

AMATEUR CHAMBER MUSIC PLAYERS

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

Newsletter, June 2000
Susan M. Lloyd, News Editor

FROM THE CHAIR

Protesting, I became Chair as of our Fall directors' meeting, taking this role over from Jane Stein Wilson's capable hands, since her five-year term was up. The reasoning went that several rising ACMP leaders hadn't quite yet accumulated the experience they might need; while I'm supposed to know the job from my term as Chair in the 1980s.

In this new century, however, it is a daunting role as well as a welcome one, for we are now a larger, more active, more diverse association than ever before. In addition, Clinton Ford's bequest to us in 1993 allowed us to set up a separately managed foundation which would broaden and deepen chamber music educational opportunities for both young and old, and support special member benefits such as the ACMP website and the Home Coaching program. These last could not have been initiated through ordinary member contributions, which continue to be our lifeblood, sustaining as they do all our traditional communications, and, most important, the production of the directories: our *raison d'être*.

Still, how could anyone resist the joys of becoming yet more involved in one of the most generous enterprises in today's world, where political conflicts, disparities of wealth, and environmental challenges often obscure all that we human beings have in common? Or fail to delight in the unique contribution each culture and each individual ACMP member can bring to shared musical experience? For our music-making thrives as participants give out and listen in equal measure, appreciating each other, and serving above all the music rather than ourselves.

ACMP's very problems are what I'd call *good problems*. How can we encourage more opportunities for C and D members? For singers and pianists? For players and singers in far-off lands or isolated communities? For our growing group of younger musicians, some of whom are not yet able to make an annual contribution supporting their membership? How do we get our self-grading system working better? In a world more rushed and commercial than ever, how do we strengthen genuine musical friendships as opposed to the marketable versions, which are shams?

Our members are good at telling us exactly what they think of ACMP, which is enormously helpful as Board Members and many other ACMP volunteers work to address these problems. When they complain to us, we know they haven't given up expecting us to respond to them.

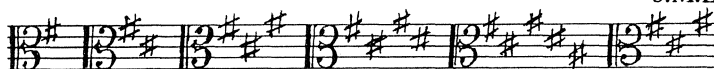
So, please keep your letters coming, whatever they may contain! We read and ponder them all, even when you don't get a personal reply, or see your words in the Newsletter. Our members *are* the ACMP.

Susan M. Lloyd

Note: Our staff of 1 has been increased to 1 $\frac{1}{10}$: David Yang, *Vla-A*, is a master at solving the puzzles presented by www.acmp.net. He has come into the office a few hours each week to systematize and broaden the links between our website and other sites likely to interest our members. David consults often with Alvin Wen, our Board's web

expert, and with other Board members. Suggestions? Send them to me. I will be sure they get to the person best able to respond.

S.M.L.



ACMP INTERNATIONAL

Roland Wilk of SOUTH AFRICA sends us a report of an exciting mid-March workshop.

Sunday was a marathon for many amateur musicians in Johannesburg. The Music Centre at the JCE was host to 47 musicians who played, coached and performed a wide variety of chamber music through eight full hours, with only a break for breathing or bow changes! Our participants were so focused on finding the correct studios that we found people looking for Studio #A440. This was a totally inappropriate approach—they should have been listening for A440. But why the confusion in the first place? To help us in the allocation of studios, we noted the pitch of the piano in each room next to the room number.

We had five inspiring coaches. Typically, the groups played through a piece, chose a movement to work on in detail, and then shared their hard work at the concert, where the only requirement from the audience was their unqualified support and applause for the performers. The day ended with relaxing cheese and wine (without biscuits, left at home in the organisational rush), and unanimous requests to repeat this exhausting event in the near future. September is a likely time.



Lindumuzi and Kristy in Mozart's Clarinet Quintet

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ACMP of South Africa is planning a **Play-in/Workshop** at Franschoek (a village renowned for its wines) in August. This will be a residential workshop and we encourage all members and visitors to attend. ACMP members from other countries are always welcome. Please contact me at my e-mail address <amacham@mweb.co.za> or

Nanette Mills
10 Alster Avenue
Newlands, Cape 7700, SOUTH AFRICA
Tel/Fax number:[27] (021) 674-1658



A Regional Chamber Music Initiative in Brussels. (From an e-mail sent us by Franz Marcus:)

More than one hundred active chamber music enthusiasts met in Brussels, BELGIUM, at the end of February 2000 to become acquainted and perform music together. This get-together was initiated by ACMP member Franz Marcus, Vc-A, an old friend of Helen Rice.

The first endeavor has been to establish a list of active chamber music players from the region, amateurs as well as professionals. At present there are 130 names on the list, mostly amateurs. Many of them have graded their level, using the same criteria as ACMP members. The second purpose is to organize regular gatherings where members from the list can perform music pieces prepared beforehand. A second such evening took place on 11 April. The venue for the meetings is the beautiful Boondael chapel in the Ixelles community of Brussels. Our program included a Haydn string quartet, a portion of the Saint-Saëns Oboe Sonata, four Lieder by Schumann, and part of the Second Beethoven Piano Trio.

The group had a third gathering on May 30, organizing it much as the Stockholm Mazer Quartet Society does, with ensemble rehearsals, then a chance to perform for others, and a meal together followed by more chamber music.

Besides three additional meetings in the fall, we hope to organize our first play-in later this year. ACMP members planning to pass through Brussels are welcome to contact

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<franzmarcus@compuserve.com>



An ACMP brochure in GERMAN, including the application form, is now available thanks to one of our energetic Advisory Council members. If you would like copies, please contact its creator, Peter Bunte, at

Calwer Str. 35
D-71134 Aidlingen-Dachtel, GERMANY
Tel [49] 7056-1785, Fax 7056-8354
<Peter.Buente@t-online.de>

or (North Americans) let our New York office know how many you need.

We are an enthusiastic chamber music group in ROMANIA named CREDO, all of us ACMP members for years. In 1998 we connected with the Constanza quartet in England to arrange a tour of concerts in Sussex. We organized in 1999 a music camp for us and our families in a magnificent mountain station in Romania, then gave several concerts in Bucharest. We will be glad to share further this type of project with other chamber music groups from everywhere. We are able to host our guests and to organize joint-concerts by chamber groups or small string orchestra, in Bucharest or in other places which might interest our guests. Please contact me if you would like to make a connection.

Mihai Perciun
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"ARE THESE REALLY BOOKS?"

