

AMATEUR CHAMBER MUSIC PLAYERS

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

Newsletter, June 1998
Susan M. Lloyd, News Editor

FROM THE ACMP CHAIRMAN

In January of this year I had the opportunity to work in our office over a period of over two weeks. The beginning of the year is a busy time: preparations are made for the winter Foundation Board meeting; the February Newsletter Supplement is prepared; and the update forms are flooding in to be processed. I am particularly interested in the latter activity, because it is through the update forms that we are in direct annual contact with each member.

When your update form arrives at the office, the contribution check is recorded and put aside for deposit. Then your form is read carefully, requests for publications are filled, and comments photocopied and sent to the appropriate Board member(s) for information or for answer. Finally, your information is updated in our computer. When it is time to produce the Directory, proofs are sent to Cecilia Saltonstall, who meticulously compares each entry with its update form. The Directory can then be printed, and ultimately mailed to you. In Supplement years, update forms are processed in exactly the same way. I hope that you can see from this description how important it is that you send us your update form as soon as you receive it in the late fall.

I spent several days processing update forms. On one sample day I opened 80 envelopes. There were 64 updates from USA, 3 from Canada, and 13 from outside North America (including France, Japan, Germany, UK, India, Hungary, Czech Republic, and Israel). The average contribution on that day was \$21.70, the range being \$2.00 to \$150.00. Five forms were not accompanied by contributions—two members were resigning from ACMP, one is a Fellowship student, one apologized for not being able to afford to contribute, and one gave no explanation.

Please continue to keep in touch with us, through your annual updates, and through letter, telephone, fax, e-mail (<acmp@juno.com>). For those who have access to the Internet, have a look at our web page at www.acmp.net.

—Jane Wilson



LESLIE BENDER (*VI-D, artist Pro*) has generously lent us the wonderful sketches of chamber musicians that illustrate this Newsletter. We first heard of Leslie through Advisory Council member Bill Simmons, who watched her at work with her pen and brush during a music houseparty he had organized last summer.

So few artists can get those hand positions right that Bill was intrigued, and told your News Editor. In turn, I'm glad to let readers know that Leslie is looking for more live musicians to paint—even a full orchestra ("a mural would be stunning!" she writes). She played violin a lot when she was younger, which may explain the hand positions; though now, she says, "I mainly paint and volunteer for environmental concerns." Her work has been exhibited in dozens of individual and group shows.

PLAY-INS AND OTHER OPEN INVITATIONS

Tides of the Ides of March

We haven't heard from all the March Play-ins, but we know that Lucretia Harrison's 20-or-so musical guests again arrived early, again played the Third Brandenburg at precisely 4 p.m., and again continued playing until exhausted (about eight hours, this time). Fewer New Englanders than usual came to Andover on March 15, but the 40 who did had a wonderful time. Twelve wind players started right in with Mozart serenades; Mimi Bravar, *Vla-Pro*, set up stands and laid out music in what became the "Schumann room" for the next four hours; singers read through several madrigals and Handel's Chandos No. 3, "Sing Unto the Lord"; all the rest of us kept busy and noisy. Brandenburgs #2 and 4 ushered everyone into a potluck supper. The New Englanders and New Yorkers hope to do the same next March. Let Dan Nimetz at our office know if you would like to plan ahead to organize a Play-in open to all members. ACMP can give you support and suggestions.

Again this June

Neel De Wit-Wibaut invites adventurous ACMP members to the foothills of the Rocky Mountains for THE 29TH ANNUAL CHAMBER MUSIC WEEKEND at "NEEL'S CABIN": June 27 and 28, 1998 in Millarville Canada. This event is geared to string players who like to sight-read string quartets or other chamber music literature. For information about costs (very low, thanks to Neel) and schedule, contact Neel De Wit-Wibaut at 403/270-7522 or 403/931-3640. Her mailing address is Site 7 Box 1, Millarville Toliko, Alberta, CANADA.

And in July

Alice Model writes us that she is organizing the second annual Play-In the Berkshires at Kimball Farms, Walker Street (Routes 183 and 7), Lenox, MA.

3:00 p.m. Sunday, July 12th

Reservations and info: Alice Model 413/298-5307

All welcome. We'll play Bach Brandenburg #3 and other wonderful music with and for whoever comes to enjoy playing together. Registration fee of \$5.00 will cover costs.

We live on Prospect Hill Road in Stockbridge where Helen Rice lived, but our house is only large enough to accommodate a Schubert Quintet.

INSIDE

ACMP International	7
Bulletin Board	11
Cadences	4
Foundation News	9
Letters	3
Members' Recommendations	8

IT TAKES ALL KINDS

to make ACMP work. And there are many ways of connecting with our association. Here are some of them, as initiated by members on their update forms:

Please drop me from the Directory, as I no longer play. I still think ACMP is a wonderful organization, and wish to remain as an unlisted member. (Vc-C)

[Vc-C will receive all mailings, even though she will not be listed in the Directory.]

Problems in the shoulder mean that I'm unable to play, but if some amateur comes to Honolulu I am willing to help find some friends who may be glad to play chamber music. (Vl-B/Vla-B)

[Vl-/Vla-B can leave the instrument rating blank in his Directory entry, but list other information, along with the * that denotes his willingness to contact others.]

A third updater is fully prepared to open her home to other members who would like a fine 1911 piano and a commodious playing space, but no longer plays herself. She has substituted the word "retired" for her instrument rating, and entered the tuning fork symbol ♯ to signify herself as a "non-playing host."

Finally, two members wrote to say they would like to stay listed, but the one less active now has several charitable projects going and asks not to contribute, while the other hopes we will "agree to accept my contribution, which is only \$5 but is intended to express my deepest commitment." And a third asks if we can use her late contribution, writing, "This is what happens when I start practicing again—I don't get to my mail." The answer to all three is (of course): "Of course!"

It takes all kinds.

