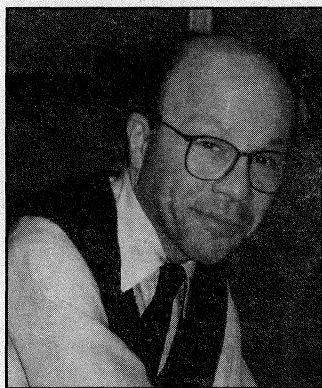


# ACMP Ledger Lines

The Amateur Chamber Music Players Newsletter

February 2003

## ACMP'S Dan Nimetz, A Horn Player Who Doesn't Blow His Own Horn



Dan Nimetz, Executive Director

In the last three issues of the Newsletter we have been celebrating the tenth anniversary of 1992-93, a year of profound changes for ACMP. The Clinton B. Ford bequest was announced, the ACMP Foundation formed, our own office space was rented, and our first-ever Executive Director, **Dan Nimetz**, engaged. Ten years later Dan Nimetz is still the Executive Director, and still operates from the same office at 1123 Broadway in New York. You might say that Dan invented the job, and as ACMP has evolved so has he.

Dan says he is a firm believer in random acts of fortune and that luck played a strong part in bringing him to ACMP. He says it was also luck that after teaching stints at SUNY-Albany and the Eastman School of Music, he became Music Director of the Musical Heritage Society, where he produced recordings with such artists as **Artur Balsam**, **Oscar Shumsky**, and **Ransom Wilson**. His third career, Executive Director of Early Music America (an organization devoted to historical performance on original instruments) was another random act of fortune. There he met Vice-Chair **Sonya Monosoff Pancaldo**, who became the path to ACMP. Dan says his final job interview was "playing horn trios with Chair **Susan Lloyd** and Board Member **Mimi Bravar**, and that was the end of it. Or rather, the beginning."

Dan's life has been steeped in music. At age 24, he was the youngest person ever to receive a PhD (in musicology) from the Eastman School. According to Dan, his education was not just K-12, but K through PhD. In reality, having married immediately after graduation, he jokes that his education was K through the male equivalent of a Mrs degree, a happy union that continues to this day. His musical life began with piano lessons when he was "8 or so" at the Third Street Settlement in New York City, and flourished when he started horn in a class in high school. He went on to regional symphony orchestra experiences, and still retains his membership in the Musician's Union, local 248.

Everybody smiles when asked about Dan. Chair **Susan Lloyd** offers a quote "that says much about Dan's willingness to take on every possible demand of his job, scorning none, understanding that the details make the whole. In response to a tangled account I'd sent him of some member's request, which I was trying unsuccessfully to fulfil he said, 'Don't fuss, let me struggle'." Sue adds, "He has always been RIGHT THERE when I needed him -- often before I knew I needed him." **Don Spuehler**, retiring Foundation President says, "Compassionate irony would be the phrase I would apply to Dan," and then describes what Dan says about his daily lunch -- one banana; "But It has to be a banana that is just right."

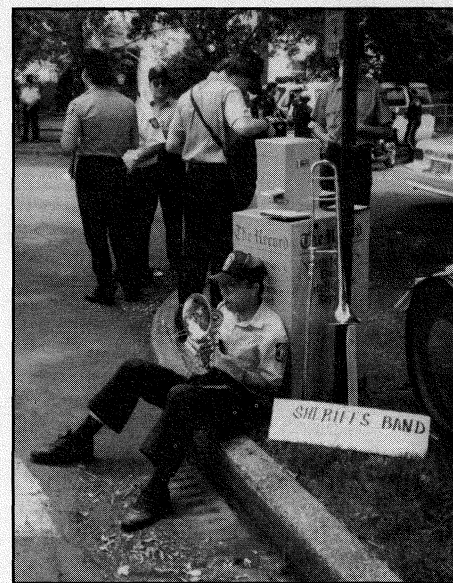
Others tell of chamber music at Board Meetings. Board Member, **Jan Timbers**, says "I'll never forget Dan at my first ACMP board meeting in the McIntosh house in Tyringham (MA). After playing string quartets all evening with one violin, two celli (me playing the second violin part rather pathetically) and Dan reading the viola part on the French horn I finally threw in the towel. Around two am I heard Dan playing the Brahms e minor cello sonata as I drifted off to sleep." Assistant Treasurer, **Bill Selden**, concurs "He'd play the French Horn, yes, but not necessarily a horn part. I've heard him play 2nd Cello in the Brahms op 36 G Major String Sextet and even 2nd Viola in the Mozart G minor Viola Quintet, K 516. He was right in there, never missing an entrance or a beat, but his double stops were out of tune."

