

Music For The Ages

The joy of discovery on a child's face mirrors the same joy in adults who take up music later in life, and the joy of experienced players whose love of music deepens in later years. Community music schools all over the country make much of this possible, offering chamber music programs that benefit young and old alike. ACMP, through grants from the ACMP Foundation, helps support over 95 of these programs. There are chamber ensembles, youth orchestras, coaching and lesson programs, Play-Ins, and sometimes opportunities for friendships that cross age barriers through the magic of music.



Pictured at left, above: A clarinetist participating in the first Chamber Music Play-In held June 9, 2004, at the new Field Chamber Music Center of the Settlement Music School in Philadelphia, PA.



"They actually WANT to practice!" was the caption for the photograph at right. Standing, from L to R: violinists Eugenio Calabi and David Meltzer, and violist Sam Rubinstein. Cellist Jerry Bank is seated at center.

Photo by Maria Tucker Cusick

Pictured at right, above: A young violinist clearly enjoys a coaching session with Susanne Stanzeheit at the 4strings88keys Weekend Workshop, held in May of 2004, in Derbyshire, England.

The quartet, profiled in the January, 2004 issue of *Milestones*, a publication of the Philadelphia Corporation for the Aging, participates in the **Sixty Plus or Minus** program at the Settlement Music School of Philadelphia.



Members of the Suzuki School of Newton participating in a Lasell Chamber Ensemble rehearsal



Gwendoline Thornblade (Va-Pro), Newton, MA, rehearsing with members of the Lasell Chamber Ensemble

Musicians at Both Ends of the Age Spectrum Make Music Together

by Gwendoline Thornblade

Both ends of the age spectrum meet together at Lasell Chamber Ensemble rehearsals. Some of our senior players are retired, some are doctors who take time out of their morning schedules to attend, others are adult beginners whose children participate in the Suzuki School of Newton. All “comers” are welcome, including a clarinetist who is discovering the essential difference between playing B-flat and an A clarinet. Besides the usual quartet of strings, we also have a flutist and a mandolin player.

The whole thing got started when Dan Nimetz, Executive Director of ACMP, suggested that I coördinate the C and D players in the Boston area. To get started, I combined some chamber groups I was coaching at Lasell village, a retirement community in Auburndale (MA), with some ACMP members that I had previously organized into the Auburndale Chamber Ensemble as a nucleus. Lasell Village kindly gave us the use of their ballroom on a weekly basis, and thus was born the Lasell Chamber Ensemble.

It has been really wonderful to work with these players and see the joy this brings to their lives. Several smaller groups have now formed and at concerts they perform alongside the children from the Suzuki School of Newton who join in as part of the ensemble. Next year we are planning to accompany my top viola students

(ages 7-13) in a performance of the Telemann Double Viola Concerto. Everybody is already psyched and working hard.

A letter from one of the participants, Ely Rubin, formerly Director of the Education Department at the Museum of Fine Arts in Boston, sums up the effect.

I really love how you bring out the best in us (and tolerate the worst) and the whole effort feels full of possibilities. It reminds me of a wonderful film from the 70's, *Close Harmonies*, that inspired me to create some inter-generational programs at the Museum.

The film told the story of a choral director who directed one chorus of school children, about 8-12 years old, and another at a senior center. She had the inspiration to plan a joint performance of the two groups. Amazing relationships develop through music as the rehearsals progress first separately and then together, and the children become pen pals with people in the “senior” chorus. At the end of the film when the two choruses perform together one knows many of the participants, knows their hopes and dreams, and how much these dreams are fostered and enhanced by having this joint venture.



