

# AMATEUR CHAMBER MUSIC PLAYERS

1123 Broadway, New York, N.Y. 10010-2007  
Sally R. Bagg, ACMP Foundation Editor

Newsletter, December 1998  
Susan M. Lloyd, News Editor

## ACMP INTERNATIONAL

At its 1998 meeting, the ACMP Board voted to invite one member of our International Advisory Council to be Director for a three-year term, in order to enrich all our deliberations touching on international ACMP concerns (of which there are many).

What will it cost to bring an international director to New England, and who will pay for it? This is a knotty question for an organization which rates a blue ribbon for the frugality with which its annual three-day Board meeting is run, for the 14-16-person meeting costs *nothing at all* to ACMP: transportation costs, meeting place, and food are all donated by the directors themselves. ACMP's international character is so important, however, that it seemed eminently worthwhile to add to our present zero budget the cost of an economy round-trip plane ticket for an international Board member, paying for it not through member contributions, but by some other means—perhaps the *Helen Rice Memorial Fund*, since Helen did so much to further international membership. Martin Donner of Austria will be our first international representative.



Cellist, by Esther Cooper, Benslow Music Trust, England

Judge David Rosen has written us describing his recent visit to CUBA and telling of his disappointment at not being able to arrange a single chamber music session, even in the Havana area where there are many musicians eager to play. A pianist at the Conservatorio "cannot organize student groups to play quartets and the like for lack of parts, strings and so forth. All music resources are stretched out of shape by the critical economic situation in Cuba at this time. Without respect to any of the political or social issues involved," this seems to Judge Rosen an ideal opportunity for ACMP members to help out. Now that he is back in Los Angeles, he continues,

*I will be sending some of my duplicate parts to the agency that hosts visitors and relays communications to Cuba,*

*through the Global Exchange:*

2017 Mission Street #303, San Francisco CA 94110  
*I believe this (kind of action) is in full accord with the goal of encouraging both international friendship and chamber music on a universal basis. The US economic embargo should not be allowed to discourage people-to-people exchanges.*

Other members may wish to follow David Rosen's lead. Questions? Contact him through the Directory or at <violaw1@aol.com>.

## Publicity

There is a generous description, written in both Hungarian and English, of ACMP and its opportunities in last Spring's *HANGJEVY-zet*, the newsletter of the Friends of the Franz Liszt Music Academy. We are eager to have more members in the central European nations, where we now have few. Members, please tell your Hungarian, Czech, Polish, Slovak and Bulgarian friends.

A letter from Advisory Councilor Roland Wilk of SOUTH AFRICA describes

*three days of glorious chamber music in a South African mid-winter paradise.*

*Marion and I, together with nine other amateur musicians were invited to spend a long weekend at the farm of Erika and Ray Dando. Their avocado pear and macadamia nut farm is located in Duiwelskloof (Devil's Pass) in the subtropical Northern Transvaal lowveld, a good 400 km drive from Johannesburg. There, azaleas, cycads, and clivias bloom, birds sing their hearts out, fruit trees are laden and the lovely old farm house accommodated us all. Being so far away from the city means that Erika's flute gets some-what limited exercise and so she played host to all of us. The scenery in that area is spectacular, complemented by the lavish Dando cuisine and hospitality.*

*We almost had a full orchestra with two violins, viola, cello, two flutes, oboe, clarinet, bassoon, two horns and two pianists (one grand piano though). This rich ensemble took turns in playing from after breakfast until physical collapse. Trio sonatas, piano duets, string quartets, and mixed septets by composers from Bach to Reineke were the order of the day. We even managed a Haydn symphony. For the non-playing spouses and exhausted players there were walks in the forest or simply relaxing by the fireplace.*

*We did not skip a beat in promoting the ACMP and recruited six new members. Many thanks to Erika and husband Ray for inviting us to this memorable weekend.*

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## MUSIC EVENTS ORGANIZED BY MEMBERS

Many of our members will be picking up the annual EUROPEAN MUSIC WORKSHOP GUIDE compiled by ACMP's Ted Rust (see Bulletin Board); but here are some announcements by members of events they are organizing:

### The Sixth Annual CHAMBER MUSIC WORKSHOP CRUISE

*The Med*, May, 1999. An eight-day Greek Island cruise aboard Cunard's Vista Fjord starting in Venice and ending in Istanbul, with stops at Rhodes, Mykanos and more.

Play, relax, perform, and dance in the aisles and on the isles. Professional coaching, Greek language instruction both available. If curious, let me know your musical interests (e.g. composer favorites), and/or request the cruise brochure.

Dick Sheffel  
Zenith-McCord Travel  
800/227-2786  
<chetjk@concentric.net>



André Rochat, *Vl/Vla-B*, writes us about *Musijeunes, Music for Young People*, which he and his family (five ACMP members altogether!) organized in SWITZERLAND seven years ago, and have maintained ever since. Musicians aged 8-16 from all over the world—and of every skill level—are welcome at two summer music camps and one autumn one in the Geneva area; wind players and string players alike. Contact Family Rochat at Fax [41] 22-751 26 58; e-mail <rochat.a@bluewin.ch>.



Olga van der Hoeden, *Vl/Vla-Pro*, of THE NETHERLANDS, invites ACMP members to sample "a complete new formula of art and music workshops,"

### ACTIVE ART IN AMSTERDAM, a fine arts and music holiday-week.

Experience the satisfaction of performing or exhibiting your own piece of art. Develop your artistic or musical skills during adventurous weeks in and around AMSTERDAM, in international Music and Art workshops.

*Mornings:* tutoring in art or music  
*Afternoons:* excursions to museums, cities, mills,  
flower-fields, canal-cruising  
*Evenings:* various entertainment and workshops.

Our 1999 PROGRAM offers three weeks in May, July and August with choices of workshops:

chamber music	aquarelling-portrait painting
choir	following the greatmasters
early music	drawing in the Zoo
piano master classes	
chamber orchestra	

Trips to Amsterdam, Amtwerpen, the Hague, etc.

FREE BROCHURE WITH ALL THE DETAILS FROM

Tulip Art Connection  
PO Box 9649  
NL-1006 GC Amsterdam  
THE NETHERLANDS  
Fax: [31] 20-6103483  
e-mail: <tulipart@euronet.nl>

LUXEMBOURG member Geoff Piper announces a week's course for string orchestra in Prague from 25 July to 1 August 1999, with a pro Czech conductor, violinist and cellist as coaching staff. The viola and cello sections are probably full, but there is still plenty of room for violinists.

The cost is approximately \$160 per person in double room for tuition and accommodation; meals are taken in a nearby canteen. This course is suitable for ACMP levels B and C.

