



A Cellist's Palette of Clefs



Do you recognize this excerpt of music? Do you see how it changes from bass to treble clef at rehearsal number 8, and then reverts to bass clef 6 measures before the end? Is the treble clef intended to sound where it's written? Or an octave down? Could you play this at sight?

Two cellists, although they live coasts apart and do not know each other, are united in clef problems. The solutions that they have proposed are the start of an interesting dialogue.

Pasting Hand Written Corrections into the Music

Sarah Garrison (Vc, Norfolk, CT) writes: I was feeling very proud of myself because after years of playing the bass and tenor clefs, I had finally mastered the treble clef on my cello. I felt comfortable reading in the fourth position on the D and A strings all the way up to the harmonic "A" and beyond. Yippee.

But then I opened the cello part of the Dvořák *American String Quartet*, Op. 96, to prepare for a first play-through with our quartet. To my horror, all those beautiful melodies of the first and second movements were written in the treble clef as though for a high soprano voice, soaring two octaves above middle C. Literalist that I am, I tried playing them up there. You can imagine how terrible it sounded. "No," I thought, "I did not remember the cello part being that high, nor did it sound that high on the CD. It must be an octave lower!" I breathed a sigh of relief, but then I froze. "Oh no! This means I'm supposed to transpose an octave down while playing in 4th position and thumb position." The wires of my brain crossed. I knew I couldn't do it. Had Dvořák written it that way?

In the end out came a pencil and music paper. Laboriously, I transposed the notes an octave down, though still in the treble clef I'm happy to report. I taped the lines into my music – 15 ½ measures in the first movement and 28 measures in various parts of the second. I am now reading these measures in the octave in which they belong. I am still proud to have added a third clef to my repertoire – but having to transpose as well as jumping back and forth between clefs was going one step too far!

Does anyone know why the editors of the International Music Company printed the cello part in this way? What is done in the Peters Edition or the Henle or Barenreiter? And how did Dvořák write it, for that matter?

Computer Program Solutions

Drew Rothrock (Vc, Seattle, WA) looks for a technological solution. He writes: Cello music that goes 3 and 4 ledger lines above tenor clef is quite difficult to read. Is there any software that will scan the page, "understand" it and rewrite the same notes in soprano clef, possibly even format a page and select how many staves appear on a page (to control crowding) and then print it? I've just downloaded and started to use *Finale's* introductory version for rewriting a few measures here and there. I'd be grateful for any tips.

Karl Rainer (Vn/Va/NAAC, Nanaimo, BC) responds: You'll need a full version of *Finale* or *Sibelius*,

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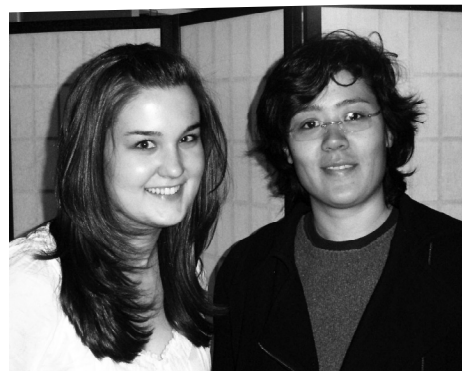
A Cellist's Palette of Clefs Dialogue

If you would like to add your voice to the clef dialogue, we'd love to hear from you.

Send your comments to
<ACMPnewseditor@aol.com>

Musicians from Marlboro "Home" Concert

A Bottle of Wine is your Ticket



Top: Members of the quartet,
Celeste Golden; violin, **Maiya Papach**; viola.

Bottom: Staff member Tessa **Chermiset** and
Next Generation committee member **Liz Cho**.

plus *Sharpeye* music scanning software that scans the part, computerizes it, then lets you do a quick edit for accuracy.

You'll also need bridge software to import your work into *Sibelius* or *Finale*, and then you simply drop a new clef on the staff or select a transposition interval. I used the word "simply," but it takes some practice and reading of manuals. It also requires about \$600 of investment in software last time I checked. I am sure there are some alternative software titles and solutions, but this is the one that I have had success using.

Franz Marcus (Vc/Board, Brussels, Belgium) writes: I once tried to learn this, but I soon found out that if I wanted to go on I might as well give up my cello playing and use all my time on learning this new technique.

It would be better for the cellist to learn to read the clef as we have all done. *Now, should we also discuss learning methods to read other clefs?*

Steve Flanders (Vc/NAAC, Pelham, NY) writes: Cellists have to know three clefs anyway — bass, tenor and treble — and it's not that big a deal to learn a couple more. Definitely better than spending all that time and money.