Mark Furth, Bill Selden, Lucy Miller, Charles Letourneau

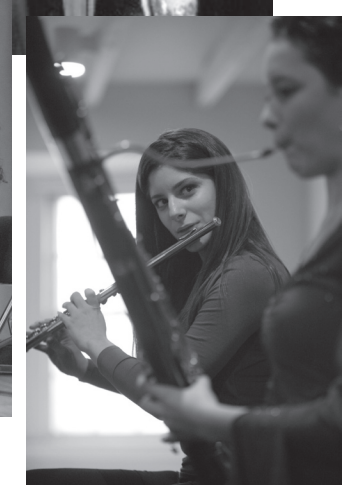
The McPhail Center hosts an ACMP reception in Minneapolis, MN, September 18, 2004



Tom Rosenberg, Richard Weinert, Mimi Bravar



L to R: Franz Marcus, Emil Torick Teresa Marcus, David William-Olsson



Above: Three wind players on stage at the Settlement Music School, Philadelphia, PA

4strings88keys coach Bernard Gregor-Smith, of the Lindsey Quartet

A wind duo from the Settlement Music School, Philadelphia, PA

Community Music Schools Help Young People Make Music

Top of page: Students of the Academy of Music NW in Edmonds, WA

Top L: **David Wish**, Alumnus and ASCAP Young Composer, performing his own composition with his sister, **Amy**, on clarinet, and **Meade Crane** on piano,

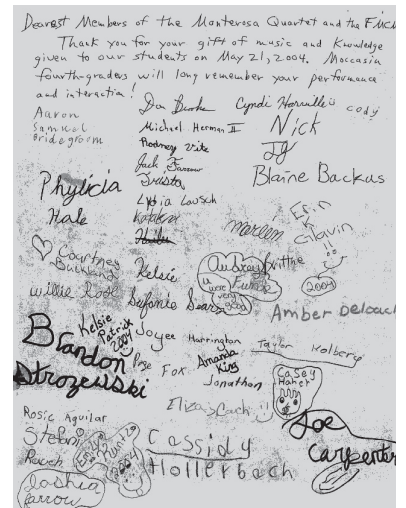
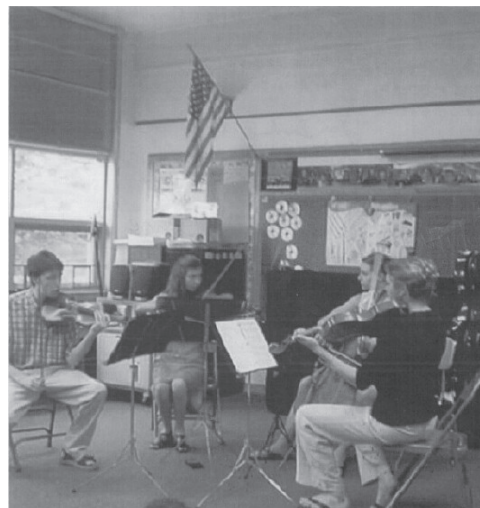
Top R (L to R): **Maria Dance**, age 17, **Mikaela Holland**, age 12, **Sarah Pizzichemi**, age 16, and **Danielle Johnson**, age 17, after each girl performed a movement of the Vivaldi *Four Seasons* as soloists with the Seattle Symphony Orchestra in May, 2004.

(Programs made possible in part by grants from the ACMP Foundation)

The School Outreach PacMan program of the **Fischhoff National Chamber Music Association**, based in South Bend, Indiana, brings older students into elementary schools to get involved with younger students.

At right: **The Monterosa String Quartet**, a Junior Quarterfinalist ensemble in the Fischhoff National Chamber Competition, performs for a class of 4th Graders in the Moccasin Elementary School in May, 2004.

Far right: The 4th Grade thank you note, signed by all, thanked the quartet for "Your gift of knowledge and music," saying, "Moccasin fourth-graders will long remember your performance and interaction."



Bowing Out

This year, at the annual ACMP Board Meeting, in Minneapolis, MN, the unbelievable happened. The terms of two people who have been involved with ACMP from its beginning came to an end. **Susan M. Lloyd** (Vn-B+), Middle Springs, VT, former President, Secretary, and Newsletter Editor, and **Jane Stein Wilson**, (Vn/Va-B, Vc/Pf/Db/Rec-C) Toronto, ONT, also former President, Secretary and Corresponding Secretary, have retired from the Board. They will both become members of the Advisory Council.

