

# ACMP *Tedger Lines*

The Amateur Chamber Music Players Newsletter



Sue Lloyd at Chapel Hill, NC, 2002



Sue Lloyd and brothers in Tyringham, MA, circa 1950

## Sue Generous

Sue Lloyd is the kind of person who would and did eat six major dinners in one day. This happened while touring a remote province of China during an international exchange semester from her regular teaching position at the Phillips Academy in Andover, MA. At each stop she was served an "honored guest" dinner and managed to eat each one rather than hurt the feelings of her hosts.

She is also the kind of person who would and did spend 21 years of her life as the volunteer Editor of the *ACMP Newsletter*. In the course of these 21 years, Sue has also

served numerous terms as Chair, Secretary, Board Member and hostess of the annual Board Meetings that were held at her childhood home in Tyringham, MA, from the beginning of ACMP until 1999.

Tyringham stories abound. In the midst of getting the work done, there was laughter, music, hanging out laundered sheets to dry in the gorgeous autumn sunshine, and wonderful food! We all remember the food! Especially the sour-dough pancakes at breakfast from a starter that originated in the Yukon many years before.

Jane Stein Wilson (VI

*B/Vla B/Vc C*), current Secretary (and a "lifer" herself), has a favorite quote from the Minutes during one of Sue's terms as Secretary. "It was moved, seconded, and carried unanimously to pass around the chocolates brought from California."

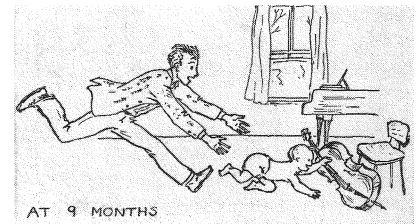
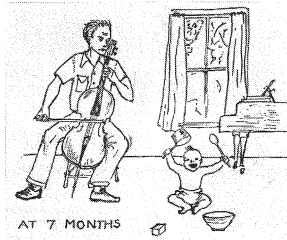
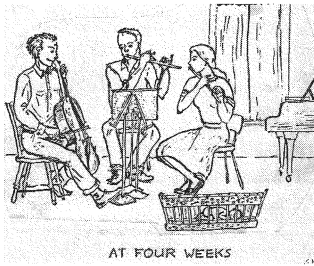
Foundation Board Member Sonya Monosoff Pancaldo sums it up, saying, "A remembrance, which I do treasure, is Sue's gentle caring of her mother, Millie, (nearing and passing the age of 100 in later meetings). She unostentatiously made certain that Millie was included in all of the activities in which we participated: talking,

playing and eating."

Unostentatious is a good word for Sue. Foundation Chair Don Spuehler would agree. He gratefully recalls a coffee can keeping the paper dry in the outdoor "facilities" while visiting Sue and her husband, Rob, in their new quarters in Vermont.

Executive Director, Dan Nimetz, also remembers visiting Sue in Vermont for his final job interview. "Oh, good," she said, "You've brought your horn! What would you like to play?"





**IS YOUR CHILD DEVELOPING AT A NORMAL RATE?**

*Sue's cartoons, such as this gem from December, 1990, enlivened many a newsletter*

Sue's caring and generosity of spirit are particularly evident in chamber music sessions.

**Sally Bagg** (Vc A), Hatfield, MA and long-time Board Member and Foundation Board Member, recalls music with Sue while they were growing up.

"Her father, **Rustin McIntosh**, especially liked hearing the Brahms G major sextet, and we would include it usually in a day of reading music, cooking in the farmhouse kitchen, walking to a nearby pond, or working in the large vegetable garden.

Sally's vivid recollections of those happy days include "Sue leaning forward, into her music stand and into her viola-playing, a diagonal form among the enthusiastic group of many teen-age friends who surrounded the music-making, ready at the end of each movement to switch off with whoever was waiting a for a turn."

A childhood friend, ACMP member **Mary Wakeman** (Vi B), tells of being jealous because Sue learned vibrato first.

Mary remembers walks, too. But these walks were to the village to sneak a forbidden Coca-Cola!

Music, whether playing chamber music or singing, was a basic part of the fabric of Sue's childhood. Her brother, **Carey MacIntosh**, says "You always knew when Sue was in the house because she was always whistling, usually Bach." One girl between two sets of brothers, (two older and two younger) she developed a love of music and a set of "large family skills" that have enabled her to share the pleasures of music in the house with

the really large ACMP family, with good judgement and tactful consideration for all points of view.

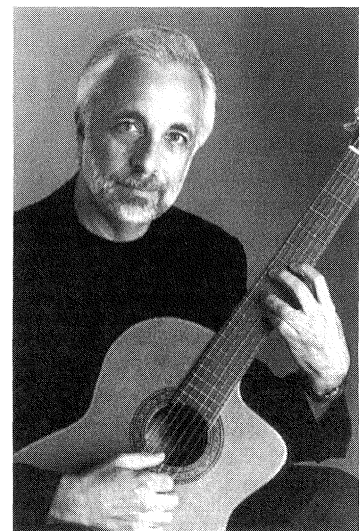
As **Cecilia Saltonstall**, former board member and co-compiler of the *List of Recommended Chamber Music for Strings, Wind and Keyboard*, says, "Sue shows herself to be a teacher and a friend, a US historian, an author, the mother of 3 boys, a devoted wife, a cook, an artist and a fine string player. ACMP will never be able to repay her for all she has done for us."