Wind players transpose all the time; why should string players be so fussy? Years ago I (sort of) learned the alto clef, which I now regard as a near-indispensable social grace for chamber music cellists. If you've had an evening of cello quintets, you can easily switch to viola quintets. Playing second viola in a Mozart Quintet is an incomparable joy. — You ARE Mozart!.

Chamber Music in a Chamber

A special Invitation as part of a new program of benefits for ACMP Members

ACMP members in the New York area received an E-mail invitation to a new kind of concert format, a "Home" concert to be held on May 1, 2008, and hosted in a private apartment in the Greenwich Village area of New York City. The idea behind these informal "Home" concerts is an outgrowth of Musicians from Marlboro's Next Generation audience development program. **Liz Cho**, a member of the "NextGen" Committee says the goal is to reach out to an audience who might be put off by the price and the idea of "classical music" in conventional formats. People who don't even think they like classical music are lured in by the framework of a social setting and the intimacy of the surroundings. Once there, they hear chamber music as it was meant to be heard, played by top professionals, in a "chamber" where each listener is directly involved with the performers. And they have a wonderful time, many saying, "I didn't know how much I'd love the music!"

Each session begins with an informal reception (averaging between 30-50 people) so that people can meet each other and socialize. Marlboro provides the food, but each person who attends is asked to bring a bottle of wine or other refreshment. After enjoying food, drink, and conversation, everyone then scatters to sofas, chairs and even the floor to enjoy the music. At the May 1 event, a quartet of young Musicians from Marlboro, **Soovin Kim** and **Celeste Golden**; violins, **Maiya Papach**; viola, and **Sophie Shao**; cello, were the performers. In yet another innovation, the quartet had brought along their own selection of music and were prepared to hear requests from the audience. **Tessa Chermiset**, manager for the Musicians of Marlboro Festival, added that the evenings last until everyone is tired — anytime between 9:30 PM to 2 AM!

Teaming up with presenters for special offers and discounts is a new aspect of member benefits for ACMP and is a win-win situation for everyone. We are a natural audience for chamber music presenters, and our members certainly enjoy the offer of discounted tickets to say nothing of invitations to wonderful unadvertised events.

The Home concert format has been such a success that Musicians from Marlboro plan to hold them in many more cities throughout the country. ACMP members in each locality will receive E-mail invitations. So, ACMPers, read your E-mails (and respond quickly!) so that you, too, can enjoy this new concert format and creative addition to ACMP member benefits.

Letter from the Chair

Dear Friends,

There are many aspects of belonging to ACMP that are not always apparent when you first hear about us from a friend, or casually pick up one of our handsome new membership brochures at a summer workshop. Have you ever read the Wikipedia definition of chamber music? ..."Because of its intimate nature, chamber music has been described as "the music of friends." For me, playing chamber music has always been an ongoing opportunity to discover something new, to be exposed to new musical ideas, meet new people and to enrich one's life in a totally unique way.

Recently, I was invited to participate in a chamber music weekend in Canada. There were about 70 people, enthusiastic musicians of all ages, about half of them Canadian and the rest from the States. We all came together for a few days just for the sheer pleasure of making music in various ensemble combinations. There were no performances. It was simply a chance to meet old friends, make new ones, and above all, connect with people through the playing of chamber music.

To balance the groups during the weekend I found myself assigned more often as a violist than a violinist. What an extraordinary discovery I made playing familiar repertoire for the very first time on the viola! Quartets that I've played all my life, from Mozart to Brahms, took on a whole new dimension from the viola chair. Even though I'd played both violin parts, and thought I knew these marvelous works so well, as a different voice in the ensemble, I found myself caught up in what felt like a brand new, different, piece of music! The excitement and satisfaction of this musical discovery was indeed special.

Then there was the pleasure of watching an excellent first violinist "discover" the Mozart C major string *Quintet*. All of us in the group knew this sublime piece well. Again, as a viola, rather than a violin, I was enjoying the music from a new vantage point. As the movements of the quintet unfolded, the excitement of the younger first violinist discovering this work for the first time was a special experience for the rest of us. The slow movement "dialogue" between the violin and viola was communication on a different plane.

After the Mozart reading I talked with the violinist. She was not familiar with ACMP and was eager to become a member so that she could continue her exploration of new chamber music repertoire when she returned home.

As the "workshop season" approaches what discoveries might be in store for you? Will it be a new piece of music, a new technical skill or a new musical friend?

By using the online and printed ACMP Directories, you have the key to meeting other ACMP members when you travel, as well as the information to contact additional playing partners at home. When you meet new musical friends remember that you are our best ambassador to spread the word about ACMP – The Chamber Music Network.

Please help us continue to grow, and to reach those musicians who love to play chamber music but haven't yet discovered ACMP.