William Selden (Vn/Va-A), Westport, CT, who helped arrange the Clinton B. Ford bequest that ultimately led to the formation of the ACMP Foundation is also retiring from the Board and joining the Advisory Council as is **Mimi Bravar** (Pf/Va-Pro), Bedford, NH, teacher extraordinaire who has been a voice of wisdom on the grant-making committee of the ACMP Foundation. Two other Board members, **Alvin Wen**, Penfield, NY, whose vision helped to create the web site and get it working, and our international member, **David William-Olsson** (Vc-B) from Sweden, are also retiring.

Thank you Sue, Jane, Mimi, Bill, Alvin and David for your selfless devotion to the cause of ACMP and for working so diligently that the rest of us might be able to enjoy the passion that we all share – playing chamber music for pleasure. We will miss you and making music with you at Board Meetings.

Bowing In

Newly-elected Board members are **Nancy Breth** (Pf-Pro), Arlington, VA; **Bill Horne** (Pf-A), Mill Valley, CA; **Franz Marcus** (Vc-A), Brussels, Belgium; **Jennifer Stirling** (Va-Pro/Vn-Pro), Burlington, MA; **John Wilcox** (Cl-A), Edina, MN; and **Roland Wilk** (Cl-A/Hn-A/Bsn-B), Toronto, Ontario.

John Wilcox is profiled in this issue, Bill Horne was profiled as a new member of the Advisory Council in November, 2003, and Roland Wilk described how the Directory eased his move from Cape Town, South Africa to London in the June, 2003, issue. Look for introductions to Nancy Breth, Franz Marcus, and Jennifer Stirling in upcoming issues. We welcome them all and look forward to their participation as ACMP continues to thrive.

Introducing New Board Members

John Wilcox (Cl-A), Edina, MN, a new ACMP Board member,



has spent his professional career as an investment banker who enjoys tennis and travel with wife, Jan, and their daughter. John comes from a musical family. His mother was a fine pianist, and his grandfather played a violin which was built by his grandfather in Bohemia in the 1840's that his daughter uses today. John says, "My dad knew how to play the trombone, but being a gentleman, he rarely did so." John

started the clarinet at age 10, "Because my mother made me." Now he feels very fortunate to play chamber music about 3 times a week with friends both amateur and professional.

John collects chamber music for clarinet, with a special fondness for septets, octets, and nonets involving winds and strings together. John says, "I have recently worked with Rosewood Publications in the UK publishing the only edition of the Otakar Zich Octet for 2 violins, viola, cello, bass, clarinet, horn and bassoon. My next project with Rosewood will probably be the Joseph Rheinberger Octet, an early version of his more famous nonet. I also recently found a copy of the manuscript of the J. M. Weber Woodwind Quintet, which deserves to be published. So much interesting music to bring to light, so little time."

Lucy Miller (Pf-B), Harrisburg, PA, is Executive and Artistic Director of Market Square Concerts, a chamber music series presenting an average of ten concerts a season with performances by major artists of international acclaim as well as emerging ensembles.

Since founding the series in 1982, she has established a composer/scholar residency, organized one-composer festivals with resident ensembles, created Young Artist Performances, a performance opportunity program for gifted student artists, and developed educational outreach programs that brought Market Square artists to local high schools and colleges for performance, lecture-demonstration, and master classes.

She has also produced and annotated broadcasts of Market Square Concerts performances for WITF, a National Public Radio Affiliate and initiated coöperative ventures with WITF for the live presentation of major chamber ensembles such as the Waverly Consort, the Juilliard String Quartet, the Brandenburg Ensemble, the Tokyo String Quartet, Kronos Quartet, the Pailliard Chamber Orchestra, and the Orpheus Chamber Orchestra.

She was responsible for Market Square Concerts' participation in the Cleveland Quartet Award Endowment and presented the ensemble on its final tour, one of nine presenters nationwide to do so. Since then, Market Square Concerts presents the winner of the Cleveland Quartet Award every other year.

