

AMATEUR CHAMBER MUSIC PLAYERS

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

Newsletter, December 1991

FROM THE CHAIR

This being my last year as ACMP Chair, I want to use this column to embarrass just slightly the other ACMP Directors by bringing gratitude and praise to them; in the process showing our members what happens in a typical annual Board meeting. While the Newsletter has carried short biographies of each new Board member since the mid-1980's, several have been Directors since before that time; thus I'll include sketches of a few of my colleagues and co-conspirators.

First and most is Ruth McGregor, one of ACMP's four original founders, who, as many of you know, died suddenly last winter from a pulmonary embolism. When I joined the Board 12 years ago, I could see right away that it was Ruth most of all who brought with her the spirit of practical generosity which has infused our association since it began in 1947. During our meetings, we have known this in the care with which she listened to others far less experienced than she; in her insistence that someone else always play first cello in any evening sextet session following our day-long meeting — though she knew both parts better than any of us; in the wonderful dishes she brought from her New York City kitchen to help keep us nourished, which were inevitably, she'd say, "easy as pie." (As most of you know, pie is not easy at all; nor, I've found are Ruth's recipes.) We miss Ruth always, and often find ourselves continuing to follow her advice even though she is no longer here to offer it in person.

Next in seniority is our Special Advisor Samuel Hayes, whom we profiled in the 1985 Newsletter when this ACMP founding member formally retired from the Board. Sam has brought all his international experience to his role as the moving spirit (and often, the pen) behind our latest east Europe/USSR outreach program. He also knows exactly when to advise us that a brilliant idea won't work, and though he rarely makes it from Washington DC to our meetings in western Massachusetts, he is often in touch by phone and mail.

The rest of us are newcomers compared with Sam and Ruth, but Donald Spuehler, cellist *extraordinaire*, has been a Director since 1973, was Chair for several years, is now our Treasurer, and has ever been someone to be relied upon for the most contrary reasons imaginable. How can Don hold together in one person his character as canny, super-cautious lawyer/ACMP Treasurer (his specialty is tax law for non-profit institutions) **and** his passion for causes like the elimination of hunger, or the realization of self through love of others? Perhaps only a Californian could combine these qualities with such good humor, and play cello next to his favorite professional violinist (his wife Jane) with such verve besides. All ACMP directors travel at their own expense to meetings, besides absorbing many other costs of volunteering for ACMP; and Don and Jane Spuehler travel furthest each year: 3000 miles across the country to our usual meeting place. For years this was Helen Rice's Stockbridge home; and now it is the rambling

McIntosh farmhouse in Tyringham, Massachusetts, or the Saltonstalls' home in New Hampshire.

In 1981, soon after your retiring Chair/Co-Editor came on to the Board, our Secretary Jane Stein Wilson joined us. Coming from Toronto, Jane vies with the Cleveland contingent for the longest drive to a Directors' meeting. She grew up in an ACMP family, her father Joe Stein being one of our first directors, and our Chair for two years before his death in 1973. When Jane blows into our meetings, it takes us ten minutes to unload her car: food boxes, violin, viola, recorder, box of singing music — all as though she were going to stay and play for a week. Then, out comes the foster baby and the foster baby's port-a-crib, milk supply and other equipment, since Jane is a trained nurse who regularly cares for foster infants with special needs. Somehow, Jane manages to wake us for two mornings of meetings with whomsoever will join her in a duet, *and* feed and change and comfort the foster baby, *and* collect all the letters by which she knits ACMP members together. She reads many of these aloud during our meetings.



*Some of ACMP's Directors, in the year Thais Lathem joined us.
First row: Jane Wilson. 2nd row: Ruth McGregor, Susan Lloyd, Donald Spuehler, Annette Poyar, retiring Director of operations. 3rd Row: Cecilia Saltonstall, Thais Lathem, Director of Operations.
Back row: Norman Robbins, John Loeb.*

John Loeb, elected Director in 1984 and ACMP Vice Chair in 1986, arrives by car from New York, bringing Thais Lathem, ACMP's Director of Operations. As a member of the division of endocrinology at Columbia-Presbyterian Hospital and Professor of Medicine at Columbia's College of Physicians and Surgeons, John has to plan way ahead for any two-day meeting, but he is always with us. He brings us Broadway's best crusty bread and cheese, and often plays piano for our evening's chamber music bash. In New York, through the year, John is as ready with quiet,

From the Chair, continued...

experienced advice as he is to help me or Thais Lathem make the occasional emergency decision. John is also a superb proof-reader of ACMP materials - whether they come in French or English; a skill readily transferred from his work on innumerable research papers.

In the mid-1980's, as ACMP work became increasingly complex, we deliberately began enlarging the Board toward its present maximum of 11 working, voting members. At that time, our Newsletter sketches began, thus most of you know about our remaining directors: Norman Robbins, M.D., Cecilia Saltonstall, Sally Robinson Bagg, Rob McIntosh, David Klein, M.D., and Susannah Coolidge Jones. They range in age from 25 to 74. All except David and Norman were able to come to this year's meeting (David and his wife Heidi Castleman were playing at a family wedding near their home in the Cleveland area). They pile into the McIntosh house and guest house on the Friday of Columbus Day weekend with their instruments, their bulging ACMP files, and, for New Englanders like the Saltonstalls, bags full of homegrown apples, applesauce and gingerbread or (Sally Bagg's specialty) turkey stuffing. Susannah Jones brings vegetables from her garden and fish chowder made in her Maine kitchen from the local catch. This year Sonya Monosoff Pancaldo, *ul/vla-Pro* and new to the Board this year, drives to the meeting from Ithaca, NY. Though she is one of Cornell University's busiest faculty members, she somehow finds time in her concert and teaching schedule to bring us her report of overseas travels (see account later in Newsletter) taken with Rob McIntosh for ACMP.

Latest on the scene except for Sonya Monosoff — and absolutely essential to it — is Thais Lathem, our staff person, bringing a delicious salad to add to Sonya's. We knew Thais would be good when we engaged her help, for she had worked and thrived at everything from running a busy architects' office to arranging international festivals of electronic or Indian music. Thais has a degree from Yale Music School; she studied privately with Schoenberg while he was at UCLA. She has been a music critic for TEMPO magazine, and a commissioner of UNESCO. She is entirely in tune with ACMP's concerns as she sits at the center of its worldwide network of communications. This is not an overstatement, for Thais has made innumerable ACMP friends by phone and mail, and kept track of you all by learning David Klein's complex and ingenious ACMP computer program. When our members visit our office, she welcomes them with joy. Drop in!

These are extraordinary people, with whom it has been a great privilege to work. And how does "work" proceed at our annual meeting?

With pleasure, then rigor. Once greetings are over and the chowder is on the stove, we sit down for celebratory drinks (some spiritous, some non-) with our hostess, Millicent C. McIntosh, mother of five ACMP members and grandmother of several more. Following supper, with madrigals for dessert, the Board's officers do some final arranging of files and presentations, and everyone turns in early.

The first day's meeting begins at 8:30 or 9:00, and runs till after 5 PM with an hour's break (lunch, and perhaps a short walk under New England's brilliant fall foliage). The foster

baby sits quietly on Jane Wilson's lap for much of the day. Sometimes an ACMP member who has acted for us on some special ACMP mission abroad or near home arrives to tell us about it. There is argument, there is laughter, there is the hard work of coming to consensus. If we can't all agree on or accept a decision, we usually don't carry it through. We'll review it by mail, and, perhaps, argue again next year.

Then...MUSIC. Some can't wait, but start right in while others head for the kitchen to put dinner together. After dinner: much more music. What would you expect?