Wishing you all a good summer, filled with new
musical friends and new musical adventures!

Roberta Goldman
Chair

New Benefits for ACMP Members

As we launch ACMP's new discount program for our members, we are pleased to announce the following four special discounts opportunities available only to ACMP members:

SHEETMUSICPLUS.

<www.sheetmusicplus.com>

An extra 10% discount off any purchase is offered exclusively to ACMP members.

SheetMusicPlus offers the world's largest selection of sheet music, including an extensive chamber music department.

Your 10% off is in addition to any other sale or discount prices.

WOODWIND & BRASSWIND

Discounts for Woodwind and Brass Players.

Woodwind & Brasswind is pleased to extend a discount to ACMP members for most of their products. The discount will be offered on an "as-purchased" basis and, while there is not a flat-rate discount offered, most products will be discounted at 20% to 50% off list price. Some restrictions apply to the ACMP discount program.

To obtain your discount, go to their website <www.wwbw.com>, and identify the item(s) you want to purchase.

Then contact John Przygocki via E-mail at <jprzygocki@wwbw.com>, or by phone at 800-348-5003, ext. 2290 (outside the U.S. +1 574-251-3500).

Identify yourself as an ACMP member and request the discounted price.

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Web orders and catalog requests at <www.johnsonstring.com>

Phone: 800-359-9351; Fax: 617-527-2684

However you order, always put "ACMP" in the code to obtain your discount

HEART OF CHAMBER MUSIC

(see review on page 9)

DVD available from: <www.musicalchemistry.net/acmp-offer.htm>. Copy and paste the address in your browser's window in order to access the special discount: 25% off the list price of \$20, only \$15 for ACMP members.

ACMP welcomes your ideas on other offers we should pursue going forward and looks forward to your comments on the value of this new benefit for members

ACMP Board and Council News

New Council Members



Janet White
(Vc, San Diego, CA)

Janet White is living proof of the value of music education in the schools. She says, “My mother can’t hold a note and although my father sang tenor and played timpani in his youth he didn’t keep up either. Their collection of LPs totaled only three records!” Janet continues, “But I loved to dance around to Tchaikovsky during ballet lessons. When my older sister began violin lessons I wanted to learn an instrument too! However, there was no room in the violin class, so I agreed to play the cello instead, not even knowing what a cello was. When I first saw it lying on its side at the far end of the gym, I thought, ‘Gosh, that’s big!’ But I loved it from the very beginning as it’s hard to make an unpleasant sound on a cello. I loved to learn and play new melodies, and never needed to be told to go practice.”

In her first public performance Janet played a cello and piano reduction of the *Rondo* from Boccherini’s *Quintet*. We all can sympathize with her recollection, “It must be the most cheerful piece of cello music ever written. I started at quite a fast tempo — my parents reported that my expression was rather severe. However at the final return of the theme, apparently a broad grin and a look of great relief spread across my face!”

Janet majored in Chemistry and has spent her career working in the pharmaceutical industry, first in drug discovery and then on the business side. She currently does Business Development for a San Diego biotech company, a job that allows her to travel widely in the US and Europe. Janet and her husband, Jonathan, both originally from England, now live in San Diego with their two dogs.

She says, “Music is an all-consuming passion for me – as well as playing in several different chamber groups, I sing with the La Jolla Renaissance singers. And I open my home for a Bach Brandenburg Bash every December. I get a thrill to hear and participate in playing such great music in my house. I also love to play string quartets.” Janet adds, “But in the time that’s left over, I also enjoy pottering in the garden and cooking.”

An ACMP First – Advisory Council Conference Call

Don Spuehler (Vc, Los Angeles, CA) presided as eight members of the NAAC (North American Advisory Council) and three Board members dialed into the Council’s first ever conference call on Sunday, January 27, 2008. The participants were **Susan Bates** (Va, San Francisco, CA), **Bob Ellis** (Vn, Ewing, NJ), **Missy Goldberg** (Vn/Va, Washington, DC), **Sue Lloyd** (Vn/Va, Middletown Springs, VT), **Karl Rainer** (Vn/Va, Nanaimo, BC), **Bill Selden** (Va/Vn, Westport, CT), and **Bill Sunderman** (Va, Whiting, VT), Chair **Roberta Goldman** (Va/Vn, Holyoke, MA), Treasurer **John Wilcox** (Cl, Edina, MI), and NAAC Liaison, **Bill Horne** (Pf, Mill Valley, CA). The call continued the positive energy and connections of the November, 2006 retreat. (*Ledger Lines*, December 2006.) In a lively participatory discussion we agreed that several ideas which have been implemented since then (new free E-memberships and benefits for dues-paying members such as home coaching, member discounts, links to music sites and workshops) have brought ACMP far beyond the idea of a simple Directory for contacting people when you travel. We have changed in dynamic ways, and want to continue to build on the excitement that we have generated.

