

MUSIC IN UNIQUE SETTINGS

Words and Images of Appreciation from a Traveling Viola Player — Catherine Mitchell



Traveling violist, **Catherine Mitchell** (Va, Philadelphia, PA), center, flanked by **Mary Anderson** (Vn, Greater Manchester, England) and cellist **Mary Dainton**. At Right: Playing string trios inside.



Piano quartets in the chapel at Jesus College, Cambridge, England

Last summer my husband and I traveled to the UK and spent three weeks on a narrowboat that we rented in Yorkshire. Knowing before we left home that our canal trip would take us through Manchester, I looked in the ACMP database and found Mary Anderson's name. We arranged the whole thing through E-mails. Once we were on the canal we managed to overcome the various time constraints, and Mary and her cellist friend, Mary Dainton, actually came to our boat for a wonderful morning of string trios. The photos show us outside on the deck (where the light was better) and inside the cabin, where we carefully folded ourselves into the available space to play. What fine players and wonderful people to spend a morning with – it was definitely a high point of our trip.

I actually had my first experience playing in the UK a few years back. **Terry Stancliffe** (Vc, Cambridge, England) had contacted me through the Directory when he came to the US. We had such a fine time playing here that I contacted him the following summer when our travels were going to include a couple of days near Cambridge. Through a good friend who teaches at Jesus College, he arranged for us to play in the chapel there. A memorable treat – wonderful players in an exquisite space.

A LETTER FROM THE EXECUTIVE DIRECTOR

Last month marked the start of my fourteenth year as the "voice" of ACMP. Voice is meant here quite literally, for although the organization includes many, many people, a Board of Directors, the North American and International Advisory Councils, not to mention thousands of members worldwide, it is still my voice that you will encounter, live or on the recorded message, if you have occasion to call the office. This situation has prompted some to wonder if ACMP is not a bit like Oz. And while wizardry is not our line of business (except perhaps on those lucky days when we produce a few good notes), on reflection it seems that in fact, we have been creating a sort of magic for a very long time.

It started, of course, with the informal beginnings of a network of amateur chamber music enthusiasts before the middle of the last century, taking shape over several decades through the efforts of Helen Rice, with whom many current ACMP members played trios, quartets, and more in both her New York and Massachusetts residences. After her death in 1980, ACMP, by then established as a non-profit organization and therefore reasonably assured of survival, continued operation under the supervision of part-time staff guided by the Board of Directors. Headquarters, such as they were, moved from the Rice apartment to minimal space in Vienna, VA (on the premises of the American Symphony Orchestra League), and then back to New York, this time as a subtenant of Chamber Music America. Little had changed by 1992 when ACMP received a major bequest from long-time member, Clinton B. Ford. In fact, with the exception of adding more newsletters during the year and continuing steady but un-dramatic growth in our membership (including increased overseas activity), the organization hadn't changed at all.

However, as we know, money can, and does, effect change. Wisely, the Board determined that ACMP's best interests would be served by using the new resources to establish a separate, but related, organization whose purpose would be to further the aims of Amateur Chamber Music Players: thus the ACMP Foundation, chartered in 1993 as a public charity in the State of California, came into being and made its first grants a year later.

Obviously, two organizations, however modest their operations, necessitated full-time staff, and so the Board, after an extensive search and for reasons understood, if at all, by its several members (now no longer serving but still active as ACMP members) settled on a horn player (imagine!), a decision that certainly invited speculation about their competence. Perhaps affirmative musical action had something to do with it. Early in 1994 we moved into our own office at 1123 Broadway in New York, where we have remained ever since. A new era had indeed begun.

In looking back at these baker's dozen years, it's possible to identify so many accomplishments that one risks a certain self-satisfaction in bringing them to your attention. This is a risk worth taking because it seems important to those of us actively involved with the administration of ACMP that the membership be aware, and proud, of what we do, which in turn reflects positively on every member, no matter what level of ability or participation. Here are some things to consider.

