

AMATEUR CHAMBER MUSIC PLAYERS

1123 Broadway, New York, NY 10010-2007

Newsletter, December, 1996

FROM YOUR SECRETARY

We are grateful to our many members who write us with comments, suggestions, answers to questions that we pose in our newsletters, and reports of their contacts with ACMP members in their travels and at home.

One report comes from Mrs. Naomi Donaldson of Ann Arbor, MI, who traveled to Iceland in July 1995 and to Sicily early this year. Checking her Directory, Mrs. Donaldson found no ACMP members in either place. Determined to change that situation, she took our brochures along with her. In Iceland most musical activities are suspended for the summer, but Mrs. Donaldson managed to find a way to distribute the brochures. In Sicily she left ACMP information with her local tour operator to take to the music conservatory in Agrigento. We will be looking for new Icelandic and Sicilian listings in the next International Directory.

Even without leaving one's home town, it is possible to find new acquaintances to play with. A Philadelphia violinist whose quartet had folded has now joined the "60 plus-or-minus" group at the Jenkintown branch of the Philadelphia Settlement Music School. (This program is supported by the ACMP Foundation.) There he has met more music enthusiasts and has broadened his knowledge

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ACMP INTERNATIONAL

Cynthia Crain Stokes, once an alto in your news editor's madrigal group and now a professional flutist with the St. Paul Chamber Orchestra, called up recently to say "Three Cheers for ACMP!" That's what she said, really. She had just gotten back from **Japan**, where a St. Paul's concert tour luckily allowed her to consult her ACMP Directory and make contact with some wonderful players. She called up a VI-A, who also conducts the Osaka Doctor's Orchestra. He, in turn, conjured up a whole afternoon of chamber music, with up to ten people playing at a time. No one wanted to stop, not even when someone suggested they play Bach's Fifth Brandenburg without a keyboard. No problem! A trombonist played the left hand line—leaving the right hand to the imagination." They finished with *Swan Lake*.

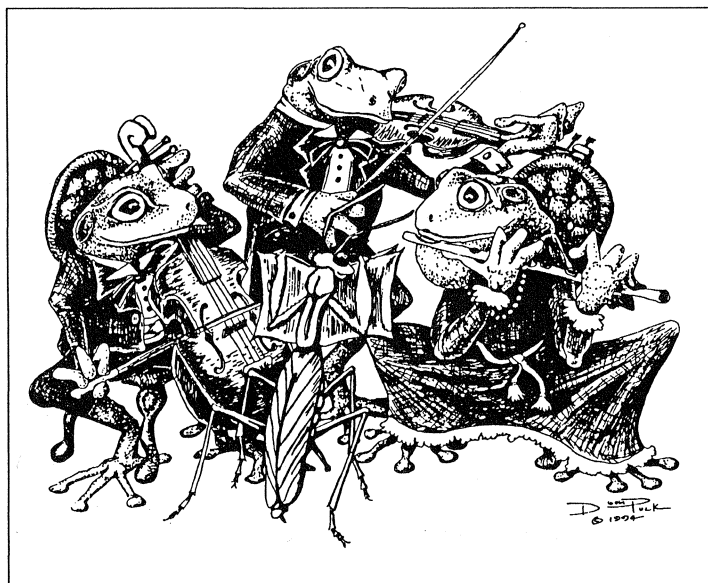
Cynthia was delighted to see that this resourceful violist has made himself ready for visitors by recording an extra viola under "INST +" in his Directory listing. It turns out that Dr. Uchida made this viola himself!

We have a long letter from Kees and Maaïke Sibinga, VI/Vla B/Hn C and VI C. They are **Netherlands** citizens who have gone to Mexico City to live and work.

Before joining the ACMP and coming to Mexico, we used to play with others a lot. We expected it to be more difficult to find chamber music groups in Mexico: this fear soon became reality. The few contacts we had been given before coming to Mexico did not work out and we were not able to find any ourselves.

Then we were informed about the ACMP. Even after joining at the beginning of 1995, we were not immediately lucky. Some Mexican members appeared to have moved, others were impossible to get a hold of. You will be able to imagine our surprise when, a few months later, Mr. Erwin Weichsel (whom we had tried unsuccessfully to reach) called us, telling us he spotted us in the Directory. Why had we not called? And would we not be interested in joining the amateur string-ensemble 'Camerate de San Angel'? We told him

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We've always thought that a music stand resembled a praying mantis.

(Sent to us by Robert Zadra, MD, who owns the original.)

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ACMP FINANCIAL REPORT
For Fiscal Year 1 August, 1995 - 31 July, 1996

<u>INCOME</u>	<u>Ordinary Operations</u>	<u>Helen Rice Fund</u>
Contributions	\$ 58,890	460
Grants	(1)7,000	
Interest & Dividends	5,780	3,915
Sales of Publications		1,169
Transfer from Ford Fund		(2)50,000
Total Income	71,670	55,544
 <u>EXPENSES</u>		
General Administration	31,168	
Postage/Shipping	8,560	
Printing	14,655	
Bank charges	515	9
Telephone/Fax	994	
Copying	197	
Supplies & Miscellaneous	1,824	
Accounting/Legal	5,228	
Other Outside Services	4,634	
Grants Awarded		2,000
Transfer to Foundation		
Transfer to Helen Rice Fund		
Total Expenses	67,775	2,009
Surplus (Deficit)	3,895	53,535
Accounts Payable	2,500	
Prepaid Expenses	(210)	
Previous Year's Balance	57,167	43,662
Gain/Loss Cost to Market adjustment of securities	3,713	462
BALANCE AS OF 7/31/96	67,065	97,659

ASSETS OF ACMP as of 31 July 1996:

<u>Ordinary Operations</u>		<u>Helen Rice Fund</u>	
Citibank (NOW checking account)	\$ 7,076	Charles Schwab One - Account #1118-2529	4,911
Charles Schwab One - Account #1118-2528	5,309	Charles Schwab (Value Advantage Account)	92,013
Charles Schwab (Value Advantage Account)	47,093	Securities held (shown at market value)	735
Securities held (shown at market value)	7,587	Total	97,659
Total	67,065		

(1) 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.

(2) \$50,000 was added to the Helen Rice Fund from the Clinton B. Ford bequest pursuant to ACMP Board action at its 1995 annual meeting. All other amounts received and to be received from the bequest will be added to the endowment of ACMP Foundation.

Six gifts have been made to the Helen Rice Memorial Fund, in memory of Robert Durand, Merl Jackel, Ruth McGregor, Helen Rice, Joseph Stein, and James Thornblade.