The planned new web site, membership brochure, and a fact sheet (*Did you know?* sent to all ACMP members) present an impressive picture of ACMP as both a membership and grant-making organization. We further agreed that regardless of all the new material available, we ourselves are still the best ambassadors for increasing the ACMP membership. Aided by ample supplies of brochures and fact sheets, our personal connections in our communities, such as local community orchestras, will make a huge difference.

We liked **Peggy Skemer’s** (Vn/NAAC, Princeton, NJ) idea that young adults, just graduating from college, are good potential members. A young, internet-literate musician can be encouraged to continue playing chamber music by using our new free E-membership to find players through our Online Directory. A simple flyer publicizing the web site might be placed on bulletin boards on college campuses. Another excellent suggestion was to collect information about our current members’ participation in workshops and community orchestras with questions on the annual ACMP renewal form. “Help us help you” was a suggested phrase to introduce these queries.

We explored ways to promote Council members’ involvement with the workings of ACMP, initiating participation on Board committees such as membership, technology, and site visits to programs in their areas which are supported by ACMP grants.

The conference call format received high marks and there was a consensus that twice a year would be about right in order to help Council members feel involved.

New International Advisory Council Members

Britta Jonsson is looking forward to the 40th annual performance of the Amateur Chamber Opera that she founded. She says, “We’ve given quite a few performances and had great fun. In May 2008 we will celebrate the shared memories of 40 years by singing and playing opera together once again.”

Britta specialized in youth research during her professional career, and since her recent retirement, is a Professor Emerita in sociology at the University of Stockholm. Before becoming a university professor she was deeply involved in working with developing countries, spending years as a volunteer, mainly in India and Colombia.

Britta’s musical family encouraged her cello lessons, which she started at the age of six. She says, “My grandfather was a deeply devoted amateur violinist who frequently played chamber music. My father played the piano and was a great music lover. My three sisters and brothers were also encouraged to learn various instruments.” Britta is now looking forward to more time for chamber music. She says, “I have kept playing all my life, but with the demands of professional and family life, it has been a bit frustrating to find enough time to practice and keep up the ability I think I once had.”

Playing string quartets remains her favorite kind of chamber music gathering, but she also enjoys different combinations including wind instruments. Britta adds, “I love meeting friends in their chambers, that is in their private homes, and focusing intensely on a selected work with the other players. I am less fond of having an audience around.”

In retirement Britta plans to enjoy her two grown daughters and her little baby grandchild as well as her other hobbies: watercolor painting, knitting, weaving, writing, Yoga, and meditation.

Stephan Brandel grew up in Germany in a family with a technical professional background. He studied mechanical engineering in Koblenz and worked in Germany for about 7 years. Then, “Motivated by my wife, who is Chinese and had studied in Germany, I learned the Chinese language and took the opportunity to move to China.” Stephan currently lives with his family in Beijing, where he is the General Manager for a German-Chinese Joint Venture company (Beijing NRG Electric Equipment Co., Ltd.) in the field of electric power distribution.

Although his parents did not play music at home, Stephan has two brothers who studied the viola, the elder of whom still actively plays chamber music. Recordings of Itzhak Perlman playing violin concertos, and his love the of the sound of stringed instruments finally influenced Stephan’s decision to start violin lessons himself at the age of 12. A year earlier, he had actually wanted to play the trumpet, but he says, “After our first meeting, the teacher worried about my tooth positioning (fortunately corrected in the meantime). He gave me a mouthpiece to give it a try at home and to come back one week later. I cannot say whether it was the problem of my teeth or just the lack of talent or maybe because nobody told me how to do it, but I couldn’t generate any sound from this piece of metal at all. So I had to forget the trumpet. Nevertheless, even if I still like this instrument, I am absolutely happy that I decided later to learn violin.”

While still in Germany, Stephan, together with friends, founded the Salon Orchestra Koblenz, and has been an enthusiastic fan of salon music ever since. During trips home to Germany he meets with old friends for piano trios and plays in The Management Symphony in the Gewandhaus, Leipzig. After moving to China, he enjoyed the opportunity to play Chinese music. In September 2007, he founded an amateur ensemble in Beijing, the Beijing International Orchestra, currently made up of 18 members from various countries. “We play some Chinese compositions and many Western music styles (Baroque, Classical, Romantic and Contemporary), as well as ‘salon music’ as it was played in the first half of the 20th century in Europe.”

