



ACMP Foundation News

Chamber Music Is Alive And Well With The Next Generation

The 2007 Fischhoff National Chamber Music Competition

By Gwendoline Thornblade

It was an honor and a pleasure to represent ACMP at the 34th Fischhoff Annual Competition at Notre Dame University in South Bend, IN, and enjoy the lovely surprise of seeing two of my former students as participants in the Junior rounds.

The competition is named for its founder, Joseph Fischhoff (1907-1992). Hungarian by birth, he came to the United States with his family. After graduating from South Bend (IN) High School in 1924, he went to Philadelphia, PA. There he simultaneously attended Wharton School of Business and the Curtis Institute of Music, where he played viola under the baton of Leopold Stokowski. After returning to South Bend, Fischhoff kept his love of music alive and played chamber music as an amateur every week in his home while plying the furniture trade by day.

A true musician at heart, he encouraged young people to participate in the art of chamber music through the Fischhoff National Chamber Music Competition, which he founded in 1973 as a way of encouraging young people to pursue chamber music study and performance. The primary focus of the competition has always been education. In this way, it is quite different from most competitions. Written comments and personal critiques from jurors help young emerging chamber musicians improve their interpretation and performances. Master classes are also offered to Junior Division quarter finalist ensembles. The care and hospitality given to competitors and their families by competition staff and volunteers places the Fischhoff competition in its own league. Today the Fischhoff has grown to be the largest national chamber music competition in the United States, and the only one with both senior and junior divisions (age 18 and younger). Meanwhile the scope of associated educational activities has grown to involve community outreach programs such as Art-in-Education residencies that include alumni and present participants.

This year 48 groups representing 18 countries participated, ranging in age from 11-36 years. My main focus was the Junior Division as the ACMP Foundation supports nearly half of the chamber music programs that sent groups to compete. It certainly was an amazing experience, and I rejoice to report that chamber music is very much alive in our youth and at a very high level. 24 groups were selected out of the 75 that applied (not including seniors or wind instruments) totaling over 300 young people who actively play — and they are just the cream of their programs! Although the Junior Division is limited to string ensembles, some of these ensembles included woodwind players. The level of these players was truly impressive. So much so that I urged the Chairman of the Fischhoff Board, David Aranowski, to institute a Junior Woodwind Division.

At the closing banquet the Executive Director, Ann Divine, was most welcoming and gracious in leading an ovation for ACMP. In his turn, the Artistic Director, Thomas Rosenberg, recognized the role of ACMP at the announcing ceremony for the semi-finalists, as well as at the banquet. It was a proud moment for me to represent ACMP.

Board Member Gwendoline Thornblade (Va, Auburndale, MA), currently the Director of the Newton Senior Centre Chamber Ensemble, and a private studio Suzuki Teacher, is the Founder and former Director Emerita of the Suzuki School of Newton (MA).

Gold Medalists

Winners of the
2007 Fischhoff
National Chamber Music Contest
Junior Division
The Vespa Trio from the
Buddy Conservatory of Music,
Madison, WI

Krista Stewart, violin;
Christina Naughton, piano
Jimmy Kang, cello

New Board Members

Welthie Fitzgerald (Va/Vn, Wayne, PA) has played professionally with many groups in the Philadelphia area, and even formed her own string trio and dance band, *The String Thing*. Welthie earned her BA in Mathematics from Catholic University in Washington, DC, and then went on to teach Mathematics in Wash-



ington, and later in King of Prussia, PA. She married, raised four children, and managed to start playing both the violin and the viola during those years. In 1974 she, with three other women, co-founded Strings for Schools, doing everything from creating the formation of the organization,

designing the program, securing non-profit status, procuring grants, and handling all the PR. She also played in all of the in-school programs, which had grown to 200 per year within 10 years of the founding of the organization. From 1999 to 2005 she served as Executive Director of the school and expanded the program repertoire from 8 to 40, and the performing ensembles from 4 to 17, to be inclusive of all forms of instrumentation. Today she remains committed to the school as Executive Advisor, and we look forward to enjoying her skilled enthusiasm for chamber music with ACMP.

Jonathan Richman (Pf, New York, NY) is a partner at the law firm of Le Boeuf and Lamb where he specializes in commercial, insurance, and securities litigation, and white collar defense and regulatory investigations.



His first instrument was the piano, but he added the cello when he was 10. He says, "I think it was because my brother and sister were playing the violin, so, by the time I took up a second instrument, I had to play something other than violin. Cello seemed like a good option."

Jonathan's favorite chamber music gatherings are sessions of string quintets and sextets, with string quartets a very close second. He credits "summers at Kinhaven Music School and my year as a member of the Metropolitan Opera Children's Chorus as the two greatest influences on my interest in music." When not trying to carve out time for music from a busy professional life, he likes to read and travel.

Letter From The Chair

Dear Friends,

There are so many exciting plans in the works these days for ACMP! At the recent Board meeting in Washington, DC, Board members had their first glimpse of our new web site with a completely redesigned home page. As you can imagine, building this web site has been quite an undertaking. We are hoping to complete the programming and testing phase in the next few months and launch the "new face of ACMP" sometime after the first of the year. I can assure you that ACMP is adapting many of the suggestions made by the Advisory Council and Board at the retreat last November. You will all receive an announcement of the new look as soon as we are ready.

The meeting in Washington was also the occasion for those of us on the Board to meet many of you, our members who live in the DC area. Our reception at the Levine School of Music was a rousing success. Over 100 ACMP members came together to meet, socialize, and then play music in this wonderful facility. The ACMP Foundation has made grants since 1996 to the successful chamber music program at the Levine School, so this marvelous place was a "natural" for us to host this gathering.



Members of the Board at the Annual Meeting, held in Washington, DC
L to R: Back Row: Jenny Stirling, Susie Ikeda, Executive Director Daniel Nimetz, Gwendoline Thornblade, Ron Goldman, Jan Timbers, Doris Preucil, Franz Marcus, Emil Torick, Lucy Miller.
Front Row: Bill Horne, Nancy Breth, Roberta Goldman, Richard Weinert, John Wilcox.

