

AMATEUR CHAMBER MUSIC PLAYERS

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

Newsletter, December 1999
Susan M. Lloyd, News Editor

THANKS to two retiring ACMP Directors, *Cecilia Drinker Saltonstall* (ACMP Chair from 1990-1994) and our Vice-Chair *John Loeb*, MD, who have left the Board after many years of watchful service to our members. Cecilia's watchfulness was focused on the accuracy of every member's Directory entry. In the 1980s, Cecilia and her husband Henry compiled ACMP's "List of Recommended Chamber Music": 835 largely unfamiliar pieces for adventurous players. They also prepared for publication their own thick catalogue of music for small orchestra. This long experience made Cecilia a superb proof-reader. For ten years (until the Spring of 1999) the faithfulness of the printed Directories to the information submitted by members has been as much due to Cecilia's care as to the computer skills of our staff person.*

John Loeb is a New Yorker and Columbia-Presbyterian's distinguished professor of endocrinology; thus he has been on hand to help negotiate several transitions in the management of ACMP's one-person office. Both John and Cecilia have stood ready to keep ACMP true to its original purposes centered on the Directory, even as we have gained new resources to enrich the musical lives of our members and others.

John continues to play piano, fitting music into every niche in his busy life. When Cecilia's well-worn joints impelled her to give up viola playing for violin, she also took up her last stringed instrument: the double bass. She still plays recorder and sings alto with great pleasure—and occasionally beats a drum in the Phillips Exeter Academy orchestra.



*Bill Simmons, Vc-B, has volunteered to take over for Cecilia in this thankless job. But we need *your* help: please be sure to print or otherwise write legibly all changes on your Update form—we are processing almost 5,000 of them!

ACMP INTERNATIONAL

THE CHAMBER MUSIC NETWORK: ACROSS OCEANS, ACROSS GENERATIONS

This summer, a serendipitous event unfolded. The mother of an American high school student who planned to spend a few early summer weeks studying in MADRID sent an e-mail to Dr. Eduardo Gutierrez-Riveras. She was looking for a cello for her son to practice on while in Spain, it being, as we all know, very difficult to transport cellos inter-continently. Dr. Gutierrez responded with the offer of one of his own instruments, asking only that her son join them for an evening of chamber music. They got on so well that not only did they have more than one evening of music, but a lively correspondence was established between the two families. The student, who was to spend the rest of the summer at a chamber music camp, was overwhelmed with the loan of a wonderful instrument to practice on, and also with the generosity of the family in Madrid which opened its doors so wholeheartedly to him.

Sally R. Bagg



INTERNATIONAL MEMBERS are welcome to take advantage of ACMP's new **HOME COACHING PROGRAM**. (See page 10 for details.)



In April, our Treasurer Don Spuehler spent a month in SOUTH AMERICA occasioned by the marriage of an exchange student friend in Santiago. During the grand tour he and his daughter Tracy (a new entry in the Directory for Los Angeles, much to his pleasure) played with our Advisory Council member Héctor Alvarez and his regular group assembled especially for the occasion. The evening culminated in the Schubert two-cellos Quintet. In Buenos Aires Donald, "again borrowing a miraculously found cello, played with Nicholas Behrens on two evenings, joined by Kees and Maaïke Sibinga on both evenings for the delicious Brahms Opus 60 Piano Quartet plus much other music. Music conquers the polyglot of language."

Extending the network—we now have members in Morocco and Portugal (see page 9).

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SONGS OF SOUTH AFRICA

Not far from where the drums of the ancient rain queen Modjaji once echoed, the wooded hills once again rang with music. Flautist/farmer Erika Dando invited twelve amateur musicians to spend the Heritage Day (26 September) weekend on her family's avocado and nut farm at Duiwelskloof outside Tzaneen in Mpumalanga. Roland and Marion Wilk found a space for me and my "clari's" in their car which was heavily loaded with boxes of music, Roland's clarinets, French horn and bassoon, a huge hamper of goodies and a few clothes. Marion is a pianist, but as Erika is the proud owner of a Blüthner baby grand, it was not necessary to transport their electronic piano as well!

On our arrival from Johannesburg we were greeted with strains of Telemann. After a quick cup of tea, Roland and I joined three others in a Reicha wind quintet and the weekend had begun. With two large rooms at our disposal, we simultaneously played string and piano quintets, various wind combinations, piano and wind quintets and, best of all, Beethoven's Septet for everyone.

Generous meals and vast teas filled in the spaces when we came up for air and sustenance. Erika found sleeping space for every long-distance traveler in her rambling home. After something like seven hours playing on Friday and Saturday, and (only!) about five and a half on Sunday, several musicians had to leave—for a farm, for a city home, for a dental practice; but the five of us remaining put the cherry on the top of this enormously enriching weekend by playing Thuille's Sextet for piano and winds. We returned home on Monday morning with promises to get together soon and to practice in the meantime.

Robin Ransome, South Africa



The Duiwelskloof Houseparty

ACT FAST

Now is the time for musical travelers to special-order the EUROPEAN WORKSHOP DIRECTORY that Advisory Council member Ted Rust publishes (at cost) each December for subscribers to his own chamber musicians' newsletter, "MUSIC FOR THE LOVE OF IT." Send \$5 to

Ted Rust

67 Parkside Drive, Berkeley CA 94705

Tel 510/654-9134; Fax 510/654-4656

<tedrust@tedrust.com>

Alternatively, you can—for \$24 US (\$30 a year outside the U.S.)—simply become one of the regular "MUSIC FOR..." subscribers, receiving five other issues a year in addition to the December European Workshop issue. On-line subscriptions are also \$24.

Though "MUSIC FOR THE LOVE OF IT" is an entity wholly separate from ACMP, Ted Rust has generously offered our North American members his February North American Workshop Directory for several years, tucking into this one issue our February ACMP Newsletter Supplement. Because many of you have written to tell us how useful the N.A. Workshop Directory has been to you, we will be continuing this coöperative venture this coming February.

INTERNATIONAL MEMBERS PLEASE NOTE: If you wish a copy of Ted Rust's North American Workshop guide, contact ACMP's New York office to request one, and it will be mailed out to you (via surface post).

Here is a brief list of European and other adult workshops and chamber music holidays outside North America, some organized by our members, that at least one other member has particularly recommended to us. Details can be found in the December "European Workshop issue" of MUSIC FOR THE LOVE OF IT. To guide other ACMP members, tell us how you fared at these or other workshops.