Stephan concludes, “I try my best to pass on my love of music to my family. My sons (16 and 12) play piano and cello, and we have already had a few small performances together. My wife does not play music, but she enthusiastically supports our musical activities. Meanwhile, she is developing her own musical project: opera performances and related music workshops to be held in our courtyard, in honor of the Beijing opera star, Meng Xiaodong, who formerly lived in our house.”



Britta Jonsson
(Vc, Viken, Sweden)



Stephan Brandel
(Vn, Beijing, CHINA)



Chamber Musicians of the Future

New Hope for Music in Our Schools

by Welthie Fitzgerald

Over the years, how many times have we heard, “Music is the first thing to go when school budgets are cut?” Those words echoed throughout the 80’s and early 90’s in the Philadelphia area schools, as they have throughout the U.S. The 250 plus schools in the School District of Philadelphia, once a model for school music education nationwide, saw their music programs shrink to a level where many schools no longer had any music at all.

It was startling, then, to catch this March 2008 story in the *Philadelphia Inquirer*. “The Philadelphia School Reform Commission yesterday approved a preliminary \$2.3 billion budget for the next fiscal year that assures that every school will have some art and music instruction, and that lowers elementary class sizes in its most troubled schools.” It’s all the more remarkable if you consider the fact that the district has a potential budget deficit of over \$38 million for the 2008- 2009 school year.

This decision by a major urban school district with burgeoning financial problems may seem like something from left field. But an increasingly critical body of data affirms that children motivated in the arts develop attention skills and strategies for memory retrieval that apply to all other areas of study. A recent meeting of arts administrators from three other major cities indicates that Philadelphia is not the only voice nationwide for this “quiet revolution” of support.

ACMP, already supporting over 100 community music programs across the country, is well-poised to add its leadership voice to this trend, and ensure that young musicians everywhere share in the wealth of a life of chamber music playing.

Welthie Fitzgerald (Va/Board Member, Philadelphia, PA) is also a Board Member of Musicopia, a Philadelphia based non-profit which she founded in 1974 as Strings for Schools. The organization is dedicated to providing the arts to every child without exception.

ACMP Grant Programs for Young People



A member of the Vanbrugh Quartet coaching a student at the Oak Ridge (TN) Music Association chamber music presentation at the Oak Ridge High School, March 2008.



String Quartet Program of Northern Colorado Greeley Workshop, July 2007

ACMP Community Music Grants span from Hawaii to Puerto Rico



A Young Brass Ensemble
Conservatorio de Musica de Puerto Rico



Howard Dicus, from news channel KGMB, with a wind quintet from the Hawaii Youth Symphony during a week long segment in March, 2008.

Each day featured a different group from a different school.
L to R: Flute: **Anne Kwok**, Punahou; Oboe: **Pamela Toshi**, Iolani; Horn: **Tyler Nakasone**, Moanalua; Bassoon: **Yuma Otsuka**, Moanalua; Clarinet: Marissa Ganeku, Moanalua.
(cameraman in foreground, back to camera)

Did You Know?

Since 1994, ACMP has awarded 1,862 grants totaling over \$2.6 million.

Community Music

Community Music is the largest of our grant-making programs, with 105 recipient programs in 2007. We provide grants for schools, youth orchestras, and other institutions, including select-ed public schools, for programs that encourage and create opportunities for chamber music activity. ACMP’s goal is to ensure the inclusion of chamber music as an integral, required component of community music programs.

Workshops

Workshops for adult amateurs continue to grow in popularity and our funding of these programs has steadily increased. Grants are awarded to subsidize coaches’ salaries, to reduce registration fees, and to allow for scholarships. Our geographical reach is constantly expanding, with ACMP-supported workshops taking place in North America as well as Belgium, Israel, Italy, Japan and Rumania.

Home Coaching

This program directly benefits every member who opts to participate. The program encourages musicians who meet regularly as a group to engage a professional coach in order to gain musical insight, develop efficient rehearsal skills and exchange musical ideas. ACMP provides up to 50% of the coach’s fee. To date, 1700 participants have benefited in over 500 projects, with the number of participants increasing each year.

See Home Coaching box on last page for instructions on how to apply.

Special Initiatives

Projects or events that further the aims of ACMP but do not fall within established grant program categories are considered on an individual basis.

Examples include 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*.

Bequests to ACMP

The original bequest in 1993 by Clinton B. Ford sparked the creation of the ACMP Foundation. Since then members have made similar bequests in varying amounts.

In fact many of us, probably without realizing it, have attended workshops and similar events that ACMP support has helped to make possible.

Bequests (and donations) in any amount permit us to expand our reach in bringing the joys of playing chamber music to an ever growing number of people around the world.

We are all most grateful to those who remember ACMP in this way.

Dear ACMP:

I want to thank you for grants to Blue Lake Chamber Music for Fun program headed by Phyllis Jansma. The coaching there is superb and you (we!) help make it happen.

