

AMATEUR CHAMBER MUSIC PLAYERS

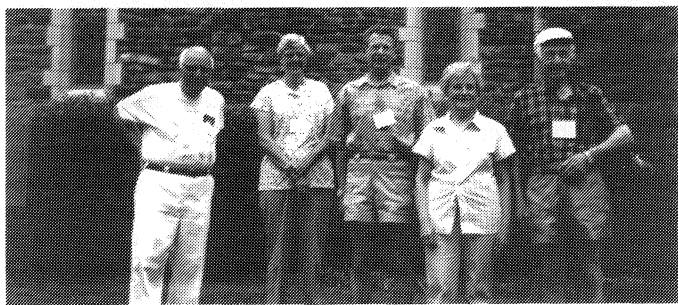
1123 Broadway, New York, NY 10010 - 2007
212/645-7424; fax: 212/741-2678

Newsletter Supplement, February 1997
Susan M. Lloyd, Editor

Again we are grateful to Ted Rust, *Ob-A/EH-A* and publisher of *MUSIC FOR THE LOVE OF IT*, for including ACMP news in the special summer workshop issue, and mailing this issue to all North American ACMP members.

MUSICAL ACTIVITIES ORGANIZED OR RECOMMENDED BY OUR MEMBERS

A number of our older members have written to tell us how much they have enjoyed the **ELDERHOSTEL** music programs at Pingree Park, Colorado and the Kent School in Connecticut. Here are five of the six ACMPers who attended last summer's Elderhostel Orchestra of the Housatonic: Robert Ullery, Stuart Scherr, Barbara Walker, Celia Frisch and Joseph Rosenblum.



This coming summer's Kent program will be held from June 15-21. Bob Ullery suggests that interested ACMP members from all quarters of the U.S. contact the national headquarters, 617/426-8056 to learn details of this and other programs at other sites. Address: Elderhostel, Inc., 75 Federal Street, Boston, MA 02110. To qualify participants must be at least 55 or have married a participant who is "age eligible."

Robert Ullery himself will serve as coordinator for an Elderhostel concert band at the State University of New York Music Department from July 6-12, 1997. This will culminate in a public free concert on the evening of July 11 at 7:30 p.m. in the Performing Arts Center. "Please call me at 518/785-7426 if you have questions," Bob writes.

Jane Carhart, Geoff Piper and Philippe Rougé (members in USA, Luxembourg and France respectively) announce a joint **MULTINATIONAL** brochure advertising their **MUSIC COURSES**, as well as a variety of others (chamber music and orchestra). Current listings take place in France, Italy, UK, Germany, Hungary, Luxembourg and the US (New York state). The brochure is free, but anyone interested in receiving a copy is requested to send an addressed envelope of suitable size (16x23 cm if possible) to any of the above persons. North American members should send \$U.S. 2.00 in stamps or a check to Jane Carhart; members contacting the other two organizers are requested to enclose an International Reply Coupon.

Jane Carhart, 25 Alden Terrace, Millbrook, NY 12545 USA

Geoff Piper, 24 rue des Cerisiers, L-1322

Luxembourg (Grand Duchy)

Philippe Rougé, Campagne la Graille, F-84160 Curcun, France
(See ACMP Bulletin Board for further particulars.)

Reminder: ACMP's Weekend Workshop for experienced players takes place at **LINCOLN CENTER**, NYC, April 4th and 5th. Members in the area have been invited — but others are also welcome to call Raymond Cir at the Center directly (212/875-5775) in case there are places left.

New member Janet Bond-Sutter directs **A WEEK OF CHAMBER MUSIC** for string quartet and string orchestra held from July 6-12 at The Clearing, a beautiful woodland retreat on the bluffs overlooking Green Bay. There's room for 20: five string quartets with rotating memberships. Limited scholarship money available; twin bedroom and dormitory accommodations. If you have any questions, or would like the 1997 brochure, please contact Janet Bond-Sutter at 2519 N. McDonald St., Appleton, WI 54911; 414/739-0480; e-mail: Sutter2519@aol.com.

Several members recommend (and one is a prominent coach in) the **PRINCETON** Chamber Music Play Week in June, open to string players of all levels and experience. See listing in this issue for details.

The 28th annual **CHAMBER MUSIC WEEKEND** will be held again at Neel's cabin on June 28, 29, 1997 near **Alberta, Canada**.

