

AMATEUR CHAMBER MUSIC PLAYERS

1123 Broadway, New York, N.Y. 10010-2007
Sally R. Bagg, ACMP Foundation Editor

Newsletter, December 2001
Susan M. Lloyd, News Editor



*Chamber Music Workshop at St. Martin's College (Lacey, WA)
organized by ACMP member Mary Jo Rydholm*

FROM THE ACMP CHAIR

MAY YOU LIVE IN ORDINARY TIMES, the poet wished. We too can only hope that by the time this Newsletter is in your hands, our members throughout the world are safe, and that we are seeing few or no more tragic interruptions to our ordinary days—nor to the musical evenings ACMP musicians enjoy with players and singers of every religious or ethnic stripe.

On September 11, ACMP's board members and our staff person-of-all-work/CEO Dan Nimetz were busy with final preparations for our Annual Meeting in Chicago, following months of anticipation and planning both on our part and by our Chicago hosts. By the time we had to confirm our original plan, travel by air looked everything from uncertain to impossible; so with a flurry of e-mails we decided to switch the meeting place to Manhattan. An inexpensive hotel was easy to find; ground transportation was quickly arranged by 14 out of the 18 of us on both boards who had planned to come; and Stefania de Kenessey, a composer (and wife of Foundation Board member Andy Chapman), offered us her beautiful studio as a meeting and chamber music space over the three-day weekend of September 20-23. As it happened, this studio apartment was on West 67th Street just two doors down from the studio apartment where ACMP had been founded in 1947 and Helen Rice had lived all her life: territory loaded with memories for several of us.

We greatly appreciate the letters of sympathy and encouragement which we have received since September 11 from ACMP people in many corners of the world.

Our lead article this issue first appeared on e-mail: a letter sent on September 17 to a friend of ACMP by William Harvey, the Juilliard music student who wrote it. We gratefully reprint it with his permission.

Susan M. Lloyd

PLAYING FOR THE FIGHTING 69th

Yesterday I had probably the most incredible and moving experience of my life. Juilliard organized a quartet to go play at the Armory. The Armory is a huge military building where families of people missing from Tuesday's disaster go to wait for news of their loved ones. Entering the building was very difficult emotionally, because the entire building (the size of a city block) was covered with "missing" posters. Thousands of posters, spread out up to eight feet above the ground, each featuring a different, smiling, face. I made my way into the huge central room and found my Juilliard buddies. For two hours we sightread quartets (with only three people!), and I don't think I will soon forget the grief counselor from the Connecticut State Police who listened the entire time, or the woman who listened only to "Memory" from *Cats*, crying the whole time.

At 7:00, the other two players had to leave; they had been playing at the Armory since 1 p.m. and simply couldn't play any more. I volunteered to stay and play solo, since I had just got there. I soon realized that the evening had just begun for me: a man in fatigues who introduced himself as Sergeant Major asked me if I'd mind playing for his soldiers as they came back from digging through the rubble at Ground Zero. Masseuses had volunteered to give his men massages, he said, and he didn't think anything would be more soothing than getting a massage and listening to violin music at the same time. So at 9:00 p.m. I headed up to the second floor as the first men were arriving. From then until 11:30 I played everything I could do from memory: Bach B Minor Partita; Tchaikovsky Concerto; Dvořák Concerto; Paganini Caprices 1 and 17, Vivaldi "Winter" and "Spring"; Theme from *Schindler's List*, Tchaikovsky's "Melodie"; "Meditation" from *Thaïs*, "Amazing Grace"; "My Country 'Tis of Thee"; "Turkey in the Straw"; "Bile Them Cabbages Down."

Never have I played for a more grateful audience. Somehow, it didn't matter that by the end, my intonation was shot and I had no bow control. I would have lost any competition I was playing in, but it didn't matter. The men would come up the stairs in full gear, remove their helmets, look at me, and smile. At 11:20, I was introduced to Col. Slack, head of the division. After thanking me, he said to his friends, "Boy, today was the toughest day yet. I made the mistake of going back into the pit, and I'll never do that again." Eager to hear a first-

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hand account, I asked, "What did you see?"

He stopped, swallowed hard, and said, "What you'd expect to see."

The Colonel stood there as I played a lengthy rendition of "Amazing Grace," which he claimed was the best he'd ever heard.

By this time it was 11:30, and I didn't think I could play anymore. I asked the Sergeant Major if it would be appropriate if I played the National Anthem. He shouted above the chaos of the milling soldiers to call them to attention, and I played the National Anthem as the 300 men of the 69th Division saluted an invisible flag.

After shaking a few hands and packing up, I was prepared to leave when one of the privates accosted me and told me the Colonel wanted to see me again. He took me down to the War Room, but we couldn't find the Colonel, so he gave me a tour of the War Room.

It turns out that the division I played for is the Famous Fighting Sixty-Ninth, the most decorated division in the U.S. Army. He pointed out a letter from Abraham Lincoln offering his condolences after the Battle of Antietam—the 69th suffered the most casualties of any division at that historic battle.

Finally, we located the Colonel. After thanking me again, he presented me with the coin of the regiment. "We only give these to someone who's done something special for the 69th," he informed me. He called over the division's historian to tell me the significance of all the symbols on the coin.

As I rode the taxi back to Juilliard—free, of course, since taxi service is free in New York right now—I was numb. Not only was this evening the proudest I've ever felt to be an American, it was my most meaningful as a musician and a person as well. At Juilliard, kids are hypercritical of each other and very competitive. The teachers expect, and in most cases get, technical perfection. But this wasn't about that. The soldiers didn't care that I had so many memory slips I lost count. They didn't care that when I forgot how the second movement of the Tchaikovsky went, I had to come up with my own insipid improvisation until I somehow (and I still don't know how) got to a cadence. I've never seen a more appreciative audience, and I've never understood so fully what it means to communicate music to other people.

And how did it change me as a person? Let's just say that, next time I want to get into a petty argument about whether Richter or Horowitz was better, I'll remember that when I asked the Colonel to describe the pit formed by the tumbling of the Towers, he couldn't. Words only go so far, and even music can only go a little further from there.

—William Harvey

Chicago Area Members: Save the Date.

We are going to TRY AGAIN FOR CHICAGO as we plan our Annual Meeting for 2002. Our schedule—including the member reception and chamber music-playing evening—will be just the same as for 2001, except that we will also welcome any interested members to join our Board deliberations for a portion of the formal meeting. The all-member meeting, reception, and evening chamber music session will be on Saturday, September 23.

ACMP INTERNATIONAL

ACT FAST. Now is the time for musical travelers to special-order the *MUSIC FOR THE LOVE OF IT EUROPEAN WORKSHOP GUIDE* that Advisory Council member Ted Rust publishes each December. The single-issue price is \$6.00, online worldwide or by mail within the U.S.; \$7.50 by mail to other countries. Send payment with your name and address to

Ted Rust
67 Parkside Drive
Berkeley CA 94705

Credit card orders (Visa or Mastercard) may be placed toll-free at 866/300-3859, or online at www.musicforthe loveofit.com, or faxed to 510/654-4656.

Alternatively, ACMP members can become regular "MUSIC FOR THE LOVE OF IT" subscribers and receive all six issues a year by mail or online; North American members get a 17% discount. Identify yourself as an ACMP member when placing your order and receive a special price of \$20 US in the U.S., \$24 US in Canada or Mexico.

North American members will be receiving Ted's North American Workshop Guide in February, along with ACMP's Newsletter Supplement. Other members may request it from our New York office, and we will mail it to you.



INTERNATIONAL WORKSHOPS RECOMMENDED BY MEMBERS THIS YEAR

The following workshops have been endorsed by ACMP members who have recently attended them.

The Manhattan String Quartet workshops, including *Debussy in Paris* and *Dvořák in Prague*.

The Four-Day workshop and introduction to Czech culture organized by Geoff Piper at *Lnare*, Czech Republic.

The *Lyon* workshop, sponsored by France's AMA (Association des Musiciens Amateurs); contact Roger Serpolay.

Jane M. Carhart's *Musical Passages* workshop/holidays in Andalusia (Spain), Morocco, and Malta.

Vivienne Pittendrigh's *Chamber Music Holidays* (Corfu).

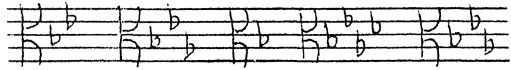
These workshops are described in more detail in the European Workshop Guide (see above). Your News Editor welcomes recommendations for both North American and international workshops or holidays.



NEW TO THE INTERNATIONAL ADVISORY COUNCIL

Randi Selvik of Norway is an avid VI/Vla-B, a busy mother, and an assistant professor in music history at the Conservatory of Music in Trondheim. She started playing the violin at age 12, expanding her chamber music repertoire from sonatas to the larger works after her first summer course in chamber music arranged by The Norwegian Chamber Music Society in 1971. Since then she has participated almost every year. In 1976 she became secretary of the Society, and soon after, its chairman, helping it to offer two major chamber music courses each summer, coached by outstanding international string quartets.

Recently she has also led a new chamber music society in Trondheim, whose aim is to create a center of chamber music in the city for all those interested in chamber music: professionals, amateurs and listeners. For fun, Randi plays chamber music throughout the year wherever she can find it; among other places, she finds plenty among friends in Stockholm's Mazer Quartet Society. She has worked with David William-Olsson, ACMP's newly elected International Board Member, to widen the chamber music network among young players in Lithuania, Latvia and Estonia. We warmly welcome Randi's wide experience in enlarging chamber music opportunities for all the Scandinavian and Baltic peoples.