We reconvene Sunday morning for three hours more and then, suddenly, nearly everyone has to leave. The New York carload doesn't even wait to eat lunch, but bags its sandwiches and drives away. It remains for me and Sally Bagg to put together the year's newsletter, and for Jane to write up the minutes and tell us what really happened at the meeting...

At the 1991 Board meeting just past, we talked over many matters of which you are about to read, and we elected Cecilia Drinker Saltonstall as our new Chair. We also played Schubert's Trout Quintet during our Saturday music break, with Cecilia playing double bass. This will surprise those of you who read our last account of Cecilia, who, working both *solo* and with her husband Dr. Henry Saltonstall, has been compiler and indefatigable editor of our Music List as well as our Book and Periodical lists. You thought of her as *ul/vla-B!* But two years ago, when she realized that a recent shoulder operation had not sufficiently restored mobility in her bow arm, she took up the double bass (she is lucky to have the height to match the instrument), and now plays bass regularly in the local Academy orchestra.

As always, we are grateful for the help, advice and criticism we receive from you. Much more than most 4500-member organizations, the ACMP is its members. Under Cecilia Saltonstall's leadership, we'll keep at it.

— Susan M. Lloyd

From one of our newest members: Larry Retzach, Trombone B, Vln/Rec. D:

I invited a good friend, also a recent ACMP member coming to Tokyo from Okinawa, to bring along a racket and/or clubs to play some tennis or golf. She countered with a suggestion that we play some chamber music as she's a very good cellist. So she, my 15-year old son, Ken (a fine violinist) and I, a "D" grade violist, met and had dinner with Captain Yamamoto in Tokyo. After eating we adjourned to the home of a Mr. Hirasawa where I ended up playing viola in a Boccherini quintet. It was the best I have ever played viola: a real "peak" experience. The reason I'm applying is that I want to play good literature more often. I've personally organized brass quintets over the last 30 years or so, but it's so difficult to find persons with adequate technique who WANT to play. Your organization is a God-send!

ONCE AND FUTURE PLAY-INS

I had a wonderful time at the Play-in and potluck supper in Andover in 1989. Many thanks to the organizers!

Beverly Davies

Last winter, ACMP dynamo Martha Jaffee worked with the Appalachian Mountain Club Music Committee to organize another New England Play-In in February. Nearly forty players joined in, and a good time was had by all.

The Third New England Play-in is planned for this coming March. See Amateur Ad page.

ACMP FINANCIAL REPORT

For Fiscal Year, August 1, 1990-July 31, 1991

	Ordinary Operations	Helen Rice Fund
INCOME		
*Contributions	\$48,630.87	\$4,474.00
Interest & Dividends	\$1,709.12	\$2,670.77
Sales of Publications		\$20.00
Total Income	\$50,339.99	\$7,164.77
EXPENSES		
CMA-General Admin.	\$29,696.78	
Postage/Shipping	\$4,805.47	
Printing	\$11,386.20	
Check Returns, Foreign discount & bank charges	\$449.07	
NPR Project		\$3,230.64
Overseas Outreach		\$6,618.50
Supplies & Miscellaneous	\$528.73	
Total Expenses	\$46,866.25	\$9,849.14
OPERATING SURPLUS (DEFICIT)	\$3,473.74	\$(2,684.37)
PREVIOUS YEAR'S BALANCE (7/31/90)	\$28,256.15	\$38,162.15
BALANCE AS OF JULY 31, 1991	\$31,729.89	\$35,477.78

* Gifts have been made during 1989-90 to the Helen Rice Fund in memory of Ruth McGregor, Herbert Purvin, Hyman Rensin, Carl Williams, Helen Rice, Leonard Strauss and Joseph Stein. A generous grant has also been made to the Fund by the Cricket Foundation to support expenses of our overseas outreach program in 1991.

ASSETS OF ACMP AS OF JULY 31, 1991:

	Ordinary Operations	Helen Rice Fund
Citibank (NOW checking account)	\$22,168.68	
Maximum Savings Assn.		\$35,205.28
Chase Money Market	\$7,681.21	
**Quaker Chemical Co. (60 shares)		\$272.50
* 3M Common Stock	\$1,062.50	
**Quaker Chemical Co. Common (180 shares)	\$817.50	
TOTAL ASSETS	\$31,729.89	\$35,477.78

** At cost

The ACMP is most grateful to the CRICKET FOUNDATION for a second generous gift to further our international outreach project on all continents.

ACMP RADIO SHOW GOES UP ON SATELLITE; 73 U.S. STATIONS PICK IT UP

Eine Kleine Nachtmusik: **Where Pro's and Amateurs Meet** is the title of our half hour radio show describing ACMP. Some enjoyable anecdotes, some history of our unique association, some music by amateur singers and pianists, woodwind and string players - all are there, and we know of eight stations, north, south and west, that have broadcast it so far. Annette Poyar, our former Director of Operations, did a superb job of getting word of the show to programming directors. One typical comment comes from KUWR-FM (Laramie, WY) whose director wrote,

Wonderful organization to know about. We were glad to air it. More talk than we usually prefer during our classical music time slots, but this was unique.

If you happen to tune into it, let us know what you think. One of our New York City members, Sidney Goldman, liked the show so much that he is taking a tape round to various NYC stations. A Canadian and a Kansas station have asked to interview local members, and the Canadian station has done it. News of ACMP gets round.



"Miss Benton, give me an A."

Drawing by M. Stevens; © 1984 The New Yorker Magazine, Inc.

Ted Snyders, a Canadian member, has lent us a Lucille Kallen detective story entitled *Greenfield: A Little Madness* (a Ballentine Mystery, 1986). Lots of chamber music gets played in this book, and the ACMP itself is mentioned on p. 15.

Changes-of-Mind (Twice) Department

A Washington state member's update form gives us first this change of address, written, then, firmly deleted:

~~Paul Pascal
10702 Robinhood Drive
Edmonds, WA 98020~~

...and on the reverse, his final decision in a typed message:

Ladies and Gentleman:

As you see, when I got your renewal notice, my first impulse, as I am retiring from work, was to retire from your list as well. But then I read your wonderful newsletter and was inspired to rethink the matter, so here I am again.

P.P. Fl/Rec C

THE COBBETT ASSOCIATION FOR CHAMBER MUSIC RESEARCH has made great strides during its first year, under the leadership of ACMP member Robert Maas, with his wife and editor, Alice L. Maas. In fact, we are amazed at what the association and its Palm Strings Quartet have managed to do: these ACMP players have tried out, rated for difficulty and annotated well over 200 "non-standard" string quartets in their quarterly newsletter. We read of such works as

CHEVILLARD, Camille (1859-1923), French, Op. 16 in D Flat

Moderately difficult; very good.

Late romantic style with some resemblance to Franck, but with originality.

Their goal is to complete a list of 400 string quartets - and a few dozen violin sonatas, piano trios, quartets and quintets - by the end of 1991. Handily, their first violinist, Mr. Herbert Fiss, is *Pf-Pro* as well as *VI/Vla-Pro*; thus many combinations are possible for this adventurous group. We hear of several "rare and well done" piano quintets, and of "First Choice" cello sonatas, including

MIASKOVSKY, Nikolai (1881-1950) Russian. No.2 Op. 81 in A Minor. Dedicated to Rostropovich. This sonata is a turning point in his career and was written in response to the Communist Party's directive to prominent Russian composers to abandon "formalism" and compose works more accessible to the people. He returns here to the traditional values of Russian romantic style. 1st allegro has beautiful themes. Andante cantabile similar style, then an allegro, moto perpetuo of fast dance tunes with fast passage work for both. Traditional classic form without the minuet. Difficult Excellent

This is music well worth playing, says Bob Maas. Mercifully, the works tried out by association members and found to be "fair" or "poor" are not listed, "because of the large number involved and space limitations."

