

AMATEUR CHAMBER MUSIC PLAYERS

1123 Broadway, New York, NY 10010-2007

Newsletter, December, 1995

FROM YOUR SECRETARY

The joy of being Secretary of the ACMP is in the contact with members all over the world. When I became Chairman I was not willing to relinquish that satisfaction, so the Board has allowed me to continue, as *de facto* corresponding secretary, to respond to the many letters that come in to our office. As usual, there is much to report.

In 1984, Cecilia and Henry Saltonstall compiled a list of recommended less well-known chamber music. This list contains music for both strings and winds, but because so many recommendations came from string players, there is a greater number of string works. Several people have suggested that we put out a list of music for woodwinds and brass, or winds, brass and strings. Anybody who is interested in doing this should contact the office, or write to Cecilia directly; she can give guidance on how to go about it.

Every year we hear from people who express regret that "nobody ever calls me." This year there was a note from a member in Hawthorne, NJ, asking why it is so difficult to find people who are willing to play with a pianist. Not long afterwards we received a letter from Mr. Charles Fuchs, who moved from near Hawthorne to Ocean County, still in NJ but quite far away. Mr. Fuchs yearns for the opportunity to play chamber music; in particular he is looking for a pianist for playing sonatas. Is there a chance that these two musicians could get together? Another violinist from Queens, NY, complains that "not one single member has ever called me..."

A member from New Hampshire who rates herself "D" writes to remind us that "D" players are not completely incompetent. I myself play frequently with "D"-level chamber musicians, and rather enjoy my status of "D" on piano and double bass. We may not be the most proficient instrumentalists, but we are certainly enthusiastic!

In several of these columns we have answered lonely chamber musicians by recommending that they get out the Directory and make calls themselves. One cellist from Maryland has tried that, and reports that she still has difficulties; most people she called are already in one or two groups. This is puzzling, as we assume that people who list themselves in the Directory do so in order to make chamber music contacts, and that they are open to being called. A cellist from Salt Lake City advises the rest of us to remain optimistic (see the LETTERS section on page 7).

Our mail abounds with success stories, both from people who were called and from those who took the initiative to get in touch. Patricia Hastings introduced us to ACMP members Mr. and Mrs. Ned Spindel. The Spindels live in Israel, but they keep a violin and cello in North America. Each summer they travel from one chamber music workshop to another, visiting chamber music friends between workshops. This year my family and I were fortunate that their itinerary included

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ACMP INTERNATIONAL

Florence Saphir of California writes us,

In April I had the pleasure of playing chamber music with Han Xiaoying (Vla-Pro) of the Shaanxi Symphony Orchestra in Xi'an, CHINA. She has asked me to ask you for a list of ACMP members in the USA...

I was the first person to contact Ms. Han through the ACMP, but she was expecting M. Rochat, from Geneva, the following week. Next time you publish an international directory, I'm sure there will be more than two entries for China.

M. Rochat wrote us that he had indeed played Mozart quartets with Mrs. Han and several other "excellent musicians." He added that he, Florence Saphir, and Herr Knoblen (a third ACMP member) had arrived on the same evening at the Beijing residence of Fan Xiaoquiao, *Vla-A*. Another Chinese player joined them for an evening of Mozart quintets.

"This experience strengthens my idea more than ever, that music is the universal language, which brings people together and reinforces their desire for peace," writes M. Rochat.

He asks all ACMP members who have duplicate chamber

continued on page 4

CLARIFICATIONS

More than one member has asked us what in the world we mean by two items on the annual update form. Looking them over, we agree that they are far from lucid. On your enclosed form, you'll notice new wording for one of the three checkoffs as follows:

Though I may not play or sing, I would be glad to open my home to other members for chamber music sessions.

This option makes it possible for members retired from active music making – or for friends of ACMP – to support and enjoy the efforts of the rest of us.

*In addition, it should be clearer that **Available Weekdays** means just that: usually available for music during the day on weekdays, as well as for evening or weekend sessions.*

**PLEASE RETURN YOUR UPDATE FORM AS SOON AS POSSIBLE
—WHETHER OR NOT YOU MAKE CHANGES IN YOUR LISTING.
THIS IS THE ONLY WAY WE CAN BE CERTAIN YOU WANT TO STAY
LISTED IN THE DIRECTORY.**

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ACMP FINANCIAL REPORT FOR FISCAL YEAR 1 AUGUST, 1994 - 31 JULY 1995

	Ordinary Operations	Helen Rice Fund	Clinton B. Ford Fund ⁿ
INCOME			
Contributions	\$53,647		\$1,311,370
Estate Distributions			
Grants	* \$7,100		
Interest & Dividends	\$7,112	\$2,157	
Sales of Publications		\$1,494	
Total Income	\$67,859	\$3,651	\$1,311,370
EXPENSES			
General Administration	\$32,264		
Postage/Shipping	\$9,702		
Printing	\$9,764		
Bank charges	\$565	\$80	\$121
Telephone/Fax	\$1,126		
Copying	\$387		
Supplies & Miscellaneous	\$1,858		
Accounting/Legal	\$6,792		
Other Outside Services	\$3,437		
Grants Awarded		\$2,000	1,170,000
Total Expenses	\$65,895	\$2,080	\$1,170,121
Surplus (Deficit)	<u>\$1,964</u>	<u>\$1,571</u>	<u>\$141,249</u>
Previous Year's Balance (7/31/94)	\$57,016	\$42,015	\$43,823
Net Adjustments for Accrual Basis	(\$3,035)	(\$762)	
Adjusted Previous Year's Balance	\$55,203	\$42,091	
Balance as of 7/31/94	\$57,167	\$43,662	\$185,072

ASSETS OF ACMP as of 31 July 1995:

Ordinary Operations

Citibank (NOW checking account)	\$26,385
Merrill Lynch CMA - Account #230-04A10	\$26,908
Securities held (shown at cost)	\$3,874
Total	\$57,167

Helen Rice Fund

Merrill Lynch CMA - Account #230-04A11	\$43,390
Securities held (shown at cost)	\$272
Total	\$43,662

Clinton B. Ford Fund

Merrill Lynch CMA - Account #230-04A10	\$185,072
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Three gifts have been made to the Helen Rice Memorial Fund, in memory of Helen Rice and Robert Durand.

ⁿ *This column is for information purposes. It records funds received from the Ford estate for new initiatives. The bulk of these funds is to be transferred to the ACMP Foundation (see report on ACMP Foundation activities beginning on page 9).*

** A grant to cover legal and accounting expenses associated with the receipt of funds from the Ford estate and transfer of such funds to the ACMP Foundation.*

THE HELEN RICE CHAMBER MUSIC LIBRARY

We've heard from a handful of North American members who have had difficulty getting inter-library loan services to work for them in requesting music from the Hartford Public Library, which houses our Helen Rice Chamber Music Collection. We would very much like to learn the exact shape of this problem, and would be grateful for feedback from any and all members who use the system, whether you've been successful or not. Write us if you can, or give our office a call. Here is the address and phone number you can give to your local librarian in requesting music:

The Hartford Public Library, Music Department
500 Main Street, Hartford, CT 06103, 203/293-6022

You can show your local librarian the entry in the Collection's cumulative catalogue in hopes of expediting the search.