BOOKS, FILMS, ART WORK AND PRACTICE HELPS RECOMMENDED BY MEMBERS

Allan Shantz, a veteran Ontario ACMP member, tells us that Ken Pope of Queensland, Australia has written a useful reference book for amateurs and advanced music students entitled *On Playing in a String Quartet*. Urging players to look beyond their individual parts, Pope approaches ensemble questions by providing detailed illustrations from a cross-section of well-known quartets. Allan found most enlightenment in the technical discussions of quartets he had already played. There are also many repertoire suggestions for players at all levels, and guides to rehearsing works for performance. The book closes with a list of English-language source books on string quartet playing. Please see Bulletin Board for information on ordering this privately published book.

Tom Frenkel sent this query to the CMP e-mail list:

Does anyone know of a book of chamber-music excerpts for, say, violin, containing just the DIFFICULT passages from the standard chamber-music literature? So often in a chamber work, there are just a few lines which are really technically challenging. It would be great to have a lot of these sections together in one place. Thanks for your input...

...And several people replied with a suggestion that has worked well for many ACMP members, advising Tom to check out the "Naughty Bits" series from SJ Music in Cambridge, England. It's predominately for cellists, but there is one set for (2nd) fiddle and one for viola:

<http://www.printed-music.com/sjmusic/default.htm>

From this recommendation we can assume that first violinists either need no practice, or find that every page of their part offers one "naughty bit" after another.

Gerry Porter of British Columbia recommends David Blum's interview-book of the Guarneri, *The Art of Quartet Playing*, and looks forward to the film described in this letter from Vicki Cherney:

I'd just like to tell the group about a great VIDEO I discovered last week at my neighborhood video store called High Fidelity. No, it's not the John Cusack movie; it's a 90 minute documentary profiling the Guarneri String Quartet. It shows the four men in various situations— practicing, performing, traveling, bickering, relaxing with their families and hosts. Of course there's plenty of great music: Haydn, Schubert, Dvořák, Bartók, Mozart, Beethoven, and others. It was just the thing I needed to get away for a while from the

news of the tragedy in New York and Washington. I hope some of you can find this gem. It's put out by New Yorker films.

—Vicki

Dick Norton recommends the same film to us. Then he adds, *can anyone suggest some good reference books/papers on the mechanics of SPICATTO/SAUTILLE BOW TECHNIQUE, especially for CELLO? I'm also curious about other schools. Here are six which friends have told me about:*

"The Art of Cello Teaching," Gordon Epperson

"The Art of Cello Playing," Louis Potter, Jr.

"Cello Technique," Gerhard Mantel

"The Effect of Electromyographic Feedback on Achievement in Bowing Technique," Dr. William K. Koehler

"Developing the Bow Arm"—a video from Shar, allows one to watch two excellent players go through Ševčík, Op 3. and demonstrate/discuss.

I continue to be amazed at how much I am able to get from just watching good people play. Though Gordon Epperson has said that bow technique "seems to develop by purely empirical means, if it develops at all..." I'd like to hear of your favorite book or theory as well. Thanks,

—Dick Norton, <dln@jump.net>

Through two summers as a friend and frequenter of Tanglewood Music Festival, Sol Schwartz, Vc-A has written, drawn and published a striking book called *Drawing Music*. Sol's drawings tell a story of Tanglewood's Boston Symphony players, chamber musicians, students and guest luminaries that cannot be duplicated in plain words. He has generously allowed us to reproduce one sketch here (see below) and more on our website. It seems to us that only an artist who is himself a musician could capture these images so intimately and expressively. If you would like to order *Drawing Music*, please see the Bulletin Board for information.



Yo-Yo Ma in Rehearsal

S.S.

And finally, an ACMP cellist's query:

I'm currently searching for OCTETS AND NONETS. I have collected this brief list via Internet or recent chamber music sessions, but would like to know others' opinions of these works, including the level of skill required to play them. I'd also like to add new entries.

OCTETS: The four obvious are

- Felix Mendelssohn, Op. 20
- Niels Wilhelm Gade, Op. 17
- Johan Svendsen, Op. 3
- Louis Spohr, four Double Quartets

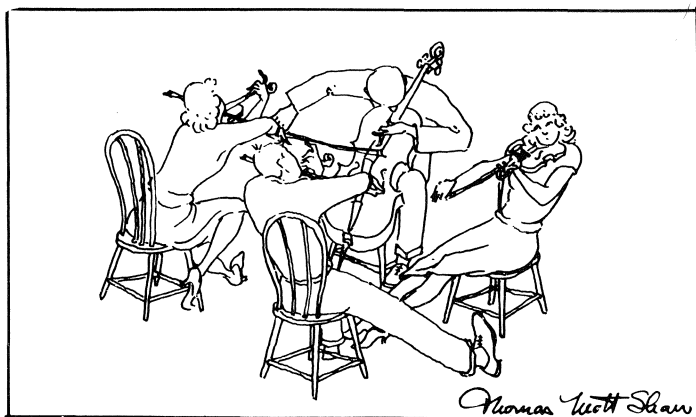
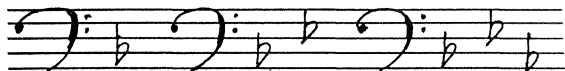
Other OCTETS also available on CD:

- Joachim Raff, Op. 176
- Woldemar Bargiel, Op. 15a
- Max Bruch, Op. posth. (bass instead of cello II)
- Dmitri Shostakovich, *Two Pieces*, Op. 11
- Georges Enescu, Op. 7

NONETS:

- Bohuslav Martinu (his last piece of music I believe); standard nonet scoring; wind quintet and violin, viola, cello, bass
- Nino Rota ("The Godfather" composer); excellent and very enjoyable to play. Same scoring as above
- Gunnar de Frumerie (Swedish composer, 1908-1987), *Musica per nove*, Op. 75 from 1976; piano, trumpet, oboe, clarinet, bassoon, violin, viola, cello or bass

I'm also looking for recordings (LP or CD) of the String Octet, Op. 50, by Otto Malling. Is there anybody out there that knows something about this piece, or would like to comment on any of those I've listed? Please send any comments to me, Krister Persson, Box 5039, 10241 Humlegården, Stockholm, SWEDEN. Fax: 46 (0)8 463 40 04, mobile phone: +46 (0)736 849 821; e-mail: <krister.persson@kb.se>.



At ACMP's ANNUAL MEETING, these Officers and Directors were appointed for 2002:

- Susan M. Lloyd, Chair and News Editor
- Jan Mattson Timbers, Vice-Chair
- Jane Stein Wilson, Secretary
- Donald R. Spuehler, Treasurer
- William G. Selden, Assistant Treasurer
- Sally Robinson Bagg, Foundation Editor

Directors-at-Large:

- Roberta Goldman, Sonya Monosoff Pancaldo, William Simmons,
- Richard Weinert, David William-Olsson, Alvin Wen

Members are reminded that a copy of ACMP's last annual report may be obtained from the New York Office of Charities Registration, Department of State, Albany, NY 12231.

LOOKING FOR A PLACE TO RETIRE?

What are the most chamber-music friendly parts of the United States? Places to visit or retire to, where it's likely that new people (such as a pianist like myself) might find their way into a group? I would also like to find an area where noise pollution from cars, etc. is at a minimum. Please contact ...

This is only one of several inquiries we have received on this topic. Another asks, *MID-SOUTH MUSIC, ANYONE? I'm trying out the idea of a mid-south retirement. If anyone within a three-hundred mile radius of Memphis, Tennessee wants to play chamber music with piano during the first 2/3rds of August, I'm interested (I'm the pianist).*

And a Cape Town member writes:

I am very keen to know about countries and communities hospitable to amateur chamber music, especially about Australia. We are living in South Africa, and the political and public health environment here looks so bleak that we feel we ought to think about emigrating. Australia came to mind since it has similar weather, and we've had positive reports from friends who have moved there.

If anyone would like to know about us here: Cape Town has HEAPS of chamber music, despite (or maybe assisted by) the fact that our City orchestra has just been disbanded for lack of enough community/government funding. I play with several different combinations of A-rated instrumentalists, and this bliss and comraderie is the one thing I fear we will never get again if we ever actually do move to another country! I feel a great need to connect to people internationally especially at this time, though it has always been a pleasure to play occasionally with visiting overseas musicians.

How to respond? Send them all to Sarasota, Florida? The ACMP world "map" is already skewed toward the coasts of the U.S. and toward northern Europe. We have long tried to encourage chamber music in more remote areas too, and to be helpful to those already living there (New Zealand, China, the great spaces between Chicago/Toronto and the Bay Area/Vancouver). "Try the big cities," suggests one member. "They are full of amateur musicians." But mightn't it be contradictory to do anything to further advantage NYC, the cities of west-central Germany, Los Angeles, the Boston area, the Bay area?

A number of enthusiastic suggestions have come in from members: Bloomington, Indiana with its music-rich state university and its growing retirement community; the Chicago area if you don't mind traffic; Seattle, Washington; the west-central coast of Florida near Tampa; Santa Barbara, California, a "Paradise-On-the-Pacific" (says Emil Torick) with its university, hospitable music librarians, and a wealth of opportunities to play or listen to chamber music—but also, now, with a median home price of \$600,000.