Lucy, who holds a Masters Degree in the Science of Education from Temple University says she comes from an "average" musical family. "We all took piano lessons, but I was the only one to get hooked." Her most exciting musical experience came as she was preparing Faure's *Elegy* for a friend's memorial service, and Paul Katz, cellist of the Cleveland Quartet, came to her home to rehearse with her, saying, "Okay, let's do this right."

Lucy lives in Harrisburg, and has three children, Alicia, Alexandra, and Bill. There was a long pause when Lucy was asked what she enjoys besides music, but she does like skiing, horseback riding and creative writing, which she taught for 7 years. Her short story, *Final Payments*, won honorable mention in the Central PA Magazine Writing Contest, and her forthcoming book, *The Chamber Music Repertoire*, will be soon be published by Concert Artists Guild, New York.



From The ACMP Chair

I write to you having recently returned from a successful ACMP Board meeting in Minneapolis, MN, September 18-19. The weekend started off Friday night with a Play-In preceded by a delicious dinner hosted by new Board member, **John Wilcox** (CI-A), and his wife, **Jan** (Listener-A), at their home in suburban Minneapolis. All day Saturday and on Sunday Morning the combined Boards of the ACMP Foundation and ACMP, Inc, held meetings with the Executive Director and the Newsletter Editor in attendance.

Since the combined Board now numbers 21 people, in the interest of efficiency we have divided ourselves into committees in three broad areas. The first concerns responsibilities to both organizations: a Finance Committee, New Initiatives Committee, and a Nominating Committee. The second concerns services to the ACMP membership such as Advisory Councils, Directories, International Liaisons, Library Liaisons, Membership Development, Music List Liaisons, Newsletter Support, and Website Support. The last broad area concerns matters specific to the ACMP Foundation grantmaking activities: considering and evaluating proposals from Community Music Schools, Composer Initiatives, Home Coaching, Special Events, and Workshops. Each committee prepares a report that is presented to the Board by its respective chair.

After a full day of meetings on Saturday, the Board joined local ACMP members at the MacPhail Center for the Arts for a reception and an evening of chamber music on Saturday Night. It was a delight to meet and play with so many talented musicians from Minneapolis. Many thanks to the MacPhail Center for its generous hospitality.

The Home Coaching Program has become an exciting ACMP success story — in the last year alone we awarded nearly 100 coaching grants. I would like to see more members taking advantage of this program. It doesn't matter what your skill level is, every player can benefit from Home Coaching. Choose a piece of music that your group can handle within the amount of time that you have to rehearse. When you feel that you can go no further with the piece call your local college or music school to find a coach. A good coaching session will take your group to a new level of playing and musicality. It's fun too! Applications can be requested from Dan Nimetz at the ACMP office in New York.

The website, www.acmp.net, is another success story. You can now read the newsletter, *Ledger Lines*, post an ad on the electronic Bulletin Board (WeBB), or download a Home Coaching Application. You can also obtain a user ID number from the ACMP office and register a password that will enable you to search the Directory on line. New members can now join on line, and existing members can update membership information. You can even make contributions on-line. Finally — I can't say this enough — pick up your directory and call someone. You'll be glad that you did.

Enjoy the music!

Jan Timbers (Vc-A) Potomac, MD

Introducing a New Member of the International Advisory Council

Viviana Vera Salomon-Hoic (FI-B), Olivos Argentina, and Zagreb, Croatia, became a member of the International Advisory Council in September, 2003. Viviana, who prefers to be called Vivien, is a lawyer who specializes in Intellectual Property law and now runs her own law firm in Buenos Aires, mainly representing big foreign companies with whom she has been associated for many years.

Vivien's husband, Carlos, is an engineer. Vivien writes, "He loves music but due to other obligations in life, only kept up the accordion with which we have had lots of fun singing while camping with our children (our son Diego has a PhD in Chemistry and lives in Jersey City, NJ, and our daughter Magui is an Industrial Engineer who lives in Madrid, Spain) and entertaining friends. A few years ago, my husband and I decided we wanted to see a bit more of the World while we still had the energy for this and we set up a pied-a-terre for our travels in Zagreb in Croatia. But we continue to maintain the family home in Buenos Aires."

