

AMATEUR CHAMBER MUSIC PLAYERS

1123 Broadway, New York, N.Y. 10010-2007

Newsletter, June 1996

FROM THE ACMP CHAIRMAN

My first year as Chairman passed quickly and easily, thanks in large part to the enthusiasm of Board members, to reliable and capable work by our Executive Director Dan Nimetz, and to frequent communication among us. Cecilia Saltonstall continues to correspond with members, and she meticulously proof-reads the entire Directory before it goes to the printer; one would hardly know that she had resigned from her Chair position. Most of the work of ACMP Board and Advisory Council members is "behind the scenes"; it is not reported on in detail, but it is essential to the smooth running and continued growth of the ACMP. The Foundation Board, steered by Don Spuehler, meets three times a year and works hard between meetings. Our members help out in innumerable ways, from hosting international visitors to organizing play-ins.

At our annual Board meeting, and indeed throughout the year, a recurring topic of discussion is how to enlarge our membership, so that ACMP players and singers can draw from an expanded Directory and enjoy more music together. Although hundreds of people join the ACMP each year, we also have to drop members who move without sending us a notice of change of address, who become unable to play, or who lose interest. We hear often from new members who are thrilled to have discovered the ACMP, but who chide us gently for our low visibility. Sonya Monosoff Pancaldo redesigned our brochure and arranged for translations into several languages, and Dan Nimetz has sent thousands of the new brochures to members and to chamber music workshops. His efforts, and those of our eager members who volunteer to post placards filled with brochures, have resulted in many new members in each of the past two years.

A review of application forms reveals that a number of new members learned about the ACMP from displays of brochures, but most by far were inspired by friends and acquaintances to join. That puts a responsibility on all of us who want to see the ACMP grow to talk about our organization with musical comrades and to have on hand a few brochures to pass around. Several members have asked what they can do for the ACMP; this is perhaps the easiest—and the most fun—way to help. Brochures, and placards for their display, are available upon request from the New York office.

Another issue that comes more and more often to our attention is the possibility of the ACMP going on the Internet. Board member Bill Selden is enthusiastic about the information highway as a way of bringing amateur chamber musicians together, and a member in California, Don Cohen (e-mail address donc@isi.edu), has set up several pages where people can find "chamber music buddies." Sometimes it seems almost inevitable that the ACMP itself will join in. On the other hand, there are a couple of reasons that we hesitate to take the plunge. First, we honor the privacy of our members' listings in the Directory, and we do not want to violate the trust that people put in us when they give us their names and addresses.

And second, some internet users have noticed that a large proportion of their e-mail is unsolicited and irrelevant to their interests. We are interested in the opinions of our members: to what extent, if any, should the ACMP become involved with the internet? You can write to Bill Selden, to the office, or to me. The topic is on our October Board meeting agenda, and your comments will be helpful when we discuss it.

As our Southern Hemisphere members settle in to a season of regular rehearsals, concerts, and meetings with chamber music friends, our members north of the equator are looking to a summer of chamber music workshops and traveling or receiving visitors. Happy playing and singing!

- Jane Wilson



Eugen Okenka, VI-A, teaches American children in Cape Coral, FL. Sent us by Jan Matys of Prague, Czech Republic.

SUMMER REMINDERS

It's not too late to think about traveling to the foothills of the Canadian Rockies near Calgary, Alberta, and joining Neel De Wit-Wibaut at her 27th annual Chamber Music weekend: two days of ensemble and orchestra playing in Neel's barn and at one of several cabins spread out over the quarter section; primitive plumbing and lovely setting - sounds hard to resist! You can bring your sleeping bag and potluck contribution of food, plus a contribution of \$12.50 a day toward expenses (more if you're a non-cook). There is a bed-and-breakfast nearby too, if you're not a camper. Call Neel in Calgary, 403/270-7522, or find her at her cabin, 403/931-3640.

Geoffrey Piper of Luxembourg, Vc-B and Pf-B, writes that he is organizing a string orchestra course in Budapest, from the 11th to the 18th of August. It will be led by Jancovics Antal, and assisted by Baros and Danyilova, the violinist/cellist husband and wife team of the Budapest Opera.

There will be opportunity to meet chamber musicians from several nations. If you're interested, please call or write

Geoffrey Piper, Tel. (352) 47 42 69, Fax (352) 22 35 85
24, rue des Cerisiers, L-1322, Luxembourg

This year, Fugues en Liberté chamber music sessions for experienced amateurs will take place from August 25-31 about 20 kms from Aix-en-Provence. For information, contact

Phillipe Rougé, Tel. (33) 1 49 26 08 30
57, rue Sainte-Anne, F-75002 Paris

A NEW NORTH AMERICAN ADVISORY COUNCIL MEMBER

Sandra Miller began cello as the oldest child in a music-making family. In the five years following an enthusiastic period of high school chamber playing and singing (alto), she has taken a zigzag road on her way to the decision to pursue a music career. At Wesleyan University, her first choice of a major field was religious studies. But three months without music spent in a Buddhist community in northern India made her realize that chamber music was her deepest interest; she became a music major on her return, helping to organize Wesleyan's most active student string quartet, studying more intensely than ever with cellist Julie Ribchinsky, and soon playing co-principal in the university orchestra. Her quartet prepared a performance of Fanny Hensel Mendelssohn's music as part of the first violinist's senior thesis on 19th-century women composers; fun to rehearse "because it is played so infrequently and we had a lot of interpretation to decide for ourselves."