We also learn from the Newsletter of the professional and amateur groups who have drawn on the list, and discover how to find rare music. (On this last subject, please see the following article about the Helen Rice Chamber Music Collection, from which anyone may borrow.)

The Cobbett Association has energetically assumed many of the tasks that occupied ACMP volunteers during the 1960's, 70's and 80's. Thus we know just how challenging a task its members have taken on, and greatly admire the systematic way they are accomplishing it. Those interested in joining ACMP members and others all over the world in subscribing to the Cobbett Association newsletter should write to:

Mr. and Mrs. Robert Maas
6827 Roxbury Drive, Sarasota, FL 34231
or call 813-922-6986.

Editor's note: Is it possible that the string quartet "written in a concentration camp" for which one of our Amateur Ad-writers is looking could be one composed by Hans KRASA, who, according to the Cobbett Newsletter April issue, died in Auschwitz in 1944? If so, Robert Maas has the music, and can tell our Amateur Advertiser more about it.

From Edinburgh, Scotland:

I'm always glad to have visitors and I very much enjoy the newsletter.

Cora Cuthbert

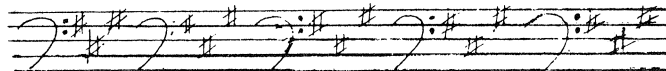
WITH THIS NEWSLETTER, all North American members have received copies of the cumulative catalogue of the Helen Rice Music Collection at the Hartford, Connecticut, Public Library. We worked hard to keep costs low, with Board members doing the proofreading, editing and cover design. Because computer-assisted designing and printing (accomplished superbly, we think, by Jennifer Cline of Andover, MA and Whit Wheeler's Mailright company of Brattleboro, VT) was also efficient, your Board decided that the best way to distribute this useful list was simply to send it to every ACMP instrumentalist able to use the U.S. Inter-Library loan system. This special mailing has been supported by the Helen Rice Memorial Fund.

Your editors can attest that this is a remarkably quick and inexpensive way to borrow both the classics and the lesser known chamber music. As you check through the catalogue, please remember that some works, though listed in batches ("the Beethoven String Quartets") can be ordered separately ("the Opus 59's").

The periodic updating of the catalogue will continue as funds become available to both Hartford Library and ACMP.

Are you a sharp-eyed proofreader who would like to help on the next edition (1992 or '93)? If so, please write to our new chair:

Cecilia D. Saltonstall
61 Stratham Heights Rd.
Stratham, NH 03885



We were unable to fill Mrs. Robert Tabachnikoff's request received early in the year. She wrote, "If you could recommend some chamber music players in Saudi Arabia, eighty miles South of the Kuwait border, somewhere in the middle of the desert, my husband would be so pleased... He will be available day and night." ACMP hopes he is safely home again, playing a lot of music.

FROM YOUR SECRETARY

In the past year we have received many welcome comments, in letters and on the update forms. A larger-than-usual proportion of your communications this year concerned desire for more contacts, whether you are lamenting lack of calls or telling us what you are doing to attract more of them.

Singers, wind players, and pianists are finding that they are contacted less frequently and have to take more initiative. People from rural areas write about their envy of members in big cities where there are so many listings to work with. And those in big cities complain that their chances of being chosen from among the many listings are too slim. One violinist/violist in Latrobe, Pennsylvania, in response to the item about extra instruments, says, "I have an extra violin and a viola if only someone would call and want to play them."

Among letters offering special hospitality is one from the Green Valley Chamber Music Society in Arizona; the executive secretary writes. "New members or travelers can be assured of a real welcome." We have heard of attractive mountain scenery in Colorado and New Zealand. A comment from Shalimar, Florida, reminds us of the beautiful coast as well as "some fine chamber music

players." A Laguna Beach member offers his "Steinway *in tune*," and Mrs. Anne Warzyn of Kansas City, Missouri, has a "...200 pipe, 14 stop organ...in tune with [her] piano." I think this year's special recognition for extra instruments goes to Mrs. Virginia Hallock of New Mexico. She lists 17 instruments - keyboards, bells, brass, woodwinds, and strings; then she comments, "Needless to say, I'm not really great on any."

Some people changed their grading. A cellist from Troy, New York, dropped from "B" to "C", with the remark that our "self-grading sheet was very useful." Others invoke advancing years as reason for downgrading ("aged and rusty", "My eyes are getting dimmer and the fingers a bit stiff. But the spirit is 'A+'.") One candid pianist, an "A" soloist, rates himself "B" for chamber music." Ms. Alice Wood of Pine, Colorado, makes a suggestion that I have often considered: violinists should give different ratings for first violin and second. (Like me, she much prefers second.) A member from California raised her grading in hopes of receiving more calls. Finally, a violinist from New York changed from "B" to "C", noting "I haven't gotten worse - just more honest."

Several travelers wrote accounts of musical hospitality far from home. Ms. Lonna Evans of Los Alamos, New Mexico, writes, "The ACMP made my trip to Alaska last May even more memorable." Leslie Salisbury of Fairbanks picked her up for supper and music one evening; there was more food and music later in the week. Mr. Hector Alvarez, our tireless remitting agent from Santiago, Chile, visited Mr. and Mrs. Korner in Sydney, Australia, where he enjoyed "two brief but glorious trio sessions... We parted with the feeling that we had known each other for a long time."

The spirit of Helen Rice, our founding secretary, continues on, even years after her death. Anne Prescott writes from Los Altos, California, "This past summer I made the decision to let my membership lapse... THEN I met a woman who had known the ACMP's founder, Helen Rice, and told me how ABSOLUTELY WONDERFUL she was. So, if only because of that (but also because the organization IS affordable and a good organization), I've decided to join again." Needless to say, Ms. Prescott asked for a Helen Rice biography. (Call our New York Office if you'd like one.)

From West Hills, California, we hear of a quartet of octogenarians who have been playing weekly for more than twelve years, surviving various maladies from asthma to hip replacements. And in Denmark an 86-year-old enthusiast informs us that she is still playing and is "interested to be considered a member of ACMP." The Board wants to know the age of our youngest member; let us hear from the youth of the ACMP! *

**Note from an Editor:*

The enclosed letter from one of our younger set may be telling us that our youngest member has just joined at age 18. From Czechoslovakia we hear that Dagmar Minariková learned of us at a music camp in Strassburg (France) There she...

met an American woman. We became good friends. She is a member of the ACMP too. She told me about wonderful experiences. Now she is traveling all over Europe. When she was in Germany she only called the number and she could visit kind people. Because she was travelling on her bicycle and had not a violin, they lent her a good violin.

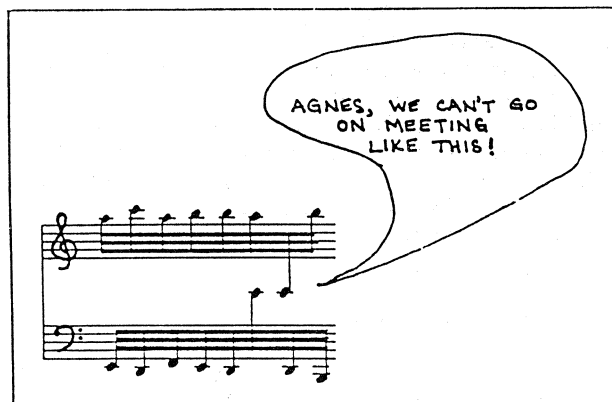
Dagmar, who has played violin for 12 years, is just beginning medical school in Tremosna.

From the Secretary, continued...