•• MUSIC BRAILLING: a rare opportunity to be of service:

Ilse Thomson of Canada has sent us this e-mail message:

I am 74 years old and a volunteer music brailist. While it took a couple of years to qualify myself, I have done this job for over 20 years now. I'm worried, however, that there is no new blood. There are only two of us in all of Canada; yet blind musicians—singers, pianists and others—depend on us for music that is needed within a week or two. It takes a long time to transcribe music. It takes even longer if you do it "according to Hoyle," which I usually am NOT doing; I braille according to the needs of the individual client, and they are more than happy with my work.

But what happens if and when I can no longer do it? I should be happy to teach music braille to someone in my area (Toronto), but would also be willing to explain the learning process in more detail to others who might be interested, and who could possibly learn it from a local Institute for the Blind.

It is a wonderful outlet for a good musician—and a good musician is needed: someone like a retired music teacher (as I am now), or anyone who knows music theory and harmony as well as piano music. Libraries do not stock modern music in Braille, and that is what is most needed these days for choirs and for other groups or individuals.

I should love to hear of anyone interested in this subject; also suggestions as to how to recruit new volunteers.

*Ilse Thompson, <ilset@interlog.com>
7 Welton Street, Maple, ON L6A 1R2
905/832-1250.*

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LETTERS

Challenges

There are lots more chamber musicians in Arizona than are listed... A campaign for someone?

—John Venables, Arizona

On going into hospital for a new hip, I took a portable CD player with lots of batteries, and with CDs of the many cello pieces I struggle with, in hope of learning how they ought to be played. In fact, I've learned nothing of the cello pieces, but the machine turned out to be invaluable. In the middle of the night, when the nurse had said "no more analgesics" and the clock was taking an hour to go from 02:05 to 2:10, it made all the difference to plug in the headphones and play Mozart. K. 515 was particularly effective. If there is a viola player who would like to supplement our quartet, now that I am playing again, perhaps we could organise a session?

—Norman Gregory, England

I'm the only person in my acquaintance who has played in both Wimbledon and St. Andrews—and it wasn't tennis or golf.

—Jerome Kay, Pennsylvania

Please try to change the name of our organization. Amateur is a denigrating title.

—Dorothy Buxbaum, California

Editor's note: Since Dorothy Buxbaum has been an ACMP member for many years, she is recalling that we asked for feedback on this "denigration" dilemma five years ago. The majority of correspondents (including some of our professional members) told us that the problem is not ACMP's, but belongs to the "beholder"; they felt so passionately in favor of remaining identified with music-making "for the love of it" that we decided to keep our traditional name, and concentrate on showing the music world who the true amateurs are. For the foreseeable future, that is the decision.

Enticements

There is no way we can print all of the enticing additions-to-entries we receive, but we wanted our readers to catch the drift, so we reproduce a couple here. Those on e-mail can broadcast theirs to <acmp-list@isi.edu> if they wish to give a full account of themselves to potential playing or singing partners.

Our piano is tuned to A-442 and it stands in a large room in which one can play day and night. My chamber music collection includes more than 1300 items, nearly all non-standard repertoire. We are just in the process of acquiring a Ford Transit van with seating for nine plus luggage, and will be able to fetch people at the Frankfurt International Airport...

—Melisander Wildberger, Germany

I studied piano with Artur Schnabel; the cello-piano and violin-piano literature with Casals in Marlboro and San Juan. Played many series of chamber music concerts with the Chicago Symphony String Quartet...

—Katherine Glaser, Illinois

My first chamber music workshop

Reflecting on my impending fortieth birthday—and years of working full time while raising two children, I decided it was high time to do something for myself. If my life is half over, then time is a-wasting! The annual ACMP Play-in is most satisfying, but comes only once a year. So last May I had the pleasure of attending the chamber music weekend at Windham, NY, with coaching by the superb DaPonte Quartet. It was the best gift I could have given myself. My only regret is that I didn't bring my chiropractor along. Other small people who

play the viola will understand why!

I was concerned that I might be mismatched with stronger players than myself, but my fellow players were most accommodating and encouraging, even convincing me to sight-read some Shostokovich. As a result of this weekend and feedback from my coaches and fellow players, I have upgraded myself modestly, to a B.

—Louise LaChance-Price, Connecticut

Feedback

In our last Newsletter, we asked for members' reactions to one correspondent's idea that Directory listings include the musician's preference for particular periods of chamber music. This generated some hot discussion. Two samples:

I agree that a preference period listing be included where possible, mine being "17-18th"—even earlier. I've found that many string players tend to look down on music from these periods as being "too easy and boring." It becomes so when they make it so. I would love to play in an ensemble that specializes in those periods, for which I have an extensive library.

—Ernest Nordman, Rhode Island

This is a bad idea, and should be abandoned immediately. I have two distinct reasons for my opinion.

The first is practical. This kind of listing would make the Directory more cumbersome, and would doubtless increase the expense of assembling and printing it. The matter of what music will be played can be included in the negotiations about time and place of meeting when the parties are actually in contact.

I also have a strong philosophical objection. One of the joys of playing chamber music is getting introduced to new music which you either didn't know about, or knew about but had been unwilling to try. I might add that an equal joy is seeing the pleasure other people get when you introduce them to such unfamiliar music. We should resist any action which has the effect of pigeonholing people or narrowing their musical experience.

An example: I have for many years played in a woodwind quintet. Whenever we bring in a new member, that person almost inevitably expresses an aversion to contemporary music. Nevertheless, the rest of us over time bring the newcomer into the 20th century, where much good woodwind music can be found. And in time, this person finds that he or she likes it. Eventually they even start requesting it when we are deciding what to play.

—Irving Dayton, Oregon

Thanks

I wanted to thank you for your extreme cordiality when I visited ACMP's New York office. It was most helpful to discuss amateur playing with you.

—Sonia Letourneau, Australia

I've recently returned from San Diego and several magnificent hosts, just as I found in my Kentucky trip last fall; wonderful music-making, too, from sonatas to sextets, all with cellos generously lent to me by ACMP friends. It's the ACMP spirit at its best.

