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# AMATEUR CHAMBER MUSIC PLAYERS

1123 Broadway, New York, N.Y. 10010

Newsletter, June 1994

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## FROM THE ACMP CHAIR

As you can see from the above address, WE HAVE MOVED to an office of our own. On March 21, at the moment of the vernal equinox, the ACMP Foundation Board met there for an office-warming after a long day's work. Guests included Dean Stein, Executive Director of Chamber Music America, in whose offices we have lived for several years, Ellen Kushner, our daughter, cake-cutter, and vital member of our team, and Janice Nimetz, a welcome new friend.

Twenty of us had a fine time, tables spread for the party and raincoats piled high against the walls. John Loeb brought his traditional 3 Bs (Brie, Bread and Bourbon); ever thanks to John, our Vice-Chair. Most spectacular of all was Jane Wilson's enormous cake, spread out on a borrowed book shelf, shaped and iced with F-holes and strings of chocolate icing - my double bass presented in chocolate. A thrill! Leftovers were taken back to appreciative grandchildren, future members of ACMP. Unfortunately our room was too crowded for chamber music. We could have sung in celebration and I wish we had. It was our first ACMP meeting without music: may it be our only one.

The office, which is much larger than ACMP's room within CMA's quarters on Eighth Avenue, boasts an incredibly high ceiling - a vestige of building preferences from another century remarkably, before air space had commercial value. There are a number of reasonably comfortable chairs. Members are always welcome to drop in.

Because of our new ACMP office and because Dan Nimetz, ACMP's Executive Director, is now involved with all our projects, we are confident that we can really celebrate the beginning of a new era for the Amateur Chamber Music Players.

There has been no decision about a new name. Those who vote for AMATEUR do it with fervor, those who vote for ASSOCIATION do it with equal depth of thought. The vote is about even. Some have suggested International Chamber Music Players as a third alternative: the "ICMP." Your Board will have to decide soon. Call or write to tell us your opinion.

Several members have written notes on their update forms telling us how disappointed they are never to get a call to play with new friends who are traveling through. The Newsletter always reports magical meetings for chamber music, but I myself have belonged to ACMP for at least 25 years and have only had one call and made one call. Each one of us can reach out and find other musicians - it is an adventure to find a congenial musical companion. It is like being invited (or not) to a party: if there is no invitation then give the party yourself!

Summer greetings to all of you. The 1994-95 Directory is now out. Please write to us with any remarks or suggestions you have.

- Cecilia D. Saltonstall

## SUMMER ANNOUNCEMENTS & REMINDERS

Call Neel de Wit-Wibaut of *Alberta, Canada*, if you would like to join in the late June weekend described in the February Newsletter, or Bill Simmons, now of *Albuquerque, New Mexico* if you are interested in the August 27 - September 5 week of chamber music playing and hiking in and near the Swiss Alps during the Montreux music festival. Bill writes that ACMP's February ad has caught the interest of a number of players and listeners, including

- 1) a clarinetist from Ohio who loves to play with strings.
- 2) a clarinetist from Sweden who loves mountains,
- 3) a pianist from Israel who loves travel and,
- 4) a cellist from Germany who isn't sure he's good enough.

Bill hopes this cellist *will* sign up, since cellists are especially needed. Total cost for meals and accommodations (double occupancy) at the Hindemith Foundation is \$420, August 27 - September 2. Seven pianos; strings instrument rental is possible.

Hiking and music at Gspon (near Zermatt) September 2 - 5 will be \$55 a day.

Join Bill for either or both sessions. You can call him at 505/298-8871, or call Floryse Bel-Bennett in Switzerland at (41) 21 802 3130.

**Considering a new language?** Barbara Hahn, Vc-C, of *Staufen, Germany* ("a lovely ancient town near the Black Forest and Switzerland,") suggests that ACMP members who wish to learn German might come in a small group to Staufen's Goethe Institute, enriching their stay with the chance to play together and with local amateurs. "In case you would like to come here or to study music at Freiburg, you are welcome. I could mediate contacts with the Goethe Institute if you wish." Barbara Hahn's address is Wilhelm-Henze-Strasse 4, D-3352 Einbeck, Germany.

