

AMATEUR CHAMBER MUSIC PLAYERS

1123 Broadway, New York, NY 10010 - 2007
212/645-7424; fax: 212/741-2678

Newsletter Supplement, February 1996
Susan M. Lloyd, Editor

Again, we thank Ted Rust, *Ob-A*, for including ACMP news in the special Chamber Music Workshop issue of *Music for the Love of It*. Like all MFLOI issues, this one contains much of interest to Chamber musicians. If you are interested in subscribing to *Music for the Love of It*, please contact Ted Rust, 67 Parkside Dr., Berkeley, CA 94705, <tedrust@holonet.net>.

Fittingly we begin with workshops organized or recommended by our members.

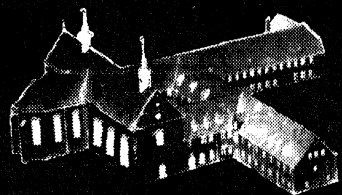
More on Chamber Music at Sea

Now that one of our members has suggested it, we keep hearing about new ways to do it.

Several chamber music friends have recommended "Music Holidays at Sea" arranged through the Ashland, Oregon summer workshop. On the 1995 Holiday, the 14 participants seemed undaunted either by storms or crowding: it was a great week, topped off by a chamber concert and cantata presented to any and all non-playing passengers. Another member particularly wants us to know what a good time he had during the "Beethoven on Board" Holiday for both players and non-playing enthusiasts, one of a variety of Chamber Music Holidays organized by ACMP's Vivienne Pittendrigh since the mid 1980s.

More information on both these cruises can be found in this issue of *Music For The Love of It*.

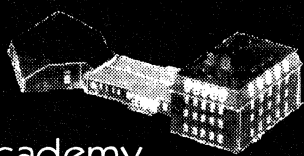
5th International Seminar for Stringplayers and Pianists



at the Bayerische Musikakademie
Hammelburg/Germany
July 14th to 28th, 1996

Prospectus via
Dr. Joachim Heusler, Schillerstr. 7
85521 Ottobrunn/Germany
Phone: (49-89-) 60 34 55
Fax: (49-89-) 688 85 08

International
Chamber Music Academy



ALPEGGIO 1996, BLONAY JUNE 30-JULY 6

Again, Floryse Bel-Bennett invites other ACMP members to come to the **Chamber Music Workshop** at the Hindemith Foundation, a commodious Swiss Chalet on Lake Geneva, above Vevey/Montreux, Switzerland. Open to proficient string players and 1-2 pianists. Three coached sessions a day; excursions, lakeside and mountains; informal playing in the evening; private lessons. Cello rental is possible. Price is SFr 775 (based on a minimum of 20 participants), which covers full board, use of facilities, opening concert and coaching. Registration deadline is April 15, 1996. If you are interested, please contact Floryse Bel-Bennett, Gottaz 21, CH-1110 Morges, Suisse, tel/fax 41-21-802-3130. Briefly describe your level of playing and your experience in chamber music, also mentioning your special wishes.

MARCH 10 PLAY-INS

Open to all members! It's not too late to organize one yourself. Call our Executive Director Dan Nimetz at 212/645-7424 if you'd like help with mailing labels, other publicity, or the day itself, whether it's March 10 or later in the year. Board member Kitty Benton (212/966-2776) can also advise you.

The **NEW YORK CITY PLAY-IN** will again be held in the Rehearsal Hall of the Chamber Music Society of Lincoln Center, 3:00-7:00 PM. Call Kitty Benton ahead of time at 212/966-2776 so she can get a head start on organizing ensemble groups and refreshments.

NEW ENGLAND PLAY-IN will take place from 1:30 to 7:30 PM at the music building of Phillips Academy, Andover, MA. Jointly sponsored by ACMP and the Appalachian Mountain Club Music Committee. Instrumentalists and singers welcome. \$5 contribution or a dish for potluck supper invited. Call or write Martha Jaffe at 617/244-0955, 31 Parker St., Newton Center, MA 02159.

TORONTO AREA PLAY-IN will take place at the Wilsons' home, 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 potluck 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.

Two Later Play-ins

PORT WASHINGTON, NY

Mrs. Lucretia Harrison writes,

I shall be hosting my fourth (I think) Brandenburg Sunday in my living room this year on March 17th, 1 p.m. until the last player collapses. Since 25-30 players bulge the walls out a little, it's helpful if some collapse early and others arrive late. Of course any ACMPer is welcome who calls ahead to make sure he can fit inside the front door.

