

# AMATEUR CHAMBER MUSIC PLAYERS

1123 Broadway, New York, NY 10010-2007

Newsletter, June 1997

## FROM THE ACMP CHAIRMAN

This year we celebrate the half-century point in the existence of ACMP. The little group gathered in Helen Rice's living room in 1947 wanted amateur musicians—people who make music because they love to play—to be able to get in touch with one another. It was a simple, straightforward idea which was carried out in a simple, straightforward manner. How successful have we been in preserving this directness and simplicity? As ACMP's size and scope have changed, have we remained faithful to our founders' original intent? (Is it indeed important to maintain this faithfulness?) I wonder what Helen and the rest of that founding group would say...

Don Spuehler, President of the ACMP Foundation, has reported in our Newsletters about the work and achievements of the Foundation Board in the investment of the money from the Clinton Ford bequest and in the utilization of the resulting income. Much of the work of the Foundation Board is done by its committees year 'round, but the entire Board meets three times per year. Because the Foundation was set up by and remains responsible to ACMP's Directors, I have attended, as an observer, all of the Foundation Board meetings. The various committees put in many hours deliberating the judicious distribution of grant monies, and it is heartwarming to read the reports and letters of gratitude from workshop participants, ACMP fellows, and community music school administrators. It is clear that, because of our grants, many more players and singers are discovering and delighting in chamber music.

In last year's Chairman's Report I mentioned the Board's discussions about ACMP's involvement with the Internet, and I asked for your reactions. This request sparked many lively conversations via telephone, letter, and e-mail. Thus the Board had much to work with, and we are grateful for the large number of responses, which ranged from passionate enthusiasm for the Internet to statements from people who wanted to resign from ACMP if we went "on line." We considered this entire range of reactions, along with the realities of our financial and organizational situation; with much deliberation we narrowed our options and decided to establish a non-interactive page on the World Wide Web (to appear soon). This first step will make it possible for interested people to find out about the existence and nature of ACMP and to get in touch with us. We will review it at the next Board meeting and decide how to proceed.

Meanwhile, our membership continues to grow, thanks in large part to the efforts of those who distribute our brochures to colleagues at workshops, community orchestras, and wherever else amateur musicians come together. Still, word-of-mouth recommendation heads the list of answers to the question on the application, "How did you hear about ACMP?". There is another line on that application asking people to list languages that they speak, in order to help visitors select members to call. One new member wrote, "The language of music! Who needs words?" There is nothing more that I need to say...

—Jane Wilson

For our 50th ANNIVERSARY newsletter, we will enjoy communications from any member, but would particularly like to hear from two groups: our oldest members (joined 1947-52) and our newer members (joined in the past five years). Why did you join? Why have you stayed with ACMP? What particularly amusing or interesting experiences have you had while using ACMP's lists? Where do you think ACMP should be going in its *next* 50 years? Write Susan Lloyd, Co-Editor, at the ACMP office address above.

Late in September, many members of ACMP's Advisory Council and Board will be coming together to discuss questions such as these—with breaks for chamber playing and singing, of course. We welcome your ideas for our agenda.



©Foto Studio Becker

Gisela Unterer of Germany has sent us word of the *Travelcello* she has invented for cellists who wish to be able to continue practicing while traveling—or simply to spare the neighbors. The dimensions of this not-quite-soundless instrument are exactly those of a true cello, so that the feel and sound are comparable. Materials are high-quality beechwood, ebony and Multiplex. Price: DM 2.395,--. If interested, write to her at

Sachsenstr. 26  
D-89564 Nattheim, GERMANY  
Telephone/Fax: (49) 07321/72388

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## ACMP INTERNATIONAL

Dorothy Thomas writes of her trip to **EGYPT**:

*Traveling with my husband to Cairo last year, I found myself honored to be welcomed by ACMP member Tarek Hassan and his equally busy wife Jane, an Englishwoman by birth. Dr. Hassan, a notable endocrinologist, composes music, paints, writes plays and heads several foundations in addition to playing chamber music—in our case a Mozart violin/piano sonata. He is a true Renaissance man.*

Dorothy's experience in the Arab world is quite in contrast with that of Jonathan Newmark, who has been serving as Deputy Surgeon in an army clinic in **SAUDI ARABIA**. Before leaving for this post, he called our NY office in some distress over the total absence of ACMP members in the Saudi kingdom. After three months, however, he wrote to say that he could now understand the dearth, since "the public performance of Western music is actually illegal," and the only amateur or professional music there is centered in a small community orchestra, operating safely within the Diplomatic Quarter—but out of bounds for a music-hungry *Pf/Vla-A* who is stationed outside the Quarter. "This is what chamber-music hell really is like," he moans.



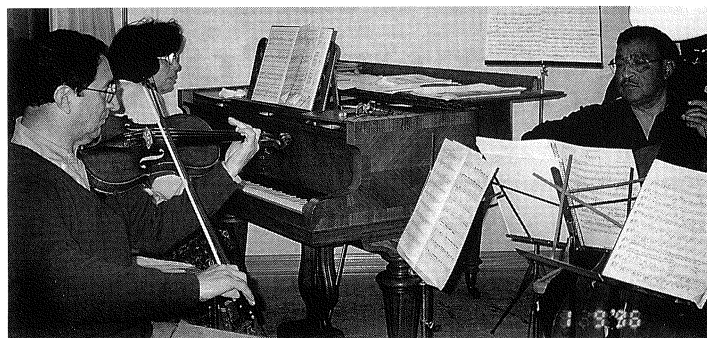
When several ACMP members become intensively involved with a worthy musical charity, we do our best to spread the word, as we did with the South African *Genesis Project* in the fall. **HOLY TRINITY MUSIC SCHOOL** in **HAITI** has long been of interest to our members, a number of whom have worked to supply instruments for the many children who would not otherwise have them, or have served as volunteer instructors in the school itself (or its July Summer School). 1997 is a crucial year for Holy Trinity, following as it does the death of the school's founder, Sister Anne Marie of the Sisters of St. Margaret. Sister Anne Marie had long planned to transfer the administration of the Music School to the Episcopal Diocese of Haiti; this transfer has taken place in such a way that the school's musical children have not skipped a beat.