Rehearsal schedules leave room for chamber music making on an ad hoc basis. Contact

Geoff Piper  
24, Rue des Cerisiers  
L-1322 Luxembourg  
Tel: [352] 47 42 69; Fax: [352] 22 35 85



Floryse Bel Bennett is organizing ALPEGGIO, a week-long gathering of chamber musicians, to be held once again at the Hindemith Foundation in Blonay above LAKE GENEVA. Last summer, 27 players from eight different countries—many of these second-, third- or fifth-timers—took advantage of coaching by members of the Bridge String Quartet, and of the chance to walk or move by cable car through the mountains. 1999 dates: June 27-July 3. Price: Sfr 825; includes room and board for six nights. Cello rental can be arranged. Contact

Mrs. Floryse Bel-Bennett  
Ruelle de l'Église  
CH-1143 Apples, Switzerland  
Tel: [41] 021-800 5521; Fax: 021-800 5522



Long-time ACMP member Jane Carhart writes of a wonderful stay in ESTERHÁZY palace this last summer, playing works for small orchestra under a superb conductor, and chamber music in several small ensembles. All this was organized by ACMP Advisory Councilor Martin Donner of Vienna, and included several other ACMP members, the conductor's wife among them. "On every trip I make overseas," Jane reflects,

*I benefit from the wonderful spirit of friendship engendered by ACMP. Before I went to Esterházy I thought it would be nice to spend a few days in Budapest, and through ACMP I got in touch with cellist Miklós Király, whom I knew only from the ACMP Directory. Even though he wasn't going to be in Budapest at that time (I would meet him later at Esterházy) he arranged for me to spend several nights at the home of a colleague, like Miklós, a physician.*

*Further, I contacted Tamás Geszti (ACMP too, of course). He set up quartets/quintets at his home the day I arrived, PICKED ME UP AT THE AIRPORT, and took me to the place I was staying with Miklós' colleague when we finished. What a warm and wonderful welcome.*

*And of course Martin Donner's organizing work for Camerata Pannonica is entirely on a voluntary basis, as are my own music weeks. The joy of being able to sit down and make music with friends you've never "met" before is really tremendous. Every time it happens it makes all the hard work worth it.*

Jane has added a list of dates for MUSICAL PASSAGES:

### Chamber Music Vacations in Wonderful Places:

Jimena de la Frontera, Spain: Dec. 29 - Jan. 12, 1999  
Mallorca, Spain: Jan. 23 - 30, 1999  
Cazella de la Sierra, Spain: Feb. 12 - 20, 1999  
Seville, Spain: Feb. 20 - 27, 1999  
Barcelona/Castelldefels, Spain: March 11 - 18, 1999  
Normandy, France: May 21 - 28, 1999  
Vale of Glamorgan, Wales: May 30 - June 6, 1999  
Paris and Provence, France: Sept.-Oct., 1999



A postscript on Musical Passages just arrived in the form of a pair of e-mail letters. Yoel Epstein wrote from Israel with a question for the several hundred subscribers to <acmp-list@isi.edu>:

*I heard a rumor about a workshop in the south of France where people play chamber music during the day and learn French cooking during the night. Is this a myth? Does anyone have details?*

On the following day, Alan West of England answered him:

*It is quite true. My wife and I have just come back from Cratoule where we had a most wonderful holiday. Ask Jane Carhart about it.*



The third issue of *Ad Libitum*, journal of the **Amateur Chamber Music Society of AUSTRALIA**, has just come out. A short piece by Rod Tuson describes the labors of any organizer of music evenings.

Never underestimate the value of the group organizer.... The number of phone calls necessary to arrange a group is mathematically linked to the size of the group. The formula works like this (if you are lucky):

<i>Group size</i>	<i>Number of phone calls</i>
1	0
2	1
3	2
4	6
5	24
6	120
7	720
8	5040

[Thus] octets are really only feasible on playing days [or "play-ins"] when there are "captive" players! The many mathematical among us will recognize the formula as factorial (n-1).



David William-Olsson of SWEDEN writes us that

*The Stockholm area Play-in was held for the 21st time in October. It is now ten years since the beautiful mansion house at Riddersvik was restored; we can play in ten rooms simultaneously, and excellent food is served. Between Saturday morning at 10 o'clock and Sunday, mid-afternoon, 69 of us played 90 pieces by 49 composers—118 sessions altogether. This time the "great" composers were played a little less than usual, and less known music was played more; four groups played Onslow's Quintet No. 9, Op. 25, inspired by a performance of this work at our Mazer Society meeting one week earlier.*

*The 1999 Mazer Society Play-ins will be held on March 13 and October 2-3. All ACMP members are welcome, especially string players. Contact David at Danderydsgatan 18, S-11426 Stockholm; Tel: [46] 8-6111014; Fax: [46] 8-6117542; e-mail: <david.william-olsson@stg.sll.se>.*

David finishes by telling us of the visit to Stockholm of seven Lithuanian student musicians, who did not stop with the performance they came to present (the "wonderful septet by Swedish composer Franz Berwald"). Mazer Society members invited them to stay four extra days "in order to meet our amateurs," including two nights sightreading the Schubert Octet just for fun.

## RUGGED BLISS

For several years, now, Newsletter readers have seen on these pages the open invitation issued by Neel de Wit-Wibaut for the annual Chamber Music Weekend at her cabin in the foothills of the Rocky Mountains. Tyne Bonebakker of Kleinburg, Ontario has written us this account of the latest gathering.

Neel de Wit-Wibaut is an artist and an enthusiastic violist. Neel is in the twilight of her life—she must be well into her 70's, if not 80's, but that doesn't stop her from spending many days throughout the year in her cabin above Bragg Creek, near Calgary, Alberta.

Neel's cabin is primitive. Material things don't matter much to her. There is no running water and the stove is outside on a little porch. In front of the cabin is a pond, also a fire pit that has no doubt seen many a pig-roast. The primitive, but effective tools over the fire pit are the surest signs of happy hours with family and friends.

Neel bought the quarter section as a family get-away in the 1960's, when her kids were teenagers. But as the children grew up, her vision of the world grew far bigger than her 160 acres and for the last 30 years Neel's cabin has become a place where artists and amateur musicians are welcome, share experiences, express themselves and find peace and solitude.

Half a mile away from the cabin, deep in the forest at the far end of a huge field, is "the barn," built from local materials by Neel's friends and big enough for an orchestra and choir. Neel's paintings are everywhere. At our most significant gathering in the barn, Neel gave a brief introductory speech and memorialized one of her colleagues, who had passed away a year ago, almost to the day... and then we played and sang the Fauré Requiem.

It was serene.



*Inside Neel's Barn. Neel is playing viola.*

Among ACMP's *most* rugged members are those who also belong to the **APPALACHIAN MOUNTAIN CLUB**, whose New England Music Committee regularly organizes playing/singing days or weekends combining music with outdoor hikes or bike rides in the friendliest possible mode. For example, a full weekend at the Pinkham Notch Camp in NH costs \$104 for members, \$134 for non-members. To join in any AMC events you can write or call Charlotte Swartz, AMC, 520 High Street Apt 34B, Medford MA 02155; 781/488-3615.

## CADENCES

Shortly before his death in early July, **Hans Greiber, VI/Vla-A**, of Orlando, Florida, sent us the last of a series of photos mailed over the years to ACMP: himself on a porch, vigorously playing his violin. Hans came from Germany some two decades after the end of World War II, making his own private and harmonious peace with a people which had imprisoned him for several months, as they had many other teachers who worked in secondary schools during the Nazi years. Always ready with music sessions and extra instruments for ACMP visitors, to say nothing of the four languages in which he could welcome them, Hans truly made a new life in the United States.

