

AMATEUR CHAMBER MUSIC PLAYERS

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Newsletter Supplement, February 1998
Susan M. Lloyd, Editor

FROM YOUR SECRETARY

The Board is grateful for the many letters sent to the office and to individual Board members. We are always interested to know what our organization is doing for (and to?) the people who belong. We ask for stories, questions, and suggestions; you have been generous with all three.

This year there were fewer complaints about not getting called. Perhaps people are taking to heart our suggestion that they take the initiative and contact others, rather than waiting for a call. Some members are becoming famous on these pages for their successes in reaching others while traveling. One of these is Dr. Leon Hoffman, an Advisory Council member, who sends us accounts of his adventures. Although he is a 'cellist and often travels by plane, he never seems to have trouble locating an instrument wherever he goes. This year he gave us details of two of his trips, reminding us that amateur music is alive and well in Kentucky and in Manitoba (also that Winnipeg MB, a notoriously windy and cold city, is in fact warm).

We received a report about an around-the-world music-making trip by an Australian member, Mr. Ken Pope, who took three months to travel with his (very patient, I should think) wife Barbara. Flying westward from Australia, they visited England, then France, Austria, Hungary and the Czech Republic. Continuing, crossing the Atlantic, they stopped in Montréal, and finally in Toronto, where I was fortunate to host a quartet session with Mr. Pope and ACMP members who are immigrants to Canada from Russia, the U.S., and the Netherlands. It was delightful to meet him, hear about his adventures, and play with such a spirited and capable musician. Mr. Pope, who, decades after putting his violin away picked it up again in his retirement, writes enthusiastically that he is already planning his next trip.

It is a recurring thrill for us to hear from our less experienced members; some of us who have played for years may not remember so vividly the excitement of a first chamber music session or one which follows a long illness and makes us feel restored. One violinist from Brooklyn NY has played duets with pianists or other violinists and now feels ready to tackle string quartets. He writes how, in preparation for playing with three others, he is reading through the second violin part of Mozart quartets while his teacher plays the first violin part. He says that the sections that they played together, when he "kept up with him, were magical!"

We have written to encourage people who were set back by accident and illness. Our only member in Hawkesbury ON wrote us that he had been in a terrible head-on collision, "smashing violin and bow to smithereens" and leaving him unconscious for five months. A 'cellist from East Greenbush NY reports, "I have been recuperating from brain surgery, and my life has been a little out of control lately (but I can still play quartets — Praise the Lord!)." And a violist from Dedham MA tells us of an accident several years ago; she was in a coma for

a week and had four operations on her head. "For about a year after, music meant nothing — just random sounds. I have come back a lot; much still to be done." Those of us who in playing chamber music find solace from daily cares can only imagine how much music-making can inspire people to recover.

In the past fifteen months we have heard of three ACMP marriages! From the Kaprovs of Riverdale NY: "We wanted to let everyone know that we met as fellow members of ACMP in Dec. 1987. We've been together, enjoying music and each other ever since." Barbara Powell Pelosi of Fairfax CA was introduced by Bill Simmons (on our Advisory Council) to ACMP and chamber music, and became an avid string quartet player. Her enthusiasm led her to attend a workshop at Humboldt State University, where she met her husband Ruggi. She tells us that "...we were married in 1992 and have been having a grand time ever since. It is wonderful to enter the 'golden years' with someone who loves music as much as I always have and to be able to spend our free time making music and finding new friends. So, I would like to give a gigantic 'thank you' to Bill Simmons and ACMP for all they have brought to us. Good friends, wonderful music, and each other."

The Romans of New York City write, "When the phone rang one wintry day, I had no idea how my life would be changed. As a flutist, I jumped at the chance to play all those pieces I had practiced over the years. But New York City demands extra care and suspicion, so I left the name and address of this stranger with my Mom with instructions to call the police if I never returned. After hours of Schubert and Bach, it was love at first 'sight...reading.' Mom never had to worry. We were married last spring and continue to play chamber music in our home."

Thank you to all of our correspondents. Please keep warming our hearts with your letters, e-mails, and calls.