Continued help of many kinds is still badly needed to sustain this extraordinary resource for Haiti's children. In addition to money donations, which should be made out to "The Society of St. Margaret" and designated "for the support of Holy Trinity Music School," **wind instruments** are especially welcome this year. Also on the school's "Wish List" are strings and reeds, video and audio cassettes ("type II"), C&D batteries, and vitamin pills. Gifts in kind should be taken or mailed to Agape Flights, 7990 15th Street East, Sarasota, FL 34243, with, if possible, a \$1.00 donation per pound towards the \$2/lb. shipping costs.

If you have questions about the School or Agape Flights, call 011-509-22-0340 (or 22-5638 or 22-1975).



Our membership is growing in **ROMANIA**, thanks in large part to long-time member Petru Dan and his family, who in turn credits the ACMP Directory as an indispensable aid in "the tremendous development of our musical relationships."



Dr. Isaac Ickson has written us from **CHILE** to say that since he joined the ACMP decades ago, he has "enjoyed some wonderful happenings with visiting members." Now retired, he fills out his chamber music schedule with "Housemusic" performances (la Musica de Camara en Casa), each ensemble rehearsing beforehand to play for some sixty listeners and fellow players at Anne Marie Politzer's spacious home in Santiago. "We heartily invite traveling members to contact us, and I'm sure they will not be disappointed," he finishes.

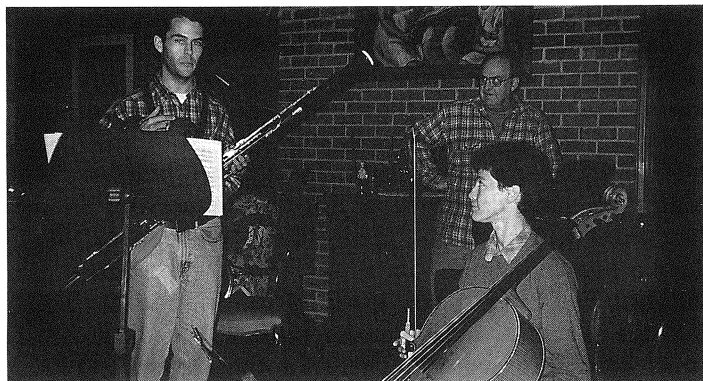
Readers will recall our efforts to find adventurers interested in taking part in a music camp for young people near **NOVOSIBIRSK, SIBERIA**. Well, Sonia LeTourneau of western Australia actually took us up on the opportunity. "Getting there from Australia was unforgettable," she writes, "but it was all more than worth it." She coached chamber music and string orchestra for a full session among

*marvelous teachers and a wonderful professional symphony orchestra of 110 players. I was the only American (by birth, though of Russian background). ...Being there in the pine forest was an experience of a lifetime.*

**Editor's Note:** In what must be (or is it?) the worst goof of this editor's tenure, Sonia's first letter about Siberia published in the Fall '96 Newsletter was attributed to Naomi Donaldson. Naomi, also an ACMP pioneer, might have loved to go to Siberia but did not.

Leonie Holmes, President of Australia's Amateur Chamber Music Society (ACMS), sends us photos (see below) of one of the gatherings held periodically at and around the Holmes cottage, where last winter 24 members and friends played all day between barbecues and walks around the vineyard, and seemed to have a grand time. ACMP members are cordially invited to join them for one or more of these weekends of "tutored" and informal chamber music.

Six other gatherings are planned in Adelaide as well this year. Contact Leonie Holmes, ACMS of South Australia, PO Box 59, Mt. Pleasant 5235.



Betty Burr Abetti writes that she recently traveled to **FINLAND**, where one of her new-found violinists told her he is now a member. She is pleased, because Helsinki is a very musical town and there was no one there on the list until now. As a cellist she has been lucky enough to find an instrument, as well as congenial people to play with; now she is going back there in May. Thanks to ACMP

*I also spent a pleasant November evening of piano quintets in Auckland, NEW ZEALAND, organized by Dr. Vidulich. These hospitable players really went out of their way to accommodate me, for at the last minute the cellist got sick, so they had to find another cello to borrow, and reorganize the group into a piano quintet. All this with beaming smiles and homemade pastries and much long distance driving from one end of Auckland to the other. What can I say, but thank you?*



#### Letter from an International citizen:

*I too have been hanging my "fiddles" on the wall for over 30 years (see above). These instruments are too beautiful (shape, colour, ornamental carvings) to be hidden away in cases...they need to "breathe"—especially the ones with carved heads such as a blindfolded woman, an angel and a lion. I am using gut for the three upper violin strings tuned at A=415 and they do last for years.*

*Here is what the ACMP Directory has done for me, a Swiss living in Florida, and for Jan Matys, a Czech in the Czech Republic. Two years before we ever met, we became pen-pals because he offered František Slavík's Compendium of the Viola D'amore 1994 and I requested it. As of now, we have not yet played music together, but we are corresponding in English and German. This July 1996 we both attended the Viola D'amore Society of America World Congress, held in Michaelstein/Blankenburg, Germany. We continue to write and exchange music, etc. Without ACMP I doubt that we would ever have met. Thank you very much for being here for us.*

*A third thing I wanted to thank you for, is your sharing of the illustrations of the frog-trio with praying mantis music stand! The artist seems to know frogs well: the right number of fingers and toes (four plus five)!*

*Keep up the good work. Wishing you a richly blessed 1997.*

*—Franziska Jaeger, FL*

ACMP's new INTERNATIONAL DIRECTORY and NORTH AMERICAN SUPPLEMENT were mailed in April. If you did not get your copy (or would like a copy of the Directory you don't ordinarily receive), please contact our NY office.

