

Tenth Anniversary of the Clinton B. Ford Bequest

Music of the Spheres



On October 26, 2002, three members of ACMP, Stephen Symchych (VI B+), Newton, MA, Martha Jaffe (VI-A/VI-B), Newton Center, MA, and William Simmons (Vc-A), Woods Hole, MA, took part in a performance of the Brahms Sextet in G Major, Op. 36, to honor the memory of Clinton B. Ford. The performance was sponsored by The American Association of Variable Star Observers (AAVSO), a group that represented Clinton B. Ford's other passion in life, Astronomy. Bill Simmons said, "We performed at the final banquet dinner in Somerville (a few miles east of the AAVSO's Headquarters in Cambridge, MA) after three solid days of scientific meetings. It was a splendid occasion in every way. I hadn't known it previously, but apparently Clint and his pals often performed at the AAVSO's annual meetings, and when they didn't perform, they'd hole up in their rooms after scientific sessions and play into the wee smalls, often with entourages of AAVSO groupies listening. Thus, this was an especially nostalgic performance for them, and they really loved it, as did we."

Who was this man who loved music and stars? He said of himself, "Most people are unaware of it, but an important event for them took place on March 1, 1913, the date when the first permanent peace-time federal income tax took effect. A simultaneous unimportant event was my birth. I came in with the Income Tax. I'd like to say that when I go out, I'll take it with me. Some things really are impossible."

Clinton Ford's "burn for Astronomy" started in his youth under his father's tutelage at the University of Michigan's Observatory. By the age of 14, he had observed his first variable star, and became the youngest person ever to be admitted as a member of that group. His unvarying interest in music also started in childhood with violin lessons. In his autobiographical sketch for AAVSO, *Some Stars, Some Music*, (AAVSO, 1986) Ford said "When my grandfathers' brother, a Civil War veteran, a grand old man who everyone called Uncle Clinton, learned that his namesake was playing the violin he gave me his own violin. It was no Strad, but it was better than the "cheese-box" my father had on which I was scratching out the rudiments."

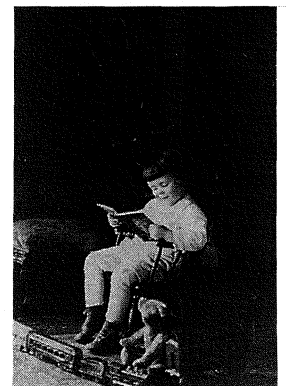
Some of Clinton Ford's happiest musical memories were at his family house, "The Manse" in Ovid, New York, near Cayuga Lake. He would host musical house parties at which marathon sessions of chamber music would be interspersed with delicious meals that he loved to prepare on an outdoor stone grill. He moved to Connecticut in his later years and played viola in the Stamford Symphony and chamber music with ACMP Board member William Selden (VIa-A, VI- B), Westport, CT.

Clinton B. Ford died on September 23, 1992, sixty-five years to the day on which he made his first variable star observation.

His bequest to ACMP was a total surprise that amazed the Board and even made them slightly apprehensive. After all, ACMP had never been about money. An organization devoted to playing chamber music for pleasure has few needs beyond a modest budget to maintain records and publish the Directory. What should we do? How best to use these resources? How to adapt to change without losing our basic identity and values? After intensive thought and debate, the ACMP Foundation was created.

Ten years later 1,369 grants totaling over \$2.2 million have been awarded to promote participatory chamber music opportunities. Community music schools, youth orchestras, and workshops have introduced the pleasures and rewards of playing chamber music to hundreds of children and even some adults who might never have been exposed to it. You might say the Clinton B. Ford bequest has enabled them to reach for the stars.

The scholar at age 3; After that came electric toy trains, Meccano and Erector sets, crystal radios, bicycles, violins and finally telescopes.



