

# AMATEUR CHAMBER MUSIC PLAYERS

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

Newsletter, June 2001  
Susan M. Lloyd, News Editor

## FROM THE CHAIR

Most of this year's ACMP news has been cheering: Another increase in membership to over 5000; the advent of an experiment in "Associate" membership for all instrumentalists already belonging to a large and well-organized sister association (The ACMP of Southern Africa); a widespread sense that (as one veteran member puts it) "It's great to know of all the zestful, up-to-date, expanding activities that are going on with ACMP." Or, from a new member, "Thank you for bringing so much musical joy to our travels! My daughter and I played string quintets and quartets, plus another long session of piano quintets and quartets in Budapest this past summer, through a friend who had gotten a cellist's name from ACMP a few years ago."

As many people's lives accelerate, however, and chamber ensembles outside of ACMP multiply, some members find less and less time for informal music outside their crowded weekly routines. A few of those who want MORE informal music have left ACMP, one clarinet/sax player explaining that "Since it appears to me that this is a string players group, then string players should be the ones to support it." An annoyed cellist stays in, but contributes nothing to support his own membership or anyone else's: "I'll send you a contribution if I receive, or make, *one* successful phone call. P.S. I play with many groups, so I don't think the problem is me."

This same cellist says that he "can't see where ACMP's policy of giving money to music schools is helping the situation." Another string/wind player contributes the hoped-for \$20, but then scolds us for asking for it: "*When you're sitting on \$10 million, this appeal seems false and misleading—not even a hint of reduction for seniors and students!*"

**How to respond?** Actually, the Clinton Ford Fund of the ACMP Foundation is a good bit short of \$10 million. Furthermore, it has never propped up the original ACMP, whose members, we feel, should support the basic services they have been receiving since 1947, so long as they can afford to do so. Those who *can't* afford to support an up-to-date Directory and printing/mailling costs, often include new members living in embattled national economies as well as some students and seniors; they are welcome to give \$5, \$1 or to simply return their annual update forms—but need not give more. As one elderly member explains her \$10 gift, "I still play a lot, but doctors and dentists have left me financially in a flat key: at least Ab, possibly Db." We are grateful to the many members who make up the difference with their generous gifts (as this veteran has done in the past).

**Purposes of the ACMP Foundation.** From the time we received the extraordinary Ford legacy in the early 1990s, the Foundation has been dedicated not to maintaining the Directory, but to two quite different (though related) purposes:

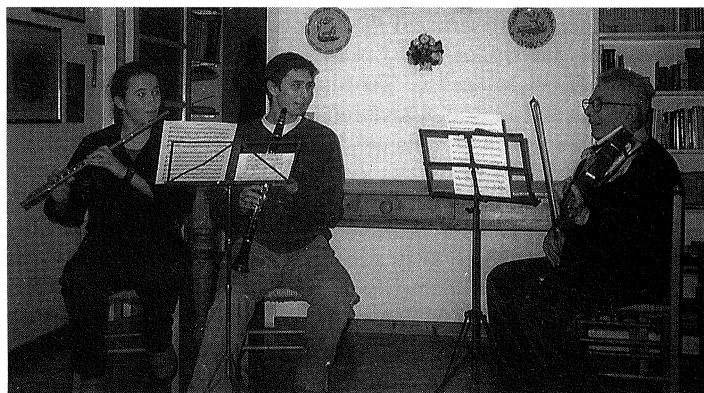
- To further chamber music education for young and older musicians, supporting Home Coaching, new

chamber programs at community music schools and youth orchestras, and special initiatives such as weekend workshops.

- To advance special projects or events, often in cooperation with ACMP Inc. These have included starting up our website and providing modest supplementary funds for play-ins.

Thus ACMP simultaneously continues to offer time-proven services and moves into new territory. Your Board and the directors of the ACMP Foundation accept all useful barbs and welcome all suggestions.

Susan M. Lloyd



Inter-generational music: Grandfather "Peppe" Cavalazzi (84) with grandchildren Irene (13) and Nicola (15)

## ACMP INTERNATIONAL

We hear that the A.M.A. (*Association des Musiciens Amateurs*) of France has created an online version of its Directory, making it easier for French members to find each other and thus for ACMP visitors to make contacts. One of the A.M.A.'s regional leaders is our International Advisory Council member Roger Serpolay, easily found in the International Directory with 43 other French members. He can tell you about the many A.M.A. activities open to all.