AUSTRIA: Camerata Pannonica: Small orchestra week at Esterházy palace

CORFU and elsewhere: Chamber Music Holidays

ENGLAND: The Benslow Trust music courses (near London)

ITALY: String Quartet Playing in Tuscany

SOUTH AFRICA: Workshops sponsored by the South African Chapter of ACMP

SPAIN: Musical Passages gatherings



The Duiwelskloof Houseparty, South Africa

The new ACMP/South Africa, a fast-growing regional association, continues to flourish—and to invite ACMP members to its many play-ins and other gatherings. If you are traveling there, contact

Nanette Mills, Chairperson, ACMP/South African Chapter

10 Alster Avenue, Newlands, 7700

Tel and Fax: [27] (021) 64-1658

e-mail <amacham@muweb.co.za>

We have had our first Board meeting with an INTERNATIONAL DIRECTOR (Martin Donner, Vienna) in attendance—and some interesting commentary on this new practice, an experiment supported by the Helen Rice Memorial fund. Ron Goldman (Advisory Councilor from California) worries that ACMP's traditional

"frugality" doesn't seem to mix with this idea. I think it makes more sense to use limited funds to assist in the creation of regional committees or boards to work in the mirror image of our board—starting with Europe, perhaps finding locations for two auxiliaries, and stimulating local contacts to gather together interested European players. A U.S. Board member could attend a first meeting to give guidance and support.

E-mail could provide a link with the auxiliaries, and all members' names could be reached by computer access, granted to a responsible few.

I believe that [many of our members] need constant encouragement to embrace ACMP's philosophy of open sharing, friendliness, trust and open borders.

At our 1999 meeting, ACMP's Directors discussed similar ways of initiating more international participation in decision-making (and music-making). Further suggestions from all members are most welcome.

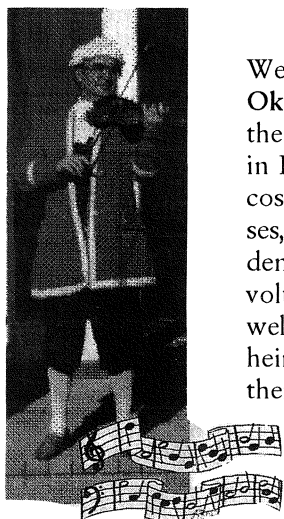
ACMP's annual Directors' Meeting was held at Tyringham, MA on October 2-3, 1999. We were joined by Daniel Nimetz, Executive Director, Kathi Donner, Gerald Fischbach from the ACMP Foundation Board, and Millicent C. McIntosh, host. Officers and Directors for 1999-2000 are:

Susan M. Lloyd, Chair and News Editor
Sonya Monosoff Pancaldo, Vice-Chair
Jane Stein Wilson, Secretary
Donald R. Spuehler, Treasurer
William G. Selden, Assistant Treasurer
Sally Robinson Bagg, Foundation Editor

Directors-at-Large:

Martin Donner, Roberta Goldman, Jan Timbers, Alvin Wen

Members are reminded that a copy of ACMP's last annual report may be obtained from the New York Office of Charities Registration, Department of State, Albany, NY 12231.



We've received a letter about **Eugen Okenka**, VI-A, who has traveled from the Czech Republic to live for a while in Florida. He plays in full Mozart costume for elementary school classes, and for the nursing home residents whom he regularly serves as a volunteer. The letter describes the welcome given Eugen's music by Alzheimer's patients able only to express their joy with their eyes, and the ways in which Eugen responds to these subtle communications.

CADENCES

David Stewart of Argenta, British Columbia, sent us the following words IN MEMORIAM for **Jack MacDowall** (1916-1999):

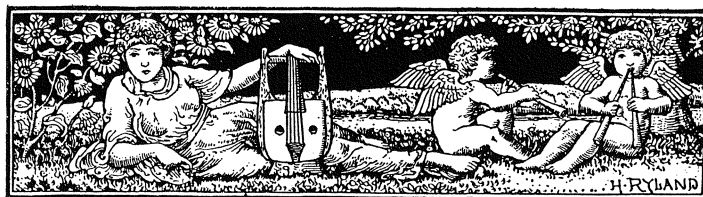
On August 15, 1999 a special evening of music was held in the memory of Jack MacDowall of Kaslo B.C. Jack had been a member of ACMP for many years and was the mover and shaker of much of the music in this Rocky Mountain village since retiring here in the mid nineteen-seventies. Born in Scotland and trained as a structural engineer, Jack spent much of his professional life developing the lifts and gondolas at Lake Louise in the Canadian Rockies, all the time pursuing music as an avocation. An accomplished pianist, Jack was also a composer of songs and instrumental music, most notable of which is his Trio for violin, cello, and piano. On moving to Kaslo, Jack became the organist at St. Andrew's United Church and also set about establishing the Kaslo Concerts Society, featuring outstanding Canadian and international performers. He volunteered at the local school as accompanist and chamber music coach to students of the band program, and he hosted countless musical evenings at his home with local musicians as well as his many professional friends who helped feed his musical habit. The August 15th Celebration of his life included several of Jack's own vocal works, and classical chamber music played by his family and friends. It was a fitting send-off for a fine colleague who will be missed, but not forgotten.

Former Board member **Robert Keir McIntosh** died of cancer in July. He was 32 years old.

Rob was not quite born an ACMP member, but he soon became one with much encouragement from Helen Rice, and from nine ACMP members in his extended family. Rob dared the most difficult piano chamber music repertoire, joyfully pulling his fellow players out of many a morass. He also played an enthusiastic violin.

Rob began his three years on ACMP's Board while still at Yale. He served as an effective link with our younger members, and soon reached across the Atlantic to fellow graduate students at Cambridge University. Fascinated with southern and central European culture, Rob was ready as the Cold War subsided to travel on an ACMP shoestring to meet with Hungarian and Czech chamber musicians newly free to join or re-join ACMP. Then, PhD in hand, he left safer career paths to study Hungarian in Budapest, learning the languages so well that he was signed on as a director with Trammell Crow Hungary. The job afforded time for music—time which Rob managed to guard even after his move back to the U.S. as TC director of international marketing. Rob did not stop playing until a few weeks before his death.

A gift in memory of Rob McIntosh has been made to the Helen Rice Fund.



PLAY-INS BOTH RECENT AND SOON

Bonnie Resnick, VI-B+ of Maryland, attended the October Play-in at *Riddersvik, SWEDEN*, organized since 1988 by our Advisory Council member David William-Olsson. Bonnie writes us that she (along with 73 other participants)

had a wonderful time, both musically and personally. Everyone was warm and welcoming, and the music-making was first rate. It was especially rewarding to play second violin in Beethoven's Opus 130, with former Kyndel Quartet member Gert Crafoord on first—the other three of us learned so much from working with him. It was a splendid weekend! Through much of the Play-in, 11 different groups were playing at a time in the many Riddersvik playing spaces.

