

MUSIC FOR THE LOVE OF IT

APRIL 2001



Big Band Prompts Informal Outdoor Dancing at Eugene Celebration 2000 — see story on page 8

RE-CONNECTING WITH MY MUSICAL GOALS

by Susan Salm

Often, as performing musicians, we lose sight of the reasons we once had for making a life in music—and then, every once in a while, a remarkable experience reconnects us to those goals.

It all started a couple of years ago, at a recital I played in a summer festival near Montreal. Gilles Poirier, the director of SNE Records, approached me after the performance and made an extraordinary suggestion: since the concert had been such a success, and the rapport between my pianist and myself was so tangible, why not consider recording together? For his company. As soon as possible. Any repertoire we chose.

I thought maybe I wasn't hearing right: really, *any* repertoire? Whatever *we* chose? Yes, that was the offer, no conditions, except that it would have to be recorded in Montreal, in the beautiful concert hall of Concordia University, with his preferred producer. My pianist had previously worked with SNE, they were honest, reliable, and had a good distributor in the State. It was too wonderful to turn down. Yes, of course, we're interested. In fact, we'd love to! So it was settled.

And then came the fun of deciding what we would, in fact, record, and the result was *Mutations and Other Fairytales*—some of the great, as yet unrecorded, music of the last 100 years, including two of my favorite unaccompanied cello pieces.

This CD was to become one of my greatest pleasures. Each of the compositions we chose holds a special place in my thoughts—and in my repertoire. To be able to bring them together now, in as permanent a way as a musician can do, was a joyous occasion: none of these works, in this form, had been recorded before—the three Webern groups had been recorded once, but were no longer available, the Janacek pieces had never been recorded together, and the *Presto* not at all. The three works by living composers, Caroline Bosanquet's *Elegie*, Wolfgang Florey's *Cello Sonata* and Rainer Bischof's *Mutations* would be recorded for the first time. We would have a premiere recording, the first CD version of the complete Webern pieces, and the *first* recording of the complete works for cello and piano by Janacek.

The Webern group of three pieces (op. 11) is perhaps the best known of all these and is a remarkably intense and lyrical group of pieces, one that I have felt a kinship with since I was a student at Juilliard. His sonata for cello and piano, a piece I came across later, fascinat-

continued on page 10

THE IN BOX

ENCOURAGEMENT!

Ted,

I just found your site and I think it is terrific! Perhaps you can help me. I have a 14 soon to be 15 year old son who has played the violin since he was 4. He has wonderful tone, a truly beautiful sound. He is good enough to have made the Florida All-State String Orchestra as a 7th-grader and currently plays in a youth symphony and an adult pops orchestra. Problem is he has never really shown a passion for the violin. He admits to enjoying the concerts and the recognition, but is not too thrilled with the practicing or time commitments. Now he is thinking of quitting. I have been searching the web for some article or book or something that I can offer him to realize how sorry he will be if he gives up the violin at this stage of his life. Would you have any knowledge of a resource or literature that I might share with him. He is very torn about this issue and since I do not play any musical instrument I thought some words of encouragement from a musical peer might help him decide. I thank you in advance for any help you may offer.

Regards,
Lou Volpe
Stuart, FL

Dear Lou,

It's absolutely normal to dislike practicing at age 14-15. Few people make much technical progress in those years; the lucky ones like your son coast by on talent and get to perform a lot, anyway, learning lots of repertoire, and reach a level of proficiency at which they can enjoy playing for the rest of their lives. Their teachers may go crazy about the time they seem to be "wasting" but what's the hurry?

If your son wants to become a professional violinist, then sooner or later he'll have to invest some long hours to lay down a high-level technique. When he's ready to make that kind of commitment he'll know, and he'll be the only one who can decide. For most people that happens, if at all, in the college years or after. Meanwhile, basic skill maintenance doesn't have to take more than a few minutes a day, with an occasional longer session to solve a problem that gets in the way. Short, highly motivated sessions are a hundred times more productive than long boring ones. You have to be emotionally engaged for practicing to make any difference.

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As to motivation, how about a summer chamber music camp? Ones I know to be good are Apple Hill (NH) (I went there 3 years ago and loved it!!), Kinhaven (VT), Greenwood (MA), Interlochen (MI), CAMMAC (Quebec). Others that may also be good — I just haven't met alums — are Idyllwild (CA) and Blue Lake Fine Arts Camp (MI). Some are fiercely competitive, some laid-back, most (like Apple Hill) are intense but really fun. You can find links to all of them at <www.musicforthe loveofit.com>. Several are described at <<http://users.massed.net/~muffitt/camps.htm>>.

If your son decides to take some time away from the violin at this point, it's not the end of his musical life. He plays well, and music is already a part of him. It will always be there.

Best wishes to you both

Ted Rust, Editor

p.s. Comments from readers are invited.

THE BRAIN AND MUSIC

Several common misconceptions about music and musicians are debunked by neurobiological research reported in the current issue of *Musica Research Notes*:

"Only a few gifted people are truly musical." Recent studies of musical perception at the Max Planck Institute of Cognitive Neuroscience and the University of Leipzig, Germany, have shown that people without any musical knowledge readily recognize chords that do not fit a sequence in an established key. They conclude that the human brain unconsciously analyzes complex musical relationships.

