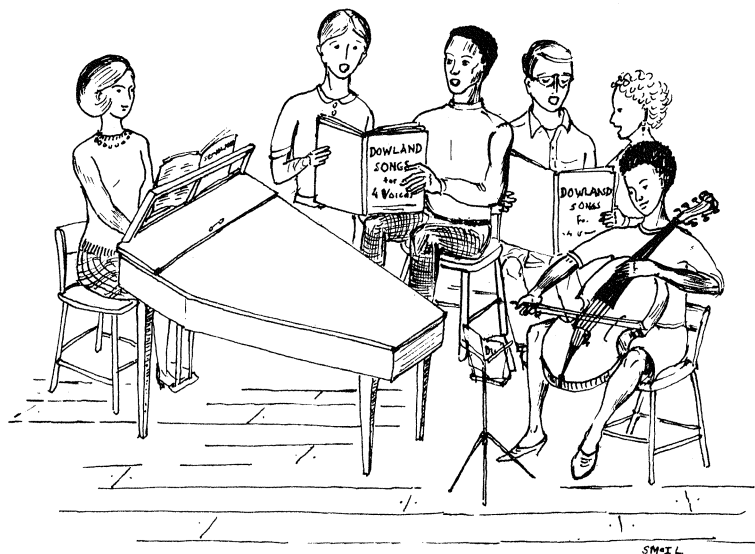


AMATEUR CHAMBER MUSIC PLAYERS, INC.

P.O. BOX 66A, VIENNA, VIRGINIA 22180



ANNUAL NEWS LETTER—NOVEMBER, 1973

Dear Fellow Members,

We have long hoped to be able to publish a directory every year, and now feel confident that we have established this pattern. The directories would alternate between one listing North and Central American members (1972), and one listing overseas members (1973). The forthcoming directory (1974) will again contain the names of members residing in North and Central America, including adjacent islands.

Those of you who are listed in the 1973 Overseas Directory, and the travelers who requested it, will undoubtedly have noted that it had fewer names than in the past. We attribute this to the failure of our members in other countries to understand that the procedure is now the same for *all* members, whether in North and Central America or overseas. *An answer is required prior to the publication of each new directory.* We tried in 1973 to make this very clear to our overseas membership by stating it in three languages. It was suggested at the meeting of the Board of Directors in August that this is a problem with which our Overseas Advisory Council could be of great help in the future by following up those of their fellow citizens who fail to reply.

Junior Membership

Another suggestion made at the meeting of the Board of Directors was to invite young players of high-school age to join as Junior Members. They would be identified in the directory by a "J" preceding their names so that they might locate each other easily.

Daytime Players

It has been suggested from time to time that we indicate in some way those members who are available for daytime playing on week days. Since the letter "D" has always been used for grading, we decided on the word "DAY."

Singers and Friends of Four-Hand Music

When you receive the 1974 Directory, please do not overlook two new categories of members listed at the back: *Singers* and *Friends of Four-Hand Music*. The Board felt that these members could be located and identified more easily if they were listed in separate individual sections. Singers who also play an instrument and Friends of Four-hand Music who so wish will also be listed along with the general membership.

Financial Report

Financial report submitted by the Treasurer, August 1, 1973.

BALANCE (as reported in 1972 News Letter) August 1, 1972	\$6,643.83
CONTRIBUTIONS, August 1, 1972, to August 1, 1973	7,698.71
MINNESOTA MINING & MANUFACTURING CO. Dividends (stock donated by a member)	19.60
INTEREST ON SAVINGS ACCOUNT	143.16
	<u>\$14,505.30</u>

EXPENDITURES

Printing	\$ 3,441.48
Postage	974.36
American Symphony Orchestra League (for services)	6,000.00
Legal Fees	150.00
National Music Council Membership	100.00
Room rent for storing files, etc.	100.00
L'Association des Musiciens Amateurs (contribution)	31.59
Telephone	30.00
Stationery and supplies	37.54
Miscellaneous	56.07
	<u>\$10,921.04</u>

TOTAL EXPENDITURES from August 1, 1972, to August 1, 1973	<u>\$10,921.04</u>
BALANCE ON HAND, August 1, 1973	\$3,584.26

Please note that contributions received this year were approximately \$7,000 less than last year. Meanwhile, our expenses were only \$2,000 less (approximately). Increased printing costs make the directories more expensive. Therefore, we hope that all our members will continue to contribute generously.

Amateur Chamber Music Players Association of South Africa

We were delighted to receive the first directory published by the A.C.M.P.A. of South Africa, dated June, 1973. This young association is closely affiliated with and patterned on ours. It is the creation of Ronnie Gehr who lived for a while near New York City, during which time he became acquainted with our organization. We would like to congratulate him and the others who collaborated in bringing out such an impressive and well-planned directory. This brings our best wishes for a successful and happy future.

We have hoped ever since the A.C.M.P., Inc., became international that associations similar to ours would spring up in other countries. Now that one in the United Kingdom is so well established and one in South Africa has made such an auspicious beginning, perhaps players elsewhere will follow in their footsteps.

For further information about the A.C.M.P.A. of South Africa, the address is P.O. Box 682, Johannesburg.

London

Some years ago an American, who shall be nameless, was sent by our State Department to London to participate in certain negotiations. He found that the meetings were scheduled for mornings at precisely the same time at which chamber music sessions took place in the home of an enthusiastic amateur. The American conceived the beautiful idea of postponing the international meetings until afternoon, saying first to his British counterpart that he thought it would be helpful to have time to read the morning mail. After a little hesitation, the British gentleman agreed. The idea was then presented to the French delegate who also felt that afternoons would be preferable. When it came to the Russians, the answer was that anything and any time at all would be agreeable to them. And so our American passed his mornings in the company of congenial British players, with the blessings of Haydn, Mozart, Beethoven, *et al.* We hope that he also had time to read his mail!