Leon Hoffman, one of our best-traveled Advisory Council members, had recently finished telling us about rewarding ACMP sessions in Portland (OR) and Vancouver (BC), when he wrote again to describe a wonderful trip back to Buenos Aires and environs in ARGENTINA to visit and play with Nicolás Behrens, whom he recruited into ACMP years ago with a kind of honorary membership for Nicolás' gracious wife ("*Audience-A*"). Playing with Nicolás' many musical friends sometimes moves well beyond Bach, Beethoven, and Brahms into a

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Brenda Alony, ISRAEL (oboe); Floryse Bel Bennett, SWITZERLAND (violin); Peter Bunte, GERMANY (violin, viola); Eva Maria Bunte, GERMANY (cello, piano); Petru Dan, ROMANIA (viola, violin); Doina Rodica Angela Dan, ROMANIA; Hans J. Dehning, GERMANY (viola); Erna Dehning, GERMANY (viola, piano); Martin Donner, AUSTRIA (flute); Kathi Donner, AUSTRIA; Anne-Marie Gachet, FRANCE (piano, cello); Gerald Goldman, USA (cello); Roberta Goldman, USA (violin); Manuel López-Monteserin, SPAIN (violin); Felicité López-Monteserin, SPAIN; Aleksander Majdic, SLOVENIA (violin); Jan Matys, CZECH REPUBLIC (viola, viola d'amore); Franz Marcus, BELGIUM (cello); Teresina Ortenzi Marcus, BELGIUM (piano); Sonya Monosoff, USA (violin, viola); Nanette Mills, SOUTH AFRICA (piano); Felix van Raalte, NETHERLANDS (piano); Brigitte van Raalte, NETHERLANDS; Anne-Tillie Sahli, SWITZERLAND (viola); Roger R. Serpolay, FRANCE (flute); Benedetto Scimemi, ITALY (piano); Donald Spuehler, USA (cello); Josephine Stein, UNITED KINGDOM (viola); Richard and Graham Stein, UNITED KINGDOM; David William-Olsson, SWEDEN (cello); Marion Wilk, SOUTH AFRICA (piano); Roland Wilk, SOUTH AFRICA (clarinet)

Numerous Albanian musicians and poets are from the Shkodra area in the North, as were these professors: folk rhythms are in their bones. Tish Daija told me that like many Shkodra boys in the 1920s, he grew up singing Bach in the church choir. He says that he knows of 30 of these former choir boys who became composers. I wonder how many are natural melodists like Tish, whose music is rich and lovely, mirthful and mournful, always a strong testament to the power of music to survive, no matter how barren the political and economic conditions.

In the meantime, please watch the Newsletter and [www.acmp.net](http://www.acmp.net) for news of a festival of Albanian music I hope to organize in New York City some time next year, when Tish comes to visit his son.

Albanian member Sokol Seferi has sent us his system for teaching young musicians to think and to learn simple *theory* with four-part harmony always in mind. A sample work sheet (many variations possible):

**Please note:** Announcements of PLAY-INS COMING UP (page 5) include events in three different nations.

Anyone who tunes into David's unique shows on [www.kusf.org](http://www.kusf.org) knows who he is. "Classical Salon" runs from 8-11 pm PT Saturday evening, "Ragtime Machine" on Mondays at 9 pm. Classical Salon features interviews with lesser-known, deserving composers and their music, performers, and others involved in the music business. Apologies, **David Reffkin**.

Please plan to join ACMP Board and Advisory Council members for a reception and *an evening of chamber music* on Saturday evening, September 22. Details coming in the mail. The ACMP Foundation Board will also be meeting in the city that weekend.

## LETTERS

### Criticisms and Suggestions

*I'm writing to remind you of the article I sent you some years back—which you never used. TUNING should be a priority concern for ACMP, especially the high tuning of A-448!! It is a disgrace for all chamber music written to be played at A-448. It is not in harmony with the Universal Tuning Verdi fought for so hard, and world renowned artists are in agreement with the correct tuning of A-432.*

*I don't feel that this is an organization to inspire amateurs. I am greatly disappointed in the direction ACMP is going.*

*Happy New Year! (Contribution enclosed.)*

*—Alheidis Kuhnke, Illinois*

From "A Friend":

*Perhaps the next Newsletter could discuss the courtesies of e-mail contact, e.g., there should always be an acknowledgement even if the contact is not able to participate.*

*I have called several people in Maryland and D.C., and have not been able to play with any of them. They indicated to me that they are already playing in quartets, trios, etc. So my suggestion to you is to perhaps allow members to indicate through their Directory entries that they are looking for a group. This way, there would be no need to call those players who are already in an established ensemble.*

*—Maryvonne Mavroukiakis, Maryland*

### Kudos

*Your program in support of home coaching for working groups is terrific! It has enabled us to make real headway as a string quartet, and has focused our work in the month between our coached sessions. Thank you, thank you!*

*—Karen Romer, Rhode Island*

One reader complains that the Newsletter is both too crowded and too fragmented, while others write in this vein:

*The December newsletter is full of inspiring, refreshing information—especially on the growth of the organization and the wonderful work of the foundation. Happy New Year, Joyous Playing to all of us!*

*—Elaine R. Bliss, Wisconsin*

**Editor's note:** Feedback is always welcome, but especially now, since after 21 years, your News Editor has decided it is time to hand over this intricate, occasionally hazardous, always rewarding job to another volunteer. If you have special suggestions for the 21st-century ACMP Newsletter, or for volunteers who might assist with it, please send them to us.

