

November 2003

Settling the Score

An Elusive Rimsky-Korsakov Sextet

Felix Franks (Vc-B), London, England, is always keeping an ear out for works that he has never heard, or even heard of, but that are technically manageable. Through *Ledger Lines*, he heard of a Rimsky-Korsakov string sextet with beautiful tunes and some interesting part writing. He says "I felt certain that this work would be of interest to the "Strings Club", a group of chamber music enthusiasts that was founded more than 100 years ago. It is presently composed of some 30 string players, all of A or B standard, who meet for two or three hours every Wednesday morning in the beautiful home of a great lover of music." Felix persuaded his group to give it a "play-through" and had no trouble obtaining a set of parts. But he says, "Getting a copy of the score was where the Odyssey began. There was no score. Our coach was adamant, and rightly so, that it was quite impossible to work on a sextet that nobody had ever heard, let alone played, without a score."

"My first attempt to unearth a score took me to the Cambridge University (England) Music Library. Searching the index produced a voluminous number of entries beginning with the words Римский-Корсаков. Once there, I searched for Секстетъ. Even then, there were many entries, suggesting that the work had in its day been known and written about, also performed.

I learned that the sextet had been composed in 1876, as an entry to a prize contest by the Russian Musical Society in St. Petersburg. Although the first prize went to Napravnik's Trio (who has heard of that?), the sextet received honourable mentions by the judges, and its first public performance in 1878. That was as far as my rudimentary Russian went, so I turned to the librarian for help."

"Her Internet research revealed four copies of the score, all in US institutions: Stanford University, the University of Rochester, Yale University and Dartmouth College. Last published in 1982, the copyright was held by Warner Brothers in Miami,

FL. The Cambridge Librarian suggested an Inter-Library Loan, but said that no copying of the 110-page score would be permitted, and that the score would also not be permitted to leave the building. This meant that the sextet would have to rehearse with the coach right there in the reading room, an idea that somehow did not seem to amuse the Librarian."

At this point Felix appealed for help through the ACMP Bulletin



Felix Franks



Board and two members soon responded. **Don Yungkurth** (Cl-A/FIB), Webster, NY, (near Rochester) checked with the on-line catalog of the U. of R., found the listing for a score published in 1920, and offered to copy it himself as circulation was restricted to faculty only.

Beth Youngdoff (non-playing host), Stanford, CA, in the Music Department at Stanford University in Palo Alto also offered to help. Felix, deeply impressed by her generosity, asked what the cost of this enterprise might be. She E-mailed, "I will copy it in our office, so there won't be any charge except postage, which will likely be minimal. I have also faxed a request to copy the score for non-commercial use to the publisher, and have indicated in my fax that the use would be for an amateur group, so am hopeful that the response will be positive. If there is no charge, I certainly would not ask for anything from you. However, the next time I'm in London (which happens perhaps every 2-3 years) I would love to hear your group play it. I might also enjoy a small shipment of Lion bars, which cannot be found in the US and which, thanks to a former British roommate, are a favorite of mine --- but only if we should be successful in our quest."

The quest was successful, and in due time the 110-page score arrived, with several pages of commentary that included these remarks by Rimsky-Korsakov himself. "My sextet turned

out in five movements. In it I now strove less for counterpoint, but the second movement I composed in the form of a very complicated six-part fugue, and I find it very successful for its technique. It resulted in a double fugue, even with counterpoint at the tenth. In the Trio of the Scherzo I also made use of the form of a three part fugue for the first violin, the first viola and the first cello in tarantella time, while the other three instruments play the accompaniment to the fugue continuously in pizzicato chords. The Adagio proved melodious with a very ingenious accompaniment. The first and fifth movement gave me less satisfaction. Taken all in all, the work proved technically good...”

However, the quest for Beth's Lion Bars became another Odyssey in itself. Felix says "I finally 'googled' the name and found that they are made by Nestlé, consisting of a crisp caramel filled wafer, covered in milk chocolate. The wrapper is red with a fierce lion baring his fangs and "Lion" writ large in yellow upon it." He E-mailed thanks to Beth, adding "The Lion Bars have been ordered and should reach you shortly. Next time my travels take me to Palo Alto, it will be an opportunity to meet my good fairy and entertain her for dinner. Unfortunately we shall not be able to play R-K, because I don't carry my cello with me." She replied, "Aha - a cellist - I'm in the process of learning to play it myself; now struggling to learn the Cello Suite #1 and mastering the E-flat scale, so it's unlikely we'd be able to play together."

As a finale, Felix describes a third Odyssey. "My friend **Henry Kuttner**, very knowledgeable in matters of music, became intrigued and offered to help track down a CD. Within a few days he had obtained a CD recording from **Pavel Hůla**, the leader of the **Kocian Quartet**, from the Czech Republic.

A "Cobbetteering" Jackpot

Nick Cunningham, (Vc-A), New York, NY, describes himself as a confirmed, chronically infected Cobbetteer. He says "We know who we are!" and cites **Bert** (VI-A) and **Veronica Jacobs** (Vla-Pro/Pf-Pro), New York, NY, **Jim Whitby** (VI-B/Vla-B), Ontario, CANADA, **Peter Lang** (VI-A/Vla-A), Vancouver, CANADA, **David William-Olsson** (Vc-B), Stockholm, SWEDEN, and "our fearless leader" **Ray Silvertrust** (Vc-A) Chicago, IL, as cohorts. Nick elaborates, "We might begin with a non-berühmte Haydn, but from then on the stranger the better."