PLANNED PLAY-INS

Musical gatherings open to all members and their friends will again be held throughout the world in mid-March of this year. We already know about two of these, to be held on Sunday, March 16th: the **Toronto area** play-in (call ACMP Chairman Jane Wilson if you'd like to attend), and the **New England** play-in at the Phillips Academy music building in Andover, Massachusetts (call our new Boston area Advisory Council member Martha Jaffe).

We've also heard that **New York City** is looking for a site that combines opportunity for both small and large ensemble playing, and (something new) for a separate site for C

and D players.

Let Dan Nimetz in our New York Office know by January 10 if you would like to organize a play-in in your community during March, April or May. It's easy, very rewarding (because those attending have such a good time), and you can tailor your particular gathering to local desires and facilities, emphasizing small or larger chamber groups, inviting singers (or not) if you wish.

We can send you useful guidelines to help you get started; also address labels for your area. Tell us time and place so we can announce your gathering to the entire ACMP membership in February's Newsletter Supplement.

FROM YOUR SECRETARY, *continued from page 1*

of the chamber music literature.

Most of us have had the luck to be encouraged by stronger players. One "D" player, who has found new courage and new friends at Sally Bagg's "C" and "D" workshop (also supported by the ACMP Foundation), writes to remind all of us not to forget those with less experience. She says, "I wish more people would realize that although it can be fun to be the worst player in an ensemble, sometimes you have to play with people who aren't as good as you are, and IT'S STILL FUN!"

This year more people than usual wrote to lament the fact that they are never called. We heard from Hanover NH, Philadelphia PA, St. Louis MO, New York City, Petaluma CA, Boston MA, western MA, and Winnipeg MB. Many of these letters come from pianists and flute players, of which there are an abundance in the Directory. I can only recommend that those players take extra initiative in calling other members. How about piano four-hand music, flute sonatas, or trio sonatas for two treble instruments and piano? Try the Helen Rice Chamber Music Collection for ideas on repertoire.

On the other hand, we have had invitations from all over the world from members who are eager to host traveling musicians. Jane Cataldo has recently moved from Japan, where she lived – and played chamber music – for fifteen years. She is now in eastern Pennsylvania and is looking for "chamber music buddies" who live in or travel to her area. Deborah Greenblatt, who is involved with an amateur orchestra in Avoca NE, says, "If any of the membership are planning to be in the area they should just give us a call." Edyth Wagner lives in Ojai CA, and invites pianists (she has 2 pianos) and other musicians to make the 85-mile trip north from Los Angeles for chamber music. Mrs. Lucretia Harrison of Port Washington NY hosts an annual Brandenburg party in March. She writes that they start in the early afternoon and continue "until the last player collapses. Since 25 to 30 players bulge the walls out a little, it's helpful if some collapse early and others arrive later. Of course any ACMPer is welcome who calls ahead to make sure he can fit inside the front door."

Dr. Aleksander Majdič has returned, after 35 years living in Germany, to his homeland of Slovenia now that it has become independent. He is keen to spread the word about the ACMP in his country, which is small but rich in musical tradition. He reminds us, for example, that "Beethoven dedicated the score of his 6th symphony to the Philharmonic society of Ljubljana, the capital of Slovenia." Dr. Majdič has joined our International Advisory Council.

Another invitation comes from Leonie Holmes, president of the South Australian Amateur Chamber Music Association. They run a bed-and-breakfast cottage, where visitors can alternate hiking and sightseeing with chamber music. This may be of particular interest to members of the Appalachian Mountain Club, based in Boston, who have weekends combining outdoor activities and music making.

Last year we were pleased to welcome as members Lou Beauregard (VII/Vla) and John Gurzynski (Vla). Lou and John are long-haul truckers, "always on the go, across the U.S. and Canada." We would love to hear from them about the musical opportunities they found in the course of their work, and from members who were able to host them.

Although we appreciate all communications from our members, we have to admit that our favorites are reports of success with the Directory and expressions of gratitude for what it has done. All of us on the Board volunteer our time, and there is no better compensation than knowing that what we do brings people happily together.



Sunday Morning: the meeting is done! An ACMP Directors' Frolic. We tried the Third Brandenburg using stands and music, but it was more fun playing (some of) it from memory.

Left to right: Bill Selden, Jane Wilson, Cecilia Saltonstall, Sonya Monosoff Pancaldo, Kitty Benton, Mimi Bravar, Don Speuhler, Sally Bagg, Sue Lloyd, John Loeb.



ACMP INTERNATIONAL, *continued from page 1*

yes, of course we were interested.

Finally, luck had come our way. The Camerata not only brought us a lot of fun making music, but also a lot of friends. We thank the ACMP. And in particular we thank Mr. Erwin Weichsel very much for his crucial intervention. Finally I would like to mention all the members of the Camerata: their friendship and the matter-of-fact way in which we were accepted as additional players are highly appreciated.

We have in the meantime also had the pleasure of making music with North American temporary visitors here in Mexico. So we feel that, after a somewhat slow start, it is fair to say that since having become members of the ACMP – and thanks to many kind persons – we have been able to actively take up making music with others once again.

— Kees and Maaïke Sibinga

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Hans Greiber, a native of **Germany** who has lived for several decades in Florida, writes us about a comfortable and convenient place for chamber musicians to meet and play. He went this last summer to Schloss-Hotel in Neuerburg/Sudeifel to stay for a week with members of his family, playing music two hours every morning and two hours in the afternoon. Schloss-Hotel's rooms and meals are very reasonable, he says: 92,00 DM *vollpension*. We are guessing that the other guests are reasonable too, since they seem not at all to mind the sounds of chamber music.

Do you still have plans to start a retirement home?

asks a member now living in France. Actually we never did, but Hans Keitel had such a dream. He has moved to Sarasota, Florida, where he is surrounded by chamber musicians – and where any member can reach him at 914/371-8301, 4601 East Lake Circle, Sarasota, FL, 34232.

RE: ALPEGGIO 1996 IN BLONAY, SWITZERLAND

Floryse Bel-Bennet writes:

I would like to thank you for announcing the "ALPEGGIO Chamber Music Workshop." Some new participants came. It is encouraging that members really read carefully ACMP newsletters and like to hear about what is happening around the world, which, thanks to music, becomes very small.

The third "Alpeggio" week, at the Hindemith Foundation in Blonay, was particularly successful. Wonderful people, good playing, an excellent atmosphere mark this week as very special. 35 participants came from several countries (USA, Canada, India, Israel, France, Germany and Switzerland). Our pianist Enid from California was coming for the third time together with six other musicians, a good sign of fidelity. For 13 persons, it was their second experience: 16 were newcomers. Our friend Bill Simmons, who was preparing for his own workshop in New York State the following week, sent us greetings and news from "old Alpeggians," among which is already a marriage!