The Compleat Quartet Player (With apologies to Izaak Walton)

or

The Lady Who Couldn't Say No

by Lois M. Zajic

"Come play, Adele":

"Of course I'll play!

You know that's all I ever say.

Oh, what's your name?

You didn't say.

And say!

What place?

What time?

What day?

Oh fine, that's just my moving day.

No problem, I'll be glad to play!"

"Come play, Adele":

"Yes, I'll be there!

Just fill me in on when and where.

Zanzibar!

Not far!

Jet fare

Will take me quick from here to there!

I'll take a moment, comb my hair;

Now don't you worry, I'll be there!"

"Come play, Adele":

"Of course I will!

You know I never get my fill.

I've got bronchitis.

But this pill

Will cure it fast.

I know it will!

I'm bushed!

I'll rest!

I'll rest until

Tonight, then play. You know I will!"

"Come play, Adele":

"Oh, dear me, no!

Tonight I said I'd do a show.

Playing for the Queen, you know.

(Want a seat in the fiftieth row?)

So I decline with heart-felt sorrow.

BUT WAIT—HOW ABOUT TOMORROW?"

This entertaining poem came with a letter of explanation from which we quote.

To Whom It may Concern,

This poem was inspired by my dear friend, Adele Kruse, who came out to play the solo violin part of the fourth Brandenburg Concerto the very night she moved into her new home! Because this was convenient for the rest of us, she ignored her own problems. ...I hope that the accompanying poem affords you of the A.C.M.P., Inc., a bit of amusement.

Sincerely,

Lois M. Zajic

Viola-D (I'm getting better—going to list as C next time around!)

P.S. Adele Kruse lists herself as "B", though she really rates an "A."

Germany—Open House

David Banister and I are both schoolteachers at Suffolk Junior School in Minden. This is a school which caters specifically for the children of British servicemen who are stationed here as part of the NATO set-up. . . .

He and I are both regular members of the chamber music group which meets at Mr. Bayreuther's house every Thursday evening. Although we have only been going there for a comparatively short time (about 1 1/2 years in my own case), these regular Thursday evening meetings have been taking place at 32 Stiftstrasse since 1947, and Mr. Bayreuther has acquired an immense circle of musical friends who still keep in touch with him and visit him whenever they can (preferably on a Thursday evening!).

The size of the group varies greatly from week to week. I have known it to be as small as three players and as large as twenty-three. Also, its composition varies. However, the Bayreuthers possess a very large selection of sheet music, and so we "cut our coat according to our cloth."

The standard of playing is very variable, too. Some of our members are struggling amateurs while others are semi-professional. However, everyone is very tolerant, and one is made extremely welcome even if one can only put in the odd note or two. . . .

David Banister plays violin and piano, while I play 'cello, piano, and recorder. Mr. Bayreuther himself plays double bass, piano, or even (on occasion) trumpet; his wife plays viola, and his five children all play various instruments, too. Among the other people who call in from week to week are violinists, viola players, 'cellists, pianists, trumpet players, horn players, flautists, oboists, clarinet players, and singers. Whatever the combination of talent, we always thoroughly enjoy ourselves and we are made very welcome.

I know that anyone who happens to be in the Minden area and who would like to join us on a Thursday evening would be made equally welcome. . . .

As I said at the beginning of this letter, it may be that all of this information is of little value to you—but I thought you might find it interesting, nevertheless.

Yours sincerely,

(signed) Geoffrey C. Bland

Sweden

The following letter from Stockholm was dated 12, 12, 1972.

Just a few lines to thank you for sending me the Swedish membership list. I knew nobody here, but on contacting *all* the Stockholm members of the association, plus some living outside of the city, I rapidly found good friends, and many, many invitations to play. I now play in 3 orchestras and 2 chamber music groups each week, and have participated in 4 concerts. I also have many dates booked ahead in the New Year....I have been introduced to 2 chamber music organizations in Stockholm through which I have gained many "connections." I have "camped" in the loungerooms of members outside of the city for the weekends, during which we played continuously. And, of course, some members have also "camped" in my loungeroom, so as to squeeze in as much music as possible during their stay....

Signed, Jan Fletcher

The Lighter Side

One evening when three strangers gathered to play trios, the lady asked on arrival if she might use the telephone. Her host ushered her into a side room where his wife could not help overhearing the conversation. The call was obviously to her husband who had seen her go off with one strange man to the home of another. All she said was, "Dearie, I am going to be perfectly all right."

Omitted From the Financial Report

One absent-minded member mailed us a check made out to:

Amateur Music Box Players (!)

Catherine Drinker Bowen, 1897-1973

Members of the Amateur Chamber Music Players the world over will be saddened to hear of the death of Catherine Drinker Bowen. She was a founder of our association in 1946, and many of us delighted in reading about her musical experiences in *Friends and Fiddlers*, written in 1935.

We cannot do better than quote *The New York Times* of November 2, 1973:

A scholar, a musician and a writer, Mrs. Bowen created a series of enormously well-received biographies, the most celebrated of which was *Yankee From Olympus*, a "fictionalized" narrative of Oliver Wendell Holmes.

She went on to produce biographies of John Adams, Sir Francis Bacon and Sir Edward Coke, the seventeenth-century legal scholar, but many of her readers enjoyed, most of all, the music criticism with which she started her career.

To the end of her life, Mrs. Bowen continued writing sensitively and introspectively about music, drawing upon the fact that music itself, the listening and performance of it, had been a central fact in her life from childhood.

During her career as a biographer, she always found time to practice and play quartets with her friends. Those of us who knew her as a dedicated second violin will have a deep sense of personal loss.