CAMMAC, Canadian Amateur Musicians/Musicians Amateur du Canada, invites all ACMP members to join members from its four regional organizations in its *SUMMER GATHERINGS* at the CAMMAC Music Centre on Lake McDonald, just north of Montréal, June 27 to August 22, or at Cedar Glen in Ontario, July 31 to August 14. **Families are welcome** at both sites for a week (or more) at a time, since there are plenty of activities for children. Campers participate in ensembles, workshops, choruses and classes as they choose, as well as all sorts of recreational activities and informal music get-togethers. Information from CAMMAC: 1751 Richardson, Suite 8224, Montréal, QC H3K 1G6; 514/932-8755 (Lake McDonald) and Cedar Glen Summer Music Centre, attention Andrea Rowan, 20 Hainford Street #9, Scarborough, ON M1E 4Y5; 416/282-1685.



## ACMP INTERNATIONAL

From Sonya Monosoff Pancaldo:

*Good news is that all of my Czech violin students are now ACMP members - also two Germans and a young French woman. The three new Italian members are pros who are dying to have people visit them in order to play chamber music.*

Sonya also writes that she has met in **Beijing** with our one Chinese member, Fan Xiaoqiao, and Ms. Fan writes happily of the same meeting in a letter sending the first contribution that Chinese exchange rates have allowed her to make (she has recently returned from a European concert tour). Sonya went on to find our **Hong Kong** member, and to play chamber music with him.

Diana Davidson, Vc-B, writes from **Okinawa**, a 60-mile-long island where virtually the only live classical music to be heard is homemade. She sends us a program of the annual concert which Okinawan, Japanese and American amateurs prepare together - a "cultural highlight" of the year. "The ACMP is a link for me with other chamber music lovers;" she adds, "Through it I have had pleasant musical evenings with people in the States, and with some Tokyo members."

Josie Stein, back home in London, writes that she took her viola to **Bucharest**, and

*had two wonderful sessions of quintets with a regular quartet. In fact, the oldest member has been playing regularly since 1929. It was well worth missing a reception with the Romanian Minister of Research & Technology! I met the minister later on - but also found time to fit in one more quintet session before returning home.*

Sonia Faigen LeTourneau of **Perth, Australia** writes to invite all members traveling in West Australia to stop by and join the players at one of the bi-weekly sight-reading sessions of the Perth Community String Orchestra. Quite a few ACMP players have already done this, "to my delight." Call Sonia at (61) 382-4509 to learn of exact times and places. "We read tons of music, and we welcome visiting amateurs," Sonia finishes.

## LETTERS

To ACMP:

*Thank you for putting my ad in your newsletter (asking how to find John Holt's book on starting the cello as an adult). I have already had two answers, one of them from Mrs. Helen du Mont, who - imagine - sent me her copy of the book. It is a gesture you would expect from family or from a friend!*

*...Please add to my listing that I can speak German, English, and can manage in French.*

- IR, Israel

To ACMP:

*Would you be inclined to open a spot in the NEWSLETTER where members would discuss new discoveries in music literature or old unknown, neglected compositions like Hugo Kauder's rich literature, put to rest by the lame Seesaw Music Corp., N.Y., and by the sleepy Kauder Society? Or Herzogenberg (contemporary and friend of Brahms), never played and now forgotten?*

- FB, California

**Editors' note:** A good idea. Suggestions welcome. We may not have space to print them all, but will pass them on to the librarians of ACMP's Helen Rice collection. FB might consider joining the Cobbett Association. Call Ray Silvertrust, 708/374-0205, and see page 5.

To ACMP:

*I've learned that ACMP is an international organization. As an active pianist and lover of chamber music, I've decided to write to find out more about it.*

*Currently, I am living in India working for a UN agency. Through the Delhi School of Music in India, I have built a community of musicians around me. Many of them are also interested in chamber music...*

*I look forward to hearing from you!*

- JB, India

To ACMP:

*I thought I was retiring, but new avenues are open and music has proven to be a destiny, not a caprice. But was it ever a caprice?*

- SL, Australia



To ACMP:

*I am not contributing anything this year for the following two reasons:*

1) *Yearly publication of the Directory is far too frequent. My feeling is that you are trying to feel important by creating unnecessary make-work. I suggest publication every three years and dues of \$5/year.*

2. *Discussing what the A in ACMP should stand for is even more convincing evidence for me that you have more time, money, advisors, and committees than you can find useful work for.*

*Vc-B, Pennsylvania*

**Editors' note:** For those who are interested, we continue to receive suggestions and "votes" concerning our possible name change. The count right now is even, with 87 votes for ASSOCIATION of Chamber Music Players and 87 for AMATEUR Chamber Music Players. Following is a sample of letters that comment on the change.