—Leon Hoffman, Illinois

Through ACMP, I have "hooked up" with a violinist who shares my desire to play sonatas. Four good sessions already, even before the Directory has published my name! Thanks.

—Loretta King, Arvada, Colorado

Every ACMP Newsletter is representative of the sweet, savory, ironic spirit of amateur musicians. Please continue.

—Uriel J. Sevi, Argentina

Introducing three INTERNATIONAL ADVISORY COUNCIL members—

Both Marion and Roland Wilk were born in South Africa in the early 1950s. In joining the Advisory Council they are significantly expanding ACMP's reach, and our knowledge of chamber music round the world. Marion Wilk writes:

I started playing piano by ear when I was three years old, and began lessons at five. I competed for and won numerous prizes in local Eistedfoddau, but only began playing chamber music when I met Roland. The first groups were recorder ensembles; then we found some string players. We enjoyed the piano quartet repertoire, and later the piano trios. I accompany four choirs, including two in Soweto who call on me when they are not singing a cappella; I also accompany various sopranos and am pianist with the light orchestra in which Roland plays.

We became hooked on CAMMAC [see page five of this Newsletter] at our first visit and are very busily getting our friends and our children to be just as enthusiastic. We are hoping to get a South African equivalent going, although there does appear to be something similar in Zimbabwe, organised by Derek Hudson, a former conductor of the Cape Town Symphony Orchestra (whose daughters play tympani and French horn).

Our four children respectively sing and play piano; play guitar and sing; play piano and violin; play piano, recorder and clarinet.

Roland Wilk, unlike his wife, says that he

hated piano lessons as a child. At age 12 I switched to piano accordion, which landed me in a Jewish accordion band as teenager. By the time I was 18 years old I had only been exposed to light classics and had never heard a symphony or concerto. This was not to last, for I was introduced to this "heavy" music by my life-long friend Ronnie Gehr (an ACMP and CAMMAC member, and a professor at McGill), and thus began a long term romance with classical music, aided and abetted by my fellow recorder player and wife-to-be Marion. Once I had mastered the clarinet some years later, she became my favourite accompanist and chamber music partner on the piano.

In my mid-thirties I started looking for new musical adventures and chose the French horn as an adversary. This challenging piece of plumbing led me to the orchestral repertoire for both horn and clarinet. Nowadays I play in two orchestras, one devoted to bringing light classics to the disadvantaged and elderly, the other focusing on symphonic works.

The Wilks family also has to eat. Having prepared in electronic engineering studies, Roland founded a computer system integration house in 1984. He is still heavily involved as senior executive and recently completed a Harvard business management program. Marion's university training in computer science, statistics and accountancy undergirds her work in both home and community. The two Wilks hold regular chamber music soirées at their home, where enthusiastic amateur musicians (including their children) can find an appreciative audience of music lovers. Their soirée at the end of May featured two Canadian visiting house guests. According to their Directory listing, a visitor can speak Hebrew, Afrikaans, French, German or English in their household and be fully understood, and always welcome.

David William-Olsson does have a profession outside of the playing and promotion of amateur chamber music (he has been radiologist at St. Göran Hospital in Stockholm for 34 years); but when you talk with him you realize that this has to be a man of prodigious energy, for he is also a much-traveled cellist and the Manager of Stockholm's Mazer Quartet Society. The Mazer Society, founded in 1849 and numbering 350 members, has been for many years a place where amateurs and professionals play chamber music together. It flourishes with the support of the Royal Swedish Academy of Music. David organizes three events a year: a weekend course in January, and Saturday Play-ins in March and October (see ACMP International). In addition, members and guests perform at weekly gatherings through most of the year. He himself is a cellist, having begun as a ten-year-old in 1947. His wife Karin Larsson is a Suzuki-influenced violin teacher.

Newsletter readers already know of David's enthusiasm for introducing other players to unfamiliar composers. He always keeps us up-to-date on news of interest to members. In his last letter he wrote that

Karin and I were in London a week ago, and we played with Theo Wyatt and his wife Kitty (VI-A). They do a marvelous job producing sheet music, copies and computer-made string music that is out of copyright: very good quality, inexpensive and completely non-commercial.

David and others will be writing more in the Fall Newsletter about the Wyatts' work: just one example of David's many activities in support of chamber music round the world.

CADENCES

We have heard that these members died during the last year:
Joel L Brenner, VI-B/Vla-B/Pf(4h)-D, of Redwood City, CA
Helmut Bung, VI-B/Vla-B, of Dreiech, GERMANY
Ruth C. Dunlap, Vc-B+, of Boonsboro, MD
H.A. Eichbaum, Vc-C, of Cape Province, SOUTH AFRICA
Leo Garter, VI-A, of Roslyn, NY
Janette Goldman, Pf-C, of Lexington, MA
Hans Keitel, MD, Ob-Pro, of Sarasota, FL
Janet Maly, Vc-B, of Troy, NY
Ottillie Hutchinson Vigneras, VI-C+, of State College, PA

A friend writes of William Steckler, a longtime ACMP violinist through 1995, that "he more than made up in enthusiasm for what he lacked in skill." And the wife of Zvi Nordheimer, Vla-A/VI-B, of Haifa, ISRAEL, tells us of "the pleasure my beloved husband took in his ACMP membership through all the years."

Anthony Addison, Vla-B and the Music Director of the Columbia Civic Orchestra of Missouri, responds on his update form to our last issue's memorial to Bernard Robinson.

When I was a student at the Royal Academy of Music in London, I went to Bernard Robinson's Music Camp thinking I would probably lead the viola section. In fact, the section consisted solely of doctors and scientists, and all were better players than I was! Bernard, bless him, did give me several opportunities to conduct, which led to my first conducting job. He was an amateur "par excellence."

Finally, we have learned that Hadassah A. Feit, VI-A- of Brooklyn, NY, passed away last year. Her daughter, violinist Joanne Feit Diehl, told us this in a letter asking to add her own name to the ACMP Directory. The music goes on.