True cobbetteers comb old stores and library sales for undiscovered treasures, or search lending collections such as the Cobbett, the Philadelphia Free Library, or the Helen Rice Collection at the Hartford Library. Some even plan their travel itineraries to "pass through Vienna, (Doblinger's underground cellars!) the Hague, London, (a tiny street named Cecil Court) or in my case, Tallinn, Budapest, and Ljubljana, or wherever Antiquariats are sufficiently specialized to offer rare chamber music in piles that they allow you to sift through."

Nick reports that he hit the jackpot one evening last February, at the home of another veteran Cobbetteer, **Al Novikoff**, (Vla-B+), New York, NY, playing through some yellowed crumbly music that Al had found whilst Cobbetteering in Paris. The

As an aside, and exclusively for those with an exceptionally keen interest in string sextets, coupled with a working knowledge of written Japanese, the copious Internet literature sent by Henry included a web page. It was all in Japanese, except for the useful information, fortunately not in Japanese, that the 1981 recording of the Rimsky-Korsakov sextet by the **Ensemble Classique** of Köln also contains a sextet for strings by Glinka."

Beth now has her Lion Bars, although mailing mishaps made both Beth and Felix wonder if finding the score of the sextet had been easier than ordering the Lion Bars.

Finally, Beth signed off saying, "The international cooperation amongst musicians would lead one to wonder if perhaps the ability to play an instrument should be a prerequisite for world leaders. Perhaps then we would be able to find diplomatic solutions to our differences."

Felix says, "I now have in my possession string parts, score and CD and owe a debt of gratitude to all those across the globe who have made it possible. Listening to the rendering of the Sextet by the Kocian group has convinced me that here we have a work that demands some degree of technical and musical skill, but which contains so much beautiful and original music that would surely repay the work devoted to it. I am curious what will be the reactions of the other five other members who have spent the last several weeks working on the 'unknown' Rimsky-Korsakov sextet when we meet to play it in October.



Beth's Wages

Glinka, anyone?"

composer, **Napoleon-Henri Reber** was so obscure that even the *Cobbett Encyclopedia* devoted only 4 sentences to him. The group tackled his Opus 29, and although the pianist, **Denise Kahn** (Nick says "a pro who can read anything") said the first movement had too many arpeggios, the others, **Albert Wray** (VI-A) (Vla-A), New York, NY, Veronica Jacobs, Nick and Al liked it. They pressed on to the second movement, a *larghetto* "rich and sonorous with something for everyone" and the finale, "a feather light *allegro molto* that was equally great." Giving good marks for melody, rhythm, harmony, and fairly good marks for development and inspiration/originality the group then tackled a truly obscure 1927 piano quartet by **Oscar** (Nick says firmly, "NOT Otto") **Klemperer**. This they found impressionistic, and original, somewhat in the style of Ravel. Nick concludes, "We only had time for the first movement, but found it accessible, nuanced, well balanced and often quite beautiful. To come upon two rewarding, truly unknown pieces by two forgotten composers on one night is exhilarating. It combines the excitement of anticipation, the joy of discovery, the pride in giving what is certainly a first "new world" performance, and the sharing of these obscure paths with kindred Cobbetteers wherever they lurk."

A Little Rock Music

Under the label of Mona Lisa Sound, The Hampton String Quartet records and sells sheet music for popular songs in arrangements for string quartets. **Janna Glasser** of Mona Lisa Sound says, "We've found that most of our customers for the sheet music arrangements are teachers and amateur chamber music players. The teachers are really excited to be able to coax their students into playing and practicing with *Stairway to Heaven*, *Purple Haze* and the like as well as Christmas carols. Plus, I think the teachers are not only glad to have something new for their students to try but enjoy playing the arrangements themselves in 'off hours' with their own quartets."

Members of the Hampton String Quartet:
Regis Iandiorio, violin; **John Reed**, cello;
Richard Henrickson, violin; **Richard Maximoff**, viola



Music Libraries

Philadelphia Free Library

Many of you who have borrowed music from the Philadelphia Free Library will recognize the name of **Paula Mentusky**, who is retiring as curator of the chamber music collection there. She writes: "The chamber music collection is the largest circulating chamber music collection on the East Coast and includes all periods of music from Baroque to Contemporary.



Paula Mentusky and Denise McGiboney
of the Philadelphia Free Library.

When I arrived in the Music Department in 1987 I was given a choice to be in charge of periodicals or chamber music. I chose chamber music and that's how I became curator."

At age 12, Paula's piano lessons ended when she revolted against compulsory recitals, but she kept up with music by singing in high school and college choirs, and later in semi-professional groups. She says, "I took office as curator with a strong knowledge of show and pop music, some knowledge of orchestral and choral music, and literally no knowledge of chamber music, so this has been quite a learning experience for me." When asked to comment on most and least requested music, Paula responded, "Woodwind and brass quintets are popular with local patrons, and basic quartets are still going strong, especially in California!"

Standard repertoire is still heavily requested although works of women and contemporary composers are catching up."