ACMP's computer database, developed in the '80's, was set up by a member whose profession was not software design or organization management. While adequate for basic needs such as generating mailing labels and the annual update form, it hadn't much potential for more sophisticated operations, for example searching for violinists in California. Inconsistencies in individuals' entries abounded, resulting in directories that included Street, street, St, St., st, etc.; overseas telephone numbers resembled Sudoku puzzles (and unfortunately still do in certain countries). Over time many improvements in both design and content were implemented. Today's database allows for very specific searches, presents information in a consistent format, and may be relied upon for accuracy of detail, allowing for some degree of human error and, more critically, member changes that are not reported.

As you probably know, ACMP has always grown by word of mouth. In response to inquiries from the "outside," a typewritten fact sheet and homemade application form were mailed. (We not only served



Daniel Nimetz, the "voice" of ACMP

amateurs, we appeared amateurish.) In part because the ACMP Foundation had of necessity to "market" itself, where reference to its parent organization was unavoidable, we produced a handsome brochure that presented ACMP in a very positive light. A copy was sent to every member and we began disseminating it at summer workshops, community music schools, and also to selected music stores. This made a difference. Membership grew more quickly.

Establishment of an Internet website in 1998, which at first provided just basic information and then developed into a more elaborate site with links to the entire world of chamber music and the possibility of joining directly on-line, dramatically altered the recruitment pattern. While the brochure still has an important function, the website clearly serves as the key element, a major one to be sure, in ACMP's current growth. That said, we still consider word of mouth vital: ACMP is at heart a network of individuals who interconnect with others who should also be part of our extended family.

I am always somewhat surprised when members indicate (through conversation and occasional correspondence) that they were unaware that there is an ACMP Foundation. Most directly, it offers members Home Coaching grants, the budget for which has increased each year as more of you take advantage of the program. Since the Foundation's mission as stated in its charter is to further the goals of Amateur Chamber Music Players, everything it does affects our field, and thus ultimately benefits the membership. (Play locally, think globally.)

Here are some facts and figures. Since its inception, the Foundation has made 2,276 grants totaling \$4,093,845. There are currently four program areas:

Community Music: includes grants to community and settlement institutions, some public schools, and youth orchestras that have chamber music components; last year 96 organizations participated.

Home Coaching: This program directly benefits every ACMP member who opts to participate. To date 1700 participants have

benefited in over 500 projects, with the number of participants increasing each year.

Special Initiatives: We make grants for a variety of projects, such as the database of contemporary chamber music, and support of the *Music Workshop Guide*, a comprehensive listing of summer workshops in North America produced by Music for the Love of It.

Workshops: typically one or two-day events, although some are longer. It's likely that you have been a participant at one or more of them but perhaps did not know that our Foundation support helps keep fees reasonable and allows for some scholarship assistance.

A list of last year's organizational grants may be found at ACMP's website. Please have a look. You will be impressed by both the number and geographic range of the awards. Consider, too, how many people are affected (and by relatively small amounts of money): some of the larger community music schools involve upwards of 70 participants each term; workshops serve anywhere from 16 to over 100 players. Thus, it's no exaggeration to suggest that thousands of amateur musicians of all ages and skill levels benefit.

Many are current ACMP members. Many, many more will be, and there's a strong possibility that a number will cross your path at some time.

Here's another interesting fact: most amateur chamber music workshops are produced by individuals, not large organizations; many have gotten off the ground because of our support. In the most recent round of applications, there were two from ACMP members (*Vn C* and *Va C*, respectively) with no prior experience in this "business." Having attended workshops here and there, they simply got the bug, so to speak, to organize one themselves. For me, helping them plan has been among the most satisfying aspects of administering ACMP, a process where both parts of our organization came together.