CAMMAC: A SECRET TOO WELL-KEPT

CAMMAC—Canadian Amateur Musicians/Musiciens Amateurs du Canada—was founded 46 years ago by enthusiastic Canadian musicians. ACMP members from Canada soon became involved, and now ACMPers from all over regularly attend the CAMMAC music centers. Many of you have written about CAMMAC experiences, and Elaine Parhamovich has kindly given us permission to reprint (slightly abridged) the following article entitled "Discovering CAMMAC" from the December, 1996 issue of "MUSIC FOR THE LOVE OF IT."

About eight months ago I secured an e-mail account. Being an adult beginning violinist, I sought out others with whom I could exchange stories. One of my new e-mail friends, a luthier, told me about CAMMAC. This contact effected a domino reaction and I was shortly in touch with numerous e-mail friends from CAMMAC.

From these contacts, I learned about CAMMAC's summer camps. I told my husband I simply must go. From July 21-July 28, I spent eight fabulous days in the woods of Québec making music with my new CAMMAC friends.

It was a fantastic experience to be totally immersed in music. In my busy life at home, I am lucky when I can play an hour a day. At CAMMAC I was playing four to five hours a day. Most of the staff and faculty are bilingual, but I often met people whose English was as rusty as my French. One new friend from Québec spoke little English, but we still managed to converse and play duets under the trees, outdoors in the sunshine at Lake MacDonald. I found it rather amazing that this simple, timeless pleasure was possible due to the Internet. As the week progressed, I acquired a new bilingual nickname: *La Femme à l'Internet*/The Internet Lady.

CAMMAC actually has two summer camps. The larger one consists of eight week-long sessions at Lake MacDonald, Québec, while the smaller one runs for two weeks at Cedar Glen, Ontario. Musicians of any level are welcomed at both. The sessions vary in emphasis from early music, to vocal weeks, to instrumental weeks. Chamber music receives special emphasis most of the eight weeks. Weeks 3-6 are instrumental weeks, though there are also classes in choir, a *cappella* singing, and many other topics. The camp exists

strictly for the love of making music and is warm and friendly. There is no competition or stress -- though I never knew "playing" could be so tiring!

The setting is in the forests of Québec, near the Laurentian Mountains. It is very remote, and, but for an occasional speedboat on the lake, very quiet. The Manor House is where I chose to reside for the week, but there also is the Lake House. Camping facilities are available. The practice studios are wonderful little buildings scattered through the woods, each with a piano and music stands. It was not unusual to see people playing outside, sitting on tree stumps with their sheet music held to their stands by clothespins.

A stay is quite reasonable for U.S. citizens in particular. Room and board in the Manor House and music fees came to approximately \$475 in US dollars for the week, minus the Canadian tax refund. Camping is about \$70 U.S., plus music fees, and any meals you wish to take in the dining room.

After breakfast, there is a short concert, some warm-up exercises, then choir practice and morning classes (Theory and Solfège, Introduction to Music Therapy, and many more.) The afternoons are free for people to relax and swim, practice, or get together with others and play music. In the evenings there are concerts by faculty or visiting musicians. These take place in a very intimate setting. As one of my roommates said, you are practically in their laps! The faculty are all professional musicians with a special love for working with amateur musicians. Their concerts alone were worth the cost of the stay.

Editor's note: The Lake MacDonald camp has many activities for children and young people. A 1997 article in the Montreal Gazette describes the South African Wilks family's CAMMAC experience and quotes Mrs. Wilks as saying, "Something must be right with this place: we don't see our kids all day." CAMMAC also organizes Chamber Music Weekends and cantata readings in various cities during the year. It includes subgroups such as a Recorder Playing Society and a women's madrigal group. If you'd like more information or think you might like to apply for one or more of this summer's weeks, please see ACMP Bulletin Board, page 11.



LAKE MACDONALD

46th Season

summer

June 28-August 23

SUMMER MUSIC CENTRE

CANADIAN AMATEUR MUSICIANS / MUSICIENS AMATEURS DU CANADA

CAMMAC

Lake MacDonald

Cover Illustration: Mylène Choquette

THE RESEARCH CORNER

Jerome Kay, MD has sent us a summary of a neurologist's article entitled "Increased Cortical Representation of the Fingers of the Left Hand in String Players." Using MR imaging, a research team examined a group of control subjects, along with six young adult violinists, two cellists and one guitarist who had played their instruments an average of 11 years. In the images, the representation of the left hand digits (the four fingers, not the thumb) in the string players' "primary somatosensory cortex...was greatly enlarged" compared with that of non-players. "The phenomenon...reflects the capability for large-scale morphological modifications of the brain in response to experience" that involves "the learning and refinement of skilled motor acts." And what if you had to be dragged to the practice room all through high school? Never mind. In this case, some useful capacity for stubbornness may have been "learned and refined."

Ada P. Kahn, one of our Illinois members, is now Ph.D. as well as *Fl-B* and *Pf-C*, partly thanks to a number of our readers, as she writes in a short piece entitled

HEALTHY AGING AND PLAYING CHAMBER MUSIC

Thank you to many ACMP members who participated in research for my dissertation on "Healthy Aging: Self-Perceptions of Wellness" as a requirement for my Ph.D. degree in Public Health at The Union Institute, Cincinnati. My research included interviews with 20 amateur players, age 65-94, 20 professionals, age 53-82 who work with, teach, or coach amateurs, and letters from 15 senior adult amateur chamber musicians.

Data obtained reinforced my working assumption that music participation on a regular basis contributes to self-perceptions of well-being and healthy aging. The noticeable vitality of the individuals with whom I met substantiated their self-perceptions, despite the fact that many had arthritis, cardiovascular and/or lung disease, cancer, serious visual impairments, hearing losses, care-giving responsibilities and other concerns common to this age group.

The major themes that emerged concern the role that chamber music can play in enhancing social connectedness, use of physical and mental capabilities, pursuit of goals and a sense of mastery, and acceptance of and accommodation to life's changing circumstances. Additionally, participants spoke of deepened spirituality and creativity, or perceived improvements in mental health, such as coping better with stress.

