

Turning Amateur



The Devonshire Players

From L to R: Monica Esslin, Sally Robinson, Elizabeth Spencer, Laura Clayton, Liz Menezes, Rosie Ward, Helen Fishwick

“My musicianship is doing nothing for me!” moaned **Denise Kahn** (Vc C/Pf pro, New York, NY), looking up in anguish from a treacherous cello passage in The Quinten, Haydn’s string quartet, Op 76 No. 2. **Ilana Mysior** (Vc/Pf, member of the Gennaro Trio San Diego, CA) another professional pianist who took up the cello later in life says, “I hear the line, I know the notes, but I still can’t coordinate bow and fingers!” **Monica Esslin** (Vc/Cl, London, England), who once played the clarinet professionally, now runs a communications agency that specializes in training for major European companies, took up the cello after a fifteen-year hiatus from music. She says, “I was fairly well developed musically, but the technical challenge of playing a stringed instrument was daunting.” **Lily Friedman**, whom many of you know from Merrimack Valley Music and Art Center and Summertrios, returned to the violin after many years.

Why in the world would accomplished professionals choose to begin all over again and go back to square one? All are still taking lessons and all also reported a learning curve of about two years before gaining fluency, even Lily, who had studied violin as a child, but dropped it in favor of becoming a professional pianist. (She also played the harp, and took trumpet lessons for eight weeks, but confesses that she “never got the sound out of it!”) The string literature was a strong attraction for them all. Ilana, who was the first person to earn a Master’s

Degree in accompanying at USC, and who went on to do doctorate work in accompanying at the University of Illinois, wanted to make music with her husband, an amateur violist, and learn the string literature. She has achieved her goal, playing together with her husband in an orchestra and at home at least once a week, a bit surprised at having to worry about pitch, which is not a problem on the piano. She says, "I adore Haydn. I never thought much of him as a keyboard person, but those quartets.... Wow!"

Lily says, "I'm a frustrated violinist! I love the violin. You can do things on it that you can't do on the piano." Like the others, Lily's goal was to delve into the quartet literature and to play beautifully. She adds, "I enjoy the repertoire, but I don't play beautifully!" Monica got inspired when her younger daughter chose to play the cello. She thought "Well, I know nothing about stringed instruments, so why not play, too?" So she went to a music shop, rented a cello, and off she went! Monica agrees that taking up a stringed instrument is a big change. "I would put it like this," she says, "with a clarinet you might have a basic palette of, say, eight colors. With a string instrument you start with a palette of millions of colors – and have to learn how to use them!"

All grew up in musical families, and were surrounded with music as children; a good platform to support the first few years of the new instrument. Denise's parents met each other while singing in her grandfather's orchestra; Ilana's mother was a child prodigy in Russia and a cousin of Gregor Piatagorsky. Monica's father enjoyed chamber music evenings in Vienna, and her mother was a professional pianist and singer in Berlin. In Lily's family there were no musicians, but avid listeners.

All four agreed that returning to beginner status has made them more patient and tolerant with less experienced players, and has changed their teaching methods. Denise, who teaches piano in

New York City, says she wanted to put herself in her student's shoes, and adds that being a beginner has made her much more supportive of her students. Her students were so supportive of her in return that they got together, raised a "significant sum" and purchased a cello as a birthday gift for her!

Denise says she now bribes "A" players to play trios with her with a good dinner. Her group dubbed themselves "The Alte Cockadoo Trio" in a salute to Beethoven's *Ich bin der Schneider Kakadu* trio. Denise, who also teaches at Summertrios, mentioned the adversarial relationship that sometimes exists between pianists and string players. One of her goals was to gain more empathy with string players. Lily gets her quartet "fix" by sitting in as first violin with novice groups at Summertrios. Ilana agrees that she, too, is now much more patient with adults.

