

AMATEUR CHAMBER MUSIC PLAYERS

1123 Broadway, New York, N.Y. 10010-2007
Tel. 212/645-7424; Fax: 212/741-2678

Newsletter Supplement, February 1999
Susan M. Lloyd, News Editor

From your News Editor:

Among its more usual items, this issue of our short Newsletter Supplement includes two articles bringing some of the riper fruits of the Internet to all who would rather NOT use it regularly. Again we thank Ted Rust, *Ob-A* and Editor par excellence for organizing its printing and mailing, along with *Music For The Love Of It's* annual Workshop issue.

To the Great Unwired...

...who are at least as respectable, say we, as the many "wired" among us: Here is another report from the e-mail front so that all readers who haven't forgotten how to handle a piece of paper can look in on our on-line cohorts.

An A violinist, just moved to New York City, logs onto <acmp-list@isi.edu> to ask if any regular string quartet would like a second fiddler. Several other players describe their itineraries and their needs ("I play piano, hence I'll be bringing no instrument"); an Israeli oboist asks for music for four and five flutes, oboes or other winds, and receives the next day a sheaf of replies, including one which finishes, "Do you REALLY want to put five oboes together?!?!".

<acmp-list> is as noisy and as interesting as a county fair. ACMP musicians who also sell books hawk their wares; volunteer organizer Jane Carhart, in what she terms "a kind of poor man's market survey," tries out her plan for a week-long December chamber music workshop, asking for early feedback. Shirley Weaver says she "received so much help last Spring from ACMP members in finding the Dvořák *Sacred Songs* that she wants to tell everyone how she rehearsed and performed them—and she does. A hapless e-mailer somehow gets to someone else's computer to announce that his hard drive has crashed, causing him to lose all the information about chamber music workshops on which he had been drawing to update other e-mailers—and would others please fill him in on any he has failed to re-enter?

Several recent e-mailers have asked others to recommend duos for viola and cello or for two flutes. The replies came pouring in from ACMP members who know the literature well. And late last summer, Joseph Zuska offered this erudite query:

After a lifetime of playing chamber music and correcting editions, there are two places in Brahms Peters editions that I wonder about. The first is in the Opus 114 Clarinet Trio in the piano part, second movement, third bar after letter B. The last two B naturals in the bass part sound better sharpened to me particularly with the g sharp in the cello part. The other one is in the piano part of the A major Piano Quartet (Opus 26), second movement, ninth bar after letter H. The two G-naturals bother me and I wonder if [the naturals] belong on the B-flats instead. Your opinion appreciated.

Dr. Zuska's question stimulated a long exchange of reasoned opinions. ACMP member Ramona Matthews thinks that "an a-

nalysis of the harmony" and careful consideration of "the harmonic rhythm (that is, the rate at which chords change), the phrase structure and the moving bass line" supports the printed version of the piano quartet; she makes an experienced guess at Brahms' intention, and goes on to elucidate the modulations in such a way that anyone who can play a chord on the piano can test her hypothesis. In a second message, she reflects that "in bar 9, the 'trouble' is really caused by those initial C-flats"—but the trouble recedes if the performer thinks of these note as appoggiaturas. A third e-mailer endorses Mrs. Matthews' "expert analysis" and adds two further arguments, including the occurrence of "the same passage a tritone higher in the piano part." But he has a question of his own: Do you agree with those editors who say the A's in the fifth-to-last measure should be A#'s? More e-mails follow pointing to the Henle edition with its A naturals, and speculating as to why the disagreement.

Now would anyone like to tackle those B naturals in the clarinet trio?

Want to try out the e-mail list that ACMP members and others have developed? You can subscribe by sending your request to <acmp@isi.edu>; if you decide you don't like it, you can unsubscribe at the same address. Messages sent to the list itself (see above article for list address) go to 850-some subscribers. Those with suggestions about ACMP's relationship to the electronic age are urged to send ideas to Bill Selden, Chair of our e-mail committee, c/o the ACMP office, or at <wselden@optonline.net>.

Though <acmp-list> bears our name (given it by Don Cohen *Vc-C*, when he first organized it), neither ACMP nor any other institution formally sponsors or oversees it. Questions? Write directly to Don, <donc@isi.edu>.



Who needs a cellist?

LETTERS

Report from South Africa

I thought I would give you an account of what we have achieved this year. As you know, we formed this branch of the ACMP in February, 1998, and have 60 members, a very committed executive committee and a treasurer. We are now a non-profit organisation.

