

Composer Paul Moravec Wins Pulitzer Prize for Chamber Music Work

When chamber music wins a Pulitzer Prize, that's hot news, and the hot news this Spring is that the Pulitzer Prize has been awarded to Paul Moravec for *Tempest Fantasy*, a thirty minute work for solo clarinet and piano trio which received its premiere at the Morgan Library in New York City in May of 2003. Mr Moravec, who also heads the Music Department at Adelphi University, graciously consented to this exclusive interview with *Ledger Lines* about his work and his inspiration.

LL (*Ledger Lines*): What is your inspiration?

(Mr Moravec): As a composer, I try to make beautiful things, and draw on whatever musical materials and techniques that will suit the specific demands at hand. As each piece I write is unique in content and form, so are the particular sources, ideas, and circumstances inspiring it. *Tempest Fantasy* is a musical meditation on various characters, moods, situations, and lines of text from my favorite Shakespeare play, *The Tempest*. Rather than trying to depict these elements in programmatic terms, the music simply uses them as points of departure for flights of purely musical fancy. The first three movements, *Ariel*, *Prospero*, and *Caliban*, spring from the nature and selected speeches of the three eponymous characters. The fourth movement, *Sweet Airs*, begins from Caliban's uncharacteristically elegant speech from Act III, scene 2:

"Be not afraid: the isle is full of noises,

Sounds and sweet airs, that give delight, and hurt not."

The fifth movement, *Fantasia*, is a fantasy that elaborates on all the numerous musical strands of the previous movements, drawing them all together into a convivial finale.

LL: What is your method of composing?

Since 1998, I have composed my scores on my computer, using the remarkably musician-friendly Sibelius program. I begin with a musical idea, which could be anything from a motivic fragment to a chord progression to a geometrical image, and elaborate on it, going back and forth between the piano and computer keyboards.

I tend to compose in sessions of several hours at a stretch, any time of day or night. In the middle of a work-session, sometimes I take a short nap, especially if I run into an apparently intractable compositional puzzle. When I awake, the solution often presents itself readily. I am convinced that for all the conscious calculation and design that goes into a composition, much musical invention happens on the unconscious and subconscious levels. For me, musical ideas continue to develop and connect in sleep.

LL: How long did it take to write?

The gestation period for a piece of mine can range from a few days to several years, depending on the length, complexity, and instrumentation of the piece in question. The first movement of *Tempest Fantasy* began as a solo piano piece in a collection of character sketches called *Characteristics*. This particular *Characteristic* was inspired by my friend, the brilliant violinist Maria Bachmann. She liked it so much that she asked me to make a violin/piano duet out



Paul Moravec

of it — which I called *Ariel Fantasy*, after the spirit-character in *The Tempest*. Then she liked that so much that she commissioned a multi-movement work for violin, cello, piano and clarinet, treating many other aspects of the Shakespeare play.

LL: How much input did the performers have at rehearsals and did you have those artists in mind when you wrote it?

Tempest Fantasy was written for the astounding Trio Solisti (Maria Bachmann, violin; Jon Klibonoff, piano; and Alexis Gerlach, cello) and super-clarinetist David Krakauer, keeping their special qualities and capabilities in mind. To have musicians of this caliber as co-creators of a work brings out the best of my musical invention and I view such collaboration as indispensable.

LL: What about the technical difficulty? Can amateurs play it, can you play it yourself?

Most of my eighty-some compositions are quite virtuosic, as I have been fortunate to collaborate with some of the world's best professionals. I am a good pianist, but cannot play most of the piano music that I write up to tempo, at least, not in public! The exceptions are several movements of *Evermore* and *Ode to Wendy* (violin/piano), *Characteristics* (solo piano), *Vita Brevis* (voice/piano song cycle), *The Rose and the Nightingale* (soprano/piano), *A Crowd of Stars* (tenor/piano), *Salute* (high voice/piano), *Autumn Song* (flute/piano), and *Epithalmon* (trumpet/piano). That said, I should men-

tion that all of my choral compositions have been composed for, and are performable by, amateur choruses.