I am happy that my skill level is increasing and I have now risen from “D+” to “C”.

Sincerely

Dr Mildred Neville

(Va, Stevens Point, WI)

Dream Houses for Chamber Music

Ireland

Dublin

Christine Scott (Vn/Va, Dublin, Ireland) writes: Fifty years ago the **Dublin Chamber Music Group** was founded to promote chamber music playing among amateurs in Ireland. In 1958 members organized their first residential weekend workshop in Termonfechin, a large house outside Dublin owned by the Irish Country Women’s Association. Several groups attended, each having prepared works in advance.



Termonfechinmusic, Dublin, Ireland

Since then these weekends have taken place biannually, and have grown considerably in size and popularity. The groups receive professional coaching sessions that alternate with practice times, and conclude with a performance at the end. Recent workshops have averaged 70-80 participants in 16-18 ensembles. For more information, visit <www.termonfechinmusic.org>.

France

Harro Assmus (Vn/Va, Limburgerhof, Germany) writes: In October 2007 **Stéphane Fauth** (DB, Ruffieu, France) organized a play-in for piano quintets, selecting the obvious — but nevertheless marvellous — Dvořák and Schumann. Five people, who had never played together before, attended. At first the playing was somewhat uncertain, but in the course of the next six days we all agreed that good progress had been made. Stéphane coached us when needed, but most of the time we solved our problems ourselves. Normally we would play a total of 4-5 hours and after the quintets, whoever still had the energy sat down for string quartets.

But it was not only the music: we had beautiful single rooms and fantastic food (Je vous salue, Marie), in a little-known and bucolic part of France near the Swiss border (near Annecy), surrounded by pastures and apparently very happy cows. Ruffieu, (population 177) is about an hour’s drive from Geneva or Lyon. There is skiing in the neighbourhood in winter and leisurely walking the rest of the year. I am looking forward to my next visit later this year

Germany

Heilsbronn

Hugh (Bsn) and Rowena (Va) Rosenbaum (London, England) write: In September, 2007, we attended an annual chamber music session at Heilsbronn, Germany, that has been organized and managed by a German ACMP member for the past 16 years. By invitation only, it takes place in a modernized 13th-century abbey in a small town tucked away in Northern Bavaria, where the church bells are louder than the distant traffic noise and every one of the town buildings seems to be bedecked in window flower boxes.

It turned out that many attending this event are also current or former employees of the nearby Siemens company in Erlangen. After the war, Siemens moved some of its activities from Berlin to Erlangen, which was a small town in those days. To make it attractive

for the kind of technical people they wanted, the company encouraged musical activities as well as sports, arts, and other leisure activities. In Germany, where amateur chamber music is still an important part of life for many, it is interesting to see a multinational employer offering musical activities as an enticement. Wouldn’t it be nice if the idea caught on with enlightened companies such as Google or Microsoft in America?

Göttingen

Stephen Jones (Ob/Rec, Oxford, England) writes: *Kammermusik im Waldschlösschen* is a weekend workshop, scheduled twice a year near Göttingen, Germany, specifically for gay men and lesbians. I believe this to be the only workshop of its kind in Europe – though I would be pleased to hear of any others! Participants (thirty or so) mostly bring their own music, so lesser-known composers such as Louise Farrenc or Ethel Smyth are mixed in with chamber music standards from all periods. The range of instruments available allows participants to tackle pieces scored for larger or more unusual settings: examples this October included nonets by Eisler and Rheinberger.

The workshop leader, Michael Knoch, sorts players into groups for each day’s ninety-minute sessions, taking into account as far as possible participants’ wishes and skill levels. This particularly benefits newcomers, who are introduced rapidly to the other musicians, but also ensures that nobody has to struggle to find playing partners and that desired repertoire gets onto the music stand. Besides the strong focus on making music, there are



Kammermusik im Waldschlösschen, Germany

plenty of opportunities for socializing during the generous break times and at the end of the evenings. The highlight of the weekend is the Saturday evening concert followed by informal music and socializing into the small hours.

Although the working language is German, most participants speak good English and help non-German speakers make themselves understood. I have taken part in the workshop four times and have found each time that the quality of the music-making, friendly atmosphere, and hearty food more than make up for the rigours of the journey from the UK. I would recommend any lesbian or gay ACMP members within striking distance of Göttingen, and with a modicum of German, to dig out their must-play pieces and give the workshop a try. More information is available at <www.waldschloesschen.org> – search for “Kammermusik”.