My major point here about the ACMP Foundation is that its good works are really very much part of your musical world, even if it does not readily appear so. I hope you will take an interest in its activities and participate in its programs. I also hope you are creating your own musical magic (maybe even practicing to make it better) and that membership in ACMP continues to be important to you.

Daniel Nimetz

An ACMP Summer of Lovely Music in Lovely Places

Stockholm

Our webmaster, **David Yang** (*Va*, Philadelphia, PA) writes: I recently found myself in Stockholm for a few weeks, viola in hand (of course). In addition to calling über-organizer, International Advisory Council **David William-Olsson** (*Vc*, Stockholm), I E-mailed two other members picked randomly from the Directory. Well, hot dang! Within days no less than four ACMP members had written to invite me to play! I had a wonderful time, played some great Swedish music and met some wonderful people including David's wife, **Karin Larsson** (*Vn*), **Stefan Lindgren** (*Va, Vn, Cl*, Stocksund), **Tomas Lidén** (*Vc*, Stockholm), **Norman Gleiss** (*Vc*, Trångsund) and his wife Görel (*Vn*), **Georg Matell** (*Vc*, Älvsjö) and his daughter **Hanna Matell** (a violinist in the Royal Philharmonic), **Inge Overstrom** (*Vn*, formerly in the Opera Orchestra) and **Einar Sveinbjornsson** (*Vn*, former concertmaster of the Opera). Inevitably we were reading music overlooking the Baltic Sea or some gorgeous lake, or maybe a meadow at the highest point in all of Stockholm.

People could not have been nicer and, to top it all off, they all fed me dinner (which means a lot to a traveling musician!). Norman and Inge even made their own bread for my visits, Tomas copied some music I needed to learn but had left at home and then also drove me all over town. I would encourage anyone heading to Scandinavia to pull out their Directory and start E-mailing — you will be amazed at the warmth of the people and the devotion to chamber music.

Finally, all the Swedes speak a beautiful musical form of English with impeccable grammar, so if you are planning a trip the language is no barrier.



David Yang in Stockholm

Above: **David William-Olsson** and **Karin Larsson** at the grave of the great Swedish/German composer, **Joseph Martin Kraus**, (1756-1792) known as "The Swedish Mozart." His dog was buried at his feet.

The epitaph on the marker reads:

Här det jordiska af Kraus, det himmelska lever i hans toner.

(Here [lie] the earthly [remains] of Kraus - The heavenly live in his music.)

Vienna

At Right: Vienna ACMP member **Barbara Curt** (*Vn/Va*), invited other Vienna ACMP members, **Sylvia Straub** (*Vc*), and **Barbara Miller** (*Vn*), to meet and play quartets with Board Chair **Roberta Goldman** (*Vn*, Holyoke, MA).

Dietmar Straub, Sylvia's husband and a long time ACMP member who played with our legendary founder, Helen Rice, was a listener this evening and enjoyed the Haydn and Dvořák quartets. Although Dietmar no longer plays the violin, he recalled meeting Helen through his work at the American Embassy in Vienna in the 1940's and being one of the first ACMP international members. He also worked with the Austrian branch of Stamford University and enjoyed playing chamber music with many Americans who visited Vienna throughout the years.



Verbier, Switzerland

International Council Member Floryse Bel Bennett (Vn, Apples, Switzerland) writes: The First Verbier Amateur Chamber Music Week took place 14 to 20 July, 2006, just before the great Festival, which ended with the UBS (Union De Banques Suisses, an important sponsor of the Festival) Orchestra conducted by **James Levine** performing Beethoven's Ninth Symphony.

Some 32 musicians from England, The Netherlands, Hong Kong, Malaysia, USA, China, France, Switzerland, Italy, etc attended this very special event. Special also because nobody knew exactly what to expect, except perhaps for the reputation of the Festival with its world famous names like **Barbara Hendricks**, **Maxim Vengerov**, **José Van Dam**, **Hilary Hahn**, among others, and also the beauty of the location in the Swiss Alps. But a week for amateurs, how should that be? Of course, with so many positive possibilities, it could only be a success. ACMP must be mentioned as **Christian Thompson**, director for special projects for the Festival, contacted ACMP Board Member **Franz Marcus** (Vc, Brussels, Belgium), and me to help plan the week.

