly Adult), a participation workshop at **MONTANA STATE UNIVERSITY**, /Bozeman (Motto "PLAY FRIENDLY"). The week includes ten partially-coached assignments, a daily Forum, 2 staff concerts, demos, "freelancing". Participants (intermediate to professional) come from 37 states and 4 continents.

(Submitted by Mary C. Sanks, Pf-B/Vla-B.)

Are any of our **SOUTH AFRICAN** members familiar with the Roodeport *Eisteddfod*, apparently an amateur music festival of 4000 participants, including traditional music and dance as well as classical ensembles and choirs? We would like to know if this is an event we should publicize for our members. Please write or call our office if you can help.

I have been trying without success to find the out-of-print arrangement for two clarinets and bassoon of **HANDEL'S SUITE IN C** (also known as Overture in C), originally composed for two clarinets and hunting horn. If anyone has this arrangement of Handel's only composition for clarinet, I would be glad to pay the cost of copying. Please contact:

Carl Taylor
RR 1, Box 8
Woodstock, VT 05091
802/457-4481; 802/457-1049

THE CLARINET MASTER CLASS

Computer software (IBM type) Specify 3.5" or 5". A tutorial written primarily for the clarinet player. Features include: Assembling and care of the instrument; reed selection and conditioning; embouchure formation; intonation; study material; technique; performance anxiety management; Sources and contacts. The cost is \$12 plus \$3 shipping Order from:

Ed Browning Cl B
2421 Smiley Way
Jackson, MI 49203
517/782-2409

From Robert Gross, news of the **CHARLOTTESVILLE CHAMBER MUSIC WORKSHOP** at the University of Virginia, August 6-13. For all string players who value a congenial atmosphere. Master classes, recreational playing, and special presentations. Two coached sessions daily with experienced faculty; each coach plays with one group throughout the 6-day program. Contact Bob at

Route 2, Box 343
Afton, VA 22920
804/361-2328

The **COBBETT ASSOCIATION**, which rehearsed, assessed and provided information on over 300 works of lesser known composers during Robert Maas's lifetime, is incorporating as a non-profit organization to continue its work. Many ACMP members have found the resulting chamber music guides invaluable. If you would like to join or re-join, call or write to

Raymond Silvertrust
601 Timber Trail,
Riverwoods, IL 60015
708/374-1800

The CHAMBER MUSICIANS OF NORTHERN CALIFORNIA (CMNC)

invites players - from beginners to professionals - to join its regional chamber music association, and attend its many activities. Write to

CMNC, 3313 Grand Avenue,
Oakland, CA 94610
WORKSHOP SCHEDULE FOR 1995:

March 11-12,
at Hayward, with coaches
June 11-12
at College of Marin: no coaches
October 14-15
at Hayward with coaches

FLUTISTS

Music from Uncle Emil Schumann's Collection. Early 1900's, W.W.I, Chautauqua, etc. Write to:

Robert George
1122 Brokeoff Walk
Redding, CA 96003

Copies of Michael Vidulich's **CONCERTO FOR VIOLA** (or Violin) & Strings can be obtained by writing to:

Dr. M. L. Vidulich (Vla A/Vl B)
P.O. Box 47-126

Ponsonby, Auckland, 1, New Zealand
The concerto is written in romantic chamber music style and is based on New Zealand Maori and Pacific Island Melodies.

STANLEY GRILL, COMPOSER and *Pf/A*, is happy to send scores and parts of his compositions in return for copying and mailing charges (\$5-\$20 depending on length of piece). Works include songs, piano solo pieces, sonatas for viola and violin, and chamber music for string quartet, string trio, strings and voices. Write or call him for complete listing:

65 Pine Street
Haworth, NJ 07641
201/384-4917

The APPALACHIAN MOUNTAIN CLUB (AMC)

Music Committee invites all New England players and singers to its 1995 workshops and play-ins:

January 22: One day at the
Middlesex School, Concord, MA
February 24-26: Weekend at
Pinkham Notch, NH

April 28-30: Weekend at Sargent
Camp, Peterborough, NH
Call ACMP member Martha Jaffe,
617/244-0955.

ACMP newsletters in February and June can help you publicize your workshop to all ACMP members. Deadlines are January 3 and April 15.

PLEASE NOTE:

While we do not run paid ads submitted by non-members, members are welcome to use the Bulletin Board for brief announcements related to chamber music.