Tineke van der Meer of the Netherlands writes us about the death last year of her husband, **Hendrik P. Velhuyzen**, saying that "Until now I did not have the time and the calm to let you know." She herself "would like very much to stay in the Directory." Another player who will stay in the International Directory is Mrs. J.M. Snowden of Oxford, England, wife of **Eric Snowden, VI/Cl-C**, who died last December.

Fred Buch of Los Angeles writes that "We have lost our dear friend **Mrs. Monica Toaze, VI/Vla-B**. She was equally good playing the piano, organ and cello. We are missing her, her humor and golden smile." Albert Desrosiers, another friend of Mrs. Toaze, recalls that "Music was her life," keeping her going through many difficulties. "It was discovering the piano in the hospital rec room that inspired her to fight and survive an attack of pernicious anemia 20 years ago."

**Jane Spuehler, VI-Pro**, died in May, 1998 after an 18-month struggle with ovarian cancer. This is a great loss to all who loved her, played music with her, and benefited from her many kindnesses, whether to young musicians looking for a

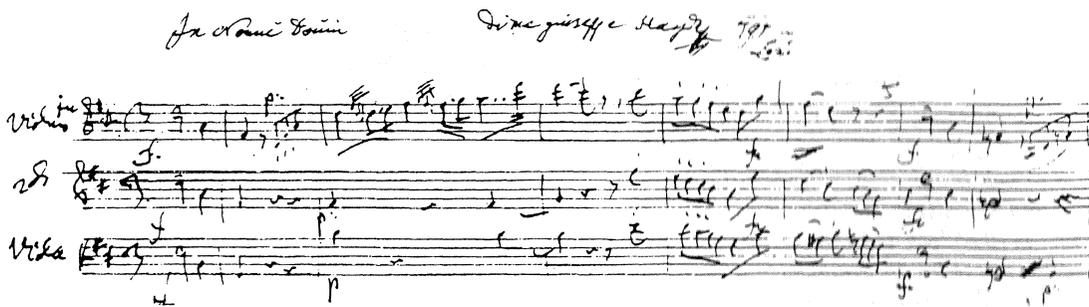
string quartet, or to the needy of any age. A superb violinist, Jane led Los Angeles' Aqueri Quartet for over 20 years; but she seemed just as happy playing a stellar second violin for an evening of *Hausmusik*. From either chair she inspired everyone in any group to play at their most expressive best. Jane has brought her violin to ACMP's annual Board meetings for the two decades that her husband Don has served ACMP as its chair, its treasurer, and, most recently, its Foundation president. Jane also served ACMP in her inimitable way as *de facto* counselor and comforter to any Board member having difficulty putting aside some personal or family problem to concentrate on a challenging agenda. We miss her.

Don Spuehler sent this verse by John Ruskin to friends who had written him out of love for Jane. More than anyone else, it describes Jane herself.

*Kind hearts are the garden,  
Kind thoughts are the roots,  
Kind words are the blossoms,  
Kind deeds are the fruits.*



Jane Spuehler, far right, with hostess Millicent McIntosh (seated, left) and ACMP Directors Sally Bagg, John Loeb, Jane Wilson, and Cecilia Saltonstall.



*"When I think upon God,  
my heart is so full of joy that the notes  
dance and leap, as it were, from my pen,  
and since God has given me a cheerful heart  
it will be pardoned me that  
I serve Him with a cheerful spirit."*

*Franz Joseph Haydn  
1732-1809*

## GOOD NEWS FOR ACMP STRING PLAYERS

by William Selden

Elsewhere in this issue, you will find a Bulletin Board ad by Merton Music. Merton sells long-out-of-print, and long- (perhaps unjustly) forgotten works by some famous and not so famous composers. Let me tell you how I know about Merton and its publications:

In most recent years, my wife and I have rented a flat in London for a number of weeks in the Fall. We go to London for the music, the theatre and the art galleries. But I always take my viola too, because one of my greatest pleasures is playing quartets or quintets with long-time ACMP members Kitty (violin) and Theo Wyatt (cello). They have been ACMP members for over 40 years! They live in Wimbledon and I trundle out there each week on the underground.

Kitty is a first-rate violinist and a first-rate cook; her home-made bread rolls alone are worth the trip. Theo is an experienced cellist with a fabulous knowledge of the literature. They have a wide circle of active musical friends through their membership in the local Chamber Music Society, and I plan on a half-day of quartets or quintets every week during my stay. Lunch is served half way through.

Theo's claim to fame, however, is not as an hospitable cellist, but as a one-man music publisher. Retired from the British Civil Service, in 1983 he found an innovative way of printing music very cheaply using a mimeograph process. He started publishing music for recorders. Two years ago he handed this flourishing business over to his daughter and started publishing neglected string chamber music. In the first twelve months he had sold 300 copies of the most popular quartets. The music sells in these quantities because it is extraordinarily cheap—about one-tenth of commercial prices.

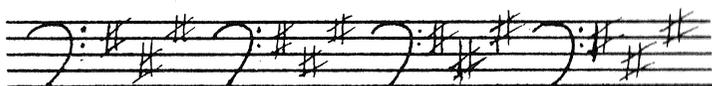
I started playing these works with Kitty and Theo at their home. They are all a pleasure to play. In fact, once I'd tasted three or four, I had Theo ship the entire set back to the States. It's truly fun to find some "new" music that's worth playing and isn't crazy difficult modern at the same time. (Oh yes, I love the crazy moderns, they're just not such great "sit down and sight-read" stuff...as these are.)

Theo Wyatt now has a catalogue of 56 works from duos to octets, 23 of them with miniature scores, including works by Arensky, Bazzini, Gade, Godard, Haydn, Krommer, Lachner, Onslow, Pleyel, Raff, Rubinstein, Spohr, Varnhal and Volkmann.

Since Theo started this venture under the name Merton Music (he lives in the London Borough of Merton) I have been discussing with him how the music might conveniently be made available to players in the USA. The good news is that a way has now been found through the coöperation of an ACMP member, Meriel Ennik of El Cerrito, California. (Please see the ACMP Bulletin Board for her full address). From her you can obtain a descriptive catalogue priced in US dollars and containing an order form. If you send the completed order form to Theo and a check to Meriel, Theo will mail the music directly to you from London. The price is a uniform 15¢ per page of music post paid. So you can have a set of parts for Haydn's quartet in D minor, Op. 42 delivered to your door for just \$1.80, Spohr's Op. 4 No. 2 for \$3.75 or Onslow's Op. 9 No. 1 for \$5.10.

If you take my recommendation and try this music, I'm sure you will find this a great expansion of the repertoire. And it's available at an irresistible price too.

We have heard about the Wyatts from other adventurous and grateful players such as David William-Olsson of Stockholm, who brought all 56 of the Merton publications to the last Stockholm area Play-in. We recently learned that the Wyatts have become involved in supplying out-of-print viola da gamba music to an international group of "subscribers," accomplishing an important service "on a shoestring."



We want to remind members that we do not give permission for anyone to use our mailing list. Nor do we provide mailing labels to anyone, except for members organizing a Play-in and recipients of ACMP Foundation grants for projects of particular interest to members (e.g. chamber music workshops). Unauthorized uses occur, we know, but we do all we can to discourage them.