#### DEAR ABBY

Sara K., a long-time *VL-A*, has written us a query in the form of a letter to

Dear Abby:

*I am having trouble with an important relationship in my life and wonder if you can help me. I love to play string quartets. It has been the one place in my life I can count on to get free of ego and experience some deep-seated joy. When we play together we all just want to have a good time, which depends on our listening to each other and staying together. I usually play first violin, so I set the tempo and try to keep the beat steady. When things break down, we all just support and encourage each other, and get patient while we work it out.*

*Three of us have been playing together for some time now, and last fall we found our fourth—a professional violist who retired here. For a while we were very excited to be able to try harder things, but recently, this woman (I'll call her Ingrid) and I have been at loggerheads. Before we try a new piece, Ingrid wants us to listen to a CD that shows how the professionals do it. This is OK, but then she starts pushing the tempo around to suit herself.*

*I try to catch her tempo and keep it steady—but often her fingers don't move fast enough to stay with her own tempo. Other times we'll go faster, because that's the way she hears that particular figure. SO, I gently say, "I don't mind following you, but I need to know when I'm leading and when I'm following." And when we stop to try and work it out, she starts "teaching" me.*

*I have no trouble admitting I'm wrong when I am wrong, but it's hard to accept "blame" for her irregularities. And anyhow, what is all this about—doing it "right"? Blaming people? I thought we were supposed to be having a good time!*

*Last time I asked the second violinist to play first, hoping I'd be able to relax a bit. But then Ingrid changed the tempo in the middle of the movement, and I didn't know who to follow.*

*What I was hoping you could do, besides giving me a good lecture on my own behavior, is recommend an article that lays out some etiquette for amateur chamber music playing in an amusing and non-threatening way. I think Ingrid may just be unfamiliar with the mores of this other way of making music. What do you think?*

*Eagerly awaiting your reply.*

*Your admirer, Sara K*

At first, all "Abby" could think of was to suggest to Sara that she get in touch with ACMP's Dieter Bergman in San Francisco, to ask him for a copy of his lively little treatise on chamber music manners—and she plans to do so. Then ACMP received a letter from Edmund Hellfrich of Pennsylvania, who has sent us his list of rules for ensemble players:

**Rule No. 1:** *One person does not make all the rules, such as "these are the tempos."*

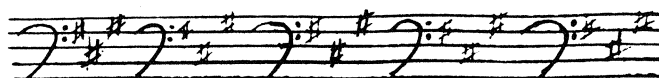
This would seem to cover Sara's problem. However, Mr. Hellfrich goes on with

**Rule No. 12:** *Everyone violates at least one of these rules.*

Any ideas, short of uninviting Ingrid? What would you do in such a situation? Let us know.

P.S. The Hellfrich rule Abby likes best is

**Rule No. 8:** *If you make a mistake, don't explain why.*



We can't resist sharing the following foolery by honorary member Vivienne Jones. It first appeared in *Ad Libitum*, the journal of Australia's Amateur Chamber Music Society, and is reprinted here with Vivienne's permission. ACMS originally derived its own genuine questionnaire from ACMP; now they're getting back at us.

## *All-New Amateur Chamber Music Society Self-Grading Questionnaire* by Vivienne Jones

1. Score a point for any work for which you can say "I haven't played this, but I know how it goes."
2. When playing, how do you keep time?
  - a) instinct
  - b) tapping your foot
  - c) watching someone else's foot
3. If you can tell that someone is lost, what do you do ?
  - a) ignore them
  - b) yell bar numbers
  - c) stop everyone and expain in great detail what went wrong
4. How much practicing do you do?
  - a) at least half an hour a day
  - b) you would practice every day if you had time
  - c) you don't need to practice
5. To whom or to what do you tune at playing days ?
  - a) whoever's loudest
  - b) the "A" of the group next door
  - c) the piano (if there is one), not otherwise
6. How many sessions can you play before you collapse?
7. What goes first:
  - a) arms
  - b) embouchure \*
  - c) fingers
  - d) brain

*\* if you gave this answer and you are a string player, you are probably holding your instrument the wrong way.*
8. Score a point for each of the following questions that you can honestly say YES to:
  - a) Can you sight-read?
  - b) Can you put up a music stand?
  - c) Do you bring your own coffee mug to playing days?
  - d) Do you have lessons?
9. Deduct a point for each of the following questions that you can honestly say YES to:
  - a) Have you ever forgotten a playing date?
  - b) Have you ever forgotten your instrument?
  - c) Do you still have one part of someone else's music?
  - d) Did you eat the last chocolate biscuit?
10. What, in your opinion, constitutes chamber music?
  - a) Haydn et al.—Beethoven et al.
  - b) Bach et al.—Schumann et al.
  - c) Machaut et al.—Ross Edwards et al.

### BONUS POINTS

*If you are under the age of thirty, give yourself 2 points for youthful arrogance.*

*If you are over the age of thirty, give yourself 2 points for age and experience.*

*Give yourself a point for every instrument you play, no matter how badly.*

*If you are self taught, give yourself an extra 2 points for enthusiasm.*

*Give yourself a point for every clef you can read, double points if you do it simultaneously.*

*Viola players and bassoon players should add 2 points to their score.*

*Flute players and piano players should deduct 2 points from their score.*

### SCORING

Q1. be honest Q2. a) 10 b) 5 c) 1

Q3. a) - 8 b) 5 c) 17 Q4. a) 12 b) 15 c) 0

Q5. a) 3 b) 440 c) 12 Q6. 1 point per session

Q7. You deserve a point if you have an embouchure

Q8. +1 per YES answer

Q9. -1 per YES answer

Q10. To get a score subtract the date of birth of the first composer from the date of birth of the second composer.

### RESULTS

*Negative score:* Are you sure you play an instrument ? Maybe you should join a chess club.

0 - 32 (F) Keep going ! We'll soon have you playing Berio with the best of them.

32 - 64 (C) The backbone of the Society, the salt of the earth !

64- 96 (G) Generally gentle and generous, jolly and genial.

96 - 1000 (E) A race apart. Treat with caution, tempered with chocolate biscuits and general applications of fulsome praise.

over 2000 You definitely cheated ! Go back and answer the questions truthfully!

Your **final score** should give some indication of how pleasant you are to play with and is probably inversely proportional to your self-grading per the official ACMS questionnaire:

E exhausting

G genial

C comfortable

F feeling your way

"To what do you tune?" Try the telephone. In much of the U.S. at least, the dial tone is an **A** - 438 if not 440. For years it was a **B flat**, but the telephone system has improved in every way.