— Jane Wilson



Music In The NO SPACE Age

MARCH PLAY-INS

♪ The Mazerska Quartet Society welcomes any and all ACMP string players to A DAY OF CHAMBER MUSIC at Riddersvik, just west of Stockholm, Sweden on March 14. You can stay overnight in the same location, if you wish. Contact

David William-Olsson
Danderydsgatan 18
S-1146 Stockholm, SWEDEN
Fax 46 8-6117542 or 6721932

♪ Everyone is invited to the ACMP PLAY-IN at the home of Al and Peimin Appel: Appel Farm, 458 Shirley Road, Elmer, NJ on Saturday, March 21 from 2-6 PM. Elmer is 30 miles south of Philadelphia in New Jersey. For directions, write or call the Appels at 1556 Victory Boulevard, Staten Island, NY 10314; 718/273-0913 (weekdays), 609/358-8944 (weekends).

♪ There will be the usual music bash on March 15 at the home of Lucretia Harrison, PORT WASHINGTON, NY, beginning with Brandenburg No. 6 at 1 PM. Please call her ahead at 516/767-1316 if you'd like to join in.

♪ The annual NEW ENGLAND PLAY-IN, co-sponsored by ACMP and the Appalachian Music Club, will be held on Sunday, March 15 from 1-7 PM. Thanks to the generosity of the Phillips Academy (Andover) Music Department, it will again take place at the Academy's Graves Hall off Main Street in Andover. There'll be a chance for singing and hiking, as well as ensemble playing in the building's many rooms. Bring a dish for a potluck supper, or \$5.00. Your friends are welcome too, whether or not they are AMC or ACMP members. If at all possible, let us know ahead of time if you are coming, mentioning your instrument or voice part -- or both. Contact

Martha Ann Jaffe
31 Parker Street, Newton Center, MA, 02159
Tel: 617/244-0955 (home); 603/881-2384 (work)
e-mail: jaffe@rtl.enet.dec.com

♪ All are welcome to the annual TORONTO Follow-the-Sun Play-in, on Sunday March 15 at the home of Alice Breglia. Call Jane Wilson at 905/764-2837 if you plan to join in.

OTHER CHAMBER MUSIC OPPORTUNITIES ORGANIZED BY OUR MEMBERS:

Again this June, Neel De Wit-Wibaut invites adventurous ACMP members to the foothills of the Rocky Mountains for
THE 29TH ANNUAL CHAMBER MUSIC WEEKEND
at "NEEL'S CABIN"

June 27 and 28, 1998 in Millarville (Alberta), Canada

This event is geared to string players who like to sight-read string quartets or other chamber music literature. For information about costs and schedule, contact Neel De Wit-Wibaut at 403/270-7522 or 403/931-3640. Her mail address is Site 7, Box 1, Millarville Toliko, Alberta, Canada T0L 1K0.

Neel writes that

Last June's chamber music weekend was better than ever, very good players -- including some of the younger generation (which is important). From all regions, "fanatics" came to participate. In the mornings, they scattered in chamber

ensembles to the six log cabins spread out over the quarter-section. Then lunch at the picnic table with the help of four volunteer hosts, and a change of cabins for nearly everyone. One cabin held the early music players. In late afternoon, all gathered in the Barn, where the piano resides.

Thanks to Neel's hospitality and the simplicity of sleeping arrangements, this chance to play comes very inexpensively. (If plumbing matters to you, there are beds-and-breakfasts nearby.) Contact her with any questions you may have.

Member Floryse Bel-Bennett writes us that

Thirty-three players from eight different countries came to the fourth ALPEGGIO at the Hindemith Foundation in Blonay, Switzerland, over half of these coming for the second, third or fourth time. They rehearsed with the Bridge String Quartet coaches every weekday morning on chamber works from Beethoven to Barber; on one of the evening excursions above Lake Geneva, three alpen-hornists got them outside in time to watch an eclipse of the moon, accompanied by horn music.

Many participants come to Alpeggio after reading about it in an ACMP newsletter. For specific information on **CROscendo** in April and the next **ALPEGGIO** in June, as well as several other summer workshops and play-ins, please see the ACMP Bulletin Board in our December '97 Newsletter.