### Dialogue

First, an e-mail query made on the CMP-List:

*I am a pianist temporarily restricted to using my left hand only. I want information about the ORIGINAL left-hand-alone edition of the Franz Schmidt Quintet in G major. I would also be glad of suggestions from any other pianist who has had this problem.*

*—Norman Chapman, Tennessee*

Dr. Chapman received some 300 helpful replies, then wrote to your News Editor:

*This response got me through, and I think everything is going to be okay. If I remember correctly, you have some connection with helping people understand and use ACMP group talk. I'd like to thank everyone who sent me good wishes and helpful thoughts. I AM COMPLETELY IN AWE OF THE GOOD WILL AND GENEROSITY AND KINDNESS AND EXPERTISE AND SOPHISTICATION OF*

*THE MEMBERS OF ACMP—and they are so willing to share this expertise! Really, LOVE is the word. They have been wonderful. You may already know this!!*

*—Norman Chapman*

### A sense of history...

From one of our earliest members, now an active nearly-90:

*I live in a retirement community now that my wife has died: moving into a different life. I'm playing classical clarinet for my 60th year. I'm fortunate to have two woodwind quintets that meet regularly every month to play for the fun of it—one that doesn't want to play anything written after Reicha and Cambini, and another that will try anything up to tomorrow, such as Jason Royal's Divertimento for Woodwind Quintet, composed last year.*

*Also I am enjoying a long life as a "cross-over" (a professional jazz musician on saxophone) with my "5 of Harts" quintet, which features one of the greatest improvisers of the last 100 years, Herb Pomeroy. In my judgment, he is better than Wynton Marsalis.*

*—Hart Leavitt, Massachusetts*

And another:

*I retired from 53 years of a full medical-psychiatric practice in January '97, and have been very busy playing chamber music. You must not only go from something, but you must go to something. I cannot conceive of a better avocation.*

*—Jerome Kay, Pennsylvania*

### Super-host

*I organize eight "Solana Salons" each year for 50 people at my home, to promote young, local talents. I would be glad to offer my house for master classes, dress rehearsals or fund raisers!*

*—Monique Kunewalder, California*

### Speed and Stress

Dear friends,

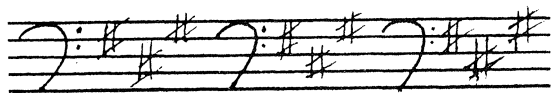
*I would like to highlight a fact of interest to us not only as amateur players, but also as music consumers. The tense and unquiet life of the last half century has begun to negatively influence the style of performing the great classic and romantic masterpieces. There is, on the one hand, a temptation to be "original," to play differently from the "others"—differently from the way the composer would have played it, even. On the other hand, there is a sort of "new century disease," namely the mania for playing everything faster and faster, with an obvious emphasis on the display of technical skills, regardless of the appropriate style of the musical work itself. Unfortunately this tendency is increasingly hurting chamber music.*

*At a performance of Beethoven's Op. 127 during the last Enescu Festival held in Bucharest, the Alban Berg Quartet from Vienna played the beginning of the Trio at such an amazing speed that they had to slow way down for the marcato theme of the second section. Yet, Beethoven never asked for two such different tempos within this one Trio. Similarly, a chamber music group from Germany found a strange and unexpected way to perform the Trio from the Scherzo of Op. 74. The tempo Prestissimo invites playing it as fast as "one bar = one beat." However, one could hardly accept this group's "four bars = one beat." The Finale of the Second Quartet by Brahms is Allegro non assai; but some players understand this to mean "play it as fast as possible"—and this is not because they are unused to the Italian language... This list, which could be much longer, suggests several questions.*

*First, why do our contemporary players fail to follow the examples of the great music ensembles from the past, such as the Rosé, Calvet and Amadeus? Or the chamber music performances offered by Casals, Enescu, Menuhin, Stern, etc.? Finally, how can one explain the fact that the professional music critics and experts do not react against such excessive tendencies, which may eventually obliterate the ac-*

curate, valuable tradition of the great predecessors? Our concern should be to carefully consider the danger of imitating some doubtful performances, even if recorded on CDs and rewarded with prizes.

-Emeric Dan, Romania



We continue to get interesting flak about ...what else?! ACMP's **SELF-GRADING SYSTEM**. An e-mailer is seriously tempted to raise her grade from a proud C to a B, because she finds hardly any summer workshops willing to accept any applicant below "B+". She worries about grade inflation, and wishes we could persuade some of our experienced "Pro's" to offer local auditions for new members, to help them with the rating process. On the other hand, a few members have complained about our new descriptive guide to self-grading. Alan McConnell thinks our "silly" prose characterization of an A-level player demands that "A's walk on water." Les Chafetz, PhD, writes that

*I appreciate immensely the efforts of ACMP staff and volunteer officers and Advisory Council members; however, I object to these descriptions not only for being ex cathedra but because they violate the spirit of the founders of ACMP.*

A midwestern VI/Vla-A writes us that she occasionally plays "with two professional players," one from a renowned East coast orchestra, the other in a German symphony. "Their playing does not reach your description of an 'A' player. They aren't incompetent; your standard is TOO HIGH."