Selections from "MUSICAL DEFINITIONS" by Greg Kilcup, recorder player and physics professor at Ohio State University, as circulated on the Information Cart Track by Sheila Beardslee.

**Agitato:** One's state of mind when a finger slips in the middle of a piece.

**Cadence:** When everybody hopes you're going to stop, but you don't.

**Da Capo al Fine:** I like your hat!

**Estampie:** When you're going twice as fast as everybody else in the consort.

**Final Cadence:** When they force you to stop.

**Fine:** That sounded just great!

**Minnesinger:** A boy soprano.

**Musica Ficta:** When you lose your place and have to bluff the notes.

**Quaver:** A beginning player.

## NEW TO THE ACMP BOARD

We profiled these two very welcome Board members when they joined ACMP's Advisory Council, but here is an update on each.

**Jan Timbers, Vc-Pro**, has done everything from music engraving to following her chief professional interest by performing chamber music throughout the DC area. She is chairman of, and performer in, the FMMC orchestra and serves on the Board of Directors for both FMMC and the Theater Chamber Players. Jan has three children and spends a lot of her time driving to local hockey rinks and malls. In her spare time, she enjoys painting landscapes and portraits.

**Roberta Goldman, VI-A-**, recently moved to Holyoke, MA, after living for 25 years in central New Jersey. Originally from Brooklyn, Roberta studied first with Myron Levite, whose gift was to introduce her to the world of chamber music.

After graduating as a music major from Brooklyn college, Roberta and her husband, a rabbi, moved to Manhattan. Even with two small children at home she always found time for a weekly quartet, including one she founded in Ann Arbor, MI, to play educational programs in area schools. Moving back to the east coast, summer vacations could be spent in the Goldmans' Berkshire cottage in Becket, and Roberta had the privilege of playing with Helen Rice at her homes in both Stockbridge and New York.

Roberta returned to serious study of the violin after she retired from her working life in arts administration. Among the numerous chamber music workshops she has attended is the ACMP Lincoln Center gathering; last year (she writes us),

*I met there a wonderful cellist who lives just 40 minutes from Holyoke. She came over this last October to play quartets with me and two other friends I had met through the Directory. The music was wonderful.... And so, the joy of making music with new friends continues!*

## THE OLDER SET

Two ACMP advocates reached *THE AGE OF 100* in this last year. One is **William Sunderman, VI-A**, of Philadelphia, whose contribution to ACMP's founding was briefly described in our 50th Anniversary history. Dr. Sunderman has been a member ever since 1947 as a fine violinist and violist, *not* as a band leader; though the 1918 photo below is one sample of his participation in momentous events:



*William Sunderman as leader of the U.S. Army-College Band in World War I. The Band drilled with the U.S. Tank Corp under the command of Captain Dwight D. Eisenhower.*

A distinguished physician and a life trustee of the American Board of Pathology, William Sunderman is a founder of—and active in—the Association for Clinical Scientists. He has published a wealth of monographs in medical journals, as well as two books and many articles on a variety of musical topics. He continues to practice daily on his Stradivarius violin, and to play often with friends. He has no plans to retire.

**Millicent Carey McIntosh** has been ACMP's encourager and hostess since ACMP began. Brought up in a large orthodox Quaker family, she never studied a musical instrument; she was in her 30s and recently married before she heard her first string quartet. She loves to sing, however, and holds a firm alto. She warmly supported her husband's passion for chamber music as pianist, violist, and founding ACMP member. Since 1983 Milly McIntosh has hosted most ACMP Board meetings at her home in Tyringham, MA. She is mother of five ACMP members and grandmother of four more.

ACMP's annual Directors' Meeting was held at Tyringham, MA on September 25-26, 1998. We were joined by Daniel Nimetz, Executive Director, Henry Saltonstall, and Mimi Bravar and Doris Preucil from the ACMP Foundation Board. Officers and Directors for 1998-99 are:

Jane Stein Wilson, Chairman and Corresponding Secretary

John N. Loeb, Vice-Chairman

Donald R. Spuehler, Treasurer and Recording Secretary

William G. Selden, Assistant Treasurer

Susan M. Lloyd, News Editor

Sally Robinson Bagg, Foundation Editor

*Directors-at-Large:*

Roberta Goldberg, Sonya Monosoff Pancaldo

Cecilia Drinker Saltonstall, Jan Timbers, Alvin Wen

## THE YOUNGER SET

ACMP membership can be a boon to young musicians who are looking for chamber music experience, or have met each other in high school or college or conservatory and want to be sure of keeping track of their chamber music friends in afterlife. Many cannot contribute regularly—and that is fine: we've learned that they will do so once they are earning regularly. A trickier issue for the users and keepers of our Directory is the younger players' and singers' frequent changes of address.

But never mind the problems, for there is progress too. We have numerous new young members, several of them introduced to ACMP as ACMP Fellows (or friends of Fellows). Advisory Council member Dorothy Thomas talked with seven of them at the KentMusic summer workshop in Connecticut, including four string players based at Cornell, ages 18 to 30, who arrived on an ACMP Foundation scholarship to play and be coached together as the Cascadilla Quartet. Dorothy marveled at their devotion to chamber music and chamber musicians from A to D. We know that the best possible way to spread the news about ACMP is for members to tell their friends about our association; we warmly invite you to tell all of ACMP's open secrets to the new college grads and the 30-somethings in your acquaintance.

Some recent changes on ACMP's Board of Directors have revolved around the need to welcome younger as well as older players and singers. Telling us that she wanted to make room for a younger Director-at-Large, Mimi Bravar resigned from the Board at our annual ACMP Directors' meeting, after a highly productive six years. Lucky for ACMP, she will remain on the Foundation Board. Robert McIntosh has had to resign from the International Advisory Council because he no longer lives in Hungary; but your Board is delighted to announce the election of other well-under-40 players to the Advisory Council: **Roman Plaček**, **David Strom**, and all four members of the **CAVANI QUARTET**, **Kristen Docter**, **Annie Fullard**, **Merry Peckham**, and **Mari Sato**. In addition, three young Advisory Council veterans have become active on a variety of the Council's committees; one of these, **Alvin Wen**, was enthusiastically elected to the ACMP Board of Directors early this Fall. Other new Advisory Councilors are **Paul Brunner**, **Hazel Cheilek**, **Allan Shantz**, and **Emil Torick**. We'll publish short musical biographies of these newcomers in February and June.

Finally, we hear news from Mr. and Mrs. William de Malignon that

*This last summer, David Goldman, son of our friend Ronald Goldman MD, prepared, researched and brought off an amateur chamber music workshop for young people 14-16 years of age. It was inspired by his father's San Diego Chamber Music Workshop—a sign that good chamber music WILL continue!*

With regret and much gratitude, the ACMP Board has accepted the resignation of **KITTY BENTON**. For six years, Kitty has brought her wide experience and unquenchable enthusiasm for chamber music to her ACMP work. It was she who invented—and did most to further—the North American version of ACMP Play-ins; she also was chief organizer for last year's 50th anniversary conference. Luckily for us, she will serve on the Advisory Council.