Paula will be succeeded by **Denise McGiboney**, who has been with the Music Department since 2001. Denise worked in the Curtis Institute of Music while obtaining her LLS, has taught music, and is a vocalist and violinist. Paula reminds Library patrons that the holdings are arranged by instrumentation and THEN by composer, a very practical system. Finally she thanks all the musicians who have used the collection and "helped me learn about the world of chamber music. They have made the collection what it is today." ACMP thanks Paula, too, for all her hard work on our behalf, and we look forward to working with Denise in the future.

The Hartford Public Library

W. Robert Chapman, Reference Librarian at the Hartford Public Library, where the Helen Rice collection is housed, writes: "Great news! Associate Librarian, **Lucy Gangone**, has agreed to retain the music scores in the Central Library during the extensive renovations planned for the Hartford Library. The scores will be placed in Closed Stack, which means that they will not be accessible to browsers. This means that the Library staff will have to retrieve scores for patrons in the Library, but this is preferable to not having them available for Inter-Library Loans during the next 18 months or more of renovations. Please pass this information along to your members and urge them to thank Ms. Gangone for agreeing to this compromise."

MARCH WILL BE CHAMBER MUSIC MONTH

IF YOU ARE PLANNING A PLAY-IN LET ACMP KNOW SO THAT WE CAN PUBLISH IT IN THE WINTER ISSUE

The Toronto Follow-the-Sun Play-In will take place on March 14, 2004

Watch for news of the New England Play-In the same day.

Letter From the Chair

It is a great honor to have been chosen as Chairman of ACMP, Inc. I have enjoyed membership for many years and have made many dear friends from the ACMP Directory. During the course of several moves the Directory has been a great source of instant friends wherever I have lived both in this country and overseas.

ACMP has grown dramatically since I joined the Board in 1999. In fact, that September '99 Board meeting was the last held in Tyringham, MA, at Sue Lloyd's legendary farm house. I wouldn't have missed that experience for the world. The best moment was falling asleep to the beautiful sound of Dan Nimetz playing the Brahms E minor cello sonata on his French horn.

At that meeting, the ACMP, Inc. Board was hotly debating the pros and cons of going on-line and the merits of a website. Now the Directory is on-line and we have an interactive website. Some ACMP members prefer to get all information on line, and have even asked us not to mail hard copies of the Directory or anything else! The fledgling ACMP Foundation board was also debating how best to support and advance chamber music activities with the then six year old Clinton B. Ford bequest.

Today, for the 2002/2003 season, the Foundation has pledged grants to 65 Community Music organizations, 105 home coaching sessions, 18 special initiative projects, 44 weekend workshops and 30 Youth Orchestras, for a grand total of 263 grants. We all have a very good reason to be proud of ACMP.

This is a good time to thank Susan M. Lloyd on behalf of the ACMP Board and members for her years of service to ACMP. For 21 years she was Newsletter Editor, a daunting task especially in pre E-mail and computer days. Over the years she has been ACMP Chair, Secretary, Board member and has hosted the annual Board Meetings in Tyringham, MA from ACMP's inception until 1999.

I believe that Sue embodies the spirit of ACMP and has been instrumental (no pun intended) in leading ACMP into the 21st century.

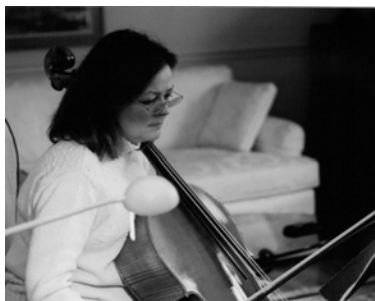
My hope is that the ACMP will continue to grow, encouraging more people of all ages to enjoy the playing of chamber music. So take out your directories and call someone you don't know. Make some new friends and enjoy!

Jan Timbers

People and Players

New ACMP Chair

Jan Timbers (Vc-A), Potomac, MD, was elected chair of ACMP, Inc at the annual Board Meeting held on September 20-21, 2003 in Philadelphia, PA. She has been a long time member of ACMP, most recently serving as Vice Chair. She says, "I live with my husband and three children, a cat and two mini-schnauzers who are in control of most situations."



Jan Timbers

She adds, "As I perform frequently in local chamber music series much of my time is spent in rehearsals. I also serve on the Board of Directors of the Theater Chamber Players, Washington's version of the Chamber Music Players of Lincoln Center, and on the Board of the Friday

Morning Music Club, an 800 member local club of players and lovers of chamber music. I also spend much time in the car at all hours driving my youngest son to hockey rinks."

"I grew up in a musical family," says Jan. "My mother played and taught the piano (paid for our braces). Dad played flute. My grandmother was a very fine pianist and I had an aunt,

who, as a young girl, played a violin concerto with the Philadelphia Orchestra.

Piano lessons started at five years old, and then cello lessons when Jan was eight. She says "I got hooked on the cello after an older girl I knew took her cello to the shore on vacation and it came apart at the seams. Actually, my first choice was drums but for some odd reason my mother said no."

Jan also likes to paint, play golf, swim in salt water, and read, adding "Not that there's time to do any of those things."