"The more practice the better." Playing a musical instrument reshapes the brain, but not always for the better. Brain cells that are active together, such as those controlling a violinist's left-hand fingers, become more closely connected, and over time adjacent cells are recruited to the task, enlarging the portion of the brain that processes information for each left-hand finger. However, since the areas devoted to the fingers are physically adjacent to each other in the brain, long repetitive practice can actually bring on a condition called "focal hand dystonia" in which the brain loses its ability to control the fingers independently.

"The emotional messages of music are different for each culture." Laura-Lee Balkwill and William Forde Thompson found that Western listeners who were completely unfamiliar with Hindustani ragas were nevertheless highly sensitive to the varied emotions expressed in each selection, such as joy, sadness, anger and peace.

To subscribe to *Musica Research Notes*, contact Dr. Norman M. Weinberger, Center for Neurobiology of Learning and Memory, University of California, Irvine, CA 92697-3800, www.musica.uci.edu.

CHAMBER MUSIC IN DENVER

Hi Ted,

Gee, you work fast. I got the copies of *Music for the Love of It* several days ago, and have read every one. I find them fascinating and informative. I am 61 and began relearning to play the violin several years ago, after a major health problem kept me away from it for around 15 years. What a joy! I had not ever had many opportunities to play chamber music, and am now in two quartets, plus I attend the bimonthly Saturday afternoon play sessions of the Front Range Chamber Musicians. This is in addition to the orchestral works in which I am involved. I have also just sent in my registration and a donation for the Amateur Chamber Music Players. You are providing a wonderful 'melting pot' for those of us who are a bit 'rusty,' but are blessed with being able to make music again. I look forward to your publications and can hardly wait for the next issue. Thanks so very much.

Char Britten
Denver Colorado

Editor:

Thought you might like to know about a few of the amateur chamber music activities here in the Denver area. We (the Colorado Chamber Music Society and the Front Range Chamber Musicians) ordinarily have 35 or more in the audience of our monthly performance sessions and 30+ players at our play-ins held about every 10 weeks. We've been at this for only about three years and would appreciate learning about other groups' techniques for organization, promotion, assignments, libraries, etc.

Bob Werner
Denver, Colorado

Dear Bob,

We try, but there's more to organizing a program than we can fit into an article. From the look of your materials and the words of Char Britten (see above), you're off to a great start. Two people with huge amounts of experience organizing workshops, play-ins and amateur performance programs are Merlyn Doleman, President, Chamber Musicians of Northern California, 464 Tahos Rd., Orinda, CA 94563, and Dan Nimetz, Executive Director, Amateur Chamber Music Players, Inc., 1123 Broadway, New York, NY 10010. I suggest you get in touch and I'm sure they will be helpful to you.

Best wishes.
Ted Rust, Editor

CHAMBER MUSIC WEEKEND IN TEHACHAPI

The sixth annual *Bear Valley Springs, Tehachapi Chamber*

Music Weekend will again be sponsored by the BVS Cultural Arts Association, the Tehachapi Community Orchestra and Mountain Music, June 1-4, 2001 for a weekend of chamber music playing and an informal concert in our Country Club Saturday night. Also as last year, our hosts will be Shannon White's family, on top of the mountain on Deertrail. Carol White is again arranging housing and playing space with her neighbors "up top." Contact Joyce Mermet, Secretary, Chamber Music Workshop, P.O. Box 1525, Tehachapi, CA 93581.



"Don't take me off hold. I want to hear the rest of that song"

MUSIQUE EN VACANCES

Musique en Vacances' new 2001 brochure describes several new-to-us summer music workshops in France and Germany:

Chamber Music in Loches, Loire valley, 150 miles south of Paris, July 31 to August 10, 2001, for adult amateur music players, students and ensembles.

Chamber music pieces from 18th to 20th century will be programmed, including trios, quartets, quintets, ensembles, orchestra, chamber music with voice and chamber music with organ. There are concurrent workshops for pianists and

organists. Available for those vaca-

tioning with the participants will be drawing and painting classes as well as musical activities for children 12 years and older. Prices range from \$400 to \$628, depending upon age and accommodations.

Renaissance Choral Music in Tours (Loire valley, 150 miles south of Paris) for amateur singers, July 28 to August 4, 2001. The program will consist of songs and sacred music for choir for the court of the Kings of France from Josquin Despres to Clément Janequin, plus a concert and visits to historical sites. Approximate prices are \$200 to \$500 depending on age and accommodations.

Musique en Vacances also takes reservations for three workshops in Germany organized by Internationaler Arbitkreis für Musik:

English Music and Angels Music at Mülheim/Ruhr (North-Rhineland-Westphalia), April 16 to 22, 2001, for orchestra, choir, chamber music, recorder and dance. The program will include Handel: *The Messiah*, and works of Purcell, Britten, Vaughan-Williams and Elgar.

Telemann, English Repertoire and Jazz at Freiburg-Littenweiler (Baden-Wurtemberg), July 27 to August 3, 2001 for recorder and continuo.

Music for Orchestra, Choir, Chamber Music, Recorder, Brass at Bad-Waldsee (Baden-Wurtemberg), July 28 to August 4, 2001. Works of Beethoven, Strauss, Mozart, Brahms, Gouvy.

For all the foregoing workshops contact Musique en Vacances, 25, rue de Vanves - 92100 Boulogne, France, tel./fax 01 46 20 11 89, <www.euromusica.com>, Euromusica@wanadoo.fr.