Monica says "My aspirations now are to bring enjoyment of chamber music and communicating music to wider audiences through public performances." Thus she founded a chamber group, the Devonshire Players, in the summer of 2005. They all happen to be women, and are a mix of professional and semi-professional musicians – all totally hooked on playing together and performing. Of patience, Monica says, "For fun I play with all sorts of players. I enjoy coaching high school students along with adults in string quartets. There the emphasis has to be on enjoying the music and learning how to play with others." She adds this advice, "Don't worry about the notes – go for the rhythm and the overall picture!"



Denise Kahn

Music in the African Bush

By Isabel Bradley (FI, Northwold, South Africa)

In the grey light, a lion roared, shaking the earth, splitting the sky in the East where the sun was rising. The sound was enough to terrify anyone, it seemed endless; and when it did end, the silence was complete. The world held its breath.

Then, the birds started calling, first a family of sparrows, chattering in the tree; a pair of bulbuls, singing and calling to each other; and the chirrrrr of the crested barbet, signature sound of the African bush.

My husband, Leon, and I were enjoying a magical break from our hectic city lives at a game lodge, Ntwane, which is part of a private game reserve called Welgevonden, three hours' drive north of Johannesburg, South Africa. We were there with Roland (CI/Hn/Bsn) and Marion Wilk (Pf), returning for a visit to their former home from their current home in the Toronto area.

Every morning, after an early drive along the winding dirt roads in the game-viewing vehicle, we'd gather on the deck of the communal chalet for a lazy brunch. After the meal, the musicians, (wind players, who play all the instruments required for that unique and lovely combination of sounds, a wind quintet) would gather. Sometimes Marion would join us for piano sextets. The music we made poured from under the cool, thatched-roof of the dark chalet into the sun-drenched bush veld...

Outside, sun birds the size of a thumb and the colours of brightly polished jewels flashed through the trees, calling and twittering;

monkeys leapt from the branches onto the deck where the table was now clear, except for a large bowl of fruit; and dainty antelope paused to drink from the river that flowed lazily past, lifting their heads now and then to look around with large and fearful dark eyes, wondering if they would be tomorrow morning's meal for the roaring lions. The hillside opposite was dust-brown, with here and there a splash of brilliant green shouting that spring was imminent; and the sky was high and bleached almost white in the heat...



An audience of lions (Roaring Pro) enjoys chamber music in the bush

Letter From The Chair

Dear ACMP friends,

In the last issue of LEDGER LINES **Lester Chafetz** wrote that there were many regions in this country where amateur musicians played in community orchestras, where chamber music concert series, music clubs, and other musical activities had supportive audiences, but where very few ACMP members were listed in the Directory. I personally telephoned Mr. Chafetz because he put his finger on an issue that the Board wants to change. His letter generated an interesting and prolonged discussion at the recent ACMP Board meeting held in New York City. We want to reach people who enjoy making music wherever they live, not just in large metropolitan areas or in densely populated states on the east coast. Musicians throughout the U.S. should be able use our Directory to discover other local chamber music enthusiasts, take advantage of the ACMP Home Coaching Program, and hear about play-ins and workshops that will connect them with others. But how do we do this? How do we reach people of all ages, who want to play duets, trios, quartets, and enjoy the riches of the chamber music literature?

The ACMP Board came up with several ideas that I would like to share with you. In the end, we realized that it is you, our members, who can most effectively “spread the word” about ACMP. We need your help.

We know that many chamber musicians are also members of community orchestras. Can you or the conductor make a short announcement referring people to our website, < www.acmp.net>, to learn more about us? Would you, perhaps with a few others, organize an afternoon play-in for people wanting to play in a trio or quartet? ACMP membership is the way into a marvelous social, intellectual, and fun experience for all ages. How about organizing an inter-generational chamber music afternoon and work towards a performance in a local nursing home? Could you consider approaching music teachers, music stores, instrument dealers, chamber music presenters or even your local newspaper, perhaps the arts editor, with information about a chamber music network? Often a human-interest story about your group, amateurs who meet regularly to play quartets, is something that will appeal to an editor. And now that “summer workshop season” is upon us, please be sure to mention ACMP to the folks you meet.