1996 FOLLOW-THE-SUN WORLD WIDE PLAY-IN

Our traditional play-in day - the second Sunday in **March** - falls on March 10 this year, and **New England, New York** and **Toronto** area play-ins are already planned for that day. Let us know if you would like to organize one of these open-to-all gatherings in your area, whether on March 11 or on any other day from March to June. ACMP can help you with organizing suggestions and publicity - including an announcement to all members in our February Newsletter supplement.

The New England Play-in will again be co-sponsored by the Appalachian Mountain Club Music Committee, and held in Andover, Massachusetts, 1-7:30 PM.

Finally, call Kitty Benton (212/966-2774, 285 West Broadway, New York, NY 10013) if you know of a good place for play-ins (low-cost or no-cost) anywhere in the world.

FROM YOUR SECRETARY, *continued from page 1*

Toronto. I have never seen such a combination of technical proficiency, familiarity with the repertoire, and stamina: in one evening and the next day we played seventeen trios, quartets, quintets, and sextets! Mrs. S. Balent traveled to Maryland from her home in Florida, and reports, "I played duets and trios with two different excellent violinists and cellists in four days! And three other regulars were out of town! Such gracious enthusiasm—the Directory made it all possible."

Just under two years ago Mr. and Mrs. Smit Sibinga moved from the Netherlands to Mexico City. They are still looking for amateur chamber musicians to help them to re-establish the pace that they had been accustomed to in Europe. Visitors to Mexico and musicians who live there are encouraged to contact the Sibingas.

From the island of Okinawa we hear from Mr. L. Retzack, who reports that the city of Okinawa is full of music. In particular he describes a tuba recital and a tympani concerto. In March Mr. L. Wilson (my husband) wrote to Captain K. Yamamoto, one of our two Advisory Council members in Japan, in advance of his visit to Tokyo for a scientific conference. Capt. Yamamoto lived up to his reputation as a generous host: not only did he lend a cello to Mr. Wilson and play music with him, but he also took him to observe a chamber music workshop and showed him sights (and restaurants) of the city.

Ms. M.A. Mote of Saratoga, CA, writes, "Thanks for a session in Australia and in N.Z. with good players—congenial people." Another CA member, Mrs. M. Seabury, has visited Australia several times; there she plays with Mr. and Mrs. Hans Weiler, and has been introduced to some of their friends. She writes, "On my most recent trip...we played again, at their seaside vacation cottage, and renewed what has become for me a very special friendship, and one that couldn't have come about without the existence of ACMP. Keep on going—and please don't change its name!"

Another member who is happy with our name is Mrs. Doris Goldman of Stow, MA. She writes, "...I take a moment to say hooray that there is still a personal, or should I say communal feeling to this beloved organization that I've belonged to about 30 years—and hooray that we are still 'Amateur.'" More praise comes from Mrs. B. Parisen, from Pittsburgh, PA, who says,

Immediately after the ACMP newsletter printed my request for Chopin Waltzes arranged for cello, one of our super members, Derek Matshman, of Mt. Tabor, New Jersey, called to tell me he had what I wanted...[He] is another example of the spirit of camaraderie among ACMP members.

That camaraderie results from and is responsible for many meetings of people who differ in many ways but share the love of making music. We thank all our correspondents for their reports and encourage all members to write to us about their ACMP adventures.

Advisory Council member Nicholas Cunningham, writes us about how he used ACMP's Directory and a small ACMP grant to organize a great occasion.

Dear ACMP Newsletter Editors,

Could an auditorium performance of Beethoven's 7th qualify as chamber music? Rarely, yes. And such a rare event

occurred at the Columbia Presbyterian Medical Center on Sunday, September 10, 1995.

What qualified it as chamber music was, I believe, the following:

1. While the audience was large and enthusiastic, the playing was mostly for the players' enjoyment and enjoy it we did.

2. While some of the 37 players knew each other or the conductor (Frank David, an M.D. and great musician), many had never met before that day; the first rehearsal was also the dress rehearsal and took place 4 1/2 hours before the performance.

3. Recruitment was based on the membership of two chamber music organizations: the Musicians' Guild of Columbia University's College of Physicians and Surgeons, and the ACMP.

4. The players were diverse as could be, aged 22 to 80, students and professors, all true amateurs but good readers.

5. The idea—of picking just the right instrumentalists, sending each a part, asking them to practice it and listen to the music, meeting only on the very day of the concert and then performing a classic—was so audacious, that only enthusiastic amateurs could conceive of it and carry it off.

The results were highly satisfying: the tempi were right, the ensemble very good, the dynamics remarkable and the intensity outstanding. Afterwards, players and audience conversed over food and drink, made new friends, arranged for quartet sessions and went home with just the kind of feeling we get after reading a familiar but challenging quartet.

Special for me was the fact that for the first time I shared a stand with my son Andrew, also an ACMPer who played on my father's (now his) cello, reminding me of when I'd shared a stand with my father and that cello 50 years ago! Music indeed crosses all boundaries.

Thank you, ACMP, for helping facilitate this delicious occasion.

Errata

In the 1995-96 International Directory, the bank account number for our NETHERLANDS REMITTING AGENT Felix van Raalte (inside back cover) is mistakenly printed as 57.90.91.264. It should be **51.90.91.264**. We regret the error.

John A. Ramsey, Vc-A is a MEMBER LIVING IN FRANCE whose name was omitted from the new International Directory (though not from its index). Sorry! His address is

**Cratoule Issirac
F-30760 St. Julien-de-Peyrolas
FRANCE, Tel 66 82 32 28**

He has a harpsichord available for others' use.

To ACMP:

Dear Music-makers,

To my regret I have to draw your attention to the fact that my address in your latest International Directory is erroneously mentioned as belonging to the Argentine although this is correctly stated in your Index, i.e. Dieuwerije Meyer, BRAZIL.

I would appreciate if you in your next Directory will "bring me back" to Brazil. Thanking you in anticipation, I remain with kind regards, be it however somewhat in a minor key.

Cordially,

Mrs. D. Meyer

0 Recanto Caixa Postal 954, 84.001 - 970

Ponta Grossa PR, Brazil

Please let us know of any other such omission. We'll right it in February's newsletter supplement.

ACMP INTERNATIONAL, continued from page 1

music parts or photocopies to send them to one of our Chinese members, since it is still difficult to acquire western classical music.

Two entries from China make .00000017% of China's total population - and every ACMP member is important.