\* \* \*

## LETTERS

### Gratitude round the world

*In the past we have enjoyed visits from ACMP members here in Oxford and have made excellent contacts in Germany. Best of all, in October, 1997, we stayed with ACMP friends in Chicago and in Berkeley, CA, where we were treated to the most wonderful chamber music and the kindest hospitality imaginable.*

—Dr. and Mrs. David Julier, England

*Your latest Newsletter prompts me to write a note of thanks for all the playing I have had via the Directory. Over the years I have had quite a few players coming here to play. I used the Directory myself one very wet night while with a friend in Vienna. We were welcomed in, handed instruments, and played two of Mozart's viola quintets. They had no English and we had hardly any German, but it didn't really matter!*

*Thanks for all your hard work.*

—Cora Cuthbert, Scotland

*I am a great admirer of your organisation, and, though I joined only recently, have already often played with American and Australian music-guests via the "big list"!*

*There is, however, a thing that should be brought to the attention of Directory users: Too often now it has happened that visitors ask me and our circle of musicians to arrange for some music-happenings; then, after much to-do and setting of appointments for everyone, I have received the spur-of-the-moment call from our guest with "a change in plans," or even a cancellation. Does one realize how difficult it is to have four or five people together with the right instruments, at the right level, sitting ready in the right house? And how disappointed one can be when the specially ordered (and practised) piece of music is canceled?*

*Maybe there should be a short list of to-do's and not-to-do's available to ACMP Directory users making musical appointments!*

—Olga van der Hoeden, Netherlands

**Editor's note:** How about it? Please send your to-do's and not-to-do's to your News Editor, Susan M. Lloyd, 430 Gulf Road, Tinmouth, Middletown Springs VT 05757; e-mail: <lloyds@vermontel.com>.



*I thought other members might be interested in a very special musical happening that occurred at my home, several months ago. The members of a string quartet I play with invited a Great Falls friend/luthier named Glen Sjoblom to bring his newly made violin, viola and cello for us to try. We played string trios on Glen's brand new instruments; it was the first time each instrument had been played. As you can see from the photo, none had yet been stained or varnished.*

*Glen, who is currently making a few ergonomic violas to improve the playability of this instrument, sat with his wife, both beaming as we entertained them. It was a very special evening.*

—Pat Monahan, Virginia

### Those challenging update forms

*Hello!*

*Please take away the asterisk (\*). I am no longer free to arrange sessions, as I have my daughter, a dog, and two parrots sharing my home. The parrots screech along with the music, and they usually win! Sorry!*

—Sonja Hornstein, San Jose, CA

*During the 1960s I had the pleasure of being a frequent guest at Helen Rice's studio on West 67th Street in NYC, and have been a flute playing member since early on. The ACMP Directory was a great boon to me then as an investments analyst traveling in this country and to London, Edinburgh and Greece. The miracle of social acceptance through music was a stunning discovery!*

*In later decades, I fell in with Manhattan professionals who enabled me to perform publicly, a discipline that gives extra meaning to all the private rehearsal time. Today I find myself a music "volunteer" in schools, in churches, in old folks' residences, and, most recently, in prisons. It would be useful for me—and perhaps for other "young old" players—if there could be a designation in the ACMP Directory marking one who is willing to volunteer performance.*

*Some ACMP members don't seem to share my concept of membership. Three amusing examples:*

*—An amateur, self-rated just short of "Pro" turns out to be unpracticed and out of tune, while his/her available instruments (piano and harpsichord) are in fact just buttons to push on an electronic keyboard.*

*—A real "Pro" uses ACMP membership only to attract other players to attend for-profit weekend workshops (I discovered this when innocently suggesting we do trios one evening).*

*—Finally there is the pianist who turned me down because he/she "only played with strings."*

—David Cates, NJ

*Here is my membership form. I am a composer by trade, so busy (happily) that I'm no longer sure what level I'm at as a pianist (probably Z). But you have already stimulated me to get the scores and practice them.*

—Joanne Forman, New Mexico

**Editor's note:** With her self-rating form, Joanne Forman sent a newspaper article in which a *Taos News* reporter asked her how she became a composer. "I started writing music at the age of 16," was Joanne's answer. "Everyone said, 'You can't be a composer—you're a girl! You'll get over it.' But I haven't gotten over it."



We were interested in Leon Hoffman's working definition of an "A" violinist in one of his reports of those "frequently occurring 'rare' occasions" engendered by ACMP members.

*Please permit me to let our members know what a treasure we have in Philip Bromberg, MD (VI/Vla-A) of North Carolina. He is the embodiment of all ACMP stands for. I first met Philip and his amazing wife Françoise when he called me in 1963... He returned in April for a medical meeting and five evenings of chamber music in the company of some of Chicago's finest professional musicians, who insisted, rightly, that he play first violin in everything from Beethoven Opus 132 through Brahms to Debussy.*

—Leon Hoffman, Illinois

We have had so many requests for copies of Bill Selden's Fall, '97 Newsletter article, *How to Organize an Evening of Chamber Music*, that we have decided to put it on our web site, as well as to continue to fill requests for photocopies. If you aren't on the web, just contact our NY office for a copy (Tel: 212/645-7424).

## SELF-GRADING, AGAIN

*You can get it from the NY Office — or find it on the web:*

Our office shelves now include extra help for those wanting to grade or re-grade their playing. In addition to our traditional self-grading guide, we have printed a "holistic" self-check devised by Advisory Councilors Martin Pergler and Ron Goldman, which helps its users to confront the central question: "How well, really, do you play?" or, in Martin's words, "how quickly, strongly, and easily do you bring out the music behind the notes?" Some will find this very useful as a supplement to the more compartmentalized guide. The same self-check will soon be posted on ACMP's website <[www.acmp.net](http://www.acmp.net)>.

Why is this a perennial topic for ACMP members? It must arise out of the disappointment some of you have experienced when, say, you agree with a never-before-met "B+" violinist that Beethoven Opus 18 No. 1 will be the "just right" centerpiece for the evening session you are arranging—then find that Mr. B+ plays out of tune, gets continually lost, and can neither lead as first violin nor follow as second. One unprintable letter recalls an "A" player ready to order around everyone else who ranks "lower" than him—until he encounters a "B" player's far superior knowledge of the literature. We hear a bit too often about such problems from our members.

Luckily we also hear from the self-amused, including one violinist who lowers his rating from A+. "Let's settle for A-," he writes.

*Who was it who said "Every fiddler thinks he's the greatest. If he doesn't, ignore him." Three guesses: (a) Groucho Marx; (b) Aristotle; (c) Someone else?*

Another member asks us to

*Please change my self-rating from VI-A to VI-B+ in recognition of my growing humility and realism.*

—Henry Plotkin, Maryland

An a third writes with pride,

*I think an upgrading [to Pf-B] is justified as a result of my studies in counterpoint, analysis and solfège, and by now, quite a lot of chamber music experience. Hope this is not hubris. I really love this organization.*

—Jane Bussière, France



## MUSIC RECOMMENDED BY MEMBERS

Charles Forbes, *Vc-Pro*, has told us of eight fine pieces by Max Bruch—Trios, Opus 83—written for clarinet, bassoon and piano, also arranged by Bruch himself for viola, cello and piano. They are published in two volumes by Masters, and well worth acquiring, says Charlie.