To ACMP:

*My only New Year's Resolution was to write to you and here is my letter. My check is also enclosed help support ACMP.*

*PLEASE do not change the ACMP name. Over the last many years you have been providing encouragement to amateur players, you have RAISED the definition of amateur from "bungler" to SKILLFUL PERSON WHO PLAYS FOR LOVE OF MUSIC.*

*I have made many sincere and lasting friendships through your Directory and enjoyed untold hours of real pleasure with other musicians. I am ninety-five years old and still play quartets with an ensemble each Monday morning.*

*- SB, Maine*

To ACMP:

*I agree with the idea of changing the name of ACMP. "Amateur" has connotations that don't serve the organization well.*

*- VB, Colorado*

To ACMP:

*What about adding the word INTERNATIONAL? ACMP claims to be international, does it not? Then the word should be added - an outsider has no way of telling how broadly based any association is unless he's told.*

*- JT, Luxembourg*

To ACMP:

*I think changing the name of the ACMP may be a mistake. The present name says what we are. If someone has a poor understanding, changing one word won't educate them.*

*The proposed new name doesn't say what we are: it could mean anything. It could be professionals only. It could be a booking agency. It could be people who play records. It could be an agency providing insurance.*

*Our main goal is attracting new young members. Our name now leads them to say, "I'll join it." The proposed new name leads one to ask, "What is it?" Therefore it fails as a name.*

*The name as it is now also says, "Intermediate player, you are welcome." That is fine.*

*- EH, Pennsylvania*

To ACMP:

*I am a professional, but when I play for fun I am an amateur.*

*- RM, Maryland*

To ACMP:

*As to our title - to what are we entitled? There are two types of amateur players: the Immature and the Mature. The former suffer from a disease called First Violinitis: I-go Ego Me-go. The latter see it all in perspective of the full meaning of music. They don't have to inform on the former whose tension draws instant attention.*

*- RF, New York City*

To ACMP

*I find the controversy regarding the name "Amateur" amusing. What only matters in any organization is the deeds of the membership, and ACMP directs its members to a wonderful pursuit! If an individual shuns the organization because of the name amateur, he/she'll be likely to find another insignificant reason to remain distanced (and perhaps they're doing us a favor by reserving their independence!). Any name the Board and majority of current members wish is fine with me.*

*-RG, California*

To ACMP:

*...Whatever the name, the rose is most sweet!*

*- SW, Texas*

Other letters, the first describing as 1993 March Play-In which we missed hearing about (it's never too late to send news):

To ACMP:

*It is a little late to tell you that in Cape Town on 14th March a group of us managed to perform Brandenburg 3 at Groote Schuur, the official residence of the South African president, at a day function hosted by Mrs. Marieke De Klerk, who heard us play. That was a fitting tribute to Helen Rice.*

*- MJA, South Africa*

To ACMP:

*May I just mention how much I enjoy reading your newsletters. Besides all the interesting news and data, there is certain personal atmosphere prevailing, which one does not find much anymore in our fast moving world of computers and automation.*

*- HS, New York*

**Editors' note:** Thank you! We have had many requests over the years for more frequent publication of the Newsletter. Certainly we have plenty of material: almost entirely, our members make our Newsletter. Because our Executive Director has publishing experience, your Board now has a hope of putting out at least two issues a year. In 1994 we will have sent three, thanks to Ted Rust's help in enclosing ACMP's winter news with the "summer workshop issue" of *Music for the Love of It*. We repeated this winter experiment because members seemed glad to have the workshop information, but we welcome all criticisms and suggestions.

To ACMP:

*I thought I was retiring; yet now, new avenues are open and music has proven to be a destiny, not a caprice. But was it ever a caprice?*

*- SL, Australia*

## SINGERS ARE WELCOME

"Thanks so much for your good work in letting chamber music players know where to contact other players," writes a California member; "There is also a need to let 'Chamber Singers' in on the fun." Indeed, we couldn't agree more. There was a tireless crowd of singers at this year's New England Play-In, and the pleasure they gave to themselves and others was an inspiration to us all.

Since the late 1970's, ACMP has welcomed chamber singers: musicians who enjoy singing-without-conductor. On our lists are both *lieder* singers and madrigal enthusiasts, each drawing on a large and rich literature of classical and renaissance music, as well as on 20th-century works. Most singers currently in the Directory are also instrumentalists. We do hope those who only sing (for now) will join ACMP - but chamber players often make fine chamber singers, and we also urge instrumentalists who have never tried singing to take the plunge! In those deep waters lies a goldmine of simple, beautiful accompanied songs and a *capella* works: one can make a rewarding sound from the very beginning.