Some of our favorite letters come from members who have had recent experiences which make us realize what potential the ACMP has as a force for peace. A Seattle traveler to eastern Europe is "not hesitant in saying that the most memorable aspect [of his time there] was the chamber music sessions... with fellow members of the ACMP." Mr. Ernest Nussbaum of Bethesda, Maryland, thanks the ACMP for enabling a reunion, after 30 years out of touch, with friends who had recently become members. Mrs. Ann Kapell writes from Mountain Lakes, New Jersey, "Last summer I played chamber music in Bangkok with one of our members. Schubert, Mozart, and Beethoven in Thailand was an experience to remember for the rest of my life. Thank you for making it possible."



These cartoons by Kerry Lewis, entitled HEMIDEMISEMIQUAVERS, were clipped from *mej* magazine, in December 1971, and saved for us by a Maine member.



DIRECTORY UPDATES

Are you an amateur conductor with sufficient experience and skill to lead others toward a fine musical time? Or are you associated with a choir of singers for which other members might audition? If so, you are most welcome to use your directory listing to let other members know. Please keep it short so we can use your words if possible, instead of having to abbreviate them.

And don't forget to list yourself as a host member if you would be glad to have groups come to your home to play or sing, whether or not you are an active musician yourself.

The 1992 supplement to the International Directory - another ACMP "first" - will be available to North American members who request it. This was a good year to begin the supplement, because so many new international members have signed up since the 1991 Directory came out.

P.S. At last, Ireland is properly listed in the coming supplement. It's about time.

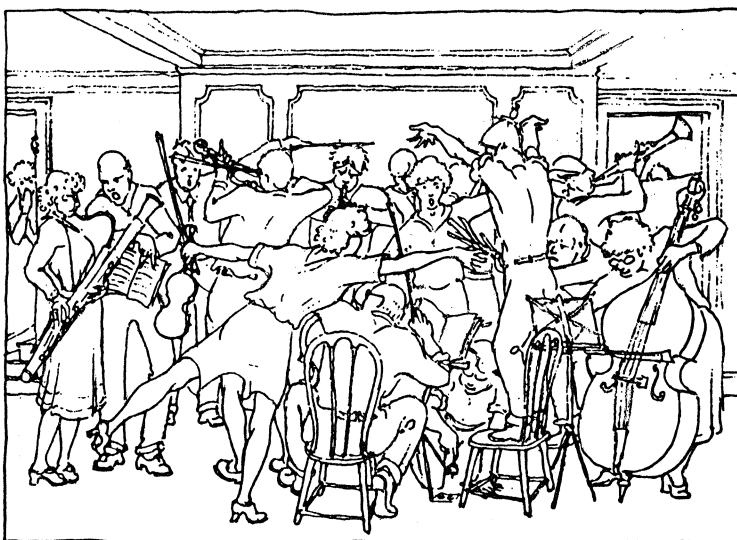
Some of our readers will know of the week-long music houseparty which has taken place in New England almost every summer since 1937. For years, the gathering was held after Greenwood Music Camp had closed, the camp facilities (at Cummington, MA.) making an ideal setting for chamber music madness. Because Ruth McGregor was a coordinator of the earliest houseparties, Boston cellist-architect Thomas Mott Shaw gave her copies of every one of his annual acceptance letters – each written in pictures. We will continue to print these period pieces from time to time, and hope you enjoy them.

ACMP INTERNATIONAL

As 1991 swings into its final months, your international editor, reading through letters to ACMP from all over the world, is struck again by the power of music to help forge enduring friendships. And each summer she herself is enriched once more: on Sundays the cello accompanies her to a church (used alternately by the Baptists and the Methodists) on a little island five miles off the coast of Maine. There she meets with the wife of a retired lobsterman long before the service is to begin. They open up the church together, which is dim and musty, needing fresh air; they turn on the little electric organ and they get out the hymnals, written in many flats. The lobsterman's wife calls out numbers, they play two times through each hymn, trying the cello on the tenor, or the alto line; they decide which ones will be used for the service; and then, while the congregation begins to come into the church, they play and play, happily trying this and that extra one, just to see, until the minister of the day (Baptist or Methodist) steps up to the lectern.

Walter Ett, ACMP's new Advisory Council member from Berlin, sends us a fascinating account of amateur music during the long period of political repression. He tells us that amateur music making has been (and is) remarkably alive-and-well in East Germany. The most common kind of amateur orchestra has been attached to one occupational group or another, he writes, *to adorn major official celebrations of their respective institutions. So existed an orchestra of the railway-men; a teacher's orchestra is still active, and nearly each university has its own amateur orchestra.*

Another facet of amateur chamber music is connected with church music, where amateurs are strongly engaged. Even in the



A LITTLE NIGHT MUSIC

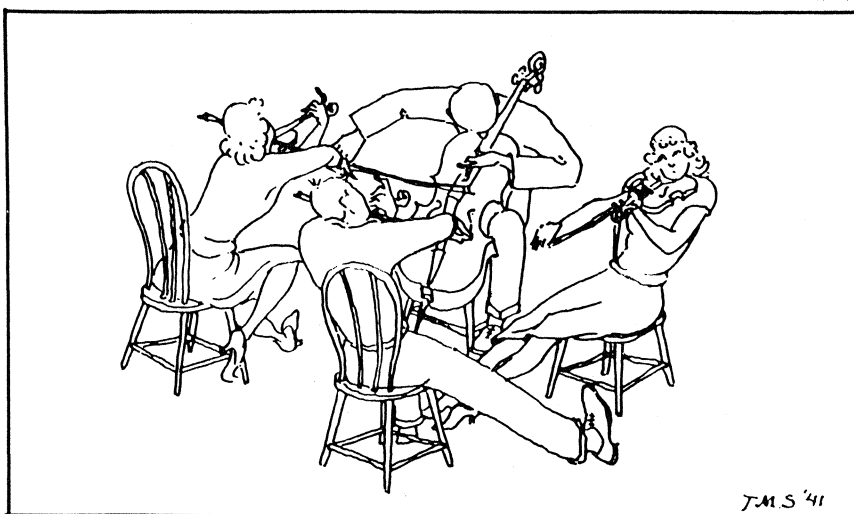
on Saturday evenings in Dr. Bender's flat. Generally, the group confined itself to Baroque and early-Classic music, aiming to play in the style of the period. Most performances were given in churches, but we also played in hospitals.

After 1962, the Berlin wall divided this group, and only after some years were the West Berlin members allowed to visit us; regular participation was impossible. The remainder in East Berlin continued to meet in Dr. Bender's home, looked around for new music friends and rebuilt satisfactorily the "home music circle". Such a circle of like-minded people became increasingly valuable in the years of seclusion. In the course of the time we noticed that the state security forces were supervising us, but as we weren't preparing hostile actions, we didn't care.

The group was not only dominated but also animated by Dr. Bender, and in his older age, when illness and lack

of strength diminished his activities, we could meet only seldom. After his sudden death, the "home music circle" dissolved. Minor groups cling together still, playing chamber music and trying to rebuild the lost paradise.

Walter Ett is looking forward to a dramatic expansion of ACMP membership in what was once the "German Democratic Republic".



J.M.S '41

Cummington - August 23 - 1941

With pleasure
Thomas Mott Shaw

As our outreach program widens, we seem to get letters like this all the time from North American and Western European members:

Dear Thais Lathem,

Please send me information about ACMP contacts in Kiev (Ukraine), Warsaw (Poland) and Leningrad (USSR). I am leaving on June 7, with my husband, who will be consulting in those cities re. technology parks. I don't know how much time I will have, and I definitely am not taking my cello; but some translated literature might come in handy. One never knows! Thanks.