## Look Sharp

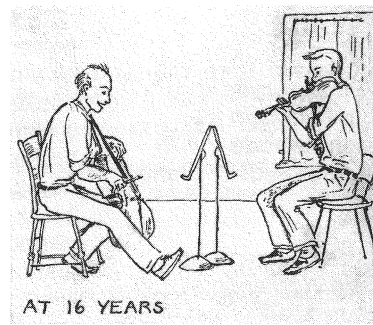
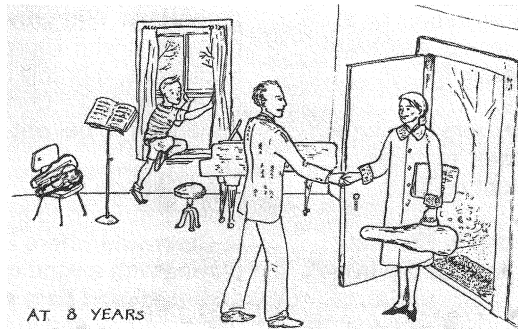
What do a dog on a leash, a new mother wheeling her baby carriage for the first time, and an elevator door have in common with ACMP's new logo?

The new mother was Board Member **Roberta Goldman** (Vi A), Holyoke, MA, in Brooklyn Heights 39 years ago, asking another woman how SHE managed the dog, the carriage and the elevator door all at the same time. "I don't know" replied the woman. "It's my first try!" And so was born a friendship between two neighbors, one the wife of a rabbi and the other the wife of a graphic designer. A friendship that flourished over the years, again as neighbors on the Upper West Side, and then even after the Goldmans left New York City for Massachusetts.

On a recent catch-up visit, Roberta was chatting with her old friend and neighbor, **Bill Wurtzel**, about the worldwide growth of ACMP and how our "look" should reflect our expanded membership and purpose.



**Bill Wurtzel**  
designer of our new logo



CHECK HIS OR HER PROGRESS WITH THIS CHART WHICH IS BASED ON AN EXHAUSTIVE STUDY MADE BY EXPERTS IN THE FIELD.

She says, "I was talking about the evolution of ACMP from an informal organization, the brainchild of two amateur musicians, to a fully international internet brainchild of all its members. I was telling him that we are an organization of people in a position to promote and encourage the joys of playing

chamber music for pleasure by their own enthusiasm." Bill Wurtzel had a long career as an advertising creative director, winning over 200 awards for advertising and graphic design and that included the campaign, *Please, No Dancing in the Aisles*, for Olympic Airways. He is also a well-known jazz

and classical guitarist. Thoughtfully popping a bagel into the toaster, he seized a pencil and a paper napkin, asked Roberta a few questions about the scope of ACMP's activities and sketched as they chatted.

By the time the bagel was toasted he had created

an elegantly turned music stand supporting the letters ACMP with a globe nestled in the middle of the C.

A few weeks later, with more expert input from Bill, the logo was ready to appear on our newly designed brochure, and our stationery and Newsletter.

## The Directory at Work

### Water Music

Doug Bedggood (*Va B*), a New Zealand member for over thirty years, writes:

"I lived in the Bay Of Islands in the north of NZ. A truly beautiful place where boating and fishing are combined with superb scenery. It is a tourist destination visited by many thousands of people each year and is a port of call for tour boats.

One day the phone rang and a female voice explained over a very bad connection that the American yacht that she was on was anchored in a bay near a cape. There had been a storm at sea and they could not get around the cape. Would I like to play music with her. I got in my camper van and drove out to this remote bay. To get to the beach I had to descend a cliff. The lady saw me coming down and rowed ashore.

We set up on the beach and played for several hours. The tide came in around us but we played on till dusk, the water was up to our knees. (My music stand never recovered and my Beethoven duets for violin and viola have water marks on them after having been dropped in the sea.)

The people were from Boston, MA. I went out to the yacht for supper. Although climbing up the cliff in the dark was an experience I don't want to repeat, the spirit of the ACMP was alive and well on that day."

He adds, "New Zealand is a small country but we have ACMP players spread throughout the land. The ACMP provides us with both people to play with when we go overseas and welcome visitors to play chamber music with at home.

I average only about one visitor a year, but all have left behind wonderful memories of music played and lovely people met.

I have heard stories of New Zealanders contacting Americans and being left keys to apartments to stay in even while the host is away. Truly, we have an organization here which is fantastic."



## Anniversary Waltz

When Beth Lee (*Pf B*) moved to Greenville, SC from Michigan in 1995 a call to Jean Kanode (*Vi B*) resulted in several sessions of piano quintets.

Having renewed the acquaintance at a Chamber Music Workshop at Converse College in 1998, Jean recently phoned to ask for dinner and live-music-dancing suggestions in the Greenville area for a 43rd wedding anniversary celebration.

The result was a suggestion for a perfect restaurant locale, preceded by a personal invitation for cocktails, a champagne toast, hors d'oeuvres and a tour of the Lees' restored home with twelve foot ceilings, "near perfect" acoustics and a Steinway piano as the focal point of the living room.

Beth Lee and her husband, Chuck, a retired college professor and conductor, use this room to host

gatherings that provide young musicians with appreciative audiences, monthly music club meetings, and a Christmas Luncheon to benefit stroke victims.