String-players in ACMP are welcome to the MAZER SOCIETY MARCH PLAY-IN, Saturday March 11, 2000, and for the weekend of October 14-15, 2000. Contact David William-Olsson at <David.W-O@telia.com> or fax [46] 8 6117542 or street address Danderydsgatan 18, S-11426 Stockholm. David reminds us that travelers can stay on at Riddersvik, using it as residence for an extra holiday in Stockholm at a reasonable price.

There will also be mid March Play-ins in *Andover, MA* (contact Martha Jaffe if you'd like to come) and *Toronto* (contact Jane Stein Wilson).

Organizer Alice Model reports that the third annual July *Play-in in the Berkshires* was a "roaring success." Your News Editor was there, along with 28 others, including an entire family of string players from Vermont. Summer construction at Kimball Farms inspired Alice to put up these signs.

**AMATEUR CHAMBER
MUSIC PLAYERS
PLAY-IN**

**PLAY-IN
PARKING**



They worked.

Some phone calls made ahead of time by Alice (with Roberta Goldman's help) gave us a better balance of instrumentation than either the NINE cellos or the ONE cello we'd

had previously. As a result, we could play both as a large ensemble—including Brandenburgs Nos. 3 and 4—and in six small chamber groups.

Thinking of organizing an open-to-all play-in? It's almost all fun. Our New York office can help you with mailing labels or e-mail publicity, or both, and send you our brief list of play-in suggestions.

You can plan for any size group, at your home or elsewhere. For a large group a college music building or a church's or temple's meeting rooms can serve well. The hospitality repeatedly shown the Berkshire Play-in by the staff of Kimball Farms, a "life care" community, and the evident pleasure of residents on their way to dinner as music filled every space outside their dining room, suggest possibilities for others looking for a commodious Play-in site.

BE SURE TO LET US KNOW BY JANUARY 5 IF YOU PLAN A PLAY-IN ANY TIME FROM EARLY MARCH TO JUNE.

We can announce Spring play-ins in the February News Supplement.

NEWS OF AND FOR SINGERS

...sent to us by Martin Pergler of Canada, currently a graduate student at the University of Chicago.

This past weekend I participated in two singing events, which both reflected the ACMP philosophy of music for the love of it. They were also an excuse for friends to get together.

The first was a Spem in Alium party organized by a friend. This is a well-known motet by Thomas Tallis for eight choirs of five voices—a total of 40 independent lines!

We had about 50 people, mainly amateurs from four local choirs, singing mostly one to a part but occasionally in pairs (OK, zero to a part for a few measures here and there at various times...). We began with the choirs working separately at their parts for an hour, then pairs of choirs for the next hour, then four choirs together after that, and finally all together for the fourth hour. In between, there was chatter over potluck food and drinks.

Success depended on several crucial ingredients, including a capable organizer and a core group of decent sight-singers sufficiently large to pull the rest along. At the end of the four hours we were happy and basically successful—and our voices were completely shot.

The second event was the annual Midwest Convention of the Sacred Harp Singing Society. This traditional American musical practice is also known as "shape-note" singing, since the printed noteheads have different shapes based on their position in the scale. Singers take turns selecting tunes from the "Sacred Harp" book, and lead the others in singing them through, first on the solmization syllables and then on the words. Hence another name for shape-note singing: "fa-so-la" singing. The tunes include hymns, anthems, and fuguing tunes, all in four parts. Singers sing for their own pleasure, not for an audience; though random listeners are often drawn by the haunting harmonies—often based on fourths and fifths, or in the minor—emanating from open windows. Potluck food and drink complete the day.

While the shape-note tradition is strongest in the Southeast, local singings take place all over the U.S. Neophytes, visitors, and travelers are particularly welcome; some enthusiasts will attend any singing within a day's drive from home. The Midwest Convention, a major two-day event, was attended by at least 200 people, some coming from as far away as Maryland and Alabama. The texts and tradition are Christian, but modern-day participants come from a variety of backgrounds, and the feeling of spiritual uplifting through several hundred

people "raising the roof" with song is universal. Information is available on the Internet website <www.fasola.org>.

ON-LINE: WWW.ACMP.NET

It's happened. ACMP's expanded, interactive website has been fully operational since late Summer. If you haven't yet paid it a visit, you're missing a mini-adventure.

Among other things there's the Database-Online, which currently includes 87% of the ACMP membership. You can sort the results of your searches electronically, then contact likely playing partners to arrange chamber music sessions. Access to this portion of the site is restricted to present members and requires both an ACMP ID# and self-chosen password. Many of those members not on e-mail themselves, such as Moysey Blum of Novosibirsk in Siberia, have asked for their ID numbers and provided passwords so that they can reach other members from a friend's computer or a library terminal.

If you do not have your ID number, or have forgotten or not yet provided your password, please send an e-mail to <webmaster@acmp.net>.

Members have sent us both raves and helpful criticisms since the site went into full use. They have announced everything from open play-ins to an Arizona retirement community full of chamber musicians, inviting still more to join them by moving in. We are continually looking for ways to improve the ACMP website. How can its features be made more convenient? What essentials have we left out? Responses to your suggestions must turn in part on your Board's weighing of the costs and the benefits of changes. We already have some excellent recommendations, which we are following up on as expeditiously as possible.

For this first experimental year, a grant from the ACMP Foundation will assist us in unraveling the tangles sure to arise; but eventually we expect member contributions to entirely support this expanded service to our members.

UNWIRED MEMBERS who can't contact the Internet (or have chosen not to) should be assured that ACMP's printed news and other materials will be coming to you as always.

FROM <acmp-list> TO <CMP-list@onelist.com>

For nearly four years a lively free-access e-mail list has been hosted by California Advisory Committee member Donald Cohen. Named <acmp-list> by Don, the list has carried unmoderated messages in dizzying variety to 300-350 subscribers: questioners ask how others interpret a composer's intentions on a particular passage, or inquire about good summer camps for beginning string players; one sends fellow subscribers the entire newsletter of the Classics for Kids Foundation, soliciting donations of instruments; many arrange playing dates.

Periodically subscribers have dropped out, weary of announcements for yet another workshop or of some long, continuing argument. Others subscribe (or re-subscribe) for the pleasure of discovering unlooked-for information, advice, or new musical friends amid the colorful clutter of each week's messages. Serendipity works.