ACMP is a worldwide network of individuals with a common interest. Once people discover the joys of chamber music they are usually “hooked.” When traveling, or moving to a new location, the Directory is your key to meeting others who love making music. I am sure you can also come up with ways to encourage friends to be part of ACMP. And, if you would like to get involved, our North American Advisory Council (NAAC) has openings for people who want to help us reach out to new members, especially in areas where we do not have many contacts. Please let us hear from you. We welcome your comments and ideas.

Happy music making!
Roberta Goldman, Chair

From the Mail Box — Counterpoints

Increasing the reach of ACMP

Mr William Bernard Wise (Vn, Columbia, MO) writes: An early violin teacher’s invitation to attend her string quartet rehearsals made me realize that folks besides professionals could play chamber music. Two summers ago, after I attended **Arts for the Soul**, a retreat organized by the former principal cellist of the St Louis Symphony, I decided that I wanted to play chamber music. But I discovered that I was going to have to start my own quartet, as there was no longer an ACMP member in Columbia. Fortunately, last year, I found three other string players who were eager to join me.

Dr. Robert Steinberg (Vc, Oklahoma City, OK) writes: I am the only member listed in my city, and therefore, the ACMP is of very little use to me. Do you have any suggestions for recruiting additional musicians in my area?

Jill Witten (Pf, New York, NY) writes: I lived in Washington, DC for 30 years and was deeply involved in the music scene there, but never heard of ACMP until I moved to New York and heard about you from a friend. How about putting ads in state music teachers’ bulletins and making yourselves known at national teaching and pedagogy conventions? I have had such a wonderful year getting to know musicians in New York and enjoying the beautiful chamber music repertoire. Thank you ACMP.

Lindell Stacy-Horton (Va, Aberdeen, WA) writes: I live very close to the end of the world in Gray’s Harbor on the coast of Washington State. It’s about an hour’s drive from Olympia where there are lots of people who play really well, but we have barely enough for a quartet here and people are spread pretty thin. If you know of violinists looking for somewhere gloomy and rainy, and depressed most of the time, but really cheap to live, here is the place!

My teacher always told me to play with people “better than you”, and now I have become a “better” player, somehow. Giving back, cheerfully, I teach lessons, too.

The ACMP Foundation Funds Workshops In All Areas And For All Ages



Chile

Teatro del Lago (Frutillar Chile 1.000 km southeast of Santiago).

Young string players of all levels and ages from Antofagasta, Calama, Quilpue, Linares, Machalí, Rancagua, Santiago and Osorno, came together from January 4th to January 14th 2006, with music stands in hand (as well as bathing suit, towel, sun glasses and sun protection) for a 10 day intensive workshop and final concert.



Connecticut

Music For Youth, Inc. provides a series of coaching visits from professional groups to schools in the Bridgeport and Norwalk areas through its School Residency Program.

Above: The Cassatt Quartet works with students from the West Rocks School in Norwalk, CT.



Texas

A coaching Session at the Fort Worth, chamber music workshop.

From L: Diane Parman, William Fedkenheuer (faculty member), Jodiene Bryce, Carrick Patterson, and Hortensia Bryce.

Next Summer an amateur competition will be added to the workshop mix. For details, see the AVAILABLE section of the Bulletin Board on page 8.

The ACMP Foundation Funds New Initiatives to Train Coaches for Young Players

Chamber Music Coaching Practicum

Snowmass Village, Colorado

"Why not coach the coaches?" was the answer to the question "How shall we raise the general level of chamber music coaching, particularly for high school age players?" **Doris Preucil** (Vn, Board Member, Iowa City, IA), **Mimi Bravar** (Va, Advisory Council Member, Bedford, NH), **Sally Bagg** (Vc, Advisory Council Member, West Hatfield, MA) and **Sonya Monosoff Pancaldo** (Vn, Advisory



Young Participants at Snowmass

Council Member, Great Barrington, MA), members of the Foundation's Special Initiatives Committee, asked themselves this question, and so a pilot project, the Coaching Practicum, was born.