## LETTERS

### The Rating Game

*I am always amused at the rating some people give themselves. Of course, I have not played with all the Colorado members, but I have played with a lot of them. A few are overly modest, and then there are those with an amusingly exalted opinion of their playing. Of course we all look for different things when we listen to and play with others. I know some people think if a person can read anything and play fast they rate an "A". For me—not necessarily. It is fine to read well and have good technique, but if they don't listen to the other players, and make music out of the notes, why bother?*

—Alice Wood, CO

*Since joining ACMP I've called a few people from the Directory, and attended a group meeting of the Appalachian Mountain Club players, whom I found out about through your publications—a wonderful afternoon of chamber music.*

*I'm now a B rating: I've been practicing! Please change my listing. Thanks so much for everything!*

—Deborah Barolsky, MA

**Editor's note:** Two other members have also changed their ratings, one writing that her friends tell her she should now be VI-A since she has "played mostly first violin in the last few years, including the three Brahms string quartets."

Another member changes Vla-A to Vla-B, commenting that "the years creep up on us too fast."

A fourth asks, "How come your self-grading guide doesn't mention works by Mozart and Beethoven for 2 pianos?" Good question. The only (bad) answer is, "lack of space."

*I spent a lovely weekend this summer at Sally Bagg's chamber workshop [for C & D players] at Greenwood. (I learn that there was support from your organization and I thank you.)*

*I write because I would like to ask you to change the "grade" I gave myself in my listing for the Directory when I wrote in a few months ago to join the organization. As I worked out the calculations then I tried to be scrupulous and gave myself a "C." But I spoke to Sally about this and she said that really I could give myself a "B-." She had a pretty good chance to see my playing this weekend.*

*I am hoping that you can make this change in time to show up with the next printing of the directory.*

—Peter Elbow, MA

Dear ACMP:

*I am delighted to have discovered you. A fellow musician and I have for years complained that most of the musicians we know are either professionals who are too busy to play for fun or amateurs who are not as skilled as we are. Amazing that in a city as large as ours, such a thing could happen.*

*Enclosed are my application for membership and my contribution. A couple of concerns:*

*I found the self-rating system very odd. As a pianist, I have quite a bit of experience playing and performing in duos with other instrumentalists, but very little experience playing in trios, quartets, etc. (I am especially interested in playing in these bigger groupings.) I consider myself a decent sightreader.*

*Because of my lack of experience with non-duo ensembles, I must rate myself a "C." I don't wish to be grouped with people who are either much lower or much higher than I am. Can you advise?*

*Other questions:*

*1) Is it "kosher" to use the ACMP to form a permanent group to enjoy continuity?*

*2) Will I be sneered at for my studio upright and relatively small playing room?*

*3) Will you consider, or do you have an indication in your directory of who is allergic to animals (I have two cats)?*

*4) Do most people carry or own all parts of the pieces they wish to play?*

—Jude Mathews, IL

**Editor's Answers:** 1) Of course. 2) Of course not. 3) We count on the allergic to inquire. 4) Some do—and we recommend it.

P.S. We called Jude Mathews and suggested "B" for now. The self-rating questionnaire is only a guide, not a locked box.

### Malaysia, anyone?

*I'm interested in auditioning for a brand new professional symphony orchestra soon to be founded in Kuala-Lumpur, Malaysia—and, of course, in joining the local amateur scene. Anybody who has already been there: please write me about your experiences in this country! It's quite a remote place, and very tempting, but a little scary, too. You may write in English, German or Czech. Many thanks!*

—Eva Itzlinger, Vc-A  
Nerdová 923

50 002 Hradec Králová  
CZECH REPUBLIC

### Satisfaction

*I have met and played with so many delightful people in Cape Cod, Seattle, Austin, and Davenport through ACMP that I look forward to traveling where I used to dread it. I only wish a few more people would visit Columbia, MO and give us a call.*

—Anthony Addison, MO

*I just wanted to mention that, thanks to you, I have a wonderful friend and duet partner. My partner and I get together about every two weeks and sight-read for an hour or an hour and a half; then relax with his wife over refreshments. (One needs that after working so hard!) and I enjoy every minute of it.*

—Lilette Hinden, NY

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

—E. Marika Frankl, CA

*A terrific organization. I hope to see international segments expanded, especially outside Europe and Canada.*

—Carol Mukhopadhyay, CA

*In the Year 1996 I enjoyed 10 musical sessions with ACMP members from USA, England, Israel and Japan. Last on November 12, an excellent meeting with Madame Sonya P. Monosoff.*

Sincerely,

—Vladimir Fähnrich, Czech Republic

*Our quartet, having just completed a two-year journey through the standard literature, took each composer's works chronologically. Aided by a most helpful library, this revealed many neglected gems, and allowed a Proustian glimpse of unfolding life-stories.*

—Roger Penrice Wildman, Scotland

*Your organization has made my life SOAR!*

—Nina L. Komiakoff, CA



### Disappointments

*There are doggone few classical musicians in this part of central Texas!*

—Eva Dunbar Bailey, TX

We've heard the following concern several times:

*Maybe it would be helpful if members could indicate in the Directory that they are looking for a regular group. I phoned several people listed in the Directory only to find out that they are already part of a quartet, trio, etc. and were not interested. It was frustrating.*

Any suggestions? Possibly those who'd like to stay associated with ACMP but aren't for the moment interested in being called might put themselves temporarily in the category of "Unlisted Members." You can change this status any year at renewal time.

One non-playing older member identifies himself as "still a 'music crazy'" who is keeping in touch with the "world of good music" by opening his home to other members for chamber music sessions (indicated by ♪ next to his listing).

### CADENCES

Gilda Nelson writes that "it is with much sadness that I report the death at age 89 of **Philip Gelfand**, *VI-B/Vla-B*, a devoted attorney and musician, and a most gracious host of 'open house' Saturday night chamber music for over 30 years. His friends will always cherish the memory of his warmth and friendliness."

**Rudolf Mauet**, *Vla-B*, died last fall, writes his wife, "after a life very much enriched by his long association with fellow chamber music players... In gratitude to your organization..."

Sylvia Palmer of Surrey, England reports with regret the death of **David Palmer**, *VI-B/Vla-B*. Sylvia herself remains a member.