Beryl Rubens writes from **WALES**:

Dear Friends:

*I have just returned from **HUNGARY** and would like to share with you the wonderful generosity and welcome I received from an ACMP member when I telephoned on arrival in Budapest. Dr. Miklos Király called for me, took me to a concert of the orchestra playing Brahms and a Beethoven Piano Concerto, then arranged an evening at the Swedish Embassy where the wife of the ambassador plays viola and we played a Dobnánt Quintet. It was a remarkable beginning to my first visit and it was as a result of the Directory. Many thanks. I also extend an invitation to anyone visiting Wales. I will be in NY this summer when I want to do much playing.*

From **GERMANY**, Dr. Uwe V. Bongers:

Dear fellow musicians,

*So far there is only one ACMP member registered in the **PHILIPPINES**. This is amazing because Filipinos are very musical people. During one of my Asia-Pacific business trips I visited Cebu Island, where ACMP member, Dr. Bonifacio B. Cababug (Vla), is living. Only one evening was available for a string quartet gathering. And Dr. Cababug, one of the most famous surgeons in Cebu City, arranged it in the Rizal Memorial Library and Museum in Cebu City. The foyer of this classical building is one of the few places where you can be without air conditioning. A lovely evening started with Dr. Cababug saying, "Look, we have quartet parts here from W. A. Mozart, but never have had the opportunity to play this music." We ended with "Unbelievable! we have never come across anything more beautiful than this chamber music."*

We played KV 156 and KV 157. Each movement had to be repeated several times to enjoy and come closer to this wonderful music.

Maybe such a unique episode has only occurred to a few amateur musicians of our association, but isn't this to encourage more of our members to meet others around the world? That's why I write this enthusiastic and thankful report. In January 1995 we met again, enjoying Mozart's KV 158 and KV 170 this time. It is lovely to recognize J. Haydn's imprint on the latter quartet. We shall gather once more in January, 1996.

Jan Matys of the **CZECH REPUBLIC** writes,

*My old friend from Slovakia, Eugen Okénka, who is the only ACMP member from **SLOVAKIA** listed in the new Directory, told me that he went for a visit to his children in the USA this March. During this visit he played chamber music with several ACMP members in Sarasota, Florida. Eugen, who was born in a Hungarian-speaking region of Slovakia, plays Hungarian songs beautifully. Eugen found these encounters unique, and asked me to write you about them.*

A British member, Jocelyn Selson, VI-B and administrator for **Music AID**, writes an open letter to us all:

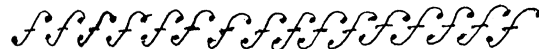
Music AID, a London-based charity devoted to organizing musical events of all kinds, to raise money for Save the Children, has had an eventful year. Starting off with a small orchestral concert which included the Shostakovich concerto for Piano, Trumpet and Strings, there was a Cello Afternoon at the Barbican Center, where for six hours continuously, 90 cellists, plus the occasional piano and some strings, played a total of 27 items, from the Kol Nidret to the Klengel Hymn for 12 cellos.

A piano recital and two more symphonic concerts followed, £27,000 being raised in one of these following a rousing performance of Orff's Carmina Burana.

We ask that members of ACMP think about what they could do to raise money in this way. Amateurs, as well as professionals, can do a lot. Music is universal, and the need for money to help suffering people the world over is as urgent now as it ever was. For more information contact the Administrator, Music AID, at 55 Denman Drive South, London, NW11 6RA (tel. 0181/455-4518).

Leon Hoffman writes us that

*The amateur spirit is alive and well in Buenos Aires, **ARGENTINA**. The thanks go entirely to the seemingly endless skills and thoughtfulness of one Dr. Nicholas Behrends (Pf-B+), and his gracious life partner of 40 years, wife Isabel. Over two sessions of Hausmusik, there were trios and quartets with piano and harpsichord, Brahms' E minor Cello Sonata, and some music native to Buenos Aires, all enthusiastically played. Four new ACMP recruits emerged from our gatherings.*



International gatherings: An Invitation

ACMP Member Jane Carhart reports that the trip she organized to the Ardeche region of **FRANCE** in April 1995 for three string quartets, a pianist and a clarinetist, was a resounding success, and she will organize another trip during April 13-20, 1996. ACMP members from Switzerland, Israel, France, England and the US played together for 11 days, occasionally joined by other musicians passing through (a French bassist, a Swiss cellist, an Italian pianist and a French violinist). Food and wine were great, companionship and music even better. ACMP London-based member Joyce Edling was part of the group, and has introduced Jane to a friend in **WALES**, where she is planning a similar trip for May or June, 1996. Basil Porter, ACMP member in **ISRAEL**, has put her in touch with people at a chamber music center in the Carmel Mountains near Haifa. Keep October 8-19, 1996 open if you'd like to join them in Israel. Swiss ACMP-er Floryse Bel-Bennett will hold another coached workshop at the Hindemith Foundation in Blonay, **SWITZERLAND** from June 30-July 6, 1996 (approximately S Fr. 750 if at least 20 musicians come again).

For more information about any of these four gatherings, contact Jane M. Carhart at 914/677-5092, FAX 914/677-3210 or write to her at 25 Alden Terrace, Millbrook, New York 12545 USA.

Counting... ACMP had a round 4000 Directory entries as of November: about 4300 active members altogether, counting family members listed in the same entry. In a year's time, 480 new members have joined us.

For the Adventurous Younger Set

and for ACMP professional members who might like to apply as teachers: ACMP friend Olga Bazanova writes us of a Summer Musical Art Camp for gifted children at Novosibirsk State Conservatory, funded by "Young Talents of Siberia" and "Family to Family".



We pass on the news even though the camp is primarily devoted to orchestral playing, because Olga describes such an unusual opportunity: inexpensive, too (once a young musician arrives in Siberia!) because it is generously subsidized.

Music is the universal language, the best way to enhance mutual understanding. Kids have a great chance to make friends through making music together. Many of these young musicians study music professionally and have to spend all their vacation time practicing. The camp that we are going to manage will have an Orchestra Program, with students assigned according to ability. The daily schedule for students will include full rehearsals, sectionals and technique classes.

Students will have the opportunity to hear various performances, as well as participate in performances and recreational activities. Most of our conductors and teachers come from Novosibirsk State Conservatory and Special Music School for gifted children. Many are famous for preparation of young winners of international competitions.

The camp will be located deep in the Siberian forest on the Berd river. Participants and teachers will use single and double rooms with shower and toilet. The counseling staff, all English speakers, will be led by experienced professional directors, who will give careful supervision to all aspects of a student's experience at camp.

The basic fee for each day of session is \$12. The fee includes instruction, rooms and meals. Novosibirsk is accessible by air from Frankfurt, St. Petersburg or Moscow, and by the Trans-Siberian Railroad.

For more information, please contact Olga Bazanova, PhD, President of "Family to Family" Fund; tel. 383-2-350369; FAX 383-2-356811; E-mail: neil@dpsl.nsu.nsk.su

An Announcement from C. M. Hutchins, one of ACMP's oldest friends and members, of the publication of a two volume set, **Research Papers in Violin Acoustics, 1975-1993** with an introductory essay on violin acoustics from the early 15th century to the present. 120 definitive research papers with an annotated bibliography of over 400 references selected and edited by Carleen Maley Hutchins. The Catgut Acoustical Society offers a pre-publication price of \$120 for ACMP members, plus \$3 postage (\$5 outside US). Order by February 1, identifying yourself as an ACMP member.

Catgut Acoustical Society, Inc.