New Advisory Council Member

Bill Horne (Pf-A), Mill Valley, CA, writes: I started piano at age six in Natchez, Mississippi. My mother, herself a piano teacher, tricked me into sight-reading by bringing home simple recital pieces for her students and inviting me to choose the best ones. Later we played four-hand pieces together. I will always be grateful for her clever way of encouraging a talent for sight-reading. After twelve years of piano, I attended a Cincinnati Conservatory of Music Summer Workshop. I was never exposed to chamber music in childhood. In high school I had to travel 210 miles round trip to play in a state orchestra with some strings. I also played flute in the National Intercollegiate Band, but had decided to go to medical school.

Many years later, I was introduced to chamber music by some fellow physicians, and, with a skill in sight-reading, took to it

instantly. In the beginning I just wanted to play lots of notes, but then discovered what a joy it is to share making music with others. That was about thirteen years ago. I resumed piano lessons and began attending chamber music workshops in California at Humboldt State and San Diego. For the last eight years I have been performing in various venues, and have a regular piano trio that meets weekly and keeps me sane.

I am a member of the Chamber Musicians of Northern California, and for over ten years have helped with and directed many workshops and developed their chamber music library of thirteen hundred pieces. I am on the Board of Directors of the Cobbett Association and write articles for their Journal on

unfamiliar works. I also help on the board of our local chamber music concert series in Mill Valley, near San Francisco.

I am grateful to my dear wife for letting me enjoy my passion for music. We have two adult sons, one of whom plays cello at local workshops, and performs on string bass in a bluegrass band (does that count as chamber music?)



Bill Horne

The Directory at Work

Sharon Hinckley (Pf4H-A/Hpsch-A), Vancouver, WA, a member of the Advisory Council, credits "the marvelous ACMP directory and lots of E-mails some wonderful transcontinental chamber music" in Vancouver, WA. Sharon played with **Ilsa Greenwald** (Vc-Pro), Great Neck, NY; **Carmen Davidson-Smith** (VI-A), Brush Prairie, WA; **Jim Seubert** (VI-A), Portland, OR; **Jon Jorden**, viola; **Bob Frymire**, flute. "We started off with a Suite by Telemann featuring the flute and others. Then Mozart, Beethoven, and as the ranks thinned down after scrumptious goodies to eat, Bob and I continued on with flute and piano works. Later in the week, Ilsa and I continued with Beethoven Sonatas and shorter works. Stay connected all you members out there and have fun making music together! We certainly did!"

Nicole Kemeny (VI-A-), Glenview, IL, placed the following on the moderated message service on the website: *I am a violinist living in Glenview and am very interested in forming a quartet, or simply in getting together periodically to play in any kind of ensemble. I am currently free weekdays and evenings. Are you interested? My house is available for rehearsal, and I have a piano. My home phone is (847) 729-2425. I would love to hear from you! Perhaps we've already met in one of the area orchestras? I have played in several.*

Nicole reports: Thank you! I got a pretty good response from my bulletin; three people contacted me. Interestingly, they are all cellists. It's rather puzzling... I've gotten together with one already. What a great system!

Workshops and Play-Ins

Richmond, VA is Home Bass

In July of 2003 the University of Richmond was home to over thirty bassists of all ages and experience levels at a convention sponsored by The International Society of Bassists.

Participants came from as far away as South Africa and Australia and gathered each day to play together and get instruction from invited guest artists.



Members of the International Society of Bassists

The repertoire ranged from Renaissance motets to original jazz works. Both professionals and amateurs played together in ensembles that ranged from bass duets to bass sextets. **Madeline Crouch**, ISB General Manager says, "In times like these it's incredibly rewarding to watch musicians from around the world working in harmony, literally and figuratively!"

20th Century Quartets in Bavaria

Klaus Heilliger (VI-B/Vla-B), Kleinmachnow, Germany, writes: **Dr Bernhard Elsässer** (VI-B/Vla-B/Vc-C), of Pforzheim, Germany organized the second annual workshop for enthusiasts with a special interest in 20th Century string quartets who congregated in the lovely setting of the 15th Century Heilsbronn Abbey (near Nürnberg). Fifty-eight participants came from all over Germany as well as Austria, Switzerland and France. Works performed spanned the alphabet from Samuel Barber to Vaughan Williams, including such prominent names as Bartok, Berg, Janaček, Prokofiev, Schnittke, Shostakovich, and Webern, but also lesser known works by Berthold Goldschmidt, Egon Kornauth, Quincy Porter, Erwin Schuloff, and Viktor Ullmann. The goals were to better appreciate and understand contemporary chamber music, cultivate the memory of persecuted and exiled composers, and enjoy the process of making an approach to the works rather than cultivating perfection. A system of rotation enabled everyone to play in four different groupings, with *ad lib* groupings arranged for evenings. Apart from the rewards of our musical endeavors, often gratifying, sometimes frustrating, the meeting yielded many enjoyable personal contacts and friendships. The third workshop will be June 4-8, 2004, and will welcome participants from everywhere. Please contact Dr Elsässer, Fax 07231/72816 for details.

Brandenburgs in Hudson, NY

Gloria Terwilliger (Pf-A/Vc-B-), Hudson, NY, writes: Wheel We just had a Bach Brandenburg Play-In, and it was outstanding. This was our third, and what made it outstanding was the Hudson Opera House where it was held. In spite of ongoing renovations, we enjoyed excellent lighting, high ceilings, the auditorium with the proscenium, and a fine atmosphere. Our conductor was **Simeon Loring** (Cl-Pro), New York, NY, who attracts people and brings out the best in them. He was able to attract soloists and players from other points in upstate New York. We charged a \$5.00 registration fee to cover postage and mailing, a modest fee for the Opera House, and the rest to the conductor.