LL: What is the availability of recordings, parts, and scores?

Tempest Fantasy, with the original performers, will be released in the Autumn of 2004 on the Arabesque label, along with three other chamber works of mine. My most recent CD release is a song cycle called *Vita Brevis* on the Albany label, featuring tenor Paul Sperry, and me on the piano (Troy 654). *Songs of Love and War*, my most often performed choral piece, on a Dessoif Choirs CD collection called *Reflections*, is available by going directly to the

Dessoif Choirs website. I have a few pieces on now-defunct labels: *Violin Sonata* (Bachmann/Klibonoff) on a BMG/Catalyst CD called *Fratres*, and *Circular Dreams*, a collection of my works on the CRI label. I'm told that these out-of-print things show up on E-Bay occasionally, so who knows where you might find them! My entire published catalog of scores can be obtained from Subito Music at www.subitomusic.com. My website (www.paulmoravec.com) is updated regularly to reflect latest developments, and further information can be obtained from Bill Rhoads at bill@brhoadsandassociates.com.

American Academy Composers Awards

Sixteen contemporary American composers were honored by the The American Academy of Arts and Letters in May, 2004, for outstanding artistic achievement and for having "arrived" at his or her own voice. *Ledger Lines* was intrigued, and learned that many of the winners have composed chamber pieces, including **Miguel Chuaqui**. Mr Chuaqui's, <m.chuaqui@utah.edu>, chamber music output includes *Rayuela* (alto flute and electronic sounds), *En Santiago de Nuevo* (mezzo-soprano, clarinet, violin, cello, and piano), *En Familia* (flute, oboe, clarinet, bassoon and piano), and *Of Metal and Wood* (flute, cello, percussion and digital tape). **Kristin Kuster's**, <kkuster@umich.edu>, chamber works include *Hanging Rock* (alto saxophone and piano), *Wright Spaces* (string quartet), *Tundra II* (piano duo), and *Remembering Orvieto*, for string quartet.

How are we to hear, much less play, such works? Many composers have websites or E-mail addresses for inquiries. A good source of contemporary recordings is Albany Records, <www.albanyrecords.com>, whose mission is to make contemporary American music that deserves a hearing available for consumers.

Ledger Lines, also wondering if amateurs could play any of this music (to say nothing of the availability of parts and scores), was able to interview four of the winners.

Susan Botti's, <www.susanbotti.com>, chamber works include *Prelude for 7 Instruments* (harp, piano, percussion and string quartet), *Pig Dreams*, *Scenes from the Life of Sylvia* (soprano, flute, and harp), and *Listen, it's Snowing*, which is vocal chamber music. She likes to write chamber music because of the intimacy of the performer to the audience, and, for the same rea-

son also loves to perform it. Ms Botti says, "My own favorite is the operatic soliloquy, *Telaio Desdemona*, because it combines music and theater in a simple and (I hope) evocative way. It is challenging musically, but certainly parts of it are playable by amateurs."

Susan Botti



Jorge Liderman's, <www.jorgeliderman.com>, chamber works include *Expectations* (four flutes), *Echos* (two guitars), and *Piano Quintet*. Mr Liderman says "My music is hard even for professionals."

Richard Wilson, <www.richardwilson.org>, who believes that chamber music is the musical equivalent of good conversation, has played in chamber ensembles since the age of thirteen. He says "My very first experience was with music of Matthew Locke, which was easy enough for me to manage with limited cello skills. On the piano, I played from an album of trio arrangements that I still possess. Probably because

Jorge Liderman



Richard Wilson

of my background as a player, I've been drawn to compose for small ensemble combinations. My four string quartets are the most intensely serious (and difficult to play) of these efforts, but lighter works include *Deux Pas de Trois* (flute, oboe and harpsichord), and *Line Drawings*, for two clarinets. Either of these could be played by amateurs."