Many of our readers will know of Eugene Lehner, first-stand violist in the Boston Symphony for decades, a member of the Kolisch string quartet, original coach of the Juilliard Quartet (among several others) and an avid participant in informal *hausmusik*. One summer during the BSO's Tanglewood season, Lehner, then in his late forties, came along with friends to our family house to join a singing group working on Bach's motet, *Jesu Meine Freude*. Lehner had not opened his mouth to sing since boyhood. Discovering that he did best singing alto (in a somewhat hooting fashion, as this editor recalls), he took off, reading, of course, like a trooper. At evening's end, he sighed and said "How did I miss singing all my life? It is wonderful not to have a piece of wood between me and the sound I make!"

This work of Bach's is difficult, but no performance loomed ahead to sap our courage. The ten of us met weekly through seven or eight evenings, thrilled to have a way inside such extraordinary music, no matter what our struggles with complex harmonies and swift vocal fugues. One usually returns from singing to chamber playing with one's ear more finely tuned, and one's ensemble sense improved.

William Byrd, the great English Renaissance composer, was all his life a "pusher" of singing for everyman and everywoman. "The exercise of singing is delightful to Nature and good to preserve the health of Man," wrote Byrd in 1588;

*It doth strengthen all parts of the brest and doth open the pipes.  
It is the best meanes to procure a perfect pronounciation and to make  
a good Orator...*

*The better the voyce is, the meeter it is to honour and serve God  
there-with: and the voyce of man is chiefly to be employed to that  
ende.*

If you have vocalist friends who would like to know where the chamber singers are, please suggest that they join ACMP and list themselves in our Directory. We have a self-rating form for singers to help them find individuals and groups close to their own level of expertise.

WE ALSO INVITE PIANISTS to let others know through their Directory listing if they are fond of *lieder*, this form of chamber music being a particularly lovely one. Thus singers can the more easily find them.

Since ACMP opened the Helen Rice Memorial Chamber Music Collection in collaboration with the Hartford Public Library, Vernon Martin has been its curator. This year, Vernon retires, with much appreciation from ACMP for his extraordinary work in helping us to found this collection of some 4500 chamber works, and supervising its cataloging. Kathleen Brophy has taken over as head of the Hartford Library's music department. All the collection's chamber music is available through inter-library loan. Call 203/293-6022 for information.

## Kitty Benton of New York City: ACMP's new Board member

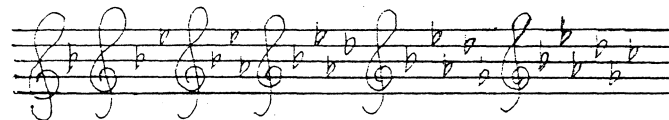
"The reason that I play the violin," says Kitty, "is that I loved blue velvet as a little girl, and the first violin I ever saw was lying in a case lined with blue velvet. I wanted that violin so badly my heart ached! The piano lessons that my mother lined up instead were not good: the keys were so square and the black and white colors too harsh." Luckily, the family moved two years later to New York City and ended up in an apartment five blocks from Juilliard. Her mother gave in. Lessons with Christine Dethier were a joy, Kitty tells us, and a foundation for the pleasures of chamber music unfolding with Wolfe Wolfensohn at the Longy School in Cambridge.

Kitty put her violin away for several years after she got married, only picking it up again when her father asked her to play at a beloved grandmother's funeral. Even though her children's only comment was to ask "Why did your face get so red?" the music that had always been a familiar friend in the back of her mind started playing again, and the violin was permanently out of mothballs. A job teaching music at the Brearley School soon followed, where Kitty met Helen Rice. Helen came bounding across the auditorium saying, "I love sights like this!" as Kitty struggled in, violin strapped to the pram, a newborn inside and a toddler perched on top.

Kitty also sang with the Dessooff Choirs (Tenor-A) and served as a vice president of the Board, as well as being a founding member of the Junior Committee of the Philharmonic. A move to Washington brought a stint on the Board of the Chamber Players at the Kennedy Center, the Washington Performing Arts Society, and the Department of Ancient Instruments at the Smithsonian.

Back in New York, as a member of the ACMP Advisory Council Kitty organized ACMP Play-Ins at Bargemusic in Brooklyn. The idea for the worldwide Follow-The-Sun Brandenburg was a result of an eight year standing (or rather, floating) quartet with Olga Bloom, founder of Bargemusic, and Sarah Garrison of ACMP Advisory Council - also a course in celestial navigation.