Jean Kanode says, " We are now looking forward to attending a recital in Greenville where Beth will be playing with a wind quintet in June and Beth and I are planning to practice trios and quartets in the near future. Can you believe what can result from one phone call to an ACMP member?"

## A Viola to the Rescue

At the age of 89, John Rado (*Vc B+*) found himself unable to take care of himself after "my lovely wife, Sally, died of a stroke after 32 years of our marriage." He accepted his daughter's invitation to come and live with her, and moved from

California to North Carolina. Anne Stoutamire (*Vla B-/Vi B-*) invited him to join her regular quartet to play the Schubert Quintet, followed up with invitations to substitute for the regular cellist when she was otherwise occupied. The group went on to play other quintets and

the Brahms sextets. John also participated in a performance of the Villa Lobos *Bachianas Braziluras No. 5* for 8 cellos and soprano. He writes, "I was 90 years old in January, 2002, but am still playing the cello."

## People and Players

### Viola Solos in Purgatory

In the course of an impressive viola career, new Foundation Board Member Erika Eckert (*Va pro*), has traveled from Australia (Australian Festival of Chamber Music) to Alaska, (Sitka Summer Music Festival), from Oberlin to Interlochen, and from Texas (El Paso Pro Musica International Chamber Music Festival) to Purgatory (soloist with the MUSIC IN THE MOUNTAINS PURGATORY FESTIVAL ORCHESTRA).

She has appeared as guest artist with the Takacs Quartet in Canada, Colorado, Tennessee, Oregon and Vermont, and will be working with them again this summer at a string seminar.

As co-founder and former violist of the Cavani String Quartet, Erika has performed in major concert

series worldwide, and garnered an impressive list of awards and prizes, including first prize at both the Walter W. Naumburg Chamber Music Competition and the Cleveland Quartet Competition. Radio appearances include NBC, CBS, ABC, PBS, and National Public Radio. Currently Associate Professor of Viola at the University of Colorado at Boulder, and President of the Rocky Mountain Viola Society Board, she has also been on the faculties of The Cleveland Institute of Music, Baldwin Wallace College, and the Chautauqua Institution in New York. This summer's activities will include travels to Kalamazoo and Norway.



Erika Eckert, violist, and new ACMP Foundation Board member

## Letter from the Chair

ACMP is ... whatever its members make of it. Each of us has his or her own musical aspirations, shortcomings and strengths. Some of us make heavy use of the Directory, some use it in spurts, such as while traveling; some join till they discover playing partners, then drop out; some are content to wait years for a rare member call, keeping in touch through the Newsletter and website with all the rest of us.

No one grades us: we judge ourselves. We are free to exaggerate our musical prowess to the point of serious embarrassment upon encountering true A's or B's, equally free to be irrationally modest. This winter, your Board has revised the self-grading questionnaire to better align it with ACMP's standards for each grade level.

For example, we deleted the questions about playing specific works, realizing that an un-perceptive player may feel perfectly comfortable while doing a perfectly awful job of playing the work in question.

We recommend that you try the new questionnaire. Give us a call in our New York office to get a copy, or find it under GRADE YOURSELF on [www.acmp.net](http://www.acmp.net). Nevertheless, only members can decide whether or not to review their old self-grades.

In 1965, John D. Montgomery, Professor at Harvard's

Kennedy School of Government, wrote a tribute to ACMP and its founding Secretary, Helen Rice, that catches the essence of ACMP.

To describe the Amateur Chamber Music Players as an organization is to make an implicit criticism of all other organizations. ...

It does not merely discuss resolutions, but achieves them with each cadence; it does not pass motions but performs movements; its leadership does not have to be elected... but is a function of the requirements of each situation; membership in it comes not by competitive application, but by practice; it does not seek consensus, but harmony.

When you add that the only politics that have to be played in order to achieve priority is between two fiddlers who can compromise by exchanging seats, the reproach to other organizations appears all the greater.

Last April, at a strategic retreat attended by members of both the ACMP and Foundation Boards, the central question was, "How can we support our members' wish to concentrate on chamber music, free of the diversions that the usual bureaucratic, power-seeking organization stirs up?"

The answer, I believe, is in our members' hands.

Susan Lloyd

## The Carrot and the Stick

Maybe it *IS* true that you can find anything on the web. An internet dialog about carving actual vegetables into musical instruments for use in a "vegetable orchestra" intrigued Ed Browning (C/A), of Jackson, MI, so much that he went out and bought a bunch of carrots and had a go. He says, "I am having some success. The response

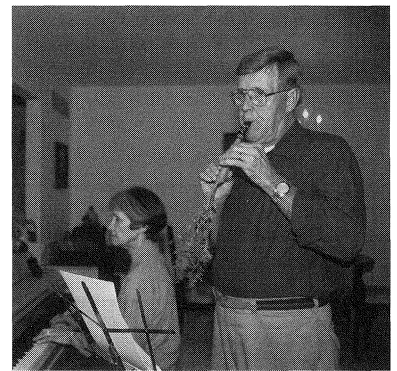
from the *Chamber Music Players Web Site* list was somewhat limited, but very supportive and constructive. No one suggested that I have too much time on my hands.