Tamar Muskal

Tamar Muskal's, <TamiMus@aol.com>, chamber pieces include the trio, *Dmamah* (flute, cello, and piano), *In Pairs* (percussion quartet), and *Count-down*, for clarinet, viola and piano. Ms Muskal plays the viola but admits that her virtuosic music is quite far beyond her own technical skills. She is able to hear her music in her mind's ear, and composes using computer software, so she says "I don't need to be able to play it to write it."

Those in charge are odd and ambivalent towards music, which means I have to live with almost non-stop vexation, envy, and persecution.

Johann Sebastian Bach, October 28, 1730

ACMP Continues the Journey into Cyberspace

By Charles Letourneau

Did you know that starting very soon, new members will be able to join ACMP directly online? That's right - all you need is computer, a credit card, and an instrument to instantly become part of the ACMP family!

All jokes aside, the Internet has become a valuable tool for ACMP. Who would have thought, especially after that famous Board, Advisory and International Advisory Council retreat at Chautauqua, NY, in 1997, where the mere mention of the "I" word was enough to make some describe it as "A creation of the Devil" – just like those famous tritones...

Yet, just six years later, the ACMP website averages 3000 unique visitors per month, a remarkable number for such a specialized site. And more than half of new members already join via the website form, which, for a few more months anyway, still has to be printed out and mailed, via snail mail, with a check. (How quaint!)

And that's not all: ACMP is also putting the finishing touches on an E-mail system that will allow it to communicate directly with all its members. To avoid any issues related to unsolicited E-mail (also known as "spam"), ACMP is going to great lengths to insure legitimate and secure communications. ACMP takes your privacy and its cyber-responsibilities very seriously.

You may have already received an E-mail from ACMP requesting that you verify your E-mail address (don't forget to let us know if

you change it! E-mail doesn't get forwarded), and if you would prefer to receive all communications from your favorite organization electronically in the future. Receiving communications from ACMP electronically, such as this newsletter, is not only convenient and fun, but it also has the potential for significant savings. Printing and mailing are some of the largest budget items for ACMP, and every person who chooses to receive materials electronically instead of by mail, ends up, in effect, making an additional gift to help chamber music.

Already, following the last membership drive, more than 500 people have elected to receive the newsletter electronically instead of by mail. So if you think you would prefer to receive your communications by E-mail, write (via E-mail) to <office@acmp.net> today! Why not try it, and if you don't like the E-version, you can always switch back.

There are many other reasons why electronic communications make sense: E-mail is easily filed, retrieved and searched, you can forward information to your friends with one mouse click, and you can painlessly follow links to other related information and articles.

Where will this all lead? Are we far from video-conferencing sessions? How about playing a quartet with people in America, Europe, Asia and Africa without leaving our homes? Who knows...

New Board and Advisory Council Members



Gwendoline Thornblade

Gwendoline Thornblade (Va A, Auburndale, MA), teaches violin and viola at the Suzuki School of Newton, which she founded in 1986. She is also a board member of the Suzuki Association of the Americas, as well as an overseer of the Boston Chamber Music Society.

Music and musicians were part of Gwendoline's girlhood in England. She began studying the violin at age twelve, but switched to the viola four years later. She says, "I wanted to play chamber music but did not like the sound of the E

string on the violin. After my teacher lent me a viola for the summer (to learn the clef), I found myself the only viola player in the school (St Paul's Girls' School, where Holst, Vaughan Williams and Herbert Howells, in my time, had been music directors!!) and was now able to play in three string quartet groups." While in England, she had already begun to compile a list of chamber music players, and was delighted to find ACMP when she came here as a graduate student at the BU School of Dentistry.

Her motto, "have viola, – will travel –", once got her into a hair-raising concert in a Fringe production at the Edinburgh Festival of Holst's opera, *Savitri*. Her somewhat challenging task was to come

in on the same "A" as the bass had settled on at the end of his opening, unaccompanied, solo. She described it as "a moveable feast." But the same motto stood her in very good stead when she met her late husband, Jim, while both were playing in a Harvard/Radcliffe Gilbert and Sullivan production. Today, both their daughters, Sarah and Rachel, are professional musicians who recently partook in a concert conducted by Gilbert Kalish to honor their father and benefit the Suzuki School.