Coaches were the **Badke Quartet** and **Paul Coker**, all excellent musicians and wonderful people. One day, **Roderick Swanston** and **Gabor Takacz**, simply by appearing during a rehearsal, were able to turn a difficult passage into a moment of great excitement.

After days spent in coaching and rehearsal sessions, there was free play in the evenings. One evening some musicians from the Orchestra and the Academy joined in, resulting in thrilling readings of Schumann's *Piano Quintet* and Schubert's *Trout*. There was also one presentation of Alexander Technique, one Culture walk in the mountain, daily lunches together, one Swiss dinner, two short concerts by the Badke Quartet and the Phaedrus Quartet, and other free time activities like swimming, hiking, etc. It was also possible to attend the rehearsals of the UBS Verbier Festival Orchestra (opening concert with Herbert Blomstedt), the Chamber Orchestra (with Maxim Vengerov), and the Master Classes given by **Gabor Takacz**, **Boris Kuschnir** or **Nobuko Imai** to the participants of the Academy. The final concert in the Church of Verbier brought us together in a great moment of emotion and enthusiasm. Thank you to ACMP and all the organisers and people who made this possible.

Franz Marcus adds: I consider it a success that ACMP was involved in this event, and, thanks to an ACMP grant, a Scottish family (with 5 excellent amateur players) was able to participate. Besides Floryse and I, International Advisory Council Member **Benedetto Scimemi** (Pf, Venice, Italy), also participated, and we generated strong interest as we spread knowledge about ACMP.



Participants in the Verbier Festival Amateur Week: Schumann Piano Quintet group: From left to right, **Roderick Swanston** conférencier, **Ariane Todes** (first Vn), **Marguerite Tong** (second Vn), **Franz Marcus** (Vc), **Sabine Vinck** (Pf), **Pippa Pawlik** (Va).



Schubert's *Trout* at Verbier: ACMP members **Benedetto Scimemi** (Pf, Venice, Italy), **Floryse Bel Bennett** (Vn, Switzerland), and **Franz Marcus** (Vc, Brussels, Belgium), together with Members of the Academy, **David Kim** (Va, New York), and Member of the UBS Festival Orchestra, **Jonathan Calbert** (DB, New York).

Cape Cod, Massachusetts



At Left: Board Member **Gwendoline Thornblade** (Va, Auburndale, MA), visited News Editor **Kitty Benton** on Cape Cod and gave her 4-year-old grandson, **Gus Morgan**, his first violin lesson.

Right: Listeners **Gus Morgan** on lap of **Emily Morgan**, **Nicholas Morgan** (2), peeking under the bow of former Advisory Council Member **Bill Simmons** (Vc, Woods Hole, MA), **Gwendoline Thornblade** and **Kitty Benton** (Vn, Wareham, MA).



A LETTER FROM THE CHAIR

Dear Friends,

In the Fall of 1997, ACMP hosted the very first meeting of the Board combined with members of both the North American and International Advisory Councils in Chautauqua, NY. I was then newly elected to the North American Advisory Council. I remember with great clarity the wonderful people in the "ACMP family" who came from all regions of the country and from abroad, to contribute their ideas to the future growth of our organization. Several people that I met at that time are now my fellow Board members.

The serious discussions and long range planning that helped to shape ACMP's future were combined with some wonderful chamber music sessions as we got to know one another during the weekend. The ACMP Foundation was still in its early years of grant-making. Many current programs, including the Home Coaching program, had not yet been initiated. One of the major decisions that emerged from the Chautauqua meeting was the creation of the ACMP website, something that we now take very much for granted as necessary for communication in today's world.