The event is geared to string players who like to sight-read string quartets or other chamber music literature. For information about costs and programs, contact Neel De Wit-Wibaut at 403/270-7522 or 403/931-3640. Mail address: Site 7, Box 1, Millarville Toliko, Alberta Canada.

FOLLOW-THE-SUN MARCH PLAY-INS (Open to all!)

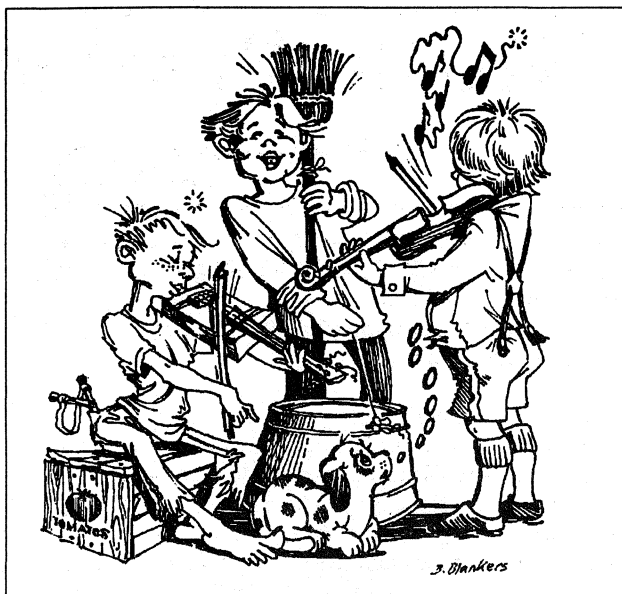
The **NEW ENGLAND PLAY-IN** has been well advertised to New Englanders by ACMP and its co-sponsor, the AMC Music Committee, but travelers are most welcome, too, whether it is playing, singing or hiking they most enjoy. It will take place from 1 - 7 pm, **Sunday, March 16** at the Phillips Academy Music Building (Graves Hall). Something new this year for singers, experienced and would-be: a voice production workshop, including breathing work and Dal Croze eurhythmics, will be led by Jeanne Segal, well known in New England for her voice teaching.

Bring a potluck dish for supper, or \$5.00; call Martha Jaffe, 617/244-0955 if you have questions or need directions.

Call Kitty Benton 212/966-2776 for information about the **NEW YORK CITY PLAY-IN** in March. (Plans are still uncertain.)

The **TORONTO AREA PLAY-IN** will take place March 15. 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 Wilson at 905/884-1210 for final location and details.

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"You have to start somewhere" by B.B., V/a D/Alto B.

FOLLOW THE SUN, from page 1

We have our regular March Play-in at Riddersvik in West **STOCKHOLM** on Saturday, March 15. There are 4 sessions beginning at 10 a.m. ACMP members from all over the world are of course welcome. It is possible to stay overnight before and/or after March 15. We can actually play in 12 rooms simultaneously, but there is only one piano. For more information contact David William-Olsson c/o Kgl Musikaliska Akademien, Blasieholonstorg 8, S-11148 Stockholm, Sweden; tel. 08-6111014; fax. 46-8-6117542 or 6721932.

Music Center of the Northwest, Seattle's community music school, invites ensembles of all abilities to participate in its Chamber Music Play-ins, Sunday evenings February 16 and April 6, from 6-9 p.m. The evening of informal performances (order determined by chalkboard sign-up at the event) is accompanied by a potluck supper. Ensemble sight-reading happens as time permits. There is no admission charge, but donations are gratefully accepted. For further information call 206/526-8443, or write to MCNW, P.O. Box 30757, Seattle, WA 98103.

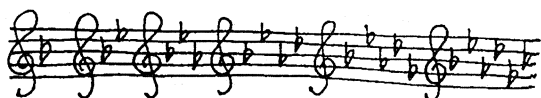
BUILDING A LIBRARY FOR ENSEMBLE SINGING

John Kernochan, *Voice-B*, writes us that

A sine quo non for a regular sight-singing group is an ample and varied collection of music. Thus I would like to add a word about repertoire for ensemble singing and where and how some of the most useful and satisfactory music can be procured. This is a matter about which I have years of experience, on both the performing and publishing ends. I also have an unparalleled (I think) collection of music, compiled with the awareness that you never know what combination will actually show up on a particular day or night once you start organizing ensemble singing. You need music for just about every combination of 3 to 10 or 12 voices—e.g., to take just three part music, this could be SSS, SSA, TTB, SST, AAA, SAT, ATB – and nine other permutations.