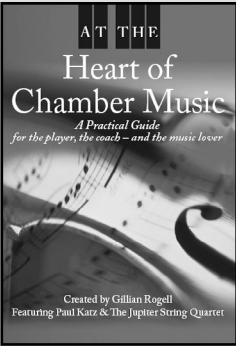
DVD Review

At the Heart of Chamber Music

A Practical Guide for the Player, the Coach and the Music Lover

Created by Gillian Rogell

Featuring Paul Katz and The Jupiter String Quartet



Imagine seeing amateur groups make enormous technical improvements without one single word about bowing, fingering, or other technical issues from the coaches! **Gillian Rogell** (Va, Brookline, MA) believes that technical improvement will follow if each player loses individual self-consciousness and becomes one with the group through four basic ideas: learning to create a group sound, learning to connect with each other visually (without fear of losing their place in the music), talking about the character of the music, and finally learning to feel the music as one entity.

We watch a young string quartet internalize the melody of Beethoven’s *Op 18 #4* so that the other voices can respond without rigid counting. Amazingly, learning this technique actually improves the rhythm of the group as a whole. Next, a high school quartet works through the Adagio opening of Shostakovich *String Quartet #8*. Coaching by members of the Jupiter Quartet helps them to reach the deeper meaning of the music. An especially illuminating comparison to *Tai Chi* enables players to hand off seamless entrances to each other with no technical discussions of bowing. Equally fascinating is the way the Jupiter explores the emotional meaning of something as simple as an eighth note rest, and the immediate effect that this has on the playing of the students.

In the adult trio (which includes **Chair Roberta Goldman**), the group explores the difficulty of settling on a comfortable tempo and learning to feel the long rests by breathing together as a group in the Adagio of Beethoven’s *Trio #1*. Woven throughout, a performance of the Brahms *Sextet, Op 36*, by the Jupiter Quartet with guests Barry Shiffman and Paul Katz, helps the viewer realize how visual communication, coordinated body language, and even the unified breathing that make a superb professional performance can be mastered by amateurs so that groups of any level can learn to dissolve the boundaries of self into the whole of the music.

This video is great to watch at many levels: as a professional seeking to learn coaching techniques; as a group learning good ensemble techniques; or simply as a listener gaining greater appreciation of what is going on during a performance.

DVD available from: <www.musicalchemy.net/acmp-offer.htm>. Copy and paste the address in your browser’s window in order to access the special discount, 25% off list price of \$20, only \$15 to ACMP members.

Nickname Contest

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

In each issue three entries are selected for publication. Winners of each contest will be published in the subsequent issue. Readers are invited send their votes and submissions to <ACMPnewseditor@aol.com>

Winner February 2008 Contest

Sheila’s Scrapers

Sheila Benney leads our string quartet. Our nickname — Sheila’s Scrapers.
Christine Scott
(Vn/Va, Glenageary, Ireland)

Spring 2008 Finalists

Learned Hands

I’ve used this name for ensembles of various sizes. The name is in honor of Judge Learned Hand, often said to be the best judge in the US, although never appointed to the Supreme Court.

Dr. E. James Lieberman
(Vc/FI, Potomac, MD)

The Three Sirens

Our weekly rehearsal space is my volunteer ambulance headquarters. While I’m on duty, we play trios for violin, flute and cello. The garage, between the two ambulances, has great acoustics, but the training room is cozier.

Shelley Robinson
(Vn/Va/Vc, Sleepy Hollow, NY)

The Steel Oats Band (also known as “the S.O.B.s.”)

The name originated from joking around about some rather curiously constructed steel cut oatmeal cookies during a private coaching weekend with **Ron Lantz** of the Portland String Quartet to work on Bloch’s *Quartet #1*. The “Band” includes Ron and any spouses who “play” with us between our focused 20th century quartet rehearsals — playing other more familiar music, cooking, taking walks, or just hanging out and laughing. Over the last 5 years, we have managed to meet for several weekends a year and at summer workshops. The name has inevitably been shortened to “the S.O.B.s.”

Lucia Woodruff (Va/NAAC, Austin, TX),
Kathy Metz (Vn/NAAC, Montpelier, VA),
Jane Carlberg (Vn, Setauket, NY),
Evan Dunnell (Vc, Stamford, CT).

France and Switzerland

Croscendo And Alpeggio

Floryse Bel Bennett (Vn, Apples, Switzerland) organizes these two annual workshops. A participant writes: As a cellist who has the good fortune to play a good deal of chamber music in the Geneva region of Switzerland and participates in “workshops” at home and abroad, I have particularly enjoyed Croscendo in Provence and Alpeggio on Lake Geneva.