Sandy's musical horizons reach as far as her philosophical interests: she has studied Ghanaian music and dance, South Indian vocal music and Javanese Gamelan, and has played in an adventurous *avant garde* jazz ensemble. Her greatest joy remains chamber playing, whether with her family or with new musical friends—and she hopes to make many of the latter in ACMP. Sandy will enter the graduate music program at the University of Colorado in Boulder this coming September.

NEWS FROM COBBETT

The Cobbett Association journal for March '96 announces
PARTS FROM OUR LIBRARY NOW AVAILABLE.

Welcome news indeed! ACMP members as well as Cobbett Association members are invited to borrow from the Cobbett library of over 900 chamber works. Nearly all of these are lesser-known but worthy pieces, tried out and graded for both quality and difficulty by Cobbett Association members.

As many readers know, the core of the library was assembled by ACMP's long-time Advisory Council member Robert Maas, who founded the Cobbett Association to further the amateur and professional performance of these unreasonably neglected works. One reason why the ACMP Foundation directors wished to help the Cobbett Association acquire its library is that there is so little overlap between this collection and the holdings of the Helen Rice Chamber Music Collection, maintained with ACMP assistance in the Hartford, CT Public Library. We are truly fortunate to have access to both libraries, and grateful to Ray Silvertrust, David Canfield and other Cobbett activists as well as to Dr. Vincent Oddo, Professor of Music at Northeastern Illinois University in Chicago, who, as Acting Curator, has organized the sorting and shelving of the Cobbett collection.

Catalogues of the collection are available for \$5.00 from
The Cobbett Association, 847/374-1800
601 Timber Trail, Riverwoods, IL 60015

The best way to keep up with the Association's rapid progress is to join it (write to the above address, enclosing \$20 in dues). Your immediate reward will be the Association's lively *Journal*, in which you'll learn what to play when your violist calls in sick, or how to assemble a whole evening's worth of nonets.

MARCH PLAY-INS

About 75 players and singers came to the New England Play-In in Andover, MA. Board member Cecilia D. Saltonstall tells us that ACMP's

Martha Jaffe, also the Chair of the Appalachian Mountain Club Music Committee, greeted us at the door. Henry went one way to join the singers while Martha took me upstairs to a trio of players who needed only a second violin to get going. Mozart! Enter a flutist: more Mozart! We later played the First Brandenburg, discovering some remarkably effective substitutes for the second horn; then the Second Brandenburg. Altogether, a great day.

Sidney Gottlieb writes us that "the March 17th Play-In at Lucretia Harrison's stretched the walls of her home here in Port Washington [NY], but we all got together beautifully. The 20-some who came enjoyed themselves and the music. They regaled each other with their reminiscences of meetings with Helen Rice. It was a particular pleasure to have Daphne Spottiswood from the teaching staff at SUNY Purchase at the keyboard during the Brandenburg Fourth and Fifth Concertos. A longtime friend since we met at Helen's many years ago, Daphne was our guest that day, and we brought her along to enliven the proceedings."

The Toronto-area annual Play-In took place on March 10, joining us with far-flung ACMP members honoring Helen Rice. We spent the afternoon playing concerti grossi and (at 4PM) the Third Brandenburg, enjoyed a truly random pot-luck supper, and then broke into smaller groups for chamber music. Highlights of the evening included the Hummel clarinet quartet, a Danzi piece for four celli, and the Mendelssohn Octet. Many participants were veterans of these celebrations, but there were some newcomers, among them Hunter and Maggie Coblenz, eight-year-old twins who play cello and violin respectively (and very respectably). Their older sister Ailish, who is an accomplished pianist, seemed disappointed that she could not join the string orchestra. She is determined to learn viola; I am sure that she will be part of next year's celebration.

- Jane Wilson



BOOKS RECOMMENDED BY MEMBERS

Richard Caplan wants members to know the book entitled *Chamber Music: Notes for Players*, by James Christensen (Distinctive Publishing Corp., Box 17868, Plantation, FL 33318; 1992). It's loaded with valuable, highly readable historical tidbits and tips for players regarding most of the major repertoire for string quartets or piano and strings.

Victor Burner has sent us a copy of *CONCERTO: A Musical Sojourn* in Moscow, his delightful and often moving account of two summers studying violin at the Moscow Conservatory's three-week session for international students. Dr. Burner conveys more to his readers about the highs and lows of life in modern Moscow in 51 pages of honest prose and lively illustrations than any scholarly monograph or journalistic account your editor has lately read. He is willing to send a copy to ACMP members at cost of printing and postage: \$5.00 (\$6.00 to mail outside North America). If you're interested, send a check to Victor J. Burner, MD, 200 Fern Drive, Pasadena, CA 91105-1216.

WINNING AND LOSING AS A CHAMBER MUSICIAN

Now here's a theme we haven't seen for some time, since among the best chamber musicians (of whatever level of expertise) everyone wins. We are grateful to Uriel Sevi of Argentina for translating an amusing characterization of the competitive chamber musician—a personality many of us recognize in our past or present selves, however tame we may appear.

"I'll Be Seeing You at the Fermata"

By Franz Anton Lederman, excerpted from *Das Stillvergnügte Streichquartett* © 1936

The object of analysis is "Bowed-instrument Quartets," not very properly called "String Quartets." To the uninitiated it may be said—with a slighting smile—that there are also "Piano Quartets," but "Piano Quartets" are unfair. You can compare the situation to a duel, in which three of the fighters wield toy pistols and their rival an Army cannon...

A Bow-Quartet is formed by a First Violin, a Second Violin, a Viola and a Violoncello. But, *heles!* God forgot to create Second Violins. You hear of someone who plays "second" and you go, hopeful, to join the possible partner; but you find that it is only a painful mistake, because actually he plays only First Violin. Perhaps this gentleman will suggest another player. Stop looking for him! Second Violins do not exist.

