

AMATEUR CHAMBER MUSIC PLAYERS

545 Eighth Avenue, New York, N.Y. 10018

NEWSLETTER, DECEMBER 1989

FROM THE CHAIR

Those who recall last year's message in this space will appreciate the state of flat normality our organization has enjoyed through 1989. ACMP has made it through a whole year without a major computer breakdown. No frantic rescues of data. No exciting failures to meet mailing deadlines. All the excitement for our Director of Operations, Annette Poyar, has been in improving our traditional services to members and in supporting new ventures such as the New England ACMP Play-In, as well as some of our overseas remitting agents' efforts to increase active membership.

Annette's skills in communication and persuasion have shown up everywhere, from her success in securing low bids from excellent printers to her alacrity in keeping up with ACMP mail, whether by responding herself or by directing it to the appropriate Board member. If you have had occasion to telephone the ACMP office for any reason, as I do at least once a week, you will know of her kindness and her patience, as well as her skill.

This is a particularly good time to express the Board's appreciation to Annette Poyar, because she is leaving us this fall to live closer to her family in Cincinnati, Ohio. We will miss her. Fortunately, she was able to return after her brief August holiday to train her successor, our new Director of Operations Ms. Thais Lathem. Thais is our choice from over 30 serious candidates whom Chamber Music America's executive director Dean Stein screened for ACMP's crucial administrative job. She is a graduate of Yale School of music; she also attended the Vienna Music Academy. She is a violinist and an enthusiastic chamber music player with a wealth of experience in running organizations and organizing musical or artistic events; she has spent the last six years coordinating the work of seven architects in a busy New York firm. Thais seems undaunted by the size and complexity of ACMP's computer files. Rather, she says she is delighted to be with us, and is looking forward to working with all the breathing, playing ACMP people who are (of course) so much more than names on a list. She welcomes your calls and inquiries.

Thais Lathem has four grown children and lives in Brooklyn.

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Eric Masel writes from England:

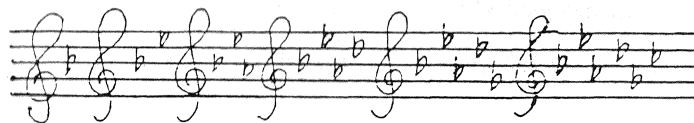
"Readers of your Newsletter may be interested in the following account illustrating the perils of chamber music in war-time London."

During World War II, I used to play violin in an amateur orchestra. After one rehearsal, another violinist invited me and a violist and cellist to his home for a quartet session. So we four young men took up our instruments and music stands, went out into the war-time blackout, and caught a bus. In darkness we climbed to the upper deck, taking our

precious luggage with us. We were the only passengers.

After about a mile the bus stopped and the conductress called out "Everybody off!" This was not an unusual occurrence at that time—there could, for example, have been a bomb crater in the road. So down we climbed, with our instruments, to the exit. There we were confronted by a policeman and an armed squad of the Home Guard. When they saw us, they all burst out laughing. It appeared that somebody, seeing four shadowy figures boarding a bus carrying mysterious packages and metal contraptions, had reported that a group of Nazi parachutists were on the bus carrying equipment to build a machine-gun nest.

The policemen took it philosophically, but I believe the Home Guard men (all World War I veterans) were secretly rather disappointed!



It's over ten years since we printed this sketch, and time now to reproduce it so that we can pass on what one of our readers wrote about it at the time. Lloyd JoAnn King told us that she was reminded

of my practicing the bass in an apartment in Long Beach, California many years ago. My landlady was ready to call the plumber because she thought there was something wrong with the water pipes. Fortunately she knocked on the door to check with me first and was much relieved to discover "the cause of the trouble," as she put it.



ACMP FINANCIAL REPORT

For Fiscal Year, August 1, 1988 - July 31, 1989

	Ordinary Operations	Helen Rice Fund
INCOME		
*Contributions	\$49,771.32	\$ 4,152.80
Interest & Dividends	1,142.58	3,883.21
Sales of Publications		1,155.00
<i>Total Income</i>	<i>\$50,914.00</i>	<i>\$ 9,191.01</i>
EXPENSES		
CMA-General Admin.	\$26,768.65	
Postage	7,921.03	
Printing	17,468.42	
Net Bank Charges	323.38	
Special Projects (Music)		\$ 4,000.00
Supplies & Miscellaneous	562.03	
<i>Total Expenses</i>	<i>\$53,043.51</i>	<i>\$ 4,000.00</i>
OPERATING SURPLUS (DEFICIT)	\$ [2,129.51]	\$ 5,191.01
PREVIOUS YEAR'S BALANCE (7/31/88)	\$36,211.17	\$41,548.19
BALANCE AS OF JULY 31, 1989	\$34,081.66	\$46,739.20

ASSETS OF ACMP AS OF July 31, 1989:

	Ordinary Operations	Helen Rice Fund
Citibank (NOW checking account)	\$25,353.51	Maximum Savings Assn. \$46,466.70
Chase Money Market Account #3171	6,848.15	Quaker Chemical Co. 272.50
*3M Common Stock (40 shares)	1,062.50	(40 shares)
**Quaker Chemical Co. Common (120 shares)	817.50	
TOTAL ASSETS	\$34,081.66	\$46,739.20

* Gifts have been made during 1988-89 to the Helen Rice Fund in the memory of **Louise and Leonard Strauss, John Russell and Helen Rice.**

**At cost.

A small foundation helps out

Persuaded by one of our members that the ACMP was a worthy cause, the **CRICKET FOUNDATION** of Boston donated \$1000 to further our work in 1989. We are grateful, and, as will be seen, have immediate plans to use these funds along with gifts from our members in carrying out ACMP's basic purpose: to do all we can to increase the world supply of joy in music-making.

From some of our members

I am a retired physician and an avid amateur flutist since my high school days. I would appreciate any advice you could give me in developing a registry for amateur chamber music players here in Monterey, California.

We have sent him some, and hope to hear soon about the success of the new regional organization. Interested readers in the Monterey area might wish to contact Dr. Gerard F. Jegge in Carmel Heights, CA.

John Deschere, a Poughkeepsie, N.Y. member writes us:

An incident occurred this summer that might be of interest to readers of the Newsletter:

Our property experienced considerable tree damage from a severe thunderstorm. I borrowed a chain saw from a violinist. On a night we were scheduled to play, I was ready to return the chain saw to him.

My next door neighbor observed me bringing my cello to the car, as he has seen on many occasions. He was surprised to see me go back into the house and bring out the chain saw.

"Just what kind of music do you play, John?"



ACMP'S FIRST OPEN PLAY-IN was a great success, according to those who participated in it. On March 12th, just as New Englanders begin to wonder if winter will ever leave, a joyful noise came to Andover, Mass. It was made by 35 ACMP members and friends, who gathered for over four hours of string quartets, sextets, trios and Brandenburgs, followed by a potluck supper of heroic proportions.

Arranging such an event requires first an appropriate place, ideally a music school or a college music building with plenty of pianos and practice rooms. Ours was at Phillips Academy, which generously offered your Chair/Editor its music building during a quiet vacation weekend. All the Academy asked in return was an open invitation to local musicians who might like to join us, and a thorough clean-up effort at the end.