Letter from the Chair

Donald Spuehler: a Major Retiree

One of our more far-reaching decisions at the Annual Meeting in September was to establish term limits for ACMP board members. For 55 years ACMP has gone on two organizational principles: "Keep it simple," and "If it ain't broke, don't fix it." But, we concluded, the chances of knowing what's "broke" seem greater if new winds blow in from time to time to freshen board members' perceptions. Now those of us who have known and played with Donald Spuehler for many years have to accept the consequences of this decision, which has made it easier for Don to submit his resignation, effective in 2003, as Chair of the ACMP Foundation and Treasurer of ACMP. Tony Finley has succeeded him as President of the Foundation and Alvin Wen will assume the main duties of ACMP Treasurer. Easier, maybe, for Don — but how we will miss him.

Don has a long history with ACMP. While studying law at Harvard University in Cambridge, MA, he lived with the Stein family (parents of Jane Stein Wilson, former Chair and current Secretary). Although he was studying hard to obtain his degree, he still managed to find time to devote to the cello and develop a life-long passion for playing chamber-music. It worked! Don became a brilliant and sought-after lawyer specializing in non-profit organizations. He joined the ACMP Board in 1970, filling our need for expert advice on the various legal matters that require an alert response even for the simplest of non-profit associations.

Don's late wife, Jane, a wonderful violinist, attended Board meetings too. She will always be remembered as "unofficial photographer" and eager participant in chamber music sessions.

In 1993, following Clinton Ford's extraordinary bequest, Don's leadership and expertise led the Board to create the ACMP Foundation. He has served as its Chair through nearly ten years, inspiring and guiding it with sureness of purpose. Don's knowledge and confidence have carried the day in many a friendly dispute. His curiosity ventures far, and he listens closely to others, often changing his views as new facts or proposals emerge.

And he is a wonderful cellist. Recently remarried, Don plans to keep on teaching his wife Jill the game of golf and the pleasures of chamber music, as she in turn brings new richness to his life. He will be able to spend more time on his long, continuing work to alleviate hunger all over the world by addressing its most profound causes. Lucky for us, he will also be on hand to assist us when we need help that no one else can give.

Thanks, Don.

Susan M. Lloyd

People and Players

At the annual meeting of the Board, held in Chicago, IL, September 20, 2002, the Board accepted the resignations of William Simmons, to whom we are especially grateful for performing the thankless task of proofreading the Directory for the past two years, and Andrew Chapman for his financial acumen.

New Board Members

We also welcome new Board and Advisory Council members, Mark E. Furth (VI-A/Ma-A), Chapel Hill, NC; Charles Letourneau (VI-A), Lucy Miller (Pf-B), Harrisburg, PA; Emil Torick (VI-Pro). Introductory profiles of selected members will appear in the Newsletter throughout the year.

Meet Some New Board Members

Stephen Symchych is an investment consultant, working with a firm that advises educational and other endowments as well as family investments, who lives with his wife and two young children in the Boston area. Raised in a family of regular concert goers, he once enjoyed regular doses of BBC broadcasts in London from a crib that was placed between two fairly large loudspeakers in his home. He says he saw his first violin as a toddler and asked for one before his 5th birthday because he liked watching the violin section at concerts and thought violin soloists were much more exciting to watch than piano soloists.

A perfect chamber music evening for him "includes a few regular friends, one guest, some Beethoven (practiced

beforehand), Brahms (ditto), yet more Haydn that I don't know, and something interesting and quite new to me, followed with food that I cook, and wine from the private stash." He also plays in the Boston Philharmonic Orchestra, sails in the summer and "tries to stay on top of a reading list." He first heard about ACMP from playing chamber music with friends from the orchestra and made a point of joining after he read *For the Love of It* by Wayne Booth (Vc-B+), Chicago, IL, book. He is enthusiastic about "working with such an accomplished and diverse group on the board, and finding a way to make a positive impact on some very interesting programs."



L to R: Stephen Symchych (ACMP), Martha Jaffe (ACMP), Pip Moss, David Hobbie, Bill Simmons (ACMP), and Bruce Kinmoth perform Brahms Sextet at Clinton B. Ford Memorial Concert.



Charles Letourneau (VI-A), New York, NY, was first introduced to ACMP by fellow member David Yang, (VI-Pro), Philadelphia, PA. Charles says that he is thrilled to join the ACMP Board. Like many professionals in the music industry, he is fascinated by the ACMP environment, where everyone is so passionate about music in

contrast with the real music business. He decided he wanted to play the violin when he was about 11 years old, even though "My father was a really awful amateur violinist... my sister and I would run out of the house when he took out his violin."