The distribution of parts between the two violins is a problem solved through brute force. Manners are only appearances. Both rivals greet each other with courtesy and deliver the First Violin score from one fiddler's hands to the other, each expressing definitively his "firm decision to play Second Violin." Finally the stronger sits in front of the First Violin stand purring "at least the parts are much the same." The Second Violin tries to disguise his defeat by tuning loudly. Just an example of the struggle for existence and the survival of the fittest. While the First makes delights with melody, the Second is pushed to repeat measure after measure, as though he were practicing exercises.

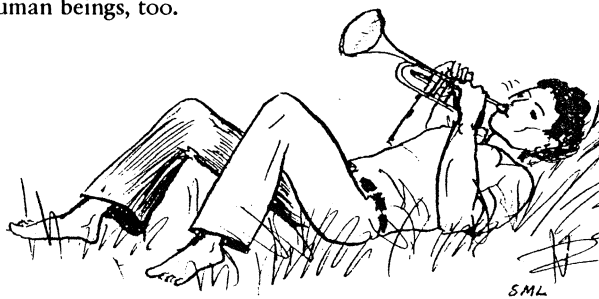
Then suddenly, all the Second Violin's childhood terrors revive. Comfortably sheltered in a weft of shadow, he feels a savage hand pull him to the dazzling daylight; and now this poor fiddler, in the presence of general expectancy, must play an uncovered phrase. It is very usual to see him blocked by panic and unable to continue.

The Violist is not really a violist; he is, simply, a bitter fiddler. He too once sat in front of a violin stand, but not for long. Unanimous protest coming from the audience ejected him from his seat. The housemaid kept having to pick up musical notes fallen under his chair. This had to stop. Thus, embracing a heroic decision, he moved one step down to the viola position. There he lives in peace. He doesn't care about the excesses of his companions. He expresses what he has to say with his simple gloomy voice. And if he doesn't play all the notes, the audience doesn't really notice, while his quartet companions bear him with the discretion due to a diminished colleague.

The cellist's normal condition is to be absent. The very few existent are always engaged with three simultaneous appointments, just in case one of them might be canceled. But none of them is canceled, and the two incomplete groups, reduced to the sad condition of playing impossible string trios, conclude this annoying situation by damning all cellists and playing cards. Push your children to study cello. People will fight savagely for them; they will be entertained every night of their lives and they will marry early. God save the cellist! He is often severe and strict with his companions, but it is very easy to seduce him by begging him to play a cello solo. He accepts with satisfaction—and maybe he will come next time.

The audience does not deserve any compassion. They asked for

listening. The front door is locked from the inside, but the natural instinct for self-preservation sharpens clever audiences with a surprising capacity for chattering. We will not blame them for it. They are human beings, too.



A Short Chronicle of the Birth of the ACMS, Inc.

Nils Korner writes us that Australia's Amateur Chamber Music Society has celebrated its tenth anniversary by publishing a newsletter, *Ad Libitum*, of which he is now Editor.

The Society began with Irwin Imhof, Judy Mitchell and Nils Korner but we might as well admit at once that we pinched the idea. It would have been nice to have invented it but credit where credit is due! The inspiration and role model was our American ancestor—the Amateur Chamber Music Players, Inc. This wonderful organization, founded in 1947, has for decades published a world-wide directory of players which has brought together many a kindred soul at home and in foreign parts. We knew the Americans, we appreciated them, we had benefited from them, but their directory didn't really work in Sydney and on many a quartet evening we resolved at coffee time that we must do something, that we WOULD do something, about organising a local amateur society. But you know how it is, we procrastinated.

Then came the moment when our Viola player announced that she was moving to Hobart. Did Lenin say that war is the locomotive of history? Surely progress is Viola driven! Is it not the dream of all string quartets to be secure in their Viola players? What better way than to form a Society?

Nils Korner's article goes on to describe the group's inauguration of Playing Days for all members at various locations, and the annual Wollongong Weekend, events to which traveling ACMP members are always cordially invited.

On receiving the first issue of *Ad Libitum* last summer, your editor wrote Dr. Korner to ask whether ACMP members might subscribe to this delightful publication. Dr. Korner replied that indeed, the Amateur Chamber Music Society would not only welcome subscriptions (at cost of printing and surface mail), but would be pleased

if any of your members might care to send a manuscript—virtually on any subject connected with Chamber Music. I have a weakness for history but comedy, reminiscence, drama, etc. would be equally welcome. Contributions should preferably be on disk (*e.g.* MS Word), but at least typed.

Yours sincerely,
Dr. Nils Korner, Editor
ACMS, New South Wales
AUSTRALIA

Any ACMP member wishing to acquire the second issue of *Ad Libitum*, just coming out, should write to The Secretary, Amateur Chamber Music Society, Inc., PO Box 156, Woy Woy, N.S.W. 2256, AUSTRALIA, enclosing US \$5.

SINGERS: THERE ARE DISTINCTIONS

John M. Kernochan writes us to describe a few.

As one who has organized and enjoyed regular ensemble sight-singing at my home for more years than I can remember, I was delighted to note that your 1994-95 North and Central American Directory urged vocal chamber musicians to list themselves in the Directory and I venture to express some thoughts on that subject.

Those whose interest is mainly solo singing (lieder, melodies, art songs with accompaniment) are often a class apart and should indicate in any listing that this is what they prefer along with the rating of the skills. In ensemble situations, such singers sometimes turn out (a) to be poor at sight-reading and (b) to have a degree of vibrato, and/or a need to sing with a degree of volume incompatible with good ensemble singing.

