

AMATEUR CHAMBER MUSIC PLAYERS

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

Newsletter, December 2000
Susan M. Lloyd, News Editor

ACMP'S ANNUAL MEETING

It was an exciting one, the best part of it being the chance to talk, play, and sing with some 26 Bay Area members. California Advisory Councilors Ted Rust and Emil Torick traveled to San Francisco to join us for most of the meeting, during which 12 new Advisory Council members were elected, as well as a new Board Member-at-large, William Simmons. We anticipate significant turnover in the Board in the coming years, and are glad of the many new, younger players who have become active members. Officers and Directors for 2001 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, William Simmons, 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.

ACMP INTERNATIONAL

Music with an International Member

VLADIMIR FÄHNRICH

Mr. Fährnich, a retired engineer, wrote us last spring to say that after decades of cello playing and 135 chamber music sessions with ACMP members from all over the world, it was time to turn his cello over to his grandson. In response, Leon Hoffman, Vc-A, who travels often to play with ACMP members, was inspired to write us this portrait of an extraordinary chamber music host.

Vladimir Fährnich, cellist from Prague, is perhaps the quintessential ACMP member. I have been honored to have played a number of times in the last 15 years or so at his most music-friendly, large apartment, joining his regular string quartet.

Mr. Fährnich grew up with music, his mother having reportedly studied with a piano student of Dvořák, and he himself, along with his quartet partners, being a longtime member of Prague's chamber orchestra. Every time I visited, František Malíř, a composer as well as the quartet's Vla-A, presented me with a piece of chamber music (usually a quartet or cello quintet) written for me.

I once asked these men how they managed during the difficult times under the communists. "We played much music," was their reply. I then asked, "What did you do when it was really bad?" They said, "We played MORE music!" They were peace-loving, democratic men who were removed from their professional positions and thrust into meaningless, often irrelevant work.

There were few preliminaries as the group got down to music. Smetana or Dvořák were included in each evening's session. Their intense and enthusiastic ensemble playing reflected years of careful listening each to the other. And what respect they showed for each chamber work they were playing!

After playing, delicious sandwiches, cakes, tea and coffee appeared, often offered by Mr. Fährnich's son or daughter—or by the grandchildren, who would line up in order of size to shake hands and be introduced. At the evening's end, Mr. Fährnich would produce a journal, begun by his mother in about 1921, in which visitors were encouraged to write comments on the evening's music. How fascinating to learn who had played there over the years!

The love, warmth, selflessness and graciousness of Vladimir Fährnich and his exemplary family leave a legacy from which we are all nourished. Vladimir, thank you.

Leon

More News from Southern Africa

The Southern Africa Chapter of ACMP now includes over a dozen members from Zimbabwe. Assembling them in a useful regional directory—even organizing 10 of them into a successful Play-in last Spring—has taken both courage amid this summer's ethnic conflict, and faith in a more stable future. The multi-nation association also has its own newsletter.

Here is an invitation from our new International Advisory Council member Nanette Mills to all ACMP members traveling to the area in December or in April:

We are again staging an Orchestral Workshop and Concert from December 11-16 in Cape Town, and we welcome any and all ACMP members to join us. [There will no doubt be opportunity for informal chamber music during the workshop days.]

We are also hoping to hold a combined Residential Workshop with the Franschhoek Mountain Chamber Music Workshop and Festival in the Fall of 2001. This will build on the success of last year's December workshop and concert in integrating our adult members with the many young participants. ACMP members are warmly invited to attend.

For information on either event, please contact Nanette Mills, Chair ACMP, Southern African Chapter, 10 Alster Avenue, Newlands 7700, SOUTH AFRICA. Tel/Fax: (021) 6741658; <amacham@mweb.co.za>.

INSIDE

Books Recommended by Members	4
Bulletin Board	12
Foundation News	9
Letters	7
Music Recommended by Members	3
Self-grading Capers	6

We have heard from **South African Advisory Council member** Roland Wilk and several others about the September coached Play-in which Roland organized for the Gauteng Branch of the regional ACMP. This day of chamber music was open to all members, but slightly differed from other open play-ins in that Roland had already assigned every one of the 43 wind and string players to an ensemble, a particular piece of music, and a coach.

There ensued much serious rehearsing, nervous-making at first for a few who had never before played chamber music, then exhilarating. A clarinetist wrote of her group's pleasure in learning fine points from "an enthusiastic professional who is prepared to work through a piece in detail." A coach in her turn was delighted to be working on the Dvořák Wind Serenade with musicians who "gave their all." The day ended with a concert in which every group performed one of the movements they had been rehearsing through the day.

Roland invites all ACMP travelers to the next coached play-in, which will be held at the Johannesburg College of Education - Music Centre on Sunday, 11 March 2001. Contact Roland Wilk at [27] 82 650-0612 or at <r.wilk@iafrica.com>.

AVOIDING IMPERIALISM? A follow-up

Nanette Mills of South Africa was in Europe at the time of the October gathering of our European Advisory Council members in Blonay, Switzerland. This meeting comes just too late to be reported on here—except that the European members tell us it was a great success. We will tell you all about it in February.

In June we reported two members' concern that the Advisory gathering would be just one more American-run affair. From the beginning, this conference has been a European-led project. Our coördinator, Swiss member Floryse Bel Bennett, VI-B, was in touch with many European members throughout the planning process. Three American Board members planned their own travel itineraries around the weekend conference so that they too could attend it; however, we must assure our readers that these Yanks were way outnumbered! The European Council members gathered to discuss ways to better respond to the needs of international ACMP members, and we suspect that no one drank Pepsi-Cola with their meals.

One of the most intriguing topics that has lately surfaced in Update Form correspondence is the question: If ACMP is an international organization, why is *English* assumed to be the universal language—not just in the Newsletter and on the website, but in the Directory and on all update forms? Even in our International Directory, English is hardly ever mentioned as a second or third language—though, to be fair, users of this Directory become accustomed to assuming that each person listed is fluent in his/her unmentioned native language. In the case of multilingual nations such as South Africa, ACMP has added its bit to the Englishifying of the world, for English is assumed there too (though other languages get their due through members like Roland and Marion Wilk, in whose home you can also be understood in Afrikaans, French, German and Hebrew). There is no good answer to the "Why Always English" question except for the one possible answer: "*Music is our language.*" Among our newest members, one counts herself fluent in Latin. Do visiting players get peacocks' tongues for refreshments?

TRAVELERS' ALERT: CHAMBER MUSIC WORKSHOPS ROUND THE WORLD

Again in February we will be mailing all North American members Ted Rust's annual guide to "The Adult Amateur Summer Music Workshops of North America" along with our Newsletter Supplement. International members are welcome to a copy on request; contact the ACMP office.

Each December, ACMP member Ted Rust offers other members AMATEUR CHAMBER MUSICIAN'S EUROPEAN WORKSHOP GUIDE for \$5.00: the cost of printing and mailing. The only other people to receive the international workshop catalogue are subscribers to Ted's newsletter, *Music For the Love of It*. If you are interested, send \$6 for the workshop catalogue (\$7.50 outside the USA) to:

MUSIC FOR THE LOVE OF IT

67 Parkside Drive, Berkeley CA 94705

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

or <www.MusicForTheLoveOfIt.com>

Or you can, if you prefer, simply become a subscriber, to *Music For the Love of It*, receiving six issues a year of this lively non-profit publication, along with the December catalogue): \$24 for regular subscription (\$30 outside the USA); see addresses above. You can also subscribe through the website to the online or printed edition. The website, updated weekly, has over 100 links to workshops and other interesting musical sites, also workshop reviews—a number of these contributed by our members.