Days, Kitty designs children's clothes under her own label and, yes, blue velvet lines her violin case.



## CADENCES

Mrs. Hildegard Grueninger has sent us news of the death of her husband, WALTER F. GRUENINGER, VI-B, at age 91. Mr. Grueninger was an ACMP member for many years. Music filled all the interstices in and around his formal career as circulation director for magazines such as *Harper's*, *The Nation*, *The New Republic*, *Dun and Bradstreet*, and *High Fidelity*. He wrote classical music reviews for *Consumer's Research Magazine* for 54 years, without missing a single month. In his later years, he conducted radio interviews with musicians performing at Tanglewood, sometimes playing chamber music with these same instrumentalists at his homes in Stockbridge, MA or Palisade, NJ. Walter Grueninger was also, we understand, a champion amateur tennis player. Once again music and tennis go hand in hand: the self-discipline, mastery of the rhythms of play, the courage during hard going - all seem requisite to both pursuits.

◡

Gualtiero Morpurgo of Milan, Italy writes us of his friend, ENRICO MANASSE, VI-A: *Enrico has left us forever and our quartet is now without his precious guidance. He was a man of great human and artistic sensitivity and, outside his professional activities, he found in music and in painting the possibility of expressing his great gifts.*

*We played quartets together for more than half a century, with Gega Bazzi, viola, and Vittorio Basevi, cello, and on many occasions we have been able to host ACMP members passing through Italy.*

*On one occasion Megan Meisenberg, flutist, and her husband, Bert, violinist, had announced their arrival and we organized a get-together at my house, but because their plane was delayed they only arrived at 11 pm. The municipal regulations in Italy forbid noisemaking that could disturb the citizens' sleep. However we began to play all the same and we continued. Since it was summer and very hot, we had all the windows open. Mozart's K. 285 must have pleased an invisible audience because neighbors were listening at their windows and groups of passersby had stopped in the street.*

*Now without Enrico Manasse it will be difficult to be able to repeat these exciting experiences.*

◡

ROBERT MAAS, VI/Vla-B, long a member of ACMP's Advisory Council, died in February at age 75. Readers of the Newsletter will recall that Bob Maas was founder in 1980 of the Cobbett Association,

whose mission from the start has been to try out and publish evaluations of worthy but unfamiliar works of chamber music.

Bob had loved chamber music ever since his high school days, and his retirement from personnel work with the aerospace industry about 25 years ago allowed him time to pursue his enthusiasms full tilt. The place was right, too, since Sarasota, Florida has long been a favorite destination for retired musicians, both professional and amateur. Hearing from chamber musicians around the country about the need for reliable information on the non-standard repertoire, Bob began collecting and researching rare music.

The Cobbett Association took on the huge (sometimes thankless but more often rewarding) job of practicing, playing and assessing these works: over 400 of them so far. They began with string quartets, naturally enough, since Bob and his fellow players of the Palm Strings quartet - all ACMP members - had found delight in several non-standard works over the previous two years, and were poised to continue their explorations. They soon extended their range to include pieces for strings and other instruments, most often piano.

In Bob's and Alice's library alone there are about 300 works left to explore. Bob had hoped to beat his illness for long enough to complete the project, but he could not make it. Fortunately the Cobbett Association, will continue under the leadership of Palm Strings player Ray Silvertrust and others. Thus, Bob Maas's work will go on.

◡

Helen Rensin informs us that her husband HY RENSIN, VI/VlaPro of Lenox, MA passed away in 1991. "He enjoyed many chamber music sessions with musicians listed in the Directory," Mrs. Rensin writes.

◡

Liesbeth Ader-Winkler writes from the Netherlands that her husband, HERMAN ADER, Vc-A, died last October. Mrs. Ader-Winkler adds that she is happy to be a member of ACMP and to receive people that come from America to play quartets and other chamber music.

◡

BARNEY JANIAK, one of ACMP's original, most enthusiastic, and helpful members, died on April 8, 1994. He will be missed by all who made music with him.



March 13, 1994 Netherlands Play-In. Photos sent to us by the violist-horn player, Ania Lentz-Michaelis. More news of March Play-Ins coming this fall.



## GOOD NEWS NOTES

♪ Longtime member **Doris Charter McLaughlin** sends us word that in October, 1992, she married another longtime member, Ernest A. Goldman, and you can now find them both very busily playing in and around Stow, Massachusetts. She also writes happily of the chamber music camp her daughter has founded on Lake Ontario, with help and advice from at least one Canadian ACMP member.