NEW DATES FOR SAN DOMENICO WORKSHOP CHAMBER MUSIC AT SAN DOMENICO

San Domenico Conservatory in San Anselmo, California, is offering a workshop for adult amateurs (intermediate to advanced) July 22-28, 2001. It will be an intense week of chamber music for strings, winds, horn and piano with coaching by professional chamber musicians from the San Francisco area, chamber orchestra, master classes, faculty and student concert. Accommodations include dorms and cafeteria, use of the studio and performing hall facilities of the San Domenico Conservatory. Fees inclusive of room, board and tuition are \$1000 per week. There will also be a workshop for students aged 10-18, June 24-July 7. For further information please contact: Florence Aquilina, 707/528-4572, aquicox2@msn.com.

NEW SITE FOR CAMMAC CEDAR GLEN 2001

CAMMAC Ontario's first Summer Music Centre for adult amateur musicians began operation in 1978 at Lake Rosseau, a popular resort area in Ontario Canada. After 11 years of exciting music making at Lake Rosseau, CAMMAC Ontario's Summer Music Centre moved to the Cedar Glen Conference Centre, in the Caledon Hills, northwest of Toronto. CAMMAC Cedar Glen Summer Music Centre will offer its customary 2-week program July 29-August 5 and August 5-12, 2001. Cedar Glen has made a concerted effort over the years to introduce new programs. Some of the innovative initiatives have included African Drumming, Celtic Singing and Steel Pan Drum. These courses have complemented the traditional coached vocal and instrumental offerings. "Cedar Glenners" have also become accustomed to the opportunity to perform in several programs throughout the week, including a Cabaret evening during which anything (well, almost anything) goes. For further information see the CAMMAC listing in the February issue or the web site at <www.cammac.org>.

WILDACRES FLUTE AND SAXOPHONE RETREATS

The *Wildacres Flute Retreat* and the *James Houlik Saxophone Master Class* will be held June 23-29, 2001 at the Wildacres Retreat Center in Little Switzerland, NC. The program will include a master class for modern flute by William Bennett and a master class by Stephen

Preston on 18th-19th-century repertoire for traverso and modern flute, and a flute choir symposium by Amy Rice Blumenthal. Further information is at <<http://www.barefootboy.org/Wildacres.html>>.

SONGWRITING COMPETITION

The *USA Songwriting Competition* has announced the launch of the Year 2001 songwriting event. Entrants compete for over \$50,000 in cash and merchandise, making this the largest prize package in any annual songwriting competition. Also, winners' songs will be featured on a nationally syndicated radio program, Acoustic Café. Judges include record labels such as Warner/Reprise Records, SONY Music, Epic Records, Mars Music Records and Peer Music. Songs may be entered in 15 different categories including Pop, Rock and Country. Entries are accepted through May 31, 2001. For more information visit: <http://www.songwriting.net> Contact: (Toll free) 1-877/USA-SONG. Outside US call: 954/776-1577.

MORE DATES FROM MUSICAL PASSAGES

Jane M. Carhart's *Musical Passages* (enthusiastically reviewed by Bernard Gondos in our April 2000 issue) has announced more dates and places for its upcoming chamber music workshop/retreats in Europe: Moulin d'Ande (Normandy) April 26-May 6, 2001
Cratoule (Provence) September 14-21, 2001
Cortona (Tuscany) September 24-30, 2001
Ripatransone (Marche) October 2-14, 2001
Jimena de la Frontera (Andalucia) December 27, 2001-January 4, 2002
Asilah (Morocco) March 2002
Capitals of Andalucia (Sevilla, Granada, Cordoba) April 2002
Contact Musical Passages, 25 Alden Terrace, 845/677 5092, Millbrook, NY 12545 USA.

SIXTH AMERICAN CELLO CONGRESS

The Sixth American Cello Congress will be held May 29-June 2, 2001 at the University of Maryland in College Park, MD, near Washington, DC. The Congress, a convocation of professionals, amateurs, teachers and students, organized in cooperation with the American Cello Council, will, for the first time, focus its agenda exclusively on the cellist as an ensemble player and on performance opportunities in America today. Makers of cellos and bows will exhibit their latest creations. Evening concerts will feature the cello in ensembles. All participants are invited to rehearse and perform in a massed cello ensemble conducted by Ronald Leonard, former principal cellist of the Los Angeles Philharmonic. For further information contact George Moquin, <gmoquin@deans.umd.edu>, 301/405-8174, or visit <www.claricesmithcenter.umd.edu>.

NOT SO LOUD by Joe Beck

In addition to *diminuendo* and *decrescendo*, we encounter a number of additional terms with related meanings. I often wondered whether having a better idea of what this or that Italian word literally meant could provide some significant insights. It had seemed to me that to whatever extent the less familiar terms for playing more softly had their own particular shades of meaning, a deeper understanding might be able to inform and guide musical interpretation.

Clarifying literal meanings of directions for changes in dynamics has proven interesting and helpful, but still does not provide definitive answers to the questions we ask ourselves about the music's possibilities. The dynamic markings, as well as all of the other communications to us from the composer, reduced to the conventions and limitations of the written page, of course at best give only hints as to how to give a particular phrase the kind of character and life intended.