As a college student, I developed a priggish definition of "real literature." It took marrying a man who practically ate books—at least half of them what I called "junk books"—to allow myself the fun of reading mysteries, spy fiction, etc. etc. Several of our members have noticed that chamber musicians have a way of creeping into some of the best "junk books," from cellist Miss Tyringham in Amanda Cross's *Theban Mysteries* to violist Joan Spencer, the amateur detective at the center of the "music, murder and mayhem...seamlessly intertwined" in S.H. Frommer's novels (including *Murder in C Major*, and *The Vanishing Violinist* reviewed by Mark Anderson in the December '99 issue of "Music For the Love Of It").

Some historian-musicians' most delightful recreation (besides chamber music) is found in Patrick O'Brian's sea adventure series, set in the Napoleonic wars. Each book draws on meticulous British Navy records of sea battles, foundering, captures, and the precise characteristics of each warship launched or lost. The two principal characters (a captain and a naval surgeon/spy) meet over chamber music in book #1; they renew their humanity on grueling, months-long voyages by playing violin and cello duets. In one lull on their stormy way to Desolation Island near Antarctica, the two sat down in the captain's cabin,

tuned their strings, that pleasant, tentative wailing, and as they tuned, Jack said, "What do you say to our old Corelli in C major?" "With all my heart," said Stephen, poising his bow. He paused, and fixed Jack's eye with his own: they both nodded: he brought the bow down and the 'cello broke into its deep noble song, followed instantly by the piercing violin, dead true to the note. The music filled the great cabin, the one speaking to the other, both twining into one, the fiddle soaring alone: they were in the very heart of the intricate sound, the close lovely reasoning, and the ship and her burdens faded far, far from their minds.

We welcome news of your favorite chamber-musical characters, as invented in English or any other language.

Ed.

LETTERS

A query. Tell him what you think.

What goes on when we play by ear? Fiddlers and young kids do it all the time; classical musicians seem to do it mostly as a last resort, learning how someone wants a phrase to be shaped when words fail him or her. Is by-ear a completely different kind of learning than by-eye? Or in the reading process, do we first imagine the sound of the music and then play that imagined sound by "ear"?

Something pretty complex and quick must be going on in the brain when we play by ear, because so much of the time the fingers go to the right places unbidden, and phrasing and intonation fall into place unplanned. At least that's been my experience. Any thoughts?

—Ted Rust, California

Airlines yet again

I received my Newsletter, and thought I should let you know that my experience with Delta airlines was a disaster! I had been using "Special Handling" for my cello for years. Several years ago, I made my usual call in advance to request Special Handling. Each time I called, I was told that Delta had my request in the computer. However, at check-in, the agent appeared to be unfamiliar with the procedure. As I took care of other business before take-off, my wife reported that my cello was being wheeled back and forth on the baggage truck. We landed safely at our destination, but when I went to the baggage office to reclaim my cello, there was no cello! Delta had lost my Special Handling request. Several minutes later the cello appeared on the carousel belly-side-down. Once home, I discovered the back to be split. Delta denied all responsibility, and I was left with a \$1500 repair. To all of my colleagues — Beware!!

—Milton Fink, Massachusetts

Editor's note: The two happy Delta experiences recounted in June and December were more recent than the above. One can only hope that even the major airlines fly a learning curve.

The following is such a good story that it must be true.

After reading the latest Newsletter, I am reminded of a story about a cellist boarding a plane without a ticket for the cello. The flight attendant asks him what musical instrument that is "An oboe," the cellist replies, whereupon the flight attendant looks it up in her manual and says, "Oh, OK, oboes are listed."

—Marshall Sparberg, Illinois

Your mention of the difficulties of overseas travel with musical instruments brings to mind when I was presented with an Alphorn while on a trip in Austria several years ago. We received the instrument several days into a vacation, which included a cruise on the Black Sea, and an automobile trip through Northern Italy. To my knowledge, there is no such thing as a case for an Alphorn, and these are twelve feet long! It was a tight fit in the stateroom, and in Italy, we had a very small car (11' long). We found that people get very antagonistic when they spot you carrying an alphorn in an airport, and while Greek and Austrian airlines were rather casual about carrying it on board ("Just put it between your legs"—looks a bit obscene but succeeds as a transport strategy), the German and US airlines absolutely refused to carry it. We finally got the horn home to Texas, several days late, thanks to the ingenuity of several airline stewardess.

It's hard to realize that we have just completed our 50th Annual New Year's Brandenburg Bash, and have been members of ACMP since my father signed me up in 1949. I guess that my first cello teacher, Captain Joe Stein [an ACMP founder], contributed to that...

—Peter S. Reinthaler, Texas

Every so often, we have the pleasure of getting **autobiographical letters** on update forms sent us by members we have never met. One physician-Pro has written us a long one entitled *What Have You Done with your Gift, Victor Burner?* and touching on everything from travels to Edinburgh to his efforts at prison reform in the western U.S.

Some musical reflections on the year 1999: Two weeks of Italy, delightful music, pizza and pasta twice a day. Being entertained by Gore Vidal in his home literally at Caesar's Palace above the Mediterranean. Playing Meditation by Glazounov (solo violin with piano) before several hundred at an outdoor concert. [Then] a drive from Naples to Rome, seeing where the finest tomatoes in the world are grown.... [Back home,] playing string quartets with two USC [University of Southern California] professors. Now if we were in Italy, I'd swear that I was in the Celestial Kingdom! Playing with ACMP-Pro Abe Loft, formerly head of strings at Eastman and member of the Fine Arts Quartet, was also a peak experience for several months! I was also an actor in two performances of the play, Father Damien of Molokai...

Briefer reminiscences are welcome, too.

I think of Clint Ford [donor of the fund which made possible the establishment of the ACMP Foundation] each time I get your mail. He and I played sonatas together years ago, since we were neighbors. He was a most generous person and loved playing more than any other thing in his life. I feel I should tell you what a good job you are doing... Here's to Helen Rice, too!

—Margaret Gregory, Connecticut

I am a longtime (50 years?) ACMP member. It is still the most perfect organization to which I have belonged: valuable, clear, its benign purposes perfectly and simply realized. Thanks.

—Alan Miller, New York

Dear friends,

Excuse me for being so late with my answer to your inquiring letters. I have been ill, and a long time in the hospital. For me it is not possible now to make music; my cello is "tacet."

Each action has its beginning and its end! I am very grateful to ACMP, that it was for me possible to realize more than 135 meetings with musical amateurs from all world cultures. Much, much thanks!

For the future, my grandson Honza may take over my cello; at present he plays very well. Also my granddaughters play good violin and some viola. Thus I hope that they may continue in the family musical tradition.

I wish you much success in all your activities.

