

AMATEUR CHAMBER MUSIC PLAYERS

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

Newsletter Supplement, February 2002
Susan M. Lloyd, Editor

PLANNING THE LONG FUTURE

As this new century picks up speed, what should we be doing to support chamber music playing and singing among our members and potential members throughout the world? Do we "keep it simple," as some veterans have advised us for over 50 years, concentrating on Directory-keeping and the Newsletter? Or should ACMP Inc., working with its associated ACMP Foundation, pay more attention to ancillary projects such as assembling chamber music lists, or encouraging more chamber singing and playing among the very young and in regions of the world where *Hausmusik* traditions are thin? Please write me before April if you have thoughts on these topics, because members of the boards of both the ACMP Inc. and the ACMP Foundation will be meeting together in Chapel Hill, NC, for a two-day strategic planning weekend to discuss all ideas and work out a long-range plan to guide us in the next decade.

Susan Lloyd, Chair, Amateur Chamber Music Players, Inc.
430 Gulf Road, Tinmouth, Middletown P.O., VT, 05757, USA
<lloyds@vermontel.net>

As part of this event, there will be a reception and evening of music-making for ACMP members and their significant others on Saturday, April 6, 2002. **Chapel Hill area musicians:** you will receive an announcement giving details as the date nears.

NORTH AMERICAN MEMBERS:

You will find this short February Newsletter folded inside the *MUSIC FOR THE LOVE OF IT* North American Chamber Music Workshop Guide, thanks to the helpful offices of ACMP's Ted Rust, MFLOI Editor. **International members planning to travel:** you are invited to contact our New York office if you would like a copy of the Guide mailed to you.

NORTH AMERICAN WORKSHOPS RECENTLY RECOMMENDED BY MEMBERS

- CAMMAC, all chamber music and choral sessions (Canada). All workshops coached by the Cavani quartet.
- Chamber Music Conference and Composers Forum of the East (Bennington, VT).
- The Elderhostel workshop in June (see Bulletin Board).
- "Heart of Chamber Music" Workshops organized by Gillian Rogell, <grogell@aol.com>.
- Humboldt Chamber Music Workshop (Arcata, CA).
- The Muir Quartet's New England Workshop, administered by Bay Chamber Concerts (Rockport, ME). (You can learn about other Muir quartet workshops from Muir cellist and coordinator Mike Reynolds, <cfkids@earthlink.net>.)
- San Diego Chamber Music Workshop (Ronald Goldman, <violinron@aol.com>).

Details on several of the above workshops can be found in Ted

Rust's Guide. We would like to lengthen this list of member-recommended workshops next year; be sure to let your News Editor know of any 2002 workshops you attend anywhere in the world that you have particularly enjoyed.



SPEAKING OF NEWS EDITORS...

We are thrilled to announce our new one: Kitty Benton, VI-B since 1968, an experienced writer and newsletter editor who has served ACMP as Secretary, Board Member and Advisory Council Member and the inventor of our March Play-in, "Bach Around the Clock." Recently retired from the trenches of Seventh Avenue, where her specialty was childrenswear, she is also the author of three books, and a National Book Award nominee. Kitty's enthusiasm for music stems from her early childhood when she saw a violin resting in an open case lined with deep blue velvet...just as her own case is today.

In the 21 years since your present Editor began the job, the News Editor's role has grown beyond the point where a volunteer can be asked to take it on. Thus, beginning this Winter, 2002, Kitty is working with us as an independent contractor. You can reach her in three different ways:

Kitty Benton, ACMP News Editor
129 East 82 Street, New York, NY 10028
Tel: 212/452-2839; e-mail <ACMPnewseditor@aol.com>



PLAY-INS COMING UP

Please note: We are glad to publicize any play-in you wish to initiate. Open-to-all play-ins are a wonderful way to establish connections between players in your area. Financial support is available from ACMP to help with postage and printing costs.