Member Recommendations:

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 this year. Details further describing most of the following can be found in Ted Rust's international workshop guide (see above). In all of these, non-players are also welcome, space permitting.

AUSTRALIA: Weekend Workshop in Western Australia (contact Sonia Letourneau, 2/305 Churchill Avenue, Subiaco, W.A.; Tel. [61] (08) 9382 4509 for information on exact time and place for 2001.

AUSTRIA: Camerata Pannonica—Small Orchestra week at Esterházy palace; opportunities for informal chamber music. (One member advises us that if you want to play chamber music, you should find accommodations as near as possible to the palace itself, so that informal sessions are more easily arranged.)

BANGKOK, PRAGUE, CORFU and elsewhere: Chamber Music Holidays and Festivals.

ISRAEL: Woodwind Chamber Music Seminar at Beit Daniel

ITALY: String Quartet Playing in Tuscany

SOUTH AFRICA: Workshops sponsored by the South Africa Chapter of ACMP (see page 1 for contact information)

SPAIN: Musical Passages gatherings

PLEASE LET YOUR EDITOR KNOW if you have enjoyed an adult summer workshop, especially if it is a relatively new and unknown one: Susan Lloyd, ACMP News Editor,

802/235-9016, or <lloyds@vermontel.com>.

You can also describe your experience on your update form. We'll list your recommendations for North American workshops in February's Newsletter Supplement.

MUSIC RECOMMENDED BY MEMBERS

Chamber music recommended by G.B. Scriggins

Explanatory Note

DEGREE OF DIFFICULTY: An estimation, following the list of parts: I = easy; II = moderately difficult; III = difficult.

HPL: indicates that the parts, and/or score, and/or a recording is available at the Hartford Public Library.

KEYS: Major keys are in capital letters, minor keys are in small letters.

FIVE PLAYERS - WINDS *with* KEYBOARD

RIMSKY-KORSAKOV, NIKOLAI (1844-1908)

Quintet, Bb, Op. posthumous (1876)

Fl, Cl, Bsn, Hn, Pf III

Parts; score included in piano part. HPL

Recording: USSR Defense Ministry, 1955, Moscow (Melodiya); Capricorn, 1985, London (Hyperion)

Great tunes! Movement II rhythmically difficult; piano part challenging.

**

FIVE PLAYERS - STRINGS *with* KEYBOARD

FARRENC, LOUISE (1804 -1875)

Piano Quintet No. 1, a, Op. 30 (1839)

Vi, Vla, Vc, Db, Pf II-III

Parts, ed., Hildegard Publishing Co.

Recording: Linos Ensemble, CPO

Composed in wake of Paris premiere of Schubert's "Trout;" thought to be modeled on Boccherini and Onslow quintets.

Piano Quintet No. 2, E, Op. 31 (1840)

Vi, Vla, Vc, Db, Pf II-III

Recording: Linos Ensemble, CPO

Even more melodious and coherent than Op. 30; quite satisfying to play/hear.

* *

FOUR PLAYERS - STRINGS

ROSSINI, GIOACHINO (1792 - 1868)

6 Sonate à quattro: I(G), II(A), III(C), IV(Bb), V(Eb), VI(D) (c. 1804)

Vi, Vi, Vc, Db II - III

[NB: no Vla, some optional Vla parts]

Parts; score. HPL has parts for I only

Recording: Orchestra of the Age of Enlightenment, 1992 (Hyperion); F. Liszt Chamber Orchestra, 1984

(Teldec). HPL

Pleasant, enjoyable; a bit difficult but doable by alert ACMP B-level players. A very early work.

GLAZUNOV, ALEXANDER (1865-1936)

5 Novelettes, Op. 15 (1886)

Vi, Vi, Vla, Vc III

Parts; no score. HPL has parts only

Recording: Melodiya, 1977

Interesting, pleasant tunes. No. IV, Waltz, almost playable by high school-level players; other pieces more complex.

* *

THREE PLAYERS - STRINGS

THOMPSON, RANDALL (1898 - 1984)

Divertimento for Strings, Trio, D (1949)

Db, Db, Db II

Parts; score

Recording: none available

Premièred in 1949 by members of the Boston Symphony Orchestra to honor conductor Serge Koussevitsky.

* * *

Geneva Scriggins, our "Music Recommended" editor, welcomes your suggestions. Please send them directly to her at <gbscri@together.net>, including publishing information and commentary as above. If you are not online, she is glad to hear from you at 420 White Street, South Burlington VT 05403.



A trio in the 60+/- Program at Philadelphia's Settlement Music School (Supported by ACMP Foundation • Photo courtesy of the School)

WE INVITE ACMP COMPOSERS who are composing chamber music playable by amateurs and would like to hear their works, to set up readings at any hospitable site, including their homes. You can use the ACMP website at www.acmp.net to search out interested players in your area. We strongly suggest that you check the difficulty of each of your compositions before sending out your message.

A LONG-TIME MEMBER TURNS 100.

It's Ernest Stein, brother of Joe Stein (ACMP's first Chairman after we incorporated not-for-profit in 1970), and father or uncle of a host of ACMP members and other musicians, including Andy Stein of chamber music and Prairie Home Companion fame.

All his children, surviving sisters-in-law, grandchildren, nieces, nephews, and some great-nieces and great-nephews came to his birthday party in Peekskill, NY. He practices the piano every day and plays regularly with instrumentalists and singers. His niece (and ACMP's Secretary) Jane Wilson writes us that she went to visit him last January with a phrasing question about a passage in a Brahms violin sonata. "He refused to answer it, telling me that I must find the answer myself by 'singing the passage.'"

BOOKS RECOMMENDED BY MEMBERS

E. Grunwald of Groningen reminds us that for those who read German, B. and E. Heimeran's classic short story, *Das still-vergnügte Streichquartett* ("The Everlasting String Quartet") can still be found. A photocopied English version is available from the ACMP office: please send self-addressed, stamped envelope with your request.

E. Grunwald also recommends *Die kleine Chronik der Anna Magdalena Bach* and *Von der Violine* by Stoeving.

A new member, a "fledgling violin player," joined our association after reading veteran member Wayne Booth's *FOR THE LOVE OF IT*, published by the University of Chicago Press. Many light, amusing anecdotes here.

Robert Friedland, M.D. writes: "in regard to improvisation, and the immense joy of music, I strongly recommend: *FREE PLAY: Improvisation in Life and Art*, by Stephen Nachmanovitch, available at *amazon.com* and most large bookstores.

Your editor has only just managed to read one of James Gollin's amateur sleuth novels, blending preclassical music and mayhem: *Broken Consort*, published by St. Martin's Press (1989). The sleuth is Alan French, leader of the Antiqua Players, and the continuing characters are his colorful co-performers. Lively plot, bloody good fun.



MENTAL PRACTICE AND IMAGERY FOR MUSICIANS, by Malva Susanne Freymuth, has been enthusiastically reviewed by a sheaf of journals such as *Strad Magazine*, the *American Suzuki Journal*, and the *Newsletter of the International Foundation for Performing Arts Medicine*, whose reviewer finds Freymuth's book "so important a piece of written work that it becomes an integral part of one's career."

Other comments: "This slim volume packs a punch." And "For the double bass player—with all the inherent challenges the instrument presents—this book is an extremely practical resource." (*The Double Bassist*).

"Straightforward presentation of ideas makes the book very accessible on the first reading, and also easy to use for reference." (*The Horn Call*) If you doubt the importance of visualization you need only reflect on how, when you play with music on your stand, you continually look ahead at the measure or measures to come, mentally anticipating your next move.