For good a cappella ensemble singing, the desideratum is relatively "white" voices (little or no vibrato) that blend well at a rather modest volume, allowing each participant to have the joy of hearing the other voices in the web of counterpoint. If members want ensemble singing, the listing should indicate the self-rated degree of sight-reading proficiency (the all-important question is how far a singer can be relied on to sight-read an independent part and to do so in time and in tune), at least in reading the 16th- and 17th-century a cappella madrigals, motets, chansons, etc. which provide a good baseline and an extraordinary literature. (NB that there is not intention here to denigrate a lot of very wonderful earlier and later vocal ensemble music—also including pop if your tastes go in that direction.)

I need hardly add that persons who regularly sing flat or sharp are very destructive of good ensemble sound. In sum, when you insert ensemble singer listings, I hope you will try to see that the listings convey as much of the above information as possible in order to avoid embarrassment, disappointment, and even exasperation, in frequent one-on-a-part situations.

Thank you JMK! While we have a self-rating guide for singers (contact our New York office), we are always looking for ways to improve it. (We also feel certain that JMK would agree on the versatility of the few who truly can sing a *cappella* and accompanied music equally well.)

Mr. Kernochan goes on to make some excellent suggestions concerning the ensemble singing repertoire. Having retired from his law school teaching, he is now devoting much time to finding and making available inexpensive readable a cappella music. We persuaded him to announce this service on the ACMP Bulletin Board (see page 8).

MEMBER IDEAS

What to do with music you no longer need? Several members suggest giving it to a musical friend who is traveling to China, where chamber scores are scarce, and very welcome. We have a letter from Rev. Richard Beebe, an ACMP member since 1949, when the first Directory was published. An active clarinetist until very recently, he decided he'd have the satisfaction of giving his music library to Hartford's Helen Rice Collection "while I was still alive, rather than waiting until I died!" Thus, he has added 145 works to the Rice Collection.

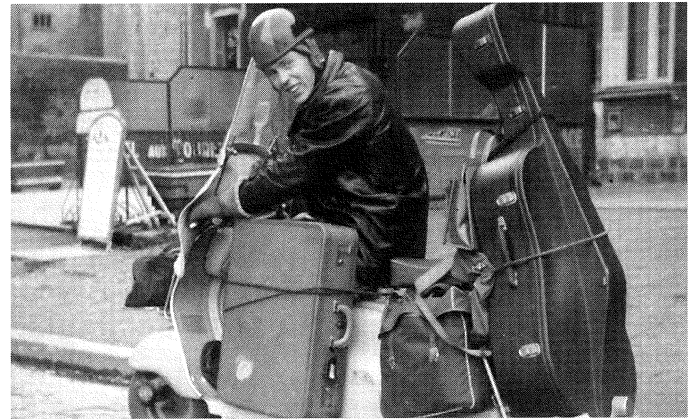
Interested donors-to-be may wish to contact
Kathleen Brophy, 203/293-6022
Music Department, Hartford Public Library
500 Main Street, Hartford, CT 06103.

Axel Bojé writes "from Germany in snow and sunshine" to tell us how he arranges ACMP playing dates.

In Germany, Switzerland, Austria and USA I got a lot of friends playing chamber music together, especially piano 4-hands and piano 2 Grands, every time with high pleasure and serious work, intensive and ambitious. Very important is the preparation. I look in your International Directory, find the right place and person to phone, and arrange a date. Then I send a list of some composers and works I enjoy. After several days, I make a second phone call. We speak about the composers and decide together the works we'll play. Then comes training at home, and finally traveling, meeting, playing, completing, enjoying, friendship-making.

That's my method and there's no copyright. It's free to all.

Editor's note: Dr. Bojé enclosed two copies of his "preferred composers form" listing composers and arrangers from Bach to Scott Joplin. Pianists: write or call us for a sample if you like.



Charles Forbes (Vc-B+ when traveling in France, mid 1950s, now Vc-Pro). Photo taken in 1956 by Peggy Means McIntosh.

A British member writes to suggest that older (70+) ACMP members reassess their **self-grading standard**. "A recent experience with an octogenarian violist (listed A) was mutually embarrassing. Obviously a fine player once upon a time..." Some introspection on the older player's part would have benefited him as well as his playing partners, our correspondent feels. The same goes for some under-70s (your violist editor has just down-graded herself and is wanting company).

Contributions:

Never due, always welcome (and needed)

We got a rather plaintive response last month to our routine suggestion that members make a \$20 contribution annually:

I am not clear if this is a mandatory contribution or this one is just voluntary? Your form tends to be very vague. Please let me know if I must contribute now to stay in the Directory? If I must, I will send out a check right away.

We hope members know that ACMP is supported entirely by their voluntary contributions. Most members give \$20, which is the approximate cost of producing our directories and newsletters in our one-room New York office, and mailing them all over the world. Some give more so that others can skip a year or two as their financial situations may require. The importance of these extra-generous gifts is brought home to us by grateful letters from members like the one who recently wrote, "given the present poor economic situation of our country, we would appreciate very much if you could accept only a symbolic contribution of \$1 this year." This active member often hosts ACMP visitors, who are most grateful to *him* for his hospitality.

LETTERS

The Alexander Technique

Thank you for your interesting piece on the Alexander Technique. Alexander lessons have helped me in another context. To a flutist and singer, breathing is everything—and aligning oneself correctly.

- Lynn Rashbaum, NY

This is in response to your article about Alexander Technique. I play violin. Problems with stiff neck and backaches when playing led me to a teacher of the technique (in Lee, MA) in the summer of 1995. It works. My neck has not bothered me; my back does not hurt when I play, and my posture and sitting stance have markedly improved from my old slump-and-slouch habit. I do feel that I will need continuing reinforcement to maintain the maximum benefit.