Lucretia Harrison writes that she "will celebrate her annual *Port Washington Brandenburg Sunday* in the first-floor parlor of her apartment building, "in honor of J.S. Bach and Helen Rice," on Sunday March 17, 2002 from 1-7 pm. "We start with No. 6, then violins join us for No. 3; flutes come in for No. 4 and faithful listeners arrive at 5:00. A few extra instruments available." Call or write her if you can come:

372 Main Street, Apt. 309
Port Washington, NY 11050-3134
516/767-1316 or 767-1524

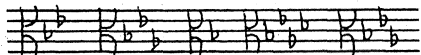
The Toronto-area annual Play-In will take place on Sunday, March 10, 2002, location to be announced. As Jane Wilson writes,

All members and friends from the Golden Horseshoe area of Ontario, western New York, and farther afield, are welcome. We will begin at 3 pm with string chamber orchestra music, then will welcome the wind and keyboard players at 5:00 for a pot-luck dinner. In the evening we will break up into small

groups for chamber music, and play until we drop (or the neighbors complain).

Please contact Jane at 905/764-2837 or by e-mail at <vucb4@juno.com> for details and repertoire planning.

The ACMP will sponsor its traditional annual *Boston-area Play-In* jointly with the Appalachian Mountain Club Music Committee, on Sunday, March 10, from 1 pm until 7 pm at Phillips Academy in Andover MA. We'll likely start with small free-lance chamber groups and informal madrigal singing, break for walks or skiing or snowshoeing in mid-afternoon, and play works for larger groups in late afternoon. As always, singers will enjoy an organized choral workshop, starting around 3 pm. There will be a pot-luck supper at about 6 (please bring main dish, salad or dessert for 6, or \$5.00). Coffee, juice, soft drinks and plastic utensils will be provided. All players and singers are welcome. To facilitate advance planning, please RSVP to Martha Jaffe, 617/244-0955; e-mail <marthajaffe@earthlink.net>.



INTERNATIONAL PLAY-INS

Many readers will have come to know David William-Olsson through reading of his work as Manager of the Mazer Quartet Society in Stockholm, Sweden, an extraordinarily active chamber music club which has encouraged David in his energetic efforts to foster chamber music among young players in the Baltic nations once part of the Soviet empire, efforts supported in part by the ACMP Foundation. The Mazer Society has often welcomed travelling ACMP string players who can arrange sessions with David well ahead of their visit. For 2001-2, the Society has organized over 40 play-ins and workshops, playing chamber music both famous and ought-to-be famous.

Two Mazer Society play-ins coming soon, both to take place at Riddersvik, about 10 km west of Stockholm:

February 24, 9:30 am-10 pm, for C and D players.

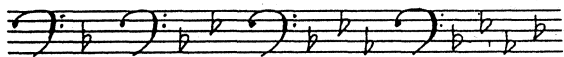
March 9, 10 am-11 pm, general play-in (already nearly full, but a few ACMP string players are welcome). Overnight stays are possible.

Plan ahead for next year's 2002-3 play-ins:

For Cs and Ds, November 17 and February 16.

For other players (mostly, but not all strings): October 12-13 and mid-March.

Contact David at Danderydsgatan 18, 11426 Stockholm, SWE-DEN. Tel: [46] 08-6111014; Fax: 08-6117542; e-mail: <david.w-o@telia.com>.



THE COBBETT ASSOCIATION LIBRARY: OPENING SOON

This is big news for Cobbett members, and also for ACMP. The ACMP Foundation helped this group to acquire the extraordinary personal chamber music library of its founder, ACMP member Robert Maas, so that members could have access to it.

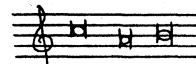
Readers of last February's Newsletter will know that this library contains about 1200 unfamiliar but excellent chamber works, each one of them assessed by Maas and other ACMP players to confirm its quality and accessibility for amateur and professional players.

Led by Ray Silvertrust, an energetic ACMP cellist, some 260 players seeking to enlarge their knowledge of the chamber music repertoire formed the Cobbett association to preserve the Maas library; they also have worked over the last 12 years to spread news of the most rewarding chamber works to others through the *Cobbett Journal*. In addition, Ray Silvertrust and other Cobbett board members respond to queries from players all over North America who have come to a dead end in their searches for out-of-copyright or unpublished chamber works.

