

AMATEUR CHAMBER MUSIC PLAYERS

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

Newsletter, June 1999
Susan M. Lloyd, News Editor

FROM THE ACMP CHAIRMAN

As my term as Chairman draws to a close, I look back five years to what has changed in our organization, and—more importantly—to what has not changed.

We are moving carefully forward in our efforts to make full use of the Internet while keeping ACMP's musical opportunities open to all members not on line. In 1997 a website was set up in order to reach more potential members. Now it is being redesigned and expanded to include a limited-access online ACMP database. This month we are mailing an invitation to each of you to take advantage of these new developments. (See below for details.)

Our membership has grown, thanks to the website, to our increased exposure at summer music workshops and community music schools, and—most of all—to word-of-mouth recommendation from enthusiastic members. There has been encouraging growth in our international membership, and increases in the number of countries represented in Europe, Asia, and Africa. For example, due mostly to the activities of Nanette Mills, Florence Aquilina, and Roland and Marion Wilk, we now have 21 members in South Africa.

The Advisory Councils have changed in composition and the Board has increased in size, bringing new ideas and areas of interest. What has not changed is the enthusiasm, and degree of involvement with chamber music, of Council and Board members. All of them are active in recreational music making—organizing, coaching, and especially participating in chamber music sessions.

In January the ACMP Foundation, set up with a bequest from Clinton B. Ford, marked its fifth birthday with a retreat. On this occasion Foundation Board members reviewed past and ongoing activities and set priorities for enlarged or brand-new programs.

I am grateful to all the Board members, from those that were there since the beginning of my chairmanship to the four who recently joined the Board, for putting their passion for amateur chamber music to work for the benefit of musicians everywhere.

—Jane Wilson

This summer, ACMP's newly-designed, interactive website, www.acmp.net, will replace the existing one, and will feature, in addition to information about ACMP (including a revised Self-grading Guide), an electronic edition of the Newsletter, a Bulletin Board, an E-mail Service, Links to other sites, and most important of all, a Database-Online of members.

This database **will only be accessible to ACMP members** and will be **protected by a personal identification number and personal password**. The Database-Online is intended as a complement to, not a substitute for, the printed ACMP Directories. Details in the letter being sent this month.

Members' comments will be especially welcome.

PLAY-INS ROUND THE WORLD

On Saturday and Sunday, June 26-27, there will be a celebration of the

30th CHAMBER MUSIC WEEKEND
AT NEEL'S CABIN in MILLARVILLE, ALBERTA, CANADA
WEAR BOOTS!

As always, Neel opens this event to all ACMP string players: there'll be orchestra playing as well as much "free-lancing." This anniversary year a special surprise event will take place.

Each participant should call Neel ahead at 403/270-7522, or call Christine Azad at 403/287-1350. Bring \$30 to contribute toward expenses, and either \$7.50 for each lunch and dinner or a meat dish, salad or dessert. There is sleeping-bag space in the loft of Neel's barn—or you can sleep at a nearby bed and breakfast.

David William-Olsson writes to make certain all ACMP members know they are welcome to

our **MAZERSKA QUARTET SOCIETY PLAY-IN** at Riddersvik, 12 km west of Stockholm on the weekend of October 16-17, 1999. We can play in ten rooms. This place can also be used as your hotel at a very reasonable price during your stay in Stockholm. Though string players keep busiest at these annual events, there are a few opportunities for wind and keyboard players as well.

For details, please write or call David William-Olsson, Danderydsgatan 18, S-1146 Stockholm, SWEDEN. Fax [46] 8-6117542 or 8-6721932; e-mail: <david.w-o@telia.com>.

The third annual **BERKSHIRE PLAY-IN** will be held Sunday July 11, at Kimball Farms, 235 Walker Road (Route 183, off Route 7), Lenox, MA. Registration fee \$5.00. Refreshments for all. Organizer Alice Model will be happy to hear from anyone who is thinking of coming. Call 413/298-5307 by July 5th. Plan to bring a stand.

We have heard that the **NEW ENGLAND PLAY-IN/SING-IN** this year was again most successful, with musicians getting their first chance for a madrigal singing workshop under Ray Fahrner, a skillful local director. "We had plenty of cellists this time," says organizer Martha Jaffe; the Appalachian Mountain Club co-participants led a fine mid-music hike in Andover's Ward Hill reservation. AMC singer Mary Bewig and our Advisory Councilor Bill Simmons made certain that all 60 attending had a good time.