112 Essex Avenue

Montclair, New Jersey 07042

Tel. 516/576-2357; Fax.. 516/576-2377

After publication in March, the volumes will cost \$150. ACMP has already used the Helen Rice Memorial Fund to purchase a copy of this important book for the Hartford Public Library, where it can be borrowed through Inter-Library Loan after May, 1996.

Members looking for **new music** to play will be glad of the news that the COBBETT ASSOCIATION is now very much in business again, in spite of the death of its founder, longtime ACMP member Robert Maas. Association members both amateur and professional are continuing their project of playing through the enormous literature of lesser known chamber music for string quartet and other combinations, most of them nineteenth century works. Members rate the best of these for difficulty, and describe each one in the Association's lively quarterly Journal. A sample, from an article entitled "Companion Pieces for Beethoven's Septet":

At long last, you have successfully arranged to play the Beethoven Septet, opus 20, with six other likeminded chamber music enthusiasts one evening. But...the septet, great as it is, will not fill an entire evening. So the logical question arises: What else is there for violin, Viola, Cello, Bass, Clarinet, Horn and Bassoon? [Some enticing answers follow.]

As soon as the Cobbett Association officers had determined to find a permanent home for Robert Maas's extraordinary collection of lesser known music, the ACMP Foundation granted \$3000 to assist in its purchase from the Maas family. The collection will be housed at Northeastern Illinois University, and ACMP members may borrow from it with no charge.

Many ACMP members will be interested in joining the Cobbett Association, we believe, whether to participate in Association activities, or simply support this worthy work and enjoy the Journal. If you are intrigued, send \$15 for 1996 dues, the check payable to

The Cobbett Association

601 Timber Trail

Riverwoods, Illinois, 60015, USA



We have a letter from a Michigan member saying,

*I have made a provision in my will to leave my rather extensive collection of chamber music to the **Helen Rice Collection** at the Hartford Public Library. Can you tell me how extensively the collection is being used? Is the system working well? Can parts too fragile to be sent out be photocopied?*

ACMP Director William Selden has visited the new head of Hartford's Music Department at Hartford to begin to answer some of these questions. We will keep you posted.

QUERY FOR MEMBERS: the Alexander Technique

Over the years, several ACMP members have written or spoken to us of their experiences with the Alexander Technique of musculoskeletal control and relaxation, telling us that learning the technique has become crucial to improving their playing or singing. We got curious, and decided to learn more. To those who have studied with an Alexander teacher: how has the technique contributed (or not) to your musical life? We would be glad to hear from you. To those unfamiliar with the Alexander technique, here is an introduction.

Its objectives appear modest: "to maintain (both in movement and in rest) the poise of the head and the total lengthening of the spine.*" ... It was first devised to help actors, not musicians. Its teachers claim no spiritual powers. Yet the instrumentalists and singers who have undertaken to learn the Alexander technique and apply it to their own particular bodies (by way of their own particular minds), credit their Alexander teachers with helping them to open doors to a life change, as well as to a new ease and intensity of music-making.

ACMP member John Austin *VI/Vla-A*, had reached a dead end in his efforts to find a remedy for tendonitis in his right shoulder. John could no longer draw a full up-bow without pain. His viola teacher suggested an Alexander teacher. At his first lesson, the teacher discerned with her hands that John was tightening certain shoulder muscles without his even being aware of it.

John began learning over a series of weekly Alexander lessons to become conscious of these multiple tensions, then to deliberately inhibit each one as the first step towards carrying out the "Alexander directions":

*Let my neck be free,
to let my head go forward and up,
to let my torso lengthen and widen,
to let my legs release away from my torso,
and let my shoulders widen.*

All this time, John was practicing and playing his instruments, and realizing that both the violin and viola demand exactly the kind of body awareness, concentration of energy and relaxation of irrelevant muscles that is taught by an Alexander teacher.

The technique originated a century ago with a young Australian actor named F. Matthias Alexander, who found himself losing his voice, sometimes in mid-performance. All conventional remedies failing, he decided to monitor himself while declaiming to a three-part tailor's mirror, to see if he could find any relationship between his voice and his posture. After many sessions he discovered that "every time he opened his mouth to speak he gasped for air, pressed his head down onto the back of his neck, and compressed his spine, which produced tensions throughout his body."

*All quotations not otherwise attributed are from Judith Leibowitz and Bill Connington: *The Alexander Technique*, New York: Harper Collins, 1990, an excellent introductory book. Bill Connington is an actor and Alexander teacher. Judy Leibowitz originally learned the technique to make full use of leg muscles severely crippled by childhood polio; she taught it to music and drama students at the Juilliard School in New York City from 1968 until her death shortly after the book's publication.

Your Co-editor is also grateful to Janet McIntosh, *Pf-A* and *Sop. A*, and to John Austin for sharing experiences and texts concerning the Alexander Technique.

Working day after day in front of the mirror to inhibit his original habits and change his posture to a more relaxed and natural one, Alexander realized that his rich voice was returning for good, and knew he was onto something that might benefit others. He moved to England and began teaching the technique, gradually elaborating it to help musicians and dancers as well as actors. There are now some 1500 Alexander teachers world wide, nearly a thousand having been certified in the last 20 years alone.

"It's not a therapy. It's education," says John Austin; "It's a technique you learn, and then use for the rest of your life. I find myself applying it hundreds of times each day - in sitting, in walking, in holding a pen." In addition to the acute tendonitis that first brought him to an Alexander teacher, John had been dogged by lower back pain for years. Using the technique, he became aware of when and how they occurred, and began to gain control over them. "I'm no longer a victim of my body," he says. The learned poise and elongation of his spine has incidentally added a half inch to his height, not an unusual result (a few others report gains of an inch or more).

Many people who find the Alexander technique "inexhaustibly mysterious" at first, soon discover it (writes Kevin Kline) "to be an accessible and most enjoyable discipline to learn and to practice." Others refuse to commit themselves to the patient work it demands, asking, "Where's the scientific proof?" John Austin and his Alexander teacher, Pearl Ausubel, decided to see if they could provide some. They centered their research on respiratory function since breath volume and strength ("mouth pressure") are easily measured. Neither subjects nor controls could be smokers or invalids, nor were they allowed to add any exercise program to their usual routine. No wind players, dancers, competitive swimmers or runners were accepted either, because earlier, less ambitious studies had shown these adults to be "respiratory athletes" already.

The ten subjects who took weekly Alexander lessons (about 20 lessons in all) had improved significantly on four measures of respiratory strength, by comparison with the ten controls, who did not change. ** John and his medical colleagues hypothesize that these striking effects can be attributed to increased length of torso muscles among the Alexander pupils, to increased strength in the muscles of the abdominal wall and decreased resting tensions of these same muscles and, finally, to enhanced muscle coordination.

The life changes reported by so many Alexander pupils—the increased sense of focus, freedom and energy—are much harder to measure, of course. Just as difficult to assess is the question of how much one owes to an unusually gifted Alexander teacher, how much to the technique itself. We would be glad to learn of your own experiences with the Alexander technique, positive or negative—and no matter how trivial or inexplicable they may seem to you.