Sincerely,
Betty Burr Abetti, Schenectady, NY

P.S. Next fall, I shall be living for 3 months in Urasa (100 miles from Tokyo), this time with cello. Any suggestions? or literature in Japanese?

Thais Lathem immediately sent off our Russian and Polish versions of "What is the ACMP?" and has since mailed Mrs. Abetti our new Japanese translation.

Then there is this letter from Novosibirsk, USSR:

Dear Head of ACMP!

A lot of thanks for the opportunity to become a member of your organization. It is amazing, that so many people all over the world have the same hobby as my sons.

But is is a great pity for me, that I don't know the names of amateur musicians living in North and Central America. Could you help me and send the American Directory? It'll be very enjoyable to receive it.

For 20 years I have been playing in an Amateur Ensemble of string players. Our collective unites those people who love classic music. We are extremely interested in direct contacts with the analogous collective from abroad.

The collaboration would be possible in such ways as the exchange of recordings, scores and others. We hope that ACMP can help us to solve this problem.

Sincerely yours, Boris M. Silverstein, MS
Spine Surgery Center
Novosibirsk, USSR

We have news of two regional chamber music associations which will interest our traveling readers. From SWITZERLAND, Mr. Maurice Senn writes of the *Association pour la musique de chambre*, 20 rue de General-Dufour, CH 1204 Genève, and from AUSTRALIA, we have membership rosters of the *Queensland Amateur Chamber Music Society*, President, Damien Thompson, 379-9510 in Brisbane.

Both these groups hospitably invite ACMP members' participation in their activities. In turn, we have sent them copies of our Directories, and some players from each organization have joined ACMP.

No-Dues News: Board member and ACMP traveler Sonya Monosoff reports more evidence that our hunch was right: it is simply not yet possible for many of our new eastern and central European members to contribute regularly to ACMP. One, a Czech physician, feels so strongly about supporting us that he asked his sister, a doctor in what was West Germany, to send \$15 for him even though he can't afford \$15 himself.

It is also very difficult to travel to musical gatherings abroad, writes Jan Matys, a Czech member.

In our real situation of the post-communist countries, many people are losing their jobs, including those with high qualification. We can only hope it will be better in the future.

Jan Matys offered, however, to help us with translations, and we immediately took him up on our need for more materials in Slovak.

These ACMP friends have more than made up in hospitality for what they can't yet give in currency. Our policy of not requiring yearly dues of any member seems confirmed by their enthusiasm and commitment, whether they can contribute or not. We are delighted to have them on board.

We are grateful for the swift response several members have made to our request for *translators* to help further ACMP's international outreach project. We now have translations of **What is the ACMP?** in Spanish, Hungarian, Japanese and Romanian to add to the seven translations already on hand. Members traveling to these nations are invited to call Thais Lathem at our New York office (212/244-2778) if they would like some copies to take along and pass around.

ACMP has been told by its well-travelled correspondent, Leon Hoffman, of chamber music during a Spring trip to Europe:

In Prague the quartet besides me included František Malík, Karel Lesse, and Jan Sindelar, outstanding players who invited me to play with the chamber orchestra the Tartini D major Concerto at the end of May. We warmly embrace the opening of new lands and friends.

OutReach in Person

by Robert McIntosh

Two of your board members, Sonya Monosoff and Robert McIntosh, traveled to Czechoslovakia, Hungary, and Poland last January to stimulate interest in the ACMP and to establish connections between local organizations and our New York office. Stopping in Bratislava, Budapest, Krakow, and Prague, we spread the ACMP word to all kinds of marvellous people - musicians, doctors, politicians and film-makers among them - and played music as often as possible.

Sonya, a professional violinist, and I, an amateur pianist and even more amateur violinist, were in many ways a good model of the ACMP: both older and younger, both professional and amateur. We were fortunate to meet a range of people: some had grown up as dissidents under the Communist regime, some had risen to political prominence over the last fifty years, and others belonged to a generation already flourishing before the war. One of the most impressive people from this third category was Zita Uher, a retired Hungarian opera singer of fabulous elegance and hospitality. Although she does not play herself, she is a regular hostess to chamber music evenings organized by Miklos Kiraly (ACMP member, *vc-C*). Because of her career at the Hungarian National Opera, Madame Uher was allowed to remain in Budapest, living in a house which by local standards was spacious even for her family of five. It is now furnished with an odd combination of exquisite old

objects inherited from her family - an 18th-century Dutch seascape, a 19th-century Persian silk prayer carpet, and a silver Jugendstil picture frame on the piano - and modern reproductions of just such things.

Traveling to Poland, we spoke at some length with the director of the Krakow conservatory. He seemed enthusiastic about the ACMP's agenda and indicated that he would let students know about us. The tradition of informal chamber music is less strong in Poland than in Hungary and Czechoslovakia, however.

We described and answered questions about the ACMP for a group of about forty students and faculty members at the Prague Conservatory. Afterwards we heard a few of the star pupils play Martinu and Wieniawski, and had a chance to talk with them about their studies. Faculty members were particularly interested in - although puzzled by - the concept of professionals and amateurs playing together. Most of the restrictions from the Communist days have been lifted, leaving a considerable amount of cultural wreckage; while some regard the new climate with the glinting eye of free enterprise, others are suspicious of new developments and unsure of their relations with the past. The questions from the faculty combined caution with interest. Essentially they asked "Why is the ACMP?" In order to catch the interest of some, we found it helpful to present our Directory as a list of potential musical contacts, an address book of people to meet in the West. Air travel is still prohibitively expensive: a round trip plane ticket from Czechoslovakia to the U.S. is about three years' wages for an orchestral musician. What we encountered may also have been a residual distrust of organizations that require a signature at the bottom of the page; a number of people balked at the sight of an application form, and were initially incredulous that no money or obligations were attached to membership. In spite of these hesitations, by the time our visit was over we felt we had made some friends for ACMP.

Later in our day at the Prague Conservatory, we played the Archduke trio with a cellist on the faculty, who complained that he could no longer berate his students for coming unprepared to lessons. Most students already have to work part time in order to make ends meet; within the year the government will end its subsidy of tuition, making it even more difficult for a student to concentrate on playing silky-smooth three-octave scales in thirds instead of paying the rent. What little money the Polish, Hungarian, and Czechoslovakian governments have is being channeled largely into commerce. Culture, although repressed under Communism, was nevertheless heavily subsidized by the government. Orchestras, theatres, and museums are now faced with an almost total lack of financial support. Pipe-dreamers predict that it will take five years to get things rolling; pessimists fear that there will be nothing left of the arts by the time commerce is in a position to help. Part of the success of the ACMP will be dependent on the economic fortunes of Eastern Europe.

We were welcomed by enthusiastic musicians everywhere we went, and we recommend this part of the world for anyone who is able to travel. Particularly in Prague, our last stop, hospitality and music crossed all linguistic barriers. Appropriately, our most delightful evening of music in a month full of such evenings was in the home of Vladimir Fährnich, an ACMP member since 1968 and an

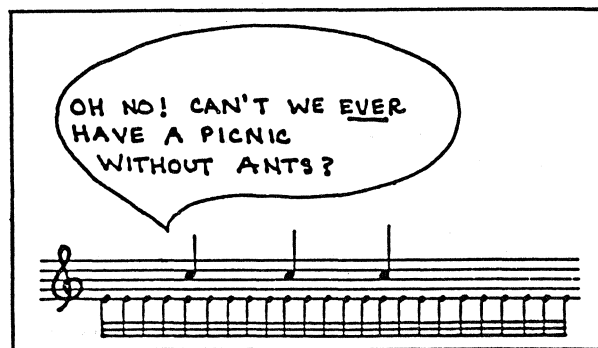
acquaintance of Helen Rice. Our outreach project hopes to pave the way for a freer exchange between musicians from Europe and America. The future is in your hands!