Maybe so. The problem is that members' own standards for themselves as A's and B's now appear to vary so much! Since that is the case, maybe our grading system is indeed, "all baloney," as one critic terms it. After reviewing her 47 years of ACMP involvement, your News Editor/Chair realizes she has played with at least 2x47 A's who could be performing professionally at a high level and sometimes do, but have followed other vocations, reserving music for joyful re-creation. These are the chamber musicians ACMP's founders had in mind when they first defined an A-rating. (I feel certain of this because as a curious high schooler, I was watching and listening to several of them at the time; also noticing that most of them graded themselves as B's or C's.) If others far less able style themselves "A" (or "Pro"), what good is the self-grading system?

Whatever the answer, our new prose descriptions may have helped some members reflect on their grades. This year's update forms show more grade-changers moving down than usual, along with an equal number moving their grades up.

"Susanlk," the e-mailer who suspects grade inflation, thought it would be enlightening for our New York office to compile a self-grading breakdown for the six most widely played instruments among the present 5,123 membership to try to assess "grade inflation," and to answer the question, "Who plays what?" Your editor also took a random sample of 827 members from the 1958 Directory, in which about 2,700 members are listed.

(For both 1958 and 2001, the grades of members listing two or three instruments are included; thus the 960 different grades counted from the 1958 sample.)

Here is what the searches revealed:

<u>Instrument</u>	1958	2001
	% of total instruments counted	% of total instruments
Violin	30%	33%
Viola	20%	12%
Piano	16%	19%
Cello	14%	18%
Flute	7%	7%
Others	12%	12%
<u>Self-grades</u>		
Pro	8%	8%
A	12%	33%
B	48%	45%
C	24%	12%
D	9%	2%

In 1958, cellos, flutes, and violas graded themselves A about half as often as violinists and pianists did. They also list fewer pros and the most Cs (30%).

In 2001, A's and B's added together make up 75-80% for each instrument, with violas and cellos recording the fewest A's, pianists the most.

Do higher grades reflect true improvement?

#### PIANO FOUR-HANDS?

Opportunities to play are easy to find if you live around Ann Arbor, MI where the *Friends of Four-Hand Music* is centered. If not, you might well want to get in touch with long-time ACMP member Naomi Donaldson. Though she is now based in Georgia, she knows all about starting up a "Friends" group, and would be glad to suggest how you might get organized: Mrs. Naomi Donaldson, 85922 Roswell Road, Atlanta GA 30350; 678/461-3759. Naomi keeps in touch with her Michigan friends, and writes us that

*the Ann Arbor FFHM meets the second Sunday of each month in members' homes to perform rehearsed numbers and to sight-read. One member owns two grand pianos and a two-manual organ, so, when we meet at his home, we can have TEN hands, plus two feet!*

#### PLAY-IN NEWS

Open-to-all play-ins come in all sizes. We quote the first report from a new Ohio play-in at some length because it shows so well how a large play-in may be organized.

*On a Sunday afternoon in October, we held the first of what we hope to be a continuing series of chamber music Play-Ins at The Cleveland Music School Settlement, one of the largest community music schools in the country. The Settlement, dedicated to using the arts to build a better community, gave us the use of Burke Mansion for our event. The turn-of-the-century mansion, featuring carved ceilings, walnut woodwork and paneling, rock crystal chandeliers and mazes of rooms and hallways, had been converted into large teaching studios with pianos, a library and an especially elegant recital hall.*

*It was perfect for our occasion! We had 32 players—strings, winds and pianists, some new to chamber music, others old-timers—whom we formed into various groups. There were four playing sessions. Each session lasted 45 minutes with a 15 minute break between for refreshments and socializing. We had sent out invitations by mail, asking for an RSVP. We also made announcements at rehearsals of*

our local community orchestras, and the Settlement publicized our event on radio and in the local newspaper.

We set out name tags (with instrument) for everyone, ACMP literature, a donation box and survey forms. People were asked to bring goodies which were set up in the main hall with tea and coffee.

We asked folks to bring music and we borrowed music for the more exotic combinations from the library. We set up tables and organized the music by ensemble. Each group chose their own music; only the players and room were assigned. We staged Brandenburgs Nos. 3 and 4 in the recital hall. In other rooms one could find a string quartet, piano quartet, string trio with bassoon, an oboe quartet or even the "Kegelstatt." There was tremendous enthusiasm and spirited playing from all. The most popular comment from our surveys: "Encore!" Our thanks to ACMP and The Cleveland Music School Settlement for making this event possible. Much joy was had by all.

Anita Maresh

The WESTERN AUSTRALIA play-in organized by Sonia Letourneau made a happy break-through this year with a clarinetist and pianist joining eight string-players. It was so much fun that Sonia plans to organize an all-weekend wind-string gathering soon, with the help of the ACMP Foundation.