—Vladimir Fährnich, Czech Republic



Aleksander Majdič (left) with other amateurs at the workshop he organized during the 1999 Bled Festival in Slovenia

Opportunities wanted or declined

Although I've been a member for many years, I've never been called—I imagine, partly because I am a C player. But surely there are others at my level. How can we get together? Please have more workshops for Cs and D's.

—Mrs. Freda Garnett, New Jersey

We enjoy the newsletters and often play here in Whangarei. It would be great to play with overseas members also, but so far we haven't been contacted. Maybe amateur chamber musicians don't get down here too often.

—David Letcher, New Zealand

From three E-mail exchanges:

Dear Ms. Delaney: I'm flattered that you wrote about the September 22 possible gig. I have two problems: One, my listing [VI/Vla B] in the Amateur Chamber Music Directory is accurate. I'm musical, but not to be mistaken for an "A" player or a Pro. The other: at age eighty-seven, my bedtime comes smack in the middle of the reception and I don't like to sleep in public. But I do appreciate your inquiry!

With best wishes,

—Henry Fagin, California and New York

The second exchange was initiated by a frustrated pianist new to ACMP, very anxious to find playing partners, unable to find them even with her piano teacher's help, and asking subscribers to the CMP-list how in the world to "get started."

From Lee Story, VI-C+/Pf-B+, TO Janet in Northern California,
[1] If your piano teacher is really unable to introduce you to at least one eager amateur violinist (sadly, a common situation), I'd consider looking for another (or supplementary) teacher.

[2] Most music schools will arrange chamber groups for people of roughly similar ability, and will arrange coaching for a small fee.

[3] If you're a pretty decent pianist, look for a weekend chamber workshop, get the music a few weeks in advance, learn it (you don't have to memorize it), and go. (Try to be ready to play it strictly in time and at tempo, if nothing else, and your partners will probably be very happy with you.)

[4] After trying one or more of the three options above, apply for a weeklong summer amateur workshop. There are dozens and dozens of them. Look on the Web for "Music for the Love of It," subscribe, read the listings (or join the ACMP, which distributes the same list). Hope this helps.

—Lee Story, Massachusetts

Janet replied that her piano teacher proved able to help her take step [2]. She looks forward to [3] and [4].

The third: CMP-list subscribers respond with two different approaches to one person's longing for parts to Fauré's Opus 89 Piano Quintet.

Greetings.

I found a score to the PIANO QUINTET No. 1 available from Dover, but no parts. If you don't mind, here are the standard instructions for obtaining a set of photocopied parts from old Schirmer publications....

—Ed Matthew

If you are trying to obtain archival photocopies of music you believe is out of print, check with the Free Library of Philadelphia, which has performing parts for 30,000 chamber works! (1901 Vine, Philadelphia, PA 19103; 215/686-5312). With a \$10 deposit check, discarded when I return the music, the Library will ship without cost the Fauré Piano Quintet I've looked all over the map for. I can hold on to it for a month or longer, if necessary, and, because it's in the public domain, copy the performing parts to my heart's desire. Nice to know there's an institution such as this. That's why I've informed other ACMP

members as well, some of whom, like me, may not have known about its existence.

—Al Ball, California

Clarinet talk

Two ACMP members talk it on the free-access CMP-list: Alan Firestone of New Mexico wrote with this question:

The Mozart Clarinet Quintet is scored for clarinet in A. My friend has a B-flat clarinet. Does anyone have access or suggestions as to where to find a copy transposed for a B-flat clarinet?

...and Don Yungkurth of New York replied:

Years ago Music Minus One recordings issued both the Mozart Clarinet Quintet and Concerto on LP. These both came with music for A and for B-flat clarinet. So, the music exists and I do have a copy. That's the good news. The bad news is that the Bb parts are in B major, i.e., 5 sharps. I don't know how proficient your clarinetist is, but for most of us mortals, B major is a nasty key on the clarinet.

Editor's note: If you are on e-mail and would like to subscribe to one of the two free access e-mail lists that many of our members seem to enjoy ("free" = free of charge, free of monitoring, free of formal connection with ACMP), send an e-mail to one or both of these addresses:

CMP-list-subscribe@onelist.com (all instrumentalists)
quartet-playing-list-subscribe@egroups.com

Your message requires only one word: "subscribe". You can unsubscribe to the same address if you don't like it after all.

Success: mixed and unmixed

Sorry for the delay. I've been ACMP-ing in Capetown, thanks to the regional South African ACMP association and its director. Earlier I had two great sessions here in Dublin with visiting Americans—though I had written to two others in your Directory who did not reply.

—Christine Scott, Dublin

This is to thank you for making a delightful experience possible. I was visiting Austin, Texas recently on business, and, through your ACMP Directory, was able to meet with some very nice people to play viola quintets on two evenings. This absolutely made my trip, and would not have been possible without your excellent society.

—Anthony Wilkes, England

The February listing of summer workshops (through "Music For the Love of It") is one of ACMP's most valuable activities. But doesn't anyone come to Reno?

—Joyce Cox, Nevada

First, thank you for your work on ACMP. I very much appreciate reading all the letters to the Newsletter from the Americans, who seem to dash from coast to coast to join others in our glorious need/want of playing together. For months I have wanted to put a letter in your Newsletter saying "Wake Up, English Members!" Can't some new, keen, energetic, intelligent music lovers organize things over here?! Playing Days in London, and other accessible centres? Inexpensive music camps in the summer? Please rise up, SOMEBODY, and kick us awake and aware of each other.

And in response to your note, please, PLEASE don't go so technical that it's only people who can afford computers, etc. who can get information. Over here, it's getting like that: it's painfully exclusive.

—Anne Albon, England

Editor's note: Several European members have made us aware of the high cost of Internet use in their home countries. We publicize internet opportunities because virtually every North American mem-

ber has access to a public library computer, but we have *no intention whatever* of abandoning print directories or newsletters. We'll continue to pass on the most interesting news to all members—including items which may have originated on the Internet.

Thank you for all your work. I've been a member for several years. I just had my first call, and it looks like we'll be playing again.

—Bill Corsbie, Texas

Is this cultural imperialism?

It did seem to me a nice gesture for the first time to appoint an "international" director, and you certainly could not have chosen a more appropriate person: Dr. Donner keeps open house for players from all over the world...

However, I do find it insufferably arrogant for it to be suggested that we here in the backwoods of Europe might need a US member to come to us with "advice and support," at ACMP expense, no less! I have been a member of ACMP and taken advantage of its services in both the US and Austria, and I can assure you that chamber music is already alive—and indeed thriving—in a country that has been the home of many of the composers whose works you will probably all be playing some time soon.