He says his worst moment in music was when "I once had to fill in for a sick concertmaster at the last minute and sight read the first violin part of Brandenburg 3 in front of 1500 people in a concert without a rehearsal. What made it worse was that my stand-mate stopped playing whenever there was a solo part. I thought it would never end."

Today, Charles is a consultant/manager for the classical music industry, is married to Alexis Pia Gerlach, "an amazing professional cellist and person," loves to cook and enjoy chamber music evenings with "The Three Bs: Beethoven, Brahms & Beer."

Emil Torick (VI-Pro), Santa Barbara, CA, a member of the ACMP Advisory Council since 1999, earned degrees in Music, Physics and Business Administration. During a long career as a CBS executive, he also served as concertmaster of the Norwalk (CT) Symphony Orchestra. Now semi-retired and living in Santa Barbara, he enjoys the sunshine there and its numerous chamber music opportunities. He is the Program Director for the Santa Barbara Music Club with responsibility for eighteen concerts per season, providing performing opportunities for more than fifty soloists and chamber ensembles. He is also Secretary of the Chamber Music Society of Santa Barbara, which presents several weekend workshops for amateur players each year (partially supported by ACMP Foundation.) Emil currently serves as President of the AES Educational Foundation, an organization which awards grants internationally to students pursuing graduate studies in the field of audio engineering.

Junior Moments

Jane Carhart (VI-B, VI-B-), New York, NY writes:

I had 20 Maltese music students with us in Ripatransone last year. Even though they had all been enrolled in the Junior College of the University of Malta, they had had little chance to play chamber music before Italy. When they got home last year, independent of their studies, 10 of them formed a chamber ensemble, continued practicing and playing together, even performing, all under their own steam. One or two of them even wrote music for the group. This made me feel it was worth every ounce of effort I spent to have them with us and to know that this one little week in Ripatransone really changed their lives in some way. All the students are members of ACMP. if you come to Malta use the ACMP directory and database. You will be made to feel welcome in their wonderful country.



More Junior Moments



Wind Group from the Northern Ohio Youth Orchestras, Oberlin, OH

Cello Moments

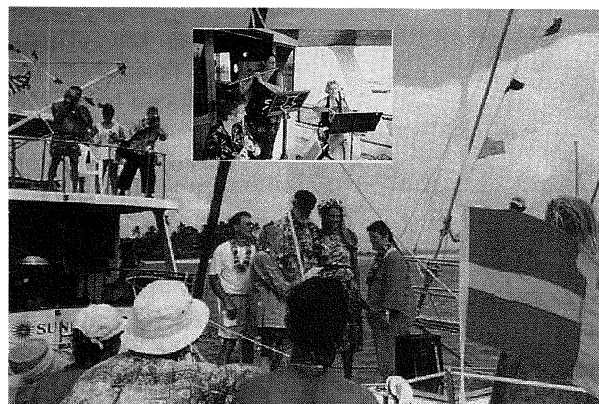


Sixteen cellos and a bassoon. ACMP Secretary, Jane Stein Wilson(VI-B/VI-B-/VI-C/Db-C/Pf-C/Rec-C/Alto-C, Ontario, CANADA, at rear of circle in white shirt at Right.

Sentimental Moments

Ingrid Klich (FI-A, Rec-B), Puerto Real, PR, writes:
I have been an ACMP member for many decades.
I was recently married to sailing Captain Bill Henry in a ceremony at sea that included a raft of five Yachts and live "watermusic" (including the Hornpipe from Handel's *Water Music* by long-time friends, Jennifer Adams (flute); Rhonda Bitterli (flute) and Linda van Toornburg (Cello).

Photo at right: The wedding ceremony
Inset: Musicians (in shade of canopy under photographers in large picture)



International News

Brussels, Belgium

Franz Marcus (Vc-A), chairman of I CAMBRISTI, writes:
For eight years an excellent American violinist and a fine Dutch pianist lived across from each other in a suburban part of Brussels, but only met after the chamber music association I CAMBRISTI was founded and a first directory issued. Two years later they are still enjoying making music together, our membership has grown to 235 members and the number of ACMP members in Belgium has recently doubled.