My experience was fairly typical of what happens when chamber music enthusiasts get together. I was asked to play in a quartet by cellist Susan Lauscher, a long time Washington area resident. We "picked up" two other players at random. Once we started to talk we discovered a most remarkable coincidence. The violinist, TK Yang, was new in town. Before leaving Pittsburgh where he was attending graduate school, TK played regularly with Mrs. Lenora Cohen, a pianist who had located him through the ACMP Directory. She gave him the name of her son, Ken Cohen, a violist, who happened to live in the DC area, as someone to contact to play quartets. The violist we had asked to join us turned out to be none other than Lenora Cohen's son, Ken. We all enjoyed making music and I think the connections that were established will lead to more playing in the future by these three ACMP members. It's a very small ACMP world!

We all can be ACMP ambassadors in our own areas. Here's how: encourage people to join ACMP by telling other musicians in your local community orchestra about us, invite someone new to come and play with your group, use your Directory, especially when you travel for business or for pleasure, and perhaps try to organize a day of chamber music in your community to play just for fun. Remember our new name! You are a member of ACMP – The Chamber Music Network.

Warm regards,
Roberta Goldman
Chair

New North American Advisory Council Members

Robert Ellis (Vn, Ewing, NJ) earned a BSE in Mechanical and Aerospace Engineering from Princeton University in 1979 and an MS in Mechanical Engineering from New Jersey Institute of Technology in 1998. Since 1981 he has worked at Princeton Plasma Physics Laboratory, where he designs experimental equipment used in the research program. He speaks fluent French and some Japanese as a result of a three month stay at the JT-60 project of the Japan Atomic Energy Research Institute as part of a US-Japan exchange in 1984.



Bob grew up in a musical family and started his own violin lessons at the age of six after seeing one in school. He and his wife live in the vicinity of Princeton, NJ, and Bob says his interests include photography and “Bicycle racing in a past life.” He enjoys workshops, where a well-matched group is able to explore a piece in detail, but jokes that his

favorite kind of musical gathering is any gathering on the Italian island of Ischia. (See his article, *A Musical Journey Interrupted* at right.)

Patricia Addis (Vc, Iowa City, IA) After earning her BA, MA, and PhD from the University of Iowa, Pat became Director of Academic Programs and the Academic Advising Center. In 1983 Scarecrow Press published *Through A Woman's Eye: An Annotated Bibliography Of American Women's Autobiographical Writings*. Pat and her husband have two daughters who “grew up seeing how much avocational and participatory music meant to us, and we hope the life of our new grandson will be similarly enriched.”

Pat's father was a band leader who played sax and clarinet, so she grew up with big-band jazz in her ear and thought it was very cool that he had a stage name and a glossy PR photo. Her love of classical music began when she was in the 5th grade and started cello lessons because the elementary school orchestra needed a cellist.

Pat has some rueful words about her distaste for practicing in early years, but says now, “I love to sight read, but have recently discovered the profound satisfaction of working to get inside pieces that had been on my “too hard to play EVER” list.”

She continues, “I've used the Home Coaching program several times, and the ACMP directories to create playing sessions while traveling. I also love perusing the annual listing of summer chamber music programs when the February issue of *Ledger Lines* is combined with *Music for the Love of It*. (I wish there were even more “dots on the map” in the Midwest!) Through such workshops I have learned the joys of being coached by superb chamber musicians. And although I wish some of them were nearer, I cherish the new friendships I've made across a music stand. I think playing chamber music is one of the most therapeutic enterprises in the world: it is so utterly absorbing that one's mundane cares just disappear.

(Continued on page 4)

A Musical Journey – Interrupted

By Robert Ellis

I played the violin somewhat seriously from around second grade until my senior year of college. A hand injury, career pressures, and other interests led to a quarter century away from playing. I kept my instrument all of that time, occasionally checking to make sure that the strings had some tension, with a vague idea that I would actually play it again someday.

About three years ago, it was time to try playing again. I bought a set of strings and a practice mute (marriage preserver), and began playing scales and Ševčík exercises at agonizingly slow tempi. After a painful six months, I was ready to struggle through some of the Rode *Caprices*, and about a year later, I wanted to try some real music.

With no dreams of being a soloist, my thoughts turned to chamber music. I had played quartets on occasion in high school and enjoyed it. For me, chamber music could be a way of sharing music with others, and could be scheduled flexibly enough to suit my work and travel schedule.

While reading Arnold Steinhardt's *Indivisible by Four*, I came across a reference to an organization of amateur musicians, with a worldwide directory. The idea of getting a quartet together one evening during a business trip, instead of watching CNN back at a hotel room, seemed appealing. A quick web search led me to ACMP's home page. I graded myself, printed the membership form, and sent it in. Shortly after that, I received an E-mail announcing one of Cathy Black's Brandenburg Play-Ins. At that event, I met a number of people interested in getting together for chamber music. Later that year, I invited them to come over and play the Debussy quartet. We didn't get a violist from that group, but I found one in the ACMP directory. More than a year later, the group, with one change, is still playing together regularly.

I met our hardworking and effective president, **Roberta Goldman**, at a chamber music workshop on the Italian island of Ischia, and she asked me to share my experience. I think that ACMP is a great way to get back into, or stay involved with, music. So pick up the phone and call a few people, or use E-mail. Discuss your skill level and expectations honestly, and you'll probably find a compatible group. And in the unlikely event that things don't quite work out from a musical standpoint, you will, at least, have spent an evening or afternoon with some interesting people.

Now for the follow up: Bob writes: While in La Jolla, CA on business I had a free evening, so for the first time, I decided to use the Directory to try and arrange a chamber music session while I was there. So I E-mailed a few musicians in the directory, and I had a viola and cello set up before I left. **Jack Clausen** (Va, La Jolla, CA) graciously agreed to host, and by the time I got to California he had lined up another violin. We had a wonderful evening of Haydn, Shostakovich, Mozart and Schubert quartets. All thanks to ACMP.