—Stella McDowall, Austria

Editor's note: We will discuss this letter as a Board in September, as we do all thoughtful criticisms. Here I should only point out that the international gathering of European Advisory Councilors that we hope eventually to arrange is an ACMP Foundation project, and does not draw on the needed (and very welcome) contributions which members make to support the Directories and the Newsletter. At the moment, a Swiss member is leading the planning process.

Subject: Spaghetti

I have had on my New Jersey license plate only the word "ANDANTE" for the past ten years. In that time I have had three people come up to me to talk about music. Over these same ten years I have had about twenty people engage me in conversation on the assumption that I am a chef. Maybe if I put "ALDENTE" on my plate, more people would talk to me about music. Oh,well!!

—Herb Steiner, New Jersey

This topic does not go away (nor should it)

While writing, may I make my contribution to the debate on the thorny question of self-grading. We dislike inflationary grades of any kind and have not upgraded ourselves, even though I play better now than I did when I joined the ACMP. When I attend a large summer workshop and subsequently look up some of my fellow players in the Directory, I am always amazed... Perhaps it is time for a different test.



—Tamara Schoenbaum, Iowa

Editor's note: We do have a "different test" by which players can check their numerical scores. Again, we urge members to contemplate the prose descriptions of grade levels, now printed in both ACMP Directories and on our website. More on this subject in the fall.

Cheers!

A generous members sent a large check in January—and then another, still larger, one in March. Our Executive Director, Dan Nimetz, wrote him back to thank him and point out that he might have sent the second one in error. The donor's answer: "Go ahead and cash it! It's a good cause."

*

 A donation has been made to the Helen Rice Fund in honor of the wedding of our musical friends Harry Chomsky and Amy Apel Bohman. 

ACMP-"D"s: Yes! We welcome them.

Also Non-Playing Hosts

I have read about those members who have asked to cancel their memberships because of advancing difficulty in playing due to age or illness. Unless they have monetary concerns, I can see no reason to cut off a very pleasant publication, a connection to an activity they have loved for many years, and a share in keeping the organization alive and well. I'm a terrible player (the alphabet doesn't go low enough) and I like being part of ACMP. Some day, when I start taking lessons again, maybe I'll attempt once again to play with a group. In the meantime, reading the publications gives me great pleasure. What is that worth?!

—Pauline Schwager, New York City

Editor's note: Pauline S. has generously checked the ♪ box on her Update form. In the Directory, this symbol tells other members that she is not at this time prepared to play with others, but would be glad to serve as a host to ACMP ensembles.

Speaking of CHAMBER MUSIC HOSTS... Most ACMP members enjoy being hosts as well as guests, if they have space in their homes. For players who have not yet tried this role, Bill Simmons, Vc-A, has a few suggestions.







For the old dogs, hosting is like falling off a log. For others, the first time can be a challenge. If possible, one needs a large-enough unencumbered room, several sturdy, comfy chairs, pretty good lighting, stands, maybe a piano, a reasonable library of decent favorites, parking, and an understanding collection of co-inhabitants and neighbors.

On the other hand, certain sturdy young ACMP string players have been known to play happily in a railroad station on their way to a music houseparty, and, upon return, in a coal cellar, the cellist being on duty as the late-night elevator operator.

ALL MEMBERS PLEASE TAKE ♪:

You will notice in the new North American Directory and 2000 International Directory Supplement that there are far fewer of the ♪ symbols denoting non-chamber music playing members (like the letter writer above) wishing to continue their participation in ACMP. Partly because the wording with which we described this choice was slightly ambiguous in 1998, many playing or singing members happy to host others and play or sing with them checked the "non-playing host" choice.

There is no longer any ambiguity about the Update form description, but some active players checked it anyway. In making up the North American Directory this year, we have reserved the ♪ symbol only for those who have not rated themselves on instruments or voice, or who have particularly asked to be non-playing hosts. If you are an active musician who hopes to host players as often as possible, one good way to do it is to become a "contact person" (* next to your name).

 We continue to welcome PHOTOGRAPHS 
showing your ACMP experiences—and are only sorry that we cannot print them all! We
 receive many these days, and we gratefully 
store every one of them in our archives. If
 you wish a photograph returned, please be 
sure to write your address on the reverse of
each print.

MUSIC RECOMMENDED BY MEMBERS

We are delighted to introduce here a new editor of this column: Geneva B. Scriggins DB-B, of South Burlington, Vermont. An experienced music cataloguer adept at working with both traditional and electronic communications, Geneva has already put together more suggestions than we can print in this issue! We are beginning with her more unusual combinations for nine, eight, seven and six players, and will complete her initial list in the Fall Newsletter. Do you have some recommendations of your own for Geneva? Please check the end of this article to see how you can pass them on to her. (Ed.)

When I first joined ACMP 20-odd years ago, I read ACMP's *List of Recommended Chamber Music* with the eye of a pianist, and a hope on behalf of a promising young horn-player. I marked the pieces I thought we might be able to play, and began seeking recordings to tempt my youngster to want to play. When a second youngster began to dream of entering Greenwood Music Camp as a violin player, the phrase "Greenwood recommends" became our byword. After some years the opportunity to learn to play the bass was too intriguing to let pass, and suddenly I was reading the *List of Recommended Chamber Music* with new eyes, seeking "DB," and "continuo."

Occasionally it would take a long, patient effort to locate unfamiliar music that was appropriate to our various levels of playing, and as we became more proficient, I began seeking large-ensemble (to include violin, horn, bass) works that we could play in together, and not have to suffer through extreme dissonances and rhythms. Eventually we found two septets we liked, and once other players were sitting with us, we began to hear about nonets that people wanted to play again if the music could be found. That is how my collection began.

All music on the list can be readily bought, or borrowed on interlibrary loan, or both. I like to think about the structure and division of labor within these works, so having a score to look at as the recording plays gives a better understanding of a piece. Many wonderful, generous musicians have made it increasingly possible to learn more about large-ensemble chamber music, and I intend to give this trend momentum at least so long as I can carry my bass to the next reading!

A Collection of Large-Ensemble 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.

NINE PLAYERS - WINDS with STRINGS

CLEMENTI, MUZIO (1752-1832)

Nonetto, Eb; Revised by Pietro Spada

Fl, Ob, Cl, Bsn, Hn, Vl, Vla, Vc, Db II

Parts, score: Edizione Suvini Zerboni, Milano

This "revised version" is disappointingly short; looks easy.

FARRENC, LOUISE (1804-1875)

Nonetto, Eb, Op. 38 (1849)

Fl, Ob, Cl, Bsn, Hn, Vl, Vla, Vc, Db III

Parts, score: Phylloscopus, Lancaster, U.K.