**John H.M. Austin, M.D. and Pearl Ausubel, "Enhanced Respiratory Muscular Function in Normal Adults after Lessons in Proprioceptive Musculoskeletal Education without Exercises" in *CHEST*, vol 102, pp 488-490, August, 1992. For photocopies write John Austin M.D., Department of Radiology, Columbia University, Columbia-Presbyterian Medical Center, 622 West 168 St., New York 10032, enclosing self-addressed envelope.

LETTERS

Mistaken identity

In the June Newsletter one of the books recommended was entitled, A View from the Stands. I went to a local Borders book store to have them order it. When it arrived and I began to read it I realized it was not the book referred to in the newsletter, although it had the correct title. The book, which I have subsequently returned, was about a man who spends his summer selling beer, etc. at baseball games. Naturally, I read it before returning it!

Our older members won't stay still

I have just returned from Colorado State University where I participated in a chamber music Elderhostel, which was great. While there I discovered that eight of our participants are members of ACMP.

I note from the June Newsletter that AG of Germany calls for making music aboard a ship. This August I will do just that in a Community Band-at-Sea on the S.S. Norway. If it can work for a band, I see no reason that it couldn't work for chamber music.

— RJU, New York

Editor's note: Why not? Are any other members interested? Write to RJU care of our office. And RJU may want to know about the SS Norway's Caribbean cruises, which included chamber musicians last summer.

Another regional organization

This year I undertook to be President of the Amateur Chamber Music School of South Australia. We currently serve 44 paid-up members with about 60 on our mailing list. We would like to become members of your association so that we could receive your literature.

I have enclosed a copy of our two latest newsletters.

—LH, Australia

Success!

I have complained of never being called by visitors to Salt Lake City in many years on the list. So I must report this good news: 1994 brought several calls, and glorious days and evenings of chamber music. My guests included two summer workshop directors, a San Diego physician and a Denver Amtrak conductor.

— BDF, Utah

Polite annoyance

Recently I have been receiving catalogs and advertising for things related to music. It occurs to me that perhaps you are selling your mailing lists. If that is so - please do not send my name to anyone. If I am mistaken in this matter, then I do apologize. Thank you.

— Member from New York

Editor's note: We have never sold our mailing list to anyone, nor do we plan to. New scanning technologies make it all too easy to copy, however. All we can do is refuse permission to everyone who asks to use it, except in the rare case that a non-commercial group proposes an offer that might be of exceptional interest to our members (free tickets to a chamber music series, for example).

The following correspondent tells us to stop worrying about this.

I don't think our group is really very threatened by a tirade of commercial mailing! Please reconsider.

— AS, Israel

The last four letters are just a sampling of a clutch of letters sent to Sally R. Bagg, who organized a workshop for C and D players over a September weekend.

Dear Sally,

I just had to write to tell you how wonderful the ACMP C-D workshop was for me (and everyone else I spoke with). We all loved our groupings and our coaches. I had Rebecca, and for me it was a match made in heaven. She knew all my anxieties and could even read my mind, I think.

The whole group was so congenial. I'm getting together with Linda Sklaren in Brooklyn the 1st of October to play more Mozart. I am so happy about that.

And the food was superb on top of everything else, as were the terrific young women who helped serve it.

All in all, we C-D players felt enormously encouraged by one another. The coaches—the whole experience—thank you. Please let's do it again!

—M, New York

Dear Sally,

...Every participant shared the attitude that this was important and fun. We all practiced so that the music would be the best we could make it, and we all enjoyed making the music. No pressure, no negative criticism, just helpful and constructive coaching. I talked with many amateur musicians with various professions and various ways of integrating music into their lives. They gave me new points of view about my own musical life, including elements to look for if I decided to attend another chamber music weekend (or week).

Most important, I learned what I had expected to learn: the basics of playing in a group. When I asked the string players in my quartet what was expected of me, one answered, "Just keep the rhythm. Even if you hit a wrong note, keep going." I learned as a pianist how important bowing is to a string player. I learned to take my cue from the first violinist and also that she was expected to glance at all of us to make sure we were ready. Simple, yes? But not to an amateur with almost no chamber experience.



The livingroom at Greenwood

Were there things that could have been done better? Yes—it rained on Saturday, and the coffee was not made immediately after one meal. (A real evaluation must include the negatives.)

All-in-all, it was a wonderful idea. I hope you have a good winter and that we meet again.

—M. d'A

Dear Sally,
What a lovely Weekend!

...I would do it again this weekend—but you must have been exhausted.

Thanks for your good selection of wines.

—BJ

Dear Sally,

...You did such an amazing job of grouping, and assigning appropriate music. Many thanks to you and ACMP for making our weekend possible.

—MC

We read all your letters with interest and pleasure. Please keep in touch.



ANOTHER INVENTIVE CELLIST

Some years ago we had the privilege of breaking the news of the Traviolo, member Ernest Nussbaum's sonorous and highly portable amplified cello. Another cellist member, Charles Forbes *Vc-Pro*, has spent as many years trying to turn the pages of complex music as Ernest had spent trying to argue his conventional cello onto airplanes. Charlie would welcome ACMP members' help in testing and perfecting his solution. It is described in this article by Willard Larkin in the *Cello Club Newsletter*.

Imagine this panicky situation: You and your musical partners—a flutist and a soprano—are scheduled to perform a freshly-composed, complicated new piece. There is very little time to rehearse. Your cello part is demanding, but the real problem is to figure out when to play and when not to play: this new music calls for tricky entrances and the timing is not at all obvious. Your music lacks cues to other parts. You decide to read from the score. But the score is too bulky for your music stand! There are too many page-turns! Or, it is tightly bound and won't stay open!

Now, if you can, imagine a solution. The enterprising Philadelphia cellist, Charles Forbes imagined one, and he set to work several years ago on his invention. Charles Forbes

The secret of my music:
Every line is a separate being.
But they work together
For the harmony of the whole.

I play the notes exactly
As they are written and
God makes the music

— J.S. Bach

Sent to us by Marianna Hartsong

teaches at the Settlement Music School, and is the founder of the New York Camerata. He is a steady devotee of contemporary chamber music. His Music Scroller has become his constant partner in performances, freeing both hands for continuous cello-playing.

"The device is as good as I can make it," Forbes says, "and it works." Others who have tried it agree. Controlled by a foot pedal, the music scrolls vertically from one roller to the other over a flat panel, which allows you to write fingerings or other notations on the music in the usual way. The whole unit weighs about 5 pounds, and sets up on any music stand or piano rack.

I first saw Forbes use his Music Scroller in a performance of Ravel's Sonata for Violin and Cello. The simplicity of the design impressed me. "Why didn't someone invent this thing a long time ago?" I wondered. But the answer is obvious. Several ingredients had to come together at once: high-quality photocopying, extremely small, silent drive motors, micro-electronics for precision control, modern materials for structural reliability and ease of operation, and, of course, the *stine qua non* of any invention—a certain creative genius.