INSIDE

ACMP Foundation: A New Benefit	6
Bulletin Board	7
Carry-Ons and Phantom Cellos	2
Letters	4
Libraries	2
Members Recommend: Music/Books . . .	3

Not exactly a Play-In, BUT some Connecticut shoreline ACMP members, hoping to enlarge their chamber music network, sometimes have "all invited" music parties. If you're nearby, find out more from Cynthia Deery Russell, 203/377-2421, or PO Box 1183, Stratford, CT 06515; or <psynnne@aol.com>.

And if you are a North American traveling abroad, check in the International Directory for contact persons involved in regional groups in South Africa, Sweden, Australia and other places where the welcome mat is out for ACMP visitors. The South African ACMP, for example, held two lively Play-Ins and a Workshop in the last year, attended by 32-46 members.

CARRY-ONS AND PHANTOM CELLOS

The perennial problem for musical travelers. It's getting more puzzling as airlines narrow their definitions of acceptable baggage. Your violin case or your bassoon is more than 24" long? On a few airlines, it's just too bad, even if you—and perhaps a traveling partner—are willing to make room for it under your feet. Many members have inquired of each other by e-mail, and of us by post in search of a solution.

Wanda Beck opened the latest exchange:

We traveled to Europe and Hawaii last year. When checking with American Airlines to see if I could carry on my viola to Europe last summer, I was never given a definitive answer. The best answer I got (after talking with several officials) was to try and get a seat on a plane that was toward the back of the aircraft so that I could board as one of the first passengers.

Everyone told me that ultimately it was up to the person taking the ticket whether or not I could board with my viola. I was told to be especially cordial to the ticket person, tuck the instrument close in to my leg and smile. This, of course, was prior to the most recent requirements for carry-ons started mid-November.

"What do you suggest," she asks.

Alan McConnell answers with the news that

The Luggage Manufacturers Association have petitioned the Federal Aviation Administration (FAA) to end the carry-on confusion for domestic airline passengers once and for all by mandating a standard size for carry-on bags, but the FAA thinks there are rules enough. As an FAA spokeswoman put it, "If you don't want a heavy object to fall on your head, don't put it in the overhead bin." She adds that "It is more of a competitive issue than it is a safety issue." This seems to do nothing to lessen our uncertainty.

Alan suggests we instrumentalists make our dilemma known, whether through groups such as the Viola Society or the ACMP. The most sensible solution, he feels, would be for instrumentalists to be able to request an instrument carry-on when they buy their tickets, in much the same manner as one can now order a kosher meal. This is a strategic moment to plead our case (as it were), because of the competition for passengers in flush times.

Several members offer further suggestions. Although Wanda Beck found American Airlines distinctly *unhelpful* for an organized musicians' tour, three others told us that American had by far the most reliable and hospitable policy on instrument carry-ons for individual passengers. One person recommends Continental. Even for cellists, help may be out there if you have a hard case for your cello, and are ready to entrust it to baggage handlers.

Your News Editor had an encouraging experience with Delta Airlines. Our son having asked my husband and me to transport his extra cello case (minus cello) from California to New England, we loaded it up with our bulkiest clothes, fastened it shut and checked it with Delta baggage staff before getting on the plane. For obvious reasons we did not ask that the case be handled with care. Settled in my window seat, I happened to see a Delta baggage handler walking across the tarmac toward the cargo doors, carefully carrying the cello case. A similar sight greeted us at the Albany airport: a phantom cello rescued before joining the piles of luggage tumbling down conveyer belts to the baggage pick-up—instead being brought to a nearby wall and guarded by an alert handler. We walked over, picked up the precious phantom and thanked him. We didn't dare tell him what was really in the case. I have written a grateful letter to Delta in hopes of encouraging such consideration of instrumentalists.



Chamber Music at the East End Community School of the Arts-Riverhead, NY. Session here directed by Daniel Gladstone.

LIBRARIES

Robert Chapman of the MUSIC DEPARTMENT at the HARTFORD PUBLIC LIBRARY promised new music search tips for borrowers from ACMP's and Hartford's Helen Rice Chamber Music Collection. Computer users or librarians will find a hyperlink from the newly expanded ACMP website to the Library and its thousands of scores. The on-line catalogue may also be accessed by going through

<http://www.hartford.lib.ct.us/rice.htm>

This is a quick and informative route to identifying the music one may wish to borrow through Inter-Library Loan.