The carrot is bored with a 1/4 inch bit. There are four 1/4 inch tone holes equally spaced down the carrot. I have fitted it with an E $\flat$  soprano clarinet

mouthpiece to provide a sound generator.

I'm getting a dark sound, more like one would expect from a cantaloup. But it is pleasant.

I hope to be able to play *Mary Had a Little Lamb - Theme and Variations* for carrot and string orchestra with our string quartet later this month."



Ed Browning on carrot clarinet. Mrs Browning is the accompanist.

## String Break

*The Washington Post*, the major newspaper of our nation's capital, ran a color photo of Vice-Chair Jan Timbers (Vc A) on the front page of its March 15, 2002 *WEEKEND* section. Entitled *String Break*, the story has lovely color photos and describes the end of an evening of Beethoven, Brahms and Mendelssohn.

"If we're really 'on' " quotes the article, "these composers will visit our chamber. Meanwhile, we pack up our instruments and music stands like a tribe of Bedouins, leaving no material trace of the kingdoms we have dreamed of on this ordinary weeknight."



## From the Foundation

### Home Coaching Catches On

Want to hit that Master Class running? Get the most out of your European workshop trip? Be ready for the weekend workshop? Enjoy challenges with your regular group? Have a good reason to practice? All of the above? Take advantage of the ACMP Home Coaching program. It delivers it all.

Karen Romer's (Vc A), Providence, RI, comment is typical. She says, "The coaches strengths were to pinpoint key issues, develop solution strategies and encourage quartet decision making."

Karen's quartet, coached by Lois Frankel, prepared Beethoven *Opus*

127 and Mendelssohn *Opus 80* for participation in a Master Class.

Writes Karen, "After we performed a movement they began by warmly praising the performance, and even highlighting to other participants some of the things we had specifically developed with Lois!"

### Hear What Others Say

#### A Wonderful Experience

Joanne L. Student (Vc C) of Strongsville, OH, and her quartet enjoyed three home coaching sessions with Thomas Mansbacher of the Cleveland Orchestra. She writes, "He was enthusiastic, supportive and very encouraging of our endeavors. We left each session full of ideas and eager to get to work at our next regular rehearsal. It was a wonderful

experience and we thank you for providing such a grand opportunity."

#### Good Press

"Getting hooked on collaborative music opens all kinds of doors to new experiences. Very often, however, it has not been a priority in our music education. Where is one to find opportunities to collaborate with other musicians?"

Martha Hannon, editor of *Piano Forte Magazine*, who posed this question in

a recent issue, PRAISES OUR HOME COACHING PROGRAM AS A BENEFIT OF JOINING ACMP and cites experiences of two of our members elsewhere in her article.

Pianist Margot Prendergast (Pf B-), of New York, NY, found the answer in a music class offered at the 63rd Street YMCA in New York City. Students were assigned to prepare a chamber work and later perform it in class with professional chamber players. A truly rewarding experience!

Martha Karle (Pf C), Girard, PA, as a result of contacting

a music professor at her local university, was able to accompany a student for his spring jury.

She subsequently traveled to Toronto for the *Bach around the Clock Play-In*, enjoying the experience of being in the same room with 24 string players for an enthusiastic rendering of Bach's *Third Brandenburg Concerto*.

(Traditionally played at 4:00 PM local time on Play-In Day during Second Weekend in March so that the sound and spirit of Bach can travel around the world on the same day).

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TO TAKE ADVANTAGE OF THE HOME COACHING OPPORTUNITY WITH YOUR GROUP,  
CALL OR EMAIL THE ACMP OFFICE AT 212 645-7424 or [www.acmp.net](http://www.acmp.net)

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### New Music

"Grants to Community Music Schools and to Youth Orchestras form the major part of our Foundation's philanthropy," says Sally Bagg (Vc A), Foundation Board Director and member of the Education Committee.

"Without exception, our relatively modest grants have been valuable to the recipients; some grants have helped to start chamber music programs where there were previously none.

Many chamber music programs must rely on outside funding to be able to survive from one year to the next. The goal articulated by the ACMP Foundation is for Community Music Schools and Youth Orchestras to seek other funding after an initial number of yearly grants from us; this is much more difficult for some groups than for others, depending on geographical location, dedication of staff and faculty members, pools of interested parents, children, and adult enthusiasts; and availability of local business support."

## One Happy Story Comes to us from Rural Vermont

Before ACMP seed money and the quiet, yet persistent enthusiasm of Sue Lloyd, the Lakes Region Youth Orchestra of Rutland, VT, had no chamber music program at all and the public school system had no string programs.

Just three years later, over 100 students and seven coaches participate in small string and wind ensemble programs, three chamber music groups have performed at schools in the region, and the Rutland public schools have their first-ever string program.

Says Executive Director Marcy Tanger, "Our Music Director, Peter Miller, who initiated the program, has started dozens of Rutland children on violin, viola and cello lessons: many of these are now joining beginners 'training ensembles'."

Creative scheduling, aimed at involving as many students as possible, split the group into two unequal parts for half of each 90-minute rehearsal.

The most advanced players formed chamber music groups to work on music more challenging to them, while the struggling 2/3rds practiced tricky spots in the full ensemble pieces. All rehearsed together for the last 45 minutes.