(New Advisory Council Member, Bob Ellis, is profiled in the left column of this page)

Home Coaching

Laura Lengowski (Va, Chapel Hill, NC) recently took advantage of the ACMP Home Coaching Program.

She writes: **Jonathan Bagg** coached us on Martin's *String Quartet No. 1*, a rather obscure work. We hoped he would hear the movements we had prepared and give technical and musical advice on ensemble, playing, expression, and overall feedback which would not be available from a casual quartet audience.

He provided supportive, encouraging, and challenging feedback, and seemed to have a passion for teaching at all levels. He helped us to take our musical communication and interpretation to the next level, and now we are looking forward to performing the work.

I wish I had known about ACMP earlier on - it is not only a network for players but also an organization which supports community music education in its many facets. Especially in this age of greater interest in philanthropy, it seems very valuable to stress the outreach activities of organizations such as ACMP.

It's Easy to Arrange Home Coaching

To take advantage of this program,

- Download an application form from our web site, <www.acmp.net>
- or telephone the office (212) 645-7424 to receive one in the mail or check the back page of your Directory
- then 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
- the amount that the coach will charge

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.

(New Advisory Council Members continued from previous page)

Martin Nass (Vn, New York, NY) has been a practicing psychoanalyst for over 40 years. He received his doctorate in Clinical Psychology from New York University in 1954 and a Certificate in Psychotherapy and Psychoanalysis in 1965 from the New York University Postdoctoral Program, where he has been Clinical Professor and supervisor since 1971. He is also Professor Emeritus at Brooklyn College of the City University of New York. Currently, aside from his work at NYU, he is a member of the faculty and is training and supervising analyst at The New York Freudian Society, and is in private practice in Greenwich Village. Marty started playing the violin at the age of 8, inspired by a neighbor who was taking violin lessons. Nobody in Marty's family played an instrument, although his mother was an opera fan. He says that the sound and the connection between the player and the instrument is what made him want to play.



For many years, he has been actively engaged in the study of the creative process in composers, interviewing many prominent contemporary American composers, writing numerous articles, and giving presentations at psychoanalytic meetings. He also serves on the Board of Trustees of the Composers Conference at Wellesley College. Each year a work specifically for amateurs is commissioned and performed at the Conference (See *Ledger Lines*, February 2006). Marty recalls one particularly memorable performance saying, "I came on stage with the group, sat at my stand ready to begin and realized that I was not wearing my music glasses. I had to get up, go backstage and get the other glasses from my case, while the audience cheered."

Asked about other hobbies, Marty says, "In Psychoanalysis, there is not much time for other activities! Between my family (next month, my wife and I will celebrate 57 great years of marriage and we have 2 wonderful children and 2 special grandsons), the music, and keeping up with my profession, I find this especially true.

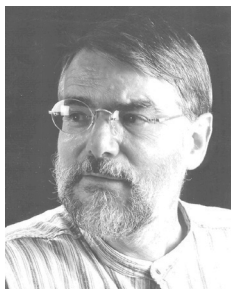
Beth Gigante Klingenstein (Pf/Va, Valley City, ND) received a Bachelors degree in Piano Performance from Syracuse University, a Masters degree in Piano Performance from the University of Michigan, and is currently working on a PhD in Educational Leadership at the University of North Dakota. She is nationally recognized for her practical, humorous, and motivational presentations on the professional issues affecting today's music teacher, and is the author of *A Business Guide for the Music Teacher*. Her second book, *The Independent Piano Teacher's Studio Handbook*, is soon to be published by the Hal Leonard Corporation.



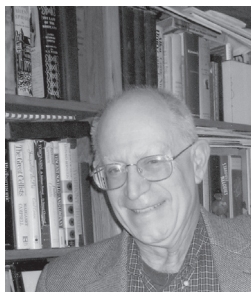
Beth grew up with music. Her mother was a violin teacher, her father played the piano, and 3 of her 4 sisters grew up playing piano or violin. Beth began piano lessons at 7, and added the harp when she was 18. She says, "Although I grew up as a pianist, when I finished my Master's degree, I found I had time to learn viola and loved it from the start." Even though she is a professional pianist today, her favorite kind of musical gathering is playing string quartets. Of her personal life she writes, "I married my pharmacist and we will celebrate our 25th anniversary this month. We have two children in college who are not at all interested in music!"

Beth concludes, "After living in the Washington DC area and being surrounded by string music, I moved to North Dakota thirteen years ago and found no string music in our town. I started a Community School of the Arts and through that I have started a successful annual Chamber Music Festival, a string program in the Public Schools, a Civic Orchestra, and private string lessons. I am thrilled with how far string music in our town has come in the last 13 years."

Peter Lang (Vn/Va, Vancouver, BC), was born in Munich, Germany in 1943 and moved to New York at the age of nine in 1952. He earned a BA in economics from Amherst College and an MBA from Columbia University, but studied violin, viola and chamber music throughout his student years. He moved to Canada in 1982 and now resides in Vancouver. He worked for many years as a business executive but became a professional musician in the late 80's. He was concertmaster of Vancouver's West Coast Symphony for over 10 years. As founder, principal violinist, and artistic director of the Vancouver Chamber Players (<www.vanpcp.com>) he has organized and performed in hundreds of chamber music concerts and chamber music workshops. Peter is the owner of one of the largest collections of non-standard chamber music in the world and features works from this collection in his *Rediscovered Treasures of Chamber Music* concert series at Hycroft in Vancouver.



Steve Schneider (Pf, Woodland Hills, CA) is a full-time practicing attorney and an active chamber music player. He says, "I play piano and harpsichord and perform regularly in various chamber music venues in Southern California. I also regularly attend the Humboldt and American String Teachers' Association Chamber Music Workshops in the summer and I am a member of the Humboldt Chamber Music Workshop Advisory Board. I am married (37 years) with two married daughters."