Oregon member Irving Dayton's letter covers so many "how-to" bases that we thought we would quote it in full.

A lot of books have been written about retirement planning, but I don't think any of them deal with the question of chamber music. From my point of view, the key concept to think about is "access," and this can be applied in a number of different ways. It is absurd to simply count ACMP members in different locations. The key question is, if you live in a particular area, how many ACMP members are located within a distance (or within a travel time) that you are willing to reach, whether by car or by public transportation? Does the ACMP Directory represent all the potential chamber music players in a particular area? Certainly not. In smaller communities (such as

Corvallis, Oregon, where I live, with about 50,000 others) people can network and make personal contacts without the need of the Directory. Corvallis has only five people listed in the Directory, but there are several string groups, two woodwind quintets and one brass quintet, all meeting regularly.

A key question: once you are in a community: how easy is it to get into musical activities? A college or professional music school is not necessarily an asset—many of them restrict membership in performance organizations to music majors (a bad idea from the point of view of the long-range future of classical music and musicians in this country, but this is a question which should be dealt with separately). Many graduates of these schools hang around, trying to get paying gigs which will help start or further their careers, and they are not interested in getting involved with retirees unless the retiree has sufficient eminence or connections to further their career. I'd look first at university towns. Small colleges in small towns may not have a critical mass of musicians around.

One way to begin to know a community is to subscribe to the local paper for a month, and then make a visit of at least a week during the regular school year. Talk to people listed in the Directory. Test the compatibility of the political climate, if that matters to you, and look up the nearest medical resources in the local library's reference department.

How has this exploratory strategy worked out in practice for me and my spouse? Our brief flirtation with Santa Barbara about 15 years ago ended when we got the local paper and saw many pages of ads for houses in the \$1M and up price range. We had known Santa Fe well after the Second World War, but we soon found that it had become yuppified and very expensive. New Mexico, moreover, seemed to be facing a variety of social and economic problems that we were not interested in getting involved in.

For our purposes, Corvallis has been ideal. Oregon State University is a major research university which is very open to townspeople. There is a lot of musical and other cultural life here (more than we can take in), but if you want more Eugene is 40 miles to the south and Salem 40 miles north. The ocean is about an hour away to the west, and the Cascade Mountains are an hour and a half or two hours to the east. When we arrived, 13 years ago, housing prices were moderate.

I would be glad to expand on any of these topics with anyone who is interested. Irving Dayton, 1144 NW Alder Creek Drive, Corvallis, OR 97330; phone: 541/745-7291.

George Struble, also from Oregon, wrote us a letter that neatly supplements Irving Dayton's advice above.

Salem is a good place to consider. ...Most important, the musical community like each other and cooperate. For example, in 1991 I organized a Mozart marathon, in which 25 Salem musicians played—four at a time— all 25 String Quartets of Mozart on a Saturday. They were all rehearsed (but not to performance standard). No one was paid a dime; we just did it to celebrate Mozart and make music together! Oh yes, there is a Camerata Musica organization that publishes every three years a directory of musicians in the area interested in playing chamber music. There is excellent technical support for stringed instruments in the area—dealers, makers, repairers. Also, our weather is good for instruments; we don't need winter and summer bridges, as indoor humidity remains near 50% year-round!

Finally, here is Bill Simmons, a Massachusetts cellist willing to take action immediately. *Fun playing's been really thin on the Cape of late (he writes). We have tons of cellists, but need fiddlers. Perhaps ACMP should run an exchange program:*

Cape Cod members offer two of several HIGH-QUALITY CELLISTS in an even trade for four similarly capable violinists of any origin.

NEW TO THE NORTH AMERICAN ADVISORY COUNCIL

Louise Slater Huntington, VI/Vla-B, of Maine, first learned to love chamber music at Greenwood Music Camp in 1949-50, where she met many of her favorite life-long friends. After playing informally during high school and college, most of her musical experience for the next years involved listening to her children practice. As the last child went off to college, she studied viola with Laurie Brown Kennedy. At the same time, a surprising number of amateur and professional chamber music players moved to southern Maine.

Once her four children were in school, Louise became active in the management of the Brunswick Regional Youth Orchestra. In 1990 she co-founded the Midcoast Symphony Orchestra in Brunswick, conducted by Paul Ross. MSO has since been invited to Bowdoin College, where students join community members and keep them on their toes. Louise plays with a number of chamber groups and pick-up orchestras and enjoys welcoming new players to her area.

David Yang, Vla-Pro, is one of our younger members who did a lot for ACMP soon after leaving university. He grew up in New York City, where he studied privately with three well known teachers, then attended San Francisco Conservatory and the University of Pennsylvania. He has studied closely with several fine string quartets such as the Amadeus, the Emerson and the Muir, as well as at several summer music festivals. His Canadian and U.S. tour with the Peregrine Quartet culminated with a performance at the Royal Academy of Music in London. At present, David is the busy father of a toddler, and the one-day-a-week computer whiz Webmaster for ACMP, which allows him, he says, "to enjoy harassing the ACMP Chair/News Editor." He has nevertheless found time to coach chamber music at Kinhaven Music Camp through this last summer, and to perform with members of the Tokyo, Borromeo, Lark, and Audobon string quartets. He's artistic director of the new chamber music series at St. Peter's Church in Philadelphia; he directed an ACMP-supported chamber music seminar for pre-formed amateur groups in May, and will do so again this December. And David plays for fun whenever he can. He says he is thrilled to be back on the ACMP Advisory Council.

Compiled by your un-harassed News Editor.

Mark Furth, VI-A/Vla A-, of Chapel Hill, North Carolina, on the other hand, counts himself an amateur who frequently performs professionally. He gives violin or viola recitals—from a Bach Partita to Brahms' F minor Viola/Clarinet Sonata—at the local retirement community and, with other members of Chapel Hill/Raleigh's lively amateur community, performs chamber music at the University of NC. He has studied with Martha Blum and Louis Kaplan; he currently takes lessons from members of Duke University's Ciompi Quartet, in spite of his full schedule as a biochemical researcher and father. Mark has taken several leadership positions within regional chamber music organizations; he is also a committed member of the American Viola Society. He has commissioned a string quartet by Samuel Zyman of Juilliard, and a set of instruments for use by the Miro Quartet.

BRAIN WAVES

Following up on past Newsletter articles, a friend has sent us this summary of some recent brain research, assembled by Elizabeth Bowdan, ACMP violinist and biologist at the University of Massachusetts/Amherst.

By measuring faint magnetic fields emitted by the brains of professional musicians, a team led by Christo Pantev of the University of Münster's Institute of Experimental Audiology in Germany has shown that intensive practice of an instrument leads to discernible enlargement of parts of the cerebral cortex, the layer of gray matter most closely associated with higher brain function. As for music's emotional impact, there is some indication that music can affect levels of various hormones, including cortisol (involved in arousal and stress), testosterone (aggression and arousal), and oxytocin (nurturing behavior), as well as trigger release of the natural opiates known as endorphins. Using PET scanners, Zatorre has shown that the parts of the brain involved in processing emotion seem to light up with activity when a subject hears music.

As tantalizing as these bits of research are, they barely begin to address the mysteries of music and the brain, including the deepest question of all: Why do we appreciate music? Did our musical ancestors have an evolutionary edge over their tin-eared fellows? Or is music, as M.I.T. neuroscientist Steven Pinker asserts, just "auditory cheesecake," with no biological value? Given music's central role in most of our lives, it's time that scientists found the answers.

In a summary of research opening a conference talk on *Music and Temperament in Children*, ACMP violinist Yeou-Cheng Ma, MD describes the evidence that music can reduce stress and ease pain in both premature infants and adult patients undergoing intensive care.

Finally, Jerome Kay, MD keeps us updated with science news from reliable web sources, the latest suggesting the power of early musical education in enriching the capacity of those sectors of the brain in the left temporal lobe thought to control language acquisition and use. Thus, musicians hearing a recording of Bach's Italian Concerto appear to be "processing the music much as a language," whereas in non-musicians, it is the right temporal lobe that exhibits the major activity.



LETTERS

Making Friends

I have made new musical friends in Texas and elsewhere, which I could not possibly have made without your help. Many thanks again.

—Anthony Wilkes, Oxford, England

I am a longtime Swiss member of the ACMP and have had some wonderful contacts through this organisation. I am actually playing in an orchestra founded 5 years ago called Les Musiciens d'Europe. In this orchestra professional musicians as well as very good amateur players from all over Europe rehearse together, performing in six different EU countries so far. And now, from this orchestra four string players have formed a regular quartet. We are all of a very high standard, same as you, I guess. We are hoping some year to plan a holiday as a quartet, during the second half of August through the first week in September. If any members are interested to play with us or hear us or host us, please let me know what are the best times for you. Maybe we can organize something together.

My best musical regards.

—Nelly Serpi

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Dear Musical Friends,

CREDO, our enthusiastic chamber music group from Romania, continues. The six of us are engineers, a physicist and one VI/Vla-Pro. All of us are ACMP members for years and we are practicing chamber music together regularly. We especially enjoy hosting and performing with similar groups from other countries. With one of these, we took a wonderful concert tour in England. You might find you could join us at one of the music camps we have organized for ourselves and our families at a magnificent mountain site in Romania. Please write to us if any joint activity is possible for your chamber group.