The other essential is **one committed ACMP volunteer** (our wonderful coordinator was Rachel Adler-Golden of Newton), who can receive responses to an invitation printed in this Newsletter, or an announcement sent round to all area members, or (as in our case) both. Rachel also sorted out potluck contributions and got on the phone to fill out the roster of players with needed instrumentalists. She put others to work as the Play-In drew near, so that we were ready for all comers on the day itself. These included players of all ages, several of them Appalachian Mountain Club musicians who do this sort of thing all the time, usually at higher altitudes.

If you'd like to organize such a gathering, ACMP can help you with address labels for your area, and, if necessary, reimbursement of \$25-\$50 for postage and janitorial expenses. (Our New England Play-In broke even because we asked a small contribution from everyone not bringing food.) Rachel and I have also put together a checklist of **THINGS TO DO** for all Play-In arrangers, based on our experience and on many helpful suggestions from participants. Write or call Thais Lathem at our NYC office (545 Eighth Avenue, NY 10018, 212/244-2778), and she'll send you a copy.

Finally, news of an international ACMP jamboree:

Colin Gray, a member in SURREY, ENGLAND, writes us of a week-long September gathering which he organized this year for ACMP players. Mr. Gray issued an open invitation to all the A and B-rated players he could reach to come to the town of Dorking and stay in local guest houses or with London friends. Twenty-two players rehearsed hard all day (early Haydn symphonies and other works) under Mr. Gray's direction, then, says he, "the quartet music was brought out, and most of the musicians put in as many hours playing quartets for fun. Fanatics!" he happily exclaims. Players hailed from Eastern Europe as well as Western Europe and the U.K. "So many friends made by the end of the week!" which finished with a spontaneous 25th birthday party for Colin Gray, the best he can remember. The group gave four performances for large audiences in several Surrey churches.

If attendance can be kept within 30-40 players, Colin Gray will repeat the music week next September—and promises an article for next year's Newsletter about it. Those interested in joining

are most welcome to write or call Colin Gray at

16 Redcote, Pixham Lane
DORKING, Surrey RH4 1PT England
Tel. (Day) - Dorking (0306) 740123
(Evening) - Dorking (0306) 889341

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Dear ACMP,

I have to tell you about my wonderful summer in Calgary. My husband was teaching at the University, and I did nothing but hike in the Rocky Mountains and play music! I rented a cello for \$30, a nice playable box; and I contacted the only string player in the directory, Neil Deurt, a viola player. Through her, I met an ardent violinist, and all of a sudden right off the bat I had two quartet sessions a week, plus assorted trios and other ensembles like the Archduke Trio.

These Calgary musicians made me feel as if they had been waiting for me all winter long, all excellent players and ever so cordial!

You can see Calgary is lots more than Stampede and Prairie—a veritable haven for the string quartet. Thanks again for the great big list.

Sincerely,

Betty Burr Abetti

NEWS FROM THE 1989 ACMP BOARD MEETING

Not dues, news. We made the decision last year to continue our policy of having no mandatory dues. Thus we are especially grateful for the generosity of our members in 1989: over two-thirds of North American members made a financial contribution, a record for an Overseas Directory year. Others as well as these have given gifts of hospitality to musical travelers from overseas or other far points, such as those described in the letter reprinted above. If we get any complaints, they usually express a desire for **more calls, more visits, more opportunities to play or sing with ACMP members and be helpful to them.**

With our finances in good order and the economic advantages of our New York City location finally becoming evident, your Board has begun discussion of a **YEARLY SUPPLEMENT** to the two biennial directories, containing the names and addresses of all new members and all who have moved in the year since the last directory was issued. We think this will be useful to older members and, perhaps, essential to our younger ones, whether they are students or simply "rolling stones," as ACMP musicians in their twenties and early thirties so often are.

We have decided to concentrate some of our resources on getting word of the ACMP to more of the many who have never heard of us. We are pleased that our roster remains at over 4000

active members in this era of suspicion and self-absorption, but we'd like to increase our membership—among the young as well as the older. It is our good fortune that our former Director of Operations, Annette Poyar, has time to help us with this special membership project for the next 10 months. When we discovered that she once spent a season as a classical disc jockey, we even asked her to assist us in completing our Public Access radio show about ACMP!

Do you have contacts who could provide us some cheerful, tasteful publicity? Are you near a music school, a university or a public library where students (especially those about to graduate) might see an ACMP poster, with flyers describing the benefits of membership? Would you like to join others who have volunteered special help to ACMP? If the answer to any of these questions is yes, please get Annette Poyar's phone number from our

NYC office. She has good work for you to do.

And let us know, if you like, what you think of these ideas. Is an annual directory supplement worth the energy and money? Should we spend more than we now propose (see related story) on improving the music lending library we co-sponsor? Write to your Chair, Susan M. Lloyd, c/o ACMP at our New York address.



The ACMP Board of Directors at its 1988 meeting, with Annette Poyar, Director of Operations, 1987-89. A. Poyar, Rob McIntosh, Sally R. Bagg, Donald Spuehler, John Loeb, David Klein, Jane S. Wilson, Susan M. Lloyd, Ruth H. McGregor. Missing (till 1989 meeting): Cecilia Saltonstall, Norman Robbins.

Introducing Our New Overseas Advisory Council Member
Roger Serpolay was born in Algeria in 1925. When he was 10 years old, he began playing flute in a big band of wind instruments. He studied music at the Conservatory of Algiers, and after the Second World War, spent seven years as second soloist at the Algiers opera. At the same time, he pursued his studies at the University.

In the course of his career in atmospheric physics, he often changed his residence, but in each town where he lived, he tried to create and conduct a chamber orchestra and to animate small groups of chamber music. At the same time he continued to practice the flute. He has played a number of concertos, both in France and in England. Since 1980, he has been delegate of the "Association des Musiciens Amateurs" for Clermont-Fd and its region.

In 1985, he helped to create and organize the "Rencontres Musicales" which are held in the City of Mont Dore every year in the beginning of July. M. Serpolay is married to a choral singer who plays also piano. They have three children, all of whom practice an instrument (trumpet, piano, flute).

M. Serpolay will serve as our new remitting agent for France, replacing Eve Salinas, who has cheerfully served ACMP in this role for several years.

It is with regret that we also accept the resignation of May Davis as New Zealand's remitting agent. Mrs. Davis has encouraged contact among amateurs both in New Zealand and on her travels abroad. She will remain listed in the Directory and will continue to play chamber music. We thank her for her years of service to ACMP.

Thanks to Mrs. Davis' inquiries, New Zealand now has a new remitting agent, Mr. Jim Hessel. Mr. Hessel began playing violin at age 12, studying in Auckland and Wellington. He has played in amateur chamber orchestras in both cities and has many chamber music-playing friends there. With his pianist wife Rhonda, Jim has explored much piano chamber music, especially sonatas from baroque to romantic. Jim is a meteorologist. While doing a duty tour in Fiji, he assembled a virginal using local woods.

Finally, we are grateful to Jacob Loft and Rudolph Schubert, who will serve as the new Canadian remitting agents.