We have held two successful Play-ins during the year, and we're getting ready for a January chamber music workshop. We hope to mount a "Workshop Festival" later this year, welcoming visitors from overseas. Should any of your members be traveling to South Africa, they might contact me at

ACMP of South Africa

10 Alster Avenue, Newlands 7700, SOUTH AFRICA

Tel/Fax [27] 021-641658; e-mail <amacham@muweb.co.za>

—Nanette Mills
Chairperson

An English member writes,

For many years my friends and I have spent six glorious July days at the course given by the famous Chilingirian String Quartet at West Dean College in the Sussex Downs. Amateur and would-be-professional quartets come from many countries, including the USA, to receive coaching of high quality in beautiful surroundings. The accommodations and catering are as excellent as the music and the companionship. I strongly recommend the course to my fellow ACMP members, especially those who enjoy hard work as well as recreation. [See Bulletin Board for information.]

—Dolf Polak

In the Fall Newsletter, a member asked just what his habitual \$20 contribution was used for, and we answered as best we could. On a similar \$20 theme, another member recalls that the "suggested contribution" was only \$5 when she joined ACMP in 1950:

I have to say I think \$20 is getting a bit steep... We used to be a modest organization for modest people, however broad the range of performance skills, and I like it that way.

If only \$5 bought now what it bought 49 years ago in the way of paper and postage and telephone service! This correspondent may want to know that the Lincoln Center weekend workshops and other new (immodest?) ACMP activities are supported not by our basic, essential member contributions, but by ACMP Foundation grants. It is member gifts that keep ACMP functioning, and have for 51 years.

CADENCES

Nachman Amittai died a few years ago, but is vividly remembered by his friends. This memorial by his ACMP friend Reuvin Schlittner has been translated by Brenda Aloni.

Nachman Amittai was an admired and very respected lawyer in Israel, who worked with the courts as an arbitrator in very serious cases.

Among the musicians, he was known as a violinist and a true lover of chamber music. He was one of the founders and first organizers of the string workshops for chamber music at Beit Daniel. Nachman passed away after a serious and difficult illness. With his passing we, the chamber music lovers, have all lost a true, special, dear, beloved and talented musician.

We have also heard of the deaths of **Louis Mann** of New York and **Rhonda Ellen Hessel** of New Zealand.

PLAY-INS COMING UP

Lucretia Harrison will celebrate her usual Brandenburg Sunday at her home in honor of J.S. Bach and Helen Rice, on March 21, 1999. Call or write her if you can come:

99 Bayview Avenue, Port Washington NY 11050
516/767-1316

Pauline Schwager has a fairly small apartment near Manhattan in Flushing, NY—but a warm welcome for C and D players, whom she invites for a Play-in some Sunday afternoon in March. Call her soon to get the exact date and let her know what instrument you play. Piano available. 718/539-1550; e-mail: <pschwager@utilicr.com>

Others who tell us they seldom get ACMP calls might like to take an initiative similar to Pauline's, even if you have space for only four or five players. Contact our office or e-mail the News Editor at <lloyds@vermontel.com>.

The annual *NEW ENGLAND PLAY-IN*, co-sponsored by ACMP and the Appalachian Music Club, will be held on Sunday, March 14 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
617/244-0955 (home); 603/881-2384 (work)
e-mail: jaffe@rtl.enet.dec.com

The annual *TORONTO PLAY-IN* will take place on Sunday March 14. All are welcome. For further information, call Jane Wilson at 905/764-2837; e-mail: <h.wilson@utoronto.ca>.

Alice Model plans a third annual *BERKSHIRE PLAY-IN* for Sunday July 11, almost surely to be held in Lenox, Massachusetts. She will be happy to hear from anyone who is thinking of coming; call 914/834-5661 or (weekends) 413/298-5307; e-mail <almodel@aol.com>.

We cannot leave the topic of Play-ins without correcting a serious omission made in our report of last year's New England gathering. In 1998 as in every New England Play-in, our prime mover (literally) has been Martha Jaffe, who arrives hours before the other musicians, loaded up with utensils, food, huge coffee maker and microwave, a heap of folding stands, and many other implements as necessary to a large gathering as they are forgotten by others. She welcomes newcomers and veterans alike, steering them to appropriate groups of singers or instrumentalists. And this is just on Play-in day, following weeks of careful, unpretentious organizing. Thanks again, Martha!

—SML

GOOD NEWS department:

We have just learned that Deborah Greenblatt, *Vi/Vla-* and *Rec-A*, has become President-Elect of the Nebraska branch of ASTA, the American String Teachers Association. This puts Deborah in a strategic position for furthering chamber music playing among young people.