Now after a great deal of volunteer effort, a home for the Cobbett Library has been found at the University of Western Ontario. A catalogue has been published, with copies available from the Cobbett Association for \$5. Staff at the University are preparing to copy out-of-copyright works from the Cobbett collection at a nominal charge per page, payable by MasterCard, Visa, or check. Under special circumstances, works still under copyright may be borrowed directly by ACMP and Cobbett members, with a sizable deposit required in case any of this valuable music should be lost.

Thus there is now more reason than ever to become a member of the Cobbett Association, since membership opens the most immediate access to the Library at UWO as well as continued updates on the Library's contents, both of these of great benefit to the adventurous chamber musician. "Among other benefits," writes Ray Silvertrust, "one of the important is that we try and track down music for which they are looking. We have done this for individuals as well as for our professional ensemble members such as the Emerson Quartet." And, of course, there is the *Cobbett Association Chamber Music Journal* a lively quarterly with news of chamber works by lesser known composers such as Ottorino Respighi, Louise Farrenc, and Josef Rheinberger (the latter more familiar all the time, partly thanks to the Cobbett Association's efforts). It describes some in depth and others more briefly, rating many for both difficulty and general quality. It also steers readers toward publishers and recordings of hard-to-find music.

Our June issue will carry an order blank for Cobbett and ACMP members interested in ordering copies at cost from the Cobbett Library. For information on how to join the Cobbett Association or order a catalogue, see the Bulletin Board.



NEED SPARE PARTS?

Board member Bill Simmons, always alert to new opportunities to be found on the Web, has been checking CMP-list, a free-access chamber musicians' e-list you can easily join (see the link on ACMP's www.acmp.net). Bill would like to call members' attention to the "Spare Parts" web page at http://www.biols.susx.ac.uk/Home/Chris_Darwin/SpareParts/ and to encourage members to use it. You list the missing part you need, and check for its availability by reviewing the spare parts that others have listed. The more people who list, the greater will be the probability of forming matches, and the better the service will be. Bill would also like to add his voice to "the chorus of thanks extended to Chris Darwin (VI-A/UK), who founded the page and maintains it. Have a look; it's a GREAT service."

LETTERS

I've been playing with a cellist and loving it. We're doing Brahms' first sonata. Wow! (I'm a pianist.)

—Gladys Laura Lansky, Maine

I just met two ACMP members from Australia—very nice people. They were the first ones to contact me, however. Maybe southern Italy is not the first choice for ACMP travelers.

—Aldo de Vero, Napoli

Last year we visited NINE member homes from San Diego up to Vancouver, traveling up the coast in March and April—all fine players and some wonderful homes! We traveled with a cellist friend, so we were 3/4ths of a quartet to begin with.

—Ian and Toni Grant, British Columbia

I am a passionate music lover. Even while working for many years in a field unrelated to music, I have devoted much of my free time to it, composing, transcribing world famous works, and performing with close friends. Enclosed is a snapshot [below] of a three-generation family assembly: My twin brother and myself (violin), my daughter (piano), my granddaughter and grandson (violin), and my nephew (viola) at my son's wedding.

—Shigeru Hirasawa, Tokyo

Editor's note: Mr. Hirasawa's "My Music Album" is available to all, free for the asking. See Bulletin Board.



Bowing Out and In

Dear friends,

Having reached age 82, I am no longer active in music. Please take my name off your roster. God bless you for maintaining a defensive bastion of civilized music amid the pounding chaos of Rotten-Roll.

—William B. Kostiw, Flushing, NY

Due to shoulder injury I no longer can play violin or viola. At age 88 I have begun to study cello. My present grade is Cello D.

—Henry Fagin, New York City

Please find enclosed our application for membership. You will notice that we do play Baroque music exclusively, Baroque in its wider sense as it includes composers like Boccherini, J.C. Bach and Haydn. The grading for both of us therefore concerns only 17th- and 18th-century music.

Our only regret is not to have known ACMP when we were living in West Africa some years ago. We might have lost the illusion that we were part of the best baroque ensemble in West Africa (the only one), but we might have gained a few good friends.