Coaching this year was assured by the Frank Bridge String Quartet from London. Very nice people, always ready to play with us in the free evening sessions, excellent coaches and wonderful musicians. They helped us working on two sessions of six groups in the morning, preparing Mozart or Schubert quartets, also the challenging Bartók #2 or Brahms Quintet op. 111. They performed Frank Bridge quartets at the last evening concert in Blonay's Chapel, receiving an excellent review from the local press.

The afternoons were reserved for private lessons or excursions in the nearby mountains, including a traditional cheese-fondue in Jaman. The evenings ended up (after more free playing) with wine and cheese and a lot of talking and laughing on the terrace, watching the moon rising behind the mountain and the lights of Evian reflecting on Lake Geneva.

Pamela (from British Columbia) writes how much she appreciated the enthusiasm and organization leading the workshop, the fine accommodation and good food and how she found everyone so friendly; she says that the Frank

Bridge quartets will form part of her local quartet repertoire this winter. Hans (from Germany) appreciated knowing ahead the programme of music he was assigned to play, allowing a better preparation at home and better results of coaching; and Cathy from the Bridge Quartet writes how much she loved the friendly atmosphere. Anne-Tillie, our ACMP Advisory Council member in Switzerland, was telling me with some emotion after our in-house playing the last day, that "something" had happened. She is the only one who knows what, but we all know that this was a wonderful week for all of us.

MASAKHANE NGUMCULO: Building through Music

ACMP's Donald Cohen has acquainted us with South Africa's **GENESIS PROJECT**, (Masakhane Ngumculo). This program involves training teachers to give instruction to children ages 10-12 in the communities in which they live. At the moment, five teachers are teaching 50 children in four different areas around Cape Town. This successful chamber music enterprise **NEEDS HELP** from those ACMP members interested in bringing opportunities to children and adult musicians who have had few in the past.

Prospective teachers first receive special training at the University of Cape Town in the coaching of chamber ensembles. They also gain knowledge of various instruments. Unfortunately, many pupils must share instruments and music. Parents, children and teachers contribute whatever they can to the funds that support the program, and an amateur music association in Holland has donated some needed instruments.

The University professors who helped launch *Genesis* are so pleased with the children's progress and commitment that they are now convinced the pupils can use well the expanded services they are planning. Of primary importance at the moment, however, are funds and instruments. If you feel you could help in any way, please realize that an American tax deduction is available for any donation, i.e., instruments or funds. If you would like to be a significant part of this change in South Africa now, please contact

Dr. Michael Blake, 9 Dover Road,
Sea Point 8001, Republic of South Africa
Tel 027 21 439 3405; Fax 027 21 434 5446
e-mail, mblake@co.za

Our first Albanian member

Leo Pondelick writes:

This past May it was my pleasure to meet and play with Mariana Pengo, violin teacher from Albania. She and her daughter, Eriola, were in Champaign-Urbana, Il., and both participated in three concerts I conducted with the Parkland College Orchestra.

Mariana has become our first member in ACMP from Albania. She would welcome visiting musicians, now that Albania is open to foreigners. Her address is R.R. Kico Greco, PALL 4-12, Korse, Albania

While playing quartets on another occasion, Eriola remarked that her mother has almost no quartet music in

Albania, and would it be possible to get any of the standard Hadyn, Mozart, Beethoven, etc., literature to her in Albania?

Does the ACMP have any mechanism for obtaining a few sets of quartets and sending them to Albania? Are there funds available for this purpose?

I feel this is an important service that ACMP could perform for musicians in a rather neglected country. I would be most happy to hear from you regarding this matter.

Editor's Note: A simple solution would be for individuals to mail music directly to Mrs. Pengo's address above, asking her to give parts to any individual or amateur ensemble which would make frequent use of them.

Leon Hoffman writes:

My June visit to Romania was made so special by the fine spirit of the Dan family (Emeric, Petru, and "George"), not to mention the supporting cast of family members and friends. They were as hospitable as one could be. Eighty six-year-old Dr. Emeric Dan is a splendid violinist and has led the Dan quartet since the end of the '20s! In the '40s my own cello teacher (30 years ago) Janos Starker was "his" cellist. Other luminaries passed through the Dan quartet over the decades and, one can imagine, during most stressful political times. Somehow our kind of music-making helps people get through much of the turbulence.

Dr. Dan's sons Petru (doctor of engineering) and George (cardiologist) are chips-off-the-old-block. Petru the forty six year old sensitive, skilled, Vla-A helps coordinate it all. George the forty four year old Pf A has zeal and energy in abundance. And Dr. Aurelian Isai (VI-A) is their "youngest" quartet member. The second violinist, he has only been with the quartet for 12 years. As a physicist he assured he doesn't frequently get lost. And they all make sweet sounds, with good ensemble, and sweet personalities. They merit our sustained applause, and regular visits by ACMPers.

Dr. Hoffman goes on to describe playing five piano trios in one session with the Elsingers, who live in Austria. "One could not ask for more gracious hosts, surroundings, nor friends," he finishes.

NEW TO ACMP'S NORTH AMERICAN ADVISORY COUNCIL

Leon Hoffman (see above) has agreed to serve as a council member. A clinical psychologist in private practice in Chicago, Leon began playing 'cello at age four in New York City and chamber music shortly thereafter. He had the good fortune to study with teachers of the Casals School; "and I try to give it back," he says. He was made aware of ACMP as a young man in the 1950s and has remained a devoted member since he joined the organization in the early 1960s, playing with amateurs at all levels. Leon believes ACMP is the finest organization he knows. A frequent traveler on six continents, he has recruited many new members. As the above letters show, Leon is committed to helping ACMP flourish around the world.

Roberta Goldman of New York City called recently on the rebound from a Princeton chamber music weekend, where she found her childhood piano teacher (whom she hadn't seen for 40 years), made several new musical friends and set an immediate playing date. She has had equally good experiences all over the world with the ACMP directory ever since she joined in the 1960s.

Originally a pianist, Roberta began violin in junior high school in order to be able to play more chamber music. She majored in music at Brooklyn College, serving as concertmistress for the orchestra on her way to a career in music; during those years she played viola often at Helen Rice's apartment. Then she took time out instead to raise a family. Her husband, a rabbi, learned to write his sermons during Roberta's weekly string quartet rehearsals. No sermon had more nor less than three main points: one for each of the quartets played that evening. Returning to intensive violin study, she has kept up a career in both performance and arts administration. She continues to practice and play daily.