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Last December, **Dieter Bergman**, one of our most active Northern California members (he promises on his card to "play for applause, fun, money, or revenge" and pledges your choice of "Classical - Rock - Gypsy/Read - Fake - Improvise") issued an invitation to a Beethoven Birthday Celebration.

Over two days, the crowd took turns playing and hearing all of Beethoven's string quartets. It took about 11 and 3/4 hours—and we hear that lots of fun was had. Much good food was eaten and much love for Beethoven's music expressed as well.

WHO'S WHO in the ACMP

We've more than our share of famous folks—that's not the issue. But have you ever wondered what we all play, what parts we sing, or how we rate ourselves? Here are some statistics from our New York office which should make curling up with the Directory still more interesting than it is already. (Percentages add up to more than 100 because many members both play and sing, or play two or more instruments.)

A whopping 23% of us play piano, testimony to pianists' love for the extraordinary wealth of chamber piano literature, and (perhaps) the difficulty of finding playing partners by more conventional means.

Violist and violinists follow close on pianists' heels (22% each); then come the cellists with 17%, completing our ACMP string quartets.

Some 336 flutists lead the wind list with 7.5% of the total; we have 53 oboists, 26 bassoonists, and 2 trombones.

Chamber singers are far fewer than instrumentalists, and of these, we've only 12 tenors, exactly one-third as many as we have sopranos (the general gene pool has never given the world the tenors it requires). This reminds us to remind you that ACMP is OPEN to all who love *lieder* and the small-group singing of madrigals and motets. Your editor has found the Directory invaluable in forming occasional singing groups, converting a few instrumentalists in the bargain. (They often find that they love singing—and just as often make the very best chamber singers: witness a **pro** ACMP violinist from California who sang her first madrigal note five years ago, and is now a member of a semi-professional madrigal choir.) Consider it. And tell friends how welcome singers are. We even have a special self-rating form for them.

That brief aside is to keep you in suspense about how we rate ourselves. Counting all who added plus or minus signs to their basic rating, a practice we began encouraging about 10 years ago, we are

46% B's
 27% A's
 15% C's
 8% Pro's
 and 4% D's

A look at the Directories shows that a surprising number of us improve or decline within a short 2-4 years. A less scientific sampling of correspondence suggests that an unsurprising number (it's time to grumble once more about this problem) probably overrate themselves, a disease which is catching when a B player spends an evening with an A player who's more like a C player. If you're unsure of your self-rating, ask Thais Lathem at our New York office for a self-rating form—and try checking your intonation by playing or singing into a tape recorder a few times, with or without other chamber musicians. This is very important to the integrity of your Directory listing, and of both Directories as a whole.

Finally, one of our younger members would like us to keep statistics on age as well, listing ourselves accordingly. Sorry! We won't. In a world where predictability too often deadens surprise, we maintain that the most felicitous ACMP meetings should remain up to chance. But read on, and imagine. And take up four-hand piano playing, as half of our pianists have done already.



Just one poem

We know we shouldn't print this, because every year we (gratefully) receive, read and stow so many poems in our archives, leaving them out of our space-limited Newsletter. But your Co-Editor is in England and can't protest his colleague's sillier decisions. So . . .

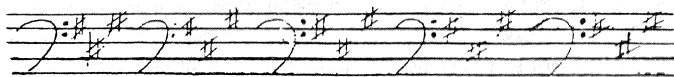
MORCEAU POUR PIANO à QUATRE MAINS

By Ralph Stephenson

*I made my best and happiest choice
When I invited modest Joyce
To play duets—Mozart and such—
She had such strong yet gentle touch,
That when our hands in music twined
Her image filled my heart and mind.
Primo, secondo, both we'd learn
Sharing the melody in turn;
And so with shy and beating hearts
We took both top and bottom parts.
Playing **legato** side by side
My heart to hers by phrasing tied.
At first **adagio, andante**
I told her that she took my fancy;
And then (**allegro**) with more haste
Put my arms (**presto**) round her waist.
Then kissed her and—pause, one bar rest—
My feelings (*dolce*) I confessed.
Then (double bar) what joy to tell
She said—I feel for you as well.
Through Bach, Beethoven, Schumann, Brahms,
I learned her humours and her charms.
Playing Clementi, Ravel, Fauré,
Our love affair went **con amore**.*

*I hope we may go on combined,
With hearts and arms and notes entwined,
Through sharps and flats, treble and bass,
Keeping (two-four, six-eight) one pace,
One time, one tempo, and agree
With loving hearts, one harmony.*

In much the same vein, an oboist writes that she and a fine French hornist found themselves assigned to the same trio (Reinecke's unusual work for horn, oboe and piano) at a chamber music workshop. This romantic piece demanded a full day's work, allowing for "much soulful gazing over the music stands." By the end of the day, the romance had become irresistible. The two have been husband and wife ever since.



The ACMP is, we understand, mentioned prominently in a new book by one of our longtime members, *The Well Tempered String Quartet*, by Dr. Lester Chafetz of Kansas (McFarland and Co., Inc., Jefferson, NC, 1989).

FROM YOUR SECRETARY

This year, as usual, there were many letters, all most welcome. We heard from 18 states in the U.S., 3 Canadian provinces, and 20 other countries. People told us about trips to the Far East, New Zealand, England, France, West Germany, Switzerland, Italy, and Denmark.

In this correspondence there were five recurring themes. The first was of people resigning from the directory due to age or illness. We wish these friends well; may they continue

to enjoy music in any way they can.

Complaints of lack of contacts came from all over the world. Some people live in areas so rural that there are few visitors. Others live in cities where, it seems, everyone already has contacts. And then there are the pianists and wind players who crave music with string players, at times to the point of desperation. One pianist writes "when the string players in this organization decide to play the literature that includes piano I will make a contribution again."

Mrs. Stonehouse of Seattle has an interesting suggestion: "[I] would like to encourage [the] concept of members establishing contact with others in whatever area they happen to be even if they aren't equipped or haven't time to make music. It seems that a chance to meet and have a friendly interchange would be very interesting and perhaps plant the seed for some future get-together."

Some wrote apologizing for small contributions. We are still proud to offer full membership to everyone regardless of their financial position. Any donation, no matter how small, is gratefully received. At the same time, we welcome larger donations from those who are able to give more. It was pointed out at the Board Meeting that one form of contribution is bringing new members into the ACMP. Another, of course, is the hospitality offered by members all over the world.

Three questions are asked frequently and deserve a public answer: "Available weekdays" does not mean unavailable weekends or evenings. "4h" does not imply lack of interest in other piano chamber music. Non-U.S. members are reminded to send their update forms to the New York office and checks to their remitting agent.

There were suggestions from members who had ideas for more efficient running of the organization. Others gave thoughtful opinions about the role of the ACMP. We are very grateful for your comments and suggestions.

And then there were our favorites—letters of thanks. From Israel, we hear "My family and making music are my great joys in life . . . May your organization prosper."

Please keep your correspondence coming. Communication among members, through letters and the Newsletter, helps us to feel like the large family of music lovers that we are. We keep all letters in our archives, whether or not we are able to publish them.