- Selma Josell, FL

Using the International Directory

Two calls made after I arrived in Stockholm resulted in two delightful evenings of chamber music—a wonderful way for a single traveler to spend what could have been lonely nights in a hotel room. Instead, on both occasions I was met at the station, welcomed and fed before the playing began. Both hosts supplied me with an instrument also. Who could ask for anything more?

That's two good reasons why I am anxious to have the most recent directory.

- Bernice Beckerman, TX

Upon my arrival in Jerusalem this past August I immediately consulted the International Directory (my first time calling anybody from ACMP). After playing five weeks of telephone tag with the contact person here, we were finally able to set up a weekly session of flute, violin, and piano. It's been a wonderful way to ease the transition to a new country. Thank you.

- Marcy Zevon, NY

When I was invited to join a consultation team in Hungary last November, my second thought (after what I was going to say at the conference) was, what about quartets while in Budapest? Picking up the ACMP international list, I found a family who all seemed to play and who had the asterisk indicating willingness to organize. So I called Mr. Péter Naszályi (the father) at work. We arranged a time. I packed up my "Travielo" (one of the folding cellos designed by ACMP member Ernest Nussbaum to fit under your airline seat) and picked out some quartets: Pal Járdányi's No. 2, some Scott Joplin, and Kässmayer's Hungarian folk songs, given me by Ray Silvertrust—a fellow Travielo player [also Director of the Cobbett Association, Ed.].

On Thursday Mr. Naszályi drove me to his beautiful old fashioned, interior terraced apartment house where I was greeted enthusiastically by his teenage son, his daughter Livia, and by Livia's pet mouse.

The apartment was inviting, very crowded (like all Budapest apartments) and full of instruments. These included a spinet that Mr. Naszályi had made from a kit, several violae d'amore, and a violin with a trumpet horn hooked up to it. I'd brought along some maple syrup but had also wanted to give them something musical and, to my amazement in browsing in a music store on the Sandor Petőfi Street, recognized the first violin part (first edition!) of a Haydn quartet, one of the Op. 50s. Wow! I got it for 75 cents and gave it to the Naszályis.

The first violinist soon arrived, a physicist and very good. Mrs. Naszályi spoke some German, the children spoke English and the first violinist French, so we got along, but the music definitely spoke to all

including the children, who I insisted join in. We started with Haydn (I told them about the Connecticut state law that requires this!) and finished with Joplin, which they loved.

Anyway, once again the ACMP International Directory worked to perfection.

- Nicholas Cunningham, NY

I have been in Japan for almost 15 years. The Japanese musicians are dedicated, earnest, well-organized, and a great deal of fun. I would like to thank Capt. Yamamoto, who has always been extremely helpful in organizing sessions (he'll never forget the Arbos "Spanish Dances"; when they deteriorated into rhythmic chaos we seized the castanets and tambourine and dissolved in gales of laughter!). I had several Western visitors during these years; one is a close friend now.

- Jane Cataldo, Japan

Editor's Note: Now that Jane Cataldo is moving to Bethlehem, PA she is "waiting eagerly to hear from musicians in eastern PA and NJ."

Here and There

In November I was asked to play organ for my brother-in-law's wedding in Atlanta. His bride also wanted a violinist. I live in Sacramento and do not know any musicians in Atlanta. However, I checked with the ACMP list and contacted a likely candidate. Within a few days we were all set. The wedding went off without any problems, and I made a new friend.

- Marta Belén, CA

In mid March my wife Linda and I spent ten days in Randolph, NJ visiting our daughter Franca, and I brought with me the list of New Jersey ACMP members kindly sent to me by Mrs. Anne Maury, remitting agent in Italy.

Thanks to Dr. Mark Atkins (VI), we were able to organize a good string quartet at my daughter's house with the collaboration of Mr. Ernst Monse (Vla) and Mr. Derek Maishman (Vc).

My new friends had to drive many miles on a stormy, rainy night to keep our appointment, but I think it was a great satisfaction for all of us to enthusiastically play four quartets, two by Mozart, a Boccherini, and a Haydn.

My warmest thanks to the three musicians, and to my daughter. I have certainly returned to Italy with good memories of warm American friendship.

- Gualtiero Morpurgo, Italy

As a fairly new member, I must tell you how pleased I was to have made contact with other, long-time chamber music players this past December while vacationing near Stuart, FL. I contacted Mary Louise Stewart, who in turn caused me to meet many other musicians, including, of course, her husband, Herb Stewart, who began studying cello in his seventies! During my stay, I was able to play with them at least three times, and hear Mary Louise and Jean Kranklin play a concert with the Treasure Coast Orchestra. Best of all, my husband and I made some wonderful new friends. Thanks ACMP!

- Olga Drucker, NY

When I was planning on moving to Arizona I consulted the directory. There I found a member who lived just a few blocks from my new home. When I contacted him, he put me in touch with two different orchestras. I am now playing in both of them.

- Helen E. Miller, AZ

Phoned Irmela Kayser-Pogue in Cincinnati. She plays flute and invited a professional cello player—so it was the London Trios of course, and more! This was the first time in 15 years for an ACMP

LETTERS, *continued*

member to phone her. We had a marvelous time and plan to do it once a year when I make my annual visit to Ohio.

- Dee Ballantyne Eastwood, CA

Editor's Note: Dee Eastwood describes herself as "Available Week-days, Weekends, day and night."

Rick Temple of Minnesota writes us that "Las Vegas, NV is, to my surprise, a 'great' city for chamber music." He now spends winters there on a heavy schedule of orchestral and chamber playing—and he knows where to find two grand pianos for visiting players.