Deborah Price (Vn/Va, Worthington, OH) is the Founder and Artistic Director of The Chamber Music Connection, Co-conductor of Camerata at the Cleveland Institute of Music, Adjunct Professor of Viola, Violin & Chamber Music at Denison University, and the Education & Outreach Chair of Chamber Music Columbus. She is also on the National Board of the American Viola Society and the State Board of the Ohio String Teachers Association. Debbie grew up in an intensely musical family, and today her family is still steeped in music. Debbie and her husband of 23 years, Tim, have two children, Kyle, 15, who is a cellist and composer, and Stephanie, "now a 17 year old senior working towards auditions at CIM, Colburn, Boulder, Juilliard and the likes." Debbie got the music bug at the age of four when she was taken to a chamber music concert, and came home declaring that's what she wanted to do. Her daughter, Stephanie, followed in the same path, at the age of 3 plunking herself down on a stool in the midst of a quartet Debbie was coaching and, as Debbie says, "proceeded to wail away on her 16th size violin attempting to play along in the finale of Dvořák's American Quartet."



Debbie's many years of dance study strongly influence her teaching style. She says, "One of my specialties is working with groups to use gesture and movement to help communicate the music and create beautiful tone."

She says, "I presently have 29 ensembles studying chamber music in the program I founded and direct. When it comes to a favorite, I'm not sure if there's a chamber music gathering I wouldn't call my favorite—master classes, coaching, reading sessions, performances. I love it all. Mixing students with pros and amateurs is always interesting – I especially love to see multiple generations along with varying professional career types and students coming together."

"In conclusion, I'm a very happy enthusiastic chamber music educator/performer/promoter. I simply love what I do and sincerely believe that chamber music is an important component of our lives and our children's lives."

Looking For "New" Music To Play?

If you Want Unusual And Hard-to-find Chamber Music ACMP Can Help

By John Wilcox

The ACMP web site <www.acmp.net> can lead you to a variety of other sites where you can locate a wide selection of chamber music parts and scores. (These sites, in turn, can lead you to a wide selection of other interesting information.)

Select "Links" from the ACMP home page, and there you will find a variety of places to explore. Start with "UNUSUAL AND HARD-TO-FIND CHAMBER MUSIC AND SPARE PARTS" and you will find links to a number of publishers. Our web site provides a general description of them, but with a little exploring you might find under each publisher more than we summarize. Most of these publishers have further links to other publishers and places. One could spend hours (and tons of money) if one wished.

Also under "Links" if you select "INDIVIDUAL INSTRUMENT LINKS" you can go to the web sites of various societies dedicated to individual instruments, which also contain interesting links to additional publishers, organizations, etc.

And as mentioned in the June 2007 issue of *Ledger Lines*, also available on our web site, the ACMP Foundation this past spring provided a substantial grant to the Eastman School of Music's Sibley Library to increase the number of free scanned materials available on their web site.

Jim Farrington, Director of Public Services at the Sibley Library, confirms that the ACMP Foundation grant is being applied to scanning and digitalizing more chamber music resources.

We will hopefully be linking it to our web site before the end of the decade. But for now, go to <http://www.esm.rochester.edu/sibley/> and select "Music Resources" and then select "Sibley Resources" and then "Sibley Digitized Material." There you can browse hundreds of scores and parts by author or title.

Sibley makes these out-of copyright materials available for free. And you can also find links to other digitized materials.

Enjoy!

John Wilcox (CI, Edina, MN) is a financial consultant and a Board Member of ACMP

Raising Chamber Music Awareness

An experiment in business strategy

By Mihran Aroian (Vn, Austin, TX)

Austin, Texas, is known as the “Live Music Capital of the World.” Besides Willie Nelson, Austin City Limits, and the famous South by Southwest Music Festival, it has a symphony orchestra, an opera, and a variety of chamber music organizations. Yet, of the 50 students in my General Management & Strategies class at the University of Texas at Austin in the Spring 2007 semester, only a few had any exposure to classical music growing up. And even though the cost for a student to attend the Austin Symphony Orchestra is less than attending a bargain matinee movie, only one or two students had ever attended a classical music concert.

I am passionate about chamber music, and wanted to change this. I divided my students into groups and challenged them to develop strategic marketing plans to target new audiences for chamber music, and build international stature and exposure for the Austin Chamber Music Center’s Summer Chamber Music Festival. The students were to think aggressively, and act as if this project were their entire professional career. It actually would be 50% of their semester grade.

I wanted to know how they could solve strategic issues realistically, and then I challenged them to dream and to dream big, by removing all barriers of cost, manpower or any other constraint.

One realistic group developed an extensive program called MfM (Music for Mommies) based on the common perception that classical music helps pregnant women relax and is important to the health and intelligence of the unborn child. This group also recognized that once they had cultivated this market, it would also make sense to offer follow up programs for mommies and their children.

One of the highly creative solutions was a strategy to develop a national restaurant chain, “The Four Chambers,” targeting the business/executive, expense account market. Chamber music would be played in all of the “chambers.” Three of the four would be standardized nationally, the remaining chamber would be attuned to local demographics. Patrons could select the chamber with the mood and atmosphere best suited to the client.

Not all the ideas were brilliant but if you are interested in learning about some creative and innovative ideas, simply a click on www.mcombs.utexas.edu/faculty/mihran.aroian/ to sample the final reports, PowerPoint presentations, and video tapes of each presentation.

Mihran Aroian is a lecturer in the Department of Management at the McCombs School of Business at the University of Texas at Austin. He is also the Director of Marketing of Science Partners, LLC and President and CEO of TMI Capital. Musically, Mihran is the principal violinist with the Allandale String Quartet and on the board of directors of Viola by Choice.

New International Advisory Council Members

Ruth Rattenbury (Vn/Va, London, England) moved to Cambridge in 1999 after nearly 40 years in London. She retired from a life of working in the Fine Arts having spent nearly 30 years in the Tate Gallery, many of them as Head of the Department of Exhibitions. But she continues to work in London for a few days each week on a free lance basis administering three small trusts that give grants to artists.