TEACHING GENIUS: Dorothy DeLay and the Making of a Musician is an fine biography of a highly influential violin teacher. I have known of Dorothy DeLay for many years through her students and her Juilliard colleagues; thus I opened this book in a skeptical mood. "No. No one can come close to doing justice to such an extraordinary teacher—to her foibles and follies as well as her profound, ingenious teaching of both music and technique." How can anyone account for a woman who has been mentor as well as teacher to so many wonderful violinists—Itzhak Perlman and Dorothy Chang among a host of other luminaries?

As I read through one chapter after another (samples: "DeLay's Life: A Limitless Sense of the Possible"; "The Emperor's New Clothes: DeLay and her Critics"), I began to

realize how wrong I had been. I immediately handed it over to another ACMP member, then to the first violinist in a renowned British-Hungarian string quartet who had studied for many years with DeLay. Each of them confirmed the richness, the truth, and the surprises to be found in Barbara Sands' biography.

Much of the credit for this frank accounting goes to Dorothy DeLay herself. She has never cared much for public relations—except as they affect her students' careers, when she has pulled every wire to manipulate them in their favor. Now in her eighties, still teaching yet with her reputation fully established, she may feel she needs to pretty-up nothing. Barbara Sands must have a gift for friendship as much as for words, to have gleaned from DeLay herself (as well as from her devoted students) so many instances of her eccentricities and shortcomings. For example, second only to the fame she has gained through her students' successes, is DeLay's notorious tendency to delay: the fearful neophyte with a regular 5 pm lesson appointment kept waiting on her couch till 9 or 10 o'clock, not even daring to go to a practice room nearby, much less supper. One of her students told me he thinks this was her way of weeding out the ones who were just not serious enough.

But there's another side to "shortcomings" such as these. All seem to agree that one of DeLay's greatest gifts as a teacher is to be able to focus with all her mind and heart on the particular needs of the student before her, and to give as much time as those needs required—and never mind the clock. "She never thinks she knows everything... (she is) always wondering and questioning," writes Sand. This takes *time*.

This is not a "teaching method" but an expression of personality. Perhaps DeLay's most dramatic success originated in her conviction that small Itzhak Perlman could *PLAY*, and that this was a far more important fact than his crippled legs. She pushed him to self-sufficiency in all facets of daily living, urging him to travel independently to Juilliard, to stop shrinking from the world and enjoy friends his age. "She knew that eventually his art would be a reflection of his life. Therefore, he'd better have a life! ...She saw the whole boy...the whole situation." Perlman himself recalls that "I didn't believe in myself, but in her studio I felt competent."

And what a gift such "competence" has been to the world of music!

Susan Lloyd

Check the Bulletin Board for ordering information.

A British nugget sent to us by Bill Simmons:

WHERE IS THE PROOFREADER?

Stradivarius violin for sale. Almost new. (Reported in "Allstory" magazine, Autumn 1990.

The scheduled concert at the Boston Museum of Fine Arts this afternoon has been canceled. It was to have featured Viola Da Gamba and her harpsichord (*Boston Post*, 12 September 1992).

The Quartet seemed totally committed in their reading of the Dvořák, though I had grave reservations about four of the players (Cumbrian local paper, Summer 1990).

Shave: see Trill. Trill: see Shake (*Concise Oxford Dictionary of Music*, Third Edition).

LOST IN NEW YORK

Through (all-too-human) error, the following members in *Manhattan*, were omitted from the 2000-01 North and Central American Directory. Please add them to your copy.

Ellman, Mr. Larry Vc A-
212/662-5799; 201/921-4354 (Cell phone)
45 West 95 Street #1
New York NY 10025
Fax: 815/327-9522
Available Weekdays

***Enck, Ms. Lauren M.** VI B
212/439-9071
422 East 81 Street #2D
New York NY 10028
E-mail: lxe@oup-usa.org
Business: Oxford University Press
198 Madison Avenue
New York NY 10016-4314

***Engelhardt, Ms. Kathryn Koenig** Ob A/EH A
212/740-1222
17 Chittenden Avenue 2B
New York NY 10033
E-mail: kathrynengelhardt@angelfire.com
Business: 212/854-3579 Ext
Columbia University
102 Philosophy Hall
New York NY 10027
Languages: German

***Enterline, Mr. James** Hn A
Inst+: Pf/VI
212/865-9648
144 West 95 Street
New York NY 10025
Fax: 212/865-9648
E-mail: kv2z@amsat.org
Available Weekdays

***Evangelista, Ms. Mary Louchheim** Pf A-
212/289-4174
1125 Park Avenue
New York NY 10128
E-mail: maryle@capecod.net
April-October: MA-Southeastern Area
Interested in Pf(4h)
Available Weekdays

Fagin, Mr. Henry VI B/Vla B
Inst+ VI/Vla/Pf
212/874-0295
317 West 89 Street Apt 5W
New York NY 10024
E-mail: hfagin@uci.edu
January to July: CA-Los Angeles Area
Available Weekdays

Farrow, Ms. Allison Vla B
212/353-7708
788 Columbus Avenue #7N
New York NY 10025
Fax: 212/678-5980
E-mail: kore74@earthlink.net
Available Weekdays

Fenley, Ms. Sally E. VI B/Pf B/Voice B
Inst+: FI/Guit
212/666-6565
200 Riverside Drive #2F
New York NY 10025
E-mail: sfenley1@aol.com
Interested in Pf(4h)
Languages: French
Available Weekdays

Fierer, Mr. Daniel Ob A
212/666-8765
527 West 110 Street Apt 6
New York NY 10025-2085
E-mail: fierer@earthlink.net

Fierstein, Ms. Gail J. Vc B
212/679-0059
343 East 30 Street Box 10
New York NY 10016

***Finley, Mr. Anthony L.** VI Pro/Vla Pro
Inst+ Vls/Vla
212/581-6858
353 West 56 Street Apt 5B
New York NY 10019
E-mail: afinley@thacherproffitt.com
Business: 212/912-7847
c/o Thacher Proffitt & Wood
2 World Trade Center - 39 Floor
New York NY 10048

Westchester

***Golomb, Mr. Irving L.** Vla B/VI A
Inst+: VI/Vla
914/698-8714
139 Highview Street
Mamaroneck NY 10543
Fax: 212/725-0410
E-mail: slgolom@aol.com
Business: 212/686-4004
Golomb, Sindel, P.C.
16 East 34 Street
New York NY 10016

CONFIDENTIALITY AND COMMERCIALISM

A member wrote us this last summer to object to a sales promotion that, she felt, could only have been addressed to her if ACMP had given out her name. "I value my ACMP membership," she wrote, "because I have met some wonderful people who share my love of playing. They are very welcome into my home, but bulk advertising (via email or U.S. mail) is not welcome."

Our Executive Director wrote to assure her that we never give out private information about our members, least of all for any kind of commercial purpose.

Since establishment of the ACMP Foundation, we have made available to recipients of grants—community music schools and workshops to be specific—an occasional mailing list of local members who might be interested in attending a program in their areas organized by these recipients. In these instances, only name and address is provided on a label for one-time use only.

Of course, one cannot prevent people from copying out information from a printed directory. We have in the past written strong letters to those who have been "apprehended" using the Directory for improper use, but there is little else that can be done.

Please be assured that members' privacy is very important to us. In fact, the entire issue of security—ID# and individual password—surrounding our database-online has been considered with the most serious attention—more than some members would like us to give to it!

Daniel Nimetz

Your Chair has responded to two other offenders by telephone, saving her most scathing comments for a *member* who could have used our Bulletin Board's "FOR SALE" column. Please continue to let us know if you are getting unwanted junk mail that seems traceable to your ACMP membership, giving 800 numbers or e-addresses where you know them. A Board member or our Director will immediately enter a protest.

