

Home Coaching Program Celebrates Fifth Anniversary



Home Coaching Participants

Michelle Neudeck (Va C), Julie Hickin (Vc C), Vermillion, OH, Alvaro de Granda, Coach, Rene Nimbler (Vn C), June Romeo (Vn C), Berea, OH.

I was so nervous that perspiration was rolling down my back, my eyeglasses were fogging up, and my bow was shaking so uncontrollably that it was bouncing on the strings!"

This is how **June Romeo**, (pictured at R above) describes her first session with Cleveland Orchestra coach, **Alvaro de Granda**. Tired of feeling shunned by A and B players at workshops, but longing to enjoy chamber music, June rounded up a quartet of players nearer to her level and they worked weekly for several months on Haydn Op. 76 # 2 to prepare for coaching. As June's bow bounced on the strings, Mr de Granda gently commented "I don't think Haydn made that passage spiccato." "He didn't," said June, "I'm just so scared." So the first lesson was in how to deal with stage fright, and it was the beginning of a very happy association. June continues,

"He's offered to coach us again and help us choose the next piece to work on. Thank you, thank you. We would not have been able to afford such a good coach without your help." June is now studying with Mr de Granda, and getting ready to up her grade to C+.

Home Coaching is a great way to prepare for a performance, too. **Mary Jo Hartle** (Fl B), Santa Barbara, CA, writes: "Our trio was preparing for a concert at the Santa Barbara Music Club. **Betty Oberacker**, outstanding solo and chamber music performer, and recently retired head of the keyboard program at UC Santa Barbara, was our coach. Her astounding energy and enthusiasm improved our performance drastically. She kept reminding us that in playing chamber music you have to play like a soloist, not like an orchestral back-bencher. I am very grateful to her and

to ACMP for this program. It's a great use of time and money." Mary Jo adds an international footnote. "Once, while talking music with another wife at a physicist's convention in Germany, out of the blue the woman said, "Oh, by the way – do you know about the wonderful home coaching program of that great organization, the ACMP?"

Home Coaching, funded through the Clinton B. Ford bequest, is the brainchild of former ACMP Treasurer, **Bill Selden** (Va/Vn A), Westport, CT. Thanks to him, all our members, of any age, ability, or geographical location, can benefit from this wonderful program.

Last year nearly 200 coaching sessions were completed. Here's all you have to do to apply for yours.

Get an application from the office, (212) 645 7434, or download it from the web <www.acmp.net>. Supply the work to be studied, the name of the coach, and the names and instruments of the other players. Return the application to the office AT LEAST ONE

MONTH before you want the coaching to begin. You will receive notification of approval by return mail.

The grant subsidizes 50% of the coach's fee. Both you and the coach will each receive evaluation forms returnable at the end of the sessions. The coach will also receive an invoice in order to bill ACMP. Home Coaching Grants permit one series of up to three sessions per calendar year per person. (At least one player must be a member of ACMP. Non-members may enjoy one series as guests, but must join ACMP for subsequent sessions.)

Read what fellow members say about Home Coaching:

I never get calls from the Directory, but I feel much closer to ACMP thanks to your Home Coaching program. **Leopold Caltagirone** (Vn B/Va C), El Cerrito, CA.

During a Master Class critique we were warmly praised for some of the things we had specifically developed during coaching. **Karen Romer** (Vc A), Providence, RI

International News

South Africa

International Advisory Council Member, **Nanette H.M. Mills** (Pf C+), writes: "Since ACMP–South Africa was established in 1998, our programs have included Master Classes, Chamber Music events, and an Annual Orchestral Workshop each January.

So many regular chamber music groups have developed from this that we added five small workshops for cellos and wind players, and three Play-Ins for string players. We had 37 players at our June Orchestral Workshop and over 70 at the January Workshop. The Workshop lasts 4 days with the dress rehearsal and concert on the 5th day. ACMP members sit side-by-side with young players (some as young as 12 years old). The concert also provides a platform for acclaimed young soloists. Recognition for this program brought us Provincial funding, enabling us to provide scholarships to disadvantaged players."

Nanette concludes, "I do wish that ACMP members from other parts of the world would come and participate in this concert that receives much acclaim in South Africa."

The High Seas

Peggy Ellen Reynolds (Va/Vn A-), Jersey City, NJ, writes, "We were short one violin because the organizer (and violinist) got ill just prior to the cruise.



Chamber Music Cruise aboard the QM2

Somehow, the piano he'd arranged for got left on the dock, but the Cruise Director nicely let us commandeer a piano bar (notice the white piano) until the drinking crowds arrived. We even put on a concert. Can't say the audience was huge, but they both stayed awake."

Belgium

Franz Marcus writes, "*I Cambristi*, the chamber music group that I organized in Brussels five years ago, now has over 300 members. We had a very successful Tutti Cambristi weekend at the Brussels Royal Conservatory in October, 2004. The participants, all of A or B level, were well prepared, and worked eagerly during the two

days of inspiring coaching. In a special effort to accommodate our flutists and pianists we had a special *Flute Day* (with coach) and a *Piano-4 Hands Day*, for interested pianists. The other 56 participants (almost all participating in pre-formed groups) played in a total of 15 groups. The Conservatory was perfect for our purpose with 10 grand pianos, a harpsichord, and a small concert hall with two pianos. At the final concert, the level of performance seemed to have increased somewhat compared to previous years.