Adelaide Tolberg writes with information for those who wrote to the last Newsletter asking how one finds a Piano Quartet in A-flat by Fannie Mendelssohn. It's available from

Hildegard Publishing Co., Furore Edition

Box 322, Bryn Mawr PA 1910; Tel: 610/649-8649.

Price \$50.

(Hildegard specializes in music by women composers.)

Adelaide goes on to say that

*A group of us here in Contra Costa County [northern California] have been working on and enjoying a piano quintet by Louise Farrenc (1804-75) with the same instrumentation as Schubert's "Trout." The Farrenc is also published by Hildegard.*

She finishes by describing how this group has performed the Farrenc and the Schubert together for a French Club and two retirement homes.

## A MUSICIAN'S GENEROSITY

Curtis Peterson wrote to us in July:

*I have just joined ACMP (as a cellist, greater in enthusiasm than capacity), and did not quite know what I was getting into. The vigor of ACMP is a bit dazzling. I look forward to playing in my first group.*

*But that is not why I write this letter...*

Subsequent e-mail conversations filled out Mr. Peterson's latest mission. Some years ago when he acquired a new cello, Curtis Peterson experienced the contrast between his superior new instrument and the student instrument he had been playing. This led him to ask a number of music teachers, professional players, and school administrators about the availability of quality instruments for talented musicians.

The response was consistent. Many students are trapped between two forces: the high costs of a music education and the soaring costs of quality instruments. As one teacher told him, "Lack of access to a good instrument almost guarantees that the musician will not realize his or her full potential."

Peterson also found no organization dedicated to addressing this problem. In 1997, he and his wife Julie founded the Virtu Foundation, "whose sole purpose is" (in Peterson's words) "to loan performance level instruments to deserving young musicians." The instrument scholarships are underwritten by patrons, either through direct financial contribution or by the loan or donation of instruments.

"Patrons donate instruments to the Foundation for many reasons," adds Peterson, "They may wish to see that a valued instrument benefits others and is well cared for, they may seek a tax credit from the gift, they may establish a memorial. Instrument donation is very effective philanthropy, because a well-cared-for instrument can last for decades and can be managed at modest cost." With just one part-time staff person whose salary has been endowed ahead, and many hours donated by Curtis Peterson himself, contributions can be devoted entirely to the Foundation's central purpose.

ACMP members wishing to donate instruments or funds, or hoping to apply for an instrument scholarship, may contact the Virtu Foundation at

PO Box 4274, Charlottesville VA 22905

Tel: 804/293-2410; Fax: 804/293-3930

e-mail: <[virtu@virtufoundation.org](mailto:virtu@virtufoundation.org)>

[www.virtufoundation.org](http://www.virtufoundation.org)

At its Fall Board Meeting, ACMP's Directors decided to update our *List of Recommended Chamber Music for Strings, Winds and Keyboard*, which describes some 800 rarely played but recommended chamber works, categorizing them by instrumental combination and rating them for difficulty. Much of the information gathered by Cecilia and Henry Saltonstall, who drew up the *List* in 1984, is still entirely valid. However, the availability of each work should by now be re-checked; new works suggested by members can also be added and purchased for the Helen Rice Memorial Collection of chamber music, housed in the Hartford Public Library.

The Board assembled an *ad hoc* committee to oversee the scanning of the old list and the updating of all entries. We will also draw on the names of fine, unfamiliar works that have been recommended and recorded in the Newsletter through the past 15 years. Suggestions for additional entries are very welcome.

## PRACTICE MAKES MUSIC

Several members have sent ideas to this column since June. Mura Kievman, continuing the work of her father Louis Kievman (for decades an ACMP member) mailed us copies of his series for violists and violinists, including *Practicing the Violin, Mentally — Physically*, and *Virtuoso Violin Technique: A Systematic Approach*. Using these step-by-step exercises is like practicing with your teacher in the room with you: the instructions for each exercise are both precise and reassuring. (Interested readers can find ordering information on the Bulletin Board; also for *Cello Excerpts* useful to any cellist preparing chamber music parts in the absence of a full classical library.)

Your News Editor (*Vla-B*) has always wished that the second, fourth and half positions would just go away. Getting back to serious practice after a long hiatus, she has found it enormously helpful to embrace them instead, thinking of the entire fingerboard as her (and the music's) territory. Exercises and close practice of hard passages force one to do this, which is fine, but it is most naturally practiced by just reading music for fun and making the countless spur-of-the-moment decisions on position changes that are necessary to each musical phrase.

Helpful comments came to us in response to one member's request as to "how to quiet performance anxiety when you are not a frequent performer." These go to the heart of nearly every instrumentalist's and singer's problem: How does one combine tension and relaxation, focusing muscular strength and emotional energy without seizing up the works? Naomi Donaldson, *Pf-Pro* writes,

*First, of course, one wishes to be well prepared technically. But after the practicing has ended, then sing the song!*

*I think to myself (as I sit down to perform, or play a difficult chamber work for fun) "Who am I to put myself ahead of the composer of this wonderful music?" Push concerns about yourself aside. The composer and the music come first.*

On the other hand, Carolyn LaMotte of Australia suggests something more like a partnership in her latest *Ad Libitum* article:

*The big thing I have learned from music is that it is the art form of the now. The performance you are giving is a reflection of yourself at this exact moment in time. You can't go back and erase the interpretation, cancel the ideas. This is it! This is me now! Hear what I say as I converse with Mozart. Every time I play I am touching greatness. And the clarinet? What a sound! What expression! What beauty! What Luck!*

Performers-to-be can think of the music they make as a gift to everyone who hears it. It helps while practicing to try to fill every corner of the practice room (and later, the performance space itself) with the music. Memorize music when you can, suggests master flutist Wissam Boustany in an August, '98 *Music for the Love of It* article written by ACMP member Helen Spielman. Here's why:

*With the printed music in front of you, you have to follow it. Without the music, you have to look inside for the notes. If you play by heart, whatever you learn will go deeper. The more you trust in the sound, the more your fingers will slide to the notes... The beauty of music comes from our inner desire, and from our will.*

Finally, there is the musical energy that is supported by general strength and health. Naomi Donaldson also sent us 10-15 minutes-worth of "warm-up" exercises for instrumentalists as a "humorous item"; but an exercise routine is a serious necessity for many instrumentalists, and for singers—though Naomi and some of our other older members seem to be able to play on and on without it.

NEVER FORGET THAT MUSIC IS MUCH TOO IMPORTANT TO BE LEFT ENTIRELY IN THE HANDS OF PROFESSIONALS

Robert Fulghum, quoted in *Reader's Digest*, June 1998  
and sent to us by Edna Ekstrom, *VI-C*.



PRACTICE MAKES ...



.....



PLEASURE.



Violins are essential



Cello power

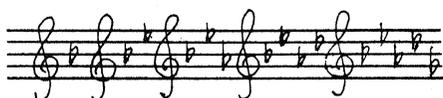
1998 PLAY-IN, ITHACA, NY

## PLAY-INS

We now have a spirited report from Sonya Monosoff Pancaldo describing the Ithaca, NY Play-in which she organized at Ithaca's Congregational Church last March. About 50 amateur and professional players came, ranging in age from 13 to the seventies, and hailing from as far away as Australia. A Spanish graduate student has since joined the ACMP, while his father has re-joined to become a magnet for other players in the Madrid chamber music scene.