Music is Magic Workshops 2000, Perth, Western Australia

All the March play-ins we've heard about also seem to have been very successful. With Appalachian Mountain Club organizers shouldering much of the preparatory work, our seven-hour NEW ENGLAND PLAY-IN/SING-IN was much enjoyed by about 30 players and as many singers. The same day in TORONTO, 25 musicians played a multitude of chamber works with a gourmet potluck supper sandwiched in. Jane Stein Wilson, ACMP Secretary and co-host, managed at least an hour's playing on each of her instruments: violin, viola, cello, recorder and double bass.

#### PLAY-INS COMING UP:

To be a good *sightreader* is very useful at any play-in, and necessary at one:

NEEL'S GENERAL MUSIC WEEKEND, July 14 and 15 at her cabin in Millarsville, the foothills of the Canadian Rockies near Alberta. Players both amateur and professional explore many works in just two full days. You can camp on the place, or, if you prefer plumbing, stay at a nearby B&B. For information, call Neel De-Wit-Wibaut: 403/270-7522 or 403/931-3640.

This summer's BERKSHIRE PLAY-IN will again be held at Kimball Farms in Lenox, Sunday, July 29, 3 pm. Save the date, and when you know you can come (or if you have questions), contact Alice Model, 11 Prospect Hill Road #4, Stockbridge, MA 01262; 413/298-5307; <almodel@aol.com>.

David William-Olsson conveys to chamber music sightreaders this invitation from the Mazer Society of STOCKHOLM, SWEDEN: The Riddersvik Play-In near Stockholm welcomes ACMP travelers to its Fall Play-In, October 13-14, 2001. If you'd like to come, please contact David at Danderydsgatan 18, 11426 Stockholm. Phone: [46] 8-6111014; Fax: 8-61117542; e-mail: <david.w-o@telia.com>. Most Mazer Society members are string players, but a few winds and pianists can be included, with some advance planning. ACMP travelers have greatly enjoyed these play-ins in the past.

#### ANOTHER KIND OF PLAY-IN:

Emil Torrick, a California Advisory Council, member writes us to describe an annual open-to-all ACMP event, organized around the birthday of one composer: J.S.Bach.

*First there is a recital of instrumental, vocal and organ works by the great master, one of a monthly concert series at Santa Barbara's Episcopal church. At the end of the formal program, other players (who have been in the audience) join with the professionals in the chancel of the church for an informal reading of two or three Brandenburg Concertos. Amateurs play most of the solo parts and continuo even if it means regrouping between movements (it helps to know early who will be there so you can assign the solo parts in advance). Our players have a wide range of skill levels—experienced ACMP members, adult and young students, and even a couple of violinists whose regular ensemble experience is limited mostly to playing jigs and reels at the two Irish pubs in town.*

*What are the advantages of this joint approach of combining a play-in with a concert? For the play-in it provides a ready-made venue already set up and free of possible rental or custodian fees, and a core group of solid players who can pull the less-experienced ones along. For the recital it provides an expanded appreciative audience. And what about the members of the audience who are not players? We explain in a program insert that a play-in is unrehearsed, has no conductor, and is not a part of the formal program. However, everyone is welcome to stay, and many do, bearing witness to the joyful sight of enthusiastic musicians playing together...just for the fun of it.*

#### ESSENTIAL DEFINITIONS

*Glissando:* The musical equivalent of slipping on a banana peel; a technique adopted by string players for difficult runs.

*Harmonic Minor:* A good young music student.

*Hemiola:* A hereditary blood disease caused by chromatics.

*Mean-Tone Temperament:* One's state of mind when everybody is trying to tune at the same time.

*Tempo:* This is where the headache begins.

*Transposition:* The act of moving the relative pitch of a piece of music that is too low for the basses to the point where it is too high for the sopranos.

*Vibrato:* Used by singers and instrumentalists to hide the fact that they are on the wrong pitch.



## CADENCES

We have learned of the deaths of the following members:

Robert Feldmesser, New Jersey  
Eugenio Gaddini, California  
David Gibbs, England  
Michele Jungery, Washington  
Lucille Grulow Rosen, Massachusetts  
Werner Schmitt, Switzerland

Basil Porter wrote us in February from Israel "In Memory of the Haydn Indexer," **Haim Murro**.