All our best thoughts for the amateur musicians in the New Millennium!

—Mihai Percuian

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Making Money?

ACMP has both amateur and professional members. What is the difference? Mario Solan, clarinet coach at a recent workshop I attended in Israel, gave this definition of the difference between an amateur and a professional musician: When not making music, amateur musicians are making a living. When making music, professional musicians are not making a living.

—Joel Epstein, Israel

History Matters

Have you seen the neat comments about Helen Rice in the article about ACMP's Carleen Hutchins by Paul Laird? At the Catgut Society Home Page, www.cormo.stanford.edu/CCRMA/Collections/MARL/.

—Carleton Sperati, West Virginia

Editor's Note: We have just learned that a full octet of the New Violin Family Instruments (designed and crafted by Hutchins, pictured and described in the June Newsletter) is soon to be exhibited by The Metropolitan Museum (New York City), which will also mount a weekend of performances by the Hutchins Consort of California on May 10-12, 2002.



ACMP's founding Secretary Helen Rice in 1951, on one of her favorite hikes near Stockbridge MA, talking with Kenneth McIntosh, then 15, now Pf A and VI/Vla B

Feedback

In the pitch-religion war I raise my voice against A= 448 and 432, but in favor of A=440, where we often meet without having to tune.

—Moris Sinclair, Cartigny, Switzerland

I must agree completely with the letter from Emeric Dan, "Speed and Stress." This past two weeks alone I have heard what I consider the worst performances ever of Brandenburg No. 6 at a speed so fast it was unrecognizable: notes, nothing else; then Brandenburg No. 3 (by a

renowned Baroque ensemble): a jumble, not one single phrase in the whole performance. The Detroit Symphony played Saint-Saens' "Marche Militaire" so fast that those marching would have to be on motorcycles. I long ago learned from my teachers (both among ACMP's original members) that music is meant to bring happiness to listeners as well as the performers.

—Ernest Nordman, Rhode Island

The enclosed check is for the order I never received that you re-sent out of the goodness of your hearts. I cannot allow our wonderful organization to suffer because of the U.S. Postal Service. If need be, consider it a donation.

—Charlotte Britten, Colorado

We've heard more news of members who take and make pleasure in bringing their music to nursing homes. One string quartet has rehearsed early Mozarts, and brought their music to "Walmart and Ralph's grocery store," as well as to elderly shut-ins. "We play, not because we are great but because it IS GREAT TO PLAY!!!!", writes <jazzjade@aol.com>.



For Cellists: A Solution for the "Trouble Clef"

Thanks to those who responded to my question about Dvořák's "trouble clef." The answer to my need—apparently the only answer—is that one has to paste over the published cello score with printed staves of music (in tenor and bass clef) that can be found in a "conversion kit" that Eve and Don Cohen produced some years ago. I am chagrined and delighted to report that the conversion kit for Dvořák's Op. 23, and his other chamber works that contain the "false treble," is available, free for the downloading, at ACMP's Website: www.acmp.net! DOC or PDF! When you go to the site, click on AVAILABLE PUBLICATIONS, and you find the "cello kit" near the bottom of the page that comes up.

Thanks to ACMP and the Cohens who made this possible. (And to the inventors of the Internet.)

—George Timson (piano), Berkeley CA



RON ERICKSON'S JOURNEY BEGAN WITH A LETTER, written for our Website Bulletin Board last spring

To all String Players and Pianists: I will be traveling from Florida to Seattle and back in the period from July 15-August 15. In my RV I will carry my violins, viola, and viola d'amore, and a stock of my chamber music editions to introduce, along with myself, to any players or groups along the Interstate routes. (I know many ACMP string players and pianists from the San Diego Workshop, where I have coached in the past 15 years.) I encourage your personal communication by email or phone to express your interest in meeting at one of the cities along the way, so that I can set up a schedule to accommodate your interest. Hope to have a chance this summer to play with many of you along my route.

—Ron Erickson, VI/Vla/Vla d'amore/Gamba-Pro

...AND RON RECENTLY DESCRIBED THE RESULT

Chamber Music in American Folk Culture

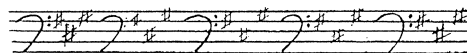
One of the few TV network programs paying regular attention to what people do culturally in their spare time is CBS Sunday Morning. After watching features on folk art festivals, small-town crafts, and fishing derbies, I realized that chamber music playing is as much a folk art form as any of those.

Many of us are off to one or more music workshops in the summer, but there is a lot happening at home then, too, as well as during the season. I had time this summer to cross the country by RV with my music, instruments, and dog, to drop in on fellow ACMP

members interested in getting together for freelancing in their own backyards.

For four weeks I was hosted generously by a dozen groups in almost as many cities and towns from Memphis to Seattle and back through Chicago, Cincinnati, and Atlanta, to name only the largest stops. Key players in each location invited their fellow musicians, some they had not seen for years, to join me in quartets and larger ensembles. We sight-read from the standard literature, and all groups were interested in trying unusual pieces I had brought along, such as Nielsen's Viola Quintet and editions from my own catalog of publications. Some had their own interests. Ray Silvertrust, co-director of the Cobbett Society, matched me with George Onslow and John Ireland.

I was overwhelmed by the hospitality and by the excellence of playing. As a professional musician and long-time coach, I had experienced this for thirty years in California, but as a recent émigré to Florida I had never got to know of the wealth of outstanding musical interest inland, among players young and old, in school or retired. My utmost thanks to all who responded to invite me to join them this last summer in this floating freelance festival. CBS, you are missing out on the fun.



ONCE AND FUTURE PLAY-INS

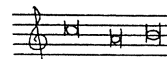
We have received a rich account of two of the play-ins organized by the ACMP of Southern Africa, now formally affiliated with us and ready to welcome ACMP members from other continents to its Brandenburg sessions, its workshops and its members' informal gatherings—as ours will be able to welcome them. The ACMP/SA's Newsletter, being wholly electronic, can make space for long member letters about their play-in experiences.

The Berkshire Play-In at Lenox, MA was great fun for all 24 players involved. Half of us were unwilling to leave after playing several chamber orchestra works and the Third Brandenburg, so we stayed on for quartets and quintets in the various rooms opened to us by the Kimball Farms elder community, our gracious host. Alice Model, organizer, counted up and found that 82 different musicians have participated in this event over five years. Watch for news of next year's event.

The Toronto and New England play-ins will be held in March as usual, as usual open to all instrumentalists and singers. Details in February.

♪ *Want to organize a play-in?* Contact the ACMP office for suggestions, and SEND WORD to the Newsletter by mid-December so we can help you publicize it at our website, in the Newsletter, or both. ♪

♪ *Want to organize a weekend workshop especially for C's and D's?* There is great demand for these in various parts of the country. If you have a viable plan, the ACMP Foundation can help you. Call or e-mail our ACMP office. ♪



FROM YOUR SECRETARY

Years ago this column was largely based on quotes from letters sent (and mostly answered). Now many of the letters are reproduced elsewhere in the Newsletter. But since my last term as Secretary, a new form of communication has emerged, and

I find myself receiving and responding to more e-mail messages than letters on paper. Several "internet clubs" of amateur musicians have been organized. The earliest that was brought to our attention was *acmp-list*, initiated and nurtured by Don and Eve Cohen. The Cohens helped us to integrate their list with our on-line directory of members; now the communication among members of their list has moved to other chamber music playing (CMP) and quartet e-lists. Our website tells you how to join (see its LINKS section).

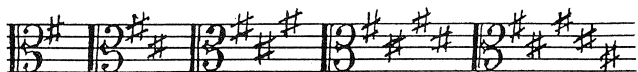
My own experience has illustrated just how this new way to reach other music enthusiasts can bring people together. About two years ago I was browsing through the messages that were sent into cyberspace through one of the amateur music lists, and I came across a letter that said something like "I am an amateur pianist living in a rural area. I love to play but I'm not very experienced in chamber music, and I would be happy to find anyone to play with. How do I get started?"

The author of the message seemed like someone that I would like to meet, but with the anonymity of cyberspace I had no idea whether he/she lived next door or halfway around the world. Deciding to take a chance, I invited this person to join me for music, saying that if they were within a reasonable distance from my home in Toronto they would be welcome, or perhaps I could visit them. Back came an excited reply from a "Martha" near Erie, PA, only 5 hours' drive from Toronto! She invited me for a couple of days of music, and I accepted, knowing almost nothing of Martha's circumstances, her style of hospitality, or her proficiency on the piano. What a good time I had, playing for hours with Martha and her friends, and reveling in the generous welcome of her whole family! I returned home refreshed by her enthusiasm and inspired by her resourcefulness in promoting amateur music in northwestern Pennsylvania.

In a few weeks, along with another Toronto ACMP member, I will be making a second visit to my first "internet friend." And yes, Martha Karle is still looking for more chamber musicians: singers, string and wind players, and pianists interested in 4-hand music.

One fascinating handwritten letter that we did receive is from Advisory Council member and seasoned traveler Leon Hoffman. Leon's latest journey took him to the Baltic states, where he managed to find and play with musicians in nearly every town he visited in Estonia and Latvia. Leon reports that "all musicians in Estonia are 'professional,' as they earn some money from playing. Our idea of playing in a living room is not fully clear to them, but they are receptive..." He encourages other members to visit this area, saying that "music is alive and well, but in need of ACMP energies."