*A string quartet from the Lakes Region Youth Orchestra Chamber Music Program in Rutland, Vermont*

Ms. Tanger continues, "For most of the upper third, this is their first chamber music

experience, and they are thrilled. Meanwhile, the lower 2/3rds are improving fast – so I'm told by parents, several kids, and Peter Miller. Our January concert had four string quartets, four other string groups and four wind ensembles."

Inspired programming devoted the last half hour of the program to the larger ensembles so that

almost all the students would attend and have a chance to hear and cheer the groups. Optional extra rehearsal time (beneficial at any level) is funded by a \$5 per session fee, to "match" the \$40-per-hour/per-group ACMP funding. Ms. Tanger says "It is encouraging that no one has objected to the matching fee of \$50 for ten sessions."

Nor is any child closed out for being unable to pay: a local foundation, The Hayes Foundation, pledged to assist needy Rutland County kids wanting to join in.

Parent/supporters raised funds (through tote bag and cheesecake sales, mail solicitation, a silent auction, etc.) and built a special LRYO scholarship fund to be used to assist fee payments for players from just over the NY border, making it possible for more and more Rutland City children to come into the LRYO training ensembles and improve to the point where chamber music is possible and fun for them.

## More Happy Stories

### Norwalk Small Ensembles Program

Carolyn Phillips, Executive Director of the Norwalk (CT) Youth Symphony, thanks the Foundation for renewed support, saying, "Personally, I try not to grin TOO much every time I hear one of the groups perform."

### Awards

Emily Rossi was awarded an ACMP certificate for outstanding contributions to chamber music by the Merit Music School, a community music school in Chicago, IL, on April 28, 2002.

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## International News

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Sonya Monosoff Pancaldo asks our International Advisory Council members, our international members, our associates, and our general membership to "suggest ways in which we can discover -and perhaps make alliances with- organizations supporting and/or promoting playing chamber music for fun. "

### France

In this spirit Floryse Bel Bennett (Vn B) writes:

I have just returned from a very successful week in France. Sixteen participants from 6 different countries worked on quartets by Beethoven and Brahms and quintets with clarinet under the supervision of the *Terpsycordes Quartet* from Geneva. The latter presented a concert with the Haydn *Sunrise* and Mendelssohn *Op. 80* plus Gyorgy Kurtag's *Interludes*. To my surprise, in this very "in the middle of nowhere" old Monastery, approximately 60 people came to hear this interesting program, that ended with the wonderful and hilarious *Minimax* by Hindemith. The children also enjoyed it very much.

### Brazil

Geraldo Modern (VI B) will retire as International Advisory Council member from Brazil as he will be 90 years old next January. Dieter Gogarten, (Vc pro) who will replace him, plans a large mailing, in Portuguese, inviting a full new generation of musicians to participate. He says "Through contacts I still have with many local professional musicians I hope to have at least 150 addresses put together. We may see the impact only early 2003, but the goal is to bring ACMP to a younger generation using the new electronic tools." In the true spirit of ACMP Dieter adds, "I know Geraldo Modern for over 40 years (since I was 6 years old) and I simply owe him this for the large number of great evenings I had in his home."

### Chile

As a result of an interview he arranged with *El Mercurio*, the largest and oldest newspaper in Chile, International Advisory Council Member, Hector Alvarez, (Vn B) has received calls from a pianist in Santiago and a clarinetist in Viña de Mar. He also had a chance to play with Judith Rattenbury, (Vc B+) "an experienced and charming 'cellist who came from England on her way to New Zealand. By one of those strange coincidences in life we found out that we had both lived simultaneously in Ann Arbor, MI, for several years while students in different fields at the university there."

### Sweden and Norway

#### 153 CONTINUOUS YEARS OF PLAY-INS

Last June ACMP members David (Vc B) and Karen William-Olsson (VI B) of Stockholm, Staffan Bolander Lund, and Randi Selvik (VI/Vla B) of Trondheim, Norway were coached in Norway by the *Maggini Quartet* to prepare the Dvorak *Opus 105* in A-flat for the *Mazar Quartet Society Play-In* night. This was held on March 10, 2002.

David writes "Staffan, our first violin arrived at noon by train from south Sweden. We had all studied our parts a lot before meeting. We rehearsed for four hours and at 5 PM our coach, Ottar Hauge, arrived and we had dinner together. Ottar is Norwegian, as is Randi, both from Bergen where they had the same violin teacher, but now met for the first time since 1964. After dinner we had three hours of coaching by Ottar that helped us to make quite a good performance at the Mazar Society on Monday Evening.

This was a typical Mazar "play-night" (not a concert) with 3 ensembles performing for about 60 friends. In this way we have met regularly for 153 years, since 1849.