By the time you receive this newsletter, the current ACMP Board and North American Advisory Council, about 45 people from many cities in the United States and Canada, will have met in Val David, Canada, for the purpose of again planning for ACMP's future. In the next edition of *Ledger Lines* I will report on the discussions and recommendations that came out of our sessions.

Our mission remains constant – to encourage and enhance the playing of chamber music. Three main topics on this retreat agenda: strategic planning for membership growth along with addressing other membership issues that have been brought to our attention by you, our members; a review of the Foundation's current programs with the exploration of new program directions for the future; and an assessment of ACMP's International program. We expect to wrestle with difficult questions, but our goal is to determine how to best serve our members and use our resources in the most productive and creative way in the coming years.

Sincerely,

Roberta Goldman

Le Marche, Italy

International Advisory Council Member, **Jane Carhart** (Va/Vn, Jimena de la Frontera, Spain) writes: I recently moved to a most beautiful part of Italy known as Le Marche, a place well known for music; chamber music in particular. There are many jewel-box theaters in over 20 neighboring small towns (the people must have loved their music to have built them), and there are so many great music festivals, particularly in the summer, that it's impossible to choose what to hear.

But I have found it difficult to find amateurs to continue the tradition of chamber music for fun, so last fall I invited some friends, mostly ACMP members, from different parts of the world to join me for a few days of music making.

They arrived from New York, England, Spain, and Naples (nearby airports are Ancona and Pescara; Rome is a three-hour bus ride away, Bologna three hours by train), and joined a cellist and bassoonist who live in my

little town (Carassai), and a guitarist friend who lives a few miles down the road.

Bennett Lowenthal, an American diplomat stationed in Naples, even came for just one day because that's all he could spare from work. The other friends were **Alan Fleisig**, **Isabel Troya**, **Marta Munoz**, **Mike Todd**, **Connie Davies**, **Diva Pasquali**, **Ignazio Sala**, and ACMP members **Rachel English** (Vn, London, England), and **Massimo Cortini** (Va, Naples, Italy).

By next summer I should have my music room finished and piano in place. I have recently met three more keen amateur players: piano, cello and guitar, in addition to the Italian cellist and bassoonist nearby. The natural beauty of this region can't be beat, and the wine and food are outstanding. Very high mountains and beautiful beaches too. So all visiting musicians are welcome to contact me.



From Left to Right: **Jane Carhart**, (Va, Carassai, Italy); **Bennett Lowenthal**, (Vc, Naples, Italy); **Rachel English**, (Vn, London, England); **Alan Fleisig**, (Vn, Yonkers, New York). Photo courtesy of **Massimo Cortini**.

From the Mailbox

Electronic ACMP: The Website

Jonathan H. Hand (Pf/Db, Elmhurst, IL) writes: I just logged onto the website for the first time and was astounded to find the number of useful features. Now I need to know, how to find out my web ID?

Lawrence Kallus (Vn, Anniston, AL) writes: Somehow I am not plugged into your system for E-mails. My name, in the state of Alabama, is listed correctly, but I don't remember ever signing up with a password, etc. Apparently there is a lot of info available on the ACMP website and I would welcome a chance to explore it. Please tell me how to go about sorting all this out. Thank you for this courtesy.

Executive Director Dan Nimetz responds: Just call me at the office! 212 645-7424

Esterházy

Vivienne Pittendrigh (Pf, Corfu, Greece) writes: Earlier this month I was in Vienna and Hungary where plans for 2007 are looking most interesting. There has been major restoration in the Esterházy Castle in Fertöd, Hungary. As many of you know, we stayed in this historic castle, with so many memories of Haydn, every year until a few years ago when the reconstruction started. I was absolutely delighted to see the changes. The outside of the front of the building is now a lovely warm beige color. Inside the accommodations have been totally refurbished. Museum rooms have also been restored with many more antique furnishings. There are frequent concerts, at least one a day, often two, in these superb rooms.