"Wherever you go," Roberta Goldman reflects, "if you show up among chamber musicians you find people you can enjoy."



Piano Six Hands; Dan Nimetz, John Loeb and Jane Wilson playing the Overture to Marriage of Figaro, Tyingham.

New Council member **Dorothy Thomas** describes a rapid accumulation of musical activities that leaves the reader breathless. An avid violinist who can also fill in on viola and cello when needed in and around her home in Kansas City, she attended four music workshops this last summer, holding a wedding reception for her son at her house between workshop numbers 2 and 3.

Dorothy grew up in Grosse Point, Michigan, receiving very limited musical training. It was thrilling for her to discover chamber music through the ACMP ("Can anyone ever

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forget their first Brahms String Quartet experience?"). Her husband has been a pilot for both the U.S. Navy and TWA, so she has traveled a lot, contacting ACMP members in cities from Oregon to Egypt. While she has a large chamber music library in her Kansas home, she admits it was mighty hard to find a piece unfamiliar to ACMP veteran Robert Maas when he would come there for chamber music. Her years of experience at chamber music workshops of every variety is already invaluable to the ACMP Foundation directors as they learn about the workshops and recruit ACMP Fellows.

Doris Preucil is Director of the Preucil School of Music in Iowa City, a member of the National Guild of Community Schools of the Arts with 500 students. A former violinist with the symphonies of Milwaukee, Rochester (NY), and Washington DC, she has also performed with chamber ensembles and the Preucil Family Players (husband and four children, all professional musicians).

Doris has taught on the faculties of Western Illinois University, University of Northern Iowa, and Interlochen Arts Camp, and has presented clinics throughout the U.S., in Canada, Europe, Japan, Korea, and Australia. She is a past president of the Suzuki Association of the Americas, has authored the Suzuki Viola School, and serves on the Board of the International Suzuki Association.

BOOKS AND MUSIC RECOMMENDED BY MEMBERS

Gerald Porter of Vancouver, BC heartily agrees on the fun of reading *Das Stillvergnüte Streichquartett*, excerpted for us in June by Uriel Sevi. He says there is a 1978 German edition as well as a 1938 English translation.

The other book which no string quartet player should pass up (Gerry goes on)

is the interview by David Blum of the Guarneri: The Art of Quartet Playing, Cornell University Press, Ithaca (1987), also in paperback. It is especially wonderful if paired with the Philips CDs of the late Beethoven quartets by the Guarneri. I like especially Steinhardt's comment on the "beklemmt" section from the Cavatina of Op. 130: "This passage is unique in all music. Rhythmically, the first violin's notes rarely coincide with any note in the accompanying triplets. It's kind of planned chaos: it's like a man who suddenly lost himself in the depths of despair..." Mind you I'm often lost in earlier Beethoven quartets!

Finally (I had to end sometime), let me mention a pair of simply marvelous string quartets that other members may not know about. They are the First and Second Miniature String Quartets by David Stone. Each takes about eight minutes; any of the six movements would make delightful encores. I wonder if anyone knows who and where Mr. Stone is.

We are grateful for Gerry Porter's suggestions. We welcome more from any members, especially of unusual chamber music repertoire which you have found particularly rewarding.

HISTORICALLY INFORMED

Ania Lentz-Michaelis of Amersfoort, the Netherlands, has written a lively response to Heidi Kuhnke's proposal in our February Newsletter to pitch all pre-20th-century music to A=432.

I was most interested in the discussion on pitch in the February Newsletter Supplement. As I play both modern and baroque instruments, I have experience of both: for baroque music we use 415, which is exactly a semitone lower than 440. Not having any degree of perfect pitch (which must be hell!), the change does not worry me, but I agree that the tendency today—especially in the manufacture of wind instruments—to raise the pitch is detrimental to both the string instruments themselves and, in consequence, to the tone. However, nobody has yet mentioned the effect that steel strings, now in general use, have on both aspects. The pressure on the bridge is increased to an alarming degree (now at least three times as much as in the days of the great violin makers), "strangling" the instrument's natural vibrations.

This came home to me dramatically when, nearly twenty years ago, my mother died, leaving me a lovely old Italian violin. As she did not play much towards the end of her life it was strung entirely with steel to avoid periodic replacement. It sounded awful! I quickly put on metal-covered gut or metal strings, except of course the E. After a bit, the fiddle cheered up tremendously. Then, when I became interested in baroque music, wanting to play the violin only in music of this period, I decided to have a few basic alterations made—lower bridge, different tailpiece, and thinner bass bar—and used only gut or wire-covered gut (G) strings. The violin sounded liberated!

Incidentally, I keep my instruments hanging on the wall of my sitting-room, not in a case, keeping an eye on the humidity, and have surprisingly few breakages. Even the extremely thin E-string often lasts a year—and not through lack of use!

I shall never forget a performance of Mozart's Quintet for Piano and Winds played on old wind instruments (or copies) at 415 with a hammerklavier. How the tone of the five very different instruments blended—one often had to look closely to see who was actually playing. Mozart knew what he was doing! For two centuries each instrument has gone through dramatic developments and they have grown apart. However brilliant a performance on modern instruments, the togetherness of sound produced by the old ones cannot be matched.

As for the natural tuning of the planets, I wonder... Pitch and tuning has fluctuated over the centuries and varied within one period according to country, often even to city. Wind instrument research has shown that 16th-Century Monteverdi probably used 470. His use of voices is in accordance with the high pitch.

Since musicians and audiences are increasingly becoming omnivores, the practicality of playing all music in the (presumed) original pitch is doubtful and probably not even desirable unless using authentic instruments. But some regard to the limits imposed by the build of old instruments, especially strings, is called for before the instruments become irrevocably damaged.



HOW CAN YOU GET THE CHAMBER MUSIC PARTS YOU NEED?

We mentioned last fall that your Board and Advisory Council were concerned with reports of rather leisurely delivery of works ordered on Inter-Library Loan (I-L.L.) from the *Helen Rice Collection* of Hartford Public Library's Music Department. Many of us have tried out the service ourselves this last year to see if the delays have cleared up as well as to acquire needed music. Other updates, for which we are most grateful, have come from members responding to our Fall '95 newsletter article.