SERIOUS FOOLERY

There has been a hot dispute about our Self-Grading process on the free-access e-mail list to which about 350 ACMP members belong. It began with some writing that they found the prose descriptions of each grade level (now published as self-grading helps in the Directory) setting too high a standard for each grade level, including "A" and "Pro." Here are the most original responses: a reference book suggestion, and two questionnaires that take an entirely different approach to the fracas. Dick Norton wrote us that

Another way to rate yourself is to get a copy of Chamber Music Repertoire for Amateur Players by Harold Haynes, which attempts the impossible task of rating the technical difficulty of each movement of a large number of standard and not so standard works for strings, or strings and piano. There is even a rating of the musical value (by movement!) of most pieces. I'm sure, "difficulty" being as subjective as it is, that there can be no universal ordering, but it is still great fun to get to the point that you can play along with the recording and call yourself a solid 14....

This book is available from SJ Music (see our website links to *Unusual or Hard to Find Music*), or write Harold Haynes directly at 9, Caxton Lane, Foxton, Cambridge, ENGLAND CB2 6SR.

The first new questionnaire is also from Dick Norton, who writes,

Another way to improve the rating system is to change the basic vectors along which you rate people. The current system only looks at how well you play. I suggest that this doesn't really address the issue of how ENJOYABLE it is to play with you.

I propose that each musician take the usual questionnaire, checking your grade against the prose descriptions to determine a rating as to level of material to be played; then take the following self test to rate yourself for suitability as an ensemble player. Your goal, then, is to be an "A" ensemble player, at whatever level of material you can do.

Please answer the following questions honestly. If there is no answer that you can accept, modify your attitudes or behavior to fit one answer.

1. Confronted with another player who occasionally got lost I would
 - A. restart, perhaps slower.
 - B. get snippy.
 - C. get snotty.
 - D. get violent.
2. If I got lost at some point I would
 - A. I work from a full score, I don't get lost.
 - B. try to get unlost or confess and ask for a restart.
 - C. surreptitiously topple my stand.
 - D. say "you seemed to get off there, where were you?"
3. If someone suggested a tempo that was slow compared to professional standard I would
 - A. play the music
 - B. say "OK, that can work, I heard it played that slowly on Championship Wrestling."
 - C. say OK, but continually rush to try and speed up.
 - D. interchange my hands on the instrument and play at the inferior speed, to make a statement.
4. Confronted with another player who plays at exactly one volume I would

- A. lead by musical example and emphasize my own dynamic range.
- B. play at the same level they were.
- C. turn my chair and stand around in protest.
- D. turn his chair and stand around in protest.

5. If another player continually stopped the group and directed a restart I would

- A. go along and request that I later get to direct a particular section or piece for 10 or 20 mins.
- B. ask for another glass of wine each time he stops the group.
- C. continue playing for 8 bars after each attempted stop.
- D. no doubt have already stopped the group prior to his thinking of it.

6. Confronted with a player that was always out of tune I would

- A. match when feasible
- B. play the correct pitch and shake my head condescendingly.
- C. hand him an electronic tuner to watch while playing.
- D. move his hands or embouchure while he's playing to get the right pitch, even if he is playing the piano.

Your score is a simple average, one point for each D, 4 points for each A, etc.

Another From Israeli member Yoel Epstein:

I have a private rating scheme, that I know is shared by a wide range of players. The rating is based on the answer to two questions:

I. Can you sight read Brahms?

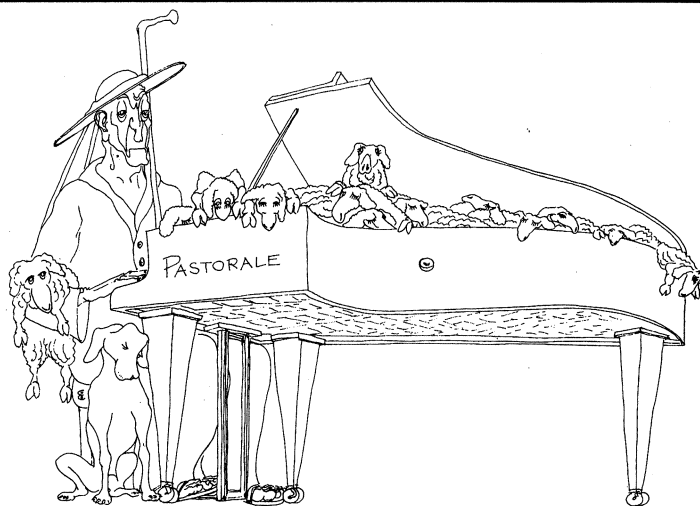
The possible answers are:

1. Are you kidding? I'm a singer.
2. I can follow the part if someone calls out the letters.
3. I can read it, and also play some of the notes.
4. Yes, I can sightread Brahms.
5. No, I can't sightread Brahms because I have already studied all of his chamber works for my instrument.

The answer to Question I, however, becomes irrelevant compared with the answer to Question II in my rating scheme:

II. Do I enjoy playing with this person? End of questionnaire.

ENJOY MUSICAL E-MAIL? CONSIDER JOINING other ACMP members on one or both of the independent free-access chamber music e-lists: Write
 <CMP-list-subscribe@onelist.com> (all instruments)
 and/or
 <quartet-playing-subscribe@onelist.com> (strings only)
 CMP-list is the larger of the two.



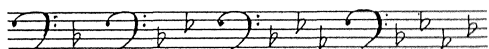
Sketch by Ernst Haupt-Strummer of Vienna. [Reproduced with permission]

PUBLICITY

The word gets out. Since our June Newsletter, a newspaper in the Atlanta area featured an extensive article about Naomi Donaldson, an ACMP member for 50 of her 85 years, who has recently moved to an elder community there. She described ACMP encounters all over the world with musical friends who share her passion for 4-hand and piano/string chamber music; then the reporter got to hear one of the monthly piano recitals she prepares for her appreciative new neighbors.

Board member Sonya Monosoff Pancaldo wrote a long and lively history of ACMP for the magazine of the European String Teachers Association, to which she has belonged ever since ESTA's founding in 1972. Sonya was also one of three Board members (the others: Susan Lloyd and Donald Spuehler) interviewed by David Sheffrin, *VI-Pro*, for his radio show on San Francisco's KUSF, which was broadcast in October. Our energetic interviewer covered a host of topics, including a controversy over whether skilled amateurs should underbid professionals or accept gigs that pros might need to make their living.

Finally, the August 1 *New York Times* included a delightful article about amateur music-making and the Amateur Chamber Music Players, Inc. in the Metro section by your reporter Daniel Wakin, one of our newer members. Only another amateur chamber player could write so richly about this enthusiasm we share, which often seems incomprehensible to those who have never embraced it.



MORE PLAY-IN REPORTS:

In June, we described some general play-in possibilities and challenges. We have since learned that July's Berkshire Play-In, though smaller than in 1999, was lots of fun for all. Here is an account of the **Toronto Play-In**, hosted at an ACMP friend's home by our Secretary Jane Wilson, *VI-B/Vla-B/Vc-D/Rec C/DB-C/Pf-C/Alto-C*, an occasion that seems to have met the challenges and plumbed many possibilities.

We had our play-in on the usual Second-Sunday-In-March, and it was more successful than ever. In the afternoon we played concerti grossi, the Third and Fifth Brandenburgs, a Vivaldi concerto for two oboes, and—the pièce de résistance—the Mozart Symphonie Concertante for violin and viola. We had a horn, two oboes and full strings to support the soloists.

Then we temporarily dismissed the violins and violas and had seven 'celli playing a beautiful arrangement of Pie Jesu from the Fauré Requiem.

After a gourmet pot-luck supper I sent people into three separate rooms to play a horn quintet, a string sextet, and the Mendelssohn Octet. Then, as people got tired, we regrouped and played everything from string trios to a piano concerto till late in the evening.