Jane Stein Wilson

Our ACMP Secretary frequently advises isolated correspondents that they need to call others in the Directory, not just wait to be called. Here is one reply to such advice:

Dear Jane,

Thank you for your diplomatic "kickstart." Prompted by your letter, I have written to a Calgary contact in the hopes that some action may follow. Meanwhile I have connected with a pianist in Red Deer for some casual Sonata playing.

Delburne is just 20 minutes east of Red Deer, a farming community with a "hillbilly" reputation. However, we have several active community organizations and a choir which I direct called "Chorale 21". Trouble is if you only hear the title many people assume "Corral 21" and become confused.

Certainly if we ever get to Toronto we'll be sure to contact you.

Sincerely,

David Stewart

Mr. Hans Sallmann of Kuala Lumpur, Malaysia, has sent us these nuggets from his *True Background Dictionary of Music*:

ADAGIO too slow; **ADAGIO MOLTO** never-ending

BALLADE a never-ending story by Chopin

FERMATA irregular break in the score, enables hopelessly lost players to join the mainstream again for some time

GOOD INSTRUMENT the one which is just in repair, unfortunately

LARGO 1. much too slow, 2. any music by Handel

MA NON TROPPO too fast, too slow, too long, otherwise too much (a bore)

PIANO 1. too loud, 2. instrument that cannot possibly play too soft

QUARTET economy-class ensemble, mostly strings, easier to move than orchestras or pianos yet often providing the better music

TRIO a disabled quartet

For many years, members have used their **Directory listings** to let others know that they have a cello or piano that can be borrowed by an ACMP visitor. Now a New York City member (C1-Pro) has used his listing to tell wind players of the many arrangements and transcriptions he has made—and has on hand—for winds who love string music as well as their own: a special enticement for ensemble sessions. Good idea! It reminds us of Dr. Robert Fishbein's long list of string quartets that sound particularly well with a flute playing the first violin part. Not at all an outlandish thought, especially, other members tell us, for those Mozart and Haydn quartets (the earlier ones in particular) which avoid excesses of pizzicato. Debussy is also lovely in this combination.

ACMP Commissions Its First Work Of Chamber Music

For many years, some members have been urging ACMP's directors to commission a piece for amateur players. Your Board has demurred, concerned that the effort involved in finding—and the funds required to reward—a worthy composer were time and money needed for our more basic responsibilities. Now, in 1989, one member's initiative has made the Helen Rice Memorial Fund a vehicle for fulfilling this long hope. Rob McIntosh, our Co-Editor, writes about this **first** for the ACMP.

Through the generosity of ACMP member Curtis Marchant, we have recently been able to commission a chamber work by Vittorio Rieti. Dedicated to the ACMP and Mr. Marchant, Rieti's *Sestetto Novello* for string quartet, flute and piano is an exciting addition to the chamber repertoire. A score and parts can be borrowed from the Helen Rice Collection by writing or telephoning the Hartford music library.

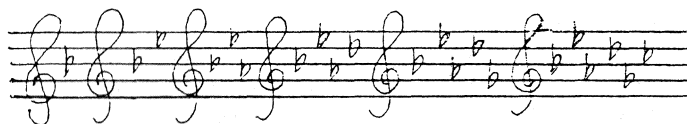
Rieti's long career has included studying with Respighi in Rome and writing ballet music for Diaghilev. Combining neoclassical simplicity with balletic elegance, his new sextet is accessible even to those without a nimble technique. The quiet tread of the opening *sostenuto* section is brought to an expectant halt by a *sforzando* chord heralding a change of scene. The waltz which follows is alternately vigorous and delicate. The *sostenuto* then returns in an abbreviated form, followed by a sparkling conclusion which combines some of the rhythmical divisions of the opening with melodic contours from the waltz. Those of you familiar with Rieti's

earlier work will find his newest piece an interesting sibling to his *Sestetto pro Gemini*, and if Rieti is an unfamiliar name we hope that this piece will lead you to explore more of his music. And we hope, too, that Mr. Marchant's gesture may inspire more such acts of generosity; they are vital to the relations between composers, institutions, and performers.

Each year, your Directors put in a day and a half of serious ACMP work at the Board meeting, but evenings are always reserved for chamber singing and playing. Among more traditional pieces played this year, we tried out Rieti's *Sestetto*. It did not take long to appreciate its contrasting moods and its sonorous voices. Except for one not-so-enthusiastic player, we found it a pleasure to play, with every part having its special rewards. It was easy to see what critic Boris Schwartz meant when he wrote that

Rieti's music has a natural, unaffected fluency, elegant charm, controlled feeling, sophisticated humor, and impeccable technical mastery.

Vittorio Rieti is glad to have us lodge the first copy of his *Sestetto* in the Helen Rice Chamber Music collection at the Hartford, Connecticut public library, where there is also a second copy available for members to borrow. You can request the work from your local library through an inter-library loan, just as you would for any piece in the collection. Members wishing to own a copy of the *Sestetto* may contact Galaxy Music Corporation of Boston, Vittorio Rieti's publisher.



... And speaking of ACMP's **HELEN RICE MEMORIAL COLLECTION**: Mr. Vernon Martin, Director of the Hartford Library's Music Department, tells us that a single unified catalogue of all the collection's chamber works is now in preparation. While publishing and pricing details have yet to be worked out, the complete catalogue should be available for interested ACMP members by mid-winter.

In an immediate response to ACMP's request, Mr. Martin has arranged a **longer borrowing time** for chamber works from the Helen Rice collection. Although the borrowing period is still one month, works that cannot be returned in thirty days will, from now on, be automatically renewed for a second month. Two months is the limit for which music may be held. Those interested in obtaining a free set of the present catalogues should contact Mr. Martin at the Hartford Public Library, 500 Main Street, Hartford, CT, 06103 (203)293-6000, or simply inquire of your local library whether a work you'd like to play is available on interlibrary loan (a remarkably quick process, according to several ACMP members who have told us of their satisfaction with it). Mr. Martin makes certain that music is mailed within a day of receiving each request.

Another improvement in ACMP-sponsored library service will be the swifter cataloguing of donated and purchased music. ACMP has arranged with Mr. Martin to carry on the cataloguing as quickly as the Hartford Library's computers allow. Virtually all of the works listed in the ACMP Music List should soon be on the shelves, instead of the present 80%.

Music libraries, continued: Our members may wish to know more about the Bagaduce music collection in Blue Hill, Maine, which we mentioned in the Newsletter last year. ACMP Advisory Council member Susannah Jones, who lives in Maine, has tried out the Bagaduce Library this last year; she has written us of the enormous variety of its music collection (including choral music), and the ease of borrowing it. The major difference between borrowing from Bagaduce and from the Helen Rice Collection in Hartford is the cost: \$5.00 for a yearly membership in the Bagaduce Library, plus a fee of \$2 or \$3 for each work borrowed, and postage. Bagaduce has volunteer labor enough, however, to be able to accept and catalogue donated works with a speed that seems dizzying by comparison with the ponderous pace of almost any public library. Borrowed music may be kept three months, if renewed before the second month is up. Singers and chamber musicians who do not find the music they want in their local libraries or Hartford's Helen Rice Collection catalogues may want to write or call the Bagaduce Library, Green's Hill, Blue Hill, ME, 04614, (207)374-5454.