Playing Chamber Music with Woodwinds

Jessica Ancker (Fl, New York, NY) writes: Composers often treat the woodwinds in an orchestra like soloists. Woodwind parts float

above the strings, standing out and drawing attention. Sometimes that tempts us woodwind players to get lazy and start ignoring the rest of the players. If we do, obviously, the music suffers. But chamber music requires careful attention and cooperation between players. If I get lazy or self-centered in a chamber group, the whole thing falls apart. So for me, playing chamber

music provides a necessary counterpoint to playing in a community orchestra. Right now, I'm the principal flute for two community orchestras in New York, and I also play and perform regularly with a chamber group of flute, guitar, and soprano voice.



A performance of Telemann's *Concerto in E Major* for flute, oboe d'amore, viola d'amore and strings. The performers are (from Left) conductor **John McCauley**, **Jessica Ancker**, **Cynthia Campbell** (Ob, Norwalk, CT), and **Myron Rosenblum** (viola d'amore), with the Chamber Orchestra of Science and Medicine at the Donnell Library in New York City.

A Busy Summer of Music

International Advisory Council member **Brenda Alony** (Ob, Ramat Hasharon, Israel), writes: In August we had a wonderful evening playing piano quintets at my house with 3 members of the Wilk family. **Marion & Board Member Roland Wilk** concur: It was a most enjoyable evening in interesting company. We really enjoyed playing with our son. We also gave a concert with him at the retirement village where Roland's parents live. We played the Reinecke *Trio for Clarinet, Horn and Piano* and a K. Kreutzer *Trio for Clarinet, Bassoon and Piano* which we been coached on during a lovely time at CAMMAC, Lake MacDonald, Canada. From there we went to the Rapahel Trio workshop in NH; then on to Bennington, VT, the next week, and finally headed home via Montréal. We were away from home for 2 months – a very long time!



From Left: **Marion Wilk** (Pf, Toronto, ON), **Brenda Alony** (Ob, Ramat Hasharon, Israel), **Roland Wilk** (Bsn, Toronto, ON), **Ami Zahavi** (Hn) **Gideon Wilk** (Cl, Toronto, ON).

Counterpoints

Marshall Sparberg (Vc, Chicago, IL) writes: I was intrigued by your cover story of the June, 2006 issue, "Turning Amateur." I was an amateur bassoonist for 30 years at the A level and loved playing chamber music but was getting bored with the limited repertoire. One day at a chamber music conference I was invited to sit in for an absent cellist playing Haydn quartets and Beethoven Opus 18 #1. I exclaimed, "This is the best music I have played in ages." A member of the quartet offhandedly said, "We've got books of this stuff." Right then I decided to become a cellist and two years later returned to the same camp as a beginning but enthusiastic cellist. I certainly agree with **Ilana Mysior** who said "I hear the lines, I know the notes, but I still can't coordinate bow and fingers!" Now that I have been playing cello for almost 30 years, the coordination is certainly better but still challenging. Incidentally, along with some friends who also switched from a wind instrument or piano to a string, we dubbed ourselves "Trans-sectionals."

In answer to the question, "Why would I go back to begin all over again and go back to square one?" I have two replies. The first is that I love the literature for strings, particularly the classic and romantic periods so sparse for wind instruments. The second is that I love learning the cello, returning me to my happy days in high school when I was learning to play the bassoon. I think that this sort of activity keeps me young.

Home Coaching

Sarah Manobla (Vc, Jerusalem, Israel) writes: During the past year the Jerusalem Amateur Cello Ensemble met six times, in my house, with six or seven cellists participating. Thanks to ACMP'S Home Coaching program we were able to invite **Ina Esther Joost**, lead cellist in the Jerusalem Symphony Orchestra, a well-known soloist and a fine teacher, to coach us.