Anne-Louise Flynn (VI-B)
Aagje Pabbruwe, (Pf-A) Luc Tooten (Vc-Pro)

We use the ACMP self-grading system. Since we also have singers, we have made a trial questionnaire to grade them as well and provided them with a list of chamber music for voice (defined as being composed specifically for a minimum of three voice lines and at least one instrument).

Approximately every six weeks we hold concert gatherings in the beautiful Boendael Chapel. Around 80 people come to listen, and we ask one or the other of our members to offer a glass of wine after the music.

We also held two sessions at the Royal Brussels Conservatory in 2001. The first was a "Work-In" to get different people to play together and to improve their knowledge of the chamber music literature. In each of three sessions on one Saturday every single person played a different work (practiced beforehand) with a different group of people and one professional coach.

The second event, a true workshop weekend in December, had 8 professional coaches for 20 groups and ended with 13 of the groups playing in the final concert on Sunday afternoon — some how all within one hour!

To arrange chamber music when traveling to Brussels, contact either <franzmarcus@compuserve.com> or <cecile.ferriere@swing.be>.

Down Under

Judith Rattenbury (Vc B+), Cambridge, England writes:
For the first 6 months of 2002, I took myself off for an exploration of "down under." Although I would have gone anyway, the whole trip was made much more rewarding by the musical encounters thanks to ACMP members.

The first was a wonderful evening in Santiago, Chile organized by Héctor Alvarez (VI-B).

From there to New Zealand where I had sessions organized by Patricia Hulse (CI-A/Pf-B+/Ma-B+), John Dylan (Vc-C), Doug Bedggood (Vla-B), Michael Vidulich (Vla-A/ VI-B/ Vc-D+), and Stuart Slater (VI-A/Ma-A).

In Christchurch (NZ) the owner of my B&B, Gerald, was a violin teacher and arranged a quartet one evening (ACMP members visiting Christchurch would do well to stay there!): Email <homelea@xtra.co.nz>; Tel: 64 3 379 9977).

Then on to Tasmania where I met with Miklos Pohl (VI B).

Arriving in Australia, there was George Szekeres (VI-B/Vla-B) In Sydney and, nearby in the Blue Mountains, Daphne Arnold. Other sessions were arranged via the quite active Amateur Chamber Music Society in Sydney (the secretary is Julian Dresser, Tel: 02 9948 6447).

In Adelaide there were Maxine Komlos (VI-A) and Christine Tomczak (Vla-C,VI-C), and in Perth, Sonia Letourneau (VI-Pro). My last musical session before leaving Australia was with a rehearsal of the Darwin Symphony Orchestra thanks to the conductor Martin Jarvis who has produced a wonderful little book entitled *The String Players' Pocket Dictionary*, reviewed recently in the *STRAD*.

Meeting and making music with all these lovely people was a real privilege (and they all managed to find a cello for me). Aren't we amateur chamber music players immensely fortunate to have this opportunity?

Canada

John Whittaker (VI-B/Baritone-B) Mississauga, Ontario writes:
I recently had the pleasure of Joe Campinelli at my home here in Ontario, to play in quite an international gathering. From left to right they are Me, viola (Scottish), Alan Ward, cello (Canadian), Joe Campinelli (untypically solemn), violin (Maltese) and Andrew Kemini, violin (Hungarian). Missing is our lead violin when, earlier, we played quintets. He is Sascha Matus, a Russian.

I myself will be playing in the UK in London, Essex and Edinburgh next month, thanks to ACMP and to Jane Stein Wilson, who introduced me to it, and with whom I play in a regular quartet. Keep up the good work.



*Left to Right: John Whittaker, Alan Ward,
Joe Campinelli, Andrew Kemini*

Hellenkion Idyllion

Helga Wunderer (Vc-B), Heidelberg, Germany, writes:

This Spring a group of 20 friends, mixed professionals and amateurs, painters and artists, were able to schedule our annual gathering in Greece on the Peloponnes near Patros on a marvelous cultural center beside the sea at Hellenikon Idyllion.