It was a great success. After a local newspaper ran a feature article, 31 musicians, Conductor Loring, Flute, Oboe, and Violin soloists, two double basses, and lots of violists who could also play violin showed up. Refreshments of cheese, grapes, cookies, and chocolate ended the afternoon with Opera House coffee and tea. We're going to go at it again next year.

Czech Composer Attends Workshop Concert

Thelma Schorr (Vi-B+), East Sussex, ENGLAND, **Ferdinand Filipovsky** (Vc-B), Prague, CZECH REPUBLIC, and **Karel Lesse** (Vi-B/Vla-B), Prague, CZECH REPUBLIC, write: A String Orchestra Workshop in August gathered about thirty players split fairly evenly between the Czech Republic, Britain and Germany for a wonderful, although quite intense week of working on orchestral skills in a small group. We covered a wide range of works from Stamitz and Vilem Tausky to a contemporary Czech composer, **Jiri Temi**, who came to hear our final concert. Our conductor, **Jakub Hrusa**, managed to mold us into quite a decent ensemble despite his tender 22

years. The final evening ended with a barbeque in the music college's garden and a lively singsong round the bonfire which went until VERY late! Our thanks to **Geoff Piper** (Vc-B-/Pf-B-), LUXEMBURG, who organized everything so well.

A Capella singing in Israel

Yitzchak Dekel (Oboe A/Eng Horn B+), Rehovot, ISRAEL, workshop in July 2003. Yitzchak says "Thank you very much for your support that brought the world of chamber music to people who barely had tried it before. We had a wonderful time and I encouraged them all to start their own groups."



Gililiah Dankner conducting a singing group at John the Baptist church in Ein Karem, Jerusalem

Recommended Workshops

Alan Fleisig (Vi-B), New York, NY, writes: I have just returned to New York after attending *Musical Passages*, a workshop run by **Jane Carhart** (Vi-B/Vla-B), Millbrook, NY, in the South of France. The location was stunning. The other musicians were a delight, at once easygoing and musically accomplished. Jane seems to attract people for whom playing is sheer joy, and one session was more of a pleasure than the next.

The organization and pace is relaxed, and you have the opportunity to really soak in the feel of the wonderful locales where the workshops are held. In France, the accommodations were lovely and the food extraordinary.

So, if you play chamber music for pleasure, and are thinking of escaping this winter to a sunny clime, I highly recommend you look into one of her workshops.

Junior Moments

Dear ACMP Foundation:

Thank you for your funding of the Stirling Duo's Chamber Music Workshop. I was able to perform the Glazunov Cello Quintet under the coaching of Joseph Gluck and expand my horizons as a cellist and as a chamber musician.

Ben Katzen, age 17, Sparta, NJ

Junior Quartets in Virginia



Master Class for High School Students with the Miami String Quartet
Old Dominion University, Norfolk, VA May, 2003

Junior Winds in New Orleans



A wind ensemble from the Greater New Orleans Youth Orchestra Chamber
Music Program

Junior Chamber Group in Japan



A Chamber Group from the Tanner Community Ensemble, November 29, 2002

The newly founded children's chamber music ensemble program at the International School for Children in Yokohama invites children of various nationalities from other schools in

the area to participate. The parents are very supportive and all are enjoying themselves tremendously.
(Japanese-English translation by Keiko Noda.)

Senior Moments

Lionel Ruberg (Pf-B/Fl-C), Newtown, PA, writes: Thank you for the interesting *Ledger Lines* of June, 2003. You mentioned **Robin Esch's** (VI-A/Vla-B+), Concord, MA, suggestion for an information base on favorable retirement locations for chamber music players. That is an excellent idea, and I should like to start the ball rolling by mentioning **Pennswood Village**, a continuing care community about 25 miles from Philadelphia, where I have lived for the past three years. Our 365-strong population, soon to be increased by 100, now has a violinist, a cellist, a half dozen pianists, four recorder players, a flutist, a krumhorn player, and, soon, a sackbut player. (The krumhornist refuses to let me hear it because she says it is too awful, but we are all waiting expectantly for the sackbut, whatever that is.) Three of the residents are Oberlin Conservatory graduates, and one headed the music department at

Lehigh University. Several of us make bi-weekly trips to Philadelphia to play with Settlement Music School 60 Plus/Minus chamber music players. We play here on our own campus, too, and attend 18 professional concerts per year in our auditorium. The community provides buses to take us to almost all of the great chamber music, symphony, opera, dance, and theater series in Philadelphia, Princeton, and other places. Our oldest resident is a magnificent 110-year old Steinway B grand, which just returned from New York after a most successful restoration, and we have a new Steinway B as well. Residents are encouraged to keep them well exercised. Any new chamber music player, above all a violist, can be assured of an ample supply of invitations to 4:45, as we term our cocktail parties, which we enjoy after we play.