Charlie would be glad to lend one of the twelve prototype scrollers he has already built to any ACMP member who plans to attend a summer 1996 chamber music workshop for at least a week - other than the Princeton workshop where the scroller arrives with Charlie himself, he being one of the workshop faculty members.

If you are interested in helping out, look for details in the February Newsletter Supplement.



The Scroller about to go to work.



FOUNDATION NEWS

PRESIDENT'S REPORT

In last year's December newsletter, I described at length the challenging process of forming the ACMP Foundation, setting its initial goals and establishing its first programs. 1994-95 has been a period of seriously settling into establishment of those programs and starting the work of investigating other means of spreading the word and practice of the joys of chamber music playing and singing.

To bring members up to date on programs we announced last year:

The **Weekend Workshop program**, described in more detail below, continues to encourage members to initiate and/or support coached chamber music weekends. We intend to make available some guidelines and hints on a variety of the programs to encourage our members to take advantage of the opportunities. A specific letter is being sent to all the North American Advisory Council members of ACMP to see if we can replicate the Lincoln Center kind of weekend in other parts of the country.

The **ACMP Fellowship program**, providing assistance to younger players through the summer adult chamber music workshops, was offered at eleven locations. Twenty-two young players participated and are carrying the ACMP message to their peers.

Finally, the **Community School program** offers support to forty-five institutions in the United States and Canada. The projects are diverse. Grants averaging \$3,500 make it possible for many students to experience ensemble playing for the first time. A small amount for staff salaries and other support can make a major difference in making chamber music a viable option in community based programs for young people.

In the international arena, Hans Dehning and David William-Olsson of the ACMP International Advisory Council are helping to administer initial grants to provide financial support to young groups attending workshops. The first assistance was to groups from former Eastern Bloc countries where chamber music is an almost forgotten tradition. We expect more assistance in this international aspect of our operations from the International Advisory Council but welcome suggestions from all of our members.

This coming year, we hope to encourage student chapters of Music Educators National Conference (MENC) to initiate chamber music programs in their schools and communities through modest grants under a program suggested and initially to be supervised by Roy E. Ernst, Professor of Music Education at the Eastman School of Music. In this program, as in all of the efforts of the Foundation, we hope to spread the word about ACMP and encourage active participation of both current and new members.

An area under continuing study is how to further encourage early introduction to chamber music playing in the pre-college age group. There have been suggestions that aid might be given to summer programs aimed at this age group. There is also a great need in the public school sector where music programs have often been the first object of budget cuts. How to make a difference in this area is a difficult issue and one on which we would welcome comment from all of you.

—Donald Spuehler, President, ACMP Foundation

A joint grant from ACMP's Helen Rice Fund and the ACMP Foundation has supported **three coaches at Greenwood Music Camp**. This non-profit camp was co-founded and directed by Ruth McGregor, ACMP's original Treasurer, and importantly supported by Helen Rice, ACMP's founding Secretary. Both Helen and Ruth served as ACMP officers from 1948 until their deaths in 1980 and 1991 respectively. This summer's Rice-McGregor Chamber Music Coaches were Andrew Jennings, Lesley Heller and James Burnham.

We have received plenty of encouraging feedback from members and others on the ACMP Foundation's fellowship program for young amateurs and professionals aspiring to attend amateur chamber music workshops of many kinds. A longtime member enrolled in one of the **VMAC (Vermont Music and Art Center)** July workshops writes us that she is *really delighted that your monies go in this direction. You could not have chosen a better representative than Sally. She is a young enthusiastic violinist who took full advantage of everything VMAC has to offer, played with nearly everybody there, sight read an enormous repertoire, even branched off into fiddling for country dancers. She met players from the Boston area, where she has just moved, and will probably have her own quartet before long. In just one week her feeling for ensemble developed to an astonishing degree, and I want you to know that your scholarship has benefited a very large circle of chamber players, myself included.*

— Betty Abetti

"What a boon to chamber music players!" writes a member commenting on the ACMP Foundation's decision to contribute \$3000 towards purchase by the Cobbett Association of **Robert Maas's library** of unfamiliar but eminently playable chamber works.

I can hardly wait. I have considerably expanded my own library because of the Cobbett Association's research, and now with ACMP's added help it will be so much easier to find new music. Thank you.

Long live ACMP! It has enriched my life in untold ways.
We are delighted to have helped on this project.



The ACMP **WEEKEND WORKSHOP PROGRAM** is in full swing. We have already helped underwrite several chamber music weekends, each one so successful that we plan others both in North America and elsewhere. These include the first Lincoln Center Workshop, jointly sponsored by ACMP and the Chamber Music Society of Lincoln Center and featuring Society Artists as coaches; the Amici Strings Workshop in Norwalk, CT with the Meridian String Quartet; Sally Bagg's C and D Player Workshop at Greenwood; and the Merrimack



ACMP Foundation Directors

Donald R. Spuehler, President

William G. Selden, Treasurer

Sally Robinson Bagg, Secretary

Mimi Denton Bravar

Roy E. Ernst

Anthony L. Finley

Sonya Monosoff Pancaldo



Weekend. The ACMP Foundation wants to encourage as many ACMP members as possible to initiate their own weekend programs. It is proving to be a wonderful way of bringing players together for a brief but extremely rewarding chamber music experience; many participants have written to the organizers and to us at ACMP, "waxing lyrical" over the wonderful times they have had. In some cases, particularly for younger players of high school and college age, this is their first real experience working seriously on chamber music with professional coaches.

Wherever you are in the world, it's not so hard to organize a weekend workshop that the ACMP Foundation will help support. It takes commitment and some hard work from the organizers...but it's extremely satisfying.

If you are interested in organizing such a workshop, we can help! Members of the Foundation Board Workshop Committee, Bill Selden, Sally Bagg and Tony Finley would be delighted to give you advice and whatever assistance they can. Call Bill at 203/226-1422, Sally at 413/247-9562, and Tony at 203/322-9064. They have all organized weekend workshops and know the ropes. Tony is developing written guidelines with advice on some of the mechanics. These should be available shortly from the ACMP office; call Dan Nimetz, Executive Director, for a copy. Remember, we would be delighted to have weekend workshops for all different levels of players springing up all across the United States, as well as in other countries, and there are probably professional chamber music ensembles right in your own area who would be thrilled to be approached as coaches. If you don't know of such a group, call us for a recommendation; we will even help approach them if you like. Don't be bashful about voicing your ideas. We guarantee you'll have some of the best chamber music times you've ever dreamed of!

—Anthony Finley

ACMP C & D WEEKEND WORKSHOP AT GREENWOOD, CUMMINGTON, MA, SEPT. 8-10, 1995

There was warm sunny weather on Friday when people arrived. Quite a few came as early as 1:00 PM though the directions said they were not expected until 6:00. They spent the afternoon talking with each other, walking around, having tea and cake, and generally enjoying the environment, as the wait-girls and others arrived, helpers made the fires in the fireplaces, and spouses checked out the available ping-pong and hiking possibilities. After a delicious dinner we spent a short time on the Handel Concerto Grosso Op. 6 No. 8; off to bed. There were 17 participants, one of whom was so very shy that she said she would come as a full paying member but would only participate on the edges. Of course we found a way to include her integrally, and she had a grand time.