Andreas Drakis, the manager of the center, has 100 beds, a grand piano, 2 uprights, a cello and a lovely garden with orange trees, olives and masses of flowers. We brought an art teacher, so we painted and played music together whenever we liked and took day trips to places like Olympia, Delphi, Mykene, Epidaurus and Corinth.

We gave two concerts in the idyllic garden and enjoyed the many opportunities to sit together to drink wine and eat Easter lamb.

Play-Ins

Mazer Chamber Music Society Schedule of International Workshops in Sweden 2003 (mainly for string players)

January 24-26, 2003: weekend course for preformed ensembles in Sigtuna 40 km North of Stockholm, near the airport.

February 16, 2003: Play-in at Riddersvik near Stockholm.
(C and D-players are welcome)

March 8, 2003: Play-in at Riddersvik, to meet new playing friends and preferably less known music.

April 9-13, 2003: Weekend course in Vålådalen, winter sport area in the north of Sweden. Studying music by Mozart, and skiing.

October: Weekend-Play-in at Riddersvik, to meet new playing friends and preferably less known music.

For more information, contact

David William-Olsson, Danderydsgatan 18, 114 26 Stockholm.

Email to <David.W-O@telia.com>

New Years Day "Mozart Bowl" Parties

Tired of hoisting Buds and scarfing up Nachos at New Year's Day Super Bowl Parties? A good alternative to is to invite musical friends over for "Mozart" or "Bach Bowls" to play chamber music, Brandenburgs and bring in the new year with a touch of advanced civilization.

Peter Reinthaler (Vc-B), Bellaire, TX, has organized "Bach Bowls" to play through all of the Brandenburg Concerti plus "whatever" each New Year's Day for the past 52 years. He says, "We plan another on January 1, 2003 and would be delighted to entertain drop-ins!" For more information the Email contact address is <par2004@evl.net>.

Should you host such an event, you could cool off with Lobkowicz beer from Prague, still made by the descendants of the very same Prince Lobkowicz (German editions spell it Lobkowitz) to whom Beethoven's String Quartets, Opp. 18 and 74 are dedicated, and nibble on chocolate Mozart-Kugeln made by Mirabell confections.

<www.czechbeer.com/lobkowicz.htm>

<www.mozartkugel.at/englisch/links/sortiment/ffexplor.htm>.

March Follow-The-Sun Play-Ins

When the sun is directly overhead at any spot on the globe, celestial navigators refer to the time as Local Apparent Noon. Once a year, we try to organize enough play-ins on the same day and play the Brandenburg #3 at 4 (pm) local time so that the sounds of Bach will circle the globe with the sun one day a year. We have had play-ins in Tokyo, Stockholm, Paris, London, New York, Toronto, Colorado, California and Honolulu. One member in Milwaukee, stuck at work in a record store that day, participated by playing a recording of the Brandenburg over the store's PA system at 4 pm local time.

Last year's Toronto-area Play-In had participants from as far away as Erie, PA; Rochester, NY; and Kingston, ON. This year the Play-in will take place on Sunday, March 9, 2003. March 8 will be the date for Sweden, in Riddersvik. Watch for full details in the February Newsletter.

If you are planning a play-in in your area, send details of your event for inclusion in the listing. This being ACMP, where nobody likes to be too regimented, any March Play-In will count! Why March? Why bring celestial navigation into it? Well, ACMP's legendary Helen Rice was born in March, and Clinton B. Ford was an astronomer, so it seems like a good way to salute two people who have been important to ACMP at the same time.

Did you also know that you can get support and help from ACMP if you host a play-in that is open to all ACMP members in your area? Call, write or Email the office for more information. If you do host a play-in don't forget to send pictures. You can send them by Email to <ACMPnewseditor@aol.com> (.jpeg format works best) or regular mail to the ACMP office. Please remember to identify the players, location, and date and be sure to include your name and a brief description of the event.