Neel De Wit-Wibaut writes us of the **ANNUAL MUSIC WEEKEND IN CANADA**, which she is again organizing June 22-23, 1996.

The location is in the foothills of the Rockies. It is called Millarville, on Highway 762 one hour's drive from Calgary in Alberta, Canada. There are several log cabins in which one can play string quartets, and a single large circular log structure in the woods for orchestra playing and piano works. For the last 5 years Tom Rolston from the Banff Centre has been our conductor.

The idea of these get-togethers is to play for enjoyment only. There is no audience—no judges. Participants have to be good sight-

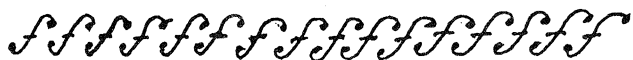
UPDATES NEEDED

so that the International Supplement and the North American Directory can go to press. Please include your e-mail address if you'd like others to contact you this way. Also, if you'd enjoy being listed on-line among - and exchanging news or info with - other ACMP on-liners, call or e-mail Donald Cohen at 310/559-1845, <donc@isi.edu>.

If you're no longer an active player or singer but want to remain an ACMP member, please change your status to "non-playing host" so that those who call hoping for a playing/singing partner won't be disappointed.

readers. We have attracted professionals and good amateur players. The setting is primitive but glorious—one can camp right here or stay in a nearby bed and breakfast place.

Each participant will be asked to contribute \$60 toward meals and other expenses before the weekend begins. To hear more about this event call Ms. Neel De Wit-Wibaut at 403/270-7522.



A-440? 432? 444?

Most chamber musicians have assumed the controversy was over. Not at all. Alheidis Kuhnke, *Vla-A*, writes us that it is alive and angry in some quarters. She has saved several articles, letters from instrumentalists, and a petition from some 115 singers following the Schiller Institute conference, "Classical Aesthetics and Music," which was held in Milan during the spring of 1988. Alheidis Kuhnke herself believes that moving A down toward 432 is "vital to the musical world at large." She

studied violin and viola in Germany and grew up with chamber music. In this country I was fortunate only once to play with an orchestra from the Schiller Institute in Washington, DC to the tuning of A-432. The impact of that harmonious sound was so overwhelming to audience and players alike! I am playing Handel's Judas Maccabeus today to A-440! It is a crime as it will be in dissonance with the natural tuning of the planets. Only a few ensembles playing on original instruments are aware of the importance of the correct tuning, sad to say. The re-education has to start at the pre-school level. If there is a desire for harmony in this world then we musicians have a responsibility to help restore this harmony that once was. Yes, I am still looking and searching for quartet players who are willing to tune down their instruments and enjoy the healing sounds. So far I have not found anyone.

— Heidi Kuhnke

According to the post-Milan outcry, the difference between a 432 and a 444 A comes close to a half tone. To some singers, both amateur and professional, that half tone makes a mockery of pre-twentieth century composers' original intentions, given that many composers, assuming a 432 A, precisely matched their vocal lines with singers' tone quality at specific pitches. Furthermore, professional opera singers complain, the "brilliant," intense sound of an orchestra playing to a 440 or 444 A makes it the soloist's competitor, forcing voices beyond where voices can smoothly move.

Oboists speak of reeds pared down to the point of near-uselessness to get up to A-444. String players worry that older instruments fail to sound as they were made to sound. A fascinating discussion. Join it if you'd like.

FOUNDATION News

One Terrific Weekend: Mid-October 1995

Since the demise of the Octoberfest at Mohonk Mountain House, a number of Merrimack Valley Music and Art Center participants have asked us to run a chamber music weekend to replace it. The wish became a reality when the ACMP offered to give us a grant to pay for a portion of the costs.

The planning: We wanted facilities meeting our needs and the pocketbooks of chamber musicians. We found both at Seasons Resort and Conference Center at Great Gorge, New Jersey. There was a beautiful swimming pool, indoor tennis courts and gym—but what chamber musician has time for these in a marathon quartet schedule?

Our next step was to arrange for coaches. We were delighted when Jacob and Lilo Glick agreed to take on the job. Some players signed up as already formed quartets, others we scheduled into groups. All were informed well in advance of the literature on which they were to be coached and the need to come note ready.

The weekend: We scheduled five sessions in the two days: one Friday evening, three on Saturday and one on Sunday. Players could come any time after noon on Friday and form their own groups, or stay Sunday afternoon on the same basis. Freelancing was encouraged on Saturday from 3:30 to dinner.