Please keep your letters, on paper or through the internet, coming to us. We are nourished, inspired, and kept to our word by feedback from our members, and we still love to answer.



WEBMASTER'S CORNER: *Music Sources*

- *How can I track down the parts for that piece I heard on the radio last week?*
- *I'm looking for trio music for flute, oboe and bassoon; any suggestions?*

- *Who is the publisher for the Handel/Halvorsen Sarabande for violin and viola—I'd like to order the score?*

Amongst its many uses, the internet is wonderful for research. For answers to questions like those above, go to the ACMP web site, www.acmp.net, and click on the LINKS heading under Table of Contents. Then click on "Helen Rice Memorial Collection of Chamber Music and Other Music Libraries." After searching through all the resources listed here, if you still can't find a piece of music, it might not actually exist! I would generally suggest starting with the New York Public Library, and then moving on to Yale and Helen Rice/Hartford (the Helen Rice Collection is also catalogued in a publication available for \$5 from the ACMP office, though this has not been updated in several years). If you have a public library nearby, you can pretty much order any score from any other public library in the country through inter-library loan (I-LL), assuming the item in question is in a circulating collection.

Some of our members have experienced delays in receiving music through I-LL. In response, several others suggest copying the publishing data on each work you wish to borrow once you have looked it up on the web or in our Helen Rice catalogue, then presenting it to your home librarian. Add the address and telephone number of the Hartford Public Library music department from which you hope to borrow. Your News Editor and two other ACMP Board members have tried this, and found it works well.

Many of the larger libraries lend through International Library Loan. The Free Library in Philadelphia has one of the very best chamber music collections anywhere, but the catalog is not on-line. However, you can call with your inquiry, e-mail them (again, see *acmp.net* library link), or stop by at the music room in the Main Branch and they can look for you. Then if you want to order something, you need to mail them a modest security deposit and they will mail you the music. (You do not need a library card.)

All of the *acmp.net* links let you do searches using key words for specific instrument/vocal combinations, for example—"viola, cello." Keep in mind that you may have to be a little creative. For instance, if you jump into the Helen Rice Collection to do an Author/Title Search for the Beethoven Duo for viola and cello, you might find the piece with "Duet" but not "Duo." Sometimes "violoncello" works where "cello" does not. Once you find the music, information such as publisher and date of publication can be useful if you would like to purchase the parts. Be aware that inter-library loans usually take a while. But this is a wonderful (and inexpensive) way to discover new music and track down unusual but delightful pieces that have been obscured by the mists of time. Good luck and happy Surfing!

—Your Webmaster

OTHER NEWS OF THE WEB

Merhan Goulian, a most persistent and helpful California member, discovered a URL error (whether invented by your Editor or passed along from others) in our June issue, and tracked down Professor Gordon Callon at Acadia University in Nova Scotia, who created the URL. This website, providing sources of *downloadable music scores*, is alive and well, writes Micky. The correct URL is:

<http://plato.acadiau.ca/courses/musi/callon/2273/scores.htm>

Thank you, Micky Goulian.

Finding music OFF the web:

Angelika Sticherling, our newest German Advisory Council member, has sent ACMP a 10,000-entry catalogue of chamber music that includes the FLUTE. If you live near New York City and would like to consult it, drop by the office. Others might ask their public libraries to order it. The Compiler is Frans Vester, and it is published by Musica Rara, London W1.

HELP WANTED: TO WIDEN MUSICAL HORIZONS

The Children's Orchestra Society of New York City is working with ACMP to develop a *catalogue of chamber works* which would provide timings, playing levels and brief reviews of chamber music pieces, following the format of ACMP's successive *Lists of Recommended Chamber Music*. The latest of these, 800 lesser known chamber works assembled by Cecilia and Henry Saltonstall in the mid-1980s, is still useful, but it catalogues few of the chamber music classics, and the Saltonstalls are the first to say it now needs substantial additions, revisions, and on-line exposure.

The Children's Orchestra Society and ACMP want to engage ALL INTERESTED ACMP members in suggesting and briefly describing excellent, publicly available works, both the famous and the unfamiliar, the classic and the contemporary. The resulting catalogue will be made available in bound form to C.O.S. and ACMP members at a nominal fee, and sold to others as well; it will eventually be posted on the internet where it can be readily revised. This is a three- or four-year project! But help is needed right away to build as many entries as possible in the "Worthy Though Unfamiliar Music" category.

Each entry should provide the following:

- Composer's full name (last name first), dates
- Complete title of the chamber work
- Instrumentation, using the abbreviations from the ACMP Directory
- Timing (if you can't time it yourself, you may find it on a CD)
- Estimate of difficulty: assign the work to one of these categories:

I: Easy (Examples of "easy" works could be Mozart's early string quartets; Haydn's London Trios; the flute part of the Bach Flute Sonatas.)

II: Moderately Difficult (Examples: the keyboard part of the Bach Flute Sonatas; Beethoven Piano Trios; the three lower parts of the Beethoven Op. 18 and Op. 59 String Quartets.)

III: Difficult (Examples: Beethoven Op. 95, and the first violin part of the Op. 18 and Op. 59 Quartets; the Brahms Sonatas for Clarinet or Viola; the Debussy String Quartet.)

A 1-3-line description of the work you are recommending will also be very helpful to catalogue users.

To assist you, here are three sample entries:

LECLAIR, JEAN-MARIE (1697-1764)

Sonata in D major, Op. 9, No 3 (Convivium) (14:30)

1. Un poco andante (4:57); 2. Allegro (3:12); 3. Sarabande: Largo (2:48); 4. Tambourin: Presto (3:29)

VI, Pf.

A delightful and ultimately playable sonata, with the tambourin being specially frisky. (Level II)

MILHAUD, DARIUS (1892-1974)

Quartet No. 14, Op. 219 (1948) to Paul Collaer (15:45)

1. Animé (4:05); 2. Modéré (7:00); 3. Vif (4:40)

VI, VI, Vla, Vc (x 2).

Quartets 14 and 15 of Milhaud can be learned separately, or played together as an octet. Relatively simple lines, and some catchy tunes. (Level II)

WOLF, HUGO (1860-1903)

Italian Serenade in G (1887) (7:23)

VI, VI, Vla, Vc.

Brisk, delightful piece, with easy notes but difficult ensemble. It's a wonderfully effective showcase piece worth learning— sounds a lot harder than it really is! (Level II for parts, Level III for ensemble)

Finally, mail your entries to our New York office address, or e-mail them directly to the Children's Orchestra Society file:

<acmptiming@yahoo.com>.



A Session at the Northampton (MA) Community Music Center

FOUNDATION NEWS

Home coaching has been a focus for much discussion in the meetings of Board members, both of the Foundation and the ACMP Inc. meetings. What began with many enthusiastic members asking for home coaching help seems to have become a resource less noticed and less used. We on the board would like to suggest ways in which this program could be put to work for our members.

One idea is for members to spread the word among local teachers, who can then tell their adult students about the home coaching program. Also, members can point out to their teachers that funds are available for their studios to invite master teachers, coaches, perhaps active local amateur chamber music groups, to come and give coachings or performances, followed by discussions with the student audiences. Another initiative the board suggests is for groups to hire a coach with ACMP Foundation support with the thought of then performing for community audiences such as church or temple suppers, retirement and nursing home gatherings, and perhaps nursery schools, daycare centers, and kindergartens where young children can become familiar with chamber music and instruments in an everyday setting.

Support of chamber music in *Community Music School and Youth Orchestra* programs continues strong. Many of the reports received by the Foundation after grants have been awarded mention how much our funding has helped in starting and maintaining chamber music programs. Students of all ages are grateful for the opportunity to be coached with our support, which lowers the fees they must pay on top of their private lesson costs. One idea now gaining popularity is to use the space in Community Music Schools for retired people on weekday mornings. Groups congregate for coffee and conversation, then break up into either pre-formed chamber music groups or on-the-spot ensembles that rehearse for an hour or more. Coaches drop in and offer suggestions for a short time to each ensemble; sometimes all then gather to read through orchestral works with the coaches conducting and playing with members. If you would like to learn more about how to set up a program of this sort, contact the office; we can send you some suggestions and guidelines.

—Sally Bagg

HAVE YOU TRIED HOME COACHING? All you need is one ACMP member in your group to qualify for an ACMP grant. Just prepare a work, select a qualified coach, complete our simple application and you're set for the first session. Hundreds of ACMP members and their friends have already availed themselves of this great opportunity. You can too.

NEW MEMBERS

The following new members have joined since publication of the 2001-2002 Directories last spring. Most can be found in the electronic database accessible at ACMP's website, www.acmp.net. They are listed here geographically—North America, Asia, Europe, South Pacific.