Scholarships, funded by the Foundation, were offered for coaches to study coaching by observing

members of the **Jupiter String Quartet** during an intensive workshop of chamber music study for high school quartets at Snowmass Village, in the Colorado Rockies, June 21-25, 2005. The scholarships were publicized through the National Guild of Community Schools of the Arts, the American String Teachers Association, and on the ACMP website. Two teachers from Minnesota and two from Iowa were selected.

Linda Judiesch, a participant who plays in the Cedar Rapids (IA) Symphony, teaches Suzuki violin and coaches chamber music at the Preucil School of Music in Iowa City, says, "The course was structured so that each day we observed coaching sessions for four hours, watched the daily master class, and then met with a member of the quartet to discuss our observations. I thoroughly enjoyed getting to know the Jupiter — both watching them in action and in our discussions about coaching. Each of them had a unique personal style, with differing areas of focus, but overall their style was unified and low-keyed which seemed to keep the teenagers comfortable and relaxed, but clearly focused on music making." Linda describes how the Jupiter often indirectly encouraged students to take the initiative them-



Linda Judiesch

selves, asking questions such as "Why do you think the composer marked this dynamic here?" "Did you hear a crescendo? It has to be terrifying!" "How are you shaping the first phrase — where is the high point?" "To be more prepared about what's coming in your part, try singing the part before you play it."

Linda concludes, "They took into consideration the general level of proficiency, factored in the amount of music each had to prepare



Snowmass Coaching Participants with the Jupiter String Quartet

(3-4 pieces) and the amount of available rehearsal time (none) and adjusted their demands accordingly. The focus was on teaching good basic quartet playing and developing good rehearsal skills in order to effectively make music.

Linda ends by thanking the Foundation for this enlightening and exciting experience. "It was interesting to watch someone else coach (for a change!), and do it so effectively. The Jupiter's very organized but flexible approach gave me many helpful ideas for my own future coaching. Best of all, a love of music making was always present and all the participants seemed highly involved and motivated."

This year the program has been expanded and will be held in two sites: Credo Chamber Music at Oberlin (OH), and Chamber Music at Vail. More information about the 2007 program, will be available on the ACMP website by December.

A Nurturing Competition

By John Wilcox (CI, ACMP Board, Edina, MN)

In early May I was privileged to attend the 33rd Annual Fischhoff National Chamber Music Competition at the University of Notre Dame in South Bend, Indiana. The ACMP Foundation has supported the Junior Division of this competition for many years. This year 55 ensembles competed in three divisions: Senior String Division, Senior Wind Division, and Junior Division (age 18 and under).

The competition is rooted in amateur playing due to the founder, **Joseph E. Fischhoff** (1907-1992), who was born in Hungary. His family came to America and settled in South Bend. After graduating from South Bend High School in 1925, he simultaneously attended Philadelphia's Wharton School of Business and the Curtis Institute of Music. In 1929, he graduated from Wharton with a degree in Economics while studying viola with **Louis Bailey** and chamber music at Curtis. When **Leopold Stokowski** started the first orchestra at Curtis, Joe was invited to audition and earned a

seat in the viola section. Although he never pursued music professionally, he played chamber music in his home every week for as long as he was able. Although in the furniture business by trade, Joe was a musician at heart and loved to encourage young people to continue the art of chamber music through his Fischhoff Competition.

As the competition grew, so did the temptation to become as competitive as other competitions. Joe quietly insisted that his competition be different. It was to remain rooted in the goals of education and mentoring. His goal shares much with ours — to provide a positive and constructive experience for all musicians. Because of him, The Fischhoff Competition not only seeks out excellence, but also has as its major goal the education of as many people as possible to be chamber musicians, to listen to chamber music, and most of all, to love chamber music.