Viviana says about music, "Passive enjoyment of music and other arts leads quite naturally to an active engagement. I was lucky to have parents who gave me the opportunity for both from the start and to grow up singing Schubert lieder and studying the flute during the 1950's.

The arrival of my second child and simultaneous professional obligations forced me later to give up chamber music.

But as my professional obligations dwindle and our children have flown away, I am falling back on my old love and to my surprise I have found the energy not only for disciplined practicing, but also for learning better breathing techniques for forming a more beautiful sound and choosing better phrasing; so that apart from the pleasure of playing music and sharing this with others, I have the good feeling that I am still young enough to learn and improve every day! What more can one ask for when growing old?

In my experience, passing this love on to one's children is a different matter. Children are copy cats and will absorb what they see at home (singing together is a good and important start), but as they integrate into society, it makes a big difference how friendly this society is towards making music and especially the discipline of daily practicing."



From the Mailbox

Golden Chamber Music Anniversary



Klaus Deller, Renate Wirth, Eva Cahn, Rolf Hölscher

Rolf Hölscher (Vc-B), Hanau-Steinheim, Germany, writes: On June 12, 2004, **Renate Wirth** (VI/Va-B), Frankfurt-am-Main, Germany, and I celebrated 50 years of playing chamber music together. We were assisted by two “junior” players, **Klaus Deller** (Vn), and **Eva Cahn** (Vn). We started our session with Haydn Op.76 #2, the same work that we played on June 12, 1954. Both Renate and I have been ACMP members for more than 40 years, another cause for celebration.

The Directory at Work

A Cellist in Switzerland

Ariane Wilson (Vc-A), Brussels, Belgium, and Paris, France, writes: The ACMP is incredibly effective. Last Summer I circulated the following letter that generated two responses right away.

Dear ACMP members in Switzerland: I am a keen amateur cellist (A) and have been an ACMP member for many years. This summer, in July and August, I will be doing an internship in an architects' office in Zurich (Zypressenstrasse) as part of my architecture studies. I am urgently looking for a place to stay over this period, and it would be lovely to rent a room with or through other musicians. I can pay up to 400 CHF, am a non-smoker and speak fluent German.

If you have any ideas or are looking for boarders or house-sitters yourself, I would be most grateful if you would contact me. Any music-making over the summer will be welcome too!”

Brahms in Honolulu

Sharon Hinckley (Pf-Pro, Advisory Council), Seattle, WA, writes: In August I visited **Louise Ripple** (Vn-B, Advisory Council), Honolulu, HI, at her home.

We decided – in the 99° heat – no Kona winds to rescue us – to play the Brahms Piano Quintet (titled Brahms – *A Dog's Day Love Delight*) By the third reading we managed to sound like Brahms and have a whale of a good time.



From L: Sharon Hinckley, Ellie Lum, Louise Ripple, Billie Nelson.

ACMP again won out over the challenges of unfamiliar notes, horrible heat and humidity, and, not least, distance!

Self-Grading

Albrecht Zumbrunn (Vn-A), Wellesley, MA, writes: I know you get a lot of mail about your selfgrading instructions. It is obvious that there is no perfect solution to this, but nonetheless I add my comments.

If you read your description of A players, you will have to admit: there are a lot of professionals who aren't that good. Your rating criteria imply a near perfect technique, a rare depth and breadth of repertoire, and superb ensemble playing skills usually reserved for the likes of Yo Yo Ma and friends. An A-amateur should still be allowed to be a tad imperfect. Indeed, judging from my own experiences, plenty of A level self graders, including me, do allow themselves that imperfection.

The second question concerns repertoire examples. How many people can play “almost all” Shostakovich Quartets “well”? Why is Max Reger on this list and why has he survived numerous revisions even though American players are rarely familiar with his name?