An Italian member writes us:

May I express my appreciation for all you do for music internationally. I travel a lot for business, and have had a chance to play in various European countries.

He extends a warm invitation both to known and unknown ACMP friends to join him at his weekend or weekday home in northern Italy.



One of our hardest working **Remitting Agents** is M. Roger Serpolay, Délégue Régional of the Association de Musiciens Amateurs, our independent French sister organization. He writes us this summer with an account and an invitation.

I have just come back from our "Rencontres de Musiciens Amateurs" in La Bourboule - a small city with thermal baths, close to Clermont-Ferrand. This year about 130 amateurs came from all parts of France (and also from the Netherlands, Yugoslavia, Spain) met here together. One third participated in an orchestra. Another third (strings and winds) participated in many groups of chamber music. About 30 pianists were included; many of these formed a small choir reinforced by some instrumentalists (pianists and others) for giving the "Messe à Ste. Cecile" by Ch. Gounod during the final concert - in addition to the "Ouverture du Roi d'Ys" by Edward Lalo and the "Petite Suite", after Cl. Debussy. All of these activities took place during 10 days in an enthusiastic atmosphere.

The originality of the AMA formula is that no course nor teaching is provided - except for the members of the orchestra. But the opportunity is given to ask for the assistance of a counsellor for the chamber music activity. Everyone comes with the musical works he wants to play with the partners he may choose. Of course, the insertion of a newcomer is not very easy during the two or three first days. But because every day the works already prepared can be performed at the end of the afternoon and during the public presentation of about 1 1/2 hours in the evening, it is possible to have an idea about the level of a number of participants.

The Municipality of La Bourboule put at our disposal about 20 rooms among which one a Concert Hall and one big room for orchestra rehearsal. 16 of these rooms have a piano - including two pianos in the concert hall.

The AMA again invites ACMP members to take part in this musical gathering during this coming summer.

Please see Amateur Ads for details.

CAPTIVE MUSICIANS, CAPTIVE AUDIENCES

We heard the following story some time ago, and now, with over 45 years between us and World War II, it seems a good time to tell it in full. Hans Greiber, who now lives in Florida, was moved by our 1990 memorial to Helmuth Westphal to send us his own fresh version.

Mr. Helmuth Westphal was one of my best chamber music friends. I played with him after the last World War when we were prisoners of war (POW's) in an American Camp in southern Germany. Later on, when we were free again, I played with him in Heidelberg and in the Castle of Stettenfels near Heilbronn. Once every month 30 to 40 players assembled there to play trios, quartets, quintets and sextets under the direction of Helmuth Westphal, who organized these unforgettable meetings.

Before I met H.W. in October 1945, I was a medical interpreter at an American hospital near Pisa, Italy. In October, they sent me home - but in southern Germany I was arrested by an American police officer because I had gotten my academic title of *Studienrat* (assistant master at a secondary school) during the Nazi time. It was the so-called automatic arrest. Most Germans with similar academic degrees were arrested.

I was taken to a crowded room where a fellow POW addressed me, asking: "Are you a musician?" I was astonished and said: "Yes, I play the violin," and "...how did you spot me among so many men here?" "I see it from the shape of the back of your head," he answered. This POW was Helmuth Westphal. When he heard that I played chamber music, he immediately said: "Let's form a string quartet!"

To find two more players was no problem. To get instruments, stands and music looked impossible to me. But one day Helmuth Westphal said, "There are thousand of intellectual Germans in these camps. They would like to smoke but they have no cigarettes." He arranged for a guard to sell cigarettes to him at 5 marks a pack, then the string quartet members immediately re-sold them for 6 marks. Very quickly we had earned a lot of money.

H.W. then asked an American sergeant to drive him out of camp to meet a chamber music friend who could lend us instruments. "Are you crazy?" said the sergeant, "I can't do that." H.W. showed him money, thus putting the sergeant in a more favorable mood. "If you find 'Schnapps' for me, I'll do it," he finally said.

H.W. was then driven by the sergeant to his friend, and he asked her if we might borrow two violins, a viola, a cello, music and stands. "You are mad," she said, "I can't give you all my instruments!" But H.W. told her that "We POW's behind barbed wire have nothing. You can borrow other instruments from friends."

The sergeant got his 'Schnapps' and H.W. returned to our camp with the instruments and music. We shouted for joy! On the following day, we began to practice - about 5 hours daily. A week later we performed two string quartets in one of the 15 barracks, the first of many evening concerts for the POW's. Guess what I got at the intermission? A cigarette!

There remained the problem of food. We were astonished at how little we were given to eat - incredible for an American POW camp. In the morning the German cooks gave us a cup of coffee substitute and one piece of bread, with no butter or marmalade. At noon we got one bowl of soup and in the evening another cup of coffee with one

piece of bread, a total of 700-800 calories a day. Everyone in the string quartet quickly lost weight - up to 40 pounds within a few weeks. We became weak and irritated and had to reduce our rehearsals.

One day, however, the American commander of the camp appeared with his staff officers to inspect the camp. We were rehearsing a Haydn quartet and when they entered our room we stood at attention and saluted. The commander asked me what we were doing. I told him that we were playing chamber music and giving concerts in the barracks. He wanted to hear us, so we played a Haydn Menuetto. In order to understand the following conversation, I must mention that after World War II, all Germans were more or less regarded as Nazis and war criminals and I became so happy when the commander said to me: "When you played, I could see into your souls. You are no war criminals."

Then I had to tell him about life in the camp and the poor food we had gotten to eat. "That's impossible", he answered. After two days, he came back and told me that the German cooks had given most of the food to their girl friends. They were immediately fired. With H.W. and me helping him, the commander worked out new rations, and made me responsible for a correct and just division: 1800 calories for non-workers, 2100 calories for light workers and 2400 calories for the rest. To my camp mates, I was the hero of the day. Chamber music had given them more calories and tasteful food.

In our own barracks lived Richard Linsmayer, husband of Dr. Mona Linsmayer, whose father was one of the great violinists at the beginning of our century. Richard wrote her about our quartet and me. One day, some strings broke and we had none to replace them with. How to get them? We were not allowed to make contact with people outside nor to write. The camp priest got a message to Dr. Mona; she got strings from the Munich symphony orchestra and drove towards our camp. It was dangerous to pass the camp as the sentries shot at all suspicious looking persons! I had to wait for Mona behind barbed wire between two barracks. By a pre-arranged sign, she would be able to recognize me.

All of a sudden I saw a farmer's cart loaded with cow dung arriving and Mona sitting on it disguised as a peasant woman of the area. When she saw me, she threw the strings over the fence. I picked them up and ran to our room. Now we were able to play again!

They continued to play even after their liberation a few months later - though they had lost their captive audiences. ♦



Hans Greiber in 1991.

Mexican Advisory Council member, Pedro Lehmann writes us at length enclosing an amusing account of a search in Paris:

*In August 1990, I once again landed in Paris for a lecture trip, during which I slept in 20 different beds... Many years ago a research assistant told me that Jules Verne had written a novel about a **maecenas** who hires a string quartet to accompany him on a trip around the world by ship. On this trip I assigned myself the task of finding a copy...*

We went to the big bookstore on the Place St. André-des-Arts. (Nothing.) Then I scoured the used-music stores on the quai without luck. Finally we headed for 7, rue Lagrange. To my knock the proprietor gestured to the sign "Visit only by Previous Appointment," and since he had a visitor, I motioned to him that I would return.

When I came back, the proprietor opened the door a crack and demanded what I wanted. When I told him I wanted the book about floating chamber music, he asked me "Pourquoi?" I told him that I was a quartet enthusiast and "Je fais du violoncelle." At that he said, "Moi aussi" and transformed himself into a most agreeable person.