Recording: Bronx Arts Ensemble, 24'08; March 1981, New York City (Leonarda)

Good melodies; quite challenging; some parts play complex solo lines. Violinist Joseph Joachim played the première in 1850.

LACHNER, FRANZ (1803-1890)

Nonet, F (1875)

Fl, Ob, Cl, Bsn, Hn, Vl, Vla, Vc, Db II - III

Parts, score: Phylloscopus, Lancaster, U.K.

Recording: Ensemble Wien-Berlin, 33'17; August 1993, Austria (Sony)

Lachner, close friend of Schubert, was a teacher of Rheinberger. Prominent flute part.

ONSLow, GEORGES (1784-1853)

Nonetto, C, Op. 77 (?)

Fl, Ob, Cl, Bsn, Hn, Vl, Vla, Vc, Db II - III

Parts, score: Phylloscopus, Lancaster, U.K.

(No recording now; it has been "lost" - HELP !!)

Tuneful, nicely constructed.

RHEINBERGER, JOSEF (1830-1901)

Nonet, Eb, Op. 139 (1884?)

Fl, Ob, Cl, Bsn, Hn, Vl, Vla, Vc, Db II

Parts, score: Musica Rara

Recording: Ensemble Wien-Berlin, 32'40; August 1993, Austria (Sony)

Tuneful, nice sweep, occasionally; no players thought it too hard. Delightfully mysterious middle movement.

STANFORD, CHARLES VILLIERS (1852-1924)

Nonet: Serenade - *Nonet*, F, Op. 95 (Summer 1905)

Fl, Cl, Bsn, Hn, Vl, Vla, Vc, Db II - III

Parts, score; Phylloscopus, Lancaster, U.K.

Recording: Capricorn, 1987, London (Hyperion CDA66291)

Delightfully tuneful, nice harmonies; some funny, clever moments. Première 1937. In manuscript form until 1996 or 1997.

* *

EIGHT PLAYERS - WINDS with STRINGS

FERGUSON, HOWARD (b.1908)

Octet, Op. 4 (1933)

Cl, Bsn, Hn, Vl, Vla, Vc, Db II

Parts and score "must be rented": HPL; Rental only, from Elkan; published by B & H.

Recording: Nash Ensemble, 20'50; 1983, London

Tunes pleasant and interesting.

SPOHR, LOUIS (1784-1859)

Octet, E, Op. 32 (July 1814)

Cl, Hn, Hn, Vl, Vla, Vc, Db III

Parts, score: Musica Rara

Recording: Gaudier Ensemble, 27'57; November 1983, London (Hyperion)

Said to be the best of Spohr's ensemble works. Very interesting texture; some bravura moments in violin, clarinet, horn, viola. Difficult. Third movement is a set of variations on Handel's tune ("The Harmonious Blacksmith").

SEVEN PLAYERS - WINDS *with* STRINGS

BEETHOVEN, LUDWIG VAN (1770-1827)

Septet, Eb, Op. 20 (1799-1800; published 1802)

Cl, Bsn, Hn, Vl, Vla, Vc, Db

II - III

Parts, score: HPL

Recording: HPL

Quite challenging, but a delight. The most popular music of its day.

BERWALD, FRANZ (1796-1868)

"*Stor Septett*," Bb, (1817; revised 1828)

Cl, Bsn, Hn, Vl, Vla, Vc, Db

II

Parts, score: HPL

Recordings: Vienna Octet, 1970 (Decca); Nash Ensemble, 1979 (Vanguard), Arion Schein, 1995 (Naxos). HPL

Inspired by Beethoven's Op. 20. Not very hard, some surprisingly good moments.

BRUCH, MAX (1838-1920)

Septet, Eb, Op. posthumous, "for 28 August 1849"

Cl, Bsn, Hn, Vl, Vl, Vc, Db (NB: no Vla)

II

Parts: HPL

Recording: Berlin Philharmonic Octet players (DG 1983)

Early work, but published posthumously; interesting.

GLINKA, MIKHAIL (1804-1887)

Septet, Eb (1823)

Ob, Bsn, Hn, Vl, Vl, Vc, Db (NB: no Vla)

III

Parts, score: Gosudarstvennoe Muzykalnoe Izdatelystvo, Moscow 1957

Recording: 1993 (Olympia OCD529)

Distinctively Russian; good, noticeable bassoon part, miminal horn; unique, pleasant sonorities.

LACHNER, FRANZ (1803-1890)

Septet, Eb (1824), "completed and edited by Franz Beyer"

Fl, Cl, Hn, Vl, Vla, Vc, Db

II

Parts, score: Phylloscopus, Lancaster, U.K.

Recording: Ensemble Villa Musica, 40'32; 1988,

Heidelberg (Marco Polo DDD8.223282)

Quite pleasant, but occasionally repetitive.

* *

SIX PLAYERS - WINDS *with* STRINGS

IRELAND, JOHN (1879-1962)

Sextet, D (1898) Duration 27'30"

Cl, Hn, Vl, Vl, Vla, Vc

II

Parts, score: Augener, U.K., 1961

Recording: 27'49; (Musical Heritage Society)

Early work, not premiered until 1960; too interesting and nice in moments to be ignored. Program with Mozart's Cl and Hn (NB: 1Vl, 2Vla!) Quintets for a quasi-quintessential evening.

MOZART, W. A. (1756-1791)

Sextet, F, K. 522 (14 June 1787, Vienna)

Hn, Hn, Vl, Vl, Vla, Db (or Vc)

II - III

Parts, score: International Edition. HPL

Called "The Village Musicians" / "A Musical Joke."

* * *

Geneva Scriggins will focus her Fall column on trios, quartets and quintets. She welcomes any and all suggestions of chamber works often unknown to amateurs but rewarding to play, along

with the publishing information needed to find music in libraries or stores, and your own brief characterization of each piece. You can send them directly to her at <gbscri@together.net>. If you are not online, she will welcome your recommendations sent by regular mail:

Geneva B. Scriggins

420 White Street; South Burlington, VT 05403

Questions for Gigi? E-mail her, or call her at 802/862-2946.

* * * *

Addenda to Music Recommended by Members

From Peter Solomon Jr.:

In addition to the piano quintets mentioned by Mr. Dahl in the last newsletter, there is, of course, the Shostokovich, AND the wonderful—though lesser known—Piano Quintet by Frank Martin (1920), an early work showing the influence of Debussy; but Martin's fine craftsmanship and originality also come through. Another favorite of mine is the Piano Quintet of Alexander Borodin: as tuneful and Russian-sounding as you might want. The Martin is published by Henn (H. Liecht and Fils), Geneva; the Borodin by International.