If you have musical GOOD NEWS, please let us know.

GAINING ACCESS TO THE HARTFORD PUBLIC LIBRARY CATALOGUE AND THE HPL/HELEN RICE CHAMBER MUSIC COLLECTION

by Robert Chapman, HPL's Classical Music specialist

For all those ACMP members who have access to the World Wide Web—whether through your local library or on your own, there's good news. Hartford Public Library's Online Public-Access Catalogue (OPAC), CAROLINE, is now available through the Library's web site without resorting to telnet. This means that anyone with a web browser can now find out the availability of the Library's nearly 10,000 scores, including those donated to the Helen Rice Memorial Collection of Chamber Music.

Members can still obtain a copy of the 1991 Rice Collection Catalogue by contacting either ACMP or the Hartford Public Library. Since so many public libraries now have web browsers, there are currently no plans to update the printed catalogue to reflect the new and donated scores added since 1991.

Set your web browser to

<<http://caroline.hartfordpl.lib.ct.us/search>>

Click on Open

To enter CAROLINE, point and click on Search our catalog. The screen says

Search the Hartford Public Library Catalog
by:
AUTHOR
TITLE
SUBJECT
WORD Search
LIBRARY OF CONGRESS Call Number
Local Call Number
Government Document Call Number
AUTHOR/TITLE

There are several ways to search. You can enter an author's name. ("Author" also means composer, arranger, or performer.)

Type the AUTHOR you want, LAST NAME FIRST, then press <Enter> or click

Submit Search

Example:

mozart, wolfgang amadeus

My search for Mozart yielded the following result:

You searched: mozart, wolfgang amadeus
Num AUTHORS (1-3 of 3) Entries
2342 Found

1	Mozart Wolfgang Amadeus	26 entries
2	Mozart Wolfgang Amadeus 1756 1791	2315 entries
3	Mozart Wolfgang Amadeus 1791 1844 - see - Mozart Franz Xaver 1791 1844	1

At this point it's best to limit your search to a specific material type. Point and click on the Limit This Search button.

Please select criteria to limit by:

YEAR of publication:

After and Before

WHERE Item is located:

MATERIAL type:

LANGUAGE:

Sort results by year

Under Material Type, select Printed Music. Then point and click on the Limit/sort items retrieved using above data button.

Num AUTHORS (1-12 of 316) Entries

- 1 Mozart, Wolfgang Amadeus, 1756-1791. 1
Adagio and Allegro, musical clock, K. 594, F minor; arr.
CENTRAL : M459.M69 K.594 1975
 - 2 Mozart, Wolfgang Amadeus, 1756-1791. 1
Adagio and Fuge, string orchestra, K. 546, C minor
CENTRAL : M1145 .M69 K .546
 - 3 Mozart, Wolfgang Amadeus, 1756-1791. 1
Quartets, strings CENTRAL : M452.M93 M6 VOL .1

The screen above goes on to list the first 12 of 316 Mozart scores owned by the Library. To view the complete record, select the number to the left of the entry and press <Enter> or <Return>. Follow the prompts on the screen.

This is not a perfect system. There are glitches. Just as one cannot simply pick up a violin and immediately sound like Heifetz, neither can one be expected to make a computer system work perfectly. Among the dozens of library cataloguing packages currently available, INNOPAC is considered to be among the most intuitive-friendly.

If you (or the librarian helping you) are having problems using CAROLINE, please don't hesitate to send me your questions via e-mail:

<rchapman@hartfordpl.lib.ct.us>.

You may also leave voice mail queries for me at 860/522-4888 x6462.

W. Robert Chapman is a reference librarian at the Hartford Public Library, where he also books professional chamber music concerts and edits a Companion to the Arts. In addition, he is an operatic bass-baritone, a trustee of the Hartford Conservatory, writes program notes for the New World Chamber Ensemble, and has been a board member of Chamber Music Plus.



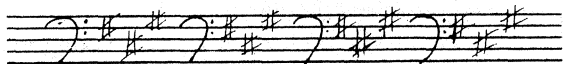
A brace of CAMMAC Cellists

NEW TO THE NORTH AMERICAN ADVISORY COUNCIL

For years, *Hazel K. Cheilik* of Washington, DC has been urging chamber music on her student orchestral players at the Thomas Jefferson High School for Science and Technology. This orchestra is as widely known for its members' chamber ensembles as for its symphonies, for Hazel has worked hard to ensure that her students' hearts and souls are nourished by more than math or science. Hazel herself studied viola with William Primrose, and has often performed professionally, but teaching is her first love. Her gift to every graduating senior has been an ACMP Directory, and an application to join us.