♪ Though **Jane Hammer** of Palm Harbor, Florida, was awoken at 3 am and her house's interior partly destroyed by the wildest blizzard in Florida history, her Giessenhof violin, left uncased on a chair, was untouched. Her Steinway piano also survived.

♪ ACMP has had many distinguished members, but few whose names are so often spoken as **Virginia Apgar, MD**, a violist who joined our association in its earliest years, and remained a member until her death in 1974. Virginia, a perinatologist at Columbia Presbyterian Hospital in New York, devised what came to be known known as the "Apgar Score," a method of describing the condition of newborns at one, five and ten minutes after birth with a single set of ten numbers that is used and understood all over the world. Advisory Council member Nicholas Cunningham, MD, writes us that the American Academy of Pediatrics is celebrating Virginia Apgar this fall upon the U.S. Post Office's issuance of an Apgar portrait stamp.

♪ The California member whose cello was stolen during a housebreak managed to retrieve it from a nearby instrument sales shop. The dealer, aware and sympathetic, had been suspicious from the start; he readily helped our member reclaim her cello. She advises all who encounter such a misfortune to inquire at once at local instrument dealers.



## ETC.

A member writes us about the woman who called a music store and asked for "I'm Inclined to Knock Music." The clerk finally figured out that she wanted "Eine kleine Nachtmusik." We could go on and on, into "While shepherds washed their socks by night" and "Then one froggy Christmas eve..." Send us more **musical boners** for those of us with minds twisted towards such entertainments.

A California member reminds us that "we have a **Chamber Musicians of Northern California** going great guns here. CMNC runs music workshops several times a year in various locations. Seems that ACMP and CMNC should be affiliated."

We are in a way - but only informally, CM NC's founder and chairman having been an ACMP member for at least ten years, and our two associations having many members in common. If you can be a contact person for a regional non-profit chamber music organization which should appear in our Directory, please tell us this on your update form.

Dirk Meursing of Belgium, a flautist for most of his playing life, has a new enthusiasm that has set him writing us at length: the *flauto traverso*, or baroque transverse flute. This woodwind (truly made of wood, usually boxwood, and nearly lacking in modern hole-closing de-

vices), is wonderful, writes Mr. Muersing, in that "the different keys have each their own character - cheerful, gloomy and everything in between." The *flauto traverso* all but disappeared in the mid-nineteenth century, when the "Boehm flute" was invented precisely to eliminate the distinctions between, say, the keys of C and C#, homogenizing all keys in a uniform, louder tone. Fortunately the *flauto traverso* is being made once again; thus one can play true to the intentions of Bach, Handel, Loeillet, and other baroque composers who pitched their works with the instrument's several voices in mind.



MOZART *con mosquito* (sketch originally inspired by no-see-ums)

## NEW TO OUR NORTH AMERICAN ADVISORY COUNCIL

ROY ERNST is a flutist who plays for love and for work, moving toward Sigmund Freud's definition of a fully integrated person through his instrument and his music teaching. Certainly those of us who have met Roy are impressed by his energetic commitment to amateur music as undertaken by players of all levels. Roy teaches at the Eastman School of Music, University of Rochester; his courses include conducting, research, curriculum, and rehearsal techniques. He has done extraordinary work in initiating beginning adult players into the mysteries and joys of wind and brass chamber music, as the founding director of the New Horizons Band for Senior Adults. Before moving to Eastman in 1975, Roy performed often with Atlanta's Guitar Chamber Trio (soprano, flute and guitar). We are delighted to have a *wind player* joining the many string players and pianists now serving on the Advisory Council and the Board.

TED SNYDERS will help ACMP make certain that Canadian voices are heard in our *ensemble*. We asked him to write his "musical biography," and he sent us the following:

*As a student I studied piano, organ and singing and was a chorister at St. Michael's Choir School in Toronto, after which I spent over twenty years as a church organist and choir director. I have taught vocal music since 1973 and instrumental music since 1983 in Toronto schools (in '83-'94 I had to learn to play all woodwind and brass instruments). I now play oboe, bassoon and horn well enough to participate in community orchestras and amateur musical productions. In 1986 I joined CAMMAC with its many opportunities for chamber music, eventually forming a quartet (of winds and piano or four winds) to perform whatever we can find or arrange to suit us.*

Born in Yorkshire, England, ANTHONY FINLEY has been a U.S. citizen since 1982. He studied violin with Geoffrey Trabichoff and Raymond Cohen, and law at London University. He now combines both professions in Connecticut, leading Amici Strings (a chamber orchestra) and playing both violin and viola free-lance throughout the Connecticut-New York City area. Anthony has been president since 1989 of New Music for Young Ensembles, an organization that promotes the composition and performance of contemporary chamber works in New York. He is a member of the Music from Marlboro Committee and the Center Music School board, a project of Stamford's Jewish Community Center.