Indeed, the Hartford Library staff has gone to great lengths to resolve this brief problem, and appear to have cleared up all delays at their end. Your editor has ordered music (after consulting the Helen Rice Collection catalogue) through both a public and a private library, and received it in each case within two weeks at no cost. A great deal depends on your local library. Most do not charge any fee, but a handful do. Librarians specializing in I-L.L. tell us that the speediest delivery is likely to be made to local libraries which do a lot of I-L.L. lending and can thus readily ask for reciprocation when their staff make an I-L.L. request. These experienced librarians say it is very helpful to hear from the aspiring borrower that Hartford has the work in its music collection, and to have Hartford's address and phone number, which are as follows:

Hartford Public Library Music Department
500 Main St., Hartford, CT 06103
203/293-6022

State library procedures may require I-L.L. librarians to search within the state or region first: this may be one reason for the delay some ACMP members have experienced.

Hartford continues to welcome gifts of chamber music to the Helen Rice Collection. The latest we have heard about comprises 120 works, donated by the family of Hans and Frieda Clarke, old friends of ACMP's founding secretary, Helen Rice.



THAT TANGLED WEB: ACMP AND THE INTERNET

We ACMP Board members spent a substantial part of our annual meeting puzzling over how ACMP can constructively engage in the new world of cyber-communication – or not. Some background: Four years ago, Don and Eve Cohen of Los Angeles (our newest Advisory Council members), offered to set up a place on the Internet where our members could meet and communicate if they wished to. We gave the green light to this generous project. We have also begun to list in the directory the e-mail addresses of members who wish that information to appear.

Several of you have sent us very helpful letters in response to our solicitation of comments on this experiment. They include praise for the new opportunity – but also some worried mail from members who, consistent with the desire for privacy which ACMP has always honored, do not want their directory entries spread on the Internet. One member, fearing that an ACMP “linkup with the Internet is now inevitable,” decided to resign.

Well, of course it is not inevitable. The Cohens' experiment has given us much useful information as we work out what to do. We have learned, for example, about the confusion that has resulted from the Internet addresses given to prospective ACMP e-mailers (acmp@isi.edu is the address for those who wish to subscribe or “unsubscribe” to the voluntary network of ACMP e-mailers; they have also set up acmp-list@isi.edu as a means for those on this network to communicate with each other). We hear that at least some of our ACMP members believe that a communication to acmp-list@isi.edu is a communication to ACMP itself. This is not the case.

Because of the privacy issue, and the difficulty of handling the new cyber-communication medium with a volunteer board and a one-person staff, your Board members continue to believe that ACMP as an organization should do what ACMP does best: publish our directories and communicate with our members through the newsletter, and through personal contact. As long as any of our members are not “on the net,” we are committed to the directory and its supplements as the means by which ACMP musicians can find each other.

One small step toward the Internet was agreed on by the Board. We are exploring the possibility of a non-interactive site on the Web which would list and describe ACMP, and would make a member application form available. In a nice example of independent invention, Gerry Porter of British Columbia proposes much the same thing, writing that “a home page...could not compromise the privacy of members because users would be able to read and study the page anonymously, and would themselves contribute their e-mail addresses only if they wish to do so.”

We are also talking with the Cohens, our advisory experts, about the possibility of renaming the [acmp-list](mailto:acmp-list@isi.edu) site to avoid future confusion.

While there is the usual complaint from some members on the present e-mail list (including a few of your Board members) about the “junk” e-mail which results from being on any list, others are great enthusiasts. A recent example is the welcome given to a beginning chamber music player in Alaska, who reported to other e-mailers his discovery of a series of graded string quartets available from a publisher in southern California. We would encourage members who would like to explore e-mail possibilities to subscribe. As the Cohens stress, send *subscribe* or *unsubscribe* to acmp@isi.edu, not to [acmp-list](mailto:acmp-list@isi.edu).

LETTERS

Lost, found

Last year I went to Holland and contacted two wonderful Dutch musicians (and people!) through ACMP. Alas, shortly into my trip my flute was stolen in the Hague (along with music and the ACMP Directory). My two Dutch friends provided much needed emotional support at this time of crisis. Thanks to their empathy my experience was actually deepened and made more cherishable.

ACMP is terrific.

—A.A., Pitman, NJ

Challenges

Hi, ACMP—

I am very interested in everyone's efforts to introduce chamber music to pre-college folks. Where I live we are lucky enough to have good music in the schools and lots of kids taking private lessons, but the emphasis is on bands and competition and music as a way to get into a good college.

I have arranged my 28 private clarinet students into a clarinet choir to play Christmas carols at a nursing home. I have also organized more advanced students into two trios and a quartet, and am forming an adult quartet with my boyfriend, a student, and the mother of another student, to hopefully show the kids that adults can have fun playing music.

Even doing this little bit, while gratifying, is not easy—busy schedules, parents having to drive kids everywhere, finding a place to rehearse, etc. How else can we spread the good word about chamber music? I am eager to hear others' ideas.

—Ann Quinn, Maryland

The more I read the newsletter, the more I enjoy it. However, I've never had sufficient nerve to call anyone, as I've just begun playing with others. I have extensive musical background but my technique (flute) is not up to my standard—probably too high!

—Lynn Rashbaum, NYC

After spending my entire adult life in Evanston, Ill. and knowing many, many ACMP members, I now find myself a stranger in Mass. I will be in Fall River through August 15, 1997, doing a residency as hospital chaplain at St. Anne's. I would like to play chamber music often while I'm here—it is a great stress reliever.

Could someone in the ACMP office please photocopy the Mass. and RI pages of the Directory and mail them to me?

—S. Terranova, Vla C (enthusiasm A)

ACMP spans many octaves

It is with much pleasure that I enclose a photograph taken on May 2 in my home after a small gathering of ACMPers from USA, Germany and UK. We played Mozart quintets (two violas) and some light music frivolities during a tea interval. All great fun.

My overseas visitors were in Manchester for the Manchester International Cello Festival—five days of



Mary Anderson and her visitors.

recitals, concerts, masterclasses and workshops.

Fellow ACMPers, come and see us in Manchester. We have a good nucleus of players for informal chamber music, and many concerts planned for our new concert hall in the centre of town.

—Mary Anderson

I want to thank you for sending me the Minnesota pages at my request last month. I took advantage of the Directory pages you sent to me to arrange (by fax, phone, post and e-mail) two musical evenings in the Twin Cities: the first organized through John Wilcox, C1 A who finally had to leave town on business but passed me on to Dr. Robert Vaaler, Fl-A who put together a splendid group of 10 musicians—piano, strings and winds; the second organized by Milton Wright, Vl A/Vla A for two-violin quintets.