Annie Fullard, Mari Sato, Kirsten Docter and *Merry Peckham* are all members of the *Cavani Quartet*, formed in 1984 and going strong. They are much in demand as both performers and as coaches of students and amateur players; in their 30's and sympathetic with student needs, they move easily from the special friendships they have formed with Cleveland public school children to residencies in advanced university music programs. They have recorded works of many contemporary composers as well as the classics. "Completely engrossing, powerful and elegant," says the *Washington Post* of their playing. The Cavani is currently in residence at the Cleveland Institute of Music.

We are delighted to welcome these five highly experienced musicians and members, who know the world of amateur music so well.



FOUNDATION NEWS

New ACMP Foundation Board member Gerald Fischbach has a very interesting and helpful article entitled "The Birth of a Vibrato" in the November issue of *American String Teacher*. It brings the reader through the various stages by which a flexible vibrato may be acquired, describing how to avoid the "billy-goat territory" of an overly fast and tense vibrato, discussing the role of the thumb, and giving many colorful practice suggestions.

Gerald Fischbach is Professor of Violin and String Pedagogy at the University of Maryland in College Park. He has appeared as a soloist and chamber musician throughout the world, and is much in demand as a chamber music coach; one of his strongest interests is in training coaches to work effectively with amateurs. His vibrato method book, *Viva Vibrato!*, written with Robert Frost, was recently published by the Neil A. Kjos Music Company. We are pleased to welcome him to the Foundation Board.

A LIMERICK from *The Well-tempered Limerick* by long-time member Virginia Albedi:

TO THE TIMID MICE QUARTET

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

ACMP BULLETIN BOARD

From Deb Molodof: Ten-day Spring and Summer **CHAMBER MUSIC VACATIONS** in Provence are scheduled March 27- April 5, June 26-July 5, & July 5-14. Coached by the Joachim Trio. Contact:
Amadeus in Provence
Amadeus Conservatory of Music
201 King Street, Chappaqua NY 10514
914/238-0388

The **CHILINGIRIAN QUARTET's** course, July 17-23, 1999, includes intensive coaching, concerts and master class. Contact
Rosemary Marley, West Dean College
West Dean, West Sussex ENGLAND PO18 0QZ
Tel: [44] 1243 811301; Fax: [44] 1243 811343
<westdean@pavilion.co.uk>

The **WISCONSIN CONSERVATORY OF MUSIC** turns 100 in 1999. A **CELEBRATION** will include every former student. Call 414/276-5760 if you'd like to take part.

Still room for a few **VIOLINS** at my **STRING ORCHESTRA COURSE** in Prague this July (other sections are full). \$150 US covers nearly all costs for the week. Average standard is ACMP B or C.
Geoff Piper, 24, rue des Cerisiers, L-1322 LUXEMBOURG
Tel: [352] 47 42 69; Fax: [+352] 22 35 85

I'm **LOOKING FOR THE BOOK**, *Dictionary of Musical Themes*, by Harold Barlow. Who can help me? Please contact
Nicola Offermanns
Johannisberger Str. 27, D-14197 Berlin, GERMANY
Tel: [49] 030/8227020

I would like to purchase a copy, new or used, of J.S.Bach's three **VIOLA DA GAMBA SONATAS**, as transcribed by **PAUL DOKTOR** for viola and piano. Long out of print, it was once published by Worldwide Music Publishers. If you have a copy but are unwilling to part with it, I would happily accept a photocopy and repay reasonable costs. Contact
Gordon Raisbeck
40 Deering Street, Portland ME 04101-2212
Tel: 207/773-6243; <GandBRaisbeck@compuserve.com>

The **VIOLA FIDDLING TUNE** is a collection of 27 fiddle tunes (hoedowns, waltzes, polkas, rags, jigs, etc.) arranged for two violas, with chords for accompaniment. Send \$15 per book, plus \$2 for shipping, to
Greenblatt and Seay
The Old Schoolhouse, Avoca NE 68307-0671
Free catalogue also available
e-mail: <g-s@navix.net>; web site: <http://www.mastercall.com/g-s>

Several readers answered the request for help finding practice books of tricky string passages. One member sends a rave review of *Naughty Bits*, available through *Judith Rattenbury* at *SJ Music*, in five separate volumes for cello and second violin as well as viola. *SJ* also publishes Onslow's works. Full catalogue available from *SJ Music*, 23 Elys Road, Cambridge, ENGLAND CB4 2AP. Fax: [44] 1223 560353; web site: www.printed.music.com/sjmusic.