Finally, coming to our attention just before press time: Roger Penrice Wildman of the Shetland Isles (VI-A-, extra instruments available for guests: Pf/Vl/Vla/Vc/DB) suggests two pieces that work very well for beginners:

Carl Stamitz' "Orchestra Quartet," Opus 4 No. IV (Universal 10645): "full of Mannheim 'rockets,' 'steam rollers,' etc."

Paul Glass's transcription for strings of Bach's *Organ Concerto in A minor, after Vivaldi* (Associated Music Publishers #7511). "Excellent. Double bass part not essential—or can be assigned to a cellist."

Memorize These Definitions

Accidentals: Wrong notes.

Agitato: A string player's state of mind when a peg slips in the middle of a piece.

Attaca: "Fire at will!"

Bravo: Literally, How bold! or What nerve!

Cadence: When everybody hopes you're going to stop, but you don't. (*Final Cadence*: when they FORCE you to stop.)

Coloratura Soprano: A singer who has great trouble finding the proper note, but who has a wild time hunting for it.

Compound Meter: A place to park your car that requires two dimes.

Duple Meter: May take any even number of coins.

Triple Meter: Only rich people should park by these.

Meter Signature: The name of the maid who writes you a ticket when you put an odd number of coins in a duple meter.

Crescendo: A reminder to the performer that he has been playing too loudly.

Cut Time: When you're going twice as fast as everyone else in the orchestra.

Discord: Not to be confused with Datcord.

English Horn: Neither English nor a horn, not to be confused with the French Horn, which is German.

Espressivo: Close eyes and play with a wide vibrato.

Flat: This is what happens to a tonic if it sits too long in the open air.

Glissando: A technique adopted by string players for difficult runs.

Hemiola: A hereditary blood disease caused by chromatics.

Tempo: This is where a headache begins.

Transposition: The act of moving the relative pitch of a piece of music that is too low for the basses to a point where it is too high for the sopranos.

Vibrato: Used by singers to hide the fact that they are on the wrong pitch.

(Found, unsigned, on the Internet)

PLAY-INS

Depending on your point of view, these are free-for-alls to be avoided, or the very opportunities to connect with other ACMP members that are longed for by the most enterprising among us, and by those who wait in vain for others to call them. Any member is welcome to organize a play-in; ACMP can provide suggestions and help.

Play-ins come in many styles, though they have in common the welcoming of all participants able to read music readily. A VI-A says she will travel far to a play-in order to play adventurous music she has never tried before. Another, an equally experienced cellist, arrives with half a dozen boxes of music to ensure such adventures. Both these seasoned musicians are glad to spend part of their play-in time leading other less experienced players; but they add that all participants need to be able to COUNT, gracefully faking a difficult passage if necessary and, if they get lost, finding their way into the music again most of the time.

Here's one fresh approach: The regional Chamber Music Society of Santa Barbara, to which several ACMP members belong, wrote us to say that

following a tradition widely popularized by Helen Rice, founding secretary of the ACMP, our Society is going to hold its first lunchtime PLAY-IN, celebrating the birthday of Johann Sebastian Bach.

New to us: this "Bach birthday bash" included a short concert of Bach's chamber works, then an open reading of Brandenburg No. 3, all held in a local church at lunch hour on a Tuesday noon. We hope Santa Barbara lunch hours match traditional Italian ones in length.

All the other March play-ins we have heard about went well. The sixth annual New England Play-in/Sing-in, held at Phillips Academy in Andover, Massachusetts with crucial help from the Appalachian Music Committee, was one of the best so far. Fifty-five players and singers joined in for all or most of this six-hour party, each of them possessing a realistic idea of her or his own abilities, ready to try any appropriate combination of winds, strings and voices. Most of those who stayed for potluck supper brought equally adventurous culinary concoctions.

At the suggestion of Bill Simmons, veteran Advisory Council member, we tried something new at the New England Play-in. We particularly invited nearby (and not-so-nearby) Board and Advisory Council members to come a couple of hours early and talk over the ways in which ACMP can best serve its members, welcoming other interested regular member's ideas as well. If you would like to plan your gathering with such an open meeting in mind, let us know, and we will help you invite the nearest Board and Advisory Council members.

Those who have organized several play-ins have become masters at the art of ensuring a reasonable balance of instruments (usually by calling up a few players ahead of time). There is always the challenge of mixing and matching compatible ensembles—making certain (for ex-

ample) that all get a chance to play both at and above their level, and that no generous "A" or "Pro" level player spends the whole play-in leading less able players, but can also fly with her or his peers—including, perhaps, a pianist who has worked ahead of time on a difficult sonata or piano trio. Thus, essential to any large play-in (besides a variety of playing spaces) is a host who can help out those looking for a compatible group. Early sign-ups are a great help in this process. Advance planning allows an organizer to borrow music from public libraries: especially important if larger chamber ensemble works are anticipated. "The biggest challenge," says one veteran play-in organizer, "is finding appropriate chamber groups for the weakest and strongest players—but it can be done, and it is well worth the effort!" It helps enormously when participants have realistic perceptions of their musical skills.

Unhappily, we have discovered over time that self-ratings are NOT necessarily reliable guides to playing ability in a sightreading situation. At the least, play-in participants need to know how to read music, keep time, and listen to other players. Some self-styled "B"s—and even an occasional "A"—apparently cannot do any of these, while many a "C" and "D" possessing such basic chamber music skills can successfully tackle a baroque or early Mozart work. The solution is obvious: more careful introspection in setting one's self-rating, in hopes we will get no more letters like this eloquent one from an English member, who writes that "My experience in playing in the States and the UK is that the Bs are usually good, and the As either very good or just plain conceited." Attending a play-in may be the best way to discover whether you are very good or just plain conceited.

Whatever your frustrations or triumphs as a play-in participant or organizer, we are always glad to hear of play-ins anywhere. We hope soon to have news of the first Zimbabwe Play-in, held this last spring. We already know that the Toronto Play-in and the several South African play-ins have been a great success. More in the next Newsletter.



Brandenburg No. 3 in Becket, MA, August 1, 1999: Play-in at home of Roberta Goldman

LOCAL ACTION

Art Hopkins writes us from **CALIFORNIA** of the San Diego and Riverside Counties chamber music association which he and other ACMP members have helped to organize. They hold periodic "playdays," for which the only requirement is that one be able to read music; out of these come weekly rehearsing string and piano quartets, which draw freely on Arthur Hopkins' huge music library. Those ACMP musicians who would like to join in are invited to call him at 760/749-3625.