**Barney Zarakov**, *VI-B*, has also died. One of his children wrote us this news, adding, "I appreciate the ACMP, and so did he."



I would like to begin an amateur chamber music day in memory of my dear friend, **Vally Gara**, cellist and pianist, who spent her life as a coach for amateur string quartets. Vally taught for years at the 92nd Street Y in New York, as well as privately in her home. She died last September 2, and I am trying to organize a small chamber music festival on Labor Day in her honor. The site for this music day is Boughton Place near Poughkeepsie, NY, a perfect space for chamber music. Would you like to participate in some way?

Vally Gara has left me the entire collection of chamber music that she used with her students. It will eventually be here at Boughton Place and I will make it available to area musicians who want to hold sessions here. Anyone interested in this event, or in learning more about Boughton Place, a non-profit cultural center open to many uses, is welcome to contact me.

Clare Danielsson

150 South Kisor Road, Highland, NY 12528  
914/691-7578

MUSIC FOR THE LOVE OF IT has published several moving articles during this last year on illness, and on healing through music-making. To request reprints, or to subscribe to future issues (\$20 a year for bi-monthly issues in the U.S., \$25 in the rest of the world), contact

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### ENSEMBLE SINGING

In February we published all we had room for of John Kernochan's article on the *a cappella singing repertoire*. Here is the rest, as promised.

*Perhaps even more vital and rewarding for ensemble singers, is the Renaissance Voices series, also scholarly and practical and published by E. C. Schirmer. This series, which I have had a hand in developing, gives easy access to the Italian madrigals of the 16th and early 17th century, a literature rich, satisfying, varied and adventurous beyond belief; it stretches from Arcadelt, Rore, Palestrina, the Gabriellis and Lassus to Wert, Marenzio, Monteverdi, Gesualdo, Gagliano and beyond. The foundation books here are Introduction to The Italian Madrigal (4 voices), and The Flower of the Italian Madrigal, Volumes 1 and 2 (5 and 6 parts). These are complemented by Flower, Volume 3, containing villanelle in diverse and useful combinations of 3 to 6 parts, as well as some lighter madrigals. There is also the Trionfo di Dori (6 parts), the Italian model for the famous English Triumphs of Oriana. A real but wonderful challenge to a cappella sight-singing skills will be found in Gesualdo, also in this series. An additional fine collection published by E. C. Schirmer is a volume of renaissance Christmas motets.*

*Just issued in the same Renaissance Voices series are 6 volumes containing the complete and incomparable 5-part madrigals (6 volumes) and the complete 4-part madrigals (1 volume) of Luca Marenzio. Marenzio's sometimes deeply expressive and often joyful compositions are of a sustained high quality and singability remarkable in the literature. At a later time, or upon inquiry, I would be glad to offer further suggestions beyond these basic initial library-builders, whether for other Italian collections, or for motets, chansons and other works from the early renaissance to the present.*

John Kernochan is glad to help any ACMP member get an *a cappella* music library started. His address: 29 Concord Court, Bedford MA 01730; 617/862-6236.

P.S. Your Editor would add an affection for Noah Greenberg's *An English Song Book* (Henry VIII to Orlando Gibbons); also would agree with JMK that "there is plenty of rewarding ensemble music with continuo or with modern piano or other instrumental accompaniment." Most of John Dowland's works (16th and early 17th centuries), for example, were written to be sung either *a cappella*, or with keyboard or strings doubling the voice parts. A little known gem for chamber singers is Johannes Brahms' *Solostimme* for SATB and piano. These pieces combine the ardor of several of Brahms' lieder with the richness of line and harmony one finds in his piano quartets and quintet. They are quite different from his famous love songs (*Liebeslieder* and *Neueliebeslieder*) for four vocal parts and piano four-hands, which are lightweight-and-delightful.

## MUSIC RECOMMENDED BY MEMBERS

Two members have confirmed what your editor thought she had discovered *solo*: that much new chamber music by **Gwyneth Walker** is vigorous, tuneful, and great fun to play and sing. Her *Short Sets* for string quartet are among the most gratifying. Just last year she wrote a set of variations on *America* (or "God Save the Queen," if you prefer) for string orchestra which could certainly be enjoyed at home by eight or ten agile string players. Walker's *America* is a country of many voices; much more like the real America than the original text suggests. Walker's music is published by E.C. Schirmer (800/777-1919) and MMB, Inc. (800/543-3771).

The last two issues of the COBBETT ASSOCIATION's *Journal* not only contain its usual articles on worthy but little known chamber music; they also tell the reader how to find "non-standard" works, whether in music stores or on CDs. On the *Journal's* pages, one can read of cellists so fond of their instrument that they'd as soon play nothing but chamber works for three and four cellos. Some of these are on CD. So are a few of George Onslow's classical string quartets, unusual and gratifying in the challenge they present to violists and cellists. Adventurous ACMP members are urged to join the Association, in addition to using the privilege generously granted all ACMP members of borrowing from the Cobbett library (over 900 works hard to find elsewhere). Send \$15 to

The Cobbett Association  
601 Timber Trail, Riverwoods IL 60015  
847/374-1800

### PLAY-IN IN THE BERKSHIRES

Sunday, July 13, from 3:00 p.m. on...  
For members and friends of  
Amateur Chamber Music Players (all levels)

Kimball Farms  
235 Walker Street, Route 183, Off Route 7  
Lenox, MA 01240

Please bring a stand. We'll play Brandenburg No. 3  
and other works for small and large ensembles.

Registration fee: \$5

Please call Alice Model by July 5 at 413/298-5307  
to let us know that you're coming.

*Helen Rice lived on Prospect Hill Road in Stockbridge.  
We live there too, but our little condo can't fit anything  
larger than a Schubert Quintet.*

## PRACTICAL NOTE

♪ If you pay more than \$100 a year for musical instrument insurance, we may be able to help you save. Call the office for some information being gathered on the subject.

## NEW TO THE NORTH AMERICAN ADVISORY COUNCIL

EVE COHEN of Los Angeles writes that she has been an avid player of chamber music since the age of fifteen, when she switched from violin to viola in order to form a string quartet. She studied viola with George Grossman at Carnegie Mellon University in Pittsburgh, Pennsylvania, while pursuing degrees there in mathematics. For many years Eve has been on the administrative staff of the Chamber Music Conference and Composers' Forum of the East, at Bennington College, Vermont. She is a mathematician with Trusted Information Systems, Inc.