Gwendoline's photograph, at left, tennis racket in hand, tells you about another of her passions.

Lucia Norton Woodruff (VI/Va B+, Austin, TX: Maine in summer), says, "My pianist mother's passion for music and all the arts was contagious, and our lives were filled with concerts, plays, live music, painting, and artistic friends. I began the violin in 4th grade in the Princeton, N.J. public school. Cello wasn't offered so I picked violin to be with my best friend. Playing with the "big kids" in the Junior High school across town in 5th grade made it really



Lucia Woodruff

special, and I have never ceased playing or singing in ensembles since. When I moved to New York to go to graduate school at Bank

Street College of Education after college, my mother got me in touch with Helen Rice. After that first evening of Brandenburgs at her apartment, I was plugged into the vibrant amateur chamber music life of Manhattan. As mostly an "inner voice" player (I had taken up viola in college), I was able to be introduced to the quartet literature with more experienced players, either just zilching or in coached groups." In the '70's Lucia and her husband, Paul, moved to Austin, Texas. In looking for chamber music companions, she met the conductor of the Austin Symphony who had known Helen Rice! He said, "Why don't you try out for the symphony, we need 2nds." So besides raising two daughters, she played in the Austin Symphony and later began teaching violin and viola to beginners and intermediate students. She also plays in a group that introduces strings to elementary students in a program run by the Symphony.

Her summers are reserved for New England, family, friends, and chamber music workshops in Vermont. She adds, "Thanks to support from the ACMP Home Coaching Program, four of us were coached last winter in Portland, Maine. This year I have begun to search actively for amateurs in central Texas, and there is lots more going on here than there was when we arrived! A special thrill is playing with a young cellist who went to school with my younger daughter."

Lucia also enjoys "being outdoors, collecting stories and photos I find along the way, yoga and movement classes, reading and just plain old hanging out with family and friends, young children and dogs! "

Laura Conley (Va-B, New York, NY), grew up in Amsterdam, The Netherlands, and now lives in Manhattan. After retiring from "20 years of serious life" as Director of Research and Planning at John Wiley and Sons, Inc., Publishers, she says she now enjoys being a "busy dilettante." Laura has a law degree and speaks Dutch, French, and German, as well as English. (*Ledger Lines* must comment that

you haven't lived until you have heard her counting thirty-second notes in Dutch).

Her earliest musical experiences were not auspicious. At the age of five she started piano and recalls, "One day as I was practicing on our huge old grand piano, my new dog jumped up on it and started throwing up (fortunately the piano was closed). I then decided that perhaps I should consider switching instruments.

However, the dog ran away, and only after my mother took me to a concert with Lola Bobesco as soloist in a Mozart concerto did I switch to violin. She looked like a transparent fairy and played her violin as if it were part of her body. I was smitten. Later in a more realistic stage of life, I thought if I switched to viola I might just be asked by people better than I to fill out a quartet and have more chances to play chamber music. So 10 years ago I took up the viola, after **not** playing violin for 25 years. My first viola teacher was my son's age. One day I burst out in tears in front of him when, after weeks of trying, I still didn't get the clef right."

Laura's other interest are friends, traveling, hiking, gardening, art history, reading, writing, photography, tinkering with a computer, and serving as a trustee for The InterSchool Orchestras of New York. She has two grown children with spouses and two small granddaughters, and says, "My spouse of 35-plus years, a struggling amateur cellist himself, is most supportive of my musical endeavors and cooks great meals for my music friends."



Laura Conley

Letter from the ACMP Foundation Chair

As Chair of the ACMP Foundation, I look with pride on the accomplishments of our organization over the last year.