During the next year, I hope to further pursue my study of the relationship between wellness and chamber music playing, and compile a book which will interest chamber music players as well as others who hope to enhance their well-being as they age.

I would be pleased to hear from ACMP members (over age 65) who agree that playing regularly with others enhances well-being.

Ada P. Kahn, Ph.D.
2562 Wellington Court
Evanston, IL 60201-4975

The new 1998-99 North and Central American Directory and the International Supplement were mailed in late April. We are anxious to hear from you if you did NOT receive your copy, which was sent to members' "winter" addresses only; a postcard was dispatched to "summer" residences to advise of this.

The following has NOTHING TO DO WITH RESEARCH or MEDICINE, which is, we gather, the whole point. Your Editor received eight copies in the space of a month; it has clearly passed into the realm of North American folk wisdom. (In the 1950s, I recall, the "reviewer" was a corporate efficiency expert.)

His Majesty's Orchestra

Michael A. Ingall, psychiatrist and choral singer
Providence, R. I.
(from *Ralph Nader's Health Newsletter*)

A managed care company president was given a ticket for a performance of Schubert's Unfinished Symphony. Since she was unable to go, she passed the invitation to one of her managed care reviewers. The next morning, the president asked him how he enjoyed it, and, instead of a few plausible observations, she was handed a memorandum which read as follows:

1. For a considerable period, the oboe players had nothing to do. Their number should be reduced, and their work spread over the whole orchestra, thus avoiding peaks of inactivity.

2. All twelve violins were playing identical notes. This seems unnecessary duplication, and the staff of the section should be drastically cut. If a large volume of sound is really required, this could be obtained through the use of an amplifier.

3. Much effort was involved in playing the sixteenth notes. This seems an excessive refinement, and it is recommended that all notes should be rounded up to the nearest eighth note. If this were done, it would be possible to use paraprofessionals instead of experienced musicians.

4. No useful purpose is served by repeating the passage that has already been handled by the strings with horns. If all such redundant passages were eliminated, the concert could be reduced from two hours to twenty minutes.

5. This symphony had two movements. If Schubert didn't achieve his musical goals by the end of the first movement, then he should have stopped there. The second movement is unnecessary and should be cut.

In light of the above, one can only conclude that had Schubert given attention to these matters, he probably would have had the time to finish his symphony.

PRACTICE MAKES MUSIC

No one has yet sent us any practice suggestions for this new column, but we do have two requests. One member asks all the rest of us how to prepare for performances in such a way as to minimize nervousness and realize music on stage as fully and personally as one can in one's livingroom at home. Suggestions? Please send them to our NY office, or to your News Editor,

Susan M. Lloyd
430 Gulf Road, Tinmouth
Middletown Springs VT 05757
<lloyds@vermontel.com> or 802/235-9016

The other request comes from Art and Jane Olsson.

We play viola and cello, are enthusiastic chamber players, and would like to take advantage of whatever resources are available for enhancing our skills via our MAC computer. A net search revealed many available products; one of the best-looking costing \$150.

Some years ago we experimented with earlier products that included interval drills, harmony drills, etc. and found them quite helpful. With the vast expertise available among our fellow ACMP members, we hope that someone out there could give us accounts of your personal experience with these programs, as well as a steer toward the best places to look.

Jane retires in November (Art retired 11 years ago), and she is particularly interested in using her newly available time (it won't be as much as she thinks, adds Art) doing some systematic study and practice. Thank you for your attention. Please contact

Art and Jane Olsson
169 Coburn Woods, Nashua NH 03063
<ARTOLEY@aol.com> or 603/883-1876

And Art and Jane, please let the Newsletter know if you learn something useful to other members.

ACMP INTERNATIONAL

We have good news from our musical colleagues at the Benslow Trust in **England**. Their membership has grown to 1500, and the music center at Hitchin has received a large government grant—which Trust supporters must partly match—for the expansion of playing, singing and teaching space, as well as the addition of first floor bedrooms for disabled, active musicians attending Benslow's courses. The Little Benslow center is the hub of a lot of amateur activity that includes an "Amateur Exchange List" assembled on ACMP principles. We urge all our members traveling to or living in the south of England to enjoy Benslow's hospitality, and cheer on this wonderful project. Telephone [44] 01462 459446 or fax 01462 440171 for information, or write BENSLOW MUSIC TRUST, Little Benslow Hills, Hitchin, Herts SG4 9RB.

South African ACMP players and others are opening an ACMP "chapter" in **South Africa**, using our Self-grading Guide as a model for their own. They held their first Play-in just a few weeks ago. This regional association is the culmination of years of individual activity; for example, Florence Aquilina, *Pf-Pro/Hpsch-Pro* and coordinator of Chamber Music at the University of Capetown, was a prime mover in organizing South Africa's first Amateur Chamber Music Workshop at UCT last summer. Ms. Aquilina was well prepared for this challenge; ever since 1990, she has organized the week-long Noupooort Farm Chamber Music Workshop for 30 musically gifted students of all racial and socio-economic backgrounds, a venture that is, so far, unique in South Africa. This coming summer (the U.S. summer, the South African winter), she is traveling to Austin, Texas, where ACMP member Felicity Coltman has invited her and several of her students to take part in Austin's Chamber Music Festival. We are anxious to learn how this adventure goes. What next?

François Mayrand, chairman of **MUSIQUE EN VACANCES**, invites other ACMP members to holiday workshops in **France**. To learn how to contact him, please see Bulletin Board.



LETTERS from International Travelers and Hosts

A long letter from Judith and George Greenberg describes musical friendship made 22 years ago in Pahia, **New Zealand**, in the then quite remote far north of the nation. In February of this year, the Greenbergs found their violist friend again, still at the same address. "He met us at the ship, carrying a violin case so that we could identify him after so many years. He took us back to his home for a lovely lunch and an afternoon of string and piano quartets with a wonderful group of people. The 22 years that had elapsed didn't matter at all."