There was quite a wide range in the level of the participants, from acceptable to very good. Those on a higher level played the upper parts (cello I, cello II), the rest of us playing cello III and cello IV, and it actually worked out very well. We studied a number of cello quartets, mainly works by 19th century cello masters such as Klengel, Grutzmacher, de Swert and Golterman, and we also read through arrangements of works by Bach, Handel, Mozart, Beethoven, etc.

Under Ina's guidance we concentrated on intonation, interpretation, and ensemble (listen! listen!). By the end of the year we had definitely made progress. Altogether it was a most satisfying experience, and we hope to continue next year after the summer break. Our most appreciative thanks to ACMP for the support given to our group.

Jerusalem Cello Ensemble

From Left: **Dan Katcoff**
Ruth Levinson
Uri Binyamini
 Coach **Ina Joost**
 (center, facing camera)
Ruth Menassen
Sara Manobla

What are they playing?
Pizzicato Polka
 - no bows!



ACMP Makes It Easy ! Arrange Home Coaching for your group

Home coaching, one of ACMP's most popular and innovative programs, is funded by the ACMP Foundation, and is open to all our members at all levels.

You form your own group, choose your own repertory, your own schedule, your own coach, and your own location at your own convenience. Your Foundation, the ACMP Foundation, subsidizes half of the cost.

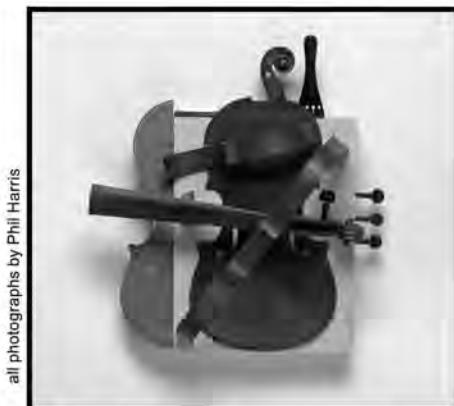
To take advantage of this program, all you have to do is complete your application and submit it to the office. Include the names of all the members of your group, the work you will study, the prospective coach, the dates of your coaching sessions, and the amount that the coach will charge.

If you no longer have the application that was included with your 2006 Directory, you can download one from our website, <www.acmp.net> or telephone the office (212 645-7424) to receive one in the mail.

After the application is approved and the sessions begin, you pay your half directly to the coach. The Foundation supplies the coach with the form to bill the Foundation for the remainder.

Members may apply for one course of home coaching each year. Your group may also include non-ACMP players, but if they have enjoyed this benefit in previous years or previous groups, they must join ACMP before participating again.

And Now, For Something Completely Different



- Object Study: Violin 1 - violins, pink flocking
 by Junko Ijima



- Antonius Stradivarihorse -
 mixed media by Steve Tilden



- Reconsider - violin parts, wood
 by Tomas Prochaska

Instruments of Art — An exhibition to celebrate 50 years of the Community Music Center, Portland, Oregon.
 (The ACMP Foundation supports some of their programs).

Over 50 artists were invited to use rental instruments that had been "loved to death" to create unique works of art that were then sold at auction, raising over \$40,000 to benefit the center's scholarship funds.

all photographs by Phil Harris

ACMP Bulletin Board

WANTED

Cello Version For Mozart Trio In E Flat Major, K. 498, for clarinet, viola and piano, known as the *Kegelstatt*. Does anyone know if there is a version for CELLO rather than viola? If so, where can it be obtained and who published it? If anyone can provide this information our clarinet - piano - cello trio will be most grateful. Judith Shuval, E-mail: <msshuval@mscc.huji.ac.i>

Recollections Of Janos Scholz As A Teacher. (I studied with him in the 1940's) to enrich a book about learning the cello. If you have memories of him to share please contact Vera Jiji, E-mail: <verajiji@yahoo.com> Phone: 212-289-1177.