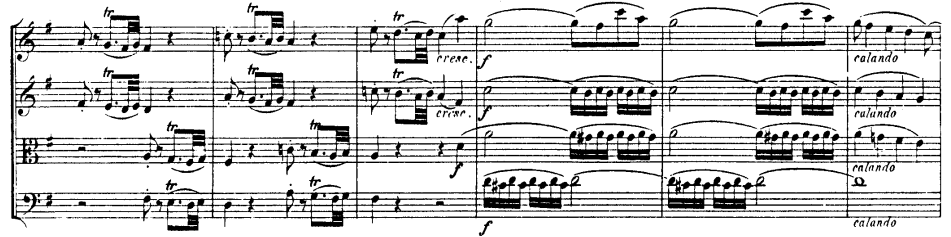
Some sources suggest that *calando* generally means to play both more softly and more slowly, but the literal meaning of the term seems only to imply "more softly." *Calando* is the gerund form of the verb *calare*, which means "to lower, to drop." The "more slowly" part will often remain one of those numerous issues of interpretation that depend on the particular context and on individual sensibility.

A couple of examples that come to mind are the *calandos* in the first movement of Mozart's string quartet in G, K. 387, (Example 1) and those in the first and third movements of Brahms' first Piano-Violin Sonata, also in G major (op. 78) (Example 2).

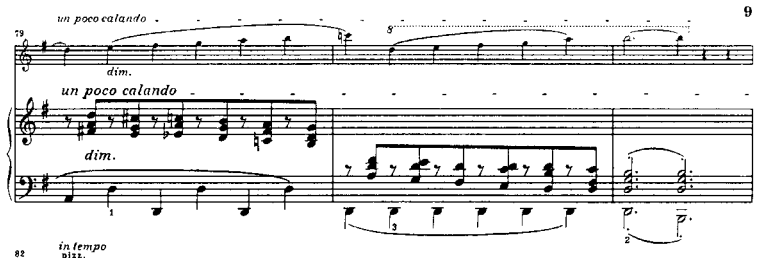
In the Mozart example, it seems to me that it could sound good either way, (softer and slower, or softer only with no change in tempo). In the Brahms, it is very clear from context that his *calando* ("poco calando" actually) means *ritardando*.

Smorzando (gerund of *smorzare*, "to extinguish, to dim"), and *diluendo* (*diluere* means "to become weaker") are less commonly encountered terms for getting softer. Depending on context, *smorzando* can be equivalent to *morendo* (Example 3) and *perdendosi* (Example 4). *Morendo* is of course related to the verb "to die," (*morire*).

Perdendosi, the reflexive gerund form of *perdere*, literally means "losing itself". Both *morendo* and *perdendosi* occur only at the end of a section, and do indicate that the getting softer continues gradually to silence.



Example 1. Mozart, *String Quartet in G, K. 387: I. Allegro vivace* (Dover score, from Breitkopf & Härtel ed.)



Example 2. Brahms, *Sonata in G major for Piano and Violin, op. 78* (Henle ed.)



Example 3. Dvorak, *String Quartet, op. 96 ("American"), Lento*, Dover score (Simrock)



Example 4. Dvorak, *String Quartet, op. 105, Lento e molto cantabile*, Dover score (Simrock)

San Francisco Bay area violinist Joe Beck is an ardent chamber music player, and a radiation oncologist. Joe's undergraduate major was French, and he maintains an interest in languages.

THE PATIENT SPEAKS

by Eileen M. Benoit

A year ago, my owner took me for a routine check-up to Larry Wilke, who makes, repairs and sells string instruments in Clinton, CT. I had been there many times before and was looking forward to this little excursion.

As usual, I was carried up the stairs to the shop, a bright, open room with large windows overlooking the woods. The place smelled of wood and glue. The work benches had cellos lying there relaxing in various stages of disrepair and undress.

Emerging from the case, I saw Larry first, with his blond crew cut, soft blue eyes and big smile. Nearby were lots of fine violins, violas and cellos, all posturing, hoping to be adopted. In a row like sentinels, the cellos stood at attention taking deep breaths through their f-holes as a couple of humidifiers emitted puffs of fog.

In many ways, this was like an annual trip to a spa to rest, be with friends, and have some touch-up work done by a kindly professional. Larry would glue my joints and adjust or replace the bridge of my nose. Believe me, when you have those taut metal strings across your bridge, it does eventually whack your nose out of shape.

These regular repairs required my staying in his shop for a mere one or two days. It was no big deal; Larry specialized in these procedures and did them lickety-split: no strain, no pain. I liked being in the company of other attractive cellos even though Larry didn't permit as much as a squeak out of us.

This time, as Larry checked me over, his smile faded; his brow furrowed. He cradled me in his arms and revealed unexpected bad news, "To fix this cello, there is an inexpensive way, you know, like another face lift, or a right way, like major surgery." The word "major" caught my ear but this wasn't about musical signatures.

Larry pulled out my records and cited a number of cosmetic procedures I had already had. I felt my sound post quivering inside my chest. My strings really tensed up; I feared getting totally unstrung.

It didn't help that my owner now looked pale and shocked. She asked if major surgery would hurt my voice which she loved. She also told Larry she had no repair insurance for me and wondered just exactly how much the "right way" would set her back. I'm not religious but I started praying like crazy that she wouldn't find the money.

You see, I was adopted ten years ago by this owner and she has been just great. She has no idea of my history, of course, and I'm not talking. Let's just say that, in a hundred years, I've been around a few parlors and concerts halls and have taken some pretty bad beatings. No use complaining. I had absolutely no control over my destiny, and got passed around a lot.

I needed and found a good home in Branford, CT. Early on, I resolved to stay right there. Even when my old bod got all dried out last winter, I forced myself to keep going. I knew I was short on stamina, but singing for a measly hour a day was no big deal. I could do that. I simply had to!