As the Executive Director of the ACMP Foundation, Dan deals on a daily basis with those applying for grants; workshop organizers, community music schools, youth orchestras, special events organizers and home coaching applicants and coaches. Although all grants (except Home Coaching) are reviewed and awarded by appropriate Board Committees, Dan processes them all. No small job! In the fiscal year 2001-02 the ACMP Foundation, made the following grants to promote the playing of chamber music for pleasure: Community Music Schools, 61; Chamber Music Workshops, 50; Youth Orchestras, 22; special events, 16; Home Coaching, 216.

**Jane Carhart** says "Everyone knows Dan, or is it that Dan knows everyone? Probably both are true. When people say they have had a wonderful time playing chamber music in the various places in the world I go, I ALWAYS say, don't thank me, thank ACMP. And most especially thank Dan, who has that special knack for introducing people to each other for music in so many helpful ways. Thank you, Dan for the helping hand you lend to all of us, everywhere in the world."

Dan is also responsible for maintaining the Directories and communicating with members, a task he does with tact and sensitivity.

Advice to a new member struggling with self-grading is vintage Dan. "You indicated a self-rating of D (which



Dan Nimetz in 1991.  
Curbside with the Sheriff's Band



is quite an elementary level) but noted that you are an advanced pianist. One should weigh technical ability somewhat higher than familiarity with chamber music literature. So, for example, if you are playing Liszt's *Totentanz* or Beethoven's *Hammerklavier* Sonata, it would be absurd to put D as a rating, even though you may never have played even a Haydn Trio (not so easy for that matter). So, please reconsider. Of course the grade can always be changed, but still one shouldn't be too modest at first; nor overly enthusiastic about one's abilities.

Once you play with some others, you will have a better sense of where you fit in". **Ralph Fiorito** (Pf-C), Silver Spring, MD, responded, "I have reconsidered my self rating. My reasons for extreme caution were based mostly on my sparse ensemble experience and my awareness that the piano part of much of the chamber music repertoire is no easier for the pianist than solo piano literature. However, based on your encouragement and my pride I will upgrade my self-rating to C as a compromise for starting off."

## The Directory at Work

When the Directory was first published, workshops or seminars were few and far between, and the ONLY way to find other musicians was through a direct call from the Directory. But, as this issue of *Music for the Love of It* so vividly illustrates, the world of chamber music has changed profoundly. Workshops, play-ins and seminars are thriving in every location. The world of chamber music is much more accessible to musicians of all levels. Today many of us find that phone calls out of the blue are rarer. So if "no one ever calls" bear in mind that your ACMP membership and Directory are now the open sesame to sources of information about workshops, play-ins and seminars. Attend one if you can. They are exciting events in themselves and a wonderful source of contact with other congenial players in your area.

## Practicing Aids for Workshops

### Electronic Practicing

**Ivan Stern** (VI-C), Inverness, CA writes: Whenever the word "electronic" is mentioned in connection with chamber music a few noses are raised, and the subject may be quickly dismissed as incompatible with the purist approach. But a few years ago, to avoid conflicts on our home Steinway, I acquired an inexpensive but good quality used electronic keyboard with touch sensitivity. My composer-pianist wife, Eleanor, needed something to formalize the appearance of her manuscripts, so I purchased a software program called *Allegro Finale* essentially to print her manuscripts. Little did I know I was about to be introduced to a new world of musical sound and adventure.

Initially, the process of learning to use the software went slowly. I learned how to connect my keyboard to my computer through two "MIDI" cables, one to send notes from the keyboard to the computer, and another to receive impulses from the computer to the keyboard. I learned how to make notes appear magically on staves shown on the computer screen. This I could do by using my "mouse" alone, by playing notes or chords one at a time on the piano, or, with the aid of a computer generated metronome, by playing melodies on the piano.

I can read fairly easily in time on the violin, but playing the piano for me still is a matter of slow formation of chords as well as locating the correct notes. So it was most exciting when I put a series of complex notes and chords into the computer and had them play back through the piano in perfect rhythm.

Two important possibilities for this process quickly emerged. First, I now had a method of recording the piano part for any piece of chamber (or popular) music in my own home. Second, I could have the piano part play back at any speed and volume without changing the pitch. My first large scale effort in this respect was to copy the piano part of the Brahms sonata # 2 for piano and violin, and it was absolutely thrilling to have the piano fill my small music room with sound while I played the violin part. It was better than

*Music Minus One* because I could fully control the accompanying part, with the added satisfaction of having done it myself.