York Bowen's Preludes for Piano: I was told by Mal-ecki-JW Pepper Music company that they are out of print and thus unavailable. Does anyone know differently or how I can obtain that work? Al Ball, E-mail: al19@earthlink.net .

AVAILABLE

Cello For Sale: Johannes Baptista Gabrielli, 1770, papers from Wurlitzer (1936) and Moennig (1954), cared for by Rene Morel: price \$350,000. Played professionally since I bought it in 1970 when I was a member of The Cleveland Orchestra. Recordings available to hear its lovely sound in concerto, sonata and chamber music performances. Please contact Michael Haber, E-mail: <mphaber@uakron.edu>. Phone: (330 864 5952).

A NEW CONTEST! DO YOU HAVE A NAME FOR YOUR GROUP?

Some groups invent humorous or catchy nicknames for themselves, such as the name that Advisory Council member **Cathy Metz** (Vn, Montpelier, VT) chose for her quartet, **The Janachicks**. (See their calendar advertised on the *Ledger Lines* Bulletin Board, December 2006.)

Advisory Council Member **Jane Stein Wilson** (Vn/Va/Vc/Rec/DB/Pf/Alto, Ottawa, ON), calls one of her groups **The Malpractice Quartet** because they all like to play secondary instruments on which they lack proficiency.

In this issue (*Counterpoints*, p. 8) **Marshall Sparberg** (Vc, Chicago, IL) dubs his group of instrument-switchers **The Trans-sectionals**.

If you have a favorite among these three, vote for your preference via E-mail to <ACMP newseditor@aol.com>. The winner will be published in the next issue.

And, if you have a nickname for your group, you are encouraged to submit it to the next contest by E-mailing <ACMPnewseditor@aol.com>.

New England Play-In

The Appalachian Mountain Club Music Committee and ACMP

invite you to join their

2007 ANNUAL NEW ENGLAND PLAY-IN

Sunday, March 11, 2007 from 1:00-7:00 PM, at Graves Hall (corner of School Street and South Main Street, Andover, MA.)

Thanks to the hospitality of the Phillips Academy (Andover) Music Department, there will be a day of music making for both instrumentalists and singers, in which all AMC and ACMP members are invited to join.

Instrumentalists: Bring your instrument (stands are available at Graves). Bring your favorite chamber music pieces, or borrow from the AMC library. Please be proficient at sight reading.

Singers: Join together at about 2 PM for informal small choral and madrigal singing. Bring the *A Cappella Singer* or multiple copies of any work you'd like to try.

At 3:00, those who wish a break will have the opportunity to enjoy the Academy's bird sanctuary and other local trails. You are also most welcome to a Potluck Supper at 5 PM. Please bring a dish to share, or \$3-5 to contribute to costs of beverages and mailings.

No pre-registration necessary, but for further information, please contact **Marsha Turin**, AMC <qweryy@msn.com> (617-628-7884), **Nancy Miller**, AMC/ACMP <nmliller@andover.edu> (978-749-4130), or **Susan Lloyd**, ACMP <lloyds@vermontel.net> (802-235-9016).

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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 nor disapproval by the ACMP 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

Do You Have News or Photographs to Share?

We welcome comments, stories, reports of Play-Ins and other events, and especially hope that you will share photographs with us. Photographs are best when all the participants are looking at the camera, and the lighting permits us to see faces.

Send your photographs by mail to the office, 1123 Broadway, Room 304, New York, NY 10010-2007 USA or, if you prefer, in .jpeg format by E-mail to <ACMP newseditor@aol.com>. Don't forget to tell us WHO is in the picture, WHEN and WHERE it was taken, and WHAT the occasion was!

Has Your E-mail Address Changed?

E-mail doesn't get forwarded! Please help us to keep our records up to date. Go to our website (www.acmp.net) and click on the ACMP Member Area to easily change your personal information.



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