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—mostly from the U.S.A.—coming to play. And with a friend, I used the Directory one very wet night in Vienna. We were welcomed in, handed instruments, and played two of Mozart's 2-violin 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

In September '98, and for reasons related to my scientific work, I visited Kyoto and Osaka, Japan. I certainly did not miss the opportunity to contact ACMP members there. I could fill several pages narrating what has been one of the most memorable experiences in my not-so-short life.

The afternoon after I arrived in Osaka, following a 28-hour plane trip from Chile, I found myself playing quartets and quintets with new musical friends. We had never met before, and it was an instant "click" of friendship and musical communication. We played and conversed (in English) for five hours; the evening was crowned by an invitation to have dinner in a typical Japanese restaurant. A little bit of "sake" was the last step to make us feel we had known each other for years.

It has been a true privilege to experience that marvelous, intimate and wordless communication with four persons that a few hours earlier were completely unknown and thousands of kilometers away. I would like to thank especially my friend Kazuo Inouye who made all the preparations. He is, incidentally, an accomplished painter.

—Héctor Alvarez, Chile



Héctor Alvarez and Friends

During these 40 years we got only one single call, although we live near Fribourg, the biggest and best preserved medieval town in Switzerland, visited every year by thousands of tourists.

Our one ACMP call came more than 30 years ago from an Australian gentleman who toured the world every two years or so with his flute and the ACMP Directory. When he called we had to tell him that our house was all upside down because in a few days we would be moving—but he would be quite welcome just the same, as the cello and the piano were still in working condition. We played the whole evening.

The following morning he had a look at the Matterhorn and then came back for more music. This was the first of many more visits of his during the next 25 years. We became very good friends, took part together in a chamber music course, climbed mountains (which he had never done before) and gave concerts in several churches in our region.

He no longer travels abroad, but we are still in touch with him. Just for this friendship alone, it was worthwhile joining ACMP.

—Thomas and Charlotte Rohr, Switzerland

String Players: WELCOME TO THE NEXT STOCKHOLM PLAY-IN, 3 October from 10 AM to 4 October 3 PM, sponsored by the Mazer Society. Contact David William-Olsson for more information: Danderydsgatan 18, S-11426 Stockholm, Sweden. Telephone [46] 8 6111014; Fax 8 6117542; or <david.william-olsson@stg.sll.se>. (We can help you find lodging at a reasonable price.)

MUSIC RECOMMENDED BY OUR MEMBERS

Jim Wylie of Australia (*Pf-A*) writes us of three "forgotten piano quartets" and their composers, two of which he has played. One is Opus 33 in A major by **Richard Franck**, which he calls "A revelation! An excellent work, it was written in the Brahmsian style, with slightly more modern harmonies (Franck was born in 1858)." It was published by Rob. Leinau in Berlin.

Jim Wylie has also played and enjoyed **Joseph Jongen's** Piano Quartet in E-flat, Opus 23. Jongen is a Belgian composer living in the first half of the 20th century; his work has never been recorded. Mr. Wylie has heard that Richard Franck's father Eduard, born in 1819, was thought to be an even better composer than his son, but his attempts to find scores and parts have so far failed. He would be grateful to hear from anyone who has played the works of any of these three, or any other "almost unknown quartets of value;" and he would be glad to learn where parts can be found.

Mr. James D. Wylie

11 President Poincare Parade

Taniba Bay, Pt. Stephens, New South Wales 2319

AUSTRALIA. Telephone: [61] (02) 4982 4886

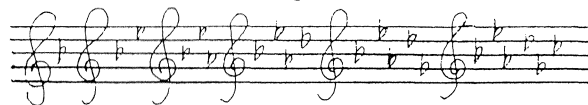
Since your News Editor has gotten herself onto the <acmp-list> e-mail network, she had easy access to a four-party conversation about **Fannie Mendelssohn's** Piano Quartet. It began with a query from one e-mailer (not an ACMP member) who had found Fannie Mendelssohn's Piano Trio "quite dramatic" to play, and wondered about the Piano Quartet. She was stumped as to how in the world to find parts.

Three ACMP members chimed in almost immediately, Deborah Fisch mentioning a recording, Arthur Newmark then expressing his interest if any parts should be located, and Allen Smith telling Arthur N. that, since Fannie's String Quartet can be borrowed from the Helen Rice Collection at Hartford Public Library, he has hope that the Piano Quartet parts are available somewhere, and is determined to find them. Should any Newsletter reader be able to help, please consult your North American Directory to locate one of the above members, or contact the original inquirer, Marie Boulerice <boulerm@hydro.on.ca>, so she can post the news on <acmp-list> and I can pass it on in the fall Newsletter.

The inquiring members above will be interested in the Cobbett Association and its quest to uncover fine, neglected chamber music. The last four issues of the Association's *Chamber Music Journal* are filled with good advice on music by **George Onslow** and **Ludwig Spohr**, and interesting biographical material about both composers. Readers will also find lists of new CDs of excellent little-known works, a biography of Mozart's student and friend **Joseph Eysler**, a neatly annotated list of "Original Works for Three or Four Cellos," and a survey of music for clarinet, strings and piano. ACMP members are always welcome to use the Cobbett Association's library of unfamiliar but eminently playable music, and (for \$20) to subscribe to the *Chamber Music Journal*, a quarterly. Write or call the Association's headquarters at 601 Timber Trail, Riverwoods, IL 60015; 847/374-1800.

Finally, Robert Israel, who has occasionally offered his chamber compositions and arrangements on our Bulletin Board, makes bold to send us a review of his work from the

American String Teacher of Fall, 1995. Since Mr. Israel has kept this review on file for two whole years without telling us about it, we were especially curious to see it. It describes several works for violin and piano, or treble instrument and guitar, which appear to be both enjoyable and do-able for C and D level players. There are three sets of arrangements, including Hebrew folk songs, and duets for two violas from a chamber orchestra work of Bach and a Beethoven sonatina. Please check the Bulletin Board for ordering information.