Board Member, Franz Marcus (Vc A), Brussels

"We have also had success in organizing something in between a Play-In and a workshop, for which I have coined a new name, a Work-In. A Work-In may be for one or two days, but it doesn't concentrate as intensely on one work as a workshop. In each of two daily 2-3 hour sessions, participants play a different piece of chamber music (assigned in advance) with rotating participants, but always with a professional coach sitting in. We find the Work-In a good way for people to improve their chamber music skills, increase their familiarity with the literature and enlarge circles for those who otherwise stick to their own group and repertoire."

The International Directory at Work

David Whalley (Vc B), Northwich, Cheshire, UK writes: "I was off to Prague for three days of sightseeing and, I hoped, music. I was able to communicate with Zlatko Knor (Vn B), Prague, and arrange viola string quintets on Sunday afternoon. One of the violas even magically provided a cello for me."

Stanley Stahl (Vn B), Denver, CO, writes: "You guys are really great! I have used the Directory in many places around the world and it has brought me many wonderful playing experiences."

Peter Longhurst (Va B), Chelmsford, England, writes: "In New York City last December, I used the Directory and was able to organize an evening of piano quartets, and another of Mozart viola quintets. Thanks especially to everyone who helped me do it."

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My First 25 Years as a Member of ACMP

By Nelly Serpi (Vn/Va A), Basel, Switzerland

When my husband was posted to New Zealand in 1979, a musical friend gave me the ACMP Directory to take with me. As soon as we had a phone line, I rang the nearest cellist and within 10 days had played my first string quartet, a quartet that stayed together for several years.

After returning to Switzerland, I attended workshops that I heard of through ACMP and so met lots of very good musicians. I was even asked to play in a concert in Belgium with people from all over Europe. Then I joined a special orchestra, **The Musiciens d'Europe**, that was being founded and have played in it for over 12 years, traveling with them to China, Poland and the Ukraine as well as many other European countries.

Last year when **Colin Granger** offered free accommodation and chamber music in Wales in *Ledger Lines*, I got a second violin and a viola to come with me and we played string quartets for a whole week in Colin's 200 year old cottage, then in an old church by the riverside, and then we drank wine with fish and chips by the English Coast. It was wonderful. This year we returned to give a concert for the local Newport Music Society.

In 2004, my 25th year with ACMP, I revisited friends in New Zealand, and met **Runa Rao** (Va/Vn C+) in Tauranga, who kindly invited me to stay with her for 5 days. We never played music (!) but went swimming instead and had a wonderful time.

Again in 2004, I contacted the **Credo Quartet**, having learned of them through the ACMP newsletter. We had a wonderful time in Bucharest, performing Mozart and Dvorák quintets together. (The Credo's mission is to offer free concerts without remuneration. Visit their web site <<http://www.quatuorcredo.home.ro/>> to learn more about their work.) My enthusiastic new friends showed me Bucha-

rest, including several monasteries and castles outside the city, and even visiting the Black Sea.



Sutu Palais in Bucharest, Romania, with The Quatuor Credo;
L to R: Tatiana Noia, Mihai Perciun (Va A), Teodor Chircu (Vc A)
Petru Dan (Va/Vn A), (all of Bucharest), with Nelly Serpi,

Recently a pianist who was traveling through Basel called me. We met the same day, had a bite to eat and played until dawn — it was just fabulous. Another pianist, residing in Basel, wrote to me and so we got a group together to play Dohnányi *Piano Quintets*.

ACMP is great and I am looking forward to my next 25 years (I'll be 90 then, but I remember that my mother was still playing at that age, so it is possible...)

ACMP Bulletin Board

WANTED

Transposition for Dvorák String Quartet cello parts: Does anyone have a source for inserts that transpose clefs from treble down to tenor? The ones I seek can be put right on top of the existing staves in the cello part. Thank you for your help. Willard Chilcott, Santa Fe, NM. <willard@cybermesa.com>

Used Chamber Music Wanted to Purchase: String quartets, quintets, trios or sextets; also piano quartets or quintets and "trip" music wanted to round out my collection. <fcaterini@w-e-s.org>

C.Henning: School for Violin, Op. 15. To purchase or borrow for copying. Art Feldman, Phone: (303) 756-4466. E-mail: <safel@chisp.net>

AVAILABLE

New Magazine: Making Music – Better Living Through Recreational Music Making is inspired by the growing recreational music making movement. Its philosophy is that everyone, regardless of age or ability, can make music, and that everyone can benefit from an activity that exercises both body and mind. It doesn't matter what instrument you play, or what kind of tunes you enjoy, *Making Music* is for anyone who wants to expand life's potential through music. For further information contact Honore Stockley. Phone: (315) 422-4488 x104 or <www.making-musicmag.com>