The Directory at Work

Mr. (Vn/Va) and Mrs. (Vn/Va) Ray G. van Ausdal, Palmyra, VA, write: We hosted a fellow ACMP member last autumn and provided an evening of music with him playing our cello. It was a wonderful evening for all.

Catherine Houlihan Perga (Vn, Los Altos Hills, CA) writes: Every time I move (even to Brussels!) I take the Directory and I've never been without a quartet. Branching out to violin and piano sonatas has proven a bit more difficult, but I shall keep trying. And every year **Betty Burr Abetti** (Vc, Niskayuna, NY), **Harriet Wetstone** (Vn, West Stockbridge, MA), my cellist sister, **Beth Pudney** (Vn/Va, Schenectady, NY), **Franz Ryerson**, and I enjoy a session of cello quintets. The Directory is worth its weight in gold.

Diane Engel (Pf, Framingham, MA) writes: Thanks to the Directory, I have been enabled to play with some gracious, accomplished musicians during family visits in Edmonton, AB. **Yoko Wong** (Vn), has not only welcomed me to her home for duets, but has arranged gatherings with other strings and appreciative audiences. Just what chamber players dream of!



Sarasota, FL: Five happy ACMP members who have been playing together for ten years.

From L: **Anne Schwarzkopf**, **Ed Kechejian**, **Victor Baum**, **Anne Arsenault**, and **Gerry Amsterdam**.

Janet Thorndike King, (Hpsch/Pf 4h/Vc), and **Dr. Alvin King** (Pf/Rec) Wellesley, MA, write: You can add us to your list of ACMP-initiated matches and then marriages!

Leon Hoffman (Vc, Chicago, IL), who makes full and extensive use of the Directory when he travels writes: Many ACMP colleagues are amazing in so many selfless ways — providing instruments, music, lodging, the works! I particularly would like to mention **Richard Elsinger** (Pf), in the Mondsee-Salzburg area of Austria, **Dr Martin Donner** (Fl) in Vienna, Austria, **Benedetto Scimemi** (Pf) in Padua, Italy, and in Prague, the Czech Republic, **Karel Hesse** (Vn), **Jan Sindelar** (Vn) **Ferdinand Filipovsky** (Vc) and **Frantisek Malir** (Va). In Tiburon, CA, I reconnected with **Gloria Miner** (Vc) after 40 years, and had the pleasure of playing her excellent Becker cello, whose maker I know. After decades, ACMP comes through again and again. What can I say? These people are what the ACMP mission is all about.

Eric B. Greenfield (Vn/Va/Mand, Fallbrook, CA) writes: I haven't used the Directory for the last five years, but want to continue to support ACMP so it will be available when I need it. For the last three years I have been playing piano trios with two tolerant professionals. I love the cello sound and have lots of chamber music stored in memory. Thus I am fulfilling my promise that my mother's

musical life would continue in me.

Sylvia Memolo (Vc, Brookline, MA) writes: Thank you for your excellent directories that tie together the world's musicians. The on-line version enabled me to arrange (in advance) chamber music dates with many musicians — which transformed a five-week stay in London so that it was filled with music, hospitality, sightseeing, and wonderful new colleagues. I'm particularly indebted to ACMP members **Sarah Watson** (Vn, Va), who helped arrange two delightful quartet sessions in my rented flat and also took me and my husband on a fascinating guided tour of the East End. Thanks also to violinists **Rowena Rosenbaum**, **Joyce Edling**, **Rachel English**, violinist/violists **Edmond Booth**, **Stephen Lustig**, violists **Larry Rees** and **Nick Robinson**, cellist **Fiona Thompson**.

Alina Zlobovskaya (Vn, Jersey City, NJ) writes: It's not easy to meet musicians like me in the city of New York, but ACMP makes it possible. I wish there were more organizations around town that would offer this kind of networking experience.