Bostrom, Damon K. Mr., <i>Pf C</i>	USA:AZ
Berio, Margaret Mary Dr., <i>VI B</i>	CA-CC
Barth, Dorothy Maria Mrs., <i>VI C+</i>	CA-CI
Lehmann, Eleanor Shubin Ms., <i>VI A</i>	CA-CI
Kashioka, Seiji Dr. & Mrs., <i>FI B/Pf A</i>	CA-LA
Lu, Randy Jean Ms., <i>Pf C+</i>	CA-LA
Marcus, Leo G. Mr., <i>Pf A</i>	CA-LA
Park, Julie Y. Ms., <i>VI B+</i>	CA-LA
Quincey, Dana S. Mr. & Mrs., <i>Vla B+VI B+</i>	CA-LA
Santiago, Jr., Abraham A. Mr., <i>FI C+</i>	CA-LA
Scott, Barbaa Lee Mrs., <i>VI B+</i>	CA-LA
Visick, Jennifer L. Ms., <i>Vla B-</i>	CA-LA
Walcott, Nancy K. Ms., <i>Ob B-</i>	CA-LA
Garcia, Gordon S. Mr., <i>Vla B-</i>	CA-N
LaSavio, Kim Mrs., <i>Vla B-</i>	CA-N
Case, Lois M. Ms., <i>Vc C</i>	CA-SD
Maher, Andrea Mrs., <i>Ob B+</i>	CA-SD
Ullman, Milton Dr., <i>VI C</i>	CA-SD
Brown, Rachel K. Ms., <i>VIX</i>	CA-SF
Duffy, Alice M. Ms., <i>Hn D</i>	CA-SF
Grilikhes-Maxwell, Phyllis Dr., <i>Pf B</i>	CA-SF
Holcomb, Mari Ochiai Ms., <i>VI B</i>	CA-SF
Lanzinger, Franz Mr., <i>Pf B</i>	CA-SF
Lasky, Alice L. Mrs., <i>VI A-</i>	CA-SF
Lyons, Linda Ms., <i>Pf C+</i>	CA-SF
Mass, Howard M. Mr., <i>Vc C</i>	CA-SF
Pain, Susan K. Ms., <i>Pf B</i>	CA-SF
Porris, Peter Mr., <i>Pf B+</i>	CA-SF
Tomita, Takahisa Mr., <i>VI B</i>	CA-SF
Walton, Ray Mr., <i>Pf X</i>	CA-SF
Wu, Warren Mr., <i>Vc A</i>	CA-SF
Bowen, D. Keith Mr., <i>CI A</i>	CO
Lamprey, Mark Mr., <i>VI Pro</i>	CO
Price, Kenneth H. Mr., <i>VIX</i>	CO
Anderson, Wendy J. Ms., <i>FI C</i>	CT-N
Lapidus, Howard P. Mr., <i>Vc A</i>	CT-N
Cohn, Dana Mrs., <i>Vc C</i>	CT-S
Schneider, Julie A. Dr., <i>Vla A-</i>	CT-S
Weinstein, Mark H. Dr., <i>CI B</i>	CT-S
Wu, David Mr., <i>VI A</i>	CT-S
Gestrin, Phyllis J. Ms., <i>Vc C</i>	DC
Morganelli, Patrick D. Mr., <i>Pf A</i>	DC
Schindler, Darrel L. Mr. & Mrs., <i>Vc B/Vc B</i>	DE
Loomis, Andrew F. Mr., <i>CI B</i>	FL-C
Pressman, Charles Mr., <i>VI C</i>	FL-C
Dulfer, John E. Mr., <i>VI C</i>	FL-S
Erickson, Ron Mr., <i>VI Pro</i>	FL-S
Salat, Howard Mr., <i>Pf A</i>	FL-S
Brown, Angela Kaye Ms., <i>VIX</i>	GA
Tuttle, Marshall Dr., <i>FI A</i>	GA
Lenth, Russ Mr., <i>Hn B</i>	IA
Liaw, Chiou-Guey Ms., <i>Vc C-</i>	IA
Rogers, Ann I. Ms., <i>Keybd C</i>	ID
Tate, Sydney P. Mr., <i>Vc B</i>	ID
Benedict, Ann Ms., <i>FI C</i>	IL-C
Chen, Anne S. Ms., <i>Vc B</i>	IL-C
Edwards, Alison Ms., <i>VI A</i>	IL-C
Fitzpatrick, Sheila Dr., <i>VI A-</i>	IL-C
Godfrey, Judith M. Ms., <i>Pf D+</i>	IL-C
Hoeveler, Fredericka Kristin Ms., <i>Ob C+</i>	IL-C
Marsh, Evelyn Ms., <i>VIX</i>	IL-C
Palmer, Mike Mr., <i>Vc C</i>	IL-C
Pressman, Charles Mr., <i>VI C</i>	IL-C
Rozen, Ruth Ms., <i>Vc B</i>	IL-C
Runyan, Tania R. Mrs., <i>VI B-</i>	IL-C
Stonehill, Karen E. Ms., <i>CI X</i>	IN
Hunt, Sandra Lynn Mrs., <i>VI C</i>	KY
Taylor, Rachel Lee Dr., <i>Pf X</i>	KY
Birne, Gregory H. Mr., <i>Vc C+</i>	MA-B
Feld, Myron J. Mr., <i>Pf B-</i>	MA-B
Kampe, Elizabeth J. Ms., <i>Vc B-</i>	MA-B
Kurtz, Eric W. Mr., <i>Vla A</i>	MA-B
Porte, Susanna M. Ms., <i>Vc A</i>	MA-B
Quinn, Susan Ms., <i>FI B</i>	MA-B
Robartes, Cheri Ms., <i>Vc B</i>	MA-B

Schlanger, Margo Ms., <i>Vla B</i>	MA-B
Symchych, Stephen L. Mr., <i>VL B+</i>	MA-B
Trumpler, Mark E. Mr., <i>Pf C+</i>	MA-B
Van Sciver, James Donald Mr., <i>VI B</i>	MA-B
Bishov, Sheldon D. Mr. & Mrs., <i>Vc C/Pf A</i>	MA-NE
Kniffin, Avis M. Mrs., <i>Vla C</i>	MA-SE
Marcus, Robert B. Dr., <i>Vla C</i>	MA-SE
Symchych, Stephen L. Mr., <i>VL B+</i>	MA-SE
Blerkom, Janet K. Van Ms., <i>VI A</i>	MA-WC
Handley, Justin B. Mr., <i>VI C</i>	MA-WC
Hirsch, Stuart E. Mr., <i>CI A</i>	MA-WC
Patlove, Silas M. Mr., <i>CI B+</i>	MA-WC
Rundberg, Carol W. Dr., <i>Pf B+</i>	MA-WC
White, Sylvia Lee Mrs., <i>Ob B</i>	MA-WC
Johnson, Mark W. Mr., <i>Pf C+</i>	MD-DC
Kahn, Doris Olson Ms., <i>Pf B</i>	MD-DC
Rothman, Eugene J. Mr., <i>CI A</i>	MD-DC
Weiss, Walter R. 7/20/01, <i>VI B</i>	MD-DC
Work, Nancy Wasell Mrs., <i>VI A</i>	MD-DC
Colyer, Jennifer M. Ms., <i>VI B</i>	MD-XD
Schumer, Jeff M. Mr., <i>Hn B</i>	MD-XD
Fulton, Boc C. Mrs., <i>Pf A</i>	ME
Greenlaw, Lorrie Ms., <i>Pf B</i>	ME
Rundberg, Carol W. Dr., <i>Pf B+</i>	ME
Stanbury, Martha Ms., <i>Pf</i>	MI-CS
Stenzel, Paulette L. Ms., <i>VI B-</i>	MI-CS
Fulton, Boc C. Mrs., <i>Pf A</i>	MI-D
Wright, Joanne S. Ms., <i>Vc A</i>	MI-D
Draayer, Dawn D. Ms., <i>FI B</i>	MN
Holland, David C. Mr., <i>Pf A</i>	MN
Mulhausen, Robert O. Mr., <i>Pf C</i>	MN
Ronen, Itamar Mr., <i>Pf A</i>	MN
Hatch, Helen B. Ms., <i>Pf C</i>	NC
Tegg, K. Lucile Ms., <i>VI C</i>	NC
Vogel, Alex Jay Mr., <i>CI B</i>	NC
Weinberger, Jared Mr., <i>Pf B</i>	NC
Lawson, Lynn Ms., <i>FI A-</i>	NE
Eppich, Connie Ms., <i>Vla B</i>	NH
Becker, William G. Mr., <i>Vc A</i>	NJ-N
Boland-Gruber, Amanda A. Mrs., <i>Vc B-</i>	NJ-N
Fritze, Peter E. Dr., <i>VI B</i>	NJ-N
Hajimian, Arlene Ms., <i>Pf B+</i>	NJ-N
Je, Seunghye Ms., <i>FI C</i>	NJ-N
Kelhoffer, Maurice Mr., <i>VI A</i>	NJ-N
Kniffin, Avis M. Mrs., <i>Vla C</i>	NJ-N
Marcus, Robert B. Dr., <i>Vla C</i>	NJ-N
Marks, Lorraine G. Mrs., <i>Vla A</i>	NJ-N
Marks, Rhoda Levine Dr., <i>VI A-</i>	NJ-N
Pompura, Shirley A. Ms., <i>FI A</i>	NJ-N
Sananman, Michael Mr., <i>VI C</i>	NJ-N
Stone, Peter Mr., <i>VI A</i>	NJ-N
Sullivan, Sarah J. Mrs., <i>Pf B-</i>	NJ-N
Vieland, Leon Mr., <i>Vc A</i>	NJ-N
Weinfeld, Elizabeth Anne Ms., <i>Vla X</i>	NJ-N
Weinfeld, Elizabeth Anne Ms., <i>Vla X</i>	NJ-N
Zahavi-Wolff, Naomi Mrs., <i>FI A</i>	NJ-N
Cicero, Michael S. Mr., <i>VI C+</i>	NJ-S
Domas, Carole Ms., <i>VI B-</i>	NJ-S
Lerner, Miriam Esther Mrs., <i>Pf C</i>	NJ-S
Schneider, Jodi A. Ms., <i>VI D</i>	NJ-S
Diaz, Jr., David Mr., <i>Hn B+</i>	NM
Duffy, Alice M. Ms., <i>Vla D</i>	NM
Damrosch-Williams, Phoebe Ms., <i>Vla B-</i>	NY-B
Dechongkit, Jane Lim Ms., <i>Pf B-</i>	NY-B
Kevorkian, Kyle Vicki Ms., <i>Pf B</i>	NY-B
Straus, Laura Fay Ms., <i>FI D</i>	NY-B
Treadway, Michael T. Mr., <i>Pf C-</i>	NY-B
Jackson, Bruce Mr., <i>DB B</i>	NY-HC
Meyerson, Albert D. Mr., <i>Vc D</i>	NY-HC
Ross, Jr., Harold D. Mr., <i>Vc C</i>	NY-HC
Russak, Jean Mrs., <i>Pf C+</i>	NY-HC
Abbott, Kristen R. Ms., <i>FI X</i>	NY-M
Ahlin, Constance J. Ms., <i>Vc A</i>	NY-M
Bozorth, Louise M. Mrs., <i>Vc C+</i>	NY-M
Chin, Russell L. Dr., <i>Pf A</i>	NY-M
Dexter, II, John R. Mr., <i>Vla Pro</i>	NY-M
Edwards, Grover Mr., <i>CI A</i>	NY-M
Freides, Thelma Ms., <i>Pf D</i>	NY-M
Furnell, Susan J. Ms., <i>FI B</i>	NY-M
Imm, Joanna C. Ms., <i>VI B</i>	NY-M
Kim, Syng-Yon Ms., <i>Pf B</i>	NY-M
Kneller, Julie Marie Dr., <i>VI B</i>	NY-M
Leder, Geraldine Ms., <i>Pf Pro</i>	NY-M
Lee, Michael M. Mr., <i>VI B-</i>	NY-M
Leifman, Vera H. Mrs., <i>VI A-</i>	NY-M
Lowenstein, Marcia A. Ms., <i>VI B+</i>	NY-M
Marks, Rhoda Levine Dr., <i>VI A-</i>	NY-M