As happens every year behind the scenes, hard-working committees of the Board, in cooperation with Dan Nimetz in the ACMP office, thoughtfully review all the grant applications we receive and make recommendations in all the programs we support – the community music school chamber music program, the weekend workshop program, the home coaching program and special initiatives. In face of continued cuts in funding for arts programs the world over, we can all derive great satisfaction from observing the important ways our annual ACMP Foundation grants continue to support and make possible a wide array of

chamber music programs that could not have existed without our backing. Year after year we continue to see how the availability of our grant monies encourages members of our chamber music community to start new programs that have a far-reaching effect.

I think it's very poignant to note that since its creation in 1992, the Foundation has awarded more than \$2.6 million in 1,753 grants in furtherance of our mission to support the tradition of amateur chamber music playing. Of that money, a very substantial portion has been directly responsible for introducing young people to chamber music playing. In many cases it's fair to assume that the young players who benefited from our grants would never have had the opportunity to experience the joy of sharing chamber

music with other musicians without these funds for their programs.

On the investment front, in the past year we have benefited from less volatility in our investment portfolio, which has grown to over \$8.5 million at the date of this newsletter. Under the diligent guidance of our finance committee we have taken important investment management steps that we believe will secure the future financial health of our endowment. However, as we are having to select among more and more competing applications for our funding as other sources of funds for chamber music activities dry up, I realize how much we all owe to the committees of the Board for doing such a difficult (but rewarding) job so well, and for this I offer them all my thanks.

Tony Finley

International News



First Annual Israeli Luthiers' Exhibit Draws Crowds of Amateurs, Pros and Students

Eight violin makers, an organ-builder, and a craftsman specializing in reproducing biblical stringed instruments showed their wares amid a series of lectures, concerts and open playing sessions. Amateur groups left their own instruments at home and played in chamber groups as they sampled new instruments made by 10 Israeli makers, with lots of swapping of instruments and bows between movements.

Some of the luthiers got into the act, as well. "But I haven't played in years," complained Yuval Adereth as he was pushed into the second violin seat for an impromptu Mozart quartet.

At Left: **Daniela Atzmon** (Vc B, Ramat Gan, Israel) with cello from the exhibition of instruments from Israeli Luthiers.



At the 50th Anniversary Celebration of the Fédérations Française des Associations de Musiciens Amateurs

Anne-Marie Gachet (Pf D/Vc D, Lyons, France), President (at left)

Roberta Goldman (Vn A, Holyoke, MA), ACMP Board Member (at right)

Canada

Gabriola Island Retreat

David Clark (Vn B-, North Vancouver, BC), writes: This year was our third annual retreat on Gabriola Island, a small island situated off Vancouver Island on British Columbia's West Coast. Each year we bring six to eight ensembles together for three days, starting Friday evening and finishing Monday after breakfast. Each group chooses the work they wish to study. On Sunday evening all groups participate in a concert in the large auditorium.

Friday evening, at our welcoming "concert" three of us performed an "ad hoc" group arrangement prepared by the pianist, Peter Mathews. The singer is Chris Bates (in the gown on the right in top right photo), an amateur cellist, avid chamber music addict and accomplished tenor. As for the violinist in the long black wig – sorry to say, but that was me!!

We all join in thanks to the ACMP Foundation for helping to make this wonderful event possible.



Photo at top right: (left to right), David Clark, Peter Mathews, Chris Bates

Photo at right: The Haven Resort, Gabriola Island, BC
Left to right Jean Ireland, Ken Dimoff, John Farrall,
Front row - Terese Durdin, Shirley Driscoll



Recommended by Members



The Windstopper Works

Alan McDonley (Fl C, Boynton Beach, FL) writes: Our outdoor holiday concert was special for me in many ways. Having started to learn the flute as an adult, participating in this event was extra fun for me. Even though I live in South Florida, it was cold enough to make the fingers ache and the director to don one bright red glove for our outdoor holiday music concert.

It was also very windy. While everyone else in the Community Band was struggling with clothespins to keep their music in place, I used my new Windstopper that I had ordered from Vicki Bryan (Vc C, Boulder, CO). No problem! I was able to tilt the Windstopper forward, and organize my music quickly. The music stayed flat and secure. On the short works, I could set two songs up at a time. It really works, and even turning pages is convenient.