*If, like myself, you begin with an interest in renaissance madrigals, motets, chansons, villanelle, etc., the best books with which to start an a cappella sight-singing library are, in my view, within the scholarly and practical series, **Invitation to Madrigals** now published by E.C. Schirmer Music Publishing, 138 Ipswich Street, Boston, MA 02215. For openers, in the field of the English Madrigal (a good place to start), you should have: *Invitation to Madrigals—Book 1 SAB; Books 2 and 5 SATB; and Books 3 and 3a SSA and TTB, respectively. More advanced are Books 6 and 7 (5 and 6 parts) and Books 8 (Morley), 9 (Weelkes), 10 (Wilbye) and 11 (Gibbons). These are also invaluable. The series also includes part-songs of later eras, with some surprising gems. Outside of this series, there are some fine twentieth century works by Vaughan Williams, Holst, etc.**

John Kernochan offers help to any ACMP member in ordering a cappella music, often at markedly reduced prices. His address and phone: 29 Concord Court, Bedford, MA 01730, 617/862-6236. (This article will be continued in June.)



CADENCES

Jim Thornblade and I began driving together a fair distance from Stamford and New Canaan, CT, to play in the Norwalk Chamber Players when he was a lad of 15 and I was a matron of 30. We were the cello section. This was a highlight of the week for us. We came to expect that the joy of the chamber music in rehearsal and concert would transmit itself to the hours spent in an automobile. We became true friends. We were members of the ACMP then in the early sixties and remained so for the rest of our lives.

I traveled four hours to be at Jim's marriage to Gwendoline, a fine violinist. His surprise of parenthood was twice as taxing as mine, for his two daughters have become professional string players, whereas I have but one son who is a professional violinist. Again, our love of chamber music came back in spades for both of us.

Jim's unexpected death has caused grief waves throughout the musical community as well as in the circle of economics where he served as teacher, banker, and consultant. The Appalachian Mountain Club Music Committee dedicated their winter concert at Pinkham Notch to him. The Suzuki School of Newton is having a James Thornblade Memorial Concert. That little word *FIN* does not mean that the music is over. It never is.

— *Susannah C. Jones*

One of our young professional members, **Hollace Ann Schafer**, died this year. A former Fullbright scholar and an active cellist, she was an Assistant Professor of Music at Holy Cross University when she died of Hodgkins disease.

Reese T. Prosser of Hanover, NH, collapsed in June while playing his cello, and died. He was 69, full of life and talent, writes his violinist wife, who remains an ACMP member.

Jerald Lischynsky also died in June. Born and professionally trained in Europe, he came to the U.S. in 1949, after which his playing gradually became his avocation, frequently assisted by ACMP's Directory.

Mrs. Donald Bernhardt of Ohio writes that her husband died in October. He loved to play — and his wife and daughter continue the family tradition as chamber musicians.

LETTERS

Announcing...

We wanted to let everyone know that we met as fellow members of ACMP in December 1987. We've been together, enjoying music and each other ever since. We were married on August 2, 1996 in Stockbridge, Mass., just before going to the Boston Symphony Orchestra concert at Tanglewood – our habitual summertime haunt.

We enclose our best wishes for a happy new year to everyone.

– Steffi and Ron Kaprov

Internet or Internet?

Many thanks to Don Cohen and the Internet Group for enhancing our ability to make arrangements for playing dates. People who desire privacy should be protected since it is a voluntary listing. Keep up the good work! .

– Arthur Shor, Israel

I was rather discouraged to read the report about ACMP and the Internet in the December Newsletter. The same old—and incorrect—stereotypes about the Internet, e.g. loss of privacy, “spamming,” were once again set forth. This is all the more distressing since I, and over 30 other members, wrote to the ACMP about the issue in July.

I remain convinced that it is just a matter of time before everyone on the Board realizes that the Internet is a fantastic way to a) help the communication between amateur musicians, such communication being the fundamental purpose of the organization, and b) spread the word throughout the musical world about the ACMP. It should be added that this participation in the Internet is possible without any loss of privacy; and the technologically-averse among our members can keep on just as before.

– Alan McConnell, MD

Joseph Zuska adds:

I would like to see ACMP develop an exciting web page and take over the ACMP list of e-mail addresses.

And Elmer Eisnet of Texas would like to see the catalogue of the Helen Rice Chamber Music Collection attached to the web page.