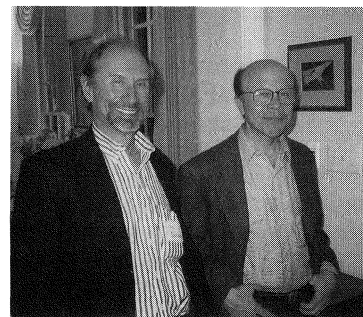
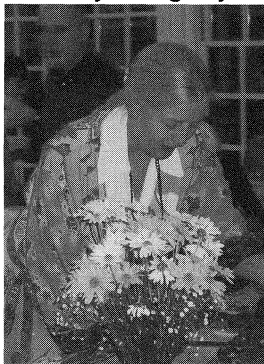
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### ACMP and Foundation Board Retreat: April 2002



**Six Hands Of Separation**  
Left to Right: Richard Weinert, Jane Stein Wilson and Doris Preucil manage the impossible

Lola Furth, hostess extra-ordinaire serving delicious desserts at the Saturday Evening Play-In



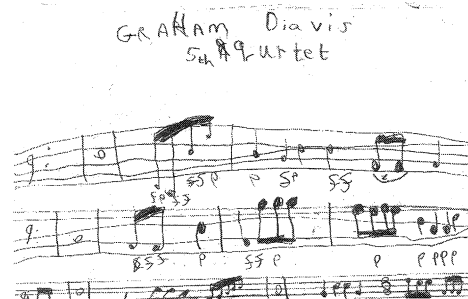
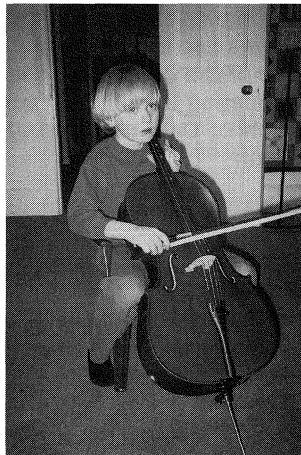
Retreat Leader Paul Boullan (left) and Executive Director Dan Nimetz at the Play-In



## From The Mailbox



Alan Miller celebrating his 80<sup>th</sup> birthday



An excerpt from Graham Davies, (Vc ?) Fifth Quartet. The composer is at left.

### Senior Moments

About 30 people "all playing all day" gathered to celebrate Alan Miller's (Via A) 80<sup>th</sup> birthday in Delmar, NY, on February 4<sup>th</sup>, 2002. Of course the day included the Mendelssohn Octet, as well as sextets, quintets, quartets and trios, and an original lyric to the slow movement of Brahms's sextet, *Opus 18* that was sung to great acclaim.

Richard D. Colburn, Beverly Hills, CA, writes " Now that I'm 90 years old, I have finally given up playing string quartets. It was, for 85 years of my life, the most satisfying and rewarding recreational activity - it beat tennis, skiing, field hockey and handball, all of which I have also abandoned. You may now remove my name from the directory, but I enclose a check to support your ongoing great work..

### Junior Moments

Does Josie Stein (Via A/Vi B), of London, England, have a young Mozart or a young Korngold on her hands? Her son Graham Davis (Vc ? Aged 6), is shown playing an excerpt from his *Fifth Quartet*.

Our son, Tim is playing in a string quartet set up by the Omaha Area Youth Orchestras that has been really successful. The coach is from the Omaha Symphony Orchestra. There are four levels (Tim is in lowest level, he for grades 3-6 ) and excitement is spreading. The program is supported by a grant from ACMP. Well done! Gary Leisman (FI A),  
Dr Wendy Adams (VI A), Omaha, NE.

### September 11

Dr .William D. Walker (Vc B/Pf D), Merewether, Australia; William Harvey's letter about The Fighting 69<sup>th</sup> was one of the most moving letters I ever read. It reminded me of when I served a course of surgery for the poor and needy in Africa. At midday on Sundays, over 100 Africans of mixed denominations would sing unaccompanied hymns with unbelievable harmony such as you only hear in Third World Countries. Many had

seriously ill or dying relatives. Without music or hymn books, they sang from memory, from the heart.

Mary K. Wakeman (VI B+/Via B-), Greensboro, NC; I read the Juilliard student's letter out loud to my daughter, struggling with tears the whole time. It spoke so eloquently of the "point" of music, the wonders of finding oneself in the right place at the right time and the

marvels of the human spirit burst free of ego.

Dr Robert Chatov (Vc B-), Dennis, MA; Lucky young William Harvey evidently has happily escaped military service. Poor fellow knows not the difference between regiment and division since he uses them interchangeably. FYI, since one assumes the editor knows not either; regiment <brigade <division <corps <army.

## Workshops Recommended by Members

**Spartanburg, SC: Converse College Chamber Music Workshop:** You are assigned to a different group and work each day. You get excellent coaching, practice like crazy and select a movement to perform at the afternoon "concert". Free-lance after supper or cheat by practicing for the following day. Lots of fun, great people, very supportive. Amalie Callahan (VI A/VIA A/Vc B), Rock Island, IL.

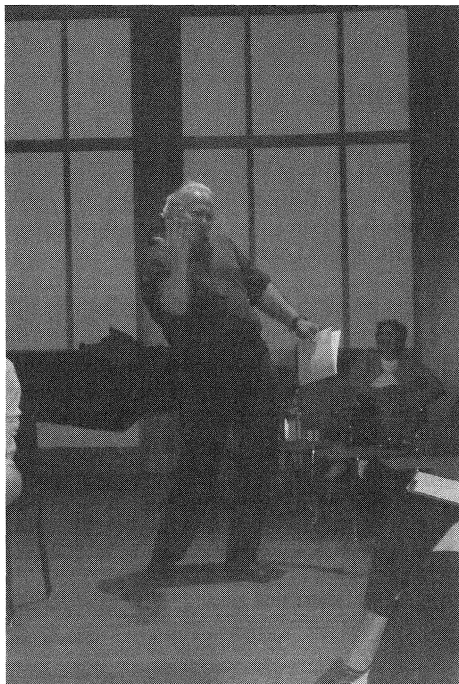
**Japan: House of Harmony; The Suwa Spring Workshop:** It was amazing to see how much people changed over the weekend. By the end, they played much better with much less reserved manner. They were all so excited. Many said it was one of the best things that ever happened to their community. Michiko Oshima (Via pro), Tokyo, Japan