*Six weeks ago Haim Moro played the Beethoven Quartet, Op. 130 at the closing session of a weekend meeting of the Israel Amateur Chamber Music society. One of the veteran violin/viola players in the society, he died just last week at 76 years old. I cannot relate to him as someone twenty years senior to me. He was a young man, who lived the richest life imaginable among a wonderful family and an extended family of admiring chamber music groupies. Many ACMP players may recall Haim's name even if they had not had the privilege of playing with him. Haim produced for the ACMP Newsletter—and for anyone interested—a one page listing of all the Haydn quartets, grouped according to opus number, page number, key and opening bars, enabling all quartet players to choose the Haydn quartet they wished.*

*For Israel's chamber music players, Haim was a phenomenon. He was always ready to play, and could manage both the violin and viola parts of most works. Even a major injury to a left-hand finger did not block his incredible ability to cope with the challenges involved. His playing reflected his personality. Haim was always smiling—never mind the time of day or night—infesting all around with his radiant good nature. His jokes were legendary... We will always feel his absence as we ask, "Which Haydn today?"*

Arthur and Jane Olsson have told us of the death at 76 of their close cellist/pianist friend **Ruth Haskell Young**, following a courageous battle with cancer.

*Born in Berlin, NH, Ruth spent her summers on Deer Isle, Maine, where she was known to row herself and her cello across Northwest Harbor to attend music lessons. She worked her way through two years of college, but dropped out to care for two young children.*

*She would complete her undergraduate degree with honors at Harvard some 40 years later. A variety of jobs from cocktail waitress to secretary and saleswoman gave her broad experience; but in time she and her husband Warren moved to the island of St. Croix, where she raised her growing family and became president of a real estate firm; she also helped to found St. Croix's Island Center for the Performing Arts. An intrepid world traveler, Ruth especially loved ocean voyages, despite having once been shipwrecked in the Sea of Alaska. She was an enthusiastic chamber musician throughout her life, belonging to several small ensembles in St. Croix and later in Boston.*

Jane Carhart has written us of the unexpected death of **Marcia Murphy**, a wonderful cellist with a gift for friendship. She will be much missed by her many chamber music friends.

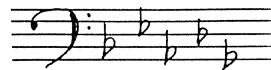
From David William-Olsson:

*We have lost another fine cellist, who has made great things for chamber music and young people: Gerhard Hamann, professor at Trossingen in southern Germany died recently. He worked a few years in the 60s as section leader in the*

*Stockholm Philharmonic orchestra and then started the excellent chamber music courses in Svea in northern Sweden, where I have sent several Baltic groups in recent years.*

Donations to the Helen Rice Memorial Fund have been made in memory of Millicent Carey McIntosh and Ruth Haskell Young.

Your News Editor apologizes for managing to lose last Fall's short list of deceased members through a computer glitch. This total erasure occurred just after the re-cycling truck had made away with the paper copies, so there was (and is) no redemption anywhere. Kindly write again if you would like to see mention of the loss of a family member or fellow chamber musician.



We asked NEW INTERNATIONAL ADVISORY COUNCIL MEMBERS to send us a short musical biography. These are written by the Council members themselves unless otherwise noted.

**Theo Wyatt**, a self-taught cellist, got hooked on chamber music as a schoolboy through reading Aulich and Heimerann and borrowing a record of the Lener Quartet playing the slow movement of Haydn's "Graveyard" Quartet. He also learned recorder at school. He married Kitty, a violinist, in 1951 and in 1953 they joined the newly-formed Kingston and District Chamber Music Society, which has been the foundation of their active quartetting life ever since. They have been ACMP members since the days of Helen Rice. Since the 1950's Theo had taught recorder in evening classes and in 1970 started a summer school in Ireland devoted to one-on-a-part playing, which continues, regularly over-subscribed. He organises half a dozen other weekend courses.

Theo retired from the British Civil Service in 1977 and in 1983 started Oriel Library, selling recorder music very, very cheaply by mail order. The business flourished mightily, became a full time job, and in ten years sold 3 million pages of music. In 1994, after a triple coronary by-pass, he handed the business to his daughter, but in 1996 started Merton Music, printing neglected string chamber music, and in 1999 added Merton Copying Service, which photocopies to order from his collection of 500 out-of-print works.



**Manuel Lopez Monteserin**, VI-B of Madrid, writes us, I was born in a very small village in the north of Spain. Then there was no TV, no radio, no violin, no music. I have never forgotten hearing a violin for the first time, played by a gypsy. After that, all my effort was focused on how to get an instrument like that. With the aid of my father I was able to make a rudimentary violin on which I could play many country melodies.

At the age of twelve, when I was at the High School in Lugo city, I had my first violin teacher. But, later, I had to play secretly because my father didn't like musicians in his family. Many years later in Madrid I met a family who used to play music for fun every week. Playing with them, I could learn very much of Handel and Haydn. A few years later I enrolled at the Madrid Conservatory of Music and obtained a higher

professional violin degree. In later years I became a professional painter.

For many years I have had a musical session in my house every Sunday, playing with my friends duos, trios, and string quartets. My children are Francisco, who plays violin and viola, and Felicia who plays piano and violin. When they come to Spain I feel happy being able to play together in our summerhouse in the north.

From *Erkki Koponen*, Helsinki, Finland:

I am a 52 year-old amateur violinist. I started playing when I was 9 and stopped taking lessons at 17 after deciding not to become professional. After finishing my studies of business economics, I somehow just stopped playing totally for five years until one summer I took my violin and started practicing with new motivation. I played in an amateur orchestra a few years until we started playing chamber music in a piano trio. The trio became soon a piano quartet and for about five years I have been a member in an amateur string quartet with weekly sessions.