Players ranged in age from 19 to 76, in level from C- to A+, and came from as far away as Montréal to join in. There were some newcomers to ACMP and others who had tagged along and decided to join. For me it was a two-fold thrill: seeing EVERYONE enjoying themselves, including my daughter; and playing the Mendelssohn Octet up to speed, with sensitive dynamics, led by that 19-year-old. I have now played seven of the eight parts—just the first 'cello part to go, and I think it'll be a while before that happens....

Several play-ins are already planned this coming year. Please let us know by January 1 if you plan to hold a play-in at or near your home, so that we can announce it in the February Newsletter Supplement. Send information to the Editor at 430 Gulf Road, RR Tinmouth, Middletown Springs, VT 05757; or e-mail at <lloyds@vermontel.com>—and contact our New York office if you need help.



Member Dick Cornelius has assembled a list of low-cost and no-cost opportunities open to any ACMP members, all in **NEW HAMPSHIRE**.

MUSIC WEEKENDS—all instruments—sponsored by Boston Chapter of Appalachian Mountain Club ("AMC") "Mountains and Music" committee: uncoached chamber playing during days, conducted orchestral reading on Saturday evening. Group or on-your-own hikes or skiing. Three nights housing/6 meals under \$200. Organized and run by group of dedicated volunteers:

Ward & Ann Stoops, 603/924-6090

Amy Wallace, 978/462-1395

Laura McDonald, 978/952 2805

Karen Ross, 978/649 8992

and others. Contact any of them for general information or ask to get on their mailing list (still only by street mail). They take turns coördinating specific weekends.

WINTER WEEKEND

February 17-20, 2001 at Pinkham Notch

SPRING WEEKEND

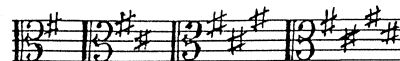
April 28-30, 2001 at Camp Sargent, near Peterborough

SPECIAL/YEARLY EVENT

In June or July, **EARLY MUSIC WEEK** at World Fellowship Center near Conway NH. Very modest costs for excellent coached musical activities, housing, and meals. Also dance, hiking, swimming, boating, children's activities. Call Dick or see www.worldfellowship.org.

EVERY WEEK

Concord Community Music School: Friday 1:00 pm string ensemble; mostly adults, any age welcome. Elementary to intermediate level. Sometimes coached by professionals from the School at cost of about \$10 per session; otherwise uncoached and free. For current information contact Dick Cornelius at 603/783-9348; <dick.c@operamail.com>.



LETTERS

In June, we published a letter from the Romanian chamber ensemble CREDO, all ACMP members. The same letter got into the stream of electronic mail through the independent free-access e-list, CMP-list, and here is one response.

Dear musical friends:

Thank you for your e-mail which I received some time ago regarding musical projects in Romania and elsewhere in Europe. I am also a longtime member of the ACMP and have had some wonderful contacts through this organisation. I am actually playing in an orchestra founded 5 years ago called Les Musiciens d'Europe, including professional musicians as well as very good amateur players. From this orchestra four string players have formed a quartet and we now play regularly. We are all of a very high standard, same as you, I guess.

We are actually planning a holiday as a quartet—the best period would be second half of August until first week in September. I know this is fairly soon and might be too late to organize something with you, but maybe you can keep it in mind for the next year. If you are interested in playing with us, please let me know what are the best times for you.

—Nelly Serpi
Klusstr. 40; CH-4147 Aesch, Switzerland
Tel/Fax [41] 61-751 66 07

Success: Mixed and Unmixed

Greetings!

Thank you for the letter about your San Francisco meeting. I live in the hills above Palo Alto in an old apricot grove. ACMP has "saved my life" by making it easy to get connected musically in Brussels (we were there eight years), Connecticut (a couple of years) and now here. Come visit!

—Cathie H. Perga, California

Maybe you should write an article in your newsletter about being available. I recently moved to Washington DC, and called all the A and B players in the area. I got only three calls returned, and only one person was willing to get together to play. Maybe there should be a code ("NA?") that people could have by their listing if they do NOT want calls to play.

—M., Vc A-

Hello again!

I want to tell you that I, David Bittleman and my wife, Wendy Bashant had a marvelous time playing chamber music in Tokyo with Akira Okamoto and some of his friends. We played Mozart flute and piano quartets and a trio sonata by CPE Bach. Of course, we all enjoyed some wonderful Japanese beer, wine and sushi! It was truly an outstanding evening of chamber music! Thanks again.

—David Bittleman, IA

Two New International Members

Written on the bottom of an ACMP self-grading "quiz":

I see that a score 13 is A—but as I prefer to play second fiddle, I thought that B was more suitable.

—Mary Rose Arntzenius, Holland

Dear ladies and gentlemen,

It has been an old wish of mine to enter your association. But as long as I was working as a professional violinist in the Opera and Symphony Orchestra of Coburg, I didn't have time. Now that I am mainly a painter [drawing at left], I can be much more active in chamber music, which is my really big love, and can play more violin than viola. As an ex-"sola viola," I am nevertheless very much interested in playing with amateurs worldwide because I cherish the atmosphere and thrilling love of music. I love receiving guests from everywhere.

—Ulrike Reutlinger, Germany

...And Two Veterans

I've been a member since the early years (VI-D and Voice-C). I was lucky in having quite a few members getting in touch with me in Bombay. I am now 80 years old, but still sing on the

RADIO and in one of our choirs. Many thanks.

—Rusi Darab Sethna, India

Some days ago I read the interesting book, Helen Rice: the Great Lady of Chamber Music for the second time. The appendix with its list of all works Helen had played in her lifetime is instructive. I found I had played every work on the list except Schubert Opp. 161 and 168.

I still play in two string quartets—first violin in one, viola in the other. I'm currently practicing Beethoven Opp. 127 and 130. A lot of work!

I wonder if any member has had the same experience with new instruments as I have had. My German-made violas (by Barth) had a sour sound in the beginning; but now they sound better—perhaps because the wood has become dry.

—Hans Greiber, FL

Editor's note: Any wisdom members have to share about the "seasoning" of new instruments is welcome.



E-TALK: When you start from scratch, how do you start? An interesting question arose in an e-list conversation between chamber music players we have come to know: How can beginners knowing nothing about music prepare themselves to play the "classics"—and learn to love them?

Some correspondents propose "training instruments" such as the Orff instruments, easy and fun to play, even though their repertoire is limited. One person, however, wanted mastery of all the clefs (including the C clefs) before anyone could go on to the crowning joy: understanding orchestral scores. ACMP's Lee Story, on the other hand, values

[1] a working knowledge of harmony (keyboard, fingerboard, etc. harmony of the sort that's expected of any jazz player); and

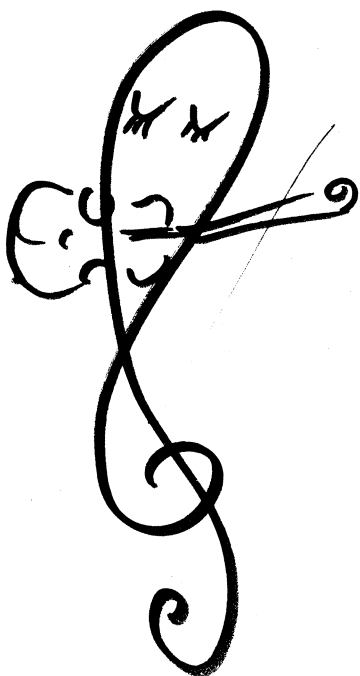
[2] an internalization of common patterns (scales, arpeggios, and the D-string and G-string [G-string and C-string] ostinatos that are so common in classical second-violin [viola, cello] parts...also rock patterns, jazz riffs, etc. etc.