We briefly mentioned the French **Federation des Associations de Musiciens Amateurs (A.M.A)** while introducing you to Advisory Council member Roger René Serpolay in our December Newsletter. The A.M.A was founded in 1953 by French ACMP members who wanted to extend chamber music opportunities within France's borders. The A.M.A. is divided into regional divisions or "delegations", but the members of every delegation (700 in all) are listed in the A.M.A. Federation's biannual *Annuaire*. Every member -- and his or her ACMP guests -- is welcome at the Federation's annual or seasonal gatherings, always held in France's loveliest places, and offering many musical choices: extensive informal chamber playing, intensive rehearsals for those wishing to take part in an end-of-session performance, choral singing, orchestral playing -- even jazz improvisation.

This year's *Rencontre Musicale* will be held in Sarlat, near the foot of the western slope of the *Massif Central*, from April 11-18. If you are interested, please contact

Roger René Serpolay
2 Allée des hautes Perouses

F-63549 Romagnat, FRANCE, Tel 73 62 60 44

You can also contact our office to get a copy of the *Rencontres* application blank, in French. Costs are very reasonable.

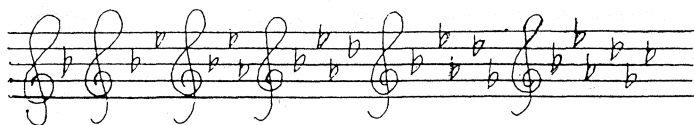


The above opportunities, plus over 30 other chamber music holidays and workshops held throughout 1998 for amateur musicians in Europe, were detailed in **MUSIC FOR THE LOVE OF IT's** new annual *Workshop Guide to Europe*, their December, 1997 issue. You can still sold out you wish (for \$5.00 while they last, directly from Ted Rust). This is yet another service to us all from Ted Rust, ACMP Advisory Council member and generous editor of this spirited all-kinds-of-music newsletter.

Also in the MFLOI December issue is the full text of an e-mail discussion held in October on the small but intriguing question, "Why does my hay fever go away when I take up my violin and begin playing?" ACMP members and others who have put themselves in touch with the Internet's **acmp-list** sent back an array of comments, many correspondents having experienced the same phenomenon: "We don't sneeze, or cough during performance, or even notice a full bladder -- until we stop," writes one in wonder. Another writes,

I once did a big clarinet recital with acute gastroenteritis and got through fine, only to have to take a week off afterward. ...But I don't think it's a "time suspension that allows many musicians to live into their 90s," as another person suggested; just adrenaline. ...In the long run, I'd say it kills you faster!

All this was so intriguing to me (your Editor) that I decided it was past time to subscribe to this e-mail list. One does this by contacting **acmp@isi.edu**. Thanks to ACMP's Don Cohen, there is no charge for this service. I realize that I can put announcements of special interest to members on e-mail when they happen to come too late for the Newsletter deadline. One such was a generous offer from Albert Appel of Appel Farm, NJ to host a three-day "chamber music open house" December 27-31. The e-mailers on **acmp-list** did get this news, and the rest of us hope to hear soon how the open house went.



SAMUEL P. HAYES RESIGNED FROM ACMP's BOARD of Directors this last fall, in his fiftieth year of service to our association. For fifteen of those years from 1955 to 1970, Sam was ACMP Chairman -- at the same time holding down his post as first Director of the Foundation for Research and Human Behavior in Ann Arbor, then as President of the Foreign Policy Association, based in New York City. He had already played a central role in the early planning of the Point Four foreign aid program, and by 1961 would do the same for the Peace Corps.

It was 1934 when Sam came to know Helen Rice on the tennis court, both of these amateur musicians being superb tournament players from their college years onward. His wide-ranging experience in government service, college teaching and international relations made him an ideal member of ACMP's founding group. After 1970, he served for many years as our Treasurer, and even when he could no longer attend Board meetings regularly, remained our most valuable gadfly in extending ACMP's international reach, as well as its services to international members; he was always looking for new members among the acquaintances he made as consultant to international institutions such as the World Bank. Sam was also the chief instigator of ACMP's Helen Rice Memorial Chamber Music Collection at the Hartford Public Library.