We remind our members that donations of chamber music are warmly welcomed by the Hartford Library, and are placed as soon as possible on the shelves of the Helen Rice Collection. One of our older members has written us this year of the satisfaction he found in passing on his large collection of chamber works to the Collection. He knows it will be shared by others who share his lifelong enthusiasm for ensemble playing.



WANTED: A volunteer interested in working on a supplement to our Music List. This is an exacting task indeed, but it can also be a most satisfying one, and it certainly makes a valuable contribution to our members' music-making. Your Board is in the process of deciding whether to go on with this project, and what kinds of pieces should be included: little known works of major chamber music composers as well as the small-ensemble compositions of little known composers? Or of composers like Vittorio Rieti, who is most renowned for his ballet music and scores for opera and film, but whose early string quartets (we've discovered) also have many partisans? Please write or call our New York office, or call your Chair at 802/235-2160.

Meantime, our file of worthwhile-but-too-often-disregarded works slowly grows. Your suggestions are welcome at our New York office, along with a short paragraph describing the instrumentation and the degree of difficulty involved in each one.

Thanks to an offer by Board member Cecilia Saltonstall to edit it, your Board has definitely decided to assemble an ACMP **List of Recommended Periodicals** of interest to chamber players and singers. Cecilia was the compiler, with her husband Dr. Henry Saltonstall, of our Music List. See **Amateur Ads** on the back page of this Newsletter if you have suggestions.

The ACMP Music List (835 pieces culled from over 1200 recommendations) makes a fine gift for your musical friends—and we've plenty of copies still on hand. Order on your update blank this December.

ACMP INTERNATIONAL

Worldwide Travelers Alert!

As you travel, keep in mind that ACMP is eager to expand the number of musical contacts available for our members worldwide. Before your trip, you can obtain multiple copies of our "What is the ACMP?" brochure in English, Chinese or Russian at our New York office. And whether or not you take the brochures along, please send us the names and addresses of those you meet who might like to become ACMP members. Our New York office will mail them the information they need.

It is also useful to know of any LOCAL or REGIONAL ASSOCIATIONS of amateur chamber music players so that we can list them in our Overseas Directory. It is ALWAYS useful for us to hear your suggestions as to how we can spread the international word.

Travelers to the United Kingdom are asked to send suggestions and names of possible UK members to our UK Advisory Council member and remitting agent:

Mr. Alfred Russell
89 Barons Keep, Gliddon Rd.
London W14 9AX
(tel. 01-603-3018)

Thanks to our changing world—and to the steady efforts of Norman Robbins, MD, our major contact-maker among Soviet chamber music enthusiasts—the possibilities for chamber music sessions in the Soviet Union have grown, it seems, more rapidly than anywhere else. ACMP members traveling to the USSR, and in particular, to Moscow, Kiev or Volgograd, should get in touch with Norman Robbins at:

2936 Washington Blvd.
Cleveland, Ohio 44118
215/527-4242

for the names and addresses of chamber music contacts in these cities. It is Norman who has, with the help of a Soviet friend, made the Russian translation of our ACMP brochure.

Amateur Chamber Music Players, Inc.

545 Eighth Avenue New York, NY 10018 USA 212-244-2778

Что это за организация АСМП ?

Это добровольное некоммерческое общество организовано для поощрения и способствованию распространению камерной музыки и пения, а также для того, чтобы энтузиасты камерной музыки— их исполнители и певцы могли встречаться друг с другом. Членство открыто для всех, в любой стране, также для тех кто путешествует и бывает в странах, где любят и исполняют камерную музыку и музыку для пения. Членство открыто как для любителей так и для профессионалов камерной музыки. Помимо тысяч членов этой организации в Америке имеются филиалы любителей камерной музыки в 50 других странах.

We remind our traveling readers that virtually all of the Soviet chamber music enthusiasts our members have met are music students or music teachers; thus their skill most closely matches that of ACMP members who play at a B+ level or better.

It is many years since we have heard from **Lithuania**, but somehow, an aficionado of chamber music and jazz has learned of us, and has written this letter, mailing it to our founding Secretary, Helen Rice, at the New York address where she lived until her death in 1979. Since we know that many of our members are as fond of "jazzing and bluesing" as they are of classical music, we reproduce it here.

Dear Helen Rice!

I am appealing to you on my and my friends' (chamber-bluesmen) behalf. There are not a few fans of jazz and blues in Lithuania. We also are those ones. Jazz is the tie joining us. We listen to much jazz and blues (also Jimmy Hendrix), besides taking pleasure by playing blues. We keep relations with the music lovers not only in Lithuania but also in other republics of Soviet Union. But we are short of relations with the jazzing and bluesing fans of USA. Therefore, we would like to make a suggestion: we will be very happy if chamber music players will like to enter into cultural relations.

And on this I would like to conclude my short letter. I am looking forward to hearing from you.

Good Luck!

Sincerely Yours

Arunas Savulionis
Dr. Arunas Savulionis
232040, Vilnius - 40
P.O. Box 1489
Lithuania, USSR

Any and all ACMP members are welcome to respond.

Chamber music is alive and well in **Czechoslovakia**. Laurie Wilson, a Canadian ACMP cellist (and the husband of our Secretary, Jane Wilson), was invited to a scientific workshop in Bratislava. Before going, he wrote to Mr. Milan Holíky, our new contact person in Prague. Mr. Holíky wrote that he would not be home when Laurie came through; he would be away at a music camp! The outcome was that Laurie spent two very pleasant days at the music camp in Běchyne. He reports meeting a crowd of enthusiastic and proficient amateurs, many of whom had brought their families along; the emphasis was on chamber music, with recorder and Suzuki for the young children.

We also hear from Mr. Vladimír Fährnich about the "Heroldův Klub, an 'Association for Enhancing Amateur Chamber Music Players'", started in Prague. The club is 50 years old, having grown to 200 members in spite of occupation and war. "Guests are always welcome to our musical sessions," Mr. Fährnich tells us. The address: The Heroldův Klub, Praha 7, Dukelských hrdinů 41.

Our last news about the Soviet bloc concerns a musician who has left it. Here is a letter from Mrs. Gladys Friedman, describing a two week visit to **Rumania** about ten years ago—and the aftermath of that stay.

... There was one name in the international directory, Emil Bittman, violinist. I had a delightful time playing several times with him. He told me how he had bought an old piano for me to use just before I came!

Now Dr. Bittman and his wife have left Rumania and are living in NYC. I'm anxious to help them here, and wish to enroll him in the ACMP. Can he receive a Directory quickly? He is most anxious to play. Thank you for your help.

We hope Dr. Bittman has had many chamber music sessions since becoming an American ACMP member.