She says, “I have always played chamber music with groups of friends, starting as a teenager. I am a violinist self-rated as B (probably actually B+ or A-) since there are such categories) on the ACMP scale and am very familiar with the string quartet repertoire — classical, romantic and some 20th century string quartets. However I now play viola as well, or probably more, as there often seems more demand for viola players. I play regularly in Cambridge and in London with different groups and keep instruments in both places. I have recently set up a new quartet in London with players met at various workshops.

My grandfather, an amateur ‘cellist, played chamber music, as did my uncle, and aunt and my mother. My sisters and I, and now my two daughters, continue this amateur chamber music tradition.

Over the last ten years I have attended many chamber music workshops in Europe and in the UK, and have even hosted two in my own house using the local church halls as well. On both occasions I applied for and received financial help from ACMP towards the costs of the coaches.”

When not playing chamber music, Ruth enjoys art exhibitions, walking, cycling, theatre, and reading.



Joel Epstein (Vn/Va, Moshav Magshimim, Israel) says, “I love to play music, and I love people who play music, and since I love to love people, I want more and more people to play music. And that is, I think, the reason that I toil to get people involved in chamber music activities in Israel.

Violin and viola are what I play. In my youth I studied with Ruth Ray, a pupil of Leopold Auer’s, who at age 11 was Jascha Heifetz’s neighbor at Auer’s boarding school — a wonderful teacher and a great violinist. But I was a lousy student. I practiced conscientiously 15 minutes every week — just before my lesson. In college, I played my first string quartet (Haydn *Opus 76, Number 1*),

and since then I have been traveling an exponential road to chamber music nirvana.

I am on the board of the Israeli Chamber Music Club. This is an organization that has been around for 50 years, with more or less the same people. I joined 35 years ago, so I am considered one of the newcomers. But I am trying to change that. Gradually.

I spend a week every summer at the Raphael Trio workshop in New Hampshire. The rest of the time, I have a few other careers on the side — writing, sculpture, systems analysis, PR.

When you come to Israel, please E-mail me, and we will play some music.

(New International Advisory Council Members continued)

Martina Rummel (Vc, Berlin, Germany) is a consultant who travels frequently for business. Recently she decided to forego air travel in favor of a flat rate train ticket for Germany so her cello could travel with her and make music with friends in Munich or Stuttgart. She says, "It was the ACMP spirit which inspired me to do so!"

Martina began cello lessons at 12, but gave it up at 18 because of stage fright. She picked it up again later when she had children. (Her daughter Paula, 24, aims at an opera career, her son Ole, 21, is a math student who composes and plays guitar, and her youngest son, Lasse, 19, plays the clarinet. She says that all three play the piano, too, but jokes that they won't play with her.



Martina says, I love playing string quartets, quintets and sextets as well as piano trios and quartets. And I love playing the Brahms clarinet trio or quintet with my friend Ulla — and — playing Tango Argentino with Frank Schulte and Chris Gerber from Quinteto Angel.

But she still has stage fright! She says, "I have so much stage fright that I never dare to play in public. But two years ago at Cammac I was late to a rehearsal and had to take the seat of the first cellist in the orchestra. I tried to get rid of it but nobody would let me. I think it was a kind punishment for my lack of discipline in being late! Then, I was completely shocked when I saw that I had a small solo to play. I was so extremely nervous that even the conductor was unnerved as well. However our coach, Andreas Fleck, encouraged me so much that at least I got through it. Imagine, I had reached the age 50 before having a positive experience on stage.

When not playing chamber music, Martina likes to be at her small cottage near a lake. She says, "In summer we play tango music and dance under a roof. We look at the stars and switch between swimming, playing, or dancing tango Argentino and barbecue.

Nicola Bader-Schiess (Fl, Santiago, Chile) was born in Chile, of German parents. Before moving back to Chile to open her own concert/promotion agency in 2000, she spent 15 years in South Africa, France, Germany (and East-Germany), as well as Austria, where she worked for the Vienna Philharmonic Orchestra.

Nicola and her husband, C. Ulrich Bader, whom she married in 2006, are the parents of a 4 month old child, and are directing the Teatro del Lago (www.teatrodellago.cl) in Frutillar (600 miles south of Santiago). He is the General Manager of the theater, and Nicola is in charge of the programming and the educational programs. Nicola has played the flute for, as she says, "many, many years." She has participated in summer workshops, such as Aspen in the United States. About the Teatro del Lago, Nicola says, "We have focused very much on education to build an audience and to get people into the habit of including the arts in their lives."

(The story *ACMP Foundation Funds Workshops in All Areas For All Ages* with photographs of a workshop held at the Teatro del Lago held in January, 2006, is available on the web. Go to our web site, <www.acmp.net>, news and publications, *Ledger Lines*, June 2006.)

Nickname Contest

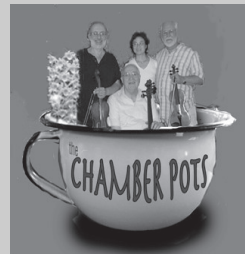
**Does your group have a nickname?
Many groups invent colorful or fancy nicknames for themselves.**

In each issue, three entries are selected for publication. Readers choose their favorite, which will be published in the next issue.

Winner of the June 2007 Contest

The Chamber Pots

Len Shaw (Vn/Va, Roslyn, NY)



similarly submitted by Heidi Schultz,
(Vc, Martha's Vineyard, MA)

The Finalists For This Issue Are:

Ladies of Note

I am violinist with an all women piano quartet (which converts to a string trio when our pianist is unavailable).

We like to call our group, "The Ladies of Note."
Eleanor Lehmann (Vn, Scarborough, Maine)

The Borborygmus Quartet

Some time ago our quartet gave a number of lunchtime recitals: We named ourselves the Borborygmus Quartet because borborygmus is the sound of a rumbling stomach.