Playing-related Pain and Health Issues: The Balanced Pianist presents information to help pianists remove tension in practice and performance including information about Taubman technique, Dunn & Dunn Learning Styles, and upcoming programs that will be held in Long Island, Chicago, and Brisbane, Australia. Teresa Dybvig <BalancedPianist.com>

Conscientiously Engraved New Editions of Ravel and Fauré String Quartets using the autograph computer program favored by leading publishers. Designed for eminent readability, with better page turns and many cues, the Fauré (Op. 121) also extrapolates the composer's uncompleted markings with a restraint that reveals a much more exciting and passionate work than suggested by recordings and over-edited editions of other publishers. Also available: first publication of the 1934 *Piano Quintet* by the American composer Arthur Farwell, the 1888 *Viola Quintet* by Nielsen, a lovely and vigorous *Cello Quintet* by Boccherini. For a catalog, prices and ordering information please contact Ron Erickson, Ft. Myers, FL. <ronerick@earthlink.net>

Russian Fiddle Tune For Two Violins (or/violas/cellos/basses/mandolins) includes chords. Arranged by Deborah Greenblatt. \$15.00 + \$2.50 for S&H. The Old Schoolhouse, PO Box 671, Avoca, NE, 68307, or log on to <www.mastercall.com/g-s/>

NOTICES

International Viola Society: Michael Vidulich (Va-A), Auckland, NZ, has been elected to serve as President of the IVS from 2005-2007. Meetings will be held June 2-5, 2005 in Reykjavik, Iceland; June 2006 in Montreal, Quebec, Canada; 2007 in Australia (exact date and city yet to be decided). There will be chamber music playing opportunities for violists at all these Congresses. For more information on the IVS and the International Viola Congresses please go to our web site: <viola.com>

PLAY-INS

Cape Town, South Africa, Annual Orchestral Workshop. Programme: Rossini - Overture to: *The Barber of Seville*; Tchaikovsky - *Piano Concerto No 1* in B flat minor; Sibelius - *Symphony No 2* in D major. We will be led by the Chilean conductor, Juan Munoz. Jurgen Schwietering will serve as concert master. For more information please contact IAC member, Nanette M.H. Mills, <amacham@mweb.co.za>

FOLLOW THE SUN PLAY-INS

Each year, usually on the second Sunday in March, ACMP groups schedule Play-Ins however they wish, and try to play Bach's Brandenburg Concerto #3 at 4 PM local time, so that the strains of Bach can be heard circling the globe on the same day. In past years we have had participation in Tokyo, Hawaii, Stockholm, Paris, London, Toronto, San Francisco, Massachusetts and New York. For help planning or holding a Play-In, or for information about a Follow-the-Sun Play-In near you, please call the office at (212) 645 7424.

ACMP's FOLLOW-THE-SUN NEW ENGLAND PLAY-IN will again be co-sponsored by the Appalachian Mountain Club Music Committee, and will take place in Graves Hall, Andover, MA, on March 13 from 1 - 7 PM. At least a dozen chamber groups can play at once, thanks to the generosity of Phillips Academy's Music Department and the superb soundproofing of its music building. Contact AMC's Marsha Turin <qweryy@msn.com>, or ACMP's Susan Lloyd <lloyds@vermontel.net> (802) 235-9016 if you would like to join in.

Do You Have News to Share?

News and photographs are welcome. Send by mail to the ACMP office, or by E-mail to <ACMPnewseditor@aol.com> Photos: .jpeg format is best, and don't forget to tell us WHO is pictured, and WHEN and WHERE the photo was taken.

Has Your Address Changed?

Please help us to keep our records up to date. Especially E-mail, as that doesn't get forwarded! It's easy to change your personal information on our web site, so do it now.

LEDGER LINES E-VERSION

If you have an "a-version" to paper mail, you may now receive all your ACMP mailings in an "E-version." It's really simple to sign up.

1. Go the General Member Update Form at www.acmp.net/manage.html.
2. Add your E-mail address, which will trigger a verification E-mail back to you.
3. When you receive that verification E-mail, click on the "hot link".

You will automatically be added to the master E-mail list, and your computer will recognize communications from ACMP as desirable, and not reject them as spam.

BUT DON'T FORGET TO LET US KNOW IF YOU CHANGE YOUR E-mail ADDRESS!

The very first E-version of Ledger Lines was the November, 2004 issue and the reaction was favorable.

The electronic Ledger Lines is just great and will be well received by all. Many thanks.

Jo Belknap (Vc-B/Alto-B),
Brunswick, ME

Congratulations on a great newsletter - easy to read, easy to navigate

Welthie Fitzgerald (Vn/Va-A),
Wayne, PA

Executive Director,
Strings for Schools

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ACMP's Bulletin Board is a service to members wishing to make musical announcements. Publication of a notice signifies neither approval nor disapproval by ACMP's Board of Directors.

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

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Dr. Jerome Kay (Va B+), Newtown Square, PA, has shared his "one-liner" with us – "I've played in Wimbledon and St Andrews, and it was neither tennis nor golf."