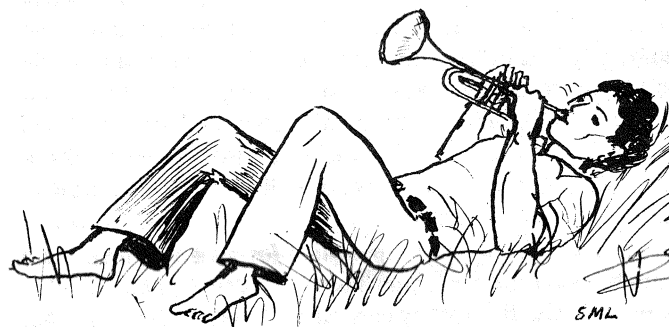
Leon Hoffman wrote us a long and lively letter about ACMP contacts and chamber music sessions in **Hong Kong, Malaysia, Thailand and Singapore**. He and his 18-year-old pianist daughter ("as yet un-rated") picked up a sheaf of Chinese ACMP brochures before they left, and may have managed (in January) to make us some friends in the People's Republic. One of the high points was an evening of quartets in Bangkok, which included a Wing Commander, the music advisor to the Royal Thai Air Force. Dr. Hoffman "felt honored to be asked to join in playing two works for string quartet composed by this gentleman" and based on Thai and Laotian folk music. He found the other Thai violinist, a businessman, "easily understandable despite speaking no English." They all understood the music of Bach and Haydn which they shared.

Eberhard Neumann-von Meding MD, a longtime West German member writes:

Perhaps it would please you to know, that though we do not write regularly, we greatly value our association with ACMP. We have particularly enjoyed several visits by members who have contacted us through the ACMP Overseas Address List. It is especially curious, however, that it was only by reading this list (published in the U.S.!), that we became acquainted with an active group of amateur chamber musicians in a neighboring city, only ten kilometers from us!! As a result, we regularly attend a monthly playing session at the home of the Bayreuther family in Minden.

We wish to thank you again for your service to European members, and it is my hope that we will gain many more musical contacts in the coming years through our association with ACMP.

He adds some news about a new composition by an American composer-friend, Jeffrey Prater. We've put his suggestions on file for our Music List Supplement.



Leonard Eisner, a violin/viola player from Connecticut, writes that he has "used the OVERSEAS DIRECTORY with satisfaction."

In Edinburgh, I contacted a pianist who turned out to be KODALY'S niece. Mine was her first ACMP contact in 15 years. She assembled an interesting evening of music and conversation. In Japan I played in a shoeless trio with a very good cellist-chemistry professor and a lady pianist who had built a musical annex onto her traditional Japanese house. In India, where I was teaching physics, I was asked to play a few selections on violin for an entertainment by the faculty. Lacking a music stand, I accepted an offer made by one of my beautiful Indian students, who assumed the lotus position on stage, holding the music before me.

Mr. Eisner found it a bit difficult to keep his eye on the music.

News from **France** concerns Elisabeth Moizo, one of our Overseas Advisory Council members, and others in her situation. One could say that Mme. Moizo was born into the ACMP, her parents, M. et Mme. Roger Hervieux of Paris, having been two of our earliest international members—and provided warm musical hospitality to many ACMP travelers over the last 35 years. The Hervieux family was instrumental in founding France's **Association des Musiciens Amateurs (A.M.A.)**, which was modeled on the ACMP. Their daughter Mme. Moizo, who lives in St. Cyr near Paris, writes us that she has been "very happy to meet" ACMP members coming from far places. She also notes, however, that members looking for playing dates in Paris do not realize how easy it is to get to the towns near Paris, and asks that we pass on these reminders:

TRAVELERS: Consult your maps of whatever large European city you reach, as well as your Overseas Directory, to make certain you can readily find players or singers who live in the larger metropolitan area.

And **OVERSEAS MEMBERS** who live in accessible suburbs: when you give your address for the next Overseas Directory (or for this year's update form), include the notation that you live "near Paris" or "near Bonn" or "near London" etc.

This is especially important for the **PARIS** area, for M. and Mme. Hervieux are now quite elderly, and no longer can direct every musical stranger who appears at their door to appropriate playing companions. M. Hervieux can, however, send you a copy of the A.M.A. directory, since he continues to serve as its secretary.

§

Not in jest alone, a longtime member has let us know that "a revised edition of the **Secrets of Stradivarius** is soon to be published. It will provide conclusive evidence that the sound of these instruments is due, not to the varnish of Stradivarius," as we've long thought. "It is lots of finger and bow exercises that are they key to his secret."

§

Mr. Leon Aleinick of **Switzerland** writes to tell of a time, a few years ago, when he asked visiting lecturer Yehudi Menuhin to play quartets with his group. Mr. Menuhin responded,

"Why not? I never refuse to play with true music lovers as I am always glad to learn something from them."

Mr. Aleinick goes on:

"Why I tell you this story is that a few years before, I was short of a viola player and asked an artist of the Orchestra de la Suisse Romande if he could join us for an evening. His answer was 'Sorry, by principle I never play with amateurs.'"

How glad we are that the people who rate themselves **pro** in our directories are most willing to be contacted by "non-pros!"

Franz Wolff-Cammaerts, a **Belgian** member of 25 years' standing reminds us that he held a national ACMP Play-In in 1964 by calling up all Belgian members to invite them for a day of chamber music. Another good idea!

A Florida member writes us of a chance to play in **Switzerland** that almost didn't come off:

During a visit to a city in the French-speaking region, I called a Swiss member of ACMP and asked whether I might be incorporated in quartet or quintet playing. The man on the other end of the phone seemed miffed by my call and answered: "Nous suisse ne sont pas comme les américains; nous sommes plus réservés." (We Swiss are not like you Americans; we are more reserved). When I asked him why his name showed in the Directory, it was quiet for some time on the other end.

Then he said "Vous avez raison, monsieur." He soon arranged for two delightful evenings of music making. During one of them, he commented on my call as follows: "As a lawyer on the Supreme Court, I all of a sudden felt the injustice of listing myself in the Directory and then not arranging for a visitor to play." Conclusion: Music cements understanding and friendship worldwide.

The hospitality of our Swiss members is also abundantly evident in anecdotes sent us by other members, including a cellist whose hosts kindly lent him a cello, thus solving every cellist's perennial traveling problem. More on this on page 10.

*ART in itself is neither
painting nor poetry nor music
but an act of creation
in which all three cooperate.*
Albert Schweitzer 1875-1965

(Calligraphy sent us by Franziska E. Jaeger.)

FLYING CELLOS: a follow-up

Dr. Maryanne Lee of Utah put an Amateur Ad in our 1988 Newsletter asking for all the advice she could get as to how air travelers may inexpensively bring their cellos along with them. She received two particularly useful suggestions, which we pass along here. One is in the form of a Wall Street Journal article describing one frequent flyer's success with American Airlines. He registered his instrument as "A.B. Bass" when he bought tickets for it. Mr. Bass racked up so many miles that this musician will soon be able to turn them in for extra trips. American Airlines officials think this perfectly fair. (Delta officials are still pondering the matter.)

If A.B. Bass can do it, why not Ms. Cecilia Cello?

A different sort of advice for those good at polite insistence comes from member Albert Appell of New Jersey.

Dear Doctor Lee,

This is in reply to your ad in the December ACMP Newsletter. Twice in recent years I took a cello on the plane.