—Harold Lubell, Paris

Dear Friends,

Having lived and played lots of chamber music in both California and New York, I am now living in Amsterdam and have found wonderful players, as you can imagine. I found the first group through the ACMP and was charmed by their graciousness and hospitality in addition to their musicality. I would certainly encourage all of you to use your lists. Clearly, the quality of my life here is superior because of the contacts I made.

Please call when you come, and/or write in advance.

—Alice H. Sachs, Netherlands

In these letters of thanks,

readers tell us how they or other ACMP members have responded to letters appearing in recent newsletters.

I would like to express my sincerest thanks to those who responded to my June letter concerning strategies and helpful hints for a shift in "perfect pitch". With so many responses via e-mail, fax and telephone I have become aware of different levels and kinds of frustration. Of particular importance is the need to have an outlet for expressing the difficulties and the various ways of coping. Dr. Peter K. Gregersen, Chief of the Division of Biology and Human Genetics at North Shore University Hospital, is presently investigating the role of genetics in perfect pitch. He is interested in being in touch with anyone who has "perfect pitch" whether or not there has been a shift. Because of concerns of confidentiality I have preferred not to give names to anyone without your individual permission. Therefore, if you are interested in being a part of Dr. Gregersen's study, will you kindly notify him directly at

350 Community Drive
Manhasset, New York 11030
fax: 516/562-1683
e-mail: peterg@nshs.edu

Once again I would like to thank everyone who contacted me. Your suggestions have been helpful to me in working with people who have difficulty adjusting to "perfect pitch" shifts.

—J. Robin, Massachusetts

Editor's Note: Joann Robin has recently presented a paper to a conference of scientists looking at the relationship of perfect pitch to Williams Syndrome.

Hello ACMP from Australia --

I took up the offer [announced in last Fall's newsletter] to teach at the music camp in Novosibirsk, Russia. After much to-ing and fro-ing via e-mail I actually landed there and had a splendiferous few weeks conducting string orchestra and coaching string quartets. Wonderful people are the Siberian Russians -- and the whole idea was more than wonderful. After returning three weeks ago I finally have recovered from culture shock; but I suffered no jet lag as I stopped in Frankfurt and Japan to meet with old chamber music friends.

Naomi Donaldson, Michigan

And Uriel Sevi, of Argentina, who was trying to locate a book published in 1936,

received letters from ACMP members all around the world, offering me the original book in German or in English. I must thank you again, because the ACMP works: our members are wonderful.

CADENCES

Bill Simmons writes of his friend ACMP pianist Franklin Parks (piano) who passed away in June of 1995 with "characteristic quietness and gentle manliness." He was 85.

Franklin retired to Albuquerque in 1980 and found himself missing music in his life, so he decided to attend a summer camp in Colorado. While there, he mentioned the dearth of amateur string players here in Albuquerque, and his Santa Fe teachers, recognizing his enormous talent, recommended him to their friends Anne and David, who are a professional violinist and violist. The Coles took a chance on Franklin and played with him regularly thereafter. I played with Franklin too, but only three times. His B-sized grand dominated the living room of his and Elizabeth's apartment, overlooking the golf course on Copper. There he and I had planned to rehearse regularly with a local violinist: a working trio. Just after we had exchanged parts, Franklin fell ill. We never met again.

Franklin was a wonderful man, tall, with a youthfully muscular physique, soft spoken, lightning fast on the keyboard with an immensely satisfying musical intuition. Taught by his mother, he was a natural-born chamber player. He served in World War II, then graduated Phi Beta Kappa from USC, earned an MS from the NY school of Social Work, and practiced as a social worker and administrator in New Orleans. I remember him most for his enormous talent, equally enormous modesty, and his infectious dedication, almost addiction, to chamber-music playing. We miss him.

In June we passed on an invitation from Australia's Amateur Chamber Music Society to subscribe to their lively ACMS occasional publication *Ad Libitum*. The invitation is still open, and several ACMP members have taken advantage of it -- but our suggested method of payment has proved unworkable. From now on, if you'd like to have the next *Ad Libitum* (it comes out about every two years), you need only send \$5 per issue to Dan Nimetz, our Executive Director, in ACMP's New York office. He will collect orders, reimburse the ACMS folks, and you'll get your copy in the mail.

Of course, if you live and bank in Australia, you can send your \$5 check (sorry: *cheque*) directly to

ACMS, Inc., P.O. Box 215
Northbridge, NSW, 2063, AUSTRALIA
Tel. and Fax: International 61 2 9958 6059

ACMP FOUNDATION NEWS

PRESIDENT'S REPORT

The various programs of ACMP Foundation are described in this section. Free of the details and statistics of what we are doing, I thought I would describe some of the procedural aspects of the Foundation's work. This is to let our members know about the practicing which is always the background to performance for all of us.

Our largest program by far, about 75% of our grant budget, is the "Community School" Program, now in its third year. Executive Director Dan Nimetz rightly insists on the quotes since the program is not limited to narrowly defined community schools but includes other institutions involved in music where funds can be used to start or expand chamber music programs, such as the New York Youth Symphony and Capital Area Youth Symphony (Olympia, WA).

In our first Foundation Board meeting of 1994, we met with educators and others to determine the initial direction of our programs. One of our resources was Lolita Mayadas, Executive Director of the National Guild of Community Schools of the Arts. Using that list as a base and expanding it from other sources, we sent a Request for Proposals to almost 300 organizations. Every one of the then five Board members reviewed each of the more than 60 applications received in that first year. We developed general guidelines out of that review which are now used by our Education Committee to do the bulk of selections.

The Education Committee, Sally Bagg, Mimi Bravar and Sonya Monosoff, reviews all applications, summarizes them, and makes recommendations to the full Board, with its discussion assisted by advance screening and organization provided by the ever-vigilant Dan Nimetz. If new areas or different organizations appear in the course of the committee's review, special cases are brought to the full Board. Over seventy institutions are taking part in this program; next June's newsletter will carry an article listing funded schools, and quoting some of the program's participants.

Second comes Weekend Workshops. Bill Selden and Tony Finley work as the committee for this program, for which we've reserved twice as much money in next year's budget. Our purpose in this program is to encourage coached weekends or equivalent periods for ACMP members and potential members. We hope to encourage all our members to join the program as organizers. Board members have themselves worked in organizing. Bill Selden has worked closely with the Chamber Music Society of Lincoln Center. Sally Bagg has put together a weekend exclusively for C and D players, a workshop soon to be replicated elsewhere. Tony Finley has used his Amici Strings for two workshops with special emphasis on encouraging younger players through scholarships. The format is flexible and we now have guidelines prepared by Tony for organizers of workshops. (For a copy of these guidelines, contact the ACMP office.)

continued on page 10

Thirty-six ACMP Fellows were selected to participate in eighteen summer chamber music workshops for adults offered during 1996. Initially Bill Selden and yours truly, Donald Spuehler, initiated the program on a trial basis at three workshops on the east coast and three on the west coast. Now that the program has expanded and the guidelines have been clarified, most of the work is done at our New York office.