Editor's Note: We read and pondered every one of the dozens of letters we received, including those sent us via the Internet. Each one contributed to our discussion, and we are grateful. For now, the Board will stay with its October '96 decision to do no more than set up a non-interactive web page (see Fall Newsletter); but we continue to welcome all comments and new information, whether reassuring or not.

E-mail Don Cohen (donc@isi.edu) to join the Internet Group.

Library News

Dear Mr. Nimetz,

After a couple of publishing delays, the two volume Research Papers on Violin Acoustics that was ordered for the Helen Rice Memorial Collection has arrived. Be assured that it is a handsome work and will become a part of the circulating collection so that even far-flung ACMP members will be able to use it through the interlibrary loan.

– Kathleen Brophy, Hartford Public Library

Some thanks, gratefully received

During Thanksgiving week I visited Tucson, AZ and called a few of the ACMP members. I was amazed at their friendliness, and their readiness to organize a chamber music session. As a very new member I am glad I joined.

– Sashka Korženska, NY

The number and tone of responses to my recent request for a piece of music was most gratifying and heartwarming.

– Sylvia Adams, VT

I'm very grateful for ACMP and the Directory. A few of my dearest friends and I found each other in the Directory. Thank-you!

We also enjoy the Newsletter and appreciate all of the volunteer hours it represents.

– Mary-Louise Stewart, MA

I enjoy the Newsletter very much. I am also ever grateful, having started years ago towards my professional career (as a performer on recorder and a teacher) by calling and playing with ACMP members!

– E. Marika Frankl, CA

Thank you again for your support of the Cobbett Association. Mr. Silvertrust and his colleagues are doing a splendid (job) contributing to chamber music players.

– Elizabeth H. Martin, FL

Editor's Note: To join, send \$15 for 1997 dues to the Cobbett Association at 601 Timber Trail, Riverwoods, IL 60015 (tel: 847/374-1800).

From two older members

I started somewhat serious study of the violin at 52 and won a violin scholarship at our local community college. I am delighted to be growing old enough to semi-retire and have more time for ensemble playing. It will add increasing joy to my remaining years...at 67 there are many to come and musicians are more fun!

– André Molnar, TX

Some of the people that advertise looking for music apparently do not realize that the Library of Congress in Washington, DC (reference section, attention music) has a very large collection, and for a price, will send what you wish if it is out of print. That's an excellent source. In the west, Byron Hoyt, 2525 16th St., San Francisco, CA 94103 (415/431-8055) has a full supply of chamber music and can obtain anything that is in print.

Please make a note that my phone area code will change on my 85th birthday, August 2, 1997, from 415 to 650. This applies to everybody with 415, except for San Francisco itself.

– Joel Brenner, CA

From London, with hope

I peruse the Newsletter with much interest—but I always wonder why so little from the U.K. gets in. I think in this country chamber music playing is often a very “private” affair. It is hard to find musical friends in this country, so I am keen to welcome visitors. Adjacent to my apartment is a very large lounge room which would be delightful for chamber music, and there is a good piano in the attached chapel.

– Peter Marcan, London

(See also ACMP Bulletin Board.)

NEW TO THE NORTH/CENTRAL AMERICAN ADVISORY COUNCIL

Mark Wolk sent us this account of his musical life:

Mark I. Wolk's interest in music began at about the age of five. He taught himself piano; until the age of 55 he could not really read music—a primitive jazz pianist in the fullest sense of the word. However, while a “down and dirty” jazz man, his principal musical interest had always been the classics—which he often had the hubris (and naiveté) to try to emulate “by ear.”

At the age of 55, having recently married Janice, who had studied classical piano since childhood, Mark decided to “go straight” and take up the earnest study of the violin in order to enjoy playing duets with her. A fine professional violinist was brave enough to take him on as a beginner. Among Mark's most difficult musical tasks was learning how to “count,” notwithstanding his 34 years of practice as a certified public accountant. After having played piano improvisationally for so many years, he had earned his teacher's appellation “Mr. Rubato,” often used with a combination of affection and disdain. J.S. Bach wouldn't have been too pleased, either.

After five years of diligent and often very difficult work (try learning how to relax at the age of 55 with an “A” type personality), Mark is now playing chamber music with ACMP friends. He also participates in the Shadyside Festival which he, with his teacher and two other Russian professionals, founded in conjunction with Pittsburg's Shadyside Academy and the School of Music at Duquesne University. He is satisfied now playing such music as early Mozart and Haydn quartets, a smattering of Bach unaccompanied sonatas and partitas, and an occasional Meditation.