When ACMP set up its own web site, including a database Directory, Board members realized that a change of name from <acmp-list> would both avoid confusion with ACMP's on-line Directory, and underline the independence that is the essence of any free-access e-list. Lucky for all of us, Don Cohen has

become co-administrator of the one-year-old "chamber-music-players" <CMP-list@one-list.com>, thanks to the hospitality of its original owner, David Petruescu.

Subscribers to <acmp-list> were readily switched over to the new list, bringing the number of <CMP-list> participants to about 400. All who wish to subscribe should note the community e-mail addresses for <CMP-list>:

Post message: CMP-list@onelist.com

(you can only post after you subscribe)

Subscribe: CMP-list-subscribe@onelist.com

Unsubscribe: CMP-list-unsubscribe@onelist.com

List owner: CMP-list-owner@onelist.com

(send to list owner when you can't figure out how to do what you want)

<CMP-list> can also be reached via a link on ACMP's website. Meantime, your News Editor, an enthusiastic subscriber, will continue to pass on intriguing chamber music questions, announcements and anecdotes to our off-line members through the Newsletter.

NATURE + NURTURE

According to a *New York Times* clipping (July 20, 1999) sent us by a member, a 1998 study of 600 musicians at the University of San Francisco found those with perfect pitch far more likely than others to have family members with perfect pitch. Education matters too, however: those who started lessons by age six were more likely to have perfect pitch than those who delayed instrumental training. It is unclear if the heightened left brain sound response some researchers have found in musicians with perfect pitch is a result of nature, nurture, or both.

LIBRARY NEWS

The *Cobbett Association* continues to accumulate a wealth of information on chamber music that deserves to be far better known than it now is. Difficulties have arisen over the housing of the Cobbett Association 1100-piece library; these have delayed the establishment of regular borrowing procedures for ACMP members and others. The group's quarterly Journal, edited by ACMP's Ray Silvertrust, brings news-in-depth of non-standard works to all willing to join the association for \$20 a year (\$25 US outside the United States). Interested? Send your subscription to The Cobbett Association, 601 Timber Trail, Riverwoods IL 60015.

Meantime, the Association's directors are working hard to find a permanent home for the collection. We'll keep our readers posted.

The catalogue of the *Helen Rice Library* within the full chamber music collection of the Hartford Public Library is available on-line through the ACMP web site, as the first in our list of links to other sites. If you identify a piece that you'd like to borrow, you can advise your local librarian of its presence in the Hartford/Helen Rice collection as you arrange an Inter-library Loan. You or your librarian can also reach the Hartford music collection directly by visiting the public library home page at <www.hartfordpl.lib.ct.us>. There is a link to "Song-books and Scores," which will lead you in turn to the "Rice Collection."

Because the collection is constantly being expanded, the music librarians at Hartford have no plans to issue an "updated" printed catalogue; they reason that "updated" would quickly be "out of date."

MUSIC RECOMMENDED BY MEMBERS

This column will be longer from now on! Your Board has decided after much discussion that now is not a good time to assemble and print an updated catalogue of lesser known but worthy chamber works. No volunteer has come forward to take the Saltonstalls' place in preparing copy for publication—and about 95% of our members have access to our web site (whether at home or through a nearby computer). The Helen Rice Chamber Music Collection at Hartford Public Library contains virtually all the works listed in the original Saltonstall catalogue, though without the Saltonstalls' useful commentary. We do have some very helpful suggestions from Irving Dayton as to how members' recommendations in the Newsletter might be organized:

- Order entries and headings **FIRST** by number of instruments involved, and **SECOND** with a subheading for the particular instrumental combination, e.g. **DUOS - String**

2 cellos

Barrière, Jean 18th Century: *SONATA IN G* International 2209 [Note that the last part of the entry gives readers the publisher]

- Designate degree of difficulty [I=easy; II=moderate; III=difficult].

- IF POSSIBLE, add your own 1-10 word description.

- Again if possible, send your suggested entries by e-mail directly to your News Editor <lloyds@vermontel.com>, to save the time involved in re-typing. *Hand-written or hand-typed entries are very welcome too.* As soon as they accumulate sufficiently, all suggestions will be listed in this column.

Please note (see page 5) that all those really keen to explore lesser-known chamber music can take advantage of the Cobbett Association's long experience in evaluating such scores. Because the Association's Journal is so comprehensive, and because many of its own library scores are not yet available for borrowing, we will only rarely repeat Cobbett recommendations in the Newsletter.

We still have copies of the original Saltonstall *List of Recommended Chamber Music*, which many members—and professional chamber music coaches too—have found an invaluable source. Every one of the 800+ works listed therein includes a rating of its level of difficulty, and often a brief description as well. Every set of parts can be found in the Helen Rice Chamber Music collection at the Hartford Public Library; most are available for purchase or in other large libraries.

We also have the 1991 printed *Catalogue of the Helen Rice Memorial Collection of Chamber Music* at the Hartford Public Library, listing hundreds of pieces: the basic scores (=sets of parts) to which the Library has been adding since then.

Order on your Update form or contact the ACMP office at 212/645-7424; <office@acmp.net>. Price of each title is \$5 postpaid. A list of all ACMP publications appears in both the North and Central American and International Directories.

♪ "How did you hear about ACMP?" asks our application form. "Pestered practically everywhere I go," replies a new Ob/EH/Cl—who also speaks English, French, and Norsk. ♪

Here are some member suggestions. Not all are fully sorted according to the method proposed above, but they are well worth passing on:

QUINTETS

Woodwind Quintet

Yitzchak Dekel and Jerre Noe recommend the *Woodwind Quintet in G Minor* (1898) of Ottorino Respighi (Bongiovanni, FC, through Belwin Mills, Inc.)

From Ole-Johan Dahl, responding to an e-mail inquiry:

PIANO QUINTET LITERATURE

"In addition to the great quintets (Schumann, Brahms, Dvořák, Franck) you could try Dohnányi, who has two quite charming ones, as well as one by Elgar. Try also the *Overture on Hebrew Themes* by Prokofiev for clarinet, string quartet and piano (easy). There exists a transcription for ordinary piano quintet of Mozart's Quintet for piano and winds, very beautiful (although even better in the original), not too difficult. Mozart transcribed four of his earlier piano concertos for piano quintet (including K. 449 in E-flat).

From Wanda Beck:

QUINTET, OBOE AND STRINGS

Bax, Arnold: *Quintet for Oboe and Strings*. Neither Wanda nor others could find a commercial source for this one, but one e-mail friend discovered it in the San Francisco Public Library, suggesting that it may be in other collections. (Wanda finds this work playable by amateurs and suitable for a wedding; others tell us it is difficult but rewarding.)