At Left: Alan McDonley



Blackinton Manor Weekend

Arlene Hajinlian (Pf A, Ft Lee, NJ), writes: I recently organized a weekend chamber music party at the elegant Blackinton Manor Inn, a historic House of Music in the Berkshires in North Adams, MA. The Inn has a grand piano in the living room and lots of other rooms for playing. Eleven of us musicians indulged our passion for playing beloved chamber works. We played into the wee hours of the morning while fully enjoying the luxurious comforts of the inn, including full breakfasts served by the wonderful and very accommodating staff.

Non-playing guests enjoyed listening, reading, relaxing, walking in the beautiful surrounding area, and visiting local museums and restaurants.

Left to Right: Niki Matsoukas, Susie Ikeda, Kathy Marshall, Karen Romer, Arlene Hajinlian, Christine Bulawa, Anita Maresh, Rachel Teplow, Mike Kong

The Sound Post — Mail From Members

Senior Moments

Alice Wood (VI B/Va B, Pine, CO) writes: My family and friends had a big birthday party for me to celebrate my 90th. I just had to prove I could still play quartets, so I invited Al Dufford, Loryn Gorsett and Stephen Weidner to play with me. My playing is getting pretty bad but I still play almost weekly. It is a necessary part of my life.

Junior Moments

We welcome **Sean M. Conover** (Vc C, Easton, PA) as a new ACMP member. He heard about ACMP from his teacher, John Reed, the cellist in the Hampton String Quartet. Sean writes: "I'm 12 years old, and have been studying cello since I was five. Now I'm hoping to meet more serious musicians and maybe start my own quartet. My teacher is encouraging me to do it."

Lonely Pianists

Audrey Joseph (Pf B, Albuquerque, NM) writes: I would appreciate ideas about helping pianists without ensemble experience

to find local string and wind players. I practice all year for my two weeks at Summer Trios, but it would be nice to be in a group at home, too.

The Directory at Work

Marshall Brown (Vc A, Seattle, WA) writes: During a stay in Andalusia I used the Directory to locate **Monica** (Pf Pro/Hpsch Pro/Voice Pro) and **Peter Bečko** (Bsn Pro), pianist and bassoonist extraordinaires in the lovely "white town," Jimena de la Frontera, just north of Gibraltar. They made a cello available, invited a local violinist, and we had a beautiful long afternoon of trios. The Bečkos are the kindest hosts imaginable. We played in an ancient, beautifully restored house, right on the busiest bird migration flyway in Europe. After music we feasted on meat and fresh seafood in the local café. Then I asked the violinist (a retired violin maker from Sheffield), if he had ever been to the US. Only once, he said, to visit a colleague on Galer Street in Seattle. Well, I live at the end of Galer Street. It's a small world!

Finding a Home for your Chamber Music Library

Peter A Belmont (Vc A, Brooklyn, NY), writes: My wife, Mary, and I are readying our FIRST music delivery, about 8 lbs. of quartets, quintets and sextets, as hand-baggage via a US traveller to Cuba. All of these are duplicates that we have from combining many family collections. Cuba is only one idea, of course, to solve the perennial problem of what to do with music when it is no longer needed (death, old age) or, in our case, combined libraries (marriage),

Kurt Roeloffs writes: I am searching for a home for my father's chamber music library – about 200 bound sets of duets, trios, quartets, some quintets. There is also vocal music with string or piano accompaniment, several hundred folders of loose sheet music and even some full orchestra works. It's all meticulously documented in three directories, one each by composer, title, and instrumentation. There are works by Mozart, Hadyn, Schubert, Schumann, Bach, Beethoven, Brahms, Mendelssohn, and others. It was assembled in the early 1930's with some of the printings dating before 1900. Pieces were added up through the 1950's. I hoped that the grandchildren would someday have use for it, but sadly that was not to be.

I'm offering it for sale or as a donation to any party that can offer a tax deduction statement. It can be viewed in Patchogue, Long Island, New York, and you can reach me by E-mail: <kw1@optonline.net> Phone: 631-475-0811, Fax: 631-475-0821.