Dr. Lehmann has also sent us several new members - and a copy of his lively article (in Spanish), "El cuarteto de cuerdas," introducing the challenges and joys of quartet playing to string players who have never tried it. If you'd like a copy of your own, please write us. See Amateur Ads for details.

FESTIVITIES AND PLAY-INS, European style

We hear from several members that there was a wonderful gathering of ACMP instrumentalists this last July in the Dutch town of NIJMEGEN, not far from the German border. There Colin Gray and Paul Kagenaar, two of our most energetic young international members, organized a week-long festival of music for small orchestra (the orchestra to consist entirely of ACMP invitees), and promised a welcome to any and all ACMP folks who'd like to come listen, and play informally with each other.

Colin Gray conducted the "Haydn Orchestra" in rehearsal and concert. Local ACMP families provided lodging for the orchestra players, and good leads to inexpensive housing for others. Your Board devoted some funds given us by the Cricket Foundation of Boston to helping eastern and central European members with transportation. Dozens of ACMP players - and other musicians who have since become members - had a very good time.

Just before going to press we learned that Colin Gray's new EUROPEAN AMATEUR CHAMBER ORCHESTRA will be holding its rehearsals and its festival of performances from July 9-18 this coming summer (1992) in the palace of Esterhazy in Hungary. All ACMP members interested in coming to stay at or near Esterhazy and playing chamber music informally during the days are welcomed to write to:

Martin Donner

Franz Josefs Kai 41/12

A-1010 Wien, Austria

(0222) 535-44-43

Accommodations are remarkably inexpensive (\$25 a day in 1991). Central and eastern European members are most welcome to call or write Mr. Donner; it may be possible to arrange special transportation to Esterhazy.

IF YOU WOULD LIKE TO WORK WITH OTHERS TO ORGANIZE AN INTERNATIONAL PLAY-IN, please let us know. Thais Lathem of our New York Office can help you by sending mailing labels for your area, and suggestions for

ensuring that your gathering is successful for all participants. We can also **publicize** your play-in to North American members, if you let us know your general plans by January 15, 1991.

Since our OUTREACH efforts began, we have been contacted by the heads of several organizations interested in helping us to arrange an ACMP trip to the USSR (or USS), Eastern Europe or China. To proceed, we will need a volunteer leader with the energy and experience necessary to assemble a group which is (1) ready to arrange a common itinerary, and (2) able to pay. (The leader's transportation costs are usually covered by the sponsoring organization.) Please call Norman Robbins M.D. at 216/932-9077 if you think you might like to organize a trip to the USSR, or, call Donald Spuehler, 213/669-6000 for information on Citizens Exchange Council trips to other nations.

Our First International Directory Supplement will be coming out in December, and will be mailed to all International members with this Newsletter.

Lev Zilberstein, a **far-flung member**, medical student and ACMP *pf-A*, wrote our British Advisory Council member Alfred Russell from NOVOSIBIRSK, USSR, to say that he was traveling the 4,000 miles to Great Britain, having been invited to compete as a solo pianist in the International Welsh Music and Art festival. He had been promised some reimbursement for travel, but he knew no one in Great Britain: could Mr. Russell advise him?

Mr. Russell immediately offered to be his host upon his arrival in London, though both he and Lev Zilberstein had assumed that he would be met and cared for at the airport by a Welsh host family. When Lev landed, however, the Welsh family was nowhere to be found, so he called Alfred Russell. It happened that Alfred was in the hospital for emergency surgery, so he arranged for a friend to bring Lev right to his London flat and get him on the train for Wales the following morning. Lev later returned to the Russell apartment for four more days of London sightseeing and music. He wrote to us a few weeks ago:

Being in England this summer I realized that actually it's great to be an ACMP member. I'm very thankful to Mr. Russell; he made even the impossible possible for me during my stay with him in London. I felt myself at home. Of course, we had some chamber music with his ACMP friends from Oxford, which was wonderful... I should be very glad to invite any ACMP visitor to my home in Novosibirsk, and to do everything I can for traveling players as well as Mr. Russell did in London.

Lev Zilberstein offers to be a Contact Person for ACMP in Novosibirsk.

NORTH AMERICAN MEMBERS will be receiving mid-winter ACMP news this year in the form of a special supplement to the lively chamber music newsletter MUSIC FOR THE LOVE OF IT. Editor Ted Rust (oboe-A) has offered to send out the annual *Summer Chamber Music Workshop* issue, with at least two pages of ACMP news inside. This workshop directory is likely to be so useful to many of our members that we decided to take him up on the offer - distinctly a no-profit venture for him, but one of real benefit to ACMP. Watch for it in February or early March.

Any international members who would like to have a copy are invited to request one from the New York office.

ADVISORY COUNCIL MEMBERS

One of ACMP's most devoted members, **Dr. Masazumi Inouye of Tokyo**, has asked us - for over 30 years - to print his Directory listing as follows:

Inouye, Dr. Masazumi.....Cl/Sax-B
03-295-1371
Royal Apt., Sarugakucho 2-4-11
Chiyodaku
Tokyo,
Bus: 03-295-0911
Inouye Eye Hospital
Surugadai 4-3, Chiyodaku
Member: Amateur Music Players
Assoc. of Japan (APA)
Instruments available. Please write ahead giving
arrival date, name of hotel and instrument type.

Recently, Dr. Inouye has written us to explain why he feels he must resign from ACMP's International Advisory Council:

Now I am eighty years old. I am working three days a week in my eye hospital with 35 beds. My son is doing most of eye operations with several young assistant doctors.

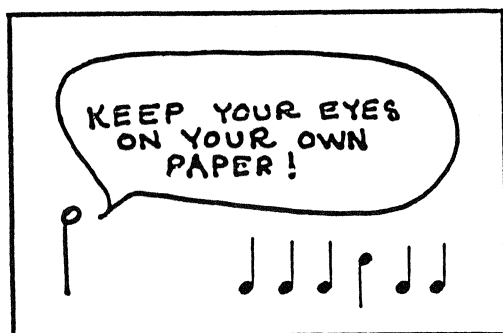
As hobby I am playing clarinet once or twice a week in a chamber music group. My second hobby has been chamber music composition for ten years. But recently it has been slowing down. Now I am writing a piano trio for Pf, Cl, Vc. I hope to complete it in a few years.

*With best wishes, Sincerely yours,
Masazumi Inouye, MD*

We know from past letters that Dr. Inouye is also a ceramicist, and a man at home with the beauties of the natural world.

During Dr. Inouye's tenure, our Japanese membership has almost doubled. Equally important, Dr. Inouye has put a succession of ACMP visitors in touch with the A.P.A., Japan's regional chamber music association (modeled on ACMP).

His successor on our International Advisory Council will be Capt. Konosuke Yamamoto, who has already given ACMP much advice and help in recent years.



Two new International Advisory Council members

WALTER ETT, violin/violist and mathematician, first heard of ACMP in 1972, but he lived in what was then East Germany; the Cold War kept him away. Only last year could he inquire of an American musician-friend whether ACMP still existed — and learn that we were going strong. He immediately volunteered his services, while Board member Norman Robbins as quickly took him up on his invitation to meet in Berlin for string quartets and talk of how to expand chamber music contacts in an area long suspicious of westerners. Mr. Ett has given us many names and other suggestions already; we are delighted that he can serve on the Advisory Council.