From Irving Dayton, who was responding informally to an e-mail request for music including both *winds and double bass*. Irving recommends

QUINTETS by

Richard Strauss: *Till Eulenspiegel einmal anders* (vl, cl, hn, bsn, db)

Michael Haydn: *Divertimento* in B-flat (vl, vla, db, ob, bsn)

Carl Nielsen: *Serenata-Invano* (cl, bsn, hn, vc, db)

SEPTETS (vl, vla, vc, db, cl, bsn, hn)

By four composers: Beethoven, Kreutzer (Op. 62), Berwald, and Bruch (2 vl, no vla)

OCTETS (2 vl, vla, vc, db, cl, bsn, hn)

By three composers: Schubert, Badings, and Hindemith (1 vl, 2 vla)

NONETS (vl, vla, vc, db, plus wind quintet)

By eight composers: Spohr (Op. 31), Rheinberger (Op. 139), Poulenc (*Mouvements Perpetuels*), Farrenc (Op. 38), Lachner, David, Onslow, and Piston (no horn, 2 violins).

Any member able to complete or comment on the above intriguing listings is welcome to do so.

Finally, Brenda Aloni writes us that ACMP's Robert Israel has transcribed (as well as composed) "a lot of lovely music over the years." She sends a sample arranged **DUO**, adapted for Viola 1 (or violin or clarinet) and Viola II (or violoncello or bassoon) Telemann, G.P., Sonatine (Price: \$5.30 US). Robert Israel, POB 10772, Hadera 38484, ISRAEL.

YOU CAN FIND A LOT OF MUSIC

...at Merton Music, a unique one-man publishing venture run by Theo Wyatt Vc-A, primarily as a service to fellow amateurs. Merton's current catalogue lists 96 neglected string chamber works now out of copyright and out of print. As Theo tells us, the prices made possible by low-cost copying methods are

low enough to tempt even the most timorous amateurs to try these unfamiliar works. Observing copyright restrictions still leaves enormous quantities of late 19th- and early 20th-century music which can legitimately be re-printed from beautifully engraved settings. And beyond that are even more enormous quantities of late 18th- century and early 19th-century music which is yours for the taking if you can re-set it on a computer.

The catalogue quotes this gem of a tribute to Joachim Raff and Anton Rubinstein, two of the Merton Music composers.

I played over the music of that scoundrel Brahms. What a giftless bastard! It annoys me that this self-inflated mediocrity is hailed as a genius. Why, in comparison with him Raff is a giant, not to speak of Rubinstein...

(Tchaikovsky's diary, October 9, 1886)

Theo Wyatt reminisces on his long and active post-retirement career as a publisher of nearly forgotten, fine chamber music:

Most gratifying of all is the thought that works that you have discovered and enjoyed after they have lain silent for a century or more are now being played and enjoyed by hundreds of other amateurs around the world.

See the Bulletin Board on page 11 for ordering information.



Weekend Workshop for winds and piano at Zichron Yaacov, Israel

FRANK MUSIC-TALK (found on the Web)

After playing the violin for the cellist Gregor Piatigorsky, Albert Einstein asked, "Did I play well?" "You played relatively well," replied Piatigorsky.



"In the first movement alone, I took note of six pregnancies and at least four miscarriages."—Sir Thomas Beecham on Bruckner's Seventh Symphony.

LETTERS

History matters

Have you seen the neat comments about Helen Rice in the article about Carleen Hutchins by Paul Laird? At the Catgut Society Home Page, www.cormo.stanford.edu/CCRMA/Collections/MARL/

—Carleton Sperati, West Virginia

With a sad heart, I must cancel my membership, being nearly 89 years of age. I still play my cello, but am too old to organize musical events with other members.

William Sunderman M.D. came every summer to play one whole day round—even last year, two months before his 100th birthday. Such ACMP sessions have enriched my life enormously.

—Bruno Genelin, Austria

New Harbor, Maine, has been the scene of several happy get-togethers of some congenial ACMP members. Seven of us—six strings and one flutist, rent a large farmhouse overlooking the busy harbor of this fishing/lobstering village for a week or ten days in August, and we play chamber music many hours every day.... Sometimes we include other ACMP members in the area, making new friends; we attend performances of the DaPonte Quartet nearby, and we patronize the wonderful lobster restaurant down the road, although most of the time we take turns cooking. Mary-Louise Stewart, VI/Vla-B and her husband Herb started this house party, and it has been such a success that we recommend it as an alternative (or addition) to the more usual music workshops. We all met through the ACMP, and through many years have been grateful for its many benefits. We make music, we make friends, and we make merry!

—Jean Loesch Krauklin, Florida

Thanks for the information. Belonging to the ACMP is for me—strange as it might sound—a difference between life and death in our modern, ever busier...millennial world. I'm one of these apparently odd people who find things quite interesting enough without all the voltage...the hyper-machinery. I'd really like to contribute, and will do so when able.

—A Canadian member

...And like it or not, the future will arrive

I have been following the progress toward completing ACMP's website for some time and now that it is a reality, I am blown away by both the quality and user friendly features. Congratulations.

—Lawrence Price, Wyoming

ACMP was founded so that people could play music together. Better to spend time faithfully practicing basic technique, and special music they expect to play, than to spend hours at the computer looking for chamber music buddies.

—Elizabeth Martin, Florida

If you are spending more than \$500 a year and \$50 a month on this site, you are wasting ACMP money.

—Alan McConnell, Maryland

Editor's note: We are spending just \$25 per month, but considerably more this first year for the initial design and set-up. It is quite a task to reconcile the primary value of privacy with the advantages of electronic communication. ACMP members' contributions are not allocated to the website at this time (see page 5).

Three pleas

In 1954 the ACMP informed me that Mrs. Richard Loewy of New York City "knows what people have in the way of incomplete music," and could presumably direct ACMP members toward a source of a missing part. Mrs. Loewy is not currently listed, but surely the problem is still

LETTERS *continued*

present. Does anyone currently undertake this task? The web seems like a good place to post such information.

—Elmer Eisner, Texas

Your newsletter almost never mentions West Coast persons or activities. We have let you know about our annual play day and sent pictures. We also rent cabins side by side in the nearby mountains to make our own three-day "music camp." The ACMP Newsletter too often seems to primarily serve a New York/New England clique.

—A California member

Editor's note: If we've been remiss, sorry! We easterners have not noticed this problem (and your News Editor somehow missed seeing your news and photos—send again if you have copies). Thanks for the feedback.

I am seriously thinking about taking my e-mail address out of the next Directory, as it has been abused twice by an ACMP member advertising a commercial venture of his own. Can't you do something about this abuse of our Directory?