**Providence, RI: Charleston Quartet March Weekend:** It was a rich experience. We stayed in a bed-and-breakfast run by Brown University. The coaching was ad hoc, taking off from wherever we were, in rehearsing a given movement. No stuffy ideas, no condescension, lots of enthusiasm. The 35 or so other participants were all up to ACMP A and B standards. I recommend it; I'll be there again next year, I hope. Eric Kurtz (Via A), Arlington, MA

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## Master Class at the Amateur Coaching Weekend at Lincoln Center

April 19 - 21, 2002



*Wind coach, Frank Morelli*

*Above: Frank Morelli demonstrates a phrase*

*At Right: Left to Right: Noriko Tagaki, Alan Hyde, Barnaby Kendall, Joan Edelstein and Anne Fitzgibbon performing Ewasen, Roring Fork with Frank Morelli on score*



*A lesson in listening to the 2<sup>nd</sup> violin in Beethoven Opus 132  
Left to Right: Toby Appel, (coach) Vera Leifman, Anita Heron, Avra Matsouk, Tom Frankel*



## Regional

**Colorado:** Alice H. Wood (*VI B-*), Pine, CO: Lots of quartet playing and proficient players in my area. Members of a the fine Evergreen Chamber Orchestra, get together in small groups to give "Recital Concerts" in large private homes. They have expert coaching, and play everything from baroque to less known contemporary works.

**Florida:** Hannelisa Jane Selbst-Braner-Roshko (*Pf A*), Pembroke Pines, FL: No players here in Pembroke Pines, but I keep hoping. I always enjoy the beautiful newsletter so much.

**New York:** Gabi von der Heyden (*VI B*): Thanks to Dan Nimetz my visit to ACMP was the key to the New York music scene. I joined the Lawyers Orchestra of New York. It is a great group with a lot of comradery and those lawyers really stay quiet while she is working with them! I needed so much to find a nice group, especially because I moved to NY shortly before Sept. 11. I feel much better than before. Thank you from the deep of my heart.

## Sharps and Flats

### Sharps

**Naomi Donaldson** (*Pf B*), Atlanta, GA: Delighted to read of all the new members listed in the Newsletter.

**Allen Lesser** (*VI A*), Fortuna, CA: I'm privileged to be a part of ACMP.

### Flats

**Edgar Aftergood** (*VI A*), Los Angeles, CA: I have not had a single call to play chamber music in 20 years.

**H.G. Koenisberger** (*VI B, Via C*), London, England: I am resigning, regretfully, from the ACMP. Age.

**Lynn R. Halverson** (*Vc B*), Ellicott City, MD: Re-evaluation of one's abilities over time is a little humbling!

**Anne Blaschke Warzyn** (*Pf/Or pro*), Kansas City, MO: I've lost interest. As a church organist and sing-along pianist, I find ACMP too "stringy" for me.

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## Cadences

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We have learned with sorrow of the deaths of the following ACMP members:

**Roger Beattie** (*Cl A*): of Preveissin-moins, France, September 24, 2001  
**Patricia Samson** writes: He was a wonderful person and musician who could play the violin part of the Mozart violin and viola duos, transposing at sight. I knew him in Bangkok and Scotland and loved playing with him every time, as did everyone who mentioned him.

**Mildred Been** (*VI B/Via B*): of El Cerrito, CA, January 16, 2002

**Marion F. Browne** (*Fl C*): of Queensland, Australia, January 4, 2002

**John P. Chesick**: (*Vc A*): of Penn Valley, PA. August 12, 2001

**Charlotte Dunham** (Mrs William B.) (*Pf Pro/VI B*): of Annapolis, MD

**Edna Ekstrom** (*VI C*): of Setauket, NY. Her husband, John P. Ekstrom writes: I am grateful for the contribution to ACMP received in my wife's memory. She was loved by many. I miss her far more than words can tell. Her Ebony Yamaha Baby Grand sits silently in the living room as she left it. It has been willed to her church.

**Josef Fried** (*VI B*): of Chicago, IL

**Dr. Eugene W. Greenfield** (*Fl B/Sax B*): of Fallbrook, CA. February 1, 2002. Dr. Greenfield's son, Eric (*VI C/Via C*), will remain in the Directory.

**Melvin M. Newman** (*VI B/Via B*): of Pasadena, CA. His wife, Joyce, writes: Playing chamber music was the joy of his life.

**Eva Cady Schafer** [Mrs Tillman H.] (*VI A/Via A*): of Bedford, MA. October 4, 2001. Tillman Schafer writes: My wife and enthusiastic chamber music collaborator has succumbed to cancer at the age of 83.

I am resigning as well because my own playing has slipped as a result of visual and other physical problems. Thank you for the many enjoyable sessions your organization has made possible over the years." We will miss them both.

**Marie Solmssen** (*VI B/Via C*): of Summit, NJ

**William van der Hoeven** (*Vc B+*): of Arden, NC  
Mrs van den Hoeven writes: He died and went to be with his Lord, September 29, 2001.