Flats

Janet Cory (Vc B, Stamford, CT) writes: I have been playing the cello for over 50 years and now find myself with fairly advanced arthritis in my left thumb joint at the base of the thumb. In addition I feel I don't have the control nor can I play in thumb positions as before because of pain. I would be interested in any info anyone can give me as to the efficacy of surgery. My surgeon claims he has oper-

ated successfully on various philharmonic players but I am wary. I have tried various types of drugs and natural anti-inflammatories which only help for a short while. Wearing a joint support also helps a little. I'd appreciate any info or experience anyone has had with this situation.

Herman Medwin (Vn B, Pebble Beach, CA), writes: Your newsletter has become awfully "gossipy."

Sharps

Mary Lee Fassett Wilbur (VI B, Macungie, PA) writes: Having retired to Pennsylvania two years ago, I was delighted to find three fine chamber musicians through the Directory. I recently played with **Max Robbins** (Vn A, Hellertown, PA). What a treat!

Counterpoints

James Whitby (Va B, London, Ontario) writes: I was utterly astonished by the story in the November, 2003, issue, about the difficulty Felix Franks had with the Rimsky-Korsakov string sextet, as I bought a copy of this same work in a music store here in London, Ontario. As to the Glinka, research suggests that it's the sextet in E-flat for piano, two violins, viola, cello and bass. If one were to combine a Glinka and Rimsky-Korsakov evening, I have parts to both.

I cannot offer the parts of the Napravnik *Piano Trio* (that beat Rimsky-Korsakov to the prize), but do own parts of his three *String Quartets*. The general verdict on Napravnik, a successful and long-lived musician, is that he was a better conductor than a composer.

Z. Frank Danes (Va C, Tacoma, WA) writes a further commentary on the Rimsky-Korsakov: If parts are available, I can put them into my computer and provide a "substitute score" for up to twelve instruments. It is laborious and time consuming, but the final product looks good.

CADENCES

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

Ann Brown, (Va C/Vn B), Saint Simons Island, GA, September 3, 2004. Her daughter, Linda Mixer, writes: "She really enjoyed her membership in ACMP and was still involved in music right to the end of her life at age 93."

Philip E. Barringer (Bsn C), Washington, DC. His daughter writes: "He was a life long music lover and amateur musician."

Dr Jonathan Cohen (Va B), Brighton, MA.

Dr Mary C. Colglazier (Vn A-), Lees Summit, MO. Coralyn Ford writes: "She's probably playing her violin for the angels, now!"

Phyllis L. Epstein (Vn B/Va B), Sands Point, NY

Marvin Nelson Glaser (CL C), Bayside, NY

James A. Hermstad (Hn A), Saratoga, CA

Mary Ida Lenderink van Itallie (Va B/Vn B), Vinkenbuurt, The Netherlands

Grace McCreary (Pf Pro), Belmont, MA

Prosper ter Meulen (Vc A), Wolfheze, The Netherlands

Clayton A. Muise (Va A), Bradenton, FL

Lennart Rohlin (Vc B), Denderyd, Sweden, March 25, 2004. David William-Olsson writes: "In spite of his illness he participated in a fine performance of the Mozart *D-Major Quintet*, K. 593, last October and took part in the Sigtuna course in January, studying a clarinet quartet by Crusell that was also performed at a Mazer play-night on February 9."

Larry Rubin (Cl B), Wyckoff NJ

Rachael M. Salzano (Pf Pro), Rahway, NJ

Charles Teitelbaum (Va B), Jamaica, NY

Dr. Masazumi Inouye (Vn B/Va B), Osaka, Japan, has died earlier in the month. Susan Lloyd writes: "Dr Inouye was a long-time member of ACMP, and the longest-serving member of the International Advisory Council. He was a remarkable person. When, due to age, he could no longer write us about playing chamber music, he wrote about his other artistic endeavors — making pottery and doing calligraphy."