Our lunchtime slot meant that we were competing with the audience's and indeed our own borborygmi.

Dr Chris Darwin (Va, Hove, UK)

The Moonlight Trio

When our piano trio was searching for a name, I unsuccessfully tried to persuade them to adopt "Three Players To Be Named Later."

Neither the cellist nor pianist is a baseball fan, so we settled on the more pedestrian Moonlight Trio, because it's atmospheric, we're all amateurs moonlighting, sometimes we rehearse at night, and it reminds us of Beethoven's piano sonata.

Eric P. Godfrey (Vn, Ripon, WI)

Send your vote to <ACMPnewseditor@aol.com>
And, if your group has a nickname, enter it in the contest at the same time.

Legal Problems and Practicing

Elizabeth D. Dyson (Pf, Washington, DC) writes: I am a long-time ACMP member with a musical/legal problem) and am I hoping that some of my fellow members may be able to help me.

I live in a co-operative apartment in Washington, DC, where I have happily practiced piano and played chamber music with friends for the past 11 years. Two years ago, however, neighbors in the apartment below me complained about my music to my co-op's Board of Directors—even though I was practicing less than an hour a day and playing in a violin/cello trio only once every 5 or 6 weeks — and the Board sought to deal with the problem by imposing stringent controls on me. At first they banned all chamber music in my apartment and mandated that I restrict my piano practice to weekdays between 3 PM and 5 PM, with no evening, weekend or holiday practice. I was threatened with eviction if I did not observe these restrictions, notwithstanding the absence of any authority in the co-op's rules or by-laws for imposing such controls. After I protested this mandate and procured the assistance of legal counsel through Washington Area Lawyers for the Arts, the Board proposed a new rule with the same limitations applicable to everyone in my building, presumably to escape charges that the limitations imposed on me were discriminatory. As of this writing, the proposed rule has not yet been enacted, but it soon may be.

My lawyer and I believe that courts in New York and some other jurisdictions have held such broad prohibitions in apartments or other multi-family dwellings to be unreasonable, arbitrary and capricious, especially in the landmark 1966 case of *Justice Mutual Housing Cooperative, Inc. v. Sandow*. But we have heard of more recent litigation to the same effect including a case in Manhattan within the last couple of years where a defendant prevailed in a suit brought against her for alleged disturbance caused by trumpet practice in her apartment.

If anyone has information about this case or any other recent litigation involving music/complaining neighbor issues, I would be very grateful to hear about it. Also, I would very much appreciate hearing from any members who have experienced similar complaints, especially those who have managed to find extra-judicial ways of resolving them. Finally, I would also be happy to share the fruits of my own and my lawyer's legal research with anyone who may be experiencing similar problems.

Please feel free to contact me.

E-mail: eddpiano@earthlink.net

Phone: (202) 244-2583

From The Mailbox

Music For Peace

Betty D. Roth (Pf, SD) forwarded a letter to us that she had received about a musical pioneer named Liz Shropshire. Ten years ago, after seeing a news story about the refugee crisis, Liz left her life in Los Angeles to go teach music in refugee camps in Kosovo. She emptied her bank account, bought hundreds of penny whistles and harmonicas, and went. By herself — Into a war zone — With a suitcase full of musical instruments.

The letter quotes Liz as follows: "What good is music in a war zone? Children who live in a war zone play out the violence they have witnessed and survived. Their lives have been disrupted; their homes ruined; their schools destroyed. Having a musical instrument in hand, having somewhere to go and something new to learn is a tremendous source of personal relief, joy, and tranquility. Music is the simplest and most radical way to transform human desolation into happiness, even for a few moments at a time."

For more information on this humanitarian project visit <http://www.teachingchildrenpeace.com/practiceforpeace.html>.

Harriet Feinberg (Pf, Cambridge, MA), writes: A special opportunity to encounter talented young musicians from conflict-ridden areas exists through the "Playing for Peace" scholarship program at the Apple Hill Center for Chamber Music in southern New Hampshire. The program blossomed in the early 1990's with music students from Israel, Egypt, Syria, Jordan, and the Palestinian territories. It later diversified to include Greeks and Turks from Cyprus, Protestants and Catholics from Northern Ireland, Armenians and Azerbaijanis, and more. Each summer has a slightly different 'mix' of international students, together with Americans of all ages. I've been involved with "Playing for Peace" in a variety of ways since the program started, and can't begin to say how much these young people add to the total experience of playing chamber music in an inter generational, intense yet relaxed and upbeat atmosphere.

Apple Hill offers five ten-day sessions that start on a Friday evening and end the following Sunday afternoon. Coaching by the Apple Hill Chamber Players and guest faculty is excellent. Faculty concerts, which are open to the public and usually packed, are on Tuesday evenings in the lovely Louise Shonk Kelly Concert Barn. Participants perform there during each session's final weekend, cheering one another on. Although lodging is fairly Spartan (cabins in nearby woods and fields), starting in the summer of 2008, adult participants can choose to rent from local homeowners for a modest additional cost.

The Directory at Work

Suzanne Epstein (Bethesda, MD, who attended the ACMP reception held after the annual meeting on September 29th at the Levine School of Music in Washington, DC) writes: Thank you so much for the reception and play-in yesterday. What a wonderful event! As you intended, I saw old friends and met new people.

You yourselves provided the best part, though. I will never forget your enthusiasm, kindness, and beautiful playing. Thank you for the opportunity.

A contribution to ACMP in honor of last night is enclosed. For years I have been telling chamber music enthusiasts at the National Institutes of Health about ACMP and suggesting that they join. I will continue referring them in the future. **Lois Narvey** of the Levine School in Washington, DC adds: "The reception was great! I've decided that the difference between amateurs and professionals is that amateurs would rather play than eat and I think it's the opposite for professionals!"