Walter Ett began taking violin lessons from a young school friend in exchange for tutoring the friend in mathematics, then taught himself for eight or nine years more, playing in school and university orchestras and taking every possible chance to play chamber music, now as a violist. Once launched in his career as a mathematician, he started taking serious violin lessons, joined the East-Berlin university orchestra, and played with this orchestra as well as various church music groups for 22 years. (See related story on page 6.) His wife has become one of ACMP's professional violinist members, while his daughter, a professional violist and cellist, plans soon to join us.

ERLING BERG, an ACMP cellist since the 1950's, is our first Advisory Council member from Norway. Now a builder of hydropower plants, he has had adventurous seasons playing in Oslo restaurants, theaters, the opera house, and in the shipboard ensemble of a passenger liner plying the Atlantic between Oslo and New York. At present, he plays weekly in both a string quartet and the local chamber orchestra, as well as in an ensemble that brings frequent music to homes for the elderly.

In the past, Mr. Berg writes, "I enjoyed many visits by ACMP members from the USA, England, Australia and Ireland". Their frequency has fallen off lately, and he hopes this will change soon. Since he is energetically increasing our complement of Norwegian members by the month, we think he may get his wish.

We've learned that Sybil Totah Belmont, a former ACMP Director-at-large and long a member of our **North American Advisory Council**, died recently after an extended illness. A professional pianist and teacher, she played piano chamber music with other ACMP members for weeks after her doctors had assumed she could never play again. We send our sympathies to Sybil's family.

Three longtime members join the North American Advisory Council

Two of them are well known to our veteran readers: **Norman Robbins, M.D.**, and **Henry Saltonstall, M.D.**. A pile-up of other good works to do in the Cleveland area has decided Norman to end his tenure on the ACMP Board of Directors after seven productive years. We will miss him greatly, and are glad he is willing to stay with us on the Advisory Council, following and assisting the international outreach project he has done so much to further. Henry Saltonstall is, of course, the co-compiler of what many members know as the "Saltonstall Music List" of 832 unfamiliar but eminently playable chamber works recommended by our members, as well as of the Book List that followed it two years later in 1986. He has been informal counselor to the Board for nearly ten years now, and it is past time to ask him formally to join the Advisory Council.

Louise McGregor Griggs grew up in NYC, the daughter of ACMP's founding treasurer, Ruth Hill McGregor. She attended Juilliard as an undergraduate, then Smith College. Louise lived in Hawaii for 23 years, playing in the Honolulu Symphony and the Honolulu String Quartet. She now lives and teaches violin and viola in Hanover, NH. She plays in the Vermont Symphony and free-lances in various other orchestras. She has four children, four step-sons and 10 grandchildren, several of whom carry on the McGregor family musical tradition.

Amateur Ads

AMATEUR ADS WORK

We have received many letters of thanks from those who have had generous responses to their ads. A sample: *Thanks to your ad in the Newsletter, I've succeeded in exchanging my house near Paris for one in Florida for over a month this summer.* This French ACMP family was planning a trip to Disney World, while the Floridians had set their sights on Paris and Versailles. We trust the exchange worked as well as it promised, and look forward to helping others fulfil similar wishes. In the past, we have even helped families exchange musical children!

We also hear from Lenora Wulff that her request for information on how musicians can cope with carpal tunnel syndrome brought four sympathetic and very helpful letters. See Amateur Ads on this page for one suggestion, which may be useful for players with shoulder and elbow injuries as well as those with hand/wrist problems.

Does anyone know a really good edition of Bach's **ART OF THE FUGUE** for strings or other instruments? The Harris edition has problems, according to friends who know Bach. Please call or write
Nicholas Cunningham M.D.
622 West 168th St, NYC 10032
(212/305-6227)

The **ASSOCIATION MUSIENS AMATEURS** invites ACMP members to take part in its 1992 Recontres Musicales de la Bourboule (see article on page 8). Please write for information to:
M. Roger Serpolay
Regional Delegate, AMA
3, Alle des Hautes-Perouses
63540 Romagnat, France

My quartet is trying to locate a **STRING QUARTET** we know to have been written and performed in the concentration camps during the Holocaust. If you have such music, I would greatly appreciate your contacting me.
Ellin Cohen, 4563 218th Street Bayside, NY 11361

The Ira F. Brilliant **CENTER FOR BEETHOVEN STUDIES** at San Jose State University has the largest Beethoven collection in America and is a wonderful resource for chamber musicians. The center can provide photocopies of Beethoven autographs and first editions, and visitors are welcome to use the 1600 books and play the fortepiano. For information on the collection, subscriptions to the Beethoven Newsletter, and membership in the American Beethoven Society, contact:
Center for Beethoven Studies
San Jose State University
One Washington Square,
San Jose, CA 95192

WANTED
A copy — or information as to how I can find one — of GRIFFES' 3 Tone Pictures for Piano, op. 5, transcribed for string 5 + WW5. Please write
Robert George
PO Box 555
Salyer, CA 95563

FLYING TOGETHER is a special Newsletter sponsored by Chamber Music America for those interested in chamber music coaching and teaching of all kinds. Its founding editor, Heidi Castleman (*vi/vla-pro*), invites members interested in trying it out and/or contributing articles to call or write
Trudy Goldstein, Education Coordinator
at CMA, 545 Eighth Avenue, New York, NY, 10018. Tel, 212/244-2772

Persons wanting information on coping with carpal tunnel syndrome may send a business-sized self addressed stamped letter to **The American Carpal Tunnel Syndrome Association (ACTSA)** P.O. Box 6730, Saginaw, Michigan 48608

Dr. František Malík of Prague, *vla-A*, writes that he has composed a number of **STRING QUARTETS AND PIANO QUARTETS** in the romantic style. Members wishing copies are welcome to send \$4.00 for each work requested to cover copying and mailing costs to
Dr. Malík at
Vrovinách 77
140 00 Praha 4
Czech and Slovak Federated Republic
Make out checks to: Ceskoslovenská obchodní banka A.S.
Na příkopě 14, 115 20 Praha 1, CSFR

**"THE VERY BEST MUSICAL INSTRUMENT?
It's the VIOLA, you Tin-Eared Lowbrow"**
is the title of a delightful article by Susan Ziegler. If you'd like a copy, send a stamped, self-addressed envelope to your Co-Editor, Susan M. Lloyd
Phillips Academy, Andover, MA 01810

CAN ANYONE HELP me find publications that provide **GRADING** of the difficulties for violin/viola in chamber music literature, similar to what Maurice Hinson and others did for piano parts? Please contact
Adrian Go, 3660 Forest Hill Road
Bloomfield Hills, Michigan 48302
or call collect, 313/645-9319

Members wishing a copy of Pedro Lehmann's six page article, **EL CUARTETO DE CUERDOS:** please send a stamped, self-addressed envelope to your Co-Editor,
Susan M. Lloyd, Phillips Academy
Andover, MA 01810

I have a **VIOLIN** made by **WILLIAM COX** of Detroit, about 100 years old. I would like to have any information available about him, as I have not been able to find anything here in Austria. Please write or telephone:
Marylane Miltner
Via Monte Bianco 15
Milan, Italy 20149
(02)46-2382

ACMP's annual Director's Meeting was held in Tyngham, Massachusetts from October 11-13, 1991

Officers for 1992 are:
Cecilia Drinker Saltonstall, *Chair*
Dr. John N. Loeb, *Vice-Chair*
Donald R. Spuehler, *Treasurer*
Jane Stein Wilson, *Secretary*
Sally Robinson Bagg, *Co-Editor*

Susannah Coolidge Jones, *Corresponding Secretary*
Susan M. Lloyd, *Co-Editor*
Robert K. McIntosh, *Director-at-Large*
Dr. David Klein, *Director-at-Large*
Sonya Monosoff Pancaldo, *Director-at-Large*
Samuel P. Hayes, *Special Advisor*