We are also glad to hear from Esther Weinstein about nationally available chamber music at the PHILADELPHIA FREE LIBRARY. "The collection is vast [over 25,000 chamber works] and the librarian extremely helpful," writes Esther. Procedures for borrowing are different from those for Hartford in that one contacts the library directly instead of going through Inter-Library Loan; then one pays a deposit on each work, which the library sends back to the borrower after that work is returned. Although the circulating chamber music catalogue is not yet online, you may write to check with librarian Paula Mentusky on score availability and costs at

The Music Department, Philadelphia Free Library

1901 Vine Street, Philadelphia, PA 19103

215/686-5322; e-mail <mentuskyp@library.phila.gov>.

Paula Mentusky handles all non-local requests. "At the rate that these are growing, I'll soon need some assistants!" she writes.

Paul Savedow, head of the Free Library's Music Department, tells us that the Philadelphia collection is catalogued by instrumental configuration, then composer. Unless you know just which work you wish to borrow, therefore, it is best to write down and mail or e-mail your requirements—especially if you are looking for several pieces. Those in the Philadelphia area can simply go to the Reference desk and ask for what they need. Borrowing periods are usually four weeks. If you are looking for chamber orchestra works involving more than ten players, Paula Mentusky suggests that you contact the Fleisher Orchestral Collection, which has different policies and procedures. The curator is Kile Smith: <smithk@library.phila.gov>.

MUSIC RECOMMENDED BY MEMBERS

Peter Bunte has reminded us of several *Duets for Viola and Cello*:

Besides the well-known Duo *mit den obligaten Augengläsern* by Beethoven I recommend:

Karl Stamitz, 2 Duos (Amadeus, Zürich and New York, GM595)
Johann Georg Albrechtsberger, 6 Duos (Edition Eulenburg, Zürich, GM56)

And in addition there are:

François Olivier, Suite (Universal Edition, Vienna, UE12079)
Antonio Bartolomeo Bruni, 3 Sonatas (Edition Schott, VAB7)

Your News Editor was delighted to have the chance to play one of Mozart's Concerti for Piano, K. 413-415, arranged by the composer in two versions: one for *string quartet*, the other for *small orchestra* including two oboes, two horns and bassoon. If you order from Bärenreiter, ask for the version you need. The scores are fairly expensive—but the music is lovely.

Two members have responded in detail to our call for suggestions as to how to revise our *List of Recommended Chamber Music*. Irving Dayton has several excellent ideas as to how to organize a new List, while Roger Wildman of the Shetlands, UK, suggests the following specific additions:

For *Violin, Viola and Cello*

J.S. Bach (transcribed by Mozart): Six Preludes and Fugues in two volumes (International). "Moderately difficult; very rewarding," comments RW.

J.S. Bach, Goldberg Variations, transcribed by Sitkovetsky (Doblinger). "Challenging, ingenious."

Herman Berens, Trio No. 1 in D and No. 2 in C (Amadeus). "Difficult. Structured, powerful."

Sergey Taneyev, Trio, Opus 31 (International). "Moderately difficult. Lovely Russian moods."

For *Piano Trio*

Arnold Schoenberg, *Verklärte Nacht* (Transcribed by Steuermann, Margun Music Ltd.). Difficult, and RW regrets that it can't be purchased outside the US.

For *String Quartet*

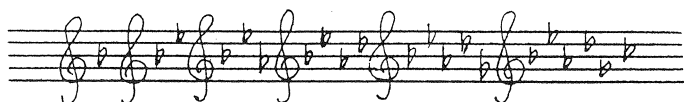
J.S. Bach, 14 Fugues Transcribed from the "48" in two volumes (International). "Moderate difficulty; satisfying."

For *String Sextet*

W.A. Mozart: a transcription of his Sinfonia Concertante for Violin and Viola (Margun Music). Some parts are difficult, though the solos are shared between the six players.

We are still looking for a willing volunteer who can undertake this Music List revision job, dividing it, perhaps, with others; and we continue to welcome suggestions for additions to the list.

CORRECTION: Two members have pointed out an editor's error in our description of Bruch's Eight Trios, Opus 83 for two instruments and piano. One instrument must be either clarinet or violin; the second must be either viola or cello.