Uriel J. Sevi (Vn B – Argentina,) writes: **Sharmon Jane Hilfinger** (Vn, Palo Alto, CA) is here in Buenos Aires until the end of the year, and we are enjoying chamber music with her. She plays second violin in her own group in Palo Alto, but our policy is to push "seconds" to perform as first in a way to improve

confidence and gain experience being a leader. We congratulate ACMP for its silent and noble work, teaching the way for meaningful encounters through Music between so many different people all around the world! Once again, thank you very, very much!.

Counterpoints - Retirement Homes

Jean Krauklin (Fl, Port Lucie, FL and Hampton Falls, NH) writes to post a comment about retirement homes: I know of a couple of hotbeds of music — like Thornton Oaks of Brunswick, Maine — but do we have to put up with that kind of weather to find chamber music players (and listeners)?

Recommended by Members

Clare McDonald (Pf, Ansois, France) writes: For the past three years I have attended Fugues en Liberté workshops organized by Philippe Rougé in the South of France. I thoroughly recommend them to anyone interested in working in a relaxed and friendly atmosphere in one of the best known and most beautiful regions of France. Participants are allocated two works to prepare prior to the course but there are plenty of opportunities to meet and play outside the workshop timetable. Coaching is provided by a team of top-rate instructors on hand for advice and encouragement and several social functions are organized to help newcomers feel at home; a wonderful way of discovering Provence, meeting accomplished musicians and enjoying chamber music at its best.

ACMP Foundation President, **Richard Weinert** (Pf, New York, NY), writes: I would highly recommend AlpenKammerMusik - Chamber Music In the Alps, which is held in the small and remote Austrian town of Liesing, located near the Italian border high up in the Carinthian Alps in the East Tyrol. The facilities were terrific: lovely rooms with beautiful views, excellent breakfasts and a beautifully restored music school that had excellent practice rooms, (with pianos) and a large concert hall.

My groups were fun, with a good mix of repertory, and first rate coaching. The group of coaches even included a musicologist – Suzanne Farrin – who also served as composer-in-residence. At the final concert all students play in chamber music groups alongside members of the faculty.

Added pleasures were side trips to a nearby monastery as well as to Lake Worth, where we visited the summer homes of Johannes Brahms and Gustav Mahler. Sitting in Mahler's composing hut above his lakeside home where he composed a large number of well known works is an experience I will never forget.



L to R: Tom Dailey (Vn, New York, NY), Richard Weinert (Pf, New York, NY)
Faculty Member Roland Glass; viola, Norma Dermond, Seattle, WA, cello

Book Reviews

By Georgina Spelvin (Vc, Rochester, MA)

Boosey and Hawkes

The Publishing Story

By Helen Wallace

Boosey and Hawkes, Ltd 2007

"It was never a love match:" is the beginning of Helen Wallace's fascinating history of the music publishers, Boosey and Hawkes. The book covers the nearly eighty years of the firm's history. All the ingredients of a good story are there — colorful characters, fame, glory, treachery. All the ingredients of a good business story are there also — building the business by knowing what composers and what music would sell, hair-raising internal politics, canny contract negotiations, good and bad business judgement.

Well researched and well organized, this book makes good reading and a good addition to any music library.

The Perfect Wrong Note

Learning to Trust Your Musical Self

By William Westney

Amadeus Press, 2003

Reading this book is like having an incredibly supportive coach sitting by you as you practice. You get the feeling that he is entirely on your side. The author makes a good distinction between errors of understanding and careless errors.

He coaches you to understand why something is difficult for you, and break it down into components that you can master.

The text is clear and well laid out, with chapter headings such as "Juicy Mistakes" and text boxes set in the pages that catch the reader's interest. A book that should help you get the most out of your practice sessions and build confidence.

Cello Playing for Music Lovers

A Self-Teaching Method with a Play-Along CD

By Vera Mattlin Jiji, Ph.D

Trafford Publishing, 2007

Vera Mattlin Jiji's premise is that anyone can revive dormant cello skills, or learn them from scratch, even older adults. The book includes a CD that is clearly divided into tracks that illustrate the sounds and melodies that you will be attempting to play.

Ms Jiji starts with absolute basics, such as choosing a cello and bow, tuning the cello and naming the strings. It is written on the assumption that it is your only teacher, although the author does admit in all honesty that it is much harder to learn and improve without one.

ACMP Bulletin Board

WANTED:

Violinists with Right Shoulder Pain to take part in a research study at the University of Minnesota to find the causes of these injuries. Volunteers who fit the following participant profile are needed: 18 years or older; Males or Females; Right shoulder pain (rotator cuff tendonitis, bursitis); Able to play a simple etude in 1st position at two different speeds. This is a non-invasive study, with sensors affixed to the surface of the skin. If you meet the profile above and would like to participate, or for more information, please contact Jonathan at: <Reyno060@umn.edu> or call (612) 432-3244.

Doctors Who Are Instrumentalists. The World Doctors Orchestra, founded in 2007, is dedicated to global networking of physicians and worldwide development of medicine and health policies. We are inviting medical doctors from all over the world to share our vision and enjoy music by participating in the first session and inaugural concert in Berlin, Germany, for 4 days in May 2008. The first concert will include works by Dvořák and Beethoven to be performed twice, once in the medical community and again in the Berlin Philharmonic Hall.

Rehearsals will include coaching by professional musicians and there will be ample opportunity for chamber music and socializing.

Proficiency in your instrument and orchestra experience are requested.

Participants will have to cover their own travel expenses and modest local costs; however limited scholarship funds are available for participants from selected countries. For information and an application form please visit the web site:

<www.world-doctors-orchestra.org.>

or contact Stefan Willich

E-mail: stefan.willich@charite.de

AVAILABLE:

Rare Music For Sale: Over 150 rare, hard-to-find pieces of Chamber Music for sale by **Rosewood Publications**. Most are not available from any other publisher. Visit our web site: <http://www.rosewoodpublications.co.uk/>

Adaptation for Piano Trio of Beethoven's 6th Symphony, mvt. 5: Unique Musical Innovations is pleased to introduce their inaugural online publication of a piano trio adaptation of Beethoven's final movement from his 6th Symphony. Originally intended as a personal artistic creation, the resulting piano trio interpretation felt just too inspiring not to share with other music lovers. We welcome you to visit us at <http://www.uniquemusicalinnovations.com>

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.