Mark regrets not having realized what he didn't know when he started. His impatience to play the music often stood in the way of diligent effort to relearn the basics. He says that with every passing day he realizes more and more the truth of the adage that “art follows technique.”

Yet his regret at not having started as a child has given way to the realization that approaching the discipline of classical music training has provided a great spiritual rebirth at an age when many people are struggling to find new challenges and meaning in life. Much of this he feels he owes to his teachers, and to

Janice's patience and tolerance especially during the early “squeaking” days. She speaks Russian and says that it is not a coincidence that the word for violin in Russian is “skripka” (the “i” is pronounced “eeee,” if you know what she means).

Ted Rust is a publisher, economics consultant and oboist. Ted began the oboe as an 11-year old. Though he took a 20 year break after college to pursue his many other interests and launch a family, the San Francisco Bay area proved to be a lively place for beginning again in 1980. In addition to ensemble playing, he taught at the Crowden School, a private school for children 10-14 where students spend two hours a day on music performance. Ted coached chamber music at Crowden for six years.

Currently Ted publishes **MUSIC FOR THE LOVE OF IT**, a bimonthly newsletter for amateur musicians. His consulting firm, Planning and Applied Economics, specializes in economic and financial studies of real estate and maritime development projects. He plays with several chamber groups, including the Music for the Love of It Trio, Quorum Ventorum, the Berkeley Bach Cantata Group, the Cardinale-Rust Duo, and the Occasional Sunday Afternoon Wind Serenade Group. He and his wife Raney have two children, both amateur musicians in their own right.

Martha Jaffe writes:

I grew up in Philadelphia, and studied with a violinist then playing in the Budapest quartet. But I didn't discover chamber music until I went to graduate school at Brandeis near Boston. I hung out in the Music Building, hiding from the math department, practicing scales, playing chamber music and playing in Robert Koff's orchestra (a wonderful experience).

I've been very active in chamber music circles since then, playing often with friends. I also help organize chamber music workshops for the Music Committee of the Appalachian Mountain Club (which co-sponsors the New England Play-in with ACMP). I've studied violin in the Boston area, and have occasionally played in community orchestras.

Musical biographies of Don and Eve Cohen and Martin Pergler are coming in June.

ACMP BULLETIN BOARD

I have been looking for a **VIOLIN/GUITAR DUET** by Jacques Ibert entitled “Parabola” without luck. I heard it at a concert and it was fantastic! Contact Mrs. Christine DeWitt, 520/537-2178 voice; 520/333-2483 fax.

Robert Israel has arranged many classics for **STRING TRIOS AND DUOS**, also written six “easy” VI + Pf works. Most playable by winds or melodic brass, too. “Highly appreciated by local authorities,” he says. Available for cost of photocopying and mailing. Contact him at P.O.B. 10772 Hadera 38484, Tel. 06-201370.

We organize an **AMATEUR STRING ORCHESTRA**, which meets on a Saturday afternoon once a month. Visitors welcome if in the area. Contact David or Erika Harding, 56 Netherton Rd., Appleton (near Oxford), Oxfordshire OX13 5JZ, ENGLAND, tel. 01865-863673.

See this issue of **MUSIC FOR THE LOVE OF IT** for more ACMP ads.

MUSICAL PASSAGES will again organize chamber music vacations in 1997 to the following locations: July 4-11 to St. Donat's Castle, Llantwit Major, Wales; August 8-17 to Vassar College, Poughkeesie, NY; September 21-28 to Provence, France. Information can also be provided for Floryse Bel Bennett's workshop in Blonay, Switzerland from September 13-19 and Manfred Blumm's workshops in Tuscany in April, May, September and October. Please specify place of interest and send name, address, phone number and instrument(s) played to: Jane Carhart/Musical Passages, 25 Alden Terrace, Millbrook, NY 12545 USA, tel. 914/677-5092, fax. 914/677-3210, e-mail: Carhartjm@aol.com.

Editor's note: We have had over a dozen communications from members who have greatly enjoyed **MUSICAL PASSAGES** vacations, as well as the **CHAMBER MUSIC HOLIDAYS** organized by ACMP member Vivienne Pittendrigh. (North American members: see listings in this issue of **MUSIC FOR THE LOVE OF IT**.)

Does anyone have information about **TRIO ARRANGEMENTS** (violin, cello, piano) of well-known classical pieces—other than those compiled by W.F. Ambrosio? Elaine Wilson, 7 Lynhaven Court, Monsey, NY 10952, 914/356-8277.