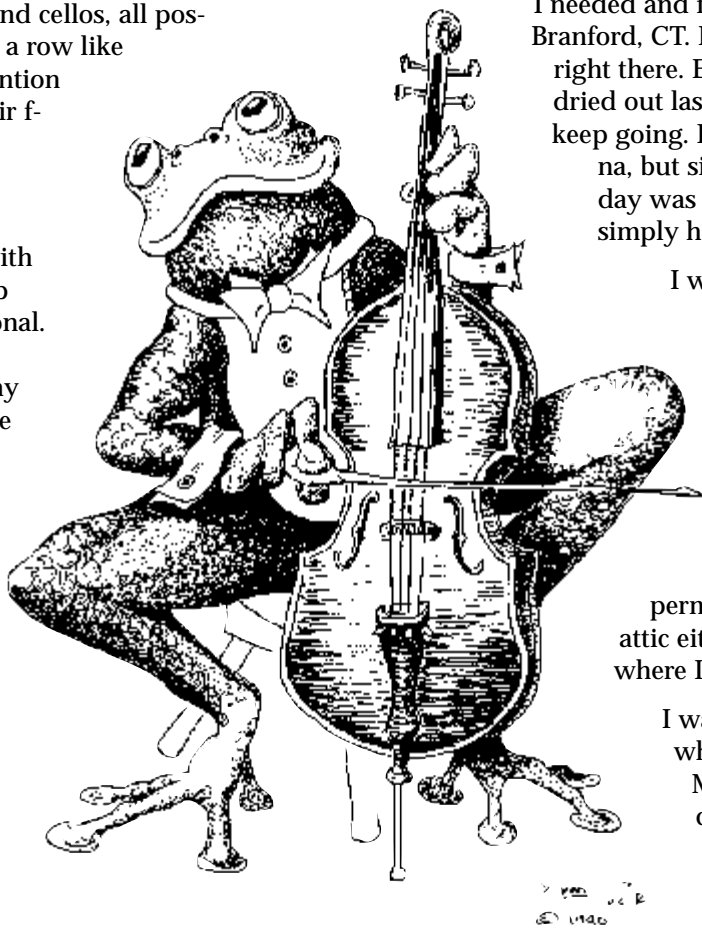
I was getting too old to find another home. I certainly couldn't cope with a professional career with all those rehearsals, concerts, tours, and hours of travel. I knew my nerves couldn't take a ditzzy teenager learner. But I wasn't ready for permanent storage in some dusty attic either. No, I had the ideal life where I was.

I was thinking these things when I heard the worst. Holy Mozart, I was beyond Larry's care and needed to be hospitalized miles away in Wallingford, CT where this German lady, Ute Brinkmann,

Geigenbaumeister, would perform major surgery. I couldn't recall what that word, *Geigenbaumeister*, meant, but it sounded wicked.

Before I knew it, I was packed up and enclosed in the dark security of my case. I just wanted to stay there, forever tucked in, but off we went to Wallingford, my owner a nervous wreck and I clinging to my case.

Ute greeted us pleasantly. She didn't look like a *geigenbaumonster* at all. She had short straight blond hair and was dressed casually in shirt and jeans over which she



wore a long white apron. She got me out of the case and I stood there naked, shaking on my end pin.

We were in an examination room with some work benches and a desk. Ute was so thorough in her examination, I felt totally vulnerable. She didn't seem unduly concerned that my ribs were warped, my back cracked and distorted, my neck weak, my bottom crack widening, and my joints very dried up and out of alignment. In fact, she had good news: she thought she could put me back in good shape! Beethoven be blessed, I was going to get a second chance.

And then.....the bad news: she couldn't be absolutely sure until she OPENED me up. At these words, she noticed my owner having apoplexy. She abruptly left me lying there and started a regular counseling session. I wanted to shout, "Hey, what about me? My owner only has to pay. I have to go under the knife." So help me, Handel, this was going to be a nerve-racking time for all of us.

Once my owner left, that *Geigenbaumeister* reassured and calmed me, then went about her work. During the operation, she found quite an abnormality, a very thick patch on my breast, causing damage to my sound post heart. She gave me a thinner chest patch, straightened out my neck, reshaped my ribs, patched and sealed those cracks. Oh my, in the process, I was cut, put in a plaster cast, clamped and glued. Then, like a plastic surgeon, she retouched my face. "Thank you, thank you, thank you!"

Ute took some "before" and "after" photos and put them into a nice "baby" book for my dotting owner. That one is bragging about me like a proud new mommy. It's so boring. Through this operation, she was a regular nut case and Ute had to keep talking to distract her while I was all clamped up. And she is telling everyone she knows what a great surgeon Ute is . . . well, the *Geigenbaumeister* does deserve that praise. The fact that she was also one heck of a shrink never gets mentioned.

Ute told her that I was German. I was adopted from an orphanage in Mirecourt, France, and, just because my owner's ancestors came from Nevers, France, she wanted to believe that I, too, was French. But Ute knew I wasn't, just from checking out my curves.

She said my small body is that of a "lady's cello". No wonder I'm attracted to those big guys at Larry's shop! We also found out that I'm younger than my papers say, that I was born in the latter half of the nineteenth century, that I only look like I come from the Stradivarius family. That's not so good for my book value, but it bodes well for my current home life. Cheerios to Berlioz, my owner won't be tempted to sell me for profit!