The two other areas, our International Project and the MENC (Music Educators National Conference) Student Chapters Project are described below.

Finally, speaking of budget, this is an effort of the Board as a committee of the whole. However, Bill Selden and I meet once a year in person with our investment managers and the accountants who prepare our required audits.

With the description of the work done by the members of the Board, Dan Nimetz's name could have been sprinkled liberally throughout all the above. He is in weekly contact with Bill Selden and me, with Jane Stein Wilson for ACMP matters, and in regular contact with everyone else.

As always, we would welcome comments from all of you with suggestions on programs or whatever will make a difference in this wonderful world of making music together.

— Donald Spuehler
President, ACMP Foundation



Lincoln Center Weekend Workshop, February 1996. Eric Stand, Mary Olsson, Michael Lacker and William Purvis, coach.

Workshop program

ACMP Foundation supported three workshops this year designed specifically for its members. The first, **Chamber Music Workshop at Lincoln Center**, took place on February 3rd and 4th. Forty-three participants comprising eleven ensembles took part in the two-day workshop, which brought together advanced amateurs with professional musicians (Artist Members and Guest Artists of the Society) for a weekend of coaching, informal sight-reading sessions, a performance awareness seminar with Bruce Adolphé, and a

master class hosted by Ida Kavafian. The weekend concluded with a Chamber Music Society concert in Alice Tully Hall. The ensembles included six string quartets, three piano trios, a clarinet quintet and a woodwind quintet. Works by Brahms, Schubert, and Bartók were selected for the master class. The coaches for the workshop included David Shifrin, Gary Hoffman, Daniel Phillips, Toby Hoffman, Toby Appel, André-Michel Schub and William Purvis. Among the ACMP members attending were Bob Levine, Dave Newman, Jack Yablokoff, Emil Torick, Mel Weisel, Bill Sunderman Jr., Jan Timbers, Francis Bonner, Herb Steiner, Joan Turner, Nancy Mack, Vicki Benjamin, Al Appel, Gideon Strauss, Melissa Eisenstadt, Larry Albert, Jackie Bergson, Marcia Murphy, Sylvia Maizell, Douglas Kramer, Almira Wolins, Jane Carhart, Emily Robison, Mort Raff, Marc Wager, Ruth Alperson, and Sylvia Lipnick. This workshop was co-produced by the Chamber Music Society and ACMP Foundation.

The Amici Strings held two workshops this year, one weekend workshop in April, and another day-long "Summer Sunday" at the Jewish Community Center Music School, Stamford CT in August. Coaches were members of the Meridian String Quartet. Over forty musicians attended, among whom were a few young scholarship students.

This workshop sends its members music in advance of the date. The **ACMP C and D Weekend Workshop at Greenwood Music Camp** early in September did not, by design. Instead, participants gathered on the evening of September 6th, and sight-read chamber orchestra music with their coaches, who are music faculty at Greenwood, Kinhaven, Smith College, and the Hartsbrook Waldorf School. Saturday was spent putting together movements of various chamber works. Then the chamber orchestra met again Saturday night, more familiar with the individual parts, concentrating on the ensemble. Sunday morning, after a final polishing, the small groups met to perform for each other after first playing the orchestral works together. The coaches and participants together are still deciding whether or not it's a good idea for players to have the music ahead of time at this level or to be presented with it at the moment of entry into the weekend.

Fellowship Program

The ACMP Fellowship Program uses existing adult workshops to encourage participatory classical chamber music playing and to encourage membership in ACMP of young people. ACMP Fellows, under criteria developed by each workshop, are selected as scholarship recipients funded by ACMP Foundation. Fellows become members of ACMP and agree to carry the message of ACMP to others. Each workshop publicizes the Fellows as supported by ACMP and itself supports ACMP purposes. If possible, a current ACMP member at each workshop (mentor) is asked

to report on the success of the program and to make suggestions for improvements.

Some comments by Fellows: "I wanted to thank you and ACMP for enabling me to attend the Composers Conference at Wellesley College...What I learned was valuable. Unfortunately, I do not have much opportunity to play much chamber music at school [so it] was a real treat for me. I also enjoyed the composer contingent at Wellesley. It is really exciting to hear good new music concerts."

Also: "I had a fantastic time at the chamber music workshop at Humboldt State. I'm currently studying chamber music at San Francisco State. I couldn't stop the music."

And, "The instruction given at Kent Music by the members of the Manhattan String Quartet and David Clampitt was very enlightening and of the highest standard. I enjoyed the challenges of learning and playing difficult quartets with others. Their personal insights and musical ideas about the individual pieces, as well as their own personal experiences playing quartets gave the coached sessions direction and purpose...I found it noteworthy that the coaches, particularly the members of the Manhattan String Quartet, while they played as a group professionally, each had their own philosophies about the intricacies of quartet playing.

"The overriding distinction of this workshop was the comradeship amongst the participants. The cut-throat competition one hears about at other workshops and music camps was absent here...At the end of the week, when the M.S.Q. played the Bartók, there was a sense of accomplishment felt throughout the church, that we were all in some way a part of that piece after working on it all week."

Another form of workshop funding was provided at Kneisel Hall, in Blue Hill ME. Student fellowships were awarded to aid in the establishment of Kneisel Hall's first adult amateur institute, held August 13-18, 1996. Here is a report: "The conservatory students' help was invaluable. From all the applications, a violin, viola, cello and piano student were accepted so that they could fill in for groups if necessary. Many times it was. Comments: 'Generous with their time and advice. Excellent teachers. Kind and helpful.' The students also benefited; they gained insight into teaching and met players who love the music as much as they but have given the major part of their lives to other pursuits."

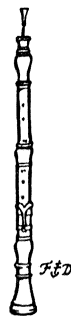
MENC Student Chapters Chamber Music Project

Under the direction of Roy Ernst, a Board member of ACMP Foundation and professor at the Eastman School of Music, selected college student chapters of MENC were asked to take part in a chamber music project. The student chapters at these schools were to design and carry out programs involving high school or middle school students, other college students, or adults. Four schools carried out workshops last spring. Another six schools will participate this year. Reports by the student chapters will be published and will be reprinted in later ACMP Newsletters.