Sara Manobla (Vc, Jerusalem, Israel) writes: The ACMP directory has provided me with some wonderful chamber music encounters while on holiday. Three years ago I was welcomed by **Jane Carhart** to her home in Andalusia, Spain, and given five days of hospitality and music making and conviviality. And in 2004 my sister (Vn) and cousin (Va) and I were the guests of the amazing **Roger Wildman** (Vn/Va), staying at his home in the Shetland Isles, the most northerly point of the British Isles, and enjoying 4 days of quartets, quintets, sextets, and octets, interspersed with sightseeing. On both occasions I had simply made a tentative enquiry about possibly getting together for an evening of chamber music — and both times I was welcomed with generous hospitality, loans of instruments, and a real effort to organize chamber sessions. So I'm a real fan of ACMP — long may you flourish and continue the work of supporting and encouraging chamber music players wherever they may be.

Britt-Marie Ljung, M.D. (Pf, San Francisco, CA) writes: As a new member, I notice that there are no other D level players in my area. I have made use of CDs from *Music Minus One* and find it very helpful but would like to try to play with others. Any suggestions for getting started at my level?

Self-Grading

Diane Martineau Yeadon (Va pro, Marco Island, FL) writes: I hold a Master of Music degree from the New England Conservatory in Boston. My assumption was that a self-grade of professional meant that one was exclusively employed as a musician, but after meeting with other members I have found that not to be the case.

The rating seems to apply more to ability and experience, and, after being encouraged to do so, I have changed my grade to "pro".

Foundation Programs for Young People

Erica Thaler (Vn beginner), General Manager of the Tallahassee (FL) Youth Orchestras (*Ledger Lines*, February 2006) writes: I bought Suzuki duet books so my kids can play duets with me as I progress, and I have now played in my first chamber group! OK, it was in my living room with my 8 year old, but we managed a nice "Allegro" from *Suzuki Book 1* with me on melody and my son on the harmony...we both thought "this is cool!"

Lisa Whip, Homer AK, writes: Definitely ACMP brings peace and joy in our house for it supports the Homer Youth String Orchestra Club (*Ledger Lines*, February 2006) that my son is a part of.

Play-Ins

Janet White (Vc), San Diego, CA, writes: Fourteen of us (a mix of pros and amateurs) played through Brandenburg Numbers 3, 4, 5, and 6 before pausing for mulled wine and mince pies at my home in San Diego in late December, 2005. Among the ACMP members, were **Risa Goldberg** (Fl, El Cajon, CA), **Ron Goldman** (Vn, Bonita, CA), **Joyce Shepard** (Vn, Coronado, CA), **Sharon Rollinson** (Vn, San Diego, CA), **Franklin Au** (Va/Vn, and conductor, San Diego, CA) **Janet White** (Vc) and **Bonnie Hepburn** (Vc, Escondido, CA).



Great fun was had by all and we hope to make this an annual event.

Susan M. Lloyd (Vn/Va, former chair of ACMP, Tinmouth, VT) writes: We had a great time on our AMC/ACMP Play-In day March 12, at the Philips Andover Academy in Andover, MA. My announcements to our ACMP database drew well (two people came all the way from Northampton). We had 26 players in all and, luckily, an excellent balance between the various instruments, almost exactly

right (one cellist playing the bass part) for the Brandenburg #3 that we DID play at 4:30 PM, followed by #6. This was exciting since about half the players had never played either before. We held together nonetheless. We will certainly do it again next year!

Heather Tyreman (Ob, Joseph, OR) writes: Out here in North-eastern Oregon we've formed the Wallowa Valley Music Alliance, a non-profit dedicated to providing musical opportunities for youth and adults. **Syd Tate** (Vc, Boise, ID) and I are Board Members. We invite ACMP members to drop in on our website <www.wvmusical-liance.org> or, if you're in the area, drop in on one of our "Third Thursday" drop-in open-house gatherings. We play everything from fiddling to classical.