As Sam's long-time ACMP colleague Ruth McGregor wrote of him in 1989, "Sam's sense of humor is contagious and his love of playing infectious." He and his wife A.M., *Vla-C* and *VI-B* respectively, brought both to every chamber music session. We are enormously grateful to Sam for all he has done for ACMP, and we'll miss him.

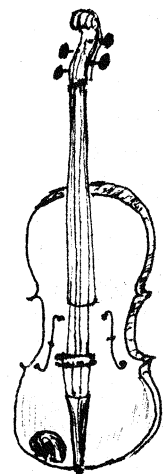
Violin Sonata No. 3 in D Minor, Allegro

Brahms, your melodies —
carried on the wind from gypsies,
nestled in songs already born,
notes in rare constellations
touching and combusting —

Did they open in your dreams
like night-blooming flowers?

Will we find more
when we fathom how to listen?

Sonya Manes
© 1998



SML
(after
F.J.)

LETTERS

From three of our new (or renewed) members:

Dear ACMP,

I have just joined ACMP again and hope you will consider printing this letter.

Some years ago my husband and I were members of ACMP. He was a good left-handed violinist and a sensitive musician. I am a good pianist and became a fair cellist after attending my first chamber music workshop and being bitten by the string quartet bug. In 1980, the two of us traveled to North Carolina and played our way across the state, thanks to the hospitality of several members, before settling in Asheville.

At 60, I am now a widow, but I continue to love playing. Please get in touch.

Perien Gray, North Carolina

Dear ACMP,

Although I have 40+ years of playing experience, my exposure to chamber playing is nil. I am a hard worker and welcome a chance from some patient amateurs.

Frank W. Pandolfo, New Jersey

Dear ACMP,

Here is my application form. Thanks for your phenomenal efficiency! I look forward to playing with other members. We have a concert Blüthner piano tuned to A-442, in a large livingroom where one can play any time, day or night.

Is it possible to inform other members through my Directory listing of my 1300-item chamber music collection? It is unusual in that nearly every ensemble represented includes piano, and in that it is almost exclusively non-standard repertoire, mostly from 1875-1930. This is the music I have come to enjoy most in my career as a chamber pianist and professional accompanist...

I would suggest that ACMP develop a coding system for use in Directory listings, in order that members might express their preference for a particular period of music (something like "17-18th" for those who love the baroque and early classical composers, "mid-late 19th" for the romantics, and so forth). Thus we might match ourselves with like-minded musicians, avoiding playing partners like the second violinist I once encountered, who averred that anything composed after Schumann -- including Brahms -- was simply degenerate.

Melisander Wildberger, Germany

Editor's note: What do members think of this idea? There is only so much information that any Directory listing can hold, but we are always looking for ways to improve members' opportunities for happy

encounters. Another approach, of course, is to tactfully signal likes and aversions when you call or are called.

We have had some lovely comments about our 50th Anniversary Newsletter: much appreciated. Most appreciated are the many stories and news items our members send us. A few of them follow:

Your latest newsletter brought back memories of the years when I taught music in the Kenmore, NY schools from 1945-47. I shared an orchestra stand with Maulsly Kimball [ACMP's first Treasurer], who asked me what I thought of a listing of chamber music players. Another founding member, Cameron Baird, directed a chamber orchestra every other Saturday at his mother's home. We'd play for several hours; then, about 11 PM, eat a late supper which the men had prepared, then play some more. There I met three young women from the Buffalo Philharmonic and we formed a regular quartet.

Maria Goldsmith, New Jersey

Regrets and kudos

I have been a member of ACMP for over 30 years, dating from the days of the incomparable Helen Rice. But sadly, the time has come for me to request that my name be removed from your Directory. I am now 86 years old...

Harold Laufman, MD, New York City

Dr. Laufman enclosed a generous check "as a donation toward your enduring success."

I am extremely grateful for the June Newsletter's announcement of the ACMP Foundation-sponsored "C and D" players' workshop at Greenwood in September. I went with trepidation and left soaring with the joy of a productive, pleasant weekend. Though still somewhat anxious, it was the first time I didn't think I might die of fright or the ignominy of making mistakes. I'd almost like to promote myself to a C+...