From the Mailbox

Reactions to the New Newsletter Appearance

Steve Poppel (Cl-A) New York, NY

The look and tone of the newsletter is definitely new and different, but I find the result less satisfactory than what preceded. The prior format was comfortably dense on the page. This has the look of an easy-reader *USA Today*. My guess is that individuals who are able to handle the mental processing that chamber music requires don't need such a spaced-out page layout. (Do we really need a catchy graphic "Ledger Lines" title?) To some extent, these changes may parallel general developments in journalism, but I would not mind it if the ACMP followed its own path in these matters.

Floryse Bel Bennett (VI-B), Apples, Switzerland

The last newsletter looks different, very nice, congratulations: nice header, different presentation, new logo! I suggest you create a STICKER so that members can stick it on their instrument case, on their car, suitcase, who knows, but it would be a distinctive sign indicating "I am proudly a member."

David William-Olsson (Vc-B, VI-B, Va-C) Stockholm, Sweden

Thank you for a fine and interesting newsletter. I also like the new layout. I am rather good at English but have never before met the word "Ledger." I looked in my dictionaries and found several meanings. A shelf or rack (is then a ledger somebody who puts his music on the shelf?). A horizontal gravestone, and a ledger hook or ledger-bait for fishing. Finally, I found the meaning "helpline." At last I understood. The "Ledger Lines" must be the extra lines over or under when the regular 5 lines are insufficient? I would like to tell you an easy way of how to remember the names of the notes on the upper ledger lines at a G clef. "All Cows Eat Grass" A, C, E and G. This was told me by a very nice elderly English violin teacher, Kurt Rokos, whom I met and played with in 1991.

Unplayable Passages

Dolf Polak (in his own words "formerly VI-A and VIa-D, but now slipping"):

We amateurs have to accept the fact that many of our favorite chamber works contain passages that we can't play. We may practice and practice, and get help from a teacher, but in the end we have to admit defeat.

What do to in that case? Slow the tempo, sing the missing bits while our colleagues play on, give up and play something easier?

As I grow old I have to confess that I am more and more reluctant to do any of these things. Instead I do something that many of you will regard as a sacrilege; I write a simplified version of the offending passage and play that instead.

Long acquaintance with certain composers helps me to make my forgeries fairly convincing, and there have been a number of occasions when the other players and even an occasional listener have been taken in.

If I can help any other ACMP members by sending them a substitute for an impossible passage, I will be happy to oblige. String passages only, I'm afraid. My address and telephone number follow ... my grandchildren have not yet been able to teach me how to master Email.

The Old Rectory, Bidbury Lane, Havant, Hampshire PO9 3JG, United Kingdom..

Self-grading

Diane Engel (Pf-B+) Framingham, MA

Thanks so much for taking the time to develop the greatly improved self-grading system. It has always seemed obvious to me that standards of performance are just as important as the number and variety of works performed. Bravo!

Cadences

We are saddened to learn of the deaths of the following members:

Burner, Victor J. (VI-Pro/VIa-Pro), Los Angeles, CA

Freilich, Felix (VI-Pro), Cleveland, OH; October, 2002

His brother-in-law, Fred Greenburg writes: He was loved by all who knew him, and gentlemanly enough to play quartets with amateurs, myself included.

Glaser, Leon (VI-B), Silver Spring, MD; April 5, 2002

His son-in-law, Paul Ephross writes: It seems strange and sad that his violin, his deep knowledge of music and his devotion to it are stilled. Schultz, Herbert; VI-Pro, Jersey City, NJ, Dec 14, 2001

Schultz, Herbert (VI-Pro), Jersey City, NJ; December 14, 2001

His companion, Peggy Reynolds (VI-A, VIa-A-) Jersey City, NJ, writes: He was my violin partner, best teacher and dearest companion of 22 years.

Tuckerman, David; (Pf-B), New York, NY; June 11, 2002

New York Times obituary: He loved music, food and wine. He was independent in mind and spirit; he charmed everyone who knew him.

Donation In Memoriam

Edna Ekstrom (VI-C) of Setauket, NY; from Beryl L. Marshall (VI B)

Beryl writes: She loved playing chamber music and I was privileged to belong to her quartet."