Yours in frustration—and enthusiasm for ACMP.

—An English member

Editor's note: We have repeatedly stated that NO ONE may use the Directory for commercial purposes, and we forbid such use whenever we learn of it. Readers, please let us know if you have been similarly troubled. It may help that communications sent through the website are now monitored to remove commercial announcements, unless an on-line member requests them.

Here is what we are all about

I'd like to tell you about a most hospitable and gracious Pf-A/Vc-A, Beth Barrett of Dublin, Ireland. She kindly located a third ACMP member, and we played Mozart and Beethoven piano trios. I look forward to a secunda volta in August, 2000. Mrs. Barrett exemplifies exactly what ACMP was designed to offer. Considerate, selfless and dependable to a fault, she made our evening an event that looked simple to create. Bravo to our Irish colleagues across the pond!

—Leon Hoffman, Illinois

An Internet exchange on the "willies"

Last evening we were chatting, I and some fellow musicians, about the willies. This feeling is variously described as "electricity" or "chills"—a sense of a sort of buzzing at the back of the neck. It happens to musicians while playing, sometimes while listening, and at identifiable places in the music. When the feeling is intense, it can effuse through the shoulders and head, and throughout the body. It struck me last night that this physical reaction to music is the same in everyone who feels it. It is a clearly identifiable physiological phenomenon. Yet I have never seen it described in any book on music psychology. My questions are: who out there has had this experience, and who knows something about it? Has it ever been researched?

—Yoel Epstein, Israel

Dear Yoel,

I have felt the feeling you have described as "willies." For me, it is more than a buzzing which effuses to the entire body. For me, it is these buzzing sensations and a sense that my very soul is surging beyond the physical limitations of my body. It is a sense of boundless joy, of the limitless possibility of the human spirit... Beethoven's fourth movement of his Ninth Symphony does it for me. The third movement of Bach's Partita in A minor for solo flute does it.

My instrument is the flute, and when I play well (which is not, I must say, always), my chest and throat become resonant chambers for

the notes I am trying to form. When I play with another flute or two in a duet or trio, ...time stands still, my reading of the sheet music happens somewhere in my subconscious, and my spirit is free of the confines of earthly conventions to soar with the spirit of a fellow human being. For me, this is the reason I am so passionate about making music with others. I become alive through music in a way that leaves me feeling numb with neutrality when silence is my companion.

—F.A. [somewhere on the net]

Some feedback on June Newsletter stories

Editor's note: The first is from the free access e-list, where conversation on flying with instruments continued after June.

Thanks to all who gave me advice about flying American Airlines with my fiddle. Unlike my last Delta flight which was a nightmare, this flight was a breeze despite very full airplanes. American even held a connection when my connector was late, an attendant waiting at the gate to grab me off the people-mover, taking my other carry-on (while I carried my violin) and running with it to the plane. The steward hunted for overhead space for my case without a word other than "Let me help you with your instrument." Hope this wasn't a lucky fluke! And I had some lovely chamber music in Santa Fe.

—Harriet Wetstone, Connecticut

I noticed in the June, 1999 newsletter some inquiries concerning carpal tunnel-like problems and other issues concerning pain while playing. I wanted to bring the Taubman Institute to the attention of these people and anyone else dealing with pain or injuries. The Taubman Institute is devoted to the promulgation and teaching of a technique for playing without pain and for recovering from and preventing injuries. It was developed by the pianist Dorothy Taubman and elucidated by Edna Golandsky. Though the Taubman technique is for playing the piano, the principles on which it is based apply to playing stringed instruments, too, and the Taubman Institute faculty have helped many injured string players. Every summer, at Williams College, there is a two week Institute devoted to teaching the tech-nique. There are also workshops in other locations across the country. Interested musicians can contact

The Taubman Institute, Medusa NY 12120

Telephone 800/826-3720; <es@taubman-institute.com>

Also on the web at www.taubman-institute.com

By the way, the Taubman technique is also a very effective way to play more efficiently and expressively.

—Robert McGuigan, Massachusetts

Since we're on the subject of pain and injuries while playing, I'd like to direct people's attention to the Dystonia Foundation website at

www.dystonia-foundation.org.

Dystonia is a neuromuscular movement disorder that can affect literally any muscle group (or multiple groups) in the body. I was diagnosed with it about 4 years ago (thankfully at this time it only affects my vocal cords, so although my singing voice isn't so hot any more, I can still play my cello!). It's an important disorder for folks to be aware of, since it is actually about 6 times as common as Muscular Dystrophy, ALS, or Huntington's Disease, but is often mis-diagnosed as carpal tunnel syndrome, writer's cramp, laryngitis, stress, arthritis, psychogenic disorder, or even cerebral palsy. It has been estimated that only 5-10 percent of people afflicted with this disorder have been correctly diagnosed, so if you have been diagnosed with any of the above in relation to muscles over-contracting, sometimes painfully, and feel that conventional therapies that generally work for that diagnosis are not working for you, I would urge you to check out this site and/or ask your doctor about this disorder. If you have further questions, feel free to contact me directly.

—Ted Hartwell, Co-facilitator (and avid amateur cellist!)
Las Vegas Dystonia Support Group, Nevada

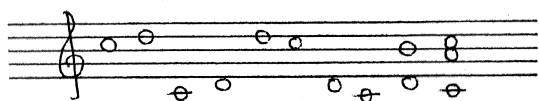
C's and D's are grateful

A sheaf of letters came to us from a group of folks whose enthusiasm spilled over into print as they recalled the special workshop for C's and D's, run by ACMP's Sally Bagg, with support from the ACMP Foundation. Some excerpts:

Wasn't that a wonderful weekend? [writes one participant] It was the perfect change from life in the real world: good conversation, music, food, air—versus newspapers, radio, television, traffic, telephones and confusion. You are amazing...

In addition to Hurricane Floyd's not-so-friendly input, the C/D weekend was special for a variety of reasons. Sally's sure sense of organization, and her assembling of a fine coaching staff are just two of them. Chef Glenn provided nourishment sure to please every palate. Thanks to ACMP Foundation and to all who made this happen. You have given us all opportunities to flourish right where we are. We are already looking forward to next year... P.S. I joined ACMP.

We enjoyed the conviviality, the coaching and the food. My wife may even decide to play piano again. Thanks!



Found on the Internet: These are actual statements made by grade school kids about music, from *The World According to Music* by Harold Dunn.