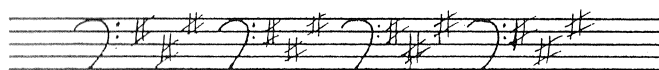


BOOKS WRITTEN OR RECOMMENDED BY MEMBERS

We have received three books from members. The first two come from William Sunderman MD, an active ACMP member since ACMP began, who celebrates his 100th birthday by sending us his 641-page autobiography, *A Time to Remember*; "the symphony of (his) life, so far joyous, replete with crescendos, diminuendos, pianos, and fortes." It is indeed a life as many-dimensional as a symphony, given all Dr. Sunderman's artistic, musical, patriotic and scientific adventures, which we described briefly in the Fall Newsletter. Dr. Sunderman has also sent his *Musical Notes of a Physician*, which we reviewed last June. Both books, beautifully bound, are available to ACMP members on Inter-Library Loan at the Hartford Public Library.

The FOUR and the ONE: In Praise of String Quartets was written by new member David Rounds, the culmination of many years of listening to quartet rehearsals and concerts, and of searching, lively talk with the members of Canada's acclaimed Lafayette Quartet, with whom he shares authorship. David is a semi-professional chamber singer rather than an instrumentalist, but even those of us who know string quartet playing from inside the music will find this book covering new ground. Your News Editor found herself agreeing with other reviewers, judging David a skilled writer who moves easily between humor and wonder. He also tells a rich story of the development of the string quartet as a musical form, beginning with Haydn and ending with R. Murray Schafer. Analyzing everything from the marketing strategies to the personal dynamics of professional quartets, he contrasts the traditional European string quartet led (tyrannized?) by the first violinist with the democratic mode most North American groups struggle to maintain. The book includes a brief and useful guide to the quartet repertoire. (Please see Bulletin Board if you wish to purchase any of the above books.)

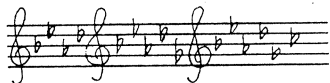
Finally, Mrs. Traudel Latzin of Germany has written us about two German books concerning chamber music *with piano*, written by H.H. Schmieder in a style similar to Heimeran's. Those who have enjoyed Heimeran's *The Well-Tempered String Quartet* may be intrigued.



NEW TO THE NORTH AMERICAN ADVISORY COUNCIL

Emil Torick, *VI-Pro*, says that as a youth he had difficulty deciding whether to seek a career in music or science. After graduating from University with a music degree, he worked as an organist-choir director; but soon, coming to know the Pittsburgh Symphony as a substitute violinist, he became producer of the orchestra's first televised concert. After a stint in the Air Force during the Korean war, and time out to earn degrees in both physics and business, he went into television audio technology. A CBS vice-president for 38 years, he always reserved time to play professionally. Emil has recently moved to Santa Barbara, CA, where he says he is still trying to decide what he wants to be when he grows up. He continues to perform on both organ and violin, as well as to run his consulting practice in consumer electronics.

Paul Brunner, Vc-A, was born into a musical family, both his grandmother and his mother being accomplished pianists. He began cello at age 11; then, at 17, won an open competition to become assistant principal cellist of the Argentine Broadcasting Company orchestra. Later he played cello in the first quartet-in-residence for the University of Buenos Aires. Beyond his musical life, Paul is currently founding President and Chief Executive of Spring Capital, a merchant bank in Connecticut that manages capital from Europe, Argentina and Chile. He continues to play for fun and performance with both professionals and amateurs. Paul speaks seven languages. He lives in Adrian, Connecticut with his wife and two children.



LETTERS

It seems that your aim is to become more "international." I suggest that half the Newsletter be devoted to the USA, the other half to the rest of the world.

—Nicole Visart, Paris

Editor's note: Some of the many "rest-of-the-world" communications follow. Please keep those cards and letters coming—and e-mail too.

Dear ACMP,

We 60 members of the new SOUTH AFRICAN regional ACMP group would be interested to hear from other ACMP members: How are you enjoying your association with ACMP? Have you come across any problems? If you use e-mail, you can write me at <amacham@mweb.co.za>. Or write to 10 Alster Avenue, Newlands 7700.

Best wishes,

—Nanette Mills, South Africa

I am probably your most SOUTHERN member on the globe. I would like to subscribe to your e-mail list; please include me. And did you know that the Australian Doctors Orchestra Inc. is now on THE WEB? Address: <http://ldp.trump.net.au/ado/>. Join us (or just listen in). Cheers!

—Miklos Pohl

Hobart, Tasmania, Australia

I've joined a seasoned string group that meets monthly in members' homes, with two quartets or quintets playing simultaneously in different rooms, then changing partners. A few weeks ago I received a call from an ACMP member—a theoretical physicist from the University of Tübingen, Germany, spending a sabbatical at the University of Wisconsin. I was able to include him in our monthly group, and he proved to be a fine first violinist, thoroughly conversant with chamber music literature. It was also a delight to talk with him about modern cosmology theories and world political events. Thanks to ACMP!