Mason, Sonya Gaye Ms., <i>Pf A</i>	NY-M
Melas, George J. Mr., <i>CI C-</i>	NY-M
Mendes, Joshua Mr., <i>Pf B-</i>	NY-M
Meyerson, Albert D. Mr., <i>Vc D</i>	NY-M
Mishkin, Janet Steel Ms., <i>FI A-</i>	NY-M
Morgan, Katy Miss, <i>FI C+</i>	NY-M
Moulton, Keith Mr., <i>VI D</i>	NY-M
Ottaway, Alexandra H. Ms., <i>Pf B</i>	NY-M
Pau, Andrew Y. Mr., <i>Pf A</i>	NY-M
Prezman, Michel Mr., <i>Pf Pro/Mezzo Pro</i>	NY-M
Prince, Chip Mr., <i>Pf B+</i>	NY-M
Rideout, Ernie J. Mr., <i>Hn A</i>	NY-M
Rifkin, Sheldon E. Mr., <i>CI B-</i>	NY-M
Rubinstein, Many K. Ms., <i>FI B</i>	NY-M
Shapiro, Ted Mr., <i>Pf A</i>	NY-M
Toole, James R. Mr., <i>Vc B</i>	NY-M
Wright, Beverly Ms., <i>XX</i>	NY-M
Dodd, Richard R. Mr., <i>Hn A</i>	NY-N
Givner, Becky S. Ms., <i>Ob B-</i>	NY-Q
Guo, Joanne Ms., <i>Pf C</i>	NY-Q
Leschiner, Yael Mrs., <i>VI C</i>	NY-Q
Porcellati, Sal Mr., <i>Pf B</i>	NY-Q
Rogers, Christina Ms., <i>FI Pro</i>	NY-Q
Sahar, Christopher Mr., <i>Pf C</i>	NY-Q
Seiler, Nadia Sophie Ms., <i>Vc B</i>	NY-Q
Doczi, Julie Ms., <i>FI B+</i>	NY-SN
Estey, Marilyn L. Ms., <i>VI A-</i>	NY-SN
Goldman, Eileen Lois Mrs., <i>VI B</i>	NY-SN
Kramer, Lawrence D. Dr., <i>Bsn B</i>	NY-SN
Sherlip, Diane Dr., <i>VI D</i>	NY-SN
Snyder, David L. Mr., <i>Bsn A</i>	NY-W
Wurst, Joanne Ms., <i>Vla C</i>	NY-W
Barria, Enrique A. Mr., <i>CI/Guit A</i>	NY-WC
Kassouf, Susan Ms., <i>Pf B</i>	NY-WC
Puente, Christine Elizabeth Ms., <i>FI C-</i>	NY-WC
Hachen, Jean C. Ms., <i>VI B-</i>	OH-N
Hendershott, Renée P. Mrs., <i>Vc C</i>	OH-N
Hinkle, Allan L. Mr., <i>CI B</i>	OH-N
Erem, David L. Mr., <i>Pf A</i>	OR
Feuerstack, Cordula F. Ms., <i>Vla C</i>	OR
Fierman, David H. Mr., <i>Vc B</i>	OR
Hooten, Carrie Li Ms., <i>Vc B</i>	OR
Baum-Baicker, Cindy Dr., <i>VI B</i>	PA-P
Blatchley, Jeremy Mr., <i>Vc C</i>	PA-P
Hirsch, Stuart E. Mr., <i>CI A</i>	PA-P
Knight, Simon B. Mr., <i>Bsn B-</i>	PA-P
Steinberg, Dylan J. Mr., <i>Pf C</i>	PA-P
Watson, Faith C. Ms., <i>Vc C</i>	PA-P
Cole, Gregory C. Mr., <i>VI C</i>	PA-XP
Martin, Helen S. Ms., <i>VI Pro</i>	PA-XP
McCormack, Patricia A. Ms., <i>FI D</i>	PA-XP
Siemiakowski, Thomas Marion Mr., <i>VI B</i>	PA-XP
Weissert, Delphia Ann Ms., <i>Vla C</i>	PA-XP
Holt, G. Austin 8/27/01	SC
Laslow, Frank N. Mr., <i>VI C</i>	SC
Beaudoing, Anne-Marie B. Mrs., <i>Pf C</i>	TX
Franke, Karen J. Ms., <i>Pf A</i>	TX
Lee, Cindy Ms., <i>VI B</i>	TX
Price, Kenneth H. Mr., <i>VIX</i>	TX
Trompeter, Shannon Dr., <i>Pf B</i>	TX
Whitmer, Susan J. Mrs., <i>Vc C</i>	TX
Josephson, Lüli Ms., <i>VI D-</i>	UT
Bell, David J. Mr., <i>Bsn B</i>	VA-DC
Hurmenca, Nancy Ms., <i>Vc C</i>	VA-DC
Crowder, Kevin S. Mr., <i>VI B</i>	VA-XD
Smith-Llera, Erica Ms., <i>VI B</i>	VA-XD
Benedict, Ann Ms., <i>FI C</i>	VT
Cook, Anne L. Ms., <i>Pf A</i>	VT
Fingar, Ann R. Ms., <i>FI B+</i>	VT
Kainen, Rebecca E. Mrs., <i>VI A-</i>	VT
Lowenstein, Marcia A. Ms., <i>VI B+</i>	VT
Boyd, Barbara L. Ms., <i>Bass/CI B-</i>	WA
Chaney, Becky Ann Ms., <i>Pf C-</i>	WA
Felstiner, Sarah A. Ms., <i>FI A-</i>	WA
Klein, Mary E. Ms., <i>Vc B</i>	WA
Moser, Gertrude C. Ms., <i>Vla X</i>	WA
Pugh, Paula E. Ms., <i>VI B+</i>	WA
Rosenfeld, Judy A. Ms., <i>Pf C</i>	WA
Schwartz, Larry Dr., <i>CI A-</i>	WA
Tsiang, Elaine Y. Dr., <i>Vc C</i>	WA
Zufall-Larson, Kathryn A. Dr., <i>VI A-</i>	WA
Marschall, Volker W. Mr., <i>Vc A</i>	WI
Schrager, Mark A. Dr., <i>CI A</i>	WI

Clark, David C.D. Mr., <i>VI C</i>	CANADA:BC
Cumming, Mary Pat Mrs., <i>VI A</i>	:ON-NE
Royle, John Mr., <i>Pf B</i>	:ON-NE
Chandler, Celia J. Ms., <i>Vc C+</i>	:ON-TG

DeSkane, Kaitlin L. Ms., *FI C* :ON-TG
 Gallimore, Robyn Ms., *Vc A* :ON-TG
 Hodge, Kenneth Mr., *Bsn B* :ON-TG
 Zahavi-Wolff, Naomi Mrs., *FI A* :ON-TG
 Brochu, Viiolaine Mrs., *Vc B* :QC
 Caron, Marie-Eve Ms., *FI B* :QC