Musical Passages

Chamber Music Vacations in Wonderful Places

Jane M. Carhart

Tel (914) 677 5092

Fax (914) 677 3210

E-mail Carhartjm@aol.com

25 Alden Terrace • Millbrook, NY 12545 • USA



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| Moulin d'Andé, Normandy (France) | April 26 - May 6, 2001 |
| Provence (France) | September 2001 |
| Ripatransone (Italy) | September 2001 |
| Malta | October 2001 |

But the best news came as Ute was packing us off. She declared me in good condition with very little wear and tear. With her gentle (it didn't even hurt) and skilled hands, she gave me a new lease on life. When she comes to my next concert, I'm going to sing just for her.

Well, this year my owner's bow needs "rehairing"; that's a clever way of saying it's getting a new toupee. So we'll be seeing Larry soon and I can't wait to go back there and show off my great shape and strong voice. I wonder if his cellos will recognize me! I'm feeling frisky, flirtatious and funny, and so I've decided to tell all of them that I've been geigenbaumeistered and just leave it at that.

Cast of Characters

The Patient: The Violoncello
The Experts: Lawrence Wilke, Violin Maker
20 River Road, Clinton, CT 06413
Ute Brinkmann, Geigenbaumeister,
84 South Orchard Street,
Wallingford, CT 06492

MUSIC FOR PEOPLE

David Darling, Artistic Director

Call for information on our workshops and programs
Mention Music for the Love of It and receive a free copy of our newsletter

Musicianship & Leadership Program

MLP3: May 4-6, Omega Institute, Rhinebeck, NY

MLP 4: June 22-24, 2001 at Jeronimo's, NY

The Art of Improvisation

August 5-10, 2001 at Walker Valley, NY

PO Box 295, Boynton Beach, FL 06759 (877) 44MUSIC

Turn your music-loving friends and relatives into music makers

IN AN AMATEUR BIG BAND GIG, ANYTHING CAN AND WILL HAPPEN

by Susanna L. Williams

For eight years I have been part of a 11-piece big band. We have played all sorts of gigs. I have found that all gigs have one thing in common: anything can and will happen. In January we were playing a concert at the local performing arts center. When I arrived 45 minutes to show time, I noticed our bass trombone player looked pale. When I asked how he was feeling, he said he was having stomach pains, and within minutes he had all the signs of food poisoning. This was also around the time when one of our trumpet players realized that in his hurry to leave work he left his music there. He dashed off trying to make it to his music and back before the concert. Still dealing with the missing bass trombone, a couple of us quickly called every trombone player we can think of to come sight read an entire concert, not an appealing thought to most amateur musicians. Yet ten minutes to show time we were able to find a gutsy trombone player to fill in. Two minutes before show time our trumpet player came running backstage with his music, just as the local TV news station approached us about filming some of the show. We reluctantly agreed: we knew the TV exposure will be great for our band but our bass trombone was yet to arrive so the bottom of our band would sound thin. We went on and played, sans bass trombone for the first 20 minutes, but put on a good show none the less. This may not seem like a very fun evening for an amateur musician, but as the song says, "There's no business like show business."

The frantic times in music remind me how being in harmony doesn't only occur when we're playing. Our band is really more like a family. We watch out for each other. We can be pretty hard on each other in practice, but it's only to make ourselves stronger and better players. When we need each other's help, we're there. Being in tune with each other as people helps the music to be more solid when we play.

Being an amateur musician isn't just about us and our music. There are plenty of outside factors that come into play: many of us are married and we all have fami-

lies and friends. Being in the band means losing time we could spend with them. Not only do we spend every Wednesday night practicing for two hours, we also practice by ourselves at home. There is also the factor of money. We don't get paid for performing but still need to pay for upkeep of the horns we use and transportation to get back and forth to practice and gigs. Those expenses require money, so we all hold jobs. This makes balancing time for music and families even harder. I have had people ask me if it's all worth it. My answer is always yes.

Music is such a gift, both for those playing and for those listening. It doesn't matter what kind of music is played: every kind brings up an emotion. A song can bring back memories we have long forgotten, of people we have known and places we have been. I feel lucky to be helping give people these emotions.

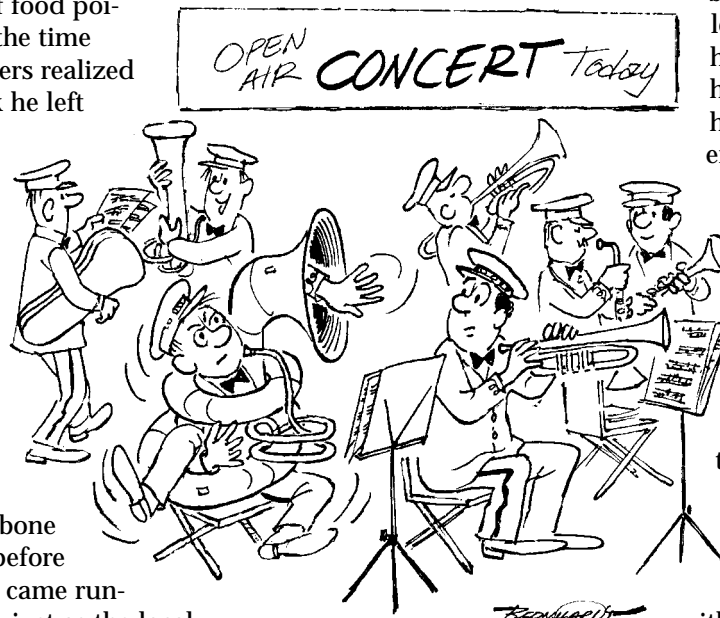
At one dance we played I remember watching an elderly couple come in the room. She had a cane and he had a hard time standing up straight. They came in and sat down to listen, but when we played the Glen Miller tune "Moonlight Serenade" they started to dance. She no longer had the cane and he was straightening up with each measure we played. I

watched them and realized that we were bringing back some fond memory for them. Did they dance to this song at their wedding? A prom in high school? I will never know for sure, but for that moment I felt connected with them. I was helping them feel younger and more alive than when they walked in the room.