BOOKS RECOMMENDED BY OUR MEMBERS

We have just heard of the publication of Arthur Cohn's *The Literature of Chamber Music*, written in four volumes and published by Hinshaw Music, Inc., Chapel Hill, NC. It has rave reviews from the experts as well as from the *Washington Post*. Cohn was the first curator of the Fleisher Music Collection at the Philadelphia Free Library, and a composer, conductor and music publishing executive throughout his long life. He appears to have written an "essential" reference book—the first comprehensive one since Cobbett's *Cyclopaedia* of 1929. In addition to the classics, it includes compositions which have proved durable over the last seven decades.

William Sunderman, MD and *Vl-A* and now in his 100th year, has sent us a review of his book, *Musical Notes of a Physician*. The International Journal of Arts Medicine recommends this "widely informed" and "skillfully illustrated" set of essays for anyone interested "in learning more about the possible relationships between social and medical conditions in a composer's life, and the musical art generated by that individuals." The reviewer summarizes some of Dr. Sunderman's intriguing stories of scientist-composers such as Borodin, regretting only that most American composers are left out.

Please see the ACMP Bulletin Board for ordering information.

Harold Haynes, *Vc-B* of Cambridge, England, sends us a helpful response to Bill Selden's suggestions in last Fall's Newsletter, "How to Organize and Evening of Chamber Music." Mr. Haynes first points us to the classic, *The Well-Tempered String Quartet* by Aulich and Heimeran (Novello, 1951) and to Athol Page's *Playing String Quartets* (Longmans, 1964) to help players arrange rewarding chamber sessions. He tells us that his own guide, *Chamber Music Repertoire for Amateur Players* is being reprinted (with some additions) to meet the unexpected demand. Apparently many readers are looking for suitable music, in hopes of avoiding "frustration and embarrassment." This second edition is good news, because Mr. Haynes has taken some extra pains to guide readers to "suitable music," describing parts in enough detail so that one can "match the abilities of the 'key' players (in a string quartet, usually the first violinist and cellist)." Repertoire includes lesser known works as well as the standard ones. To order, contact SJ Music in England: [44] 01 223 314771.





Vermont Music and Arts Center, 1997

FOUNDATION NEWS

News from our varied programs is always plentiful, and very interesting to board members and those members of ACMP who help evaluate our grants to community music schools, workshops, and summer programs. Because we make visits to many community music schools, we learn all the time about what is happening for young people in the world of chamber music—also adults who might not play if they did not contact their local music centers. The Foundation tries to help with tuition and salaries for coaching; our site visits tell us a great deal about the health of chamber music interest all over the US.

Recently, Sally Bagg had the pleasure of visiting the Pittsfield Community Music School in Massachusetts. There were four high school students and a coach preparing for the inauguration of a renovated concert space. They had a wonderful time among themselves, while working hard over musical details. They clearly felt that they were in their element, and the Foundation has made this possible for them.

After receiving grant money, recipients submit final reports on the programs ACMP Foundation supports. Here is a remark from the Darlington Fine Arts Center, in Wawa, Pennsylvania: "Since 1994, the generous support of ACMP Foundation has been the foundation of the Center's Chamber Music Ensemble Program. ACMP made it possible to begin this program—without your initial award, it would not exist. Thanks to you, the quality of our program has attracted some of the region's most promising young musicians with outstanding levels of regional and statewide achievement."

ACMP does not believe its mission to be fostering anything but playing music for the love of it; but, curiously enough, by granting funds to a national competition, we have enabled music to be played in just that spirit. The Fischhoff National Chamber Music Competition takes place annually at Indiana

University South Bend. This year's competition was held May 8-10. There are two divisions: senior finalists (over 18 years old) and junior finalists (under 18). Senior winners receive dollar awards and appearances throughout the Midwest. Junior winners receive dollar awards and wide recognition for excellent playing.

ACMP Foundation has chosen to fund the quarter final junior level, enabling the people running the competition to arrange for many more ensembles to participate. An extra day has been added to the competition, and this year, 24 ensembles traveled to South Bend to perform on Friday, May 8th, for a panel of judges. Most of these ensembles, of course, did not make the cut to the semifinals. But on Saturday, in part through ACMP support, they *all* enjoyed the opportunity of having masterclasses with members of the judging panel.

Jane Wilson, Chairman of Amateur Chamber Music Players, and Sally Bagg, ACMP Foundation Board member, journeyed to South Bend to observe the proceedings, especially the quarter finals and the day of masterclasses. It was thrilling to watch these performances by children, some as young as 12 years of age, and to know that there was in store for them a coaching session by one of the people listening to them in the audience. Jane and Sally attended three of the master classes, and were impressed with the sensitivity and thoughtfulness of the coaches.

One other important reason Jane and Sally attended this year's competition was that the Foundation had provided a grant in the form of airplane tickets to the Holy Trinity Music School in Port-au-Prince, Haiti, so that its student string quartet could take part at the Fischhoff. They could not have come without outside assistance. On Saturday, masterclass coach Vartan Manoogian spoke to them in Creole as they worked on Mendelssohn's Op. 13 and a movement of a string quartet composed by the father of James Racine, the quartet's first vio-

linist. The group has been coached during the year by South Bend native Natalie Garber, a recent graduate (B.A. with major in cello) of Lawrence University, who took a year off to do this service project in Port-au-Prince. It was Natalie's idea to have these youngsters take part in the Fischhoff, and towards that goal she worked intensively with them and took the initiative in applying for the travel grant.



*String Quartet from the Holy Trinity Music School, Port-au-Prince, Haiti
Guerlie René, James Racine, Giscard Nazon, Lewis Philippe-Auguste*

Board members of the ACMP Foundation are planning to look carefully at new initiatives and ideas for making grants. Early next year they will take the time to review the Foundation's history: how it was conceived back in 1992, what its goals were as mandated the following year by the entire Board of ACMP Inc., and how these goals have been realized, developed, and perhaps transformed over four years of awarding grants. One big area where we are now gathering information is how best to form collaborations between public schools and community music organizations, both music schools and private teachers. Another area being explored is how to arrange workshops for adult amateur musicians coached by professional chamber music ensembles.