Tomine, Tetsu Mr., *VI C* JAPAN

Ingerslev, Per Mr., *VL A* DENMARK
 Crawley, William Dr., *Vc B* ENGLAND:L
 Baron, Charles Mr., *VI X* :XL
 Lock, Irene Ms., *CI* :XL
 Stone, Michael A. Mr., *Pf C+* :XL
 Watkins, Michael T. Mr., *CI B* :XL
 Gelbard-Robert, Michelle Mrs., *Sop A* FRANCE
 Hoffmann, Friedrich Mr., *VII B*

..... GERMANY:NW
 Müller, Andreas Mr., *Vc A* :NW
 Glaser-Contu, Pamela Ms., *VI B* :S
 Juette, Benjamin K. Mr., *VI B* :S
 Maisch, Christof F. Dr., *Vla A* :S
 Marschall, Volker W. Mr., *Vc A* :S
 Meister, Wilhelm Mr., *Vc B+* :S
 Stone, Robin Alexandra Dr., *Pf B* GREECE
 Boyd, Kate Ms., *Pf Pro* IRELAND
 Beinartytė, Karolina Ms., *VI A* LITHUANIA
 Gudkovaite, Valerija Ms., *Vla A* LITHUANIA
 Momotiukaitė, Viorika Ms., *VI A* LITHUANIA
 Storyk, Agile Ms., *Vc A* LITHUANIA
 Lenderink-van Itallie, Mary Ms., *Vla B* THE NETHERLANDS
 Berry, Muriel Mrs., *VI A* SCOTLANDS
 Bolander, Staffan Mr., *VI B+* SWEDEN:XS
 Camenzind, Josy M., *Vla A* SWITZERLAND

Seafar, John Bruce Mr., *VI A-* NEW ZEALAND

CADENCES

Word has reached us of these members who died in 2001:

Edna Eckstrom, Setauket, NY
Donald Garvelmann, New York City
Alan H. Mehler, Rockville, MD
Marcia Murphy, Salisbury, CT
Una Trought, New Zealand

We have learned from the Hayes children of the death of *Alice Mary* ("A.M.") Hayes after a short illness. A.M. and her husband Sam Hayes helped in crucial ways to found ACMP, and the two of them nurtured their "beloved association" (as A.M. called it) through nearly 50 years. A.M. continued playing violin into her 80s. Even when she knew her life was coming to an end, she listened to the music she loved, "swung her arms and tapped her feet," and, says her children, "she was not afraid." We will all miss her quiet, abundant good cheer.

Ron Erickson has written us of the death of another early and long-faithful member, *Dick Been*, cellist (and violinist) at age 93.

An agricultural economist with a doctorate from UCSB, Dick hosted chamber music with his violinist wife Mildred for many years in their home in the East Bay hills. Dick was renowned among California musicians not only for his dry good humor and excellent cooking but also for his authority on the music of Boccherini, which he shared from his set of the complete chamber music by J & C Publishers from the 1830s. I had the pleasure of reading many of these works with him over the past 10 years, and he encouraged me to publish a number of those not represented in modern editions. As an advocate of the little-appreciated Boccherini style, Dick was always quietly and musically convincing. It is up to us to continue his advocacy in our playing.

We have heard from Jan Matys (Czech Republic) of the death of *Vladimir Fährnich*, long-time Czech member who wrote us once that he had enjoyed 135 chamber music sessions with ACMP members from all over the world. We profiled Vladimir in our Fall, 2000 Newsletter; thus, readers will understand how much he will be missed.



Holiday Greeting made and sent us by Zlatko Knor, Czech Republic

♪ A donation in honor of ACMP violist *Lucretia Harrison* and *Samuel Bogen* on the occasion of their marriage has been made by Lucretia's quartet members Beverly Brown, Maureen Buckner, and Ellie Mueller. ♪

Héctor Alvarez of Chile wrote us of

the death of my good friend and quartet companion Curt von Menschenkamp at age 99. He was an extremely intelligent and highly cultivated person and, no doubt, one of the most interesting human beings I ever met. Born in Estonia in 1902, Curt spent some years in Germany where he studied civil engineering and also worked as a locomotive engineer. He came to Chile in 1927 where he formed a family and stayed for good. He took up the cello late in his life, in spite of which he could boast later of having been playing for more than 50 years. He joined ACMP in 1968, and helped to organize several musical ensembles, the last of which was the "Cuarteto La Reina" ("The Queen," after the area of Santiago where he lived). This group, all members of ACMP, played for nearly 60 years. By the time that Curt finally had to leave us, the sum of our ages was 333 years!... We liked to study conscientiously, and the last work we attempted with him was Schubert's C major Quintet, where he played the first cello part. A beautiful work to end the program....

Contributions have been made to the Helen Rice Memorial Fund in memory of *Gordon Stott* and *Marcia Murphy*.

One of our happier errors

A friend of Werner Schmidt wrote us last year that he had died, and we passed it on in the Newsletter. Now we have a letter from another of his friends telling us that Werner Schmitt, cellist of Berne, Switzerland

is as alive as you and me.... I only spoke to him by phone on Friday, 15th June. I have not dared to tell him he is 'dead' in the hope that he will never look at the Newsletter.

May Werner Schmidt prosper!

☛ PLEASE RETURN YOUR UPDATE FORM PROMPTLY!

ACMP BULLETIN BOARD

AMATEUR ADS

I am interested in hosting **UNCOACHED PLAY-INS** in my village in the south of France and would like to receive comments and ideas from people who have already organised such events.

<Clare.McDONALD@wanadoo.fr> or [33] 04 90 09 86 26

Unwired? You can contact ACMP's New York office for a paper copy of the cut-and-paste **DVOŘÁK CELLO CONVERSION KIT**.

GOODS OR SERVICES OFFERED

To order **ON PLAYING IN A STRING QUARTET**, contact K. S. Pope, 97 Karawatha Drive, Mooloolaba, Queensland 4557, Australia. [61] (07) 5444 8528; <kenpope@bigpond.com>. The price for book and mailing is \$15 U.S.

THE FOUR AND THE ONE: In praise of String Quartets, by David Rounds. A portrait of the working lives of a professional quartet (Canada's Lafayette), with a history of quartet composition and performance, plus a summary of the repertoire. "Remarkably good, even poetic" (*Strings*). Available from on-line bookstores, \$16.95, or from

Lost Coast Press: 155 Cypress Street, Fort Bragg CA 95437

VIOLIN FOR SALE. Full, rich warm tone; very good condition. French label, 1827, but Manhattan dealer says probably Czech-made, with label added during restoration. \$3,900 or best offer. Contact Eugene Hollinger in New York City: 212/989-8519.

THE CELLO FIDDLE TUNE BOOK (and **THE VIOLA FIDDLE TUNE BOOK** with the same tunes and keys as the **CELLO FIDDLE TUNE BOOK**) is available for \$15.00 each + \$2.50 shipping/handling from Greenblatt & Seay, The Old Schoolhouse, PO Box 671, Avoca, NE 68307; <g-s@alltel.net>. Free catalog available on request.

ACMP's Bulletin Board is a service to members wishing to make musical announcements. Publication of a notice in the Newsletter signifies neither approval nor disapproval by ACMP's Board of Directors. Send material to ACMP, 1123 Broadway, New York NY 10023; Fax: 212/741-2678. The News Editor may be reached via e-mail at <lloyds@vermontel.com>.

WHERE IS THE PROOFREADER?

Stradivarius violin for sale. Almost new. (Reported in "Allstory" magazine, Autumn 1990)

The scheduled concert at the Boston Museum of fine Arts this afternoon has been cancelled. It was to have featured Viola da Gamba and her harpsichord. (*Boston Post*, 12 September 1992)

The Quartet seemed totally committed in their reading of the Dvořák, though I had grave reservations about four of the players. (Cumbrian local paper, Summer 1990)

Shake: see Trill. Trill: see Shake (*Concise Oxford Dictionary of Music*, 3rd edition).

Sent by our major volunteer Directory proofreader, Bill Simmons.



The above photograph is in part the result of one of the ACMP Foundation's furthest out and most productive projects. Ariane Wilson, Vc-A from France/Belgium, asked us to contribute to the support of an extraordinary music mission in which she and a climbing friend planned

a walk, in the company of a cello, on the highest tracks of the isolated Zanskar valley, situated in the Indian state of Jammu and Kashmir. Ariane's cello was the first of its species to reach such remote areas, to span 400 km at walking pace, to conquer 5,000 meter passes, and to ford glacial torrents. The intriguing presence of this large instrument in a region without string instruments encouraged impromptu musical exchanges.



Post Cards from Music Camp

Arnold Schoenberg:

Dear ma & pa. How are you? I am fine. Love Arnold.
Arnold love, fine am I. you are how? pa & ma dear.
dlonrA evol .enif ma I ?uoy era woH .ap & am read
..read am & ap ?woh era uoy. I ma enif.
,evol
dlonrA

Philip Glass:

Hello heh heh hello, o-hell o-hell oh
ellow ellow heh heh heh hello mama
mama muh muh muh-mah, ah ah ah
ahhhh! Aye aye aye aye aye yam
yam yam Eye yam yam Fie aye aye
aye fuh fuh fuh fie un yun yun yun
Hah hah aha hah ow ow ow wow
ow wow ow ow ah hah aha haha ere
are are are yuh huh huh huh yuh
you?
oooh.
oooooh.
—Philip