—Arthur Allen Wasserman, Wisconsin

Tonight we are back again in Stockholm after one week at Côte d'Azur. In the Directory I found one member, Mr. Eelko Wiebenga, a Dutchman who has lived near St. Tropez for 30 years. He borrowed a cello for me and organized a very fine afternoon of string quartet playing. 85 years old, he continues to play chamber music regularly. He was an excellent leader—and he happened to propose two of our favorites, the Mendelssohn A minor and Haydn C major, Opus 54 No.2. As second violinist came a very nice lady who wants to become a member.

—David William-Olsson, Sweden

Our South Australian Chamber Music Society now has 300 active, playing members. No matter what instrumentalists you'd like to play with, you can get in touch with me for contacts—and don't worry

about excluding me. I do plenty of playing.

Sy Bluhm

5C/50 Whaling Road

North Sydney, NSW 2060, Australia

Phone: [61] (02) 9922 1241 • <sfbbluhm@compuserve.com>

Just back from three weeks in the UK, during which I had a terrific evening of music; I found that my hosts were campers and knew many old friends connected with Bernard Robinson. Also had a great playing day with another member and 16 friends. Thanks ACMP! What a great idea!

—Anthony Addison, Missouri

We just had an evening of woodwind quintets, almost all the players having attended the new ACMP Foundation-funded workshops. I am so pleased! The ACMP member in charge had to call 24 bassoonists before finding one to replace a late cancellation—but she found one. We had fun.

—Brenda Aloni, Israel

My house burnt down last year but I saved my instruments and some music. We much enjoyed the visit of an ACMP couple in 1998.

—Richard Harrison, France

Cross-border and Domestic Pleasures

I've just returned from five weeks in San Diego, a hotbed of chamber music activity. One ACMP member drives with her husband and cello in their motor home from British Columbia every winter to play chamber music—and she manages to play every day. I enjoyed playing music with 33 different people, 15 of them new music friends. Please send me more applications: several would like to join ACMP.

—Dorothy Thomas, Kansas

This fall I met a wonderful new violinist friend who found my name in the Directory. We spent many pleasurable hours playing Mozart and Beethoven sonatas during her time in Annapolis.

—Charlotte Dunham, Maryland

Twice yearly I go to the DC area to play with string players met through ACMP: 12 gigs in four days last trip. Thanks everyone for your inspiration and patience.

—Susan Balent, Florida

Advice needed

I'm interested as to whether other pianists have had a carpal tunnel-like syndrome and/or arthritis. These maladies have caused me to have to cut way down on my practicing and playing. If anyone has remedies or suggestions I sure would love to hear about them!

—Deborah Anne Dana, Texas

<schubert@mail.airmail.net>

An ACMP e-mail exchange on the same topic

To: <acmp-list@isi.edu>

Has anyone any experience to offer on the effect of carpo-tunnel surgery on playing the cello? Please!

—Betty F. Greenfield, New York

<betstan@mindspring.com>

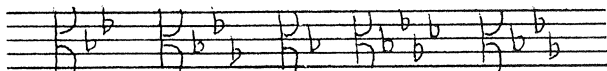
To: Betty Greenfield; cc: <acmp-list>

I don't (fortunately) have the kind of experience you ask about. But you might post your question on the chat site of the ICS (Internet Cello Society), www.cello.org. Somebody there will probably know.

—Ernest Nussbaum, Maryland

Further ideas, readers?

Editor's Note: One of our most active cellists wrote me a letter beginning "Let's play!" and going on to describe a "splendid ten nights" of chamber music in Houston, TX. There on business and needing space in which to confer with many professional colleagues, he decided to rent a suite with grand piano at the Westin Hotel, which proved to be half the top floor. He then called up every ACMP player he could find, ordered champagne and cheeses, and spent his evenings playing everything from sonatas to Bach orchestral suites. "Some Houston Symphony players insisted on getting in on the fun as well. They're the smart ones!"



We have had some lively replies to our recent query for members:

How does one set up CHAMBER MUSIC DATES with as much consideration for hosts and guests as possible—especially international dates where language may be a problem?

One of the most interesting comes from Josie Stein, *Vla-A*, who travels all over Europe in her work for the European Parliament. Josie always writes prospective hosts well ahead of time after consulting the Directory, then calls as soon as she gets a response to confirm a date and talk over music.