Home Coaching

Leopold Caltagirone (VI-B/Vla-C), El Cerrito, CA: The Home Coaching program sponsored by the ACMP has made me feel much closer to ACMP. I'm a long time member, but never received a call from visiting musicians, perhaps because our area is blessed with such an enormous number of good players that each of us stands a smaller chance of being called. But thanks to your Home Coaching program, for two years in a row I feel that I am making music as an ACMP member supported by ACMP. Thanks!

Advisory Council Member, Ron Goldman (VI-A), Bonita, CA: Three other ACMP members and I have a quartet that we've named the Oberon (I prefer to call it the Über Ron). Recently we performed before an audience of about 250. It was a rewarding success, due in part to ACMP Home Coaching. Costs of San Diego's premier hall were partially underwritten by the generosity of the Pfizer Drug Company, as were the after concert gourmet cheeses and sparkling french wine. The general comment was that our concert was delicious.

Clyde Flackbert (Fl-A), Scottsdale, AZ: The Paradise Valley Chamber Ensemble is now scheduling two free concerts a year, and our coaching sessions were instrumental in making them a great success. As we see it, our major mission as amateurs is to provide our community with greater visibility into the world of chamber music. At one concert we programmed music for Guitar, Flute, and Viola by Beethoven, Molino, Fürstenau, von Weber, and Matiegka, with arrangements for the same instrumentation of *Winter* from Vivaldi's *Four Seasons* and Haydn's *London Trio No. 3* in G Major. Each of our performances last year attracted a community audience of about 150, not counting our relatives and friends.

Carol Bram (Vc-B+), Warrensburg, NY: The incentive to organize your own groups rather than going to someone else's workshop provides the players with a more personal intimate experience. There is something really special about having the music "at home", but the expertise coming there, too.

Annual Board Meeting and ACMP Reception for Area Members Philadelphia, PA, September 21, 2003 Graciously hosted by the Settlement Music School



The School's newly refurbished
Concert Hall and Organ.
Board Member Bill Selden, center



Philadelphia Area ACMP Members: L to R: Welthie
Fitzgerald (VI-A/Vla-A), Miguel Ficher (VI-A)
and Mrs. Ficher



L to R: Foundation President, Tony Finley, Outgoing
Chair, Sue Lloyd, Settlement Music School Director,
Bob Capanna

The Sound Post - Mail From Members

Sharps

Charles B. Woodbury (VI-B-), Lexington, MA, writes: My quartet playing really began in **Lise and Joe Stein's** home. Lucky me! I especially cherish one evening when we, beginners all, were digging away at a Mozart quartet. We were without Joe (cellist) who was putting kids to bed upstairs. At one point we got stuck, backtracked, foundered. After another try or two we heard Joe calling down, "Right there, for the second violin, it goes better in the third position!" So it did, and I've never lost my admiration for the "amateur" cellist who also knew second violin fingerings.



Lise Stein, L., and daughters Peggy Stein Schemer and Jane Stein Wilson flank Board Member Sally Bagg at ACMP Board Reception hosted by Settlement Music School in Philadelphia, PA, September 20, 2003.

Alden Ring (Vc-B), Albuquerque, NM, writes: I attended the **Albuquerque Youth Symphony** chamber music concert at the suggestion of **Dan Nimetz**, who regularly invites local members to attend concerts of groups that the ACMP Foundation supports. The groups all played with considerable expertise and sensitivity. As a member of several chamber ensembles and orchestras during my professional career I know whereof I speak. I even enjoyed the percussion and brass and wind ensembles.

Welcome Thanks

Joyce Levy (Pf-A), Boynton Beach, FL, writes: My trio and I have enjoyed your Home Coaching program, but until I visited your website, I had no idea of the Foundation and the financial support you offer to various music organizations. I also recently enjoyed trios and quartets with a member who called me from the directory when she came from Michigan to visit her parents, and whose father is a fine violinist. I wish to thank to all those who serve on the various boards who make this organization so viable and visible.

Easy Listening

Bob Martin (Fl-A), Tucson, AZ: My wife, **Dotty** (Fl-A), and I were wind players who had moved to Tucson for warmer winters than Chicago had offered. We soon met a cellist, **Alice Breck**, and were sight reading some two flute and cello trios (Telemann and such) one day at her house. Soon after

we started playing, Alice's husband, Bill, a local car dealer, showed up on the way back from the airport with **Lawrence Welk**, his celebrity guest for a charity golf event.

Amazingly, Lawrence sat there and listened to us play trios for almost an hour until it was time to go to the golf course. He said he was amazed that we could read those notes we hadn't seen before. We thought it was more amazing that he could play tunes without any music.

Alice, Bill, and Lawrence are no longer with us, but that experience provided memories to last a lifetime.

Piano 4H

Naomi Donaldson (Pf4h-B), Atlanta, GA, writes:

The Friends of Four Handed Music in Ann Arbor, MI, that I dreamed up and organized with Helen Rice's help celebrated their 30th year of playing ensemble piano this summer, rehearsing some works and sight reading others. I'd like to issue a challenge to pianists everywhere to form an ensemble piano group in their areas. Try it, it's very rewarding.

What fun I've had traveling abroad and in this country. Now at 88 my sight is failing and restricts me to solo performances, but happy memories remain. My website is Con Brio and music helps me keep that attitude toward life.

Haiku in praise of ACMP

Hail! Chamber music

Through you we float on Cloud Nine

With friends round the world.