Lee has some intriguing thoughts as to how this knowledge can arise naturally out of hands-on play.

The jazz or popular-music player is given the minimum (notationally) necessary to hold a group of players together, and is encouraged to do something interesting and new. The classical player is trained to sound indistinguishable from the latest fashionable recording, which means interpreting a dense jungle of notation according to certain pedagogues. And then we're SURPRISED that a musically-inclined youth turns to the very limited form of rock ('n roll).

Yet within those hackneyed melodies and repetitious eight-beat bars is a great freedom. Start 'em on popular music, or folk fiddling, or jazz—personal music where the player has to take responsibility for a huge amount of invention. Get 'em playing in tune, and with facility. They'll find Beethoven and Bartók eventually. (Whether this is at ten years old or forty is important only to commercial interests...and stage mamas. I miss having a good grounding in popular and folk idioms much more than I bemoan not having studied with Galamian and not having played Beethoven quartets 'til I was 55.)

Want a string quartet on every street? I don't think we'll have them unless people love to play, and much prefer playing (with only moderate skill) to listening to letter-perfect professional recordings. Folk and popular music is the way there.



FOUNDATION NEWS

The President's Report: 2000

While preparing for the September 2000 meetings of the Foundation and the ACMP Boards, I was inspired and intimidated by the words of our treasure of an Executive Director, Dan Nimetz. He urged special attention to all our preparations, because this year would seem to be particularly important for a number of reasons. It marks the start of ACMP Foundation's seventh year of grant-making (which number carries significance going back to ancient times). Add to this that I am submitting this Report between our celebrations of the year 2000 and the actual start of the new millennium, and I feel called on to do more than simply recount the numbers of people benefited by the Foundation and by its work. I was quite moved by emotion as I spoke of this at the meetings of the Boards and hope to convey some of the basis for that in this Report.

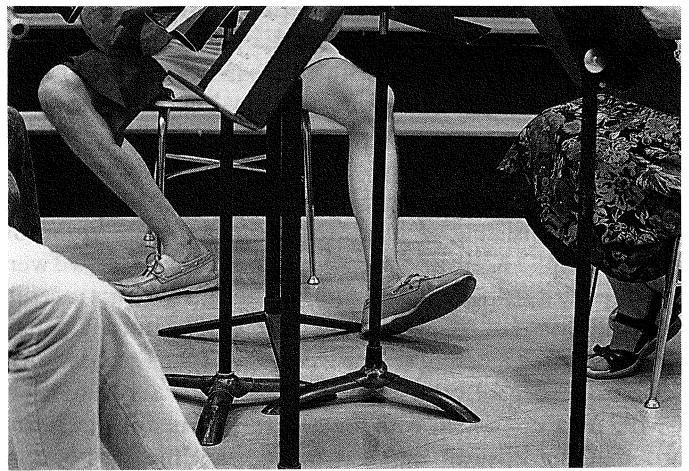
To summarize, it strikes me that we stand on the threshold of a new era. From my sense of where ACMP and the Foundation stand today, there are major transitions facing us in the near future. And we are making necessary and desirable changes in leadership. The present is a gift; the future is always a surprise. My bet, however, is that the important factors for ACMP Inc. and the Foundation in the near term are going to be technology, globalization and rejuvenated leadership.

But this future for both our organizations rests solidly on our history, a history which has depended—as our future will depend—on the continuing effort and creativity of our Boards, our Advisory Councils and members.

Let me start on the history in a very personal way. I found out about ACMP and joined as a sophomore in Harvard College through Joe Stein in Belmont. A modest man and wonderful cellist who always rated himself a grade lower than really justified, his house parties and personal embodiment of ACMP made it natural and necessary to join. The presence of his daughter, Jane Stein Wilson on the ACMP Board and of his widow, Lise, and daughters Peggy and Josie as enthusiastic supporters, represents Joe's continuing endowment to our good health. I first met our dear Helen Rice while transporting Peggy Stein to Greenwood Music Camp in Cummington, MA, hearing with Helen the madrigals and magic of that place which Helen so treasured.

In 1972, I joined the Board of ACMP. With my wife, Jane, (whom I met through Lilo Rudas, VI B) I played with Helen Rice on trips I made to the East Coast recruiting lawyers for my Los Angeles firm; it must have been on one of these that Helen invited me. Since Helen was a force like that of gravity, I was on and that was it! At that time the duties of the Board member were not onerous. We would assemble once a year in Stockbridge, listen to what Helen and Ruth McGregor had done for ACMP all year, and get a very short report from Sam Hayes on the positive balance in the account. That was the meeting. Then we might walk in the woods or look in the garden for greens. Afterwards dinner and, of course, music, after which we adjourned to some of the coldest bedrooms in all of Christendom (Helen did not believe in wasting heat outside of the music room).

By the time I joined the Board, however, Helen's grudging acknowledgment of ACMP's increasing complexity had already resulted in our giving administrative jobs such as mailing



Taken by Ted Rust at Chico California Chamber Music Workshop

update forms and arranging printing to an employee of the American Symphony Orchestra League. This was one of our first major transitions. There had been other earlier transitions, from informal list, to regularly published directories, to the admission of international members, to incorporation in 1970. But reliance on the employee of another organization had its natural problems. We had a jewel (Helen's description) in Lita Pascarelli at ASOL, who treated the ACMP as her child in the same way that Helen did. But, alas, Lita left. And in a subsequent publication of the directory for North America, about half the names were left out. They resided in a drawer left unexamined by the new employee. Helen and Ruth despaired. We simply did not have the funds in hand to fix the problem by republishing the directory. Having used the "book" in my travels, I suggested that some directed letters would raise more than enough to republish. That modest request for funds raised half again as much as were needed to keep us going: a tribute to our dedicated members and to ACMP's value to them.

But then Helen died on April 22, 1980. In addition to losing our best friend and a personal bridge to all the musical worlds she inhabited, there was a real question about the continuance of ACMP. Clearly no one of us could match the 1000 or more personal letters which Helen wrote yearly to ACMP musicians. Nor had any of us the time or ability to provide the entertaining, cooking and attention that she had lavished on her child, ACMP.

But survive we did. We split up the work, added new members to the Board and moved the administrative function to Chamber Music America where we were kindred spirits in chamber music and where we could more easily keep in contact with necessary things to be done by us Board members. The transition was incredibly eased by Ruth's and Sam's knowledge of the details of a largely informal process. By the time of Ruth's death and Sam's retirement in the beginning of the 1990s, we were in a fairly stable mode again. But we were still working with someone else's employee, no matter how competent. Thaïs Latham, our new jewel at CMA, suddenly died and the transition to a new person was a difficult one.

Then, in 1992, soon after our annual meeting at the McIntosh farm in Tyringham, we learned that we had been named in the will of Clinton Ford, an avid astronomer, violist and member of our Advisory Council. The character of ACMP came through in the first communications from the Board, in which at least one director asked whether we could simply give

the money back. Early on the admonition from ACMP members had been to *keep it simple*. And this infusion of money promised to create a disturbance in the pattern of fairly efficient annual meetings accompanied by lots of music.

After the first ever telephone conference of the ACMP Board in January of 1993 (cost \$236/hour duly reported by me to Cecilia Saltonstall, then Chair) we established a Steering Committee consisting of Jane Stein Wilson, Sonya Monosoff Pancaldo, David Klein and me. We met in Cleveland (we were conveniently a string quartet!) and set the agenda for a meeting of the full Board of ACMP in June 1993 in Hartford, Connecticut. That June meeting set the structure of the Foundation as a nonprofit organization controlled by but separate from ACMP. And, consistent with the general instruction of Clinton Ford that his bequest be used to further "the purposes of ACMP," the ACMP Board established the priorities for the new Foundation accordingly.