New member Jonathon Landell, *Fl-Pro* and a flute maker, has sent us word of *Joyful Noise*, an informal association of **VERMONT** musicians, all of them *amateurs* (whether or not they are also professionals), whose purpose is to

MAKE A JOYFUL NOISE UNTO THE LORD

through music both secular and sacred. The Landells have five children, all homeschooled in music as in other subjects; the oldest now ready to join his parents and the other Joyful Noise musicians for spirited, occasional performances. This local association answers eloquently a plea made on the Internet by ACMP's David Petruescu, who asked for suggestions of chamber music suitable for religious worship. He received many specific ones—and longtime ACMP member Irving Dayton's confident assertion that

All music has a religious aspect, if approached properly. Many people equate "religious" with "solemn," which is not at all necessary. If you want an audience which will appreciate anything, check out the Unitarians.



BAY AREA MEMBERS: Later in the Summer you will receive details about our special late-afternoon ACMP gathering in San Francisco on September 23, 2000. It will include music, socializing, and (of course) something to eat. So save the date. To tempt you further, here is one of several letters we received after the 1999 gathering in Florida:

I really enjoyed the ACMP dinner in Sarasota last January. It was great to meet the directors as well as the local members. Best of all, I am now playing in a quartet as a result! Thanks, ACMP.

—Franz Schneider, Vc-C



Participants in the ACMP-supported program at McGill Conservatory

CADENCES

Though many younger musicians have been joining us lately, some older ones are now *tacet*. We have heard of the following members' deaths:

Frederick Brockmeier, Cincinnati, OH
Doris Goldman, Stow, MA
Dorothy C. Graham, Hanover NH
Gertrude Halpern, New York, NY
Lilette Hindin, New York, NY
Carleton Inniss, Queens, NY
Sidney Kastner, Greenbelt, MD
Oscar Kraut, Hewitt, NJ
Johanna A. Lucas, Bradenton, FL
Edward Peterson, Lebanon, IN
Marjorie C. Rohfleisch, La Mesa, CA
Wendell Smith, Newtown, CT

In addition, Gilda Nelson writes us of the death of Isabelle Goldenberg of Queens, NY, "a violist and violinist and a devoted chamber musician." Eve Chosid sends news of the death of her aunt, Lillian Bulwa of Boston, MA. "She enjoyed her ACMP membership and was a fantastic piano player." Carolyn Sacchi remembers playing often with Melba Wheeler Thrasher of Lander, WY, "a wonderful violinist, violist and pianist, who broadened my scope of chamber music activity through her wealth of musical knowledge."

A friend has sent us a memorial poem written by Robert Fishbein, VI/Vla-B+, in honor of Lou Bole. Some excerpts:

*I met a man...
He loved music and people.
We made music together for thirty years—
Music. The international language, the all weather sport...
A journey in time and space,
An infinite joy,
A fabric of sound and meter:
It was Lou Bole's magic carpet....*

We have also received news of a concert performed at the Levine School of Music in Washington, DC, in memory of Jack Glick, not recently an ACMP member but the longtime director of the Bennington summer chamber music conference, and therefore known to many in ACMP.

Donations have been made to the Helen Rice Memorial Fund in honor of John Cataldo and Melba Wheeler Thrasher.



NEW TO THE ADVISORY COUNCIL

Lucy Miller is Founding Director of Market Square Concerts in Harrisburg, Pennsylvania, now in its 18th season of presenting chamber music performed by artists of international acclaim. Under her direction, the series has also fostered emerging musicians, many educational programs, a composer/scholar residency, and the commissioning of new works. Lucy Miller serves on the board of Chamber Music International and the Bard Music Festival and is currently Vice President of Chamber Music America, the national service organization for chamber music. She was recipient of the Harrisburg Area Community Theatre's Distinguished Service to the Arts Award. Her articles on amateur chamber music have appeared in "Chamber Music" magazine, and her notes on chamber music have appeared in programs for Market Square Concerts, Concertante Chamber Ensemble, and the Chamber Music Society of Lincoln Center. An avid amateur pianist, she has been a participant in the Raphael Trio Chamber Music Workshop in Adamant, Vermont since 1988.

BOOKS WRITTEN OR RECOMMENDED BY MEMBERS

Several members have told us that they have greatly enjoyed Abram Loft's writing, a labor of love for this renowned former professor of chamber music (Eastman), member of the Fine Arts Quartet, and longtime ACMP member. Pianist Gilbert Kalish is deeply grateful for *Ensemble! A Rehearsal Guide to Thirty Great Works of Chamber Music*, a book written with a "rare warmth and wit... a wise and loving guide for chamber musicians of all ages." Others enthusiastically welcome the 2nd edition of Loft's two volumes on the duo repertoire: *Violin and Keyboard*. Please see Bulletin Board for ordering information.



Trio from the Northern Ohio Youth Orchestras Chamber Ensemble Program

Attending a CHAMBER MUSIC WORKSHOP or musical vacation any time this year, in any nation? We welcome your frank opinion. If it is positive, we will list the event in our Fall column on "International Workshops Recommended by Members," or in the February Newsletter Supplement. If you have advice that might enrich the experience of members thinking of attending a particular workshop, please pass it on to us.

Jerry Fischbach, *VI-Pro*, sent us this nugget by J.R. Swing, leaving the decision as to whether to print it to our "good or otherwise judgment."

Golden Rules For Ensemble Playing

1. Everyone should play the same piece.
2. Stop at every repeat sign and discuss in detail whether to take the repeat or not. Listeners will love this a lot!
3. Carefully tune your instrument before playing. That way you can play out of tune all night with a clear conscience.
4. Take your time turning pages.
5. The right note at the wrong time is a wrong note (and vice-versa).
6. If everyone gets lost except you, follow those who get lost.
7. If a passage is difficult, slow down. If it's easy, speed it up. Everything will work itself out in the end.
8. If you are completely lost, stop everyone and say, "I think we should tune."
9. Happy are those who have not perfect pitch, for the kingdom of music is theirs.
10. If the ensemble has to stop because of you, explain in detail why you got lost. Everyone will be very interested.
11. A wrong note played timidly is a wrong note. A wrong note played with authority is an interpretation.
12. When everyone else has finished playing, you should not play any notes you have left.

FOUNDATION NEWS

The HOME COACHING INITIATIVE first announced in the June 1999 newsletter, and elaborated in a letter to the membership the following October, has been taken up by a great number of ACMP members. Enthusiastic reports are arriving at the office from a wide variety of ensembles; one group engaged a clarinet coach who so enjoyed working with them that he has joined the group on subsequent occasions, just to play the literature.