Borrowing Music on Inter-Library Loan

I have had occasion to use the Hartford Library's ACMP library to borrow several works. My initial list of items was rather exhaustive in that it included every listing involving cornet or trumpet. My contact was through a town library where I needed to guide the librarian somewhat using the information contained in the Catalog of the Helen Rice Music collection.

At some point I learned that there was a limit on the number of items that could be borrowed at one time. My first group of works arrived within a reasonable time and were returned after several days of review. Shortly thereafter another shipment arrived. One or two items arrived much later (perhaps as long as a year) suggesting that they may have been on loan elsewhere.

I am more than pleased with the service although I wish that the collection had more works suitable for cornet and strings and/or woodwinds. I did find that much of the binding tape used on the folders had dried out and cracked away from the folders with even minimal use.

Please give the system at least a B+ for service. (And I was always known as a "hard marker.")

- Robert J. Ullery, NY

In your December 1995 Newsletter I read that you would like to hear from anyone using the Helen Rice Chamber Music Collection. I was very interested in the availability of this great repertoire and spoke to Ann Kelley at our Milford, NH library. Although no one had previously asked about this she was most eager and cooperative and expedient in sending for various chamber pieces I had selected. She requests 6 or 8 at a time and when I have gone over them to see if I want to order any, I then return them to her and she returns those and orders the next group.

- Betty Stewart, NH

Editor's note: Betty Stewart has been inviting woodwinds, strings, and horns from two regional amateur orchestras to play for "schools, nursing homes, etc." ACMP's library service allows her "to enrich our repertoire without having to buy ahead, and be very selective in what we play."

A Perfect Remedy is Needed

As I am both a performing pianist and a music therapist, I have recently been asked to suggest a strategy for a violinist who has not played for many years. He has perfect pitch. However, the pitch has shifted one-half step in the last couple of years. If anyone has had any experience with any sort of shift in "perfect pitch," I would appreciate hearing about it. Also, if a strategy has been developed to cope with the shift or adjust to the change, I would greatly appreciate any suggestions, whether or not the musician is a string player.

- Joann C. Robin, MA

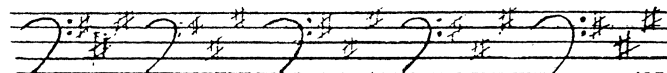
Gratitude

I wanted to thank all of you who were kind enough to send letters about your musical study and scientific work. [See June 1995 ACMP Newsletter, "A Study which links Science and Music".] I have been researching the correlation between the study of musical instruments and professional (scientific) achievement. One of the case studies in my 1995 book, A Total Quality Arts Program for the 90s, published by University Microfilms, Inc., investigated a public school of third grade students from minority housing projects who were not attending school and could not read or write. A three-year program was provided to find out if the students could be taught to read and write through studying a musical instrument. The students took two forty-minute instrumental classes each week. The program was started by hiring a teacher, buying instruments and music. At the end of the year all the students were reading at grade level and attending school every day. The program is flourishing.

At present I am investigating 144 sixth grade minority students in a public school who started taking instrumental string and band classes in September. By fall I should have the findings on their progress.

Recently I performed a concert and spoke to the International Aerospace Conference about Music, Science and the Brain. The conference was attended by scientists from the U.S. (75%) and Europe, Asia and South America (25%). I took the opportunity to query the conferees on their musical history, with the following results: 80% of the 114 scientists physicists, engineers, and medical doctors had played instruments as children, and 60% continue to play. I have continued to do more queries as my goal is to make the study of music mandatory in the public schools from K-12 to foster a more civil and intelligent society.

- Madeline Frank, VA



While realizing the unusual dedication of most players of chamber music, reading Lise Stein's letter in the most recent ACMP newsletter about her move from MA to PA caused me to think about the unique contribution Lise and Joe Stein have made to the joy experienced by enthusiastic amateurs. The Steins began spreading the gospel of chamber music over 30 years ago in Belmont, MA in their home, and with "Brandenburg Parties" in one of the local church halls. Joe was a very kindly man who used to caution daughter Josie about playing out too energetically lest she overwhelm less skilled associates in music making. All were encouraged to play to the best of their ability with "never a discouraging word."

In memory of Joe we have an annual Joseph Stein Chamber Music Festival in honor of one of the unsung heroes of the great rise in the popularity of playing chamber music.

Daughter Jane Stein Wilson continues to carry on the family tradition of devotion to spreading the joy of music making.

Lise will be greatly missed by Belmont music makers.

- Frank Morrissey, FL

Editor's note: Joseph Stein was one of ACMP's founding Directors in 1947, and served as ACMP Chairman from 1972 until his death two years later.



ACMP FOUNDATION NEWS: Grants to Community Music Schools

The ACMP Foundation's grant program to community music schools is in its second year. Many schools have been added to the program during the last year (see June 1995 Newsletter for a list of the original group). We are beginning to see and hear the results of the Foundation's grants, which mostly focus on opening new opportunities to music students of all ages, whether or not they can pay full tuition.

A number of programs for adult chamber groups are already in existence. One of these, the "60 Plus or Minus Program" at the Jenkintown branch of the Settlement Music School of Philadelphia, has been working with the Foundation for a while, and Dan Nimetz, Executive Director of the Foundation, paid them a visit last Spring. In subsequent visits to other schools, he was able to describe this program and point out the advantages of scheduling morning programs in facilities otherwise minimally utilized at that time. The Foundation is now considering three proposals which are modeled on this adult program at Jenkintown.