Sometimes we have had the pleasure of having an American ACMP cellist member joining us. Alongside the quartet playing I try to practice on a daily basis—to be able to play in public a solo every now and then. I am also very interested in violins and bows, and have a very nice collection of old French bows. Good violins and bows encourage one to practice even more.

I am running my own business, which makes it necessary to travel to some extent, but unfortunately the schedules tend to be so tight that there is seldom any time for finding possibilities for chamber music playing.

As for extra-musical interests, I have sailed (racing) in Dragon class boats (a three man keelboat) with numerous national Championships and a few international merits. I am also keen on sport fishing and started to practice fly fishing a couple of years ago with my 16 year old son.



*The new Violin Octet. (See Bulletin Board)*

## MUSIC RESOURCES

**CHAMBER MUSIC FOR CLARINET?** We have just learned of a large collection of clarinet scores housed at the University of Maryland. Though not circulated except to members of the International Clarinet Association (ICA), there is a finding aid for the collection at the University of Maryland website, [www.lib.umd.edu/UMCP/MUSIC/icarcinfo.html](http://www.lib.umd.edu/UMCP/MUSIC/icarcinfo.html), which can allow interested ACMP members all over the world to decide whether they wish to join the ICA, or learn of chamber music repertoire they might borrow from public libraries such as those in Hartford or Philadelphia. (*Both of these major music libraries lend internationally.*)

If you would prefer a paper edition of the inventory, indexed by ensemble type, you can get ordering information at <http://www.lib.umd.edu/UMCP/MUSIC/ICAinventory3.html>.

And speaking of clarinets, there has been a lively discussion on the CMP-list about *chamber music* transcriptions, including the burning question for violists: Did Brahms compose the viola version of his two clarinet sonatas as wholeheartedly as he wrote the originals? Clarinetists think there is no argument ("Of course not!" and, "I cringe when I hear them on viola.") Violists insist that the viola sonatas, though difficult even for the best players, are far more lovely than the clarinet versions. These violists rankle most resentfully when they think about Yo-Yo Ma gloriously playing them and other transcriptions on his cello, when violists (and clarinetists) can claim so few sonatas as their very own.

And speaking of Brahms, this was OVERHEARD (somewhere):

"Brahms wrote lots of chamber music. He even wrote a clarinet sonata."

"For clarinet and piano?" she asked.

"Or viola and piano," he said.

"A clarinet sonata for viola and piano. OK, sure. I don't think I want to hear any of them."

## TIPS FOR WEB-USERS

**Phearful of Photocopying?** [www.MPA.org](http://www.MPA.org) is a really helpful site which sorts myths and wishful thinking from legal realities. Once there, click on "copyright resource center"; this will lead you to other links as needed.

An excellent FREE source of music no longer in copyright is maintained at

[www.plato.acadiau.ca/courses/musi/callon/2273/schores.htm](http://www.plato.acadiau.ca/courses/musi/callon/2273/schores.htm) by Professor Gordon Callon. This site provides links to the Choral Public Domain Library and other sources. If you find something you want, you can print it right out for yourself.

You'll find a new "*Composer's Corner*" under Links at [www.acmp.net](http://www.acmp.net). There, we'll reproduce messages such as Erik Schaepers', who wrote us:

New member Erik Schaepers is making the MIDI data of his String Quartet No. 1 available on his site. "Please go to: [www.geocities.com/esharp78](http://www.geocities.com/esharp78) (Eric writes), and click on the "String Quartet" link. Since the download is MIDI data, the transmission will only take a few seconds.

"Friends played this for and with me one evening, saying afterwards, 'It is great fun to play!'"

HOW DO YOU SIGN UP FOR A LIVELY CHAMBER MUSIC E-LIST to which many ACMP members around the world already belong? If you would like to join (1) the quartet-playing list (focused on string chamber music) OR (2) the CMP list (for all chamber music players) send a message to

(1) <quartet-playing-list-subscribe@egroups.com>

OR

(2) <CMP-list-subscribe@egroups.com>

You'll get a quick answer saying that if you reply to that answer you'll be added to the list. Just reply to it and you're on the list. (You get a confirmation but that seems to take a bit longer.) Then to get off again send to [cmp-list-unsubscribe@egroups.com](mailto:cmp-list-unsubscribe@egroups.com). (Confirmation is required in that case also.)

If you wish, your first message to others on the list can be an introduction of yourself, a few lines long. This is not a requirement for membership in either list, however.

These lists are maintained by generous amateur musicians as a free service to other players.



## THE MUTOPIA PROJECT:

### A New Source of Hard-to-Find Music

This helpful lowdown was sent us by Alan McConnell and the Scout Project <[scout@CS.WISC.EDU](mailto:scout@CS.WISC.EDU)>.