ACMP Foundation Funds Younger Performers



The Golden Gate Philharmonic

A String Quintet of GGP Students Performs a Chinese Work for Mayor Gavin Newsom at City Hall, San Francisco, on the Chinese New Year
February 28, 2007

Many of the young people in the chamber music program of the Golden Gate Philharmonic wrote to express their thanks for the ACMP Foundation support.

Excerpts from the letters appear below.

....The GGP has helped me in many ways. The teachers have taught me much that I couldn't have learned in the school orchestra. This has led to many goals that I never would have achieved otherwise, for example private lessons and music camp scholarships. My father is a recent immigrant from China, and doesn't know the United States education system. Therefore, my family is grateful for the many opportunities music has given me.

Anthony Li

...First I was able to play in a really good orchestra. Next there were chamber groups (I play in two) that developed my musical skills, and then I was able to take private lessons, and they even gave me a cello! All this is especially appreciated because my family situation has been grim this year as my mother was laid off her job at Thanksgiving. But thanks to ACMP I have a much brighter future.

Harold Solis

....it has not been easy, but since I am one of the very few African American male violinists in the world, I am impelled to keep going. My neighborhood is not the worst in the Bay Area, but it is surely not the best. Six homicides over the past three weeks is evidence of it....This is a crucial time in my life, since I will be in High School in the Fall. It is a dangerous time, as well. I am at the age where I am supposed to be selling drugs and pilfering items from cars. However, I choose not to do this....I want to go to college, and hopefully music will be my ticket.

Eugen Riley

(Continued on next page)

(Continued from previous page)

....The feeling of belonging to a group that cares for me and helps me makes me feel good. I could not use words to describe the thanks I feel that you took your time and money to pull me from just somebody to be a member and a musician of the Golden Gate Philharmonic. Thank you.

Brandon La

.....I play the cello and it is very fun. Every day I practice on it and get better and on Monday go to the orchestra at the GGP.

***Percussion, woodwinds and strings,
Are some very fun things, though
Some sound sad, some sound mad,
But some also sound very glad!
A viola can sound like a lark,
While a drum can seem to say hark!
All of them come together,
To make it sound very much better!
Donors can help us as well,
Some money can simply tell,
That you like our music,
And that you wish us well!***

Thank you so much,
For helping us play,
Each and every Monday!

Gratefully Yours

Joey Rhodes
(Joseph Rhodes -Tisdell)

Cadences

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

Christopher Canino (Vn/Va, Aldan, PA)

Geraldo Modern (Vn, São Paulo, Brazil also Munich, Germany

Sandor S. Shapiro, MD (Vn, Haverford, PA, North American Advisory Council Member), died suddenly on July 21, 2007.

Board Member **Peter Benoliel** (Vn, St. Davids, PA), writes: He was an A+ amateur violinist who devoted a lot of his time to practicing, playing and, from time to time, performing.

Besides his professional accomplishments in the field of hematology he was a wonderful human being; his death is a grievous loss to all who knew him.

James D. Wylie (Pf, New South Wales, Australia)

Elliott I. Zaref (Vc, New York, NY) on August 7, 2007

Recent bequest to ACMP

Requests to The ACMP Foundation allow us to expand our reach in bringing the joys of playing chamber music to an ever growing number of people around the world. We recently received a bequest from the late **Christopher Canino** (Vn/Va, Aldan, PA), a member since 1988. We are all most grateful to him for remembering ACMP in this way.

Since 1993, the ACMP Foundation has awarded 1,862 grants totaling over \$2.6 million for programs and projects that promote participatory chamber music activities to people of all ages and skill levels. The Foundation's grant-making activity supports initiatives to introduce young people to the joys of chamber music and to ensure the inclusion of chamber music activity as an integral, required component of community music school programs. We actively support adult music workshops to encourage participants who enjoy playing trios, quartets and other ensemble repertoire. These workshop grants subsidize coaches' salaries, reduce registration fees, and allow for scholarships.

The ACMP Foundation also contributes to a wide variety of projects, from expanding the availability of digitized music on the Internet by the Sibley Library in Rochester to underwriting the comprehensive guide to chamber music workshops published annually by Music for the Love of It. The Home Coaching program, available to all ACMP members, provides funding for musicians who meet regularly to engage professional coaches in order to gain musical insight, develop efficient rehearsal skills and exchange musical ideas.

The fundamental essence of ACMP remains the same — a network of people devoted to playing chamber music. The original bequest in 1993 by Clinton B. Ford has allowed us to fund programs that bring the pleasure of playing chamber music to a much wider population.

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Personal Information Update

Has your E-mail changed?

Has your address or telephone number changed?
You can update your personal membership information online.

To Update Your Personal Information On Line:

GO TO <www.acmp.net>

CLICK ON **Search The Directory**

ENTER **Your User Name And Password**

(Forgotten your user name and password? The Web page will help you, or you can get it by calling the office at 212 645-7424)

When the **Search The Directory** page appears

CHOOSE **Option #3**
Update Directory Information

The **Member Area** screen will pop up

ENTER your updated information
in the appropriate area and

CLICK ON UPDATE

We would appreciate timely notification of any change of address or telephone number, especially your E-mail address as E-mail doesn't get forwarded.

Your cooperation is essential to help us maintain an up-to-date database and accurate, useful directories.

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Roberta Goldman, Chair
Daniel Nimetz, Executive Director
Kitty Benton, News Editor

It's easy to update your info on the web, so please let us know of any changes to your information, especially if your E-mail address changes.

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

Member News

We welcome your news and photographs to share,

Remember to include details of
who

what

when

where

and send your news to
ACMPnewseditor@aol.com

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