- ♪ Notes wouldn't be anything without music.
- ♪ An oboe is a woodwind... whatever that is.
- ♪ Just about any animal skin can be stretched over a frame to make a pleasant sound once the animal is removed.
- ♪ My favorite instrument is the bassoon. It's so hard to play that people seldom play it. That is why I like the bassoon best.



Violin class of Max Rabinovitsj (standing) at the Music Academy in Fez, Morocco. The four young men—three Moroccans and a Portuguese—have joined ACMP.

SELF-GRADING: NEW FEEDBACK

We have lately received some interesting additions to our long-running discussion of self-grading, stimulated, perhaps, by the publication on our web site of the "self-grade descriptions" designed to supplement our numerical scoring scheme. Four major themes emerge:

AGING. We all are doing it—and it is the most common reason for both introspection and irritation. For many years, practice and experience keep us improving, but there comes a time... Letters and update forms describe the critical moment. From Vladimír Fährnich, a Czech member for 33 years:

*Dear friends,
Excuse me please that I am so late with my answer on your inquiring letters. But I have a serious reason for this delay. I have been ill, and a long time in hospital. For me it is not possible to make music any more: my cello is now tacet. Every action has its beginning and its end! I am very grateful that ACMP made it possible for me to realize more than 135 meetings with music amateurs from all over the cultural world... Much, much thanks!*

And another:

Please drop my listing. Between some nerve damage and increasing difficulty with rapid passages, I am no longer the candidate for impromptu chamber music that I once was. It was a good run, though.

A third person writes us that she has "had hearing aids added and cataracts removed," and though she can still "fake" her way through the parts to the *Messiah*, she has "retired from chamber music" at last. A Maryland member proposes to stay a little longer, at "age 88 and still a D going on to low E."

Whatever your age, moving in the other direction is heartening—and it happens a lot. A Massachusetts member upgrades herself to Vc-B, on grounds (she writes) of "lessons and LOTS of chamber music!"

RELATIVE RATING? "I'm B+ or B-, depending on who I'm playing with," writes a violinist. It can be a smart idea to compare your playing with others who have given themselves the same grade, but confusing too in the case of one of our members, who writes us of

...a clarinetist from Minnesota who joined us here in Scottsdale, Arizona for an evening of chamber music. He thanked us for a lovely evening, and as he was leaving he said, "Dorothy, why do you play better in Arizona than you do in California?" I was puzzled by the question, since I couldn't remember having played with him in California. He said that when he looked me up in the Directory, I was A in Arizona and B+ at my second address in California. So I explained to him that it was all a matter of "relativity," since the A's I know in California are more skillful than the A's in Arizona. Now, living in Arizona full-time, I have compromised and become VI-A-.

Changing her grade from B+ to B, another member writes us that "reality checked in after a week at the Humboldt Chamber Music Workshop." Your News Editor has done some reality-checking too. Enjoying some modest progress on viola now that partial retirement has opened time for serious practice, I thought I'd re-rate myself. But adding up the numbers on our shorter form put me well over the boundary to VI-A. Impossible! I've played with A's much more facile than I am. How

to get some perspective on the "relativity" issue? I turned to the prose descriptions on the website and settled back happily into the *B* range.

PRO? A coterie of instrumental pupils and an occasional paid "gig" in a church or community orchestra do not necessarily make a "Pro." Several of our members have played with "pros" not nearly so capable as many *A*'s. This is a tough one, since a given cellist or flutist, or any other instrumentalist, may be making his or her living being paid for teaching and playing. Again, the prose descriptions do help, if one applies them with due humility.

UNDER-GRADING? It would seem a refreshing change, yet those who under-rate themselves do a disservice to other members looking for a good match. One member wrote us of a wonderful evening in Japan, where each of his fellow players, all superb musicians and technicians, called themselves *B*. He was as much in awe of their modesty as he was of their competence.

Many ACMP members admired our founding Secretary Helen Rice as a model of good sense and devotion to music. But did Helen, a life-long "*B*," carry humility too far? She knew by heart every part of every string quartet from Haydn to Schubert. She was a superb leader from the first violinist's chair, a master of ensemble from the second's. She stayed with "*B*," she said, "Because I cannot really manage the first violin in Brahms or Debussy—and I simply cannot *like* most 20th-century music." Go figure.

Finally, there are those who deny all the evidence, while their ACMP acquaintances write us of "a ruined evening courtesy of a self-styled *A* who cannot keep a tempo nor play in tune, NOR bear to sit in the second violinist's seat." Another correspondent worries over

hearing some younger potential members speak words to this effect: "Oh, ACMP. Isn't that the organization which has a lot of old people who still think they're great players?!!!" Please don't misunderstand me. I'm not an age snob; I like playing with people of all ages. It is simply very frustrating to have high expectations of a wonderful chamber music evening thwarted by a "past his/her peak A" player... But it only takes one bad experience to put potential members off.

We wish we never got such letters, but occasionally one arrives. Two since 1997 have asked if a Board member would approach an offender with the request that "_____ regrade himself." We believe, however, that only our members themselves can bring such puffery under control.

Please remember that you can continue your membership as a "non-playing host" for other ACMP musicians (currently designated as ψ in the Update form and Directory), if you wish.

One of our most versatile members is Virginia Halleck who has let us know on her Update form that she is not only *Vc-B-* and *VI/Vla C+*, but that she weighs in as *Fl/Ob/Bsn/Cl/Sax B*; also *Trp/Hn/Tromb/Baritone C*. As if that weren't enough, she has most of these instruments available for guests to borrow—and can manage a passable accordion, guitar, and set of orchestra bells!



FOUNDATION NEWS

Almost from its inception, the Foundation has considered ways to become involved with public schools—to expand existing chamber music programs or help establish them where appropriate. This is an area where there is not much progress to report, especially in comparison with community music schools, of which the Foundation currently funds over 70, in addition to over a dozen youth orchestras that have chamber music components.

The problem is one of finding out where public schools do in fact have music programs where we could "make a difference." You can help! If you know of music programs in your local schools, urge teachers to introduce themselves and describe their chamber music plans and hopes to the Foundation. Or, provide the ACMP office with names and addresses and we will initiate contact. Getting the word out about the availability of ACMP support is an important part of the grantmaking process, one in which the ACMP network could help enormously.

REMINDER: ACMP Home Coaching Program

The purpose of the Foundation's Home Coaching Program, announced in the June Newsletter, is to encourage amateur musicians who meet regularly as a group to engage a professional coach, with the expectation that the experience will lead to more rewarding ensemble playing.

ACMP Foundation will provide a grant to match 50% of the coach's fee for up to three coaching sessions, the balance to be paid by participants. At least one member of the ensemble applying for support must be an ACMP member. Please contact the office for an application form.