DON COHEN played the violin and cello briefly in his childhood, and spent many years of adulthood following Eve around to listen to her chamber music groups. Given her continued assurances that it is even more fun to play than just to listen, he started studying the cello in his thirties and now plays chamber music regularly himself. Don is also now on the administrative staff of the Bennington conference and is the perpetrator of the unofficial ACMP internet mailing list and web-site. He is a computer scientist.

A great lover of Dvořák, Don criticized Eve's initial attempts to transpose the "trouble clef" notation commonly found therein, but after several iterations they got it right and created a kit to allow anyone to transform the standard editions of Dvořák's chamber music into something more generally accessible to modern cellists.

Eve and Don also write us of their two "beautiful daughters, Elisabeth, 12, a violinist, and Emma, 7, a cellist. Emma has participated in chamber groups at Bennington and at home. Elisabeth has for 5 years been a member of the 'Total Twenty-One Trio' (the original sum of the players' ages), a piano trio meeting each summer at Bennington. She is starting to work on the string quartet literature as well."

MARTIN PERGLER of Ottawa, Canada, a clarinetist and a 1997 ACMP Fellow at CAMMAC, writes us as follows:

*You ask for some biographical background. I enclose my musical resume: this dubious document trumpets my "performance experience" while trying to bury my lack of (formal) musical instruction. What I enjoy the most is the informal get-together, where one plays through something familiar or novel, with friends old or new, just for the fun of it. It almost always leads to chatting and friendship, and only incidentally if at all to performance and the stressful search for "perfection".*

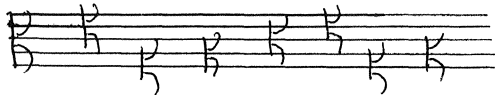
*I started playing chamber music during my undergraduate studies, becoming part of a group of regulars shepherded by a pianist in Ottawa. This led me to go to the Lake McDonald camp, where my new enthusiasm was nourished and enlarged.*

*Now in my third year as a (math) grad student at the University of Chicago, I have been fortunate to form a small baroque ensemble with myself on recorder; also organ, harpsichord, bassoon, and a few singers. We have a great time playing for ourselves as well as performing fairly regularly. I have also started singing (though sight-singing one to a part is still a risky business for me).*

*I enjoy playing clarinet in various campus orchestras. Chamber music is more of a challenge, for on a strongly academic campus where most of the students were in the top 10% of their high school, the concept of playing chamber music "for fun only" is a bit unusual. But my habit of bringing out music for strange*

combinations of instruments during orchestra rehearsal break is no longer considered eccentric, and I was delighted a few weeks ago to learn that a violinist I had to bribe with the promise of a performance last year now meets weekly with friends among the smouldering cauldrons of his biochem laboratory to play string quintets.

As with anybody who has been playing chamber music for only a short while, the repertoire I am familiar with is a strange mixture: I may be about to perform the Strauss Serenade for 13 wind instruments for the third time, but I have never played through the Beethoven septet. So much exploration and re-exploration remains for coming years!



ACMP has come in for some good PUBLICITY lately. Lucy Miller wrote in detail in the December issue of *Chamber Music* about last February's Lincoln Center weekend workshop, and the ACMP Foundation's role in bringing it about. Miller's theme was the great importance of amateur playing in enriching the larger chamber music scene, with professional players involving themselves either as paid coaches or as fellow participants in "music for the love of it." At Lincoln Center,

*coaches did not condescend to groups struggling with works such as Beethoven's Opus 135. Amateurs playing Opus 135? you might ask? Yes, and they did service to the music in the process of finding its character... It is this search for character and meaning that attracts Toby Appel, a (professional) violist, to coaching amateurs, something he does with pleasure as often as he can. Amateurs have a way of getting closer to the music, says Appel. "I admire their passion for the music alone."*

There is also an article about ACMP in the March 21 *Christian Science Monitor*, particularly gratifying since the *Monitor* was one of ACMP's earliest publicists during and after ACMP's founding in 1947. And the *Pasadena Weekly* carried a long and lively article about us and some of our members on March 28. (Reprints are available from the ACMP office.)



Wanda Beck, Vla A, sent the above picture, noting that "it was taken last summer during a chamber music gathering. As you can see, it is true chamber music, since we have a combination of instruments. We generally pull out some of our library and give parts to whoever would like to play them. Before this session, we all had a potluck dinner on the patio off the living room with our spouses or 'significant others.' This is a really fun group of people, mostly from our mountain area around Evergreen, Colorado."

♪ 60-plus players and singers made a lively day of it at the ACMP-AMC New England Play-in March 16. We hope for yet another next year.



*ACMP's neighborhood: view from the Northwest corner of Broadway and 25th Street looking East across Madison Square Park. This would be the view from the ACMP office (three floors above) if there were no building opposite. One can, however, see a corner of the park as well as the top of the former MET Life Tower. The tower clock chimes every quarter-hour and can be heard from many blocks away.*

We have had a number of visitors lately at our NEW YORK ACMP OFFICE, and we want you to know how very welcome you will be if you'd like to drop in. The office is not large, but we've fitted it with several comfortable chairs, and our sun-filled space is in an interesting turn-of-the-century building complete with high ceilings, tile mosaic decor in the hall and a hospitable doorway that fronts on a lively neighborhood out on Broadway. Our New Zealand Remitting Agent was even able to complete some useful business while visiting. Come in to meet our Executive Director Dan Nimetz and see our set-up—for any reason, or no reason at all.

The Fourth Annual ACMP Workshop for C and D players is planned for September 5-7, 1997 at Greenwood, Cummington MA. Contact Sally Bagg for more information: 413/247-9562.



## ACMP FOUNDATION NEWS:

### The MENC Program

The goal of this program is to generate leadership initiatives for new chamber music activities by student chapters of the Music Educators National Conference (MENC). Here is a project description of one of the participants in this program, the MENC Chapter at the University of Wisconsin-Eau Claire.