Usually my correspondent speaks English well enough to manage communication for the group. I prefer people to speak their own language rather than to struggle in English or to exclude certain players and hosts. It's amazing how much one can understand of some languages one cannot speak at all. I try to use the hosts' language, even if what I know is only a related tongue, as Italian is to Romanian, for example. We all laugh a lot.

A couple of essential tips are implied in a lament from one member: "Of the last six people I called, four wanted to sell me something. The other two made dates but then canceled." Clearly our association cannot sustain such stupidities—yet only our own members can correct them.

Rosily Krajsi condenses her best advice on this point into one of her Ten Commandments for chamber musicians:

Remember thou keep holy thy chamber music dates, nor shalt thou be late thereto.

MUSIC: FOR JOY? or FOR SALE?

A member writes that he has "found several promising Newsletter 'ads' offering unfamiliar works and (has) followed up on several of these. An improvement over previous years!" But another complains that we are becoming "too commercial" by printing condensed notices of workshops organized by members, or goods that members would like to sell or buy. He counts 31 Fall Newsletter items having to do either with orchestra playing or "people trying to sell things"; only "12 references to things of interest to chamber music players."

Even though your Newsletter compilers came up with a different "count," we would be glad of members' opinions on this topic. We have tried to concentrate members' commercial announcements on one or two pages of the Newsletter (including the Bulletin Board) so that those not interested can simply skip them; most people we have heard from seem to think of

them as we do: a service to members. But we also agree with those who feel that music-making provides a haven from modern commercial obsessions, and we want the Newsletter above all to reflect our members' interests.

We used to restrict Bulletin Board announcements to non-commercial items; however, it became so difficult to draw the line between items such as "not-for-profit" workshops or organized entirely by volunteers and "not-for-profit" workshops with salaried coaches that we moved to the present Bulletin Board, open to any member with a musical item to offer or a musical question to ask. Many members have told us they like this change.

You'll see a modest modification in this Newsletter: We will continue to publish members' commercial announcements on the Bulletin Board, but will place them all in one section so that they are easily skipped over by all of us who are fed up with such things. We will also continue to supplement the *MUSIC FOR THE LOVE OF IT* directories of chamber music workshops by listing those recommended or organized by members in our Fall and February Newsletters, but will limit descriptive comments on each to a line or two.

What else should we do to make the Newsletter better reading?

We do want to continue letting members know whenever regional or national ACMP-like associations offer activities in which our members might participate. No one has to read any of these: it's your choice. As always, our editorial maxim will be "When in doubt, spread the word; then welcome all complaints and suggestions."

We will describe your replies in the Fall Newsletter.

Susan M. Lloyd, Newsletter Editor



ANOTHER CHANCE FOR MEMBERS TO HELP

We wrote recently on these pages about the Virtu Foundation, which lends fine instruments to young professionals. ACMP member Michael Reynolds (a founding member of the Muir String Quartet, who is often away traveling with the Quartet, but is always glad of a chance ACMP evening) has created a parallel organization with an ambitious program: the Classics for Kids Foundation. Michael writes that

CFK's goal is to help reverse the decline of music performance education programs for children in America. Current research documents the benefits to children from musical instrument training, including better academic achievement, increased creativity. CFK gives excellent quality student instruments directly to music performance programs in need throughout America. They also help to found CFK Local Chapters that will work with CFK National to build support for healthy music performance programs for children in their communities.

If any ACMP member would like to know more about CFK or how to help the national and local chapters implement their mission, the CFK website is at www.classicsforkids.org. Their mailing address for written inquiries is

Classics for Kids Foundation

PO Box 1537, Bozeman, MT 59771-1537

<cfkids@headphone.com>.

CADENCES

New member Susan Benne writes to tell us of the death of Bess Sklar, Vc-C-: "The world of chamber music was opened to me through Beth. Her husband Maurice was a fine ACMP violinist; together we played string quartets for more than twenty years."

Richard Beebe died last year, continuing through his 88th year to host and assist other ACMP members even though he could no longer play clarinet. He donated much of his music to the Helen Rice Chamber Music Collection.

Rowena Rosenbaum writes us from England to tell us of the death of her father, **Karsten Stapelfeldt VI/Vla-B**. A friend of Helen Rice, he was one anchor of a quartet that played through 60 years in New York City.

Charles Keller writes from Utah that veteran ACMP member **George Edison**, his "long-time chamber music companion," also died last fall.