A WORKSHOP FOR WINDS

Think of chamber music, and a string quartet probably comes first to mind; if you're a pianist, then perhaps a trio or quintet is paramount. How many would mention a wind quintet, or even a mixed ensemble of strings and winds or piano and winds? Wind-instrument players themselves might also conjure up a mental picture of two violins, a viola and a cello before a foursome comprising flute, oboe, clarinet and bassoon. This is possibly because wind people, orchestra- and band-oriented as they are, play chamber music less frequently. And, let's face it, the literature for wind instruments alone cannot compare with that for strings or strings with piano, or for mixed ensembles including some winds. To be sure, there are many wonderful quintets, sextets, and octets, but arguably nothing in the "masterpiece" category. (Here come the letters in response...) Partly to encourage wind players to play more chamber music, and partly to acknowledge a real need for those already active, the ACMP Foundation Board of Directors—all string players, though not by conscious arrangement—decided to consider organizing a workshop specifically for winds. To see if there would be sufficient interest, a letter-questionnaire was sent in April of 1998 to some 183 ACMP members in the Metropolitan New York Tri-State region who play one of the standard wind-quintet instruments: flute, oboe, clarinet, bassoon, and horn. The response was very encouraging: 79 replies, or 43%.

The next step was to find personnel interested in organizing the event. As good luck would have it, among the first

musicians contacted was someone with plenty of experience and the kind of enthusiasm for working with amateurs that is essential for the success of a workshop for our field. Bert Lucarelli, renowned oboist and professor at both the Hartt School of Music and The State University of New York at Purchase, has been offering week-long workshops for oboists for the past few years at Music Mountain, in Connecticut. He was delighted at the prospect of broadening the base to include other instruments and then focusing on repertory rather than just technique. The administrative details were left to Catherine Gerardi, one of Bert's students, and an additional coach was engaged in the person of Melissa Coren, horn player on the faculties of the Mannes College of Music and the Aaron Copland School of Music at Queens College.

What we hope will become an annual event took place the weekend of June 18-20, 1999 at Music Mountain. Now, what about a similar happening in the Midwest and on the West Coast?

—Daniel Nimetz

Postscript: After the above was set in type, the writer had occasion to play octets (paired oboes, clarinets, bassoons, and horns) at a session arranged by Ted Rust. Composers included Beethoven, Jacob Krommer, Mozart, and Uhl. On finishing the C-minor Mozart Serenade, K. 388 there was a moment of silence before someone said "a miracle." This indeed is a masterpiece.

THE BALTIC PROJECT IN ITS FIFTH YEAR

Help from ACMP Foundation has enabled many young students from Estonia, Latvia and Lithuania to take part in chamber music courses in Scandinavia.

With support from other institutions as well, this project has grown to the point where I could this year invite 20 students 16-22 years old. Five girls from the Music-Gymnasium in Riga studied Shostakovich's Piano Quintet in January at the weekend course near Stockholm organized by the Mazer Society. Part of the same group then attended the course at Sund in Norway in the beginning of July, which I and my wife Karin have attended almost every year since 1977.

I could send four other students from Riga and ten students from Kaunas, Lithuania to the renowned Bäckedal school in Sveg, northern Sweden. They all crossed the Baltic Sea by ship to Stockholm, where they stayed with and were taken care of by several members of the Mazer Quartet Society. Coaches for all students were excellent: in Sund, the Maggini quartet from London; in Sveg, other highly experienced teacher-professionals such as Henry Meyer, founding member of the LaSalle quartet.

One main reason for the ACMP Foundation and Mazer Society to support the Baltic project has been to show these young students what amateur music means. In the former Soviet Union, amateur music was almost extinguished (these Baltic countries were occupied by the Soviets until 1991). Some students did not realize that many people in countries such as Sweden and the USA play chamber music just for fun. Various hospitable Mazer Society members invited the fourteen students to stay at their homes. The first group finished their two-night stay with a "Brandenburg party" on the 13th of August with ten Lithuanians and ten Mazer friends. First they played for us some of the chamber works they had been studying; then together we played Bach's Third Brandenburg Concerto. Most of us followed up with the Mendelssohn Octet, and some of us added the Schumann Piano Quintet, doubling some parts; the two pianists played one hand each. The second group discovered several sextets, playing with Mazer Society hosts. This was prima vista sight reading for all the Latvians and Lithuanians. Most of them now want to join ACMP.

—David William-Olsson

NEW AWARDS

Fourteen organizations have been chosen to participate in the Foundation program to assist community schools and youth orchestras as they create or expand chamber music opportunities for amateur musicians of all ages. Projects will take place during the current academic year and on into next summer. These organizations join sixty-seven(!) others already receiving Foundation support for a variety of activities within this program area:

Academy of Music (Norfolk, VA); Academy of Music Northwest (Edmonds, WA); All University Strings Chamber Music Program (Madison, WI); Brookline Music School (Brookline, MA); City Music Center (Pittsburgh, PA); Diller-Quaile School of Music (New York, NY); Harper Music Academy (Palatine, IL); Lakes Region Youth Orchestra (Castleton, VT); Neighborhood Music School (New Haven, CT); Performing Arts School of Worcester (Worcester, MA); Seattle Youth Symphony Orchestra (Seattle, WA); Sherwood Conservatory of Music (Chicago, IL); Syrinx Ensemble (Sunderland, MA); Temple University Music Preparatory Division; (Philadelphia, PA)



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203/325-4910

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.

I am a pianist looking for any **CHAMBER MUSIC CRUISES** during the summer of 2000. If you know of any, please contact me.


William Brillhart
27 Tamarack Drive
Amherst MA 01002
<Hemhart@aol.com>

I'm looking for the **TRUMPET** part of the **SAINT-SAENS SEPTET**, Opus 65. Also, I'd love to have an audio cassette copy of this piece (will send you blank cassettes). If you can fulfill either request please let me know your expenses.

Harold Malin
83-85 139 Street Apt 3C
Briarwood NY 11435
718/846-2962

CELLO PART NEEDED for Bucharest amateur chamber orchestra rehearsal of Haydn's Sinfonia Concertante for violin, cello, oboe and bassoon. Can somebody help me by sending a copy of this music?

Teodor Chiricu
B-dul Iuliu Maniu No. 51
Bl. 22 B, sc.D, ap. 185
Bucuresti, sector 6, 77531 ROMANIA

 Members are urged to return Update forms as quickly as possible, preferably before the deadline date. The sooner forms are received, the earlier in the year the new directories will appear. Sending second notices takes time, energy and money, and delays publication.