That connection with audience makes me want to work harder and play better. Moments like that are what makes being able to bring the gift of music to others worth all the effort it takes to be an amateur musician.

The band I'm in may not pay me for the work I do, but I find it better that way. I am playing with people who see music not as a paycheck, but as a craft to be learned and shared. We share with each other and with the audiences who come to hear us perform. We work hard to constantly improve our skills, not for money, but because we love music and are proud to be a part of it.

Susanna L. Williams is a college student. She plays tenor sax and clarinet. She lives in Creswell, OR.



WHAT THE ACMP FOUNDATION CAN DO FOR YOU

by Dan Nimetz

ACMP Foundation was established in 1993 to support the aims and purposes of Amateur Chamber Music Players by fostering the playing and singing of chamber music by people of all ages and skill levels. The Foundation was established and funded through a generous bequest from Clinton B. Ford, an avid amateur violist and a member of the Advisory Council of ACMP.

The Foundation currently makes awards in a number of program areas:

1. Grants to *community music schools, youth orchestras*, and similar institutions for programs that encourage and create opportunities for chamber music activity;
2. Grants to subsidize *weekend workshops* for amateur players;
3. Support for *special events* both in the United States and abroad that further the aims of ACMP. (Interest in activities abroad reflects the international nature of ACMP.);
4. *Home Coaching Grants* to encourage amateur musicians who meet regularly to engage professional coaches with a view towards improving their rehearsal techniques and thereby derive more satisfaction from playing.

Over 170 organizations currently receive ACMP Foundation support for a variety of projects for people of diverse musical backgrounds and abilities. Grants averaging \$3,000 are generally being used to provide scholarship aid and to underwrite program staff salaries. A large part of this funding makes it possible for students to experience small ensemble playing for the first time; thus, many youngsters who have played only in orchestras or bands are now being introduced to the world of chamber music.

The Foundation has as a long range objective the inclusion of chamber music activity as an integral, required component of the community music school curriculum. And to the extent that these institutions maintain outreach programs with public schools, a still greater number of people will be exposed to the joys of chamber music.

For 2001/02, new initiatives include a major effort to encourage professional chamber music ensembles to offer workshops for adult amateurs as part of their activities while on tour.

Through its directories, publications, and other activities, Amateur Chamber Music Players promotes music



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making for the love of it. Its members, in 57 countries throughout the world, include amateur and professional musicians and people from all walks of life, brought together by their common enthusiasm and interest.

For information about ACMP or the ACMP Foundation, including deadlines for submitting applications, please write or call us at

ACMP Foundation
1123 Broadway · Room 304
New York, NY 10010-2007
Phone: 212/645-7424 · Fax: 212/741-2678

or visit www.acmp.net .

Horn player Dan Nimetz is Executive Director of the Amateur Chamber Music Players, Inc. He reported on his musical life in the transmittal of this article: "Played last night with the Lawyers' Orchestra, which includes a number of us trying hard to avoid them in real life: Hansel and Gretel Prelude, Mozart Clarinet Concerto, Tchaikovsky No. 2; tomorrow a Danzi Quintet, as sobering up for the lip."

CHALLENGING THE CHANGING VOICE

by Nick Cooper

When it comes to working with boy's changing voices, there seem to be as many viewpoints as there are vocal teachers. I recently attended an illuminating workshop on the "Changing Voice" by David Jorlett, Artistic Director of the North Pines Music Foundation, Minneapolis, Minnesota.

David's philosophy is that boys should sing right through the period in which their voices change. Working briefly with thirty young male voices, David first classified them into three stages:

1. The Pre-Change - where the voice still had the bell-like tone and intact passagio.
2. The Changing Stage - where the voice had a husky quality, some notes would not phonate, and there were pitch inaccuracies.
3. The Settling Stage - Where richness and accuracy returns to the voice, and the lower register extends.

David then worked with individuals in the changing stage. First he asked them to sing down an octave on "ooh" in head voice. This allowed teacher and student to identify the "gap", or the point at which the change was occurring. The student was then shown how to lighten the tone and increase breath support at the passagio. David then worked the chest voice up to the gap, keeping the voice light and adding one note at a time. The student would then sing down the scale again in head voice, and miss the "change note", continuing to the chest voice. By learning to take the weight out of the middle voice, the singers learned to smooth this descending scale out, and include a quiet "change note" where possible. David used this short, simple method with almost magical success with each boy, and it was great to see nervous young men gain more confidence as they developed a more predictable tone!

With regards to the changing voice in a choral setting, David emphasised the importance of the following:

1. Only ask for solo singing in the studio, or in private, to avoid singers feeling embarrassed.
2. Place the changing voice between alto and tenor singers, between voices that complement them.
3. Select good music, and allow the changing voice to float between tenor and alto parts.
4. Encourage good breath management.
5. Don't ask for more than they can give!

I learned a great deal at David's workshop, and found his observation that many adult vocal problems start

years before when the voice changes very interesting.