Naomi Donaldson

Bowing Out

Jan Matys (VI-B/Vla-B), Davle, CZECH REPUBLIC, writes: **Mr. Eugen Okénka**, who represented ACMP in Slovakia can no longer play. He was a dedicated ACMP member, and we shall miss his unrestrained nature very much.

Leonard Kaplan (Vc-B), Cambridge, MA, has had to give up playing the cello. His wife writes: Besides his quartet he has enjoyed playing with others who he has met through ACMP in the past. He listens to lots of chamber music.

Virginia Hathaway (Pf-C), Cambridge, MA, writes: Helen Rice was a close personal friend and mentor. Although I do not sing or play at present, I would be unhappy to cease having contact with that part of my past. Please list me as Pf-D so I may continue to receive the Directory.

Al Rivasplata (VI-B+/Vla-B+), Novato, CA, writes: Loss of vision renders me unable to play or partake in ACMP activities. It has been a great experience. Thank you.

David Arons (Fl -A/Bsn C), Durham, NC, writes: Having attained the age of 85, I have quit playing and hosting chamber music, sad to say. ACMP has been a source of interest and pleasure for me since its founding. Many thanks.

Counterpoints

Traveling with Instruments

Board Member **Charles Letourneau**, (VI-A), New York, NY comments: Revised airline security regulations allow you to travel with one carry-on plus one "personal item" like a purse, laptop computer, etc. My violin has always been OK so far as a "personal item"; occasionally I have obtained a special "cabin baggage" tag upon check-in because of the violin case's size. However, make sure to remove any suspicious items from your case, such as nail clippers, nail files or heavy-duty tuning forks, which I have had confiscated... and be especially sure to remove all spare strings and pack them in your checked luggage, as they seem to be a favourite target of inspectors these days. Happy Travels!

Jane Rausch (FI-A), Amherst, MA, reports that her web query about traveling with instruments elicited a number of responses. She heard from one poor woman who was made to take her violin out of the case, and check the case while she sat with her violin on the plane. **Robert E Lancaster** (VI-B/Vla-B) of Lexington, KY provided a most interesting copy of a letter to **Thomas Lee**, President of the American Federation of Musicians from **Thomas R. Blank**, Assistant Administrator for Security Regulation and Policy of the Transportation

Security Administration, a division of the United States Department of Transportation.

The letter, dated January 17, 2003, stated:

On December 20, 2002, TSA instructed aircraft operators that effective immediately, they are to allow musical instruments as carry-on baggage in addition to the limit of one bag and one personal item as carry-on baggage on an aircraft.

These revised procedures were communicated to our TSA screeners at the passenger screening checkpoints throughout the country. Should your membership experience problems at the security screening checkpoints, please advise them to request to speak to a screening supervisor for resolution.

New Chair, **Jan Timbers**, has this to add: A funny moment happened years ago in my student days when it was still possible to sneak a cello on an airplane, especially cheap charter flights. I noticed that the Stewardess' checked a list when they were unsure of what could and could not go into the cabin. So once, when asked what my cello was, I said "A clarinet." and had no problem bringing it on board.

Dr Granger

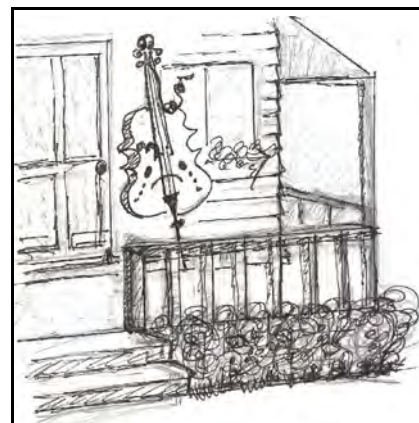
Jan Matys (VI-B/Vla-B), Davle, CZECH REPUBLIC, writes: I spent one week at Dr. Granger's house in Wales, in the hilly rural region, with many farms with sheep and cattle. Dr. Granger lived in the USA and Canada as a Department Chief in medical research, and is now enjoying retirement in his native Wales. He is an excellent pianist and very good cellist. We played with local musicians and were lucky to fill out the group with a German couple (a violinist and a cellist) via the Internet. They were very nice people, just hiking through Wales by car. The most impressive undertaking was playing the *Trout* Quintet by Schubert. As there was no normal viola

in the house (I had only brought the viola d'amore with me), I had to play an extremely large viola (Dr. Granger's upright viola) holding it under my chin. Quite an extraordinary evening.

Gene Mohr writes: I am happy to see the item about my communication with Dr. Granger in the June issue of *Ledger Lines* today. I especially like the drawing of the string quartet. Usually when you read something about yourself or someone you know, the publication gets something wrong. In this case I see nothing wrong at all and am grateful to you for that.

Leon Hoffman: A cello on the front porch

Lydia Thalheimer (VI-B), Phoenix, AZ, writes: I was glad to read Leon Hoffman's tale of wonderful music-making through ACMP. It seemed only fair somehow, as he was a great sport during an incident that I recall when his travels brought him my way. Since he was sans cello, we had to borrow one, finally negotiating with a retired community orchestra cellist who not only "hadn't played in some time", but was perfectly willing to leave the cello sitting out on the front porch all day until I could pick it up. Poor Leon! The bridge had dropped, the pegs wouldn't hold the strings...well, never mind the strings. That prince of a fellow not only made the best of the situation, but lifted the three of us up to his level (far above our capabilities) and gave us a beautiful evening of Beethoven *Opus 18*.