Over fifty people have sent in requests for funding, representing over two hundred musicians. Donald White, a member who took advantage of this program, applied for his quintet, three of whom are ACMP members. He reports that this ensemble, studying the Brahms G major Viola Quintet, Op. 111, engaged a violinist, who worked with the group for over three hours on aspects of the texture, listening to inner voices, balance, attack, and rhythmic accuracy. Roberta Goldman, one of the violinists, remarked that they all referred extensively to the score during the course of their coaching. One very interesting subject for discussion was the quality of a piano dynamic in Brahms's chamber music as opposed to the same dynamic in a work by Mozart.

The quintet then engaged another coach later in the year to work on other movements of the same piece. This different coach, a cellist, had another perspective which the group found really illuminating; the coachings together provided a sort of triangulation on the group's overall musical experience, and deepened the understanding of the players, making them want to, and able to, study the work even more intensely. The group plans to perform the Brahms this coming summer at the Becket Arts Festival in Western Massachusetts. Roberta pointed out that initially their motivation was to improve their musical understanding; it is clear now that this initiative of the Foundation was a welcome tool for them to use in their overall growth as chamber musicians.



AN UPDATE ON CHAMBER MUSIC IN SCHOOLS

Last year we wrote of the ACMP Foundation directors' desire to help school music departments to initiate chamber music programs as an integral part of their total curriculum. During 1999-2000, four more public schools and one private school have benefited from ACMP grants.

It is a large challenge for music teachers and school administrators to sustain such programs, given that they are already struggling to persuade skeptical taxpayers of the great value of music education.

Our first school, the Fairfield High School in Connecticut, has worked with the nearby nonprofit South Shore Music Inc. through three years. The Fairfield people are showing what can be accomplished by a "Chamber Music Honors" program that now provides biweekly ensemble coaching to every qualified wind or string player willing to undertake the practice and rehearsal time required, about 50 students in all. They play for and critique each other with the help of gifted coaches; the most advanced groups perform at elementary school, or even on the radio. By now, the Fairfield student, faculty and parent enthusiasm for chamber music is high: it's clear that the students learn as much in the way of self-discipline, responsibility and general communications skills as they do of musical technique and understanding. As Cynthia Cummisky of South Shore Music writes in "Clamoring for Chamber Music," her recent article in a special MENC publication,

Recent research has shown what musicians have always known—that music making has positive effects on all aspects of development.

The school's leaders are now working to integrate chamber music into the regular instructional budget.

ACMP BULLETIN BOARD

AMATEUR ADS

Does anyone know where I can obtain parts to **MARTINŮ'S STRING QUARTET #1** (1918)? I'm told by music stores that it is out of print. Please reply to

Louise LaChance-Price
8 Wellington Way
Amston CT 06231
860/228-2895
<louise-violist@yahoo.com>

FOR TEACHERS AND OTHERS WORKING WITH YOUNGER PLAYERS

Chamber Music America offers its Education Newsletter, "Flying Together," to you with no charge. A goldmine of suggestions and inspiration. Contact Nancy Christensen, CMA Education Director
Tel: 212/242-2022 ext.113; Fax: 212/242-7955
<nchristensen@chamber-music.org>

COMPOSER LOOKING FOR PLAYERS

I'm searching for a way to arrange readings and/or performances of my arrangements and transcriptions, many of which are still awaiting a first reading. Are there others like myself who would like to organize some special occasion just for trying out new compositions or arrangements? Any suggestions?—David George, *Cl-Pro*.

40 Tiemann Place #5C
New York NY 10027
212/222-6731

Geoff Piper, member in Luxembourg, announces that his publication **MUSIKURS**, mailed in the past to many ACMP members, has been replaced by a web site. The collaborative team **Intermusica** (music course organisers) are nearly all themselves amateur musicians, though the odd professional organiser or advertisor is accepted to reduce costs. Find us at www.intermusica.org.

GOODS OR SERVICES FOR SALE

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W.v. Elggstraat 7
NL-7491 CH Delden, THE NETHERLANDS
Tel: [31] 074-3763215

My composition, **SAMPLER FOR STRING QUARTET**, is now available: nine minutes long and relatively easy. Please contact

Joanne Forman
7115 Highway 518
Rancho de Taos NM 87557
Tel: 505/751-1102

On July 2, Kato Havas will present a workshop on **PERFORMING WITH EASE, ASSURANCE AND ENJOYMENT**. Kato is the pre-eminent expert on relief of strain and tension, avoidance of repetitive strain injury, and prevention of stage fright. Primarily aimed at string players but all can benefit from her insights. "KHANA - The Kato Havas Association for the New Approach" has about 500 members.

Date: Sunday, July 2, 2000 from 10:30-5:00

Place: Toronto - tba

Cost: \$40-\$70 (depending on enrollment). Reduction for full-time music students and seniors. Capacity: 60 participants. For more information: www.katohavas.com Enquiries, and to reserve a place:

Alan Pollard
60 Covington Road, Toronto ON M6A 1G3 CANADA
Tel: 416/787-6608; Fax: 416/782-2860
<a.pollard@utoronto.ca>

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AMATEUR ADS (continued)

SABATIER VIOLA

I am a violinist who recently took up viola, and am now in the market to buy. Who among you play on a Sabatier (ergonomic) viola—that's the kind that looks like someone sat on it—and what do you think?

Yoel Epstein, etses gibbers consultants
POB 8516

Moshav Magshimim 56910 ISRAEL
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<yoel@netvision.net.il>

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Jo Brown, Director, 212/415-5636 or
Ted Baumgold, Coördinator, 203/325-4910

QUARTER SIZE CELLOS NEEDED

Harlem's Ecumenical Educational Program runs an after-school Tutoring Program every weekday from 3-5 PM, including cello lessons open to all. Yu-chen Chao (my own cello teacher!) teaches on our 1/2 and 3/4 sized cellos, but we badly need 1/4 size—any condition so long as they are playable. Contact me any time:

Pastor Luther Kriefall (Director), Lutheran Ministries
Earl Hall, Columbia University, NTC, NY 10027
Home: 212/666-4723; Work: 212/854-8797

Please consider becoming one of the **FRIENDS OF FRANZ LISZT MUSIC ACADEMY**, to provide financial support for the education of young Hungarian musicians and instrument makers, for research in the rich Hungarian musical culture, and an extraordinary concert series. You will receive free admission to many events and rehearsals, as well as our quarterly newsletter. Contact

Birthe Lundvik
Friends of Franz Liszt Music Academy
1276 Budapest, Pf.: 87 HUNGARY

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.