ACMP members have graciously paid site visits to schools with programs funded by the Foundation, and have sent descriptive reports to assist the Board's evaluation process. The Foundation is grateful for the invaluable help of Virginia Benade, David Bittleman, Erwin Cohen, Patricia Dymacek, Phyllis Herring, Lucy Miller, James Niblock, Nancy Price, J. R. Saphir, Tamara Schoenbaum, Benjamin Senitzky, David Tartakoff, Robert Vaaler, and Board members Mimi Bravar, Sonya Monosoff, and Sally Bagg.

Virginia Benade spent a busy day at the Cleveland School of the Arts, and wrote an insightful report:

I am augmenting [your evaluation form] with a description of my activities during the time I spent at the school. This will make clear to you how impressed I am by the excellent use being made of the ACMP grant money....For the [next] class period, I saw the 7th grade quartet. This group spent most of the period on the introductory portion of the Pachelbel Canon, moving through the first of the variations... During this session, someone exclaimed, "It's snowing again!" and indeed, fine plaster was sifting down from a decaying part of the ceiling... This physical neglect and the frightening statistics of low performance and high drop-out rates in the rest of the Cleveland school system put the Cleveland School of the Arts program into high relief as one of the few bright spots in a system that is close to bankruptcy. If Cleveland is ever successful in turning its schools around, the leadership and hope generated by such a place as the CSA will be crucial.

Reports from the schools themselves are enlivening, interesting, and sometimes graphic:

We are very excited about what we have been able to achieve during the two years of funding from the ACMP Foundation. Awareness about chamber music has greatly increased, both within our school and within the greater community of musicians in our area. Students are talking about working hard so they can be part of a chamber ensemble next year.

Indian Hill Arts, Littleton, MA

There are two major effects the ACMP Foundation has had on the program. One is the community recognition of the program as a result of ACMP's pledge of support. The interest of a national organization can spur additional support from local constituencies,

and this has occurred. The other effect is that we have not been forced to cut back the program. The financial assistance has helped keep the program intact.

Flint Institute of Music, Flint, MI

The growth of chamber music exemplifies the dramatic changes that have occurred at Bloomingdale since the 1991-1992 school year.... Our efforts to improve the quality of performing have produced results, and chamber music at BHM is no small part of that.

Bloomingdale House of Music, New York, NY

Part of our strategy for future chamber music support is to bring our student groups into the community for public performances as they become ready, so more people will be aware of the program and see the value of chamber music for young musicians. Just this year, within our school, students' and parents' awareness of our chamber music program has grown. People are also becoming aware of ACMP's network of musicians. Almost all of your brochures are gone from our bulletin board!

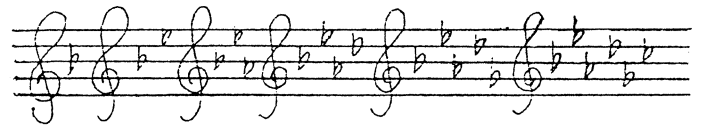
Joy of Music Program, Worcester, MA

Rockland has a mission to provide quality, professional music instruction to students of all ages and levels. As the Executive Director, I feel strongly that it is also to light a musical spark....In spite of the fact that the program doesn't pay for itself yet, we are committed to making it a permanent part of our schedule and look forward to turning the sparks into burning flames.

Rockland Conservatory of Music, Spring Valley, NY

One other benefit of our interactions with community music schools is the variety of suggestions and ideas for improving the effectiveness of ACMP. Janice Gockel, Executive Director of the Music Center of the Northwest in Seattle, WA, writes in her detailed report some thoughts:

One idea I might offer.... would be to encourage networking sites, through community schools or other institutions. Your Directory is a fine resource, but local coordinators might be able to increase its use—and add new members!



CADENCES

Bess Sklar of Los Angeles writes us that her husband **Maurice Sklar** passed away on November 4, 1995 after a long illness.

I can't tell you how dearly devoted he was to chamber music and to your organization, as am I. He used the Directory a lot and we both always looked forward to receiving the Newsletter. I play the cello—but do not wish to be listed out of sheer timidity. However, I still very much want to be a member and open our house to visiting musicians. We have a wonderful library of music, and I do not intend to part with Maurice's viola and violin. Our Steinway is excellent too!

Bess Sklar is listed as a "non-playing host" (¶) in the 1996-97 Directory.

Ada Mae Stein writes us of her husband **Fred Stein's** death, enclosing a final generous contribution. As an early subscriber, he used and greatly enjoyed the privileges and joys of membership.

ACMP BULLETIN BOARD

Selected **RENAISSANCE VOCAL MUSIC** available in inexpensive editions directly from John M. Kernochan. Write or call for price list and order form. 29 Concord Court, Bedford MA 01730; 617/862-6236.

IS MUSIC EXCHANGE POSSIBLE?

I have surplus: Dover Fitzwilliam Virginal Books 1 & 2; Dvořák Piano Quartet; Schumann Piano Quintet; Mozart: Piano Trios (7); Ten Famous Quartets; Quintets 4-8; Schubert: String Quintet; Four Quartets, Vol. 1; Five Quartets, Vol. 2; Beethoven: Quartets, Opp. 18, 59, 74, 95.

I need: Dover scores for Debussy/Ravel Quartets, Dvořák Five Late Quartets; Parts: Holst, Brook Green; Planets (2 pianos); Quartets: Hindemith No. 1, Op. 10; Glazunov, Five Novelettes, Op. 15; Prokofiev No. 1, Op. 50; Taneyev No. 3, Op. 7; Still, Panama Dances; Milhaud No. 12; Dvořák Opp. 51 & 61. Quintets (2 Vc): Glazunov Op. 39; Cherubini in E; Borodin in e.

Roger Wildman

Gulberiwick, Shetland Isles
Scotland ZE2 9JX; (44) 159 569 4068.