Other tricks include adding a third staff (or "track") to the music to have a metronome play in perfect time with the music, sharing the music with friends WITHOUT the need for a keyboard instrument, and even using an inexpensive program called "n-Track Studio" (available by download over the internet), to record yourself playing along with your piano (or other accompaniment) until practice makes perfect.

Of course, all of these electronic tricks have been known to "Pop" musicians for years. But for some of us stodgy "acoustic" musicians it's new stuff, and finally, at least, we can get to understand and to use them for our own improvement. It requires an open mind, but we can all benefit intellectually, artistically, and physically from advances in technology.

### ACMP's Home Coaching Program

Home coaching, made possible by the Clinton B. Ford bequest, is popular with players and coaches alike, and is a wonderful way for your group to prepare and really learn whatever work you select or are assigned before attending a workshop or seminar. All you have to do is contact Dan Nimetz at the ACMP office for an application that asks for the players' names (at least one must be an ACMP member), the work you plan to study, and the name of the coach. When approval is received, you can go ahead and schedule up to three sessions (per calendar year). You pay half the fee directly to the coach who then bills ACMP for the remainder.

#### Here's what a coach says:

-The Dvorak Piano Quartet Op 23 is a challenging work, but the group learned to listen to each other and think not only of their individual parts, but the total music. They improved the balance between the instruments and managed, at least part of the time, to get beyond the notes and into the music. They would have improved even more if they had had several rehearsals before the coaching session and if each member had had their own score and listened to the recording with it ahead of time.

#### Here's what some players say:

-I decided to go for this after hearing what home coaching did for one of the weaker groups in my chamber music society. It was miraculous! It's a fabulous program and very user friendly.

-I cannot suggest any improvements in the program. I expected that each of us would be coached singly and then the group as an entity and my expectations were met. Our coach brought out new musical points that our group had never discussed, and made us much more aware of phrasing, dynamic markings and how to recognize subtleties in the music.

-I needed to be inspired and the coach did that!



## ACMP Board and Advisory Councils

At the Annual Meeting of the Amateur Chamber Music Players, Inc. held in Chicago, IL on September 20-21, 2002, it was voted to combine the Boards of ACMP and the ACMP Foundation into one unified board.

### The following were elected to serve as Board Members

Sally Robinson Bagg	West Hatfield, MA
Peter Benoiel	Saint Davids, PA
Mimi Denton Bravar	Bedford, NH
Anthony J. Finley	Scarsdale, NY
Mark E. Furth	Chapel Hill, NC
Roberta Goldman	Holyoke, MA
Charles P. Letourneau	New York, NY
Susan M. Lloyd	Middle Springs, VT
Lucy W. Miller	Harrisburg, PA
Sonia Monosoff Pancaldo	Ithaca, NY
Doris Preucil	Iowa City, IA
William G. Selden	Westport, CT
Donald R. Spuehler	Los Angeles, CA
Stephen Symchych	Newton, MA
Jan Mattson Timbers	Potomac, MD
Emil Torick	Santa Barbara, CA
Richard Weinert	New York, NY
Alvin F. Wen	Penfield, NY
David William-Olsson	Stockholm, Sweden
Jane S. Wilson	Toronto, ON

### The following Advisory Council Members will continue to serve throughout 2002-03

Daniel Ahn	San Mateo, CA
Yorke Allen	McLean, VA
Nancy O'Neill Breth	Arlington, VA
Jane M. Carhart	Millbrook, NY
Hazel K. Cheilek	Washington, DC
Nicholas Cunningham	New York, NY
Gerald F. Fishbach	Glen Dale, MD
Steven Flanders	Pelham, NY
Ronald Goldman	Bonita, CA
Louise McGregor Griggs	Hanover, NH
Sharon M. Hinckley	Vancouver, WA
Leon J. Hoffman	Chicago, IL
Louise Huntington	Harpeswell, ME
Martha Ann Jaffe	Newton Center, MA
Kaye E. Kanev	New York, NY
Susan L. Kannenberg	Weston, MA
Louise A. Lerner	Arlington, VA
John Loeb	New York, NY
Mr Martin Pergler	Ottawa, ON
Mr Jonathan E. Richman	New York, NY
Linda Rosenthal	Juneau, AK
Robert Rossi	West Chester, PA
Ted Rust	Berkeley, CA
J.R. Saphir	Berkeley, CA
Allan Shantz	Toronto, ON
Sandor S. Shapiro	Haverford, PA
Peggy Skemer	Princeton, NJ
Lise Stein	Kennett Square, PA
Gwendoline A. Thornblade	Auburndale, MA
Mark I. Wolk	Pittsburgh, PA