Sonya rotated seats in the orchestra to liven up a Brandenburg concerto, two Handel concerti grossi, Bach's B-minor Suite (with flute), and other works. It was a wonderful occasion, we hear.

Alice Model organized the second midsummer Berkshire Play-in at Kimball Farms near Tanglewood, a great success for all of the three dozen of us who attended. Play-ins are potluck, we know; and at first it looked as though luck was against us, for exactly one cellist arrived at the beginning, a circumstance that might (we thought) be inversely related to the brace of six cellists who had joined us the summer before. However, a fine bass clarinetist with tone enough to match two or three cellos soon walked in the door, and the violist who had been drafted into the bass clef squad was able to move back to more familiar realms.



SML

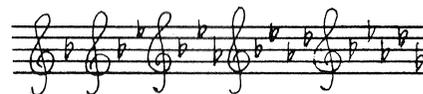
## ALWAYS AVAILABLE TO NORTH AMERICAN MEMBERS

The Helen Rice Chamber Music Collection, housed within the Hartford (Connecticut) Public Library's music collection, has grown to well over 1500 works. It includes many pieces from Helen's own music library, as well as hundreds of works donated by other members and virtually all the scores listed in ACMP's Music List of unfamiliar-but-rewarding chamber music.

The latest large gift was made by long-time ACMP member Louis Mann, who donated over 300 flute scores to the Helen Rice Collection in February—an unusual gift in that about 80% were new to the collection. (Duplicates of existing items are also very welcome, of course.) By now most of these have been catalogued, labeled with the special "donated by..." label, and made available for loan.

The full Hartford collection consists of 11,000 items, and includes a great variety of classic chamber works. All these are

listed in the Library's on-line CAROLINE catalogue, which on-line members OR local librarians can find at <http://www.hartfordpl.lib.ct.us/rice.htm>. Exploring the catalogue is the first step in requesting the inter-library loan of a particular piece. We have learned from our North American members that a few local librarians have had difficulty finding the Hartford Library's full chamber music catalogue on their computers. You can help them by giving them the URL above, and suggesting (if need be) that they can click on the CAROLINE link to get simple instructions about how to log onto Hartford's public access catalogue. If you or your local librarian still cannot find it, you can call one of Hartford Library's music or reference librarians at 860/543-8628 to get some assistance.



## BOOKS RECOMMENDED BY MEMBERS

 Styra Avins, *Vc-Pro* wrote us in June to say that Oxford University Press had just published her 858-page book, *Johannes Brahms: Life and Letters*. Her husband Josef Eisinger, a Viennese-born physicist, assisted her in translating the letters. Until the publication of this book, a comprehensive English language collection of Brahms' letters had been inexplicably missing from the ranks of the great European composers. With this annotated collection—which is really a biography-cum-autobiography, a new picture of Brahms emerges, a picture which James R. Oestreich describes in *The New York Times* as "little short of a bombshell."

The letters are embedded in a running commentary, allowing you to feel that "you are in Brahms' world and that he is speaking to you," as a *Sunday Telegraph* review puts it. After reading these and similar comments from other reviewers, your News Editor went out, bought the book, and soon discovered that *Johannes Brahms* is even richer and more absorbing than advertised.

 A lively discussion got going among [acmp-list](mailto:acmp-list) subscribers on the topic of *Haydn's Ingenious Jesting with Art* (Gretchen Wheelock, Schirmer Books). ACMP members argued over the purpose of the many "musical surprises" Haydn builds into his music, one calling his grand pauses "traps" to catch audience members talking during performances, another feeling certain that sudden chords and false recapitulations were added because Haydn knew his sophisticated Estherházy audiences would appreciate his humor. In any case, Bill Selden and others heartily recommend this book.

## MONEY MATTERS

We continue to rely on our members' voluntary contributions to meet our operational expenses. A copy of ACMP's latest annual report may be obtained from the New York State Office of Charities Registration, Department of State, Albany NY 12231.

\* \* \*

*Donations to the Helen Rice Memorial Fund have been made in memory of Hans Greiber and Glenn Pappenheimer.*

### Where is my \$20 donation going?

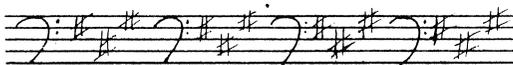
"I would like to know," writes a member,

*whether ACMP has become affiliated with "Music for the Love of It"? Sometimes you have included their publications in your mailings, but now they also sell their mailings for \$20 a year. Is that the same money I am sending you, or is it separate??*

It is understandable that confusion should arise as to how your Board has managed to provide "Music for the Love of It's" February guide to summer chamber music workshops throughout North America. How can such a bonus be financed, in addition to the three or other yearly mailings members receive, and (most important) the continual updating of over 4,400 entries in the two ACMP Directories? In fact, the February workshop guide is just that: a bonus. Advisory Council member Ted Rust, who publishes six issues of "Music for the Love of It" each year, thought our North American members would like to have each year's special February issue along with the ACMP Newsletter Supplement; seven years ago he offered to handle the printing and mailing of the Newsletter Supplement for ACMP members, tucked inside that one workshop guide issue—all at cost. (International members receive the Supplement only.)

Anyone who would like to receive the other five issues of "Music for..." is of course welcome to subscribe directly from Ted, at a cost of \$20. This sum just happens to match the yearly contribution we suggest ACMP members give to ACMP to cover costs, but there is no formal connection between the two organizations.

Members tell us they are very glad to get the once-a-year bonus that Ted Rust has generously arranged, so we have continued it, as North American members will see this coming February.



## FOUNDATION NEWS

**Doris Preucil**, currently serving on ACMP's Advisory Council, joined the Foundation Board last winter. She is the Founder and Director Emeritus of the Preucil School of Music, a Suzuki school with 500 students, established in 1975 in Iowa City. Doris graduated from the Eastman School of Music and was a violinist with the National Symphony Orchestra in Washington, DC, and the Rochester Philharmonic Orchestra. She has performed and given pedagogy classes throughout the United States and Europe, Asia, and Australia, and served on the faculties of Western Illinois University (where she performed with the Lydian Trio), the University of Northern Iowa, and

the Interlochen Arts Camp. A Suzuki teacher since 1963, she is the author of the "Suzuki Viola School," a Past President of the Suzuki Association of the Americas, and a member of the board of the International Suzuki Association.

Two new appointees to the Board, Peter A. Benoliel and Gerald Fischbach, will start their terms in January. Biographical statements will appear in the next Newsletter.



Last April, the Foundation co-sponsored the fourth annual **WEEKEND WORKSHOP** with the Chamber Music Society of Lincoln Center in New York. 43 players attended the full two-day event, 26 ACMP members among them; they traveled from as far as California, District of Columbia, upstate New York, and Rhode Island to get there. For ensemble groups, we divided into four string quartets, a wind-piano trio, a string trio, piano trio, a flute and strings quartet, a piano quartet, and two (count 'em) string sextets!

The literature included a wide variety of very interesting works including a Poulenc trio, Bartók No. 1, Schoenberg's *Verklärte Nacht*, Shostakovitch No. 3, as well as the more usual fare of Mozart, Dvořák, Brahms, and Schumann.