Amateur Concert

L to R: **Charles Letourneau** (Board Member, Vn, New York, NY), **Xheni Rroji** (Pf), and **Mark Williams** (Hn), after performing the Brahms Horn Trio at the **Soirée des Grands Amateurs**, held on April 29, 2006, in the famous Rotunda of Steinway Hall on 57th Street in New York City.



Cadences

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

Barnes, Katherine Jett (Pf 4H/Va), Eugene, OR

Blankers, Betty (Va/Alto), Nashville, TN, March 7, 2006.

Foster, Arnold (Vn), Bronxville, NY. October 3, 2005. His daughter, **Sandra VanLangen**, Sarasota, FL, writes: I am one of your newest members (having returned to the violin after a long time away from the instrument). My father strongly pushed me into joining the ACMP and getting my chamber music "feet wet". He had been a member for many years and chamber music was the greatest and most constant joy in his life.

Godin, Dr Victor (Hn), Medford, MA. **Jim Whipple** (Hn), Boston, MA, writes: I'm sorry to report that my good friend passed away on March 7, 2006. Vic and I played in a variety of ensembles since 1990, most notably a wind octet, the Whispering Hill Ensemble. I have enclosed a donation in his memory.

Kass, Joseph (Vn/Va/Vc) Monroe Township, N.J. His son, **David Kass** writes: He was a violinist by training but picked up the viola and later when his beloved quartet did not have a cellist he taught himself that too

Keene, Ms Constance (Pf), New York, NY

Marchant, Curtis (Vn/Va), Glen Ellyn, IL, September 30, 2005. His daughter, Valerie (Fl, Oakland, CA) writes: He was a life-long chamber music player and taught chamber music workshops at the College of Du Page, Glen Ellyn, IL.

Noe, Dr. Jerre D. (Fl), Seattle WA. His wife, **Margarete Noe** writes: Jerre was very proud to be a member of ACMP and met many musicians through the Directories.

Norman, Ralph (Vc), Los Angeles, CA. Mr. Norman, in his early Hollywood years, directed the original pilot of *I Love Lucy*, for which he suggested the title. His wife, **Verna Norman**, writes:



Ilse Rosthal celebrating her 89th birthday with grandson **Ronen** (Vc A), and grand-grandson **Irad**, age 9yrs, (Vn "starter")

He loved classical music, and was a life-long member and supporter of ACMP.

Rohland, Robert W. (Pf), Chicago, IL January 12, 2006.

Rosthal, Ilse (Pf), Israel: Her daughter, **Daniela Atzmon** (Vc-B), Ramat Gan, Israel, writes: I am sorry to report the death of my mother at the age of ninety (minus two months). Her family continues her heritage of chamber music into the second AND third generation. Six out of seven grandchildren — ages 40 to 26 — play Viola, Cello, Clarinet, Flute, Violin and Oboe. She was an ACMP member for many years and took part in various workshops in Israel and Europe. The family and her many music partners will remember her forever.

Sternberg, Herman M. (Vn/Va), Palm Beach, FL.

ACMP Bulletin Board

WANTED

DIARIES: I'm looking for writings (diaries, letters, or ads, written by players, composers, or publishers) about playing chamber music with friends, going back as far as 1750, showing that the music is intended to be played for pleasure, not necessarily for public performance. Any leads would be appreciated! Katherine Millett <kmillett@mc.net>

POULENC'S PIANO PIECE, *Three Novelettes*: Publisher, J.W. Pepper claims it's permanently out of print. Can someone help me locate another publisher or source, for a copy of the work? Albert Ball, <al9@earthlink.net>

TWO VIOLIN AND VIOLA TRIO MUSIC: Can anyone offer access to, or copies of Robert Fuchs *Tertzett* for 2 violins and viola, Op. 61 No. 2, published by John Markert, New York, NY 1950. Any help or suggestions would be appreciated. Robert Nehus Phone: (573) 754-6443.