Modeling itself after Project Gutenberg, this volunteer project aims to make copyright-free musical scores available to everyone. Although copyright on a score expires 70 years after the composer's death, music publishers retain copyright on their typeset editions. Thus, the only legal way to copy this music is to write it out or typeset it yourself and allow others to make copies.

This is precisely what contributors to Mutoxia have done. All music at the site has been typeset using GNU Lilypond and is available for download as .pdf, PostScript, or Lilypond .ly files. MIDI files and preview images of the scores are also provided. Visitors may browse the collection by way of several options, including composer, instrument, style, and "last updated." Some sections are still somewhat thin, but interested users will certainly want to pay the site a visit and monitor its future development. The website may be found at [www.mutopiaproject.org/](http://www.mutopiaproject.org/). You may also want to consider subscribing to the e-mail SCOUT-REPORT, which brings weekly news of the project. The Scout Report (ISSN 1092-3861) is published by the Internet ScoutProject, located in the University of Wisconsin/Madison's Department of Computer Sciences. To subscribe, send e-mail to <[listserv@cs.wisc.edu](mailto:listserv@cs.wisc.edu)>. In the body of the message type: subscribe SCOUT-REPORT, or check [www.scout.cs.wisc.edu/addserv/team.html](http://www.scout.cs.wisc.edu/addserv/team.html). Unsubscribing is equally easy.

## FROM DUMMIES TO SMARTIES

Having trouble sending messages online through ACMP's website? Click on SEND A MESSAGE as soon as you've called up the site. David Yang has written an excellent primer for inexperienced web-users; you'll find it at [www.acmp.net](http://www.acmp.net), where you can print it out and follow each step to success. It also appears in the 2001/02 International Directory and 2001 North and Central American Directory Supplement.

♪ The Bulletin Board works. I now play weekly with a chamber music group at New York's 92nd Street Y. I learned about them from a notice in last June's Newsletter, and thank you for enabling me to connect with the group.

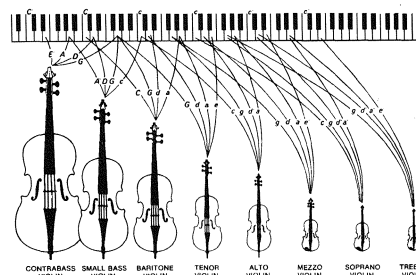
—JW, Pf-C

# ACMP BULLETIN BOARD

## AMATEUR ADS

With more than 27,000 titles, the Chamber Music collection of the **FREE LIBRARY of PHILADELPHIA** is the largest circulating collection of its kind on the East Coast. Music can only be accessed by mail, phone or e-mail. Refundable deposit required. To inquire about holdings, please contact library at the Chamber Music Collection, Music Department, Free Library of Philadelphia  
19th and Vine Streets, Philadelphia PA 19103; 215/686-5316  
<[chambermusic@library.phila.gov](mailto:chambermusic@library.phila.gov)>

Information about and recordings by **THE NEW VIOLIN FAMILY**, increasingly used in playing chamber music both new and old,



can be obtained by contacting its co-inventor and co-designer,  
♯ Carleen Hutchins, The New Violin Family Association, Inc.  
112 Essex Avenue, Montclair NJ 07042.

I'm searching for **PIANO FOUR-HAND** duet pieces for sing-a-longs. Nursing home and adult care patients love songs from the early 1900s. Can you help? Please contact Dorothy M. Gondek, 150 West Avon Road, Unionville CT 06085; 860/673-9807  
<[ANGELS4at150@aol.com](mailto:ANGELS4at150@aol.com)>

## SERVICES OFFERED

Web users and others can order the **DECEMBER EUROPEAN WORKSHOP DIRECTORY** issue online at  
[www.MusicForTheLoveOfIt.com](http://www.MusicForTheLoveOfIt.com)

or by phone, fax or mail. The internet version costs \$6.00; printed and mailed it is \$6.00 within the US, \$7.50 outside the US. The above website has over 100 links to workshops and other interesting musical sites, plus workshop reviews, and we add new information to it every week. Ted Rust, Editor, 67 Parkside Drive, Berkeley CA 94705; 510/652-0551; <[tedrust@home.com](mailto:tedrust@home.com)>.

**PIANO FORTE NEWS** is an eight-page quarterly newsletter for the education and enjoyment of amateur pianists and music lovers. A forum for: Idea exchange • Useful information • Shared experiences • Guest Artist articles. Visit our website for sample articles and subscription information at [www.pianofortenews.com](http://www.pianofortenews.com).

**A HOUSEPARTY OF PAINTERS**, September 4-14 in the Bavarian Alps near Berchtesgaden, Germany, particularly welcomes wind players who also paint, so we can play chamber music when not painting or walking in the mountains. Twin-bedded rooms, 8-10 guests in all. Walter Hermann Sallagar (Bsn-Pro; Pf/Bsns/Crumhorns), A-1030 Wien, Neuligg. 42/10, Austria; Tel/Fax: [43] 17 14 17 10.