*The MENC students visited an elementary school and the local senior high school. At the former, chamber groups performed in some of the classrooms and during the lunch period. These groups included, besides the usual types of ensembles, an electronic music ensemble and a percussion group. Discussions followed the performances, the object being to spark interest in the study of instruments so that the children could then join ensembles of their own. College Music Therapy students visited learning-disabled classrooms during this session, as well. At the senior high school the MENC chapter offered chamber music clinics for the students. Part of the Foundation's grant enabled this chapter to buy music for libraries at both the high school and the university.*



*Neophytes. Courtesy of the MacPhail Center for the Arts, Minneapolis MN. 1996 Photo by Sal Skog.*

### The Community School Program

During the past school year, ACMP Foundation grants were awarded to sixty-three community schools and similar organizations, such as youth symphonies that have a chamber music component where teenagers meet in small ensembles either before or after regular orchestra rehearsals and receive coaching by professional musicians.

Testimony to the value of this program comes from far and wide. Here is a representative comment from the Bloomingdale House of Music in New York: "For the last two years there has been an explosion in interest in chamber music... More and more people, at all skill levels, are discovering the fun and satisfaction of playing music with others in small groups. This interest in chamber music has been made possible in part by a new grant program from the ACMP Foundation. It has permitted Bloomingdale to offer chamber music at a very low cost to its participants... The enthusiasm of both students and parents for this opportunity has been inspiring. One mother described her daughter as being 'in chamber music heaven'."

### The International Program

From David William-Olsson, ACMP International Advisory Council member:

*We are very grateful for the grant for our chamber music course starting today in Sigtuna, north of Stockholm. This makes it possible to invite a young string quartet from Riga, Latvia to attend. They are already members of ACMP from last year's course in Kuhmo, Finland, to which the Foundation also awarded a grant.*

*While I am writing this they are rehearsing Haydn's Opus 77, No. 1 in the next room; I am taking them to Sigtuna in a few hours. The grant will also make it possible to reduce the fee for all the younger students. The course is attended by four young quartets and four quartets and two quintets of adult amateurs, including one quartet with grandfather, daughter and grandson.*

### ACMP/Chamber Music Society of Lincoln Center Workshop

The third annual workshop co-sponsored by ACMP Foundation and the Chamber Music Society of Lincoln Center was held the first weekend in April. (At the same time another Foundation-supported workshop took place at the Levine School of Music in Washington DC.) Of the forty-four amateur musicians who participated, twenty-seven were ACMP members.

Artist coaches this year included David Shifrin (Artistic Director of the Society), and artist members Gary Hoffman, Ani and Ida Kavafian, and Ransom Wilson. Also serving as coaches were André-Michel Schub, guest artist member, and Peter Wiley, cellist of the Beaux Arts Trio.

Both Saturday and Sunday activities centered on coaching alternating with intensive practice. In addition, composer-educator Burce Adolphe conducted a seminar on improvisation, (the highlight being members of a piano trio—strangers to each other before the session—freely improvising some very presentable music! Ida Kavafian led a masterclass for three of the participating ensembles. The final event was a Society concert featuring the Beaux Arts Trio and Ani Kavafian.

Next year's workshop is already in the planning stage. ACMP members wishing information can write to Ray Cyr, Chamber Music Society of Lincoln Center, 70 Lincoln Center Plaza, New York NY 10023-6582, to be placed on the mailing list. It should be noted that, while a few individual applicants are accepted each year, preference is given to qualified pre-formed groups.



*1996 ACMP/Chamber Music Society of Lincoln Center Workshop. Pictured are coach David Shifrin and ACMP members Jane Carhart and Adene Wilson. (Photo by Wendy Workman)*

## ACMP BULLETIN BOARD

Two corrections from last issue:

Please note that the correct number for the ACMP office fax is **212/741-2678**.

*Please note this corrected announcement:*

**SUBIACO STRING ORCHESTRA** of Shen-ton Park Community Centre invites all Aus-tralian and international guests to join them on Tuesday evenings for a workshop. For in-formation please contact Sonia LeTourneau, Conductor, Perth, West Australia; (61) 09-382-4509. Instruments available. Accommo-dations of course.

**HANDEL'S WATER MUSIC**, in a string quartet arrangement by ACMP member Deborah Greenblatt, is now available. Music is spiral bound, on recycled paper, with no stressful page turns. Score (\$30.00) and Parts (\$40.00) are available (with an added \$2.00 for shipping and handling) from

Greenblatt & Seay  
The Old Schoolhouse  
Avoca NE 68307-0671.

Send for free catalog or e-mail us at  
g-s@navix.net.

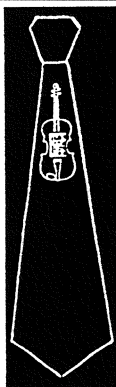
Seeking amateur musicians living or visiting in **SOUTH-CENTRAL FRANCE** in Languedoc-Roussillon, Herault, or Provence (Nimes, Avignon, Montpellier, Beziers, Narbonne, Millau areas) in an effort to assemble a musical directory for distribution, as a base from which individual arrangements can be made. Please write or phone

Daniel Chait  
Box 637, Hunter NY 12442  
518/263-4058.

I'm writing a **BOOK** about **EXPERIENCES** of amateur chamber music players. Please con-tact me if you want your story included. e-mail: vera-jiji@juno.com or Vera Jiji, 126 East 92 Street, New York NY 10128.

**FRENCH MUSIC COMPANY**, 250 West 54 Street (3rd floor), NY 10019 is a good source for chamber music. Large collection of Ameri-can and European editions for combinations of strings, winds, etc.

*ACMP's Bulletin Board is a service to members wish-ing to make musical announcements. Publication of a notice in the Newsletter signifies neither approval nor disapproval by ACMP's Board of Directors.*



**VIOLA NECK TIES** for sale from the Australian and New Zealand Viola Society. Style is long, black with white Viola and alto clef design. US \$30 each.

Contact:  
Dr. M.L. Vidulich  
ANZ Viola Society  
PO Box 47-126  
Ponsonby, Auckland  
New Zealand.