Of course the real fun was being coached by the super pros of the chamber music world. This year's coaches included two former Cleveland Quartet members, cellist Paul Katz and violist Jim Dunham. The first violinist of the Brentano Quartet, Mark Steinberg, and violist veteran Tobey Appel rounded out the string coaches. Ransom Wilson (flute) coached the winds. André-Michel Schub and Wu Han were our piano coaches.

As in the past, composer Bruce Adolph conducted a performance awareness seminar; the Master Class component was led by Paul Katz. Saturday night was a round robin play-in. The event ended with the entire group attending a regular concert of the Chamber Music Society of Lincoln Center. Special guest at that concert was Charles Wadsworth, founding artistic director of The Society.

—Bill Selden



*Lincoln Center '96: Ida Kavafian works with Mort Raff and Ruth Alperson  
Photo by Wendy Workman*

The Foundation's Directors are planning a special weekend meeting for January, 1999 to take a long look at the Foundation's programs and progress since inception. Members who have followed the Foundation's grantmaking through the last five years and would like to make suggestions for the future are warmly invited to send them to the President,

Donald R. Spuehler

c/o O'Melveny and Myers

400 South Hope Street, Los Angeles CA 90071

e-mail: <cellospue@aol.com>

## ACMP BULLETIN BOARD

**1999 EUROPEAN MUSIC WORKSHOP GUIDE** in the December Issue of **MUSIC FOR THE LOVE OF IT**: details on approximately fifty music performance and recreational music-making programs open to adult amateurs.

Single Issue: \$5 US-\$6.50 elsewhere  
Yearly Subscription (six issues): \$20 US-\$25 elsewhere.

Please send payment with order to  
**MUSIC FOR THE LOVE OF IT**  
67 Parkside Drive, Berkeley CA 94705

**BERTHOLD GOLDSCHMIDT** String Quartets Nos. 2 and 3. Who can help me to buy the music? They are out of print (Boosey & Hawkes) and sold out in Germany. Please contact

Klaus A. Heiliger

Ahrenshooper Zeile 68

D-14129 Berlin, GERMANY

Fax: [49] 30/8015301

e-mail: klaus.heiliger@ib.bankgesellschaft.de

I am compiling a list of **CHAMBER MUSIC for CHILDREN**, eventually to put into an article form for sharing with members of this organization, if anyone is interested. Please send your suggestions to

Esther Weinstein

2933 Natalie Avenue, Las Vegas NV 89121

e-mail: <weinstei@nevada.edu>

Does anyone know how I can get a practice book of **TRICKY VIOLA PASSAGES**? Please contact

Susan Lloyd

420 Gulf Road, RR Tinmouth

Middletown Springs VT 05757

802/235-9016

e-mail: lloyds@vermontel.com

**NEWLY REVISED CATALOGUE** of my large collection of unfamiliar chamber works (mostly 1850-1950) free to any member who will write me explaining his/her need of it. Includes three short essays in English: *Acoustics for the Performance of Music*, *Techniques for Photocopying of Music*, *Types of Pianofortes; and their Voicing*

Melisander Wildberger

Überm Wald 12

D-65207 Wiesbaden-Auringen, GERMANY

*ACMP's Bulletin Board is a service to members wishing to make musical announcements. Publication of a notice in the Newsletter signifies neither approval nor disapproval by ACMP's Board of Directors. Send material to Susan Lloyd, ACMP News Editor, 430 Gulf Road, Middletown Springs, VT 05757; e-mail to <lloyds@vermontel.com>.*

I'd like to find other string players, including a **CELLIST**, who rate themselves **B** or better, and would enjoy a 1999 **CRUISE FOR FUN**, **NOT** a workshop. We'd play quartets while others play shuffleboard. Please contact

Charles Strang

11530 Brockman Lane, Great Falls VA 22066

703/450-5334

e-mail: <cstrang@worldnet.att.net>

**CELLO CLASSICS** transcribed from some of the best of Scarlatti, Debussy, Gershwin and others. Contact

Dick Caplan

HLH Music Publications

625 Broadway, Suite 7A, New York NY 10012

Tel: 212/475-0270; Fax: 212/473-7971

**STRING INSTRUCTION BOOKS** by long-time member Louis Kievman, can be obtained from

Mura Kievman, Kelton Publications

129 Columbia Heights #6, Brooklyn NY 11201

Tel: 718/875-1015; Fax: 718/875-9102

e-mail: <mura@pop.interport.net>

Dear Ladies/Gentlemen:

If you know of any musicians in Queens, NY who are interested in such get-togethers as a **BRASS QUINTET** or small chamber group combining brass and strings, please let me know.

Harold Malin

83-35 139 Street, Briarwood NY 11435

718/846-2962

Chamber Music America's offerings: This year's **CONFERENCE** topic will be "Chamber Music and the Full Life." January 15-17, 1999 in New York City. ACMP members are welcome to join in. Call CMA, 212/242-2022, for details. (You get a discount if you become a member.)

*Flying Together* is CMA's newsletter for **CHAMBER MUSIC EDUCATORS**, free to all who request it. Ask for Richard Legon at the CMA number above.

Violinist would like to play host to members with an added interest in **GOLF OR TENNIS**. Accommodations located in the White Mountains of New Hampshire. Please contact

Harry W. Goldman

64 Lake Shore Road, Natick MA 01760

508/653-8989

As one of ACMP's founding members (1947), I would now like to sell my

**NEW MOZART EDITION**

in 115 bound volumes; 22 volumes *Kritische Bericht* in paper. Please send offers to

B.R. Franko

657A Rose Hollow Drive, Yardley PA 19067

214/321-5775

e-mail <borivoj@juno.com>

Does anyone know where I can buy the **STRING QUARTETS AND QUINTETS OF G. ONSLOW**? They are not available in Germany at all. Many thanks.

Klaus Eckstein

Auf dem Krahwinkel 1

D-51519 Odenthal, GERMANY

Tel: & Fax: [49] 2174/4622

*(Herr Eckstein may get some help from the following.)*

**MERTON MUSIC**

56 works, from duos to octets, some with miniature scores, all accessible to amateurs, by composers from Arensky through Krommer and Onslow to Vanhal, at 15¢ per page, postage-free. Full descriptive catalogue and order form available free from

Meriel Ennick

811 Seaview Drive, El Cerrito CA 94350

510/527-6620

e-mail <mertonusa@juno.com>

OR

Theo Wyatt

8 Wilton Grove, London SW19 3QX UK

Tel: & Fax [44] 181/540 2708

e-mail <mertonmusic@argonet.co.uk>

**WEEKEND WORKSHOPS** for string players seeking an intense musical environment are scheduled at Ocean Grove, NJ, January 22-24 and March 19-21; also near DC and in upstate NY in April and May. One of the four coaches is ACMP-**Pro**. Contact

Princeton Chamber Music Play Week

924 Riverside Avenue, Trenton NJ 08618.

609/599-2569

**CELLO EXCERPTS FROM CHAMBER MUSIC:**

Volume 1: Haydn String Quartets.

Volume 2: Beethoven String Quartets.

Volume 3: Mozart String Quartets.

Please contact

Leon Block

3935 Bedford Avenue, Brooklyn NY 11229

718/375-2204