Finally, what about “easy,” “medium” and “difficult” classifications? Is Beethoven Op. 59 really “easier” than – again – Reger? Once you have read the accidentals I would make the point that Beethoven is technically much more demanding – at least for the first violin. And, although Debussy falls in the “middle” category, in my experience his quartet is one of the hardest pieces I have ever attempted to play.

Play-Ins

Captain Yamamoto, (Vc-B, Barit-B), Saitama-shi, Japan, writes: We celebrated the annual Follow-The-Sun Play-In by playing Bach's *Brandenburg Concerto #3*, with **Michiko Oshima** (Va-Pro, Intnt'l AC), Tokyo, Japan, and also celebrating the new home of Mr and Mrs Sugita, in Chiba City, near Tokyo, on March 7, 2004. The other musicians are all professional teachers who were very excited at the fantastic activities of ACMP, and will be sure to spread the word amongst their young students.



Mr Sugita, far L, Captn Yamamoto, 3rd from L, Mrs Sugita, Michiko Oshima

Counterpoints

Patricia Saylor (Vn-C), Perrysville, OH, writes: Finally some words for and from C and D players! I began taking violin lessons late (very late) in life, thus fulfilling a lifelong dream. I have recently upgraded myself from D to C and am playing in a small group. I'm having a ball – music is a wonderful thing!

Roland Driessen (Vn-B/Va-C), Valkenburg, The Netherlands, writes: In the June issue Jerry Banks offered a score for the first Arriaga String Quartet. A score for the three Arriaga quartets was published in 2001, and should be available generally in music stores, but certainly from Brockmans and van Poppel in Amsterdam.

Notes on Music

The Cobbett Association Library

by John Wilcox

The questions "What to play?" and "Where to find parts and scores?" generate a lively dialogue and concern a large percentage of mail from members and items for posting on the Bulletin Board. This article is the first of a planned series of articles to address the issue, and the product of a new ACMP Board committee charged with exploring sources of interesting music for us to play.

We start with the Cobbett Association Library with which many of you may be familiar. It was purchased, with the financial assistance of ACMP, from the estate of Robert Maas, the founder of the Cobbett Association.

The holdings encompass roughly 1200 lesser known chamber music compositions. As Mr Maas was a violinist, the holdings are primarily for strings, with wind instruments only included if combined with strings. The breakdown is approximately 50% string quartets, 15% string quintets (for 2va or 2vc), 10% string trios, 10% piano trios, and 10% piano quartets and quintets.

The Library, housed at the University of Western Ontario, is not a lending library, but copies of works can be requested. All ACMP

members can receive a listing of the Library's holdings by sending a check for \$5, payable to The Cobbett Association, 601 Timber Trail, Riverwoods, IL 60015. Forms describing the procedure for requesting copies will be sent along with the list of compositions. There is a fee of 35 cents (Canadian, as the copying is done in Canada) per page, plus mailing costs.

Of course, no works still under copyright protection may be copied. Only single-sided copies of pages are provided, so the purchaser must do his/her own work to get materials ready for performing the piece. The vast majority of the works in the Cobbett Association Library are out-of-print and were printed far enough in the past so that they are no longer under copyright protection.

In future articles will describe various chamber music libraries around the world, various websites specializing in chamber music, and various small publishers specializing in unusual chamber music. We will also, with the kind cooperation of the Cobbett Association, summarize some articles from its Chamber Music Journal describing less well known chamber music works.

Cadences

Chait, Dan (Cl-A), Red Hook, New York. **Jane Carhart** (Va-B/Vn-B-), Millbrook, NY, writes: He was both a classical and jazz clarinetist who attended many workshops for amateur players in the US, France and Spain, especially when they took place near favorite fishing holes. He was a true gentleman. All of us who knew him and played with him will miss him very much.

Devenney, Martha (Vn-A), San Jose, CA, June 10, 2004. **Claire Wilson** (Va-B+), Los Gatos, CA, writes: We met through the ACMP directory with a phone call from Martha, known as Marty to her friends. She was an amazing person - always ready for that next quartet, octet or quintet get-together. She organized them all. Even in later years with failing health, she was always right there with her fiddle, awaiting all of us.