In fact, David's comments on "watching your vocal weight" apply to many of us. If you have the chance to work with him, take it! © 2001, Morton Music

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MUTATIONS

continued from page 1

ed me probably largely because it was completely unknown, but surely also because of its knotty problems, both rhythmic and harmonic, the use of lines as they are passed between the two instruments, and the abruptness with which the sonata is brought to its conclusion. Webern's early *Two Pieces*, the only works on this disc written before 1900, are deeply expressionistic and delightful in their unabashed romanticism.

Janacek's *Fairy tale* and *Presto* came to my attention in 1974. I fell in love with Janacek's operas at first exposure and was thrilled to learn that he had written two works for cello and piano. As a result, I was able to perform the US premier of Janacek's hitherto unknown cello pieces at my New York debut, and have taken special pride in performing them often ever since. They speak directly to the heart, and their irresistible sonorities—quirky, dark, songful—have always given me great joy. Caroline Bosanquet's soulful *Elegie* (1994) spoke to me as soon as I first read through it, and I identified with its heartfelt lament and expressive warmth of feeling.

Bischof's *Mutations* (1995) and Florey's *Sonata for Violoncello Solo* (1998), are, for me, the centerpiece of the recording. Both for unaccompanied cello, each a tremendous challenge for the performer, they were both composed for me. Having this connection to a work of art is truly inspiring: to know that a great work was created so that I, personally, could bring it to life in performance, and to know that the sounds and concepts will be forever related to me and my interpretation is a cause for serious thought and consideration - not to mention a certain degree of trepidation! - and a great thrill.

Bischof's seventeen-minute one-movement piece is a deeply felt statement about humanity and his personal, philosophical questions and preoccupations about our place in the universe. *Mutations* is a strict twelve-tone work, clearly influenced by Webern. It is constructed in the shape of a pyramid. Bischof states his opening material (marked *Adagissimo*) in a single voice which first ascends from the lowest to the highest register of the cello, then descends back to the opening pitch. The material is then developed in two voices, then three,

and finally in four—and as the structure of the theme was pyramidal, so is the structure of the whole piece: returning, in new shapes, from four voices to three, to two, it concludes as the single lone voice in which it began. Bischof exploits the expressive and technical possibilities of the cello and uses a musical language at once personal, plaintive, and intensely yearning, punctuated with outbursts of tremendous energy and despair. He plays with the idea of time and timelessness, occasionally removing all sense of pulse in order to emphasize the subjectivity of our perceptions of time. When I first saw the manuscripts for *Mutations* and hardly dared to start practicing it, to solve the numerous technical and interpretive problems, I was reassured over and over again by the composer, “I know for whom I wrote this. It’s not just for anyone, it is for you.” His confidence in me, and the music itself, gave me tremendous strength to confront the challenge the piece presented, and continue to do so.

Florey’s sonata, the most recently written work on the recording, is so rich in expressiveness and so unique in its language, all the while building and sustaining an immediate connection to the performer’s sense of sound and resonance, that I feel a closeness to, and love for, this work, not only when I perform it, but even when I think of it. Here a composer (formerly a virtuoso cellist) holds to the most conventional form, the four-movement sonata, and then in his brilliant effervescence does totally unconventional things with his notes. The first movement, *Memoria*, is an homage to Bach’s cello suites, with a particular reference to the Fifth Suite. The second movement is a lusty and virtuosic *Scherzo* that plays with meter changes over a strictly notated 3/8, using hemiolas and cross-rhythms in unexpected ways, then moving into a whimsical trio section, a haunting, drunken, dizzy waltz punctuated by repeated open string, left-hand pizzicati. The third movement, *Notturmo*, holds the greatest surprises: the cellist plays long, soaring cantabile lines on the instrument and simultaneously whispers written-out sounds which cannot be “spoken,” as they are never quite whole syllables (e.g., “f”, “ch”, “sch”, “gs”). The effect of these sounds, precisely indicated and composed in entirely different rhythms from the music played on the instrument, is magical - the meshing of the human voice with the most human-sounding instrument, the voice of a cello. The sonata concludes with a cheerful and brilliant rondo.

Every one of these composers has written something original for the cello and has made a major contribution to the cello repertoire. I have a special relationship with each of these pieces, and thus with

each composer, and for that, and for the opportunity to share this with others, I will always be deeply grateful.

So we recorded, the producer edited, I wrote program notes which were translated into French, and the CD was released early this year. My husband, a painter, designed a beautiful cover for it. The director of SNE was generally delighted and is planning our next recording. The distributor featured it as “disc of the month,” and together with Amazon.com they are moving it through the States. The experience was really charmed. It actually happens sometimes that we performers can help great music to become available to the public and that pieces which otherwise might remain in obscurity now live on in the ears and minds of all of us. We can be productive and have fun doing it: what a great way to spend a life!

Cellist Susan Salm lives in New York and is a founding member of the Raphael Trio. She co-directs the Raphael Trio Chamber Music Workshop in Adamant, VT.

The image displays five staves of handwritten musical notation for a cello solo. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Staff 1 (measures 30-31): "SCH", "senza vibr.", "col legno batt.", "pp=ff".
- Staff 2 (measures 32-33): "poco meno", "sul fusto", "poco a poco andare sul pont.", "perdere il tempo", "miene".
- Staff 3 (measures 34-35): "ora.", "S-M", "SCH", "Z-M-F".
- Staff 4 (measures 36-37): "S-M-z", "CH", "S-M-CH-H-S".
- Staff 5 (measures 38-39): "SCH", "F", "S".

Excerpt from *Sonata for Violoncello Solo* (1997)
by Wolfgang Florey

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