In addition, we have learned of the deaths of **Jess Auerbach**, **Eugene Greenfield**, **Milton Halpern**, **Joyce K. Herr**, **Elizabeth Kirk**, **Ernest Lynton**, **Plato Malozemoff**, **Leo Spiegel** and **Nancy Spiegel**, **Charles Strang**, and **Jack Yablokoff**.

Several spouses of these long-time members have asked to stay on our mailing list, whether or not they themselves play.

FOUNDATION NEWS

On April 10th and 11th, the Foundation co-sponsored the Fifth Annual ADULT AMATEUR CHAMBER MUSIC WEEKEND WORKSHOP with the Chamber Music Society of Lincoln Center in New York. Forty-five players attended the full two-day event, 36 ACMP members among them. Participants came from California, District of Columbia, Maine, Maryland, Ohio, Pennsylvania, Rhode Island, and Ontario, as well as from nearby Connecticut, New Jersey, and New York. It was our most successful Lincoln Center workshop yet.

The coaches this year were all Artist Members of the CMSLC. They included the four members of The Orion String Quartet: Daniel Phillips and Todd Phillips (violins), Steven Tenenbom (viola), and Timothy Eddy (cello). Violinist Ida Kavafian coached and again led the Master Class while oboist Steven Taylor coached two woodwind quintets, both of which worked on Samuel Barber's *Summer Music*!

The literature included a wide variety of staples from the repertory, among them Beethoven Op. 59/1, Schumann Op. 44/3 ("Clara"), the Brahms F-minor Piano Quintet and Quartet Op. 51/1, Mendelssohn Op. 13, and the Mozart Piano Trio in C, K. 548. Probably the most unusual selection was the Brahms Op. 114 Clarinet Trio in the version for viola, cello and piano.

As in prior years, composer Bruce Adolph conducted a performance awareness seminar, this time demonstrating how people who had never before played together could jointly improvise with surprisingly effective musical results.

The event ended with the entire group attending a regular concert of the Chamber Music Society. Special guest at that concert was Charles Wadsworth, founding artistic director of the Society, who recreated one of his concerts from 20 years ago.

Bill Selden

P.S. Any ACMP members who want to be added to the mailing list for this event, please send a note to that effect to the New York Office and we'll try to notify you next year.

NEW BENEFIT FOR ACMP MEMBERS

ACMP Foundation announces a new trial program to begin this summer for North American ACMP members (and their friends) who are interested in being coached privately by qualified professional musicians. Grants will be made without regard to abilities or self-ratings. If this experiment works well for North American members, we hope to extend it to all in the near future.

If you are in a group (or wish to form a group) that meets on a regular basis, you will be eligible to apply. When your group has worked on a particular piece and arrived at that point where coaching would provide the extra "something" to get you to the next level, you are ready for a coach. Contact the ACMP Foundation office for an application form. You will be asked to submit the names and addresses of the participants—at least **one person must be an ACMP member**—where and approximately when the session will take place, and the name of the coach with whom you wish to work; include a statement of his/her qualifications, and the fee for the session.

If you need assistance in finding a coach, ACMP will be happy to help.

The Foundation expects to respond within two weeks of receiving your request. If there are questions, Dan Nimetz, Executive Director, will call the contact person.

Grants will be made to match up to 50% of the coach's fee. For example, if the rate is \$90 for a two-hour session, ACMP will award \$45, the balance to be paid by the participants. Payment will be made to the coach on receipt of an invoice. Evaluation forms will be provided for each participant, to be returned directly to the ACMP office. Completion of these by everyone taking part will be critical in assessing the value of the program.

Subsidy per session will be limited to a maximum of \$100 (the coach earns \$200). Members of the Boards of either ACMP or ACMP Foundation may participate but are excluded from the subsidy. ACMP Advisory Council members are encouraged to take part and will be eligible to receive a subsidy.

This wonderful opportunity is for everyone's benefit. We hope many members will get involved in the program.



*Students in the Chamber Music Honors Program—Fairfield High School, CT
—made possible in part by ACMP Foundation*

ACMP BULLETIN BOARD

FOR SALE, FOR RENT

To purchase **A TIME TO REMEMBER** (over 100 photos. Leather bound, \$55; cloth bound, \$35) or **MUSICAL NOTES OF A PHYSICIAN** (\$24.95 cloth bound), contact

William Sunderman, MD
Institute for Clinical Science
1833 Delay Place, Philadelphia PA 19103-6606

All proceeds go the Institute for Clinical Science.