At brunch on Sunday, we were barraged by requests to do it again next year. As a result, we have reserved the same time and place next year.

— Fred Ottenheimer and Betty Lefferts

Editor's Note: A participant wrote us about taking part in this weekend. "It was great to be with so many enthusiastic and capable players. Kudos to the leaders."

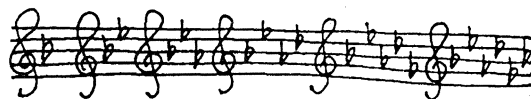


Kirsten Docter, violist of the Cavani Quartet, coaching at St. Cloud.

From the CAMMAC Newsletter

The ACMP has been generous to CAMMAC (Canadian Amateur Musicians/Musiciens Amateurs du Canada) this summer in granting four fellowships to young instrumentalists who participated in the chamber music program at Lake McDonald.

Cet été L'ACMP a généreusement accordé quatre bourses à de jeunes instrumentistes qui ont participé au cours de musique de chambre du Centre musical du lac McDonald.



— by Robert E. Fishbein

On
Saturday
Night
at
Phil's Harmonic

They
Move
The Long Island Sound

Nobody pays
everybody plays
A musical free for all

Bow Sound

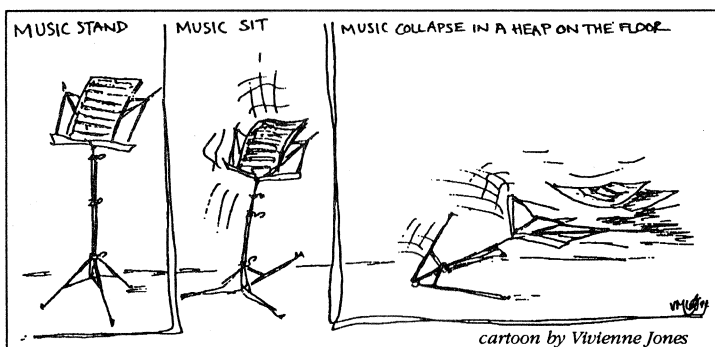
Let's go quartetting
Tête à tête
Sixteen strings
Across four bridges
And a river of sound
from clef to clef
flowing harmoniously

Regional Chamber Music Societies

The Chamber Musicians of Northern California (CMNC) December Newsletter also brings word of a new local association. The **Chamber Music Society of Sonoma County (CMSS)** has been started with four main objectives: 1) free concerts at convalescent and retirement homes, 2) workshops to teach basic musicianship and ear training, 3) collection of donated musical instruments to be used by needy kids so that they can participate in musical training and performance, and 4), still in the planning stage, a series of chamber music concerts by professionals. These worthy objectives may be supported by your time, instrument donations, or money.

For more information write CMSS, 91 Mountain View Ave., Santa Rosa, CA 95407, or call 707/584-8863.

The **Amateur Chamber Music Society of South Australia** has sent us two examples of their latest accomplishment: a Newsletter entitled *Rondo*. A sample cartoon:



The South Australia instrumentalists hold "playing days" to which ACMP visitors are always welcome. President is Leonie Holmes, PO Box 59, Mt. Pleasant, SA 5235, phone: (085) 68 2319; Vice President is Alan Gregory, 13 Jackson Ave, Coromandel Valley SA 5051, phone: (08) 278 3622.

We are happy to announce the founding of local and regional chamber music organizations all over the world, and to pass on your news or invitations to ACMP members. Let your editors know at our New York office.

CADENCES

Dr. Henriette Walker, Recorder C and Double Bass B+, died in February, 1995. We extend sympathy to her playing/singing family and gratitude for such hospitable entries on their listing as "CAN HOUSE 6-8". (Moving now to a smaller home, they now CAN HOUSE 2-4.)

Longtime ACMP member **Sister Anne Marie** of Boston and Haiti, former mother superior of the Society of St. Margaret, an Episcopal religious community for women, died recently at the age of 75.

For over 25 years, Sister Anne Marie was the director of Holy Trinity School in Port-au-Prince, Haiti, where she founded the Holy Trinity Philharmonic Orchestra, a young people's ensemble that serves as Haiti's unofficial state symphony and has developed a close relationship with the Boston Symphony Orchestra.