One of our younger members, Anthony brings fresh perspectives to the Advisory Council. We welcome him indeed.

## FOUNDATION NEWS

The Board of the ACMP Foundation, following its organizational meeting in December 1993, met twice more in March and April of this year in New York, in addition to spending substantial time conferring by telephone. A major function of the Foundation - to support ACMP activities - continued as we worked to find a new office, to maintain the production schedule of the North American Directory, and to publish ACMP's first June Newsletter.

During the March meeting, the Board was assisted by consultants from the Philanthropic Group in clarifying the Foundation's direction and in developing mechanics of grant making consistent with the course set by ACMP's Directors last June. At the March meeting we decided to concentrate on three pilot programs:

- the ACMP Weekend Chamber Music Workshop program;
- the ACMP Fellowship program to attract younger players through existing chamber music camps and workshops;
- the ACMP Community Music School program, which will support innovative programs through the National Guild of Community Schools of the Arts and similar institutions.

The aim of the Foundation in all these activities is to foster increasing participation for existing members, to encourage membership expansion, especially among younger people, and to enrich opportunities for amateur musicians everywhere.

*Sally R. Bagg, Secretary of the ACMP Foundation Board*

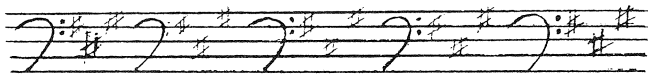
### ACMP weekend workshops

As an experiment, ACMP would like to encourage members to organize an ACMP Weekend Workshop for members and prospective new members. This new program, to begin during the 1994-95 season, is intended to make possible chamber music sessions for at least sixteen players who would like to be coached in an informal but structured environment. Two pilot projects are now being set up, one of them especially for C & D players. The next Newsletter will contain a report on both of these workshops.

If you are interested in organizing such a workshop with the support of ACMP, send us your plans and include the following information:

- Dates and location
- How you will publicize the event
- Coaching staff, including coaches' qualifications
- Registration fee per player
- Room and board arrangements, if any
- Schedule of anticipated revenue and expenses
- Amount requested from ACMP

Please send materials to the ACMP Weekend Workshop Committee, care of Daniel Nimetz at the New York office, at least two months prior to the event. Written confirmation of the grant will be made promptly. We hope that many ACMP members will benefit from this new program.



## ACMP Bulletin Board

Nicholas Cunningham, has two requests.  
1) Having had some curious experiences lately using **SCORDATURA** - most recently, he and 3 other string players tuned their strings up a half tone in order to play Mozart's A Major Clarinet Quintet with a clarinetist having only a B-flat instrument - NC wonders, "have others tried this? And with what results?" 2) **KROMMER'S 12th STRING TRIO, op. 96**, proves so satisfying to play (a "9" on NC's "Appar II" chamber music scoring system) that he wonders where one can find the other 11 or more trios. To reply to either query, write him at 380 Riverside Drive, New York, NY 10025.

Are there players from nations on the PACIFIC RIM who might be interested in attending a two week string and chamber music gathering for amateurs in West Australia, or on Christmas Island? Please call Sonia Faigen Letourneau in West Australia: (62) 382-4509.

I have been trying without success to trace a quartet by SCHRÖDER, who arranged *Eine kleine Nachtmusik*. It resulted in a musical joke. Please contact  
Florin Amzica  
2829 Chemin St. Louis #14 Sainte-Foy,  
QC CANADA G1W 1P1; 418/658-719.