Sally Bagg, Foundation Editor

Foundation Footnote

Exactly three years ago, in the June 1995 Newsletter we published a list of the first participants in the Foundation's community music program; there were 20 names. Following is the 1997/98 list, which represents impressive growth and a strong commitment to nurturing amateur chamber music players for the future:

92nd Street Y (New York City); Ann Arbor School for the Performing Arts; (Ann Arbor, MI); Armory Center for the Arts (Pasadena, CA); Austin Chamber Music Center (Austin, TX); Bloomingdale House of Music (New York City); Brooklyn Conservatory of Music (Brooklyn, NY); Brooklyn Music School (Brooklyn, NY); Cedar Rapids Symphony School of Music (Cedar Rapids, IA); Children's Orchestra Society (Fresh Meadows, NY); Community Music Center (Portland, OR); Community Music Center (San Francisco, CA); Community Music Center of Boston (Boston, MA); Community Music Institute of Lebanon Valley College, (Annville, PA); Community Music School (Allentown, PA); Community Music School of Collegeville (Trappe, PA); Community Music School of Springfield (Springfield, MA);

Concord Community Music School (Concord, NH); Creative Spark Center for the Arts (Mount Pleasant, SC); The Crowden School (Berkeley, CA); Cumberland Valley School of Music (Chambersburg, PA); Darlington Fine Arts Center (Wawa, PA); David Hochstein Memorial Music School (Rochester, NY); East End Arts Council (Riverhead, NY); Flint School of Performing Arts (Flint, MI); Friends of the Cleveland School of the Arts (Cleveland, OH); Garden State Academy of Music (East Rutherford, NJ); Guy Fraser Harrison Academy for Performing Arts (Oklahoma City, OK); Hartford Conservatory (Hartford, CT); Hoff-Barthelsson Music School; Mount Vernon Music Academy (Mount Vernon, NY); InterSchool Orchestras of New York (New York, NY); Joy of Music Program (Worcester, MA); Langley Community Music School (Langley, BC); Levine School of Music (Washington, DC); The Lighthouse (New York City); Longy School of Music (Cambridge, MA); MacPhail Center for the Arts (Minneapolis, MN); Manchester Community Music School (Manchester, NH); Merit Music Program (Chicago, IL); Michigan State University Community Music School (East Lansing, MI); Mind-Builders Creative Arts Center (Bronx, NY); Music da Camera (Kensington, NH); NBS Classical Music Institute (Haverford, PA); New York Youth Symphony (New York City); Newark Community School of the Arts (Newark, NJ); Northampton Community Music Center (Northampton, MA); Northern Lakes Center for the Arts (Amery, WI); Northern Lights Chamber Music Program (Brunswick, ME); Northern Ohio Youth Orchestras (Oberlin, OH); Norwalk Youth Symphony (Norwalk, CT); Peabody Preparatory of Johns Hopkins University (Baltimore, MD); Pittsfield Community Music School (Pittsfield, MA); Preucil School of Music (Iowa City, IA); Rockford College Music Academy (Rockford, IL); Rockland Conservatory of Music (Spring Valley, NY); Salon Concerts (Austin, TX); School for Strings (New York City); Sequoia Chamber Music Society (Fallbrook, CA); Settlement Music School (Philadelphia, PA); South Shore Summer Music Festival (Westport, CT); Stetson University Community School of Music (DeLand, FL); Suburban Music School (Media, PA); Suzuki-Orff School for Young Musicians (Chicago, IL); Third Street Music School Settlement (New York City); Turtle Bay Music School (New York City); University Settlement Music & Arts School (Toronto, ON); Victoria Conservatory of Music (Victoria, BC); Winchester Community Music School (Winchester, MA); Youth Symphony Association of Kansas City (Prairie Village, KS).

In addition, over a dozen grants for special events have been awarded during the current academic year, plus another score for workshops here and abroad. In the Fall, another 21 institutions will be added to the above list. ACMP members are encouraged to support these schools' chamber music activities by attending programs and perhaps participating in their other offerings.



*Chamber music instruction at the Mount Vernon Music Academy
April J. Lassen (coach), Sanjay Salman, Yanira Figueroa, Ruth Gerson*

ACMP BULLETIN BOARD

Does anyone know of an arrangement of **GERSHWIN's LULLABY** for woodwind quartet or quintet? It was originally composed for string quartet (Gershwin's only composition for that combination) but it ought to sound good on woodwinds. If no such arrangement is available, maybe one of the talented recipients of this message might consider undertaking the project. Many thanks for your help.

Irving Dayton

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or (for US and Canada) Dorothy Nichols, Charlotte Pargee or Pat Hastings, all in ACMP Directory.

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PIANO FORTE is a quarterly newsletter for adult amateur pianists. Its purpose is to offer a forum for idea exchange, useful information and shared experiences. For information, please contact

Mary Hannon

1122 Avon Place South

Pasadena CA 91105; 626/799-5455

Also, call me if you'd like to help start a chapter of **FRIENDS OF FOUR-HAND MUSIC** here.

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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 ACMP, 1123 Broadway, New York NY 10023; Fax: 212/741-2678. The News Editor may be reached via e-mail at <lloyds@vermontel.com>.

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Weekend Workshop for wind players and pianists held in April at Beit Daniel in Zichron Yaacov, ISRAEL. Brenda Aloni (Ob-Pro), ACMP International Advisory Council Member, organized the event—the first of its kind—which was attended by 27 players ranging in age from 13 to 60+. Partial repertoire included piano quintets and wind octets by Beethoven and Mozart, Poulenc's Sextour, Gounod's Petite Symphonie, and a variety of quartets and quintets. ACMP has also helped support workshops of the Israel Amateur Chamber Music Club arranged by ACMP member Lechaim Naggan (VI A).