Though she had no musical training, Sister Anne Marie founded the orchestra in the early 1960s. "I was convinced that the time had come to do more than pour food into the hungry and medicine into the sick. I was struck by the art of elementary children, by their use of color and rhythm," she said in a 1979 Boston Herald story. "I was also overwhelmed that these children would never have the opportunity to know if they had special musical talent or to develop such talent."

By 1968 the ensemble was playing for Sunday church services. "The group was a curiosity," she said, "discordant but wonderful."

The orchestra's young players have toured the United States several times. In 1973, a performance at the Church of the Advent in Boston was attended by several musicians from the Boston Symphony. "They couldn't believe what they were seeing, the five blind students, the children whose feet didn't touch the floor, the conductor with no training," Sister Anne Marie said.

The orchestra developed a close relationship with the Boston Symphony musicians, who have helped acquire instruments for their young colleagues and often visit Haiti to help train its players.

(Excerpted from Tom Long's Boston Globe article.)

Many ACMP members continue to contribute to Holy Trinity School.

LETTERS

We enjoy our mail! It includes programs for concerts or informal soirées, chamber music cruise schedules, and photos of members, their families, their piano trios, etc., along with many compliments and suggestions for the Newsletter. And while we do not print or answer every single communication, several of your Board members read everything you send us. We keep most original material in our archives.

We also appreciate criticism, because it almost always steers us in a better direction. One member asks us to supply e-mail addresses from our correspondents. Another asks why in the world we use initials rather than full names of our letter-writers. This reminds us of a story.

Why did George Bernard Shaw wear a full beard? It's said that as a small boy watching his father shave one morning, he asked "Dad, why do you shave?"

Well," said Shaw's father, "Why the hell do I?"—and threw away his razor.

All letter-writers' names are included below. We do reserve the privilege of synthesizing some correspondents' themes without attaching names. This allows you to send us a diatribe, if you like, and ask us not to use your name.

Here are some writers who'd rather we didn't ask yearly for confirmation of each member's address and continuing interest, or forbid over-long self-descriptions in the Directory. See June Newsletter for the Board's reasons, and tell us what you think.

You haven't heard from me for over a year, right? Well, I haven't heard from any chamber players either. I do wish it would produce something more than silence.

— Bob Burgess, NH

Sure we'd like to be included in the Directory. But why all this fuss every year?

— Christopher Ryan, CO

What's all the cuffle about our wonderful list? For months I've barely heard anything from the List, and all of a sudden there is this "war to control" what happens on it. One can easily delete without reading what one doesn't want to read. I think it's neat what's been happening. Where else can one network so easily to find other musicians? So I'm not in New York right now? I have been or will be. Certainly I've used, and loved, and been grateful for our new ACMP directory which has literally found me 'play' mates all over the world.

And, I do want your help. I very recently moved to the Verde Valley

in Arizona (two hours from the Grand Canyon). Do any of you have Arizona friends, especially violinists or cellists who love to play string quartets? Travelers, hikers and/or musicians wishing to stay overnight can rent extra rooms very reasonably here.

Finally, I want to offer one big Thank You to all the ACMP folks whom I have visited on almost every continent, with whom I have made delightful, heart-warming music over the years.

— Marianna Hartson, 75231.2272@compuserve.com

The "D's" Dilemma

I have not tried calling anyone since last year when no one wanted to play with me. However, since Sally Bagg's C/D weekend (it was great!), a shy oboe has called me. I gave her the warm welcome I wish I had received from those I called.

— Jean E. DeGroote, NH

"B's" Dilemma, too

Through all the years (over a decade +) I have received only ONE (1) call. Don't people come to Kentucky? I donate because I think the idea/concept is GREAT! Would be nice to be a participant!

— Robert Lancaster

Did you see that my "other address" is on Prospect Hill Road in Stockbridge, not far from Helen Rice's house? I have had little success so far in breaking into the chamber music scene in the Berkshires. The problem seems to be a lack of cellists, and my erratic schedule. One woman did call me at the end of a two-week stay in August and said "We're playing on Friday."

"Wonderful!" said I, "I'm free on Friday."

"Oh, I'm not inviting you to play; I'll just tell the others about you. I'm going to Florida." What about quintets? (I wondered) but was too shocked to say it aloud. Maybe the Prospect Hill karma isn't working.

— Mrs. Alice Model, MA and NY

Moving, with hope

Leaving my eastern Massachusetts home of almost 47 years, I celebrate the Amateur Chamber Music playing of this area and all the wonderful people who have and still are perpetuating this great "sport." Friendships, many of them life-long, have sprung up, as well as marriages. Younger and future generations are spreading the word and hopefully this spirit will permeate all parts of the world. I look forward with confidence to my new location in Kennett Square, PA, knowing that many ACMP members are active there. I encourage anyone willing to play with a C viola player to get in touch with me.