ACMP International Project

With a grant from ACMP Foundation David Williamson arranged for four young string quartets from the Baltic Countries to take part in chamber music courses in Sweden and Finland during 1996. One quartet from Liepaja, Latvia, went to Sigtuna, Sweden from January 26-28. The second, from Tallinn, Estonia to Harnosand, Sweden, June 10-16th. Third, from Riga, Latvia, to Kuhmo, Finland, July 16-26. Fourth, from Vilnius, Lithuania, to Sveg, Sweden, July 22-August 9th. Sonya Monosoff, ACMP Foundation Board member, often gives seminars in Eastern Europe and is in touch with many music educators on the continent.

Sally Bagg is ACMP's Foundation Editor.



*The oboe, an instrument artistic,
should be played by one narcissistic.*

*It takes a good ear
an occasional tear,*

And a tendency quite masochistic.

Robert Bloom

Calligraphy by Franziska Jaeger.

CELLISTS: Leon Eisner has sent us Judith Glyde's suggestion for a tough passage. Ms. Glyde says she "would be honored to have us publish it. It concerns, she writes, "A certain knotty passage in the literature we have been performing this season."

We performed one of my favorite works, Beethoven's Op. 59, No. 3, many times this past season, after not having played it for some time. Whenever my colleagues suggest this work as part of a season's repertoire, my heart fails just a bit in anticipation of having to play letter **B** in the first movement many times in many conditions. I have missed it once (thank heavens, quite a long time ago – so perhaps I have gotten over the phobia) and almost missed it quite a few times. And I have heard the best cellists play the passage in all sorts of shapes and notes! In any case, here is the fingering I have grown to love:



This fingering is the simplest to navigate, I believe, as it seems to group the notes in a natural manner. I practice these groups (4-1-0-2-1: 2-1-4-2: 1-1-4-2: 3-1-4-3: 2-1-3-2); then each group with the first note of the next group. I like to practice "in tempi," once I have found the notes. You will learn things much faster and with the correct technique. This is especially true for a passage such as this.

The last "hint" is a psychological (albeit musical) one. Once you are in the midst of your quartet's rehearsal or performance, you must try very hard not to think about where you are in your passage – you did that at home in the practice room. I begin, and then I think about where I am going – to the high G. This catapults you to the top, and you are there before you know it.

ACMP Bulletin Board

Note: ACMP's Bulletin Board is a service to members wishing to make musical announcements. While your editors occasionally leave out a proposed "ad" ("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.

NEW YEAR IN BUDAPEST,
27 December '96 - 3 January '97 is a new Chamber Music Holiday at a four star hotel, organized by Vivienne Pittendrigh. Contact her at Chamber Music Holidays and Festivals 57 Chatsworth Road, Bournemouth, BH8 8SL, England
Phone (44) 1202 528328, or
Fax (44) 1202 524081

The Princeton **WEEKEND WORKSHOPS** continue in January and March for string players of moderate to excellent ability. Both individuals and pre-formed string quartets welcome. Call or write Mary Ann Thomas or Jerry Bank at Princeton Chamber Music Play Week 9244 Riverside Ave, Trenton, N.J. 08618; Tel. 609/599-2569

Do you know of an artist named **REINHARD**, or of a group called the **NEW YORK SOCIETY OF ILLUSTRATORS**? If so, please read on. A member has sent us a lovely sketch of a puzzled cellist. We would very much like to publish it, but need to get permission. Any address or phone # would help. The American Federation of the Arts is also mentioned in the description of this "paper sculpture" piece.

Desperately seeking a **TURNTABLE** for 78 RPMs in NYC Metropolitan area to review recordings I made when an aspiring singer to choose some to re-record for my posterity.

Lynn Rashbaum
2727 Palisades Ave.
Riverdale, NY
718/548-4792
(I work in Manhattan)

I have been trying to locate some **FRANZ KROMMER'S 2-VIOLA QUINTETS** or any of his quartets. He was born in 1759 in Moravia. If you could help me find some of his works, it would be appreciated.

Ralph Simon
2419 Lindenwood
San Angelo, TX 76904-6715
915/947-5905

Members of Australia's Chamber Music Society often use the Holmes Estate **COUNTRY COTTAGE**, nestled in a vineyard within easy range of the Australian grape growing district of the Barossa Valley, the delightfully scenic Adelaide Hills and the River Murray. Guests are welcome. For more information, contact Leonie Holmes, ACMS
P.O. Box 59
Mt. Pleasant S235
South Australia

I wish to sell a complete **COLLECTION** of almost every major string quartet, piano and string trios, duets (viola and violin; violin and violin) violin sonatas—all Peters editions, about 60-80 volumes in all.

Dr. Irving Abrams
1022 Irvin Rd.
Huntingdon Valley, PA 19006
215/663-0473

Amateur flutist seeking **LOUIS LOT FLUTE** (any condition). Will pay top price.

H. Kornblit
713/784-2949

Catalogue of the **COBBETT ASSOCIATION'S** 900+ collection of fine, lesser known chamber music is available for \$5.00 from the Cobbett Association

601 Timber Trail
Riverwoods, IL 60015
847/374-1800

ACMP members may borrow for free; though joining Cobbett (\$20 annual dues) is the most rewarding.

The **SENIOR ADULT CHAMBER MUSIC** Players of the 92nd Street Y invite you to join them every Thursday from 10:30 a.m.-12:30 p.m. (free trial period). For information call

Jo Brown, Director,
Senior Adult Program
212/415-5636 or Ted Baumgold,
Chamber Music Coordinator
203/325-4910.

ACMP's annual Directors' Meeting was held in Tyringham, Massachusetts from October 4-6, 1996. All Directors for 1996-97 were present. 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 1996-97 are:

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

We are eager to have **PHOTOGRAPHS** of chamber music in progress for the newsletter. Please mail to the Editor c/o ACMP's New York office, stating whether you would like originals returned.

SUBIACO STRING ORCHESTRA of Shonton Park Community Centre invites all Australian and international guests to join them on Tuesday evenings for a workshop. For information please contact Sonia LeTurneau, Conductor, West Australia, 09-382-4509. Instruments available. Accommodations of course.

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

Geoff Piper is organizing a **COURSE FOR AMATEUR STRING ORCHESTRA** in Bodenrod, a tiny German village in the Taunus area near Giessen and Wetzlar, from May 4-11, 1997. Price, including full board and tuition: about DM 585. The successful string orchestra course (August 1996) will be repeated in August 1997. Price: about DM 400 (bed and breakfast only) for one week.

Please contact Geoff at
24, rue des Cerisiers, Grand Duchy of
Luxembourg or
fax him on xx352-223585.