### International Advisory Council Members who will continue to serve throughout 2002-03

Brenda Alony	Israel
Héctor Alvarez	Chile
Stephane Schwarz	Denmark
Nicolás H. Behrens	Argentina
Floryse M Bel Bennett	Switzerland
Peter Bunte	Germany
Petru Dan	Romania
Hans Dehning	Germany
Xiao Qiao Fan	China
Dieter Gogarten	Brazil
Masazumi Inouye	Japan
Miklós Király	Hungary
Errki Koponen	Finland
Peter Larsen	Australia
Manuel López- Monteserin	Spain
Prof. Aleksander Majdic	Slovenia
Jan Matys	Czech Republic
Nanette M.H. Mills	South Africa
Geraldo Modern	Brazil
Elisabeth Moizo	France
Michiko Oshima	Japan
Felix van Raalte	The Netherlands
Anne-Tillie Sahl	Switzerland
Benedetto Scimemi	Italy
Randi M. Selvik	Norway
Roger René Serpolay	France
Josephine Stein	England
Angelika Sticherling	Germany
Michael L. Vidulich	New Zealand
Roland and Marion Wilk	England
Theo Wyatt	England
Konosuke Yamamoto	Japan

## Play-Ins Follow-The-Sun Play-Ins

**Toronto, Canada:** This year the Play-in will take place on Sunday, March 9, 2003. For details contact **Jane Stein Wilson** (VI-B/Vla-B/Vc-C/Rec-C/Db-C/Pf-C/Alto-C),  
Email: <wcb4@juno.com>  
Tel: 905 764 2837

**Riddersvik, Sweden:** Saturday, March 8, 2003. For more information contact **David William-Olsson** (VI-B), Danderydsgatan 18, 114 26 Stockholm.  
Email: <David.W-O@telia.com>

**Andover, Massachusetts, March 16, 2003;** The Appalachian Mountain Club and ACMP will again jointly host a play-in at the Philips Academy, Andover, MA, from 1-7 pm. The play-in is open to any string players, wind players and singers mastery of the instrument and good sight-reading skills. There is usually a choral work, lots of chamber music, and, weather permitting, a break for hiking near-by trails in mid-afternoon. Bring music stands, a snack for sharing and any music you particularly want to play, although there is a small library on the premises. For further information contact **Marsha Turin;** <qweryy@msn.com> or Tel: 617 628 7884.

**Port Washington, NY:** Brandenburg Sunday, March 16, 2003. The Play-In is open to all string players, and will start with Brandenburg #6 at 1:30 pm. For information please call **Lucretia Harrison** (VI-B), 516 767-1316.



Jane Stein Wilson (VI-B/Vla-B/Vc-C/Rec-C/Db-C/Pf-C/Alto-C)

## C and D Workshop

**The San Diego Chamber Music Workshop** will hold a special playing day for string and woodwind players of level C and D on Saturday, Aug 2, at Scripps College, Claremont, CA preceding the regularly scheduled workshop that starts the next day.

### Ron Goldman

(VI-A), Bonita, CA, writes "Participation will be open to all, ACMP members or non-members; however all participants will be encouraged to become ACMP members. Although this special Saturday session is free, all enrollees will be charged a "bond" to insure their prompt attendance. The bond will be returned to them at the session's completion. The day will be divided into two playing sessions, one in the morning and one in the afternoon, with different music and playing partners in each. Depending on the amount of support offered by seasoned players, there may be either external coaching or coaching from one or more experienced players within a group. During the lunch break an optional meeting will be held to explain the benefits of ACMP membership, and to offer guidance in well-established customs and procedures to follow when arranging your own home-playing sessions.

Further information and brochures will be available after March 1 at our **website** <sdcmw.com> or from me, **Ron Goldman,** <violinron@cox.net>.

Did you know that you can get support and help from ACMP if you host a play-in that is open to all ACMP members in your area? Call, write or Email the office for more information.

If you do host a play-in don't forget to send pictures. Send them by regular mail to the ACMP office. or Email to <ACMPnewseditor@aol.com> (.jpeg format works best). Please remember to identify the players, location, and date and be sure to include your name and a brief description of the event.