ACMP Bulletin Board

WANTED

SOURCE FOR "LIGHT" WORKS for a professional piano trio that does concerts and jobs that include light works such as rags, jazz arrangements, show tunes, wedding and party music. Does anyone know a source of some arrangements for that type of music? Please contact Sally Rosoff at <sallycello@world.net>.

PIANO QUARTET MUSIC: If you have stopped playing and would be willing to pass piano quartet music on to me, I will pass it on in turn. I'll send postage or come and get it if you're on the East Coast. I would also be willing to buy a collection. Frances M. Caterini, (Va B/Pf B), Bethesda, MD. Phone: 301 365 3830 or E-mail: <fcaterini@w-e-s.org>.

STRING QUINTET ARRANGEMENT of Beethoven *Kreuzer Sonata*. Ralph Vormar, Los Angeles, CA. Phone: 323 934-2752.

BRAHMS CLARINET QUINTET, PIANO REDUCTION: I'm missing pages 24-27 (end of 3rd movement) of Pamela Weston's beautiful and pianistic arrangement. Richard Berkman, Phone: 805 967-4875.

ACCOUNTING EXPERIENCE NEEDED: Newly organized board of directors for a non-profit festival in Manhattan that will feature music by living foreign composers needs a member with accounting experience. Anyone interested please contact Alan Oser. E-mail: <jalanoser@aol.com> or Phone: 212 262-2509.

AVAILABLE

GLORIOUS HECKEL BASSOON #4937; completely restored by Carl Sawicki, beautiful sound and appearance. E-mail: <joaneedelstein@hotmail.com>.

SCORE AND PARTS: *Belle Epoque en Sud-America*, The Suite for Wind Quintet by Julio Medaglia. Version as played by the Wind Quintet of the Berlin Philharmonic, in three movements. I. *El Porsche Negro -Tango*; II. *Traumreise nach Attersee - Vals Paulista*; III. *Requinta Maluca -Chorinho*. 25 Euros plus shipping from Spain. Also available the Revised (2004) version of Samuel Coleridge-Taylor's Chamber Music: *Nonet* (ob, cl, bn, hn, vn, vla, c, cb, piano); *Piano Trio*; *Piano Quintet*; All 3 in one volume for 95 Euros, score and parts. E-mail: <Patrickmeadows@wanadoo.es> or www.soundpost.org. Mail address: Davall es Penyal, 07179 Deià, Mallorca.

SCORE FOR THE FIRST ARRIAGA STRING QUARTET. I've made a nicely printed and reasonably accurate score of this work. For a copy, which runs 35 pages printed on one side, send \$10, to cover the cost of printing, postage, fuss and bother. If you find any expression indications that are missing, let me know and I will send appropriate new pages. For further information, E-mail: <bankcello@peoplepc.com>. Phone: 609 599-2569. Music is the language of the gods. Jerry Bank, Trenton, NJ.

SCORES: Bloch String Quartets 1 and 2, Coleridge-Taylor, *Fantasie Stücke*, Op 5. Shirley Karney 126 Charlemont Road, East Ham, ENGLAND Phone: 44 015827 23180.

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NEW WORK FOR VIOLA AND TRUMPET: *Sonatina for Viola and Trumpet* by American composer Leroy Osmon, premiered in Merida, Yucatan, Mexico, in April, 2004, by Bulgarian Violist Nikolay Dimitrov and American Trumpeter Rob Myers. RBC Music Publishers will release it in the Fall of 2004.

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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 nor disapproval by ACMP's Board of Directors.

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.

Reminders to Members

Photo Moments: *Ledger Lines* welcomes your photographs. Send them to <ACMPnewseditor@aol.com> in .jpeg format, or a glossy photo print (xeroxes aren't crisp enough for the printing process) by ordinary mail to the ACMP office. Don't forget to include your name and contact information as well as those important five "W"s. —

Who, What, Where, When and Why.

Changes of Address: Please help us to keep our records up to date, especially if you change your E-mail, as that doesn't get forwarded.

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