Acting on instructions of the Board, ACMP Foundation was established as a California nonprofit corporation. In August 1993, I wrote to the Board of the Foundation, "Congratulations. We exist."

Then the Foundation set to work. Our first task was to find an Executive Director which we did by spreading the word and by advertising. We had over seventy applications and after much searching, Daniel Nimetz was chosen and began work on November 1 of 1993. In all of this the Advisory Council gave their suggestions and support. And we found tremendous assistance from other organizations, which we invited to early Foundation Board meetings to give suggestions. Thus, in 1994, we had completed two major transitions. We now had a full time executive director of our own carrying out the traditional, member-supported functions of ACMP on a consistent and dependable basis in an ACMP and Foundation office, which members and others could visit and touch. And we had the Foundation as a separate supporting organization to carry out new programs that further the purposes of ACMP.

The programs of the Foundation have been touched on in previous reports. We now support over 100 community schools of the arts and similar institutions such as Youth Orchestras in initiating and expanding chamber music programs. Board members Sonya Monosoff, Mimi Bravar and Sally Bagg have done yeoman (yeoperson?) work on sifting through all the applications for that program.

We have established fellowships at adult chamber music workshops to bring younger players to the workshops as well as to ACMP, and to introduce ACMP's name and purposes to players everywhere. We have supported weekend workshops which run the gamut from gatherings for advanced groups at Lincoln Center to those specifically designed for C and D players. Through the work of Bill Selden and Tony Finley, we encourage members and presenters and professional quartets (like the Cavani Quartet which is on the ACMP Advisory Council) to use Foundation funds and know-how to get people playing together and coached on a short term basis. Tony Finley has done a wonderful piece for our members on how they can go about establishing and running a workshop (copies available from the ACMP office). Our newest program, which is still in an experimental stage, is home coaching. Groups are supported in getting coaching help to enrich their knowledge and execution and enjoyment of particular works. Only one member of the group has to be an ACMP member; the result is the expansion and deepened enjoyment of this marvelous opportunity of making music, which is a gift to us all.

Finally, the Foundation has this year removed the "Foreign" workshop category and incorporated it into all our other programming. Thus we have encouraged workshops in Sweden, Finland, Germany, Israel, and South Africa, and provided funds for areas pinpointed by our active overseas members, continuing to move ACMP way beyond the 1950s and '60s (when it often seemed that "foreign" members joined for the convenience of North American members travelling abroad), towards fostering one international network of musicians. We continue to learn from all members and from the organizations in countries or regions that organize chamber music players in ways that are different and maybe better than ours.

To me, with all the work we have done at the Foundation, the most important result of the Clinton Ford Fund of the Foundation (rightly named because we encourage others to establish their own funds with us) is the "people factor." In the fall of 1997, ACMP's fiftieth anniversary, we met with our Advisory Council members from the US and from a number of non-North American countries at Chautauqua, New York. The results of that meeting in Chautauqua were dramatic. We got to know each other in a way that had literally never happened before. Communications which had been from Helen to member or from Board to member became communications of a family in all its fertility and chaos. Don Cohen with his laptop and the supporters among younger members of our Council turned us from moderately technophobic to a reluctant and finally enthusiastic member of the Internet community. Our website is good and we are committed to making it better. Through it we now have a mechanism for getting college and even high school students into a system where they can change their address every time they move from school to home to job. And they can find each other and they can find us! That part of the 1997 meeting was truly dramatic.

Then, when we at the Foundation felt the first steps had been taken, we went on retreat to Sarasota, Florida in early 1999 to develop a strategic three-year plan. We chose this site partly because there are so many ACMP members in the area who could be invited to a reception. Of course we played music together. People met each other from the area who had not met before. The meeting underlined the importance of



ODD MAN IN

S.M.L.

person-to-person encounters, as the Board follows our 5000 members in keeping the spirit of Helen Rice.

It was an easy step from Sarasota to holding the annual meeting of ACMP and the fall meeting of the Foundation in San Francisco and inviting members there for a reception and play-in. Next year we will gather in the Chicago area.

So, it has been a satisfying 46, 26 and seven years for me, from membership, to Board of ACMP, to Foundation President. Much has been done and, despite many places of gloom in the world (at least as prominent in 1947 when we began as they are now) there is a lot of promise for all of us.

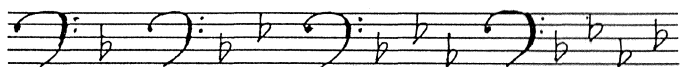
We continue to be loyal to our members who don't want to be part of the Internet universe. The printed directories and newsletters remain a critical part of our commitment. But every Foundation Board member and all but one of our ACMP Board members is available by e-mail (including this one: <cellospue@aol.com>) to members and nonmembers alike. With the advice and counsel of our members and Advisory Council members, we must continue to explore ways to make this new medium (especially as it appeals to the younger members and potential members) work for perpetuation of our marvelous tradition.

Finally, the health of ACMP and the Foundation rests on its continuing rejuvenation of leadership. Four of the ten members of the ACMP Foundation Board are new as of 1998. And this process of moving active and interested members into leadership is critical for our organizational and musical well being.

I apologize for the length of this report. But I give it in the deepest appreciation of the importance that each of you in my immediate and extended musical family has been for me. I have great optimism that we will do well with technology, globalization and leadership and that we will continue to come together in harmony and the love of music, which marks the real meaning of "amateur."

I thank all of you.

Donald R. Spuehler



Foundation Programs

Community Music Schools and Youth Orchestras continue to occupy the attention of the Foundation. Since its inception in 1993, ACMP Foundation has taken seriously its mission to encourage the love of playing chamber music by granting funds to both beginning and ongoing chamber music programs in community schools around the country. A recent and welcome development in the cultivation of student interest has been the formation of a chamber music component within the structure of youth orchestras. Typically, students who meet in a regional or community youth orchestra are now offered the opportunity of an hour of professional coaching in small groups before or after one of their weekly orchestra rehearsals. As programs which include many instrumental students grow, the option of grouping students into small ensembles becomes not only possible but very enthusiastically welcomed by teachers, students, and families.

However, as we all know, the costs of well-run ensemble programs are often more than either the organization or parents can comfortably afford. ACMP has been instrumental

in not only providing seed money to launch chamber music programs, but in continuing to support ventures which hover on the brink of plunging into insolvency. As one board member pointed out at this September's meeting, students come in cycles; a program can attract one generation of children and teenagers, and as they grow and graduate, more people must be introduced to the world of one-player-on-a-part and its terrors and, ultimately, great joys.

Twenty-eight new organizations have been selected to participate in the Foundation's community music program. Projects will take place during the current academic year and on into next summer. These organizations join sixty-eight others already receiving Foundation support for a variety of activities within this program area:

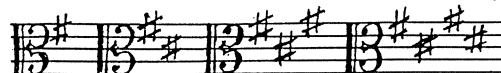
Carolina Youth Symphony (Greenville, SC); Chesapeake Youth Symphony Orchestra (Arnold, MD); Chicago Youth Symphony (Chicago, IL); Colorado Springs Youth Symphony Association (Colorado Springs, CO); Florida Young Artists Orchestra (Orlando, FL); Four Seasons Youth Orchestra (Rancho Santa Margarita, CA); Friends of the D.C. Youth Orchestra Program (Washington, DC); Great Falls Symphony Association (Great Falls, MT); Greensboro Music Academy (Greensboro, NC); Longmeadow High School (Long Meadow, MA); Louisville Youth Orchestra (Louisville, KY); Milwaukee Youth Symphony Orchestra (Milwaukee, WI); Monticello Central School (Monticello, NY); Music Institute of Chicago (Winnetka, IL); Omaha Area Youth Orchestras (Omaha, NE); Pasadena Conservatory of Music (Pasadena, CA); Portland Youth Philharmonic Association; (Portland, OR); Santa Rosa Symphony Youth Ensembles; (Santa Rosa, CA); Saratoga Springs Youth Orchestra (Saratoga Springs, NY); Sherwood Conservatory of Music (Chicago, IL); Shrewsbury Chamber Music Society (Shrewsbury, VT); Siouxland Community Music School (Sioux City, IA); South Bend Youth Symphony (Granger, IN); Tallahassee Symphony Youth Orchestra (Tallahassee, FL); The Cleveland Orchestra (Cleveland, OH); University at Stony Brook Pre-College Music Program (Stony Brook, NY); Upper Valley Music Center (Norwich, VT); Young People's Symphony Orchestra (Berkeley, CA).