VIOLA CASE, mustang, holds up to a 16½" viola. Brown cordova, blue interior with blanket, string tube, music pocket, carrying strap. Mint condition, \$150. Also available: set of 4 recorders, SATB, \$150. Call Peggy: 201/435-5447 (eves.); 212/435-4974 (days).

Wanted: Trio in e, Op. 45 for flute, cello and piano by **LOUISE FARRENC**. None of my sources has been able to supply the score. Sylvia Adams, 43 Iris Lane, South Burlington VT 05403; 802/658-5763.

Wanted. I am searching for a piece called *Allegro et Andante* for Clarinet and Piano by **ERNEST CHAUSSON**. It apparently is out of print. Please call or fax Jill Cashman at 212/246-7458; or write to 200 Central Park South, New York NY 10019-1415.

František Slavík: COMPENDIUM OF THE VIOLA D'AMORE A handbook for all higher-striving players on the oldest bowed stringed instrument. A new English edition of the work, which treats in depth all basic problems which an advanced player encounters on the viola d'amore. From the German original translated by Jan Matys, completed with several drawings by Franziska Jaeger. Ninety pages of text with many music examples, tables, graphs, and illustrations. At the end there are Three Caprices, Op. 8a by the author, which are a distillation of both musicality and the highest virtuosity ever achieved with our instrument. Price \$15 plus postage, available from

Jan Matys

U letenského sadu 6, 17000 Praha 7
Czech Republic.

FALL CHAMBER MUSIC COURSE for strings (wind instruments included only as firm member of a group), preferably pre-formed groups; highly experienced professional musician-tutors of reknown. October 9-13. For information, contact Juan von Haselberg Gartenstr. 102 D-60596 Frankfurt am Main, Germany (49) 069/6371111 (eves.); 074/471815 (days) [initial 0 for internal German dialing only].

Looking to play **CHAMBER MUSIC WITH FLUTE**. Any combination of flute and strings. I have every flute and string trio work published since 1920, i.e. everything written during 1680-1840, and most modern works. Same for many combinations of flute and one or two stringed instruments. Please write or call Sid Kitain, 4447 Sheridan Avenue, Miami Beach FL 33140; 305/532-1244.

ARRANGEMENTS AND ORIGINALS for several combinations of melodic instruments, piano, guitar, of well-known chamber works and lieder. Appreciated by local authorities; available for cost of photocopying and mailing. Write to me for price list:

Robert Israel

POB 10772 Hadera 38484, Israel
(972) 06-201370.

CELLO EXCERPTS—Tricky passages from Haydn, Mozart, and Beethoven. Call or write for order form to Leon Block, 3935 Bedford Avenue, Brooklyn NY 11229; 718/375-2294.

MUSIC WANTED. Nils Gade: String Sextet in E-flat, Op. 44; Robert Kahn: Piano Quintet in a, Op. 30, String Quintet in a, Op. 60; Wilhelm Berger: Piano Quintet, Op. 95; Giuseppe Martucci: Piano Quintet in C, Op. 45.

Richard Pflüger

Am Weidenschlag 20
D-67071 Ludwigshafen, Germany
(49) 0621/72321.

WOODWIND PLAYERS NEEDED: 1 oboe, 2 flutes, 2 clarinets, 2 bassoons, 2 horns who arrange a circa quarterly woodwind bash at each other's homes. Requirements: advanced to professional level playing; able to travel; enjoy a wide range of music. Send note with self-addressed, stamped envelope to Dr. Hans Keitel, 4601 East Lake Circle, Sarasota FL 34232; 813/371-8301.

Woodwind Quintet seeks help in obtaining out of print music by **MOZART: ALLEGRO CONCERTANTE**, arranged by F. Campbell-Watson from the Sonata in E minor for violin and piano. When in print, it was published by M. Witmark, #19332-23. Any help greatly appreciated. E.M. Rips, 26 Gary Court, Dayton NJ 08810; 908/438-0155.

IN ENGLAND THIS SUMMER? It is probable that during 2 or 3 of the summer months we will be in Bath, where I study the piano. Will welcome any musical contacts there, so call me first in Camden if you plan to be interested. One piano available there. Also very interested in doing chamber music—as long as one realizes I'm inexperienced along those lines. Phyllis Herring, 605 Greene Street, Camden SC 29020-2621; 704/892-1093.

The 1996-97 North and Central American Directory was mailed to members the last week of April. Because it went at third class bulk rate the delivery time could vary from 3 to 45 days. We do know that some people in the Philadelphia area received theirs by May 3; a New Yorker (Manhattan) had called in to report the day before! If you have not received yours by now, please let the office know and a duplicate copy will be sent. Keep us informed of changes in address and phone numbers, as well as of any errors that you find. The following corrigenda should be noted:

Through an unfortunate human-assisted computer error, Mrs. Amalie J. Frank, *Vla C+* (150 Uxbridge, Cherry Hill NJ 08034; 609/354-9649) was omitted from the Directory. This entry should be inserted on page 58, "New Jersey - Southern Area."

Mr. Ira Jack Gutzeit, *VI A* (p. 85), belongs on page 87 in "Pennsylvania - Philadelphia Area" with the telephone area code 215.

Mr. Jean M. Isenberg, *VI A/Vla A* (153 A Sparkes Road, Sebastopol CA 95472-5034; 707/824-0923) should appear on page 10.

Mrs. Helen Snell Neumeyer, *VI B+* (p. 8), belongs on page 12, "California - San Diego Area."

Mr. Andrew C. Victor, *VI B/Vc B* (p. 19), should be on page 18, "California - San Francisco Area."

We regret these errors and urge members to note the corrections in their own copies.