ACMP gratefully acknowledges Ms Wilson's generous contribution in memory of her friend.

Fallick, Dr Allan (Vc-C), West Chester, PA.

Nordenberg, Dr Aaron (Vn-C), Camp Hill, PA.

Paglia, Ruth, Albuquerque, NM, July 17, 2004. **Carolyn Sacchi** (Va-A), Houston, TX, writes: She was a wonderful cellist and devoted chamber music enthusiast. Over the years it was a privilege and a pleasure to play quartets with her.

ACMP gratefully acknowledges Mr and Mrs Sacchi's generous contribution in memory of their friend.

Payne, Alan R (Vn-D), Glanrafon, Glasbwl, Machynlleth, Wales, June 6, 2004. **Peter Reinthaler** writes: An accomplished luthier, Alan organized chamber music orchestras at his home in rural Wales for many years. Music enthusiasts attended from all over the world. Although completely incapacitated in his later days, he still recognized and got great pleasure from recordings of Haydn String Quartets.

Rosen, Judge David L. (Va-A, former Advisory Council Member), Laguna Niguel, CA, May 27, 2004. **Lori Ives** (Va-Pro), Claremont, CA, writes: He was a dear man, a good friend, and will be sorely missed.

Stauffer, Anne Kennard (Vn-B), Salisbury, MD.

Stein, Ernest (Pf-A), New York, NY.

Weinberger, Beth (VI-B+), New York, NY, June 20, 2004. **Nancy Dunetz** (Va-A), Bronx, NY, writes: May we all be able to taste a bit of her passion for life and music.

A Correction: Peter Benoliel (VI-B) Saint Davids, PA, writes: Dr Masazumi Inouye was a wonderful friend whom I knew over a 30-year period and whose home I visited many times in Tokyo. Cadences in the June 2004 issue incorrectly listed him as a violinist and violist. He was a clarinetist.

ACMP Bulletin Board

WANTED

KREISLER EDITIONS: I am looking for string quartet arrangements of pieces by Fritz Kreisler. The publisher was Charles Foley and the editor Erik Leidzén. I already have *Liebesfreud*, *Miniature Viennese March* and *Tambourin Chinois* but I am missing *Caprice Viennois*, *Liebesleid* and *Schön Rosmarin*. Can anyone send me copies of these? I will cover the costs. Martin Packham, Postfach 160135, 53060 Bonn, Germany. Telephone: (49) 228 255894: Email: <martinpackham@netscape.net>

TWO PIANOS, EIGHT HANDS: We like two-piano music played by four people — Any suggestions for music to play and hints for organizing such a group? We'd also like suggestions for original trios for clarinet, violin and piano. Thanks. Phyllis Herring Email:<herring8j@earthlink.net >

SHEET MUSIC DISTRIBUTION: I'll arrange Internet distribution of your composition/arrangement to the performing public. You keep the rights. No printing costs. John Gibson. Email:<info@jb-linear-music.com> <http://members.ebay.com/aboutme/e-composers-arrangers>

2nd VIOLIN PART FOR HAYDN QUARTETS WANTED: I've been given the 1st violin, viola and cello parts of the Peters edition (#289) of 15 Berühmte quartets. Has anyone a lonely 2nd violin part that would like to join them? Patricia Samson, The Old School House, Falls of Tuim by Newtonmore, Inverness-shire, PH20 1BE, Scotland. Phone/Fax +44 (0) 1540 673011. Mobile +44 (0) 78 1055 8797. Email: <pwsamson@hotmail.com>

GLIÈRE AND GOOSENS SEXTETS: R. Glière, String Sextet, Op. 11, and a sextet (available on CD) by Leon Goosens. Does anyone have information on obtaining scores and parts for these works? Preferably in the UK or Europe? Thanks. Felix Franks. Email: <bioup@dial.pipex.com>

Reminders to Members Has Your Address Changed?
Please help us to keep our records up to date. Especially E-mail, as that doesn't get forwarded! It's easy to change your personal information on our website, so do it now.
We welcome your photographs. Send them to ACMPnewseditor@aol.com, but don't forget to tell us WHO is pictured, WHEN and WHERE it was taken.