—Robert Brasseur, BELGIUM

A Critical Suggestion

On your Self-Grading form, could you add a category that indicates the level and type of interest a player may have in playing with others? This would spare some of us from making futile phone calls to those listed in the Directory. The category could be called PLAYING GOALS, and offer choices such as a) Exploring and building repertoire; b) Perfecting repertoire; c) Performance.

In my search for playing partners, I found a few members who don't really want to play: they just like to be listed.

—Claudia Yapp, Needham, MA

Editor's note: Thanks for the suggestion. You can add a two-three word "Goals" designation to your directory entry. Members who would rather not play or sing are welcome to list themselves as NON-playing hosts, with a ♪ before their names to indicate this.

If you recognize yourself, "M", please respond.

I am puzzled by the letter in the June Newsletter from "M" who moved to Washington, DC, and "called all the A and B players in the area" but only got three calls returned.

1) This is a big area; 2) You'd expect some people to be home; and 3) I never heard from this person.

—Gennifer Sussman, Vla B+, Washington DC

Responding to "Speed and Stress" (June, 01 Newsletter)

Oh how right, how very right is our friend Dan Emeric, writing from Romania, when he observes that virtuoso speed in music performance obliterates the song that was heard by the composer when he wrote the music. If we talk too rapidly, the words become gibberish. So, too, in music. (Chopin's music is often a victim of this speed mania.)

I agree heartily that critics are partly to blame for this obsession with speed. They should not praise those who play in this frenzied fashion. In performing music, the musicians must take time to let the melodies soar and sing to the listener.

—Naomi Donaldson, Georgia

A NEW BROCHURE with a new SELF-GRADING QUESTIONNAIRE

Since copies of our old brochure had entirely run out, we decided it was time to revise it, adding what we hope is an improved self-scoring questionnaire.

We've reflected that the last such revisions may have set it somewhat out of line with ACMP's standards for the "grade" levels as described more fully in the prose descriptions (found in your directory, and on ACMP's website). Some members worry that use of straight number grades has led to grade inflation; they have asked us to make a new questionnaire. We doubt if this will cheer one new member, who rates herself "D" but adds, "Grade D sounds so inferior." From all we've heard from the "D"s we know, however, they are too much absorbed in the chamber music they can handle well at their level to worry about being inferior. It's also good to hear from a New Jersey member who has re-joined, identifying himself as "Viola C (with spirit!)."

Want to re-check your self grade? The new questionnaire is posted on www.acmp.net (click on GRADE YOURSELF) and printed in our new brochure. Since no questionnaire can capture all of a musician's capacities, please check your score against the prose descriptions to arrive at your grade. Then, if

you want to raise or lower your self-grade, send word to ACMP's office. If you act soon, your new grade can be recorded in the 2002 North and Central American Directory or International Supplement.

And if you need ACMP brochures to pass around to members of your community orchestra, or at any ACMP-sponsored event, we've plenty now. Just call or write the office.



NEW TO THE ADVISORY COUNCIL

INTERNATIONAL. *Angelika Sticherling* of Göttingen, Germany, writes us about her musical and professional life:

I was born in 1958. My mother being an organist, I managed to sing along with her and tap my feet before learning to speak. Recorder lessons at age five finally freed me from being one of those "singers only." My first flute lessons at age eleven led to diverse competitions for young players ("Jugend musiziert") and membership in the Youth Orchestra of Lower Saxony (financed by both the state and the Federal Government). Later on when I was in high school, I joined the Göttingen University symphony orchestra and enjoyed chamber music there and at Phillips Andover Academy. Fortunately the Heidelberg M.D.s' orchestra needed a flutist, as did three performing wind quintet groups. During high school times, I also attempted to play the wash board, the bass, guitar, and made a serious try on the viola (still waiting for further practice ...).

I think my love of music and my progress as a musician have depended above all on having no television until age 14, no never-ending background radio, no comics, and—most important—a very supportive father.

As for my working life, I've gone on from a Masters in German philology (including sociolinguistics, German literature, philosophy, and social psychology) to a Psychology "Diplom" to work in psychotherapy, and now, to consulting and research in theoretical and clinical neuropsychology: questions concerning the hardware and software of the brain.