Saturday was an invigorating day: four chamber groups spent two hours each in the morning and afternoon exploring Dvořák Bagatelles, Mozart Piano Trio K.546, Loeillet b minor Piano Quartet, and the Haydn Quartet op. 76 no. 2, the Quinten. During the lunch break on Saturday, one of the participants brought his quartet of instruments, made by Martin Cornelissen, for the members of the group to try out. This led to a lot of enjoyable browsing in the Greenwood chamber music library. Much sight-reading took place during free time. (Connections continue. One group is now meeting regularly in Western Mass. Another group meets whenever one of its members arrives in New York—a couple of times a month, they hope.)

Saturday night there were hors d'oeuvres, dinner, and orchestral

music. Sunday AM we spent an hour in our separate chamber groups, then gathered to play for and with each other in the barn. A buffet luncheon served up by The Girls was the cap on the weekend.

What pleases me most of all about this community effort is the inter-generational fun everyone had; singing emanating from the kitchen while dishes were being done, participants asking the cook for recipes, etc. A truly enriching social and aesthetic mix. We'll plan on this again next year.

—Sally Bagg

LINCOLN CENTER WORKSHOP, APRIL 21-23, 1995

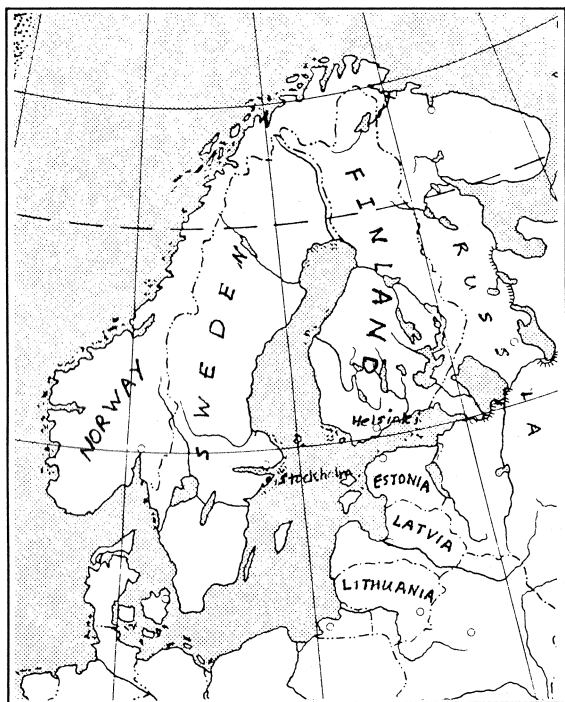
Forty musicians participated in the first Chamber Music Workshop for Amateur Musicians jointly organized by the Chamber Music Society of Lincoln Center and Amateur Chamber Music Players. The event took place on the Society's premises at New York's Lincoln Center for the Performing Arts on the weekend of April 21-23, 1995. From the 83 applicants, five ensembles were selected as pre-formed groups and four were assembled from the pool of individuals who applied. There were three string quartets (all played Beethoven), and one each of piano trio (Schumann), piano quintet (Schumann), wind quintet (Hindemith), string sextet (Brahms), and mixed string-wind octet (Schubert).

The weekend began with a Friday evening Alice Tully Hall concert by members of the Chamber Music Society, followed by a reception for workshop participants. Coaching sessions led by Artist Members of the Society took place on Saturday and included a late afternoon master class. Following dinner, players created their own ensembles for a heady mix of sight-reading and reviewing favorite chestnuts. Intensive coaching continued on Sunday, leaving everyone exhausted but, paradoxically, remarkably energized. Participants began talking about "next year" even before the weekend was over. Someone was listening, for the second "annual?" Lincoln Center Workshop will take place in February, 1996.

ACMP Fellows - Summer 1995

Carrie Barclay	Humboldt Chamber Music Workshop
Rachel Braddick	Chamber Music Conference, Bennington
Lisa Bueno	Summertrios
Beth Carr	Humboldt Chamber Music Workshop
Caroline Choi	Chamber Music Conference, Bennington
Mariam Colbert	CAMMAC Music Centre, Québec
Amanda Diffley	Kent Music at Choate
Lauren Enck	Chamber Music Conference, Bennington
Delia Garcia	Humboldt Chamber Music Workshop
David Gordon	Summertrios
Milena Grodsky	Merrimack Valley Music & Art Center
Mikyng Kim	Ashland Chamber Music Workshop
Sally Kolodkin	Vermont Music and Arts Center
Christine Marie Linsenmeyer	Vermont Music and Arts Center
Chadwyck Terrell Musser	Chamber Music Conference, Bennington
Ellie Nimeroski	CAMMAC Music Centre, Québec
Richard O'Neill	San Diego Chamber Music Workshop
Catherine Pelletier	CAMMAC Music Centre, Québec
Anna Redekop	CAMMAC Music Centre, Québec
Stuart Rosenthal	Kinhaven Adult Chamber Music Workshop
Catherine Tetzlaff	Composers Conference and Chamber Music Center, Wellesley
Steven B. Wechsler	Composers Conference and Chamber Music Center, Wellesley

A FOUR-NATION PROJECT



To the ACMP Foundation:

The Baltic countries, Estonia, Latvia and Lithuania are very close to Sweden. Only the Baltic Sea is between us. After 50 years of Soviet suppression there is not much room for amateur music, but with aid from ACMP Foundation I have tried to draw connections this past summer. Thus in the new International Directory you will find five Lithuanians and nine Estonians.

From Vilnius (capital of **Lithuania**) a string quartet of two boys and two girls, 17-19 years old, were invited to a two week chamber music course in the small town of Sveg, **Sweden**, 450 km northwest of Stockholm. This course had 60 pupils from Sweden, Norway, Germany and Japan. Their teacher was the German cellist, professor Gerhard Hamann, who founded this course of high reputation 23 years ago.

From Tallinn in **Estonia** three boys and one girl, also forming a string quartet, went to Kuhmo in **Finland**, a small town 600 km north of Helsinki, to join 200 other music students. Kuhmo festival started 25 years ago when a young cellist, Seppo Limanen, arranged a music camp for young people with famous musicians as teachers. I have been there four times, twice as pupil and twice only as listener. This year there were more than 60 individual artists, in addition to seven international string quartets including the Borodin Quartet.

As for the Estonian group, most of their parents are musicians, and five of them have also joined ACMP as members. Two parents wrote us that their children had heard 24 concerts in the ten days and had a lot of lessons from the Shostakovich Quartet. "So wonderful an experience is a great moment in their life," they finished.

I hope the ACMP Foundation will support further Baltic-Scandinavian projects of this kind. Both Baltic groups are very thankful.