ACMP Bulletin Board

Amateur Ads

SEEKING SCORE AND PARTS: Louise Farrenc Trio, Opus 45; Please contact Sylvia Adams, 43 Iris Lane, So. Burlington, VT 05403. Phone: 802/658-5763. Email: hpauladams@aol.com

BERGALL OCTET: I am looking to acquire a set of parts and score to the Octet for Strings by Woldemar BERGALL, Opus 15a. Please contact : Carter Enyeart at 816/561-3980 or enyeart@umkc.edu

NEED SHEET MUSIC: Offering a permanent home and loving care for your used chamber music collection! Our new fledgling group on the SW side of Chicago (Illinois not-for-profit corporation with federal tax-exempt status) is badly in need of standard repertoire sheet music. So far, we have had to beg, borrow and, painfully on the budget, buy! All such donations greatly appreciated, tax receipts on request. For specific information, contact: Robert Heck, 4720 W. 99th Place, Oak Lawn, IL 60453

NEED VIOLA CASE FOR TRAVEL: Has anyone has come across someone who makes cases or crates that a viola (in a standard oblong case) would safely fit into to check on the airlines. With the increasingly difficulty with carry on items, I want to be able to check my instrument, but safely. In the past, I have not located any maker or manufacturer, but perhaps with the recent airline problems there might be an answer??? Thank you, Wanda Beck (Va-A), 62-2011 Kahena Place, Kamuela, HI 96743, USA. Tel: 808/885-3540

VIOLA TRANSCRIPTION AVAILABLE FREE TO ACMP MEMBERS: I have just published a transcription for viola of the second violin part of the Bach "Double" Concerto in D minor. If I may say so, it lies well on the instrument, sounds well, and is fun to play. To download a digitized copy that should print out OK on just about any computer. Contact Charles H. Chandler, <chaschan@aol.com>

VIOLIN AND PIANO TRANSCRIPTIONS: I've been looking for quite some time, for 2 wonderful transcriptions for violin and piano; Paraphrase on *Largo al Factotum* from Rossini's *Barber of Seville* as transcribed by Mario Castelnuovo-Tedesco and arranged by Jasha Heifetz, and a transcription of the Waltz from *Der Rosenkavalier* by Richard Strauss, I think transcribed by Vasa Prihoda. I would greatly appreciate a response if you have any of these 2 pieces. Allen Lesser, <alpractices@aol.com>

4-HAND PIANO TRANSCRIPTIONS: Jeffrey Robbins (Pf-A), Bolivar, TN, is looking for 4-hand piano transcriptions of the Schubert *Death and the Maiden Quartet* and the Mendelssohn Octet. Any suggestions welcome. J Robb: Email at <JROBB2222@aol.com>

FREE LODGING AND MUSIC IN WALES: I am a retired physician living in a rural 200 hundred year old cottage, complete with an exquisite Bluthner grand piano in Pembrokeshire, which is considered to be one, if not the most beautiful, parts of Wales. I play piano and cello both reasonably well and can offer free accommodation for up to 3 individuals (preferably violins and viola) interested in a few days of chamber music making and exploring one of the most scenic and historic parts of Wales. For more information E-mail <granger@tesco.net> Colin Granger

FREE SOFTWARE FOR WORKSHOPS: After a futile search for software for running music workshops, I finally broke down and wrote a program myself. Now that I am convinced that it works, I am offering it to you, my list-mates, for use. If you have any use for such a program, drop me an email, and I'll tell you what it does. Joel Epstein, Moshav Magshimim, Israel. Tel: 972-3-933316, or 972-52-333316. Fax: 972-9338751 <joel@netvision.net.il>

Goods and Services for Sale

WOODWIND ENSEMBLES. JB Linear Music in Vancouver, Washington publishes duets, trios, quartets, and quintets for various combinations of woodwinds. We specialize in transcriptions of orchestral pieces. Most of them are geared to "A - B" players. Please visit my website at <http://www.jb-linear-music.com>. John Gibson, <info@jb-linear-music.com >