## From the Mailbox

### Sharps and Flats Sharps

I have a new address: 8 Collins Drive, Branford, CT 06405 (and my father, who was my teacher, says my self-rating is too modest and should be a B)! I have been hosting a piano trio for about a year now thanks to your wonderful organization. There is nothing more rewarding. Thank you!

**Anne Cherry (Pf-B), Branford, CT**

### Flats

I had a severe hearing crash about a year and a half ago, and now use hearing aids in both ears. The loudness with the aids is OK, but the beauty of the music is absolutely gone. I am very sorry to be forced to cancel my membership because nobody would be pleased to come to my address and have a pianist who can hardly hear the other musicians. Thank you for a long-lasting partnership. **Richard Elsinger (Pf-A), Mondsee, Austria**

**REMINDER:** Emails don't get forwarded!  
If you change your Email address be sure to notify us  
at <webmaster@acmp.net>

Cello and I are presently incapacitated, but I want to retain my membership. **Sylvia W, Holcomb (Vc-C), Lenox, MA**

### Physical Therapy

I would like to spare others an injury that I faced. As therapy for minor problems from over-practicing the cello, I was prescribed exercises in squeezing hand putty. Maybe some people benefit from this treatment, but it caused a tendon injury for me that was more troubling than the original problem (a side effect result I had read about but forgotten in Richard Norris' book, *The Musician's Survival Manual*). Encouragingly, the tendon problem has now gotten a lot better as well.

**Suzanne Epstein (Vc-A), Baltimore, MD**

## Cadences

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

**Brainin, Max (VI-A)**, Rego Park, NY, February, 2002. His grandson, **Robert J. Heller** writes: I regret to inform you that my grandfather, a long-time and avid participant in your program, passed away in February, 2002. Chamber music was the unsurpassed joy of his life, and it delighted him to share his talents with appreciative audiences. I'm sure he will be sorely missed.

**Edgar J. Braun (Vla-B)**, Berkeley CA, August, 2002.

**Burner, Dr Victor, J (VI-Pro/Vla-Pro)**, Pasadena, CA.

**Dahl, Mr Ole-Johan (Pf-A [4h])**, Oslo, Norway. **Mrs Dahl** writes; I am sorry to inform you that my husband died this summer. I have decided to ask you to remove my name from the list also. We have had many happy chamber music sessions with members of ACMP and I am very thankful for that.

**Freilich, Mr. Felix (VI-Pro)**, Cleveland, OH.

**Glaser, Leon (VI-B)**, Silver Spring, MD, April 5, 2002. His son-in-law, **Paul H. Ephross**, writes: My father-in-law was the very model of a man for whom serious music in general, his violin playing, and his love of both orchestral playing and chamber music were among his life-long loves. It seems strange and sad that his violin, his deep knowledge of music and his devotion are all stilled.

**Mayo, Warren H. (Monty), (VC)**, Cranberry Township, PA, October 25, 2002. His daughter, **Nancy Taras**, writes; He enjoyed many years as an amateur chamber music player of the cello.

**Winnick, William (VI-A/Vla-A/Voice-A)**, Plantation, FL; His daughter, **Sheila Delaney** writes: My father died in August this year.

**Woodsum, Sidney (Vla-B)**, Cambridge, MA, December 25, 2002. **Martha Jaffe (VI-A) (Vla-B)** writes: Chamber music was his life and passion. If you listed all the people that played with him over the years it would number in the hundreds, if not thousands.

## ACMP Bulletin Board

### Amateur Ads

**Two Toronto viol players** are seeking one or two violinists to play music composed in the 17th century for violins and viols. **Sara Blake:** Tel. (416) 932-8167 or <sara.blake@jus.gov.on.ca >

### Goods and Services for Sale

**Violin and viola with bows:** Knorr violin with Markert bow; and Juzek viola # 944 with Dupree bow. Seattle-Vancouver (BC) area. Contact **Sheila Delany**, (604) 324-6037 or sdelany@sfu.ca

The ACMP Bulletin Board is a service to members seeking or offering information and advice, wishing to make musical announcements and offering appropriate goods and services for sale that will appeal to our readership.

We regret that notices of workshops and seminars cannot be accepted for posting due to space limitations and that for the same reasons, acceptance of repeat postings will be at the discretion of the ACMP Board and News Editor.

Publication of a notice in the Newsletter or on the Web Site <www.acmp.net> signifies neither approval or disapproval by the Board of Directors of ACMP.

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Members are reminded that a copy of ACMP's last annual report may be obtained from the New York Office of Charities Registration, Department of State, Albany, NY 12231