Börresen Sextet

Advisory Council Member, Emil Torick (VI-A), Santa Barbara, CA, writes: A few months ago German members **Eberhard** and **Hergard Grütte** posted a notice on the ACMP Newsletter Bulletin Board asking for help in finding parts to a string sextet by a composer unknown to me at the time. He was not listed in my edition of *Baker's Biographical Dictionary*, but there are brief entries in two chamber music encyclopedias, *Cobbett* and *Cohn*. Danish-born **Hakon Börresen** (1876-1954) studied with the noted Norwegian composer **Johan Svendsen**, and composed at least two string quartets, plus

the Sextet, Opus 5, which was published by Breitkopf and Härtel in 1903. My curiosity aroused, I began a search for the piece. By the time I acquired it via an Inter-Library Loan, the Grüttes had already received a copy from another reader of the Bulletin Board. But I added it to my own library and can report that it is a major Romantic work that deserves to be rescued from obscurity.

Now, does anyone know where we can find a copy of the score?

Book Review The Tipbook Series:

Hal*Leonard Corp, 2001 US \$9.95 <www.tipbook.com>

This series is a reference guide for instruments of all kinds from violas to saxophones, with a separate guide for each instrument. Information, illustrated by stunningly meticulous drawings, beautifully organized in a clear format, will yield a quick answer almost any question.

If you are thinking about beginning an instrument, or starting a child on an instrument that you yourself do not play, these

handy paperback books have excellent advice on buying and repairing instruments, and choosing teachers.

Even if you are more experienced, you will still find interesting tidbits, and if you are a fact maven, these books are made for you. Maybe you are a cellist, say, with a grandchild who plays the clarinet. After reading the *Clarinet Tipbook* you'll be able to have a really good conversation with him about reeds and mouthpieces before launching into the Brahms *Clarinet Trio*.

Volunteers Wanted: Can you translate newsletter articles into other languages?

Please call the ACMP office (212) 645-7424 or contact us through the website <ACMP.net>

Cadences

We are saddened to hear of the deaths of the following members:

Brigitte Alexander (Vla-B), London, England

Erwin W. Burk (Vla-B), Fort Washington, PA; February 19, 2003

Professor Herbert Cahn (Vla-C), Basel, Switzerland; Antje Gaiser writes: He was always delighted to receive your mailings.

Robert De Groot-van Lieshout (VI-A/Vla-B), Den Haag, Netherlands. His wife writes: To my great regret I have to inform you that my husband has died on 19, February, 2003. Robert has always enjoyed being a member of ACMP for which I am grateful.

Haskell Edelstein (Bsn-A), New York NY, May 31, 2003 at age 70. Dan Nimetz writes: He will be missed by the entire amateur music community of which he was so much a part.

Rebecca Taub Godfrey (Vc-A), Charleston, WV, February 28, 2003. Her son, Eric Godfrey (VI-B+), Ripon, WI, writes: Rebecca was a long time ACMP member, avid chamber music advocate and teacher of piano and cello. She began teaching piano in 1927 at age 13 and gave her final lesson 76 years later, less than 6 weeks before her death. Her cellist's chair is now empty, but her spirit lives on at every amateur chamber music evening.

B. Abbott Goldberg (Cl-B), Sacramento, CA

Harry L. Kownatsky (VI-B), Philadelphia, PA

Pauline Shrier Mason (Pf-B), Newton Center, MA.

Curt von Mensenkampf (Vc-C), Santiago, CHILE

Bernard H. Neumann (Vc-D), Forrest, ACT 2603, AUSTRALIA.

Raymond A. Russell (VI-A), San Diego, CA. January, 2003.

ACMP Bulletin Board

Amateur Ads

Seeking **SHEET MUSIC OF CHANSONS BY HILDEGARD KNEF (OR NEFF)**. There was a volume many years ago, now long out of print, but I can't track down a copy anywhere. If anyone has it and can make copies or knows where to find it it would make me (and my amateur singer friend) very happy. Martin Packham (amateur pianist) martinpackham@netscape.net Telephone 228 255894 in Germany Postal address: Postfach 160135, 53060 Bonn, Germany

INSTRUMENT MAKING/REPAIR

WORKSHOPS FOR AMATEURS? I am not interested in making instruments or in doing my own repairs, but lots of questions remain even after a lot of reading-- it would be wonderful to spend some time with a violin/cello maker just to learn as much as I could. Susan Stein (Vc-B), Basking Ridge, NJ.

Seeking the **ARNOLD BAX QUINTET FOR PIANO AND STRINGS**. Copyrighted in 1922 by Murdoch, Murdoch & Co., assigned in 1943 to Chappell & Co. Ltd. If anyone has the sheet music and can possibly loan or sell it to me, I would appreciate it. Thanks, Fred Rone <fdr@mind.net>.

Goods and Services for Sale

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CELLO FOR SALE: Made by Erich Werner in 1979. Appraised at \$3000. Nuremberg cello bow appraised at \$1500. <n.b.o.liselaaron@msbn.com>

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Jan Timbers, 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

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