To purchase **THE FOUR AND THE ONE**, by David Rounds (Lost Coast Press) you can ask at any bookstore or order from amazon.com, barnesandnoble.com, or borders.com. \$17.50, paper-bound.

Combine **CHAMBER MUSIC AND PAINTING** September 7-17, 1999 at the Königsee in the Bavarian mountains. An historic house with a large garden and room for 12 guests. Two expert aquarelle teachers will give instruction, but there will also be plenty of time for mountain walking and chamber music. Music stands, some instruments to lend, and a good deal of music available. Contact

Walter Hermann Sallagar
Neulinggasse 42/10
A-1030 Wien, AUSTRIA
Tel/Fax: [43] 1 714 1710

Last year's series of **CHAMBER MUSIC HOLIDAYS** again proved a success for ACMP members and others from many countries; thus we must again limit numbers to 40-75 players, depending on the locale. To learn details of 1999 Holidays in Corfu, Prague, Florence and Vienna, please visit our web site at www.chamber.music.holidays.mcmail.com, or write to

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AMATEUR ADS

I wonder if anyone could furnish me with a **BASIC** list of **REPERTOIRE** in case anyone from ACMP ever calls me here in South Carolina.

Mrs. Phyllis Herring (Pf-A-)
605 Greene Street, Camden SC 29020-2621
803/432-0259

BOOKS WANTED (reasonable condition): Kalmen Opperman's *Repertory of the Clarinet* (Ricordi, 1960), and Wilhelm Altmann's *Kammermusik Katalog* (1945). Please contact

John Reed Wilcox
6200 Saint Alban's Circle, Edina MN 55435
Tel: 612/941-2135; Fax: 612/951-3156
<wilco015@maroon.tc.umn.edu>

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305 Seventh Avenue, New York NY 10001-6008

I am looking for the following **VIOLIN DUETS** by J.B. Viotti, originally published by Henry Litolf's Verlag in "Collection Litolf": Op. 19, Nos. 1-2; Op.23, Nos. 1-2; Op.28, Nos. 1-2; Opp. 25, 30, 34 and 35. Please contact

Toshito Morita
1601 Penn Avenue Apt 913, Pittsburgh PA 15221-5002
412/731-3644

Chuck Hagelgans is very anxious to buy a **C CLARINET**. Contact him at <chagelgans@evi-inc.com> or 301/474-5605.

My **BASSOON** was recently **STOLEN**, and I'm looking to buy again (\$2-3K range). I hope to form woodwind groups here. Please contact me.

Stephen B. Wechsler
191 Wooster Street #4D, New Haven CT 06511
203/931-4041

The 1999-2000 International ACMP Directory was mailed in March, followed in April by the 1999 North and Central American Directory Supplement. If you have not received your respective copy, or if you wish the other, please write or call the office.

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.

Correction: 1999 North and Central American Directory Supplement, page 5, column 1, sixth entry—Ms. Carolyn S. Donnell's name was disfigured by an internal computer control that we failed to notice. The remainder of the entry is correct. Please note in your copy. (Apologies to Ms. Donnell.)

AMATEUR CHAMBER MUSIC PLAYERS, INC.

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Virginia Buttram, who writes that she "will be eternally grateful for the Haydn four-volume String Quartet Index that appeared (thanks to two other members) in the 1992 Newsletter," asks if we would publish this chart on Schubert String Quartets. So here it is.

No.	Key	D. No.	Opus	Year	Peters Vol.	Parts Page Nos.
1	mixed	18	-	1812	-	n/a
2	C	32	-	1812	-	n/a
3	Bb	36	-	1813	-	n/a
4	C	46	-	1813	-	n/a
5	Bb	68	-	1813	-	n/a
6	D	74	-	1813	II	90-80-76-70
10	Eb	87	125/1	1813	I	14-12-11-11
7	D	94	-	1814	-	n/a
8	Bb	112	168	1814	II	72-62-58-56
9	g	173	Posth.	1815	II	82-72-68-64
11	E	353	125/2	1816	I	22-20-18-17
12	c	703	Posth.	1820	II	98-87-83-76 "Quartettsatz"
13	a	804	29	1824	I	2-2-2-2 "Rosamunde"
14	d	810	Posth.	1824	I	32-30-26-24 "Death and the Maiden"
15	G	887	161	1826	II	50-44-40-38



*Young musician at the String Academy of
Wisconsin, Milwaukee*