AVAILABLE

BLACKINTON MANOR, a beautiful bed and breakfast in the northern Berkshires, is available on a whole-house rental basis to groups on weekends (or weekdays!). There is a nice 7' Baldwin grand in the large living/dining room and accommodations for up to 16 people. We include breakfast and a simple lunch. (www.blackinton-manor.com)

SUGGESTIONS WANTED for appropriate music to play. I am a violinist offering patients, their families and caregivers the warmth and richness of my instrument – from Mozart to love songs. There is no charge for my services. Copies of my current list are also available. Email: <jeanoviolino@webtv.net >

BEETHOVEN KREUTZER SONATA ARRANGED FOR STRING QUINTET: New edition will be available as of Nov/Dec 2004, from Judith Rattenbury, SJ Music, 23 Leys Road, Cambridge CB4 2AP, UK. Phone: +44 (0)1223 314771 Fax: +44 (0)1223 560353. Email: <sjmusic@printed-music.com>

VIOLA FOR SALE: with bow and case. Made by Vsevolod Zhukovsky in ByeloRussia in 1985. \$1300 plus shipping from Latvia. Ms Victoria Prishtepova, Auduma St. 35-35, 1024 Lettland, Riga, LATVIA. Phone: (371) 752-50-17, *371) 963-7-515

An apology:
We inadvertently made errors in two Directory listings.
We omitted Mrs Brochu and listed Dr Novick in the wrong place.
The correct listings should be as follows:

***Brochu, Mrs. Violaine** Vc B
Inst+ Pf
514/695-2046
7 Avenue Portsmouth
Pointe-Claire QC H9R 5T3
CANADA
E-mail: v_brochu@hotmail.com

***Nowick, Dr. Arthur S.** Pf B+
949/721-0297
24 Hillside Drive
Newport Beach CA 92660-4234
USA
E-mail: artnow@attglobal.net
Interested in Pf(4h)
Languages: French, German
Available Weekdays

SALE OF PRIVATE COLLECTION OF INSTRUMENTS, VIOLINS, VIOLAS, BOWS.VIOLINS 1) by Adam Paul, Parham, England, 1978 with certificate. Strong tone, well balanced between strings, \$2100. 2) by Fernando Gonzalez, Madrid, 1971. Superbly made by acclaimed maker, light amber varnish. A responsive chamber instrument, \$2400. 3) by Justin Gilbert, Victoria, 1929. Strad model. Speaks easily, well balanced, \$1100. 4) attributed to Gilkes, London circa 1840. An antique instrument with slender neck, suitable for someone with small hands \$950. 5) 3/4 size for young student, very good condition, \$750. VIOLA from the atelier of W.Grossmann, 1909. A fine instrument of professional quality in excellent condition. Sonorous and rich tone, includes deluxe case, \$5000. BOWS: VIOLIN: 1) stamped "Dodt". A light, lively bow for baroque or classical styles, \$1000. 2) Bausch, Germany, strong stick, \$300. VIOLA: pernambuco, silver mounted, \$550. Prices negotiable, viewing by appointment. Phone 613 731 6997. Email firsys@magma.ca

ACMP Ledger Lines published by The Amateur Chamber Music Players, Inc 1133 Broadway, Room 304 New York, NY 10010-2007 USA Tel: 212 645-7424 • Fax 212 741-2678 www.acmp.net
Jan Mattson Timbers, President
Daniel Nimetz, Executive Director
Kitty Benton, News Editor
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.
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.

In This Issue

Music for the Ages.....	1
Lasell Chamber Ensemble.....	2
Young Players.....	3
Minneapolis Reception.....	3
Bowing Out and Bowing In.....	4
New Board and Council Members.....	4
Letter from the Chair.....	5
From the Mailbox.....	6
Notes on Music.....	7
Cadences	7
Bulletin Board.....	8