— Lise Stein, PA

Happy

ACMP is a godsend for those of us who are not in school or professionals and thus unable to make many musical contacts. Thank you, thank you, thank you!

— Caroline Bordinaro, OH

China contacts

I was thrilled to read today in the Newsletter mention of Han Xiaoying. I am sure she is the same person I met in May 1989 in Xian. You remember I wrote you a letter about playing with some young musicians in our hotel in Xian. We have been in correspondence ever since, and I sent her a large collection of quartet music, and told her about the ACMP. At that time she was a cellist in a flute quartet; she lent me her cello and let me play a few numbers in the hotel. I know she is in the Shaanxi Symphony. Anyhow, it is wonderful she has come to light again. I certainly have something to write to her about! Thanks.

— Betty Burr Abetti, NY

ACMP BULLETIN BOARD

Several members recommend **BETWEEN TWO BENCHES**, by ACMP's Dieter Bergman, MD: growing up in Germany through 1946 as grandson of two Jewish and two non-Jewish grandparents. You can order (at cost) from the Book Shop, 1007 B St. Hayward, CA 94541. 510/538-3943. \$24.94 covers all expenses.

R.E. Fishbein is glad to photocopy more of his **POEMS** for interested members. Send a stamped, self-addressed envelope to:
Robert E. Fishbein, MD, 888 8th Ave., New York, NY 10019.

Instrumental soloists preparing for a sonata recital and in need of an **EXPERIENCED PRACTICED ACCOMPANIST** are always welcome, writes Marjorie C. Rohlfleisch, *Pf-Pro*, 4341 Crestview Dr., La Mesa, CA 91941, 619/670-4202

THE SENIOR ADULT CHAMBER MUSIC PLAYERS of the 92nd Street Y invite you to join them every Thursday from 10:30 a.m. - 12:30 p.m. (free trial period). For information call Helen Bernstein, Director, Senior Adult Program, 212/415-5636 or Ted Baumgold, Chamber Music Coordinator, 203/325-4910.

I am looking in Northeast U.S. for a good, mellow toned pre-1945 **STEINWAY** or **MASON & HAMLIN** under 6'4". Condition of outer case unimportant, but interior and sound board must be in fine condition not requiring major work.
Clara Loomanitz
150 West End Ave.
New York, NY 10023
212/724-9773.

Ian Parrott has written an article on Beethoven, the 'cello, and the treble clef: *The Music Review*, 46, 12-18 (1985). I would be glad to hear of further reference to this subject. You can also order the Cohens' **DVOŘÁK CELLO CONVERSION KIT** from me.
E.J. Behrman, Dept. of Biochemistry
Ohio State University
484 W. 12th Ave.
Columbus, OH 43210.

Are you heading for a weeklong summer workshop in North America - and would you like to borrow a prototype Forbes **MUSIC SCROLLER** to use there?
Contact Charles Forbes
125 Summit Ave.
Jenkintown, PA 19046
215/576-7083.

Uriel J. Sevi would like to buy **DAS STILLVERGNÜGTE STREICHQUARTETT** by Bruno Aulich and Ernst Heimeran, (original copyright 1936 Ernst Heimeran Verlag, Munchen), in German, French or English. If you can help, please contact him at
AV. Santa Fe 1821 Piso 4,
1123 Buenos Aires.
812-5549, 814-3637, FAX 815-3514.

Where can I find trio music for **VIOLIN, CELLO AND HARP**? Looking for both classical and Jewish.
Please contact
Mrs. Ellin J. Cohen
614A Heritage Hills Drive
Somers, NY 10589,
914/277-7745.

A **SUZUKI FAMILY** is looking for trio and quartet arrangements: 3 cellos (Suzuki books 2, 4, 5) and violin (Suzuki book 4). Renata von Tscharnier, Two Hubbard Park, Cambridge, MA, 02138, 617/491-8999.

Leon Block invites practicing cellists to order his **CELLO EXCERPTS**: v. I, Haydn string quartets v. II & III Beethoven, Mozart String Quartets. \$3.95 each plus \$1.50 postage and NY sales tax for NY residents, to Leon Block, 3935 Bedford Ave. Brooklyn, NY 11229, 718/375-2204.