Jocelyn Selson, of London, has been the Administrator of MUSIC AID for eight years, since it was founded May 1985. This year is the 75th Anniversary of Save the Children, founded 1919. MUSIC AID is a charity that collects money through music and sends it to Save the Children. Jocelyn Selson would be glad to hear of any individual or chamber ensemble who might be prepared to give a fundraising concert for the cause, anywhere in the world! Save the Children operates in fifty countries worldwide.  
Jocelyn Selson, MUSIC AID  
55 Denman Drive South  
London, NW 11 6RA  
(44) 081 455-4518

**STOLEN VIOLIN**  
Maker: Silvestre and Mancotel, Paris 1911. The violin is reddish color, in excellent condition, no cracks or repairs. The instrument was part of a quartet of instruments made for Coronel Torok, and the label bears this information as well as the maker's name. An octagonal silver trimmed bow made by Otto Schneider (name inscribed on bow) was also in the case. The violin was kept inside a blue silk drawstring pouch, the case was green baize inside and had a tan canvas exterior cover. Please contact  
Mr. Elmer Eisner  
4401 Laurel Drive  
Houston, TX 77021; 713/747-6747

A member writes to ask: "If you know of any GOOD WRITING about BEING AN AMATEUR, whether by professionals or not, or about the fun of amateur playing, I'd be pleased to obtain it." Your editors have some ideas which we'll publish in the Fall Newsletter, but we would like to add to our list. Please describe your favorites in a note to  
Susan Lloyd, ACMP Co-Editor  
Rt 1, Box 494  
Middletown Springs, VT 05757

Carla Theodore, V/a-C, of the Blue Ridge Foothills, would like to share somewhat RUGGED LIVING SPACE on her 27 acres with country-loving chamber music players - especially cellists! Write her at  
Box 41, Woodville, VA 22749.

Compositions by Leonard Berkowitz available for cost of photocopying and mailing:  
Duo for Violin and Piano  
Duo for Flute and Cello  
String Trio  
Trio for Flute, Clarinet and Bassoon  
Three Pieces for Piano  
String Quartet  
Pieces for Solo Clarinet  
Sonata for Cello and Piano  
Sonata for Clarinet and Piano  
Sonata for Piano Four-hands  
Sonata for Viola and Piano  
Write or call Leonard Berkowitz  
6318 156 Place NE  
Redmond, WA 98052-4827; 206/881-2744

I "loaned" my CHOPIN WALTZES for cello with piano accompaniment. "Valse Brillante" was among the pieces (maybe twelve waltzes) and I believe "Minute Waltz" was also included. I think the pages were large sized and published some time ago. Publishers have nothing like this, and I'm told my music is lost. If someone has this music, I would be glad to pay for photocopying and mailing.  
Betty J. Parisen  
3364 Sycamore Drive  
Pittsburgh, PA 15234

Don Cohen looks forward to getting ACMP online so that members can eventually join, renew, and access resources through INTERNET. I invite all members with net access to contact me at [donc@isi.edu](mailto:donc@isi.edu). I will collect this information in order to inform you of ACMP services that become available over INTERNET.

I have organized a CLARINET QUARTET: two Bb's, Eb Alto, Bass. I have quite an extensive library for this group. Anyone interested in obtaining this type of music, please contact me:  
Donald Reichler  
18-56A Corporal Kennedy Street  
Bayside, NY 11360; 718/225-7127

Jane Ross Hammer would like to correspond with any member who might know the whereabouts of the VIOLA she understands was made around 1850 by  
FRANCISCUS GIESSENHOF  
as a companion piece to her own violin by the same maker. Please contact her at 120 Carlyle Drive, Palm Harbor, FL, 34683.

CHAMBER MUSIC COLLECTION for sale:  
450 works for violin and other instruments; immaculate condition. \$1,000. Call or write  
Will Hector  
6600 Shoup Avenue  
Canoga Park, CA 91307; 818/992-8403

## For our members' benefit? An Experiment

Every year we get many requests from members to publicize a chamber music workshop they have organized or the sale of some item that might be of interest to other members. Hewing closely to our policy never to publish commercial ads, we have turned each one down (politely, I hope). Your Board has felt for some time that other publications provide space for such announcements and that the world needs *one* publication which can never fully qualify as junk mail.

On the other hand, our "no commercial announcements ever" policy may actually encourage the commercial misuse of our lists that we all dislike. It also deprives some members of an opportunity to learn of a service or item that might possibly be useful to them, and all members of the chance to reach fellow ACMP members with such information.

Thus we are experimenting in this issue with an ACMP Bulletin Board which any ACMP member may use to let others know of musical items for sale as well as special musical occasions or needs. We will not print "personals," but you are welcome to send us news of non-profit workshops if you yourself have organized or participated in the one you are announcing. "For Sale" and workshop announcements should be limited to 50 words. Requests for information or assistance in the traditional "Amateur Ad" style continue to be most welcome.

ACMP belongs above all to its members, and we count on you to continue to help shape our association's present and future.