**STRING QUARTET** week at Villa le Pianore in **CAPEZZANO**, Italy, October 4-11 is reserved for players wishing to deal with more difficult works. Nearby are the coast, Pisa, and Lucca. DM 920 for players, less for children and non-players. Contact

Manfred Blum  
Rabenkopfstr. 5  
D-79102 Freiburg, Germany  
Tel/Fax: (49) 0761/7 07 11 75.

Is there a list of **CELLO DUETS**? If you know of one, please contact

Ginger Gordon  
592 Standish Road, Teaneck NJ 07666;  
201/836-0148.

Only six months away: **NEW YEARS DAY BRANDENBURGS** at the home of Audi and Peter Reinthaler. Join us January 1 at 2 p.m. for the 21st annual Texas bash. Call or write to let us know if you'd like to come so we can balance instruments.

4918 Bellview, Bellaire TX 77401  
(Houston area) 713/661-2440  
(Pete's office is 669-1127 ext. 131)

As a professional violinist and teacher with many years of experience (New Orleans and NYC Symphonies; faculty Tulane University and Lucy Moses School for Music and Dance), I'd like to offer my services as **COACH** and **VI/VIA INSTRUCTOR**.

Michael Gutenberg  
1857 Gerriston Avenue  
Brooklyn, NY 11229; 718/339-3483.

ACMP's Florence Forer wants other members to know about Genesis Tours' Summer 1997 trip to the **ISTANBUL INTERNATIONAL MUSIC FESTIVAL**. If interested, phone Mitzi Davidoff, 212/759-0480 or 800/888-8167.

I have composed a **STRING QUARTET** in the romantic style, performed by the Chautauqua String Quartet in 1995, and well received. Playing time 15 minutes. I would be glad to send photocopies to any member. Send me an address and 55¢ postage; add 46¢ more if you'd like a score.

Fred R. Whaley  
23343 Blue Water Circle B509  
Boca Raton FL 33433

**PLAY-IN OPEN TO ALL** on October 4-5 at Riddersvik in West Stockholm. Possibility to stay overnight. Write or fax

David William-Olsson  
c/o Kgf. Musikaliska Akademien  
Blasieholmstorg 8  
S-111-48 Stockholm, Sweden  
Tel: (46) 08-6111014; Fax: (46) 08-6117542

Again, a **CHAMBER MUSIC VACATION** at **BLONAY**: the Hindemith Foundation above Lake Geneva welcomes all ACMP string players, pianists, September 13-19. Two daily coached sessions, informal playing also. Private lessons, excursions, cello rental are available. Cost: SFr 775 if 20 or more join in as usual. Contact A.S.A.P.

Floryse Bel Bennett  
Ruelle de l'Église  
CH-1143 Apples, Switzerland  
Tel/Fax (41) 21 800 5522

I am planning to use my home as a **CHAMBER MUSIC RETREAT** during July and August this year: a B&B for musicians who wish to spend time together on the coast of Maine. Three bedrooms, resident cellist if needed. Please contact

Lynne C. Mattingly, Vc-Pro  
HC 77 Box 3, Hancock ME 04640

Tom Nugent is starting a **BACH SOCIETY** Chamber Orchestra in New York City, modeled after the Cambridge original. Want to join? Call Tom at 212/880-2262 or 662-2843.

The **DUBLIN** Chamber Music Group sends us word of its new home page, informing us also that the Group will be sponsoring a chamber music weekend workshop from October 17-19 this coming fall. ACMP member Brian McBryan is keeping the web-site up to date with details of weekend courses, the Group's library catalog, and some links to other interesting Irish and International web-sites.

Internet address:  
<http://www.geocities.com/vienna/1905/>

## AMENDS TO ARGENTINA

Five of our seven Argentine members were omitted from the 1997-98 International Directory. In fact, they mysteriously disappeared from (and have since been returned to) the computer database. We very much regret this and urge members to add the following complete listing to their International Directory:

**Behrens, Mr. Herman F.** ..... VI B  
01 742 1367  
Bolivar 250  
Beccar (1643)  
Prov. Buenos Aires  
Business: 799 2284

**Behrens, Dr. Nicolas H.** ..... Pf B+  
Inst+ ..... Pf/Civcd/Org  
01 790 1954  
3030 Wineberg Street  
Olivos (1636)  
Prov. Buenos Aires  
Business: 01 799 2284  
1632 E. Rios Street  
Olivos (1636)  
Prov. Buenos Aires

**Münch, Dr. Otto R.** ..... VI B  
Inst+ ..... VI  
01 752 3286  
Calle 71 No. 2251  
1650 San Martin  
Prov. Buenos Aires  
Fax: 01 752 1301  
Business: 01 752 1301  
Calle 54 (Mitre) No. 3885, 1º, 4  
1650 San Martín  
Prov. Buenos Aires  
Languages: German  
Available Weekdays

**\*Spielberg, Mr. Gerardo Pedro** ..... VI B/Ma B  
Inst+ ..... Pf/Vc  
04 882 2042  
Kennedy 269 C.C. 139  
1625 Escobar  
Fax: 04 882 4516  
Business: 01 747 3930  
Rivadavia 7195 5°C  
1642 San Isidro  
Interested in Pf(4h)  
Languages: German  
Available Weekdays

**Spitz, Mr. Jorge** ..... VI A/Ma A  
Inst+ ..... VI/Ma  
01 743 4415  
Avenida Libertador 15935  
1642 San Isidro  
Languages: French, German, Italian  
Available Weekdays

**Schechter, Dr. Beatriz Eva** ..... FI C  
01 553 8963  
Maure 4146  
1427 Buenos Aires  
Languages: German, Spanish  
Available Weekdays

**\*Sevi, Mr. Uriel J.** ..... VI B  
Inst+ ..... VI/Vc/Ma  
01 804 2775  
Avenida Santa Fe 1821 Piso 4  
1123 Buenos Aires  
Fax: 01 814 3514  
Business: 01 812 554; 01 814 3637  
Languages: French  
Available Weekdays



*Pinigree Park Chamber Music Elderhostel, June 1996, on the Mountain Campus of Colorado State University. Photo courtesy of Alice Wood.*

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## ARE YOU MOVING?

Please notify us as soon as possible of your move to a new address. Include telephone number(s) and e-mail address if appropriate. We make every effort to keep the member database current—but your help is critical.