I took the hard case with the cello in it, laid it on a 4" thick foam mattress of army cot size, put another mattress on top, tied them together with rope so no part of the case was not covered by the foam mattresses, covered the whole mess with a thick plastic table cloth, tied and taped that up, wrote FRAGILE all over it. Still scary, but it worked out all right.

Another strategy would be to put plastic foam pellets in the bottom of a big cardboard box, put cello case in middle of box, cover sides and top of case with pellets. Tape box tightly with strong tape.

And whatever you do, bring it up by hand just near the end. When it is time to board the plane and the ticket agent takes your ticket, try to get them to let you put it in a closet

inside the cabin. If they won't do that, tell them that it must be hand-carried and put in a safe, heated location. And that it's very valuable and if it gets busted, they are going to be in a lot of trouble and will have to pay a lot of money to get it fixed!

Good luck.

Cordially,
Albert Appell

On several occasions your Editor has found such methods to work very well for the frugal traveler, her youngest son being a frugal cellist. If you can't win the argument to allow your instrument in the cabin, an extra measure of caution can be satisfied by getting permission to carry your boxed cello to the plane's cargo hold yourself. This is often possible at smaller airports.

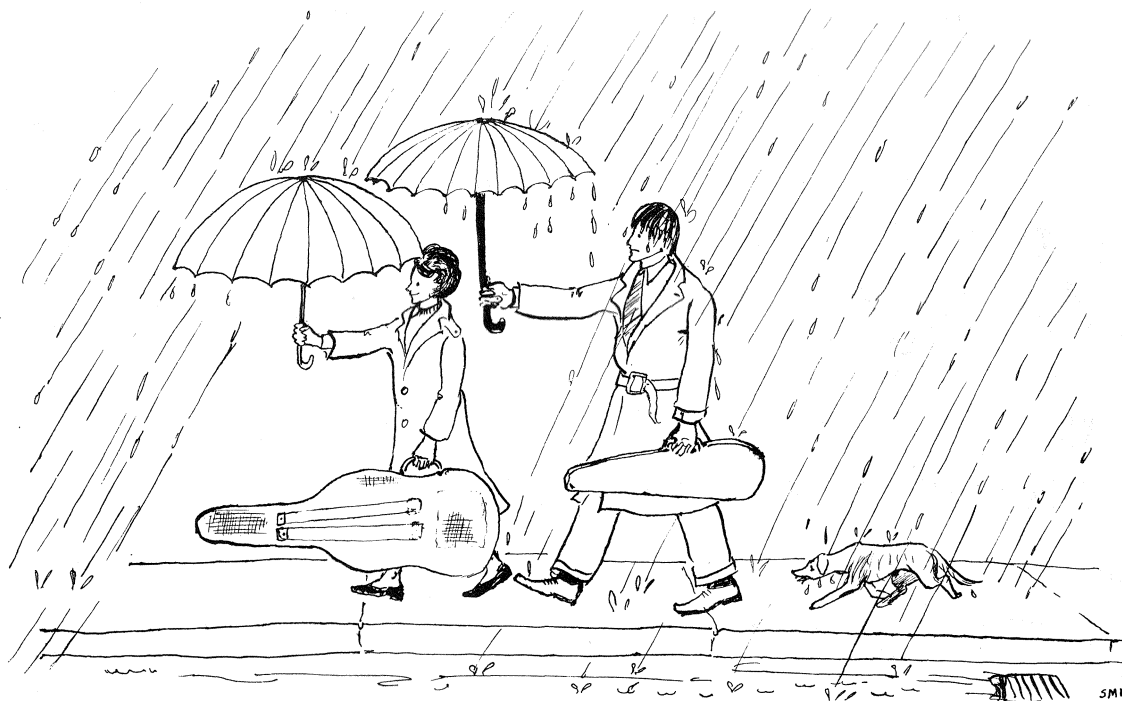
Bill Steckler, a New York state member, writes

The Guarneri Quartet was scheduled to play in our town. The plan was for the group to rendezvous at my house at 6:30 PM and then proceed to the auditorium. My own quartet (nameless) met at 4 PM the same day. While we were playing, the door to the music room burst open and in strode Arnold Steinhardt carrying a viola. (He had arrived over an hour early, and, finding the front door open, simply walked in.) "Let's try a quintet," he said. We did. And, though unprepared, he played well . . .

to no one's surprise.

Dr. Otto Neurath sends us yet another BRAHMS story:

A string quartet performed one of Brahms' quartets, with the composer himself in the audience. The next day, the second violinist asked Brahms, "How did you like the tempi, Maestro?" "Quite good," replied Brahms—"Especially yours."



Sent years ago by a member: a useful index

The opposite page can be cut from your Newsletter and placed on top of your pile of Haydn string quartets: an index to all the quartets, in order of their composition.

We would appreciate being reminded of the name of the member who devised this index and kindly sent it to us.

HAYDN QUARTETS BY OPUS NUMBERS

Opus #	Book	Page	Key	Comment	Opus #	Book	Page	Key	Comments
1	1	IV	36-32-28-26	Bb	50	1	III	38-34-26-28	Bb
	2	IV	39-34-30-28	Eb		2	III	44-40-30-33	C
1755	3	IV	42-37-33-31	D	1783	3	III	50-46-34-38	Eb
	4	IV	45-40-36-34	G	-87	4	III	90-78-62-64	f#
	5	IV	48-44-40-38	Bb		5	III	95-84-66-67	F
	6	IV	51-47-43-40	C		6	I	48-34-32-34	D Frog
2	1	IV	54-50-46-42	A	51	1	IV	108-101-91-84	Bb SevenLast Words
	2	IV	57-53-49-44	E		2	IV	110-102-92-85	c
1755	3	IV	61-57-52-47	Eb	1787	3	IV	111-104-93-86	E
	4	IV	65-61-56-50	F		4	IV	112-105-94-87	f
	5	IV	69-65-60-54	D		5	IV	114-106-95-88	A
	6	IV	72-68-62-56	Bb		6	IV	116-108-96-89	g
						7	IV	117-109-97-90	Eb
3	1	IV	76-72-66-58	E	54	1	I	30-22-20-22	G Tost qts
	2	IV	80-76-69-61	C		2	I	36-26-24-26	C
1755	3	II	70-50-48-52	G Dudelsack	1789	3	I	42-30-28-30	E
	4	IV	84-80-72-64	Bb					
	5	II	74-54-52-56	F With serenade	55	1	III	72-64-50-52	A Tost qts
	6	IV	88-84-75-67	A		2	III	78-68-54-56	f Raisermesser
9	1	III	28-27-20-21	C	1789	3	III	84-74-59-61	Bb
	2	I	8- 7- 6- 7	Eb					
1760	3	III	34-31-23-25	G	64	1	III	100-88-70-70	C Tost qts
	4	III	60-55-41-44	d		2	I	72-56-50-52	D
	5	III	64-58-44-47	Bb	1790	3	I	78-60-54-56	Bb
	6	III	68-61-47-50	A		4	I	84-66-58-60	G
17	1	III	4- 4- 4- 4	E		5	II	4- 4- 4- 4	D Lark
	2	III	10-10- 7- 8	F		6	II	10- 8- 8- 8	Eb
1771	3	III	14-14-10-11	Eb	71	1	IV	2- 2- 2- 2	Bb
	4	III	18-18-13-14	C		2	IV	8- 7- 6- 6	D
	5	I	4- 4- 4- 4	G	1792	3	IV	14-12-10-10	Eb
	6	III	24-23-16-18	D					
20	1	IV	20-18-17-14	Eb Sun quartets	74	1	I	54-40-36-38	C
	2	IV	24-22-20-18	C		2	I	60-46-40-42	F Military
1771	3	IV	30-28-24-22	g	1794	3	I	66-52-46-48	g Rider
	4	II	34-26-24-24	D					
	5	II	40-30-28-30	f	76	1	II	16-12-12-12	G
	6	II	46-34-32-34	A		2	II	22-16-16-16	d Quinten
33	1	IV	92-88-78-70	b Jungfern qts	1799	3	II	28-20-20-20	C Kaiser
	2	II	78-58-55-59	E b Joke		4	II	51-38-36-37	Bb Sunrise
1781	3	II	84-62-58-62	C Bird		5	II	58-42-40-42	D Famous largo
	4	IV	98-92-82-74	Bb		6	II	64-46-44-47	Eb With fantasia
	5	IV	104-96-86-78	G	77	1	I	12-10- 8-10	G Compliment
	6	II	90-66-61-66	D	1800	2	I	21-16-14-16	F
42		III	56-52-38-42	d Composed 1760	103	IV	120-112-99-92	Bb Unfinished (1803)	