BOCCHERINI CELLO END-PIN supports in 3 styles and Baroque or Neoclassic style music stands at special prices for ACMP members. Original designs by a violinist craftsman accommodate the special needs of chamber music players. Hand rubbed natural finishes emphasize the beauty of these unique, solid Walnut or Honduras Mahogany items. For more details call Earthstar at 415/663-1379, or Email <<http://www.svn.net/ivans692>>

HIGH QUALITY GREEK ROSIN!!! MELOS" ROSIN. Handmade, with natural ingredients, for all string instruments. Made by the only musician in Greece who has the "know how." Chrisom Psycodes. Contact: <cellos35@hotmail.com>

CELLO FOR SALE: Suitable for advanced student or serious adult amateur: good condition; been played a lot in the past 20 years; has a good sound and is responsive. Built 1982 by Albert Muller of Sacramento, CA, won 1982 Violin Makers of America award for best tone. Three dealers, independently of one another, have appraised its market value at \$15,000. Peg Harrison, Tel: 202/237-5887; Email: <cellopeg@aol.com>

IRISH FIDDLE TUNES ARRANGED FOR TWO MUSICIANS: Books of 32 Irish fiddle tunes arranged as duets for 2 violins, 2 cellos, 2 mandolins, 2 violas, or 2 basses are spiral bound (on recycled paper) with chords for back up players. Send \$15.00 per book plus \$2.50 for shipping/handling to Greenblatt & Seay, The Old Schoolhouse, PO Box 671, Avoca, NE, 68307-0671 or visit web-site <<http://www.mastercall.com/g-s/>> for free catalog.

TWO CELLO BOWS FOR SALE: Both in excellent condition.
(1) Silver mounted, made by Donald M. Cohen, \$3,000.
(2) Silver mounted, made by Michael Hattala, \$2500.
Contact Phyllis Gestrin in Washington, DC,
TEL:202/362-2325 or Email <phyllis.gestrin@verizon.net>

RARE MUSIC FOR STRING ENSEMBLES; Recommended by Héctor Alvarez, from Chile: S.J. Music publishes rare music for string ensembles. A catalog may be obtained from the website <www.printed-music.com/sjmusic> or from: Judith Rattenbury, S.J. Music, 23 Less Road, Cambridge, CB4 2AP, UK. Tel: +44(0)1223 314771 Fax: +44(0)1223 560353

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ACMP's Bulletin Board is a service to members wishing to make musical announcements. Publication of a notice in the Newsletter signifies neither approval or disapproval by ACMP's Board of Directors

**"IN AMATEUR CHAMBER MUSIC
BEAUTY IS IN THE EAR OF THE PERFORMER."**

Frank Cabot (Vc-C), after an enthusiastically ragged reading of Ravel's Pavanne for a Dead Infanta

Sharps and Flats

Sharps

Jane Carhart (Vla-B, VI-B-), New York, NY: I have just come back from a few days on Long Island with a cellist friend. We called (e-mailed, actually) several people from the Directory [Dan Gladstone (VI-A/Vla-A) and Joan Brill (Pf-Pro) and Eilene Schiller (VI-A)] and we played string trios one night and piano quartets the next day. It really was wonderful, to sit down with perfect strangers and make music. Thank you ACMP.

David Bittleman (Vc-B), Cedar Rapids, IA: ACMP really came through for me and my wife, Wendy Bashant (Fl-B/Harp-C), during our recent 5-month stay in London. Through ACMP I met many good players, nice people and even found a terrific orchestra to join, The Ealing Orchestra in West London. Thanks again, ACMP!

Flats

Annie Thiron (Vla-B), Brussels, Belgium: I have lost the sight of one eye, so I don't play any more, but I have not lost the musical passion or my good friends.

Eric Rosenberg (Trp-C) Lincroft, NJ: Please don't send me an ACMP directory. The Directory should be on the web — the default should be for people NOT to receive a paper copy. Save the trees. Thanks.

Alida Rubin (Vc-B-) Douglaston, NY Pity the poor cellists who have to learn three clefs in contrast to the demands of other string players. I have tried to induce my associates to learn all three clefs, but to no avail. They insist that we can find plenty of composers who write "normally" for the cello. However, the pianist of this group loves Dvořák.

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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.

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