**Nancy G Washburn** (*Fl B*): of Scarsdale, NY. January 11, 2002

**Jill Webber** (*Vc B*): of New Westminster, BC. Nov 10, 2001  
**Naomi Jocelyn Noël** (*Via A, Pf B*), Vancouver, Canada, writes: She was a beautiful person who exemplified the spirit of ACMP. Once, as a result of the Directory, a German pianist came to visit with a lady friend from Tokyo and stayed for three weeks of musical soirees.

# ACMP Bulletin Board

## Amateur Ads

**ARTUR SCHNABEL:** Ms. Kit Van Winkle (Pf A-) is eager to purchase Konrad Wolff's book, *The Teaching of Artur Schnabel*. It is out of print. Is anyone willing to sell a copy? E-mail: [wink@cyberportal.net](mailto:wink@cyberportal.net)

**MASTER CELLO LESSONS:** Gerald Goldman (Vc C+) is looking to borrow or buy Master Lessons 1 through 6 (especially 5 and 6) of Harry Wimmer's *The Joy of Cello Playing*. His books, I am told, are out of print. As a novice cello player, I would greatly appreciate help in finding these books. Thank you."

**REPERTORY FOR BASS VOICES:** Peter Solomon (Pf A), Toronto, CANADA, is trying to assemble repertoire for two bass voices and keyboard (including orchestral reductions). "I know pieces by Purcell, Schütz and Handel, but this is all. I will be grateful for any suggestions." E-mail: [Peter.solomon.utoronto.ca](mailto:Peter.solomon.utoronto.ca)

**VIOLIN/CELLO DUETS:** Leon Hoffman (Vc A), Chicago, IL, asks: Can anyone help? I have been searching for years in vain for a duo by Handoshkin (I am uncertain of the spelling). A 5-10 minute piece that I think was on an Oistrakh/Rostropovich recording with a title such as *A Souvenir of Florence*.

**PIANO AND CELLO DUETS:** Walter MacWilliams (Pf B-), Lenox, MA, is looking for piano and cello duets that are sight-readable for the pianist. Any ideas? E-mail: [Macw@bcn.net](mailto:Macw@bcn.net)

**GERALD MANLEY HOPKINS POEMS:** Jonathan Krehm (Cl A/ BsCl A-/Bst Hn A-), Toronto, Canada, is looking for a score or parts for two song settings of Hopkins poems, *The Leaden Echo & The Golden Echo*, Op. 61, by Egon Wellesz for High Voice, Piano, Clarinet, Cello and Violin. It was published in 1947 by Schott in London. Email: [jkrehm@look.ca](mailto:jkrehm@look.ca)

**PRACTICING SURVEY:** Your assistance is requested to answer a 12-question survey that pertains to how you practice music. The purpose of this survey is to determine if a new methodology can improve individual performance by incorporating new practice techniques and assistance from professional musicians. To participate in this survey, send an e-mail to [mihran@aroiان.com](mailto:mihran@aroiان.com) or to request a fax version of the survey, send a fax to Mihran Aroian at (509) 355-7337 [Manontropo@sympatico.ca](mailto:Manontropo@sympatico.ca)

**MAKE MUSIC IN SAN DIEGO:** An ACMP member has a vacation rental studio apartment in her backyard. There are a number of ACMP members in the area. The spacious apartment (queen bed, eat-in kitchen, patio) is a short walk from restaurants and shops, and 1 1/2 miles from the beach, very close to La Jolla. The apartment is available from March to mid-April, and after May 30. Contact [bevmusic@pacbell.net](mailto:bevmusic@pacbell.net) or call 858 483-2368

**AVAILABLE FOR CHAMBER MUSIC RETREATS:** 18th century chateau plus three stone cottages, in the South of France near Privas (between Lyon and Marseille). Across the road is a simple chapel, ideal for performances. Lovely, tranquil setting in the rural Arceche area of France. Pictures and further information can be viewed on the website for the chateau, [www.chateaudubijou.com](http://www.chateaudubijou.com). Or contact Amy Muller at: [amymuller50@hotmail.com](mailto:amymuller50@hotmail.com) or telephone 44 207 240 1919

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**DVORAK MINIATURES:** *DROBNOSTI (Miniatures)*, Opus 75a, for two violins and viola by Antonin Dvorak. The *Second Terzetto*, composed in January, 1887, was not published in his lifetime, but, re-worked, became *Four Romantic Pieces* for violin and piano, Opus 75. The original version (2 violins + viola) did not appear in print until 1945 when the score was published. **Manontropo Music** announces a new edition (set of parts) of this work, made directly from the published score with minimal editorial intervention. For further information please E-mail Charles Small: [Manontropo@sympatico.ca](mailto:Manontropo@sympatico.ca)

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Susan M. Lloyd, Chair  
Daniel Nimetz, Executive Director  
Kitty Benton, News Editor

ACMP's Bulletin Board is a service to members wishing to make musical announcements. Publication of a notice in the Newsletter signifies neither approval or disapproval by ACMP's Board of Directors

Letters, suggestions for articles and photographs are welcome. If sending photographs, please identify the participants, the occasion, the location and the date. Mail to the ACMP office at 1123 Broadway, New York, NY 10010-2007, or E-mail: [acmpnewseditor@aol.com](mailto:acmpnewseditor@aol.com).