AMATEUR ADS

*As happens each year, a few readers have submitted commercial ads offering instruments for sale, etc., and we have to remind them that we cannot make space for any but non-commercial ads. Two excellent publications do take classified ads of all kinds: **Chamber Music**, the magazine of Chamber Music America (212/244-2772) and **Music For the Love of It** (call or write its editor, ACMP member Ted Rust at 67 Parkside Dr., Berkeley, CA, 94705, 415/652-0551). Northern California members can join the Chamber Musicians of Northern California (\$15 dues to 6310 Contra Costa RD., Oakland, CA, 94618), and call Alex Zuckermann, the editor of its lively quarterly newsletter at (415)452-1221 to place a free classified ad. We are most willing to publish ads from musical travelers who wish to trade houses or apartments with another traveler for a season or a year. And this issue contains the first Amateur Ad from a vacationer, who stays too short a time at his vacation home to list a Summer Address in the Directory. If you have a non-commercial ad (not a "personal") that you'd like to run, but aren't sure if it qualifies, send it along anyway. We'll let you know if there's a problem.*

CHEVALIER DE SAINT-GEORGES wrote a Symphonia Concertante in G major (opus 13) for two violins and orchestra. I should be grateful to any ACMP member who could tell me how to get a copy of this work, either the score, the parts, or both. Piano reduction preferred. Write to:

K. M. Boyce
4323 Brigg St.
North Rockhampton,
Queensland 4701
Australia

Mr. Robert Fishbein has been searching for parts to four works by **HERMANN BERENS** (1826-1880): his String Quartet in E, Op. 78 and his three opus 95 piano trios (in F, g minor and D). Also welcome would be news of Berens' opus 6 and 20 piano trios in E major, of his opus 1 piano quartet and his sonata for piano and violin in G, opus 5. Please write him at:

888 Eighth Ave.
New York, NY
10019

I play in a clarinet quartet. Three B-flat clarinets and myself on bass clarinet make up this group. I am constantly searching for music arranged for these four voices. Some of my creativeness includes using sections of violin quartets that are playable for woodwinds. If you have any comments or suggestions I would deeply appreciate it. The chamber music I am looking for does not limit itself only to classical music.

Donald B. Reichler
18-56A Cpl. Kennedy St.
Bayside, NY, 11360
(718)225-7127

Do you have a favorite musical **PERIODICAL** or **JOURNAL**? Call or write:

Mrs. Cecilia Saltonstall
51 Stratham Heights Rd.
Stratham Heights, NH, 03835
(603)772-2665

WANTED: sheet music, score or microfilm of **GURLITT'S** piano trios. I will copy and return to you. Contact:

Joel Brenner
10 Phillips Rd
Palo Alto, CA, 94303
(415)326-2970

Are there any ACMP members who **VACATION ON MONHEGAN** in Maine? Am a cellist, have often wished for chamber music evenings there. Please contact:

Ernest Nussbaum
6009 Johnson Ave.
Bethesda, MD, 20187
(301)530-7316

Does anyone know of the publisher of the string quartets by the Spanish composer **MANUEL CANALES**, and where sets of the parts of these may be obtained? Canales was, I believe, an 18th century composer, and I have a delightful tape of one of his quartets, but inquiries I have made of various London publishers and the BBC have proved abortive. Any help in locating the foregoing will be much appreciated.

Richard Heller
5a Frogmal Mansions
97 Frogmal
London NW3-6XT

Dr. Dieter Bergmann has completed the **CHAMBER MUSIC MANNERS** section of a short manual for chamber musicians. Anyone who would like a section may send a stamped, self-addressed envelope (business size) to him at:

22673 Wildwood St.
Hayward, CA 94541

Since 1988, I've worked in this interesting area in the North of Italy and I live in the town where the great **STRADIVARI** made his famous instruments. Any member interested in Cremona's history, its musical institutions, or its present violin-makers (many foreigners), can simply write to my address:

Bruno Brunetti
Via Robolotti n. 23
26100 Cremona, Italia
tel. (0372)27809

From Victor Norman, Director: "The second annual Assembly of the **NATIONAL SENIOR SYMPHONY** will take place from June 3-7 in 1990. The '89 Assembly held in Mystic, CT, was a great success." Mr. Norman looks forward to inquiries from able and interested players at

PO# 176
Mystic, CT 06355
(203)443-5883

From Keith Bower: The December "Newsletter" carried my Amateur Ad for Amy Beach's Op. 80. The response, from as far away as The Netherlands has been magnificent. I should like to thank all who responded in whatever way: music, specific information on libraries known to hold copies, and general suggestions as to how I might locate the music I wanted.

ACMP'S annual Director's meeting was held in Tyringham, Massachusetts from September 22-24.

Officers for 1990 are:

Susan M. Lloyd, Chair/Editor	Cecilia Drinker Saltonstall, Corresponding Secretary
Dr. John N. Loeb, Vice-Chair	Ruth Hill McGregor, Director-at-Large
Donald R. Spuehler, Treasurer	Dr. Norman Robbins, Director-at-Large
Jane Stein Wilson, Secretary	Sally Robinson Bagg, Director-at-Large
Robert K. McIntosh, Co-Editor	Dr. David Klein, Director-at-Large

Samuel P. Hayes, Special Advisor

Our sister organization has updated its **DIRECTORY of SUMMER CHAMBER MUSIC WORKSHOPS, SCHOOLS & FESTIVALS**. Write or call:
Chamber Music America
545 Eighth Ave.
New York, NY 10018
(212)244-2772
The \$8 price represents cost of printing.