Last year the Foundation began to award multi-year grants to certain schools and organizations that have demonstrated excellence in planning and performance over a number of previous years. By doing so, the Foundation hopes to provide a measure of stability to organizations so that they might conceive and carry out long-range plans, including strategies for securing on-going chamber music support from individual donors, local businesses and other foundations.

The Foundation has also become involved with the commissioning of new chamber music. This year it supported a Young Composers Award sponsored jointly by the National Guild of Community Schools of the Arts and the Hartt School of Music. A Suite for Violin and Viola, composed by Marcus Macauley, a high school student in Mercer Island WA, won the Chamber Music Prize. It was chosen from among eighty (!) entries, and was performed by members of the Seattle Symphony as part of a youth education program.

In the fiscal year ended 31 July, the Foundation made 197 awards totaling over \$310,000. In the current year, 140 grants have already been pledged. This represents considerable activity indeed, affecting hundreds of amateur musicians of all ages in many countries.

—Sally R. Bagg



Home Coaching

When your group has worked out many technical issues in a chamber work and now want to move further musically, consider engaging a professional chamber music coach.

ACMP WILL SUBSIDIZE A COACHING SESSION RIGHT IN YOUR HOME!

Let the office know that your ensemble would like to take advantage of this increasingly popular ACMP Foundation program through which you may apply for a 50% matching subsidy towards a coaching fee (not to exceed \$100 per session or \$300 for up to three coaching sessions). We will provide you with a simple application form that asks for the ensemble members' names and addresses, as well as the name of the coach you propose and his or her qualifications. Only one group member need belong to ACMP, though others are invited to join. All we ask is that each participant complete and return an evaluation form so that we can assess the value of the program. First-time applicants will be given preference.

ACMP BULLETIN BOARD

AMATEUR ADS

Anyone know of chamber works that are amateur friendly to ACMP **C-level** players for violin, clarinet, cello, piano? Also, any one know of chamber music for flute (or alto recorder) and two cellos (or any other bass clef transcribable lines)?

Bob Edgerton, 341 35 Avenue East; Seattle WA 98112
<BobCello@aol.com>

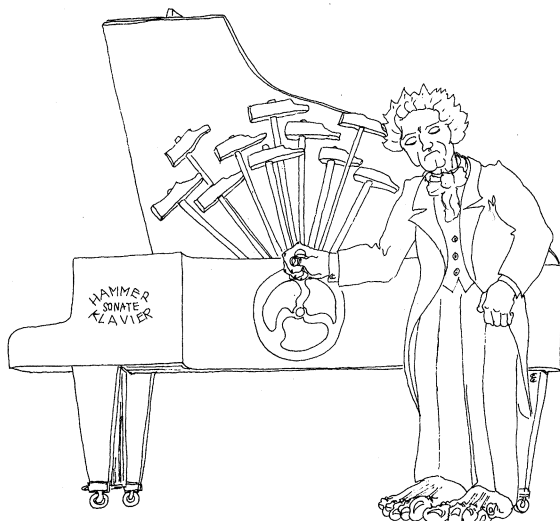
Cellos, Violins and Violas are needed for placement with young musicians of all skill levels. **THE VIRTU FOUNDATION** places instruments with musicians who cannot afford to purchase a suitable instrument. If you have an extra instrument or one you are no longer playing, consider donating or lending it to the Foundation. Your donation is tax deductible. For additional information, contact

Curtis F. Peterson, President, The Virtu Foundation, Inc.

PO Box 4274, Charlottesville VA 22905

877/554-1352; <info@virtufoundation.org>; www.virtufoundation.org

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.



Sketch by Ernst Haupt-Strummer

GOODS OR SERVICES FOR SALE

Greenblatt & Seay proudly announce the release of four great collections of fresh sounds scored for **RECORDER QUARTET** (SATB): Irish Collection (Set of Parts: \$30.00/Score: \$13.00)
Jewish Collection (Parts: \$27.00/Score: \$12.00)
Swedish Collection (Parts: \$22.00/Score: \$10.00)
Telemann Collection (Parts: \$28.00/Score: \$11.00)

Send order, with \$2.00 for shipping/handling to

Greenblatt & Seay, PO Box 671, Avoca NE 68307

For information on other titles, visit www.mastercall.com

To order **MENTAL PRACTICE AND IMAGERY FOR MUSICIANS**, make out check for \$18.95 (includes shipping) to the author, Malva Freymuth, at 774 15 Street, Boulder CO 80302

I invite musicians to join me for **HOLIDAY CHAMBER MUSIC** this coming summer in the Vendée region of FRANCE: 200 Frs a day for food and bed. I have a cello and violin that may be borrowed by guests for informal sessions with and without piano. Contact

Martine Briand, Pf-A

7, rue le Regrattier, F-75004 Paris 11e St Louis, FRANCE

Tel and Fax: [33] 01 46 33 93 94

MERTON MUSIC/MERTON COPYING SERVICE. A treasure house of almost 600 string chamber works, some with piano, nearly all out of commercial print, available by mail direct from London at astonishingly affordable prices. Detailed catalogs free from:
USA: Mrs. Meriel Ennik, 811 Seaview Drive, El Cerrito CA 94530. <mertonusa@yahoo.com>

UK: Theo Wyatt, 8 Wilton Grove, London SW19 3QX
<mertonmusic@argonet.co.uk>

AUSTRALIA: Stephanie Hicks, 21 Bally Street, Kelvin Grove QUE 4049. <stephanie_hicks@fhp.com.au>

GERMANY: Wolfgang Schreiber, Franz-Schubert-Str. 12/1 D-59168 Wiesloch. <wolffg@ngi.de>

HOLLAND: Caroline Bouwman, Hobbemastraat 6", NL-1071 ZA Amsterdam. <caroline_willem@hotmail.com>

SWEDEN: John Teague, Wivalliusgatan 15, 7tr, S-11260 Stockholm
<john.teague@telia.com>

TEACHING GENIUS Dorothy DeLay and the Making of a Musician, by Barbara Lourie Sand. \$24.95 plus shipping, from Amadeus Press, 133 SW Second Avenue, Portland OR 97204-3527
Tel 800/327-5680; <www.amadeuspress.com>

Several months ago I stopped making the **PRAKTICELLO** (over 300 sold since 1982). But I have received so many inquiries that production will resume. Price will be approximately \$850. For more info please send e-mail <cellist@compuserve.com>, or call me at 301/530-7316. Practice violins and violas are also still available.
Ernest Nussbaum, 6009 Johnson Avenue, Bethesda MD 20817

HORNING IN: The Grown-Up's Guide to Making Music for Fun, by Jerry and Lucie Germer. For anyone 30-65 who's just getting started. \$19.95 from Frost Hill Press, PO Box 604, 112 Pleasant Street, Marlborough NH 03455; 603/876-4571.