NORTH AMERICAN. From *Jonathan Richman*:

I received my undergraduate degree in Comparative Literature from Princeton University in 1978, and my law degree from Yale Law School in 1982. I am an active amateur cellist, and I occasionally play chamber music with other ACMP members. I recently ended eight years as a member of the Board of Trustees of Kinhaven Music School, and was president of the Board for the past four years. I had attended Kinhaven as a student in the summers of 1971-74.

I am an attorney at the New York City law firm of Debevoise & Plimpton.

After praising member Sol Schwartz's book of Tanglewood sketches, **Drawing Music** in our Fall Newsletter, we neglected to include ordering information. We have advised inquiring members to look it up on www.acmp.net, where we have gratefully posted several of Sol's drawings, but here it is again: Copies are \$29 each (postage included); Massachusetts residents please add 5% tax.

Enclose payment by check or money order, made payable to Sol Schwartz Productions, Inc., and mail to Sol Schwartz Productions, 40 Frothingham Crossing, Lenox, MA 01240. (sollil2@yahoo.com)

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.

ACMP BULLETIN BOARD

AMATEUR ADS

Do you know students in or recently out of **COLLEGE OR GRADUATE SCHOOL** who might like to learn of ACMP? Contact the ACMP office for copies of a special letter you can send to them. It briefly describes some of ACMP's benefits.

For several years I've been tackling the difficult problems of **COMPUTER MUSIC**. "**My Music Album**" is a selection of 19 short pieces, each about 4 minutes in length. I plan to add longer works running over 20 minutes to this album in the near future.

Shigeru Hirisawa at <http://homepage2.nifty.com.shighira>

GOODS OR SERVICES OFFERED

To join the **COBBETT ASSOCIATION**, send \$20 (\$20 US outside the United States) to The Cobbett Association, 601 Timber Trail, Riverwoods, IL 60015. Student rates available on request, as are back issues of the **Journal**; call Ray Silvertrust at 847/374-1800.

TWO FINE FRENCH VIOLIN BOWS for sale by owner—must part with violin bows to finance graduate studies in philosophy. Alfred Joseph Lamy, 56 grams (Paris 1850-1919) \$10,500 or best offer. Paul Jombar, 57.6 grams (Paris 1868-1936) \$3,250 o.b.o. Contact Sophia Isako Wong, 502 West 113 Street #3A, New York, NY 10025; e-mail sophia@columbia.edu or call 212/749-7245.

TO OUR 630+ NEW YORK AREA MEMBERS: Looking for weekly chamber music? Consider joining Chamber Music Associates, 50 years old this year, for music and friendship at the Lucy Moses School of the Arts, West 67 Street. Coaching for at-cost fee. Call Irene Z. Schenck, 212/628-5929 or Evelyn Gilbert, 212/861-7024.

The third edition of Harold Haynes' **CHAMBER MUSIC REPERTOIRE FOR AMATEUR PLAYERS** has just been published. Many ACMP players have found this extensive catalogue an excellent guide, with its ratings for difficulty of hundreds of chamber works for many combinations. Send \$10 US (plus \$3 for surface mail, \$5 for airmail) to SJ Music, 23 Leys Road, Cambridge CB4 2AP, UK; Tel. [44] (0)1223 314771; Fax [44] (0)1223 560353. Questions? Contact Judith Rattenbury at SJ Music or at jrattenbury@talk21.com.

I've attended four **ELDERHOSTEL** orchestral music weeks at Kent School in Connecticut) and found many chamber music friends through member-arranged chamber playing. All 55 and over are welcome. You can register at www.elderhostel.org for this and for singing and Recorder/Gamba weeks. Or write Elderhostel, Inc., 11 Avenue de Lafayette, Boston, MA 02111-1746; Tel. 877/426-8056, or write me, Carl L. Todd, toddliereappraiser@worldnet.att.net

VIOLA FOR SALE. Warm, rich-toned instrument, 16 1/8", easy to play, highly regarded by many local professionals. About 7 years old. \$7,000 or best offer. Call Les Jacobson in Chicago: 847/866-6373.