Sally Robinson Bagg, with her staff, deserves the highest praise for making this an outstanding event.

Edna Ekstrom, New York

Reflections

I always peruse the Newsletter with much interest -- but wonder why so little from the UK gets in. I guess the British approach to things isn't quite like the Americans'! Chamber music playing in this country seems to be a very "private" affair between friends; many UK amateur musicians -- especially in the big cities -- are wary about opening their homes to "strangers," so it's hard to make new musical friends in this country -- and I am very keen to welcome visitors here. I rent a bed-sitter at the rear of a Methodist church building; I can use the church's large lounge room for chamber music.

Peter Marcan, London

Dear friends,

*I would like to add a bit to my comments on self-ratings and ensemble skills in last year's Fall Newsletter. I find very often that the inner voices in a quartet seem to think that they must play softly always and follow the dynamic markings regardless of anything else going on. This is especially true of violists. Every so often I will play with a fine violist and hear wonderful things I did not know were in the part. Each player in any group should be very aware of where the important part is and bring it out, even if a phrase or harmonic change must be played *mf* or *f* to make it heard. And the rest who are diddling -- or whatever -- should know to shut up.*

Pianists, also, have to realize that in a chamber group the piano is not always the important instrument.

Alice Wood, Colorado

Editor's note: Plain words from a long-time member. Those who doubt her wisdom would find some surprises in the sound of a pro group such as the Takacs Quartet which gives the inner voices "full play."

Disgruntled

This letter comes from a pianist who has crossed out "Pf(4h)" on her update form, and asks now to play with "a violin or cello player."

Not once since I joined ACMP has anyone called me. I called every pianist listed who was within a half hour's driving distance and never contacted a live body; messages left on answering machines went unanswered. Is my B- rating a handicap? I was trying to be honest, and err if anything on the down-side.

Marian Skedgell, Connecticut

Editor's note: This disappointed writer may wish to check the ACMP Bulletin Board and look up the nearest members of Friends of Four-Hand Music.

ACMP BULLETIN BOARD

Does anyone have chamber music contacts in **BULGARIA, CAMBODIA or VIETNAM**? Please contact Leon Hoffman, 2800 North Lake Shore Drive #4114, Chicago IL 60657. 773/929-7554 (home); 312/332-1262 (bus.).

The Ann Arbor branch of the **FRIENDS OF FOUR-HAND MUSIC** is now in its 25th year. We meet the second Sunday of each month. We have about fifteen performers and several people who come just to listen. The programs are informal, the accent being not on perfection, but on pleasure. If you'd like to join the FRIENDS, please contact Naomi Donaldson, 1100 Clair Circle, Ann Arbor MI 48103.

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 Jo Brown, Director, Senior Adult Program: 212/415-4910; or Ted Baumgold, Chamber Music Coordinator: 203/325-4910.

I would like to buy the **HAYDN QUARTETS VOLUMES III and IV** to complete my collection. I am also interested in the middle and late Beethoven quartets, many of Schubert's 15 quartets and Boccherini quartets and quintets. Please contact Bob Edgerton, 341 35 Avenue East, Seattle WA 98112. 206/325-0757; e-mail: bobcello@aol.com.

Our small **STRING ORCHESTRA** meets monthly from September to May to play purely for pleasure (no concerts). ACMP members are always welcome. For information, please contact Mr. and Mrs. David Harding, 56 Netherton Road, Appleton, Oxfordshire OX13 5JZ ENGLAND. (44) 01865 863673.

Searching for **LUDWIG THUILLIE PIANO QUINTET** in E-flat, Op. 20 for Piano and Strings, published by Kistner, 1901, or other edition, either original score or copy. Will purchase or reimburse costs. Contact Allen Balsbaugh, PO Box 291, Marshfield Hills MA 02151. 781/834-4701.

IT'S NOT TOO LATE to fill out your update form for the 1998-99 North American Directory or the International Directory Supplement. Even if you are doing nothing to change your listing, we need to know if you still wish to be listed at all. If you've lost your form or failed to receive it (mailed with the December Newsletter), call and ask for another.