AVAILABLE

INSTRUMENTS AND BOWS, BEST OFFER: **Instruments:** 1) Roman Teller violin, 1964, good condition, but needs some TLC. 2) German viola, 1950's, no label, good condition. Fine for an up and coming student or good amateur. 3) Canadian cello, good condition, purchased from Samuel Kolstein in 1996. **Bows:** 2 Cello: 1) Schroetter, mother-of-pearl eye and frog piece. 2) Max Wunderlich. 3) Schroetter violin bows. All in good shape, need rehairs. David Kass Email <DNKass@Gmail.com> Phone: (516) 526-4928

AMATEUR CHAMBER MUSIC COMPETITION: Chamber Music Roundup, Ft Worth, TX, Jan 3-9, 2007. First ever in conjunction with our 4th annual chamber music workshop! Any amateur ensemble playing classical music is eligible to enter. Winners will enjoy performance opportunities and other prizes. Tape or CD auditions along with application materials are due October 15, 2006. Participate in just the competition, just the workshop or both. Details and applications can be found on line at www.music.tcu.edu/roundup.asp

MOZART AND HADYN STRING QUARTET PARTS: Mozart Quartets, Peters Ed. and Haydn, 30 Celebrated String Quartets, Vol 2. E-Mail: Penny Kleinman <pennykleinman@yahoo.com>

5 QUARTETS FOR FLUTE, OBOE, CLARINET AND HORN composed by Gary Friedman to answer question of to what to do if the bassoonist is late or doesn't show up. Horn part, transposed for bassoon, is also provided to accommodate the standard woodwind quartet. English horn transposition of clarinet part also supplied so the pieces can be played by a double-reed quartet of 2 oboes, English horn and bassoon. First three quartets can be purchased on line from Forrest's Music in Berkeley, CA. For more information, please visit my website, www.garyfriedmanmusic.net.

J.S.BACH'S ORGELBÜCHLEIN FOR STRING QUARTET: Manontropo Music (Charles Small) is proud to announce our most ambitious transcription/publication project ever: a first-ever version for string quartet of Bach's monumental Orgelbüchlein, complete (46 chorale preludes). Both the score and sets of parts are available. For more information, E-mail: <Manontropo@sympatico.ca> or to see our website: ask Google for Manontropo Music

Home Coaching Funds Available

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 recent update form, you can download one from our web site, <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, who then submits a bill for the remainder to the Foundation.

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 in a previous group, we ask that they join ACMP.

ACMP Ledger Lines is published by The Amateur Chamber Music Players, Inc 1123 Broadway, Room 304 New York, NY 10010-2007 USA Tel: (212) 645-7424 • Fax (212) 741-2678 www.acmp.net Roberta Goldman, Chair 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

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Reminder to Members

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 web site (www.acmp.net) and click on the ACMP Member Area, to easily change your personal information.

More Positive Comments On Home Coaching

Luane Lasky (Vn) Cleveland Heights, OH, coached by **Merry Peckham** on the Brahms Piano Quartet #3, Op 60, writes: Carry on ACMP! What a worthwhile mission.

Joan Hartman (Vc/Pf) Ann Arbor, MI, who was coached on Shostakovich String Quartet #4, writes: Can't think of a better use of resources, to tell you the truth, other than the Directory. Coach **Eva Stern** used both verbal imagery and technical tips to help us get the sound we have in our heads out into the air. We can't reproduce the imagery ourselves but some of the technical tips will stay with us, such as how to all get off the string in the same way in a spiccato passage; how to practice together and try out everyone's musical idea a few times to see what works.

Evan Dunnell (Vc, Stamford, CT), coached on the Walton Quartet by **Ron Lantz**, writes: I was lucky enough to have met and played with **Clinton Ford**. I am sure he would be very pleased with the way his bequest is being used. Great idea and well done.

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, or, if you prefer, in .jpeg format by E-mail to <ACMPnewseditor@aol.com>. Don't forget to tell us WHO is in the picture, WHEN and WHERE it was taken, and WHAT the occasion was!