David William-Olsson
Volunteer Swedish Coordinator

CADENCES

Friends have sent us news of the death at age 90 of **Anne Ratner**, a former ACMP pianist and longtime supporter of chamber music. She came as a small child from Russia to live with her family in the Williamsburg neighborhood of Brooklyn. After her husband died in 1960, she began teaching at the League Center for Seriously Disturbed Children in Crown Heights; she soon realized that she could combine her many interests by sponsoring benefit chamber music concerts in her Riverside Drive apartment, inviting contributions both to the League Center and to Camphill Village, a community for mentally handicapped adults.

The salon concerts - up to 18 each year - included performances by promising young players and singers, as well as seasoned pianists such as Richard Goode and Andras Schiff, and the Emerson and Juilliard quartets. Anne Ratner is much missed by all who knew her.

A Sequel

From Jason Kelley, MD. More about the indefatigable Henry James.

The death last year of **Henry James**, violinist and long time ACMP member, brought forth wonderful memories of Henry's frequent visits to our house. Because he devoted many of his middle years to traveling around the country with the ACMP Directory as his road map, Henry became known to countless members.

My family came to know Henry when he turned up at our house in the late 1950s and came to play viola quintets with my parents. Thereafter he came annually, always bringing an amazing array of chamber music scores suitable for any possible combination of instruments and skills. To transport so much music, he had for a while an Airstream house trailer which went back and forth from coast to coast for a number of years.

Henry had been a dentist but claimed that he had been forced to retire prematurely because of a "back problem." He always said this with a twinkle in his eye and it was inevitably followed by loud protestations from his devoted wife Alice. As a dentist, he always examined each new patient's left chin for signs they were a violinist or violist.

Henry was particularly encouraging with young players; however, he maintained that he himself had been markedly uninterested in music as a child. He recalled trudging through the snow to one music lesson and seeing the horror on his teacher's face when he arrived. The lid of his violin case was wide open and there was no fiddle inside. He calmly retraced his steps until he came upon a perfect imprint of a violin in the snowy street, scooped the instrument up, wiped the snow off, and proceeded to the lesson with complete insouciance.

One summer we were sight-reading a Telemann piece for oboe and strings on the porch of my family's bungalow in Chautauqua County, NY. In the midst of the Adagio an inquisitive garter snake emerged through a knot hole in one of the floor boards between the music stands. Henry always claimed that my father's oboe playing was akin to Indian snake charming, pointing out that the string quartets played later that day had no such effect on the snake.

My guess is that Henry James held an unofficial record for having contacted (and played chamber music with) more ACMP members than anyone else except Helen Rice. He certainly charmed all who knew him and exemplified what ACMP is all about.

ACMP Bulletin Board

Note: ACMP's Bulletin Board is a service to members. While your editors occasionally leave out a proposed announcement ("personals," for example, seem unnecessary given the information available in our Directory), publication of a Bulletin Board announcement in the Newsletter signifies neither approval nor disapproval of any member's item by ACMP's Board of Directors.

I am trying to locate scores of **PIANO RAG MUSIC** written by "Blind Boone". Any help appreciated.

Barbara Geary
2545 So. Birmingham Pl.
Tulso, OK 74114
918/742-3923

NEW YORK CITY AREA members: If you belong to a university ensemble or a community orchestra, consider helping spread the word about ACMP to other musicians this winter, 1996. Please call Dan Nimetz in our NY office, 212/645-7424.

A RESEARCH PROJECT

Ada P. Kahn, *Flute B* from Evanston, IL, is writing a PhD dissertation at the Union Institute, Cincinnati, on the benefits and joys of playing chamber music in older age (65+) including the ways in which playing contributes to better coping with the stresses of older age. Any comments or anecdotes—humorous or simply memorable—you care to share? Only seniors please reply:

Ada P. Kahn
2562 Wellington Ct.
Evanston, IL 60201-4975

ARRANGEMENTS for String Trios (vln, vla & vc; 3 violins) and String Quartets (2 vln, vla & vc) are available from new ACMP member in Nebraska. Music includes fiddle tunes, traditional Jewish melodies, Gilbert & Sullivan, as well as works by Telemann, Quantz, Mozart, Purcell, di Lasso, etc. For more information, write to

Deborah Greenblatt
The Old Schoolhouse
Avoca, NE 68307-0671

You may have noticed **SOMETHING NEW** in our '95-'96 North American Directory. Several string quartets, both amateur and professional, asked us if they might be listed as groups under the name of one contact person. Well, why not? We decided we could go ahead with this, so long as individual members of these groups are glad to play informally with other ACMP professionals and amateurs.

Holy Trinity **MUSIC SCHOOL IN HAITI**, struggling through the transition to a free society, needs instruments, esp. bassoons, violin cases and chamber music. Send or bring to

Holy Trinity School, P au P
Agape Flights, 7990 15th Street East
Sarasota, FL 34243

Include \$1 per pound to cover shipping, if possible.

Are you on the **INTERNET**, and would you like to keep in touch with other e-mailing ACMP members? Send a message to Donald Cohen, donc@isi.edu. Don has developed several ways in which members can benefit from net access.

TEXAS CHAMBER MUSIC STUDENTS of all ages are invited to attend the master classes and coaching sessions of the Austin Chamber Music Center. Enroll as an individual or bring your string quartet or woodwind group. Performance scholarships available. Call 512/454-7562.

Harold Haynes has sent us a copy of his **CHAMBER MUSIC REPERTOIRE FOR AMATEUR PLAYERS**, a comprehensive and useful guide at a remarkably low price. It may be ordered for £4.50, plus £1 postage, from
SJ Music, 21-23 Leys Road
Cambridge, CB4 2AP, England



A member sent us this jolly illustration. Does anyone know its origin so that we may acknowledge the artist?

ACMP Phone: 212/645-7424
ACMP FAX: 212/741-2698

TRAVELING?

If you run out of playing partners listed in the directories, you might want to follow the lead of some ACMP travelers, who have told us they were able to arrange several playing dates by learning where amateur orchestras rehearsed, and attending long enough to make contact with the chamber music enthusiasts in the group.

And you're welcome indeed to take some ACMP brochures along. We now have versions in **German, Italian, French, Czech, Russian, Hungarian, Spanish and Japanese.**

Check with the ACMP office before you set off, and we'll send you whatever materials you need.

ACMP's annual Directors' Meeting was held in Tyringham, Massachusetts from September 29-October 1, 1995. All Directors for 1995-96 were present, except Sonya whose husband was ill. We were joined by Daniel Nimetz, our Executive Director; Henry Saltonstall, Advisory Council member; Jane Spuehler, violinist; and Millicent McIntosh, host; also Tony Finley and Roy Ernst from the ACMP Foundation Board.

Officers and directors
for 1995-96 are:

Jane Stein Wilson, Chairman
John N. Loeb, Vice-Chairman
Donald R. Spuehler, Treasurer
Sally Robinson Bagg, Co-Editor
Susan M. Lloyd, Co-Editor
Kitty Benton, Recording Secretary
Mimi Denton Bravar, Director-at-Large
William Selden, Director-at-Large
Sonya Monosoff Pancaldo, Director-at-Large
Cecilia Drinker Saltonstall, Director-at-Large
(Samuel P. Hayes is Special Advisor)