Mountains are the backdrop to both, and the beauty of the regions and the quality of the atmosphere make them quite memorable. Immediately after Easter, in the mountainous region of France that lies north of Provence, spring comes late – sometimes with snow showers – to the narrow valley of the Drôme where it winds down from the town of Die, but the courtyard of the former monastery at Sainte-Croix is sheltered and when the sun reappears it is there that violinists, viola-players and cellists can be found congregating round trestle tables that have been set up in anticipation of the plentiful fare provided by the resident chef, accompanied by jugs of local wine; the valley wineries are also famous for the sparkling “Clairette de Die.”

When summer arrives in the Swiss Alps towards the end of June and early July, the porch of the Hindemith Music Center in Blonay is similarly filled with musicians, generally including a pianist or two; the Center boasts a number of fine pianos and an excellent music library. A narrow-gauge mountain railway that runs through the little town carries visitors down to Vevey and Lake Geneva or up to the high hills above and the glorious mountain views.

Somehow, time is always found for free playing; thanks to personal collections and the library of the Hindemith Music Center, there is a wealth of possibilities, familiar and unfamiliar.

For an amateur musician on the lookout for a well-structured musical week, what could be better than Croscendo or Alpeggio? Whether you are just at the start of your voyage of musical discovery or you have a lifetime of music-making experience behind you, both venues provide a splendid opportunity to learn, discover and enjoy – especially enjoy.

Wilburton, VT

Jerry Mundel (Vc, Buckingham, VA) writes: Twice a year some 20 musicians, plus spouses and partners gather for a relaxed and informal weekend of ad lib chamber music, starting at noon on Friday, usually concluding on Sunday morning with the Mendelssohn *Octet*. In the four or five rooms that the Inn sets aside for us, we cover a wide range of music. We bring delicious pastries, wines and salads for snacks. The group dines together both evenings, works on difficult jigsaw puzzles, argues politics, and sometimes even performs for the other guests at the Inn on Saturday night. We come from a variety of backgrounds; psychologist, teacher, engineer, journalism professor, viola maker, entomologist, conductor, realtor, and more — a lively interactive group who all share a love of chamber music, good food, great wine and single malt scotch.

From the Mailbox E-mail Etiquette

Elsbeth Losch (Va/Vn, Inverness, IL) writes: I got many E-mails from one quartet about their upcoming performance. A note about E-mail “Dos and Don’ts” would be helpful!

Esther Sokol (Pf, New York, NY) writes: A trio needed a pianist substitute. Shortly after our only session, one player must have passed my info to his wife, who publishes a newsletter (unrelated to music) — without asking my permission or even interest. This would fall under “inter-personal” ACMP policy — annoying, but members need to be reminded to be civil.

Response from the Executive Director, Daniel Nimetz

ACMP never gives out members’ personal information. We are very, very careful about verifying e-mail addresses and guarding members’ privacy. If you suspect unauthorized use of information, please contact us at once.

The Directory at Work

Marilyn McLean (Pf, Ft. Lauderdale, FL) writes: I noticed **Ed Cuhachi** in the Directory because he spoke Armenian. This is rare. I’m Armenian, so I E-mailed him and asked him how come. He called me the next day from Ottawa, Canada, and said he was a snow bird and would call me when he arrived in Ft. Lauderdale. Shortly after that he did ring me and came to my house to practice. We hit it off immediately, and have been playing together for two seasons — each time with a recital for our family and friends. This year we played the Mozart *Sonata #20* for violin and piano, as well as some Dvořák. We found each other through your organization — thank you.

Marty Nass (Vn/NAAC, New York, NY) writes: **Clare Jones**, an ACMP member and concert pianist from London, spent a wonderful afternoon here with me playing violin and piano sonatas, Mozart, Schubert and Beethoven. She contacted me via the directory and coincidentally was staying at a small hotel right across the street from my house. Our database is a wonderful resource for both making and receiving new visits.

Dr. Winston Davis (Vn, Lexington, VA) writes: I strongly endorse ACMP but have only been contacted once since becoming a member, although I have used the Directory with great success when traveling. Any ACMPers passing through Virginia will find my door wide open for chamber music.

Counterpoints

Measure Numbering

Ania Lentz (Va/Vn/Baroque Va/Vn, Amersfoort, The Netherlands) writes: I was interested in your article about numbering bars/measures in parts. As a former music copyist and an avid chamber music and orchestral player, I have experienced all the problems mentioned. Computer parts in particular are illogical and confusing, as is the publisher’s “system” of numbering everything, regardless. After all, the whole idea is to provide a means for everybody to start at the same place in rehearsal, without wondering whether repeats are numbered through or not. If some are playing from different editions, and you do come across one of the illogical publishers’ markings in a printed part, get everyone to renumber their whole part according to the same system. It sounds a bit of a chore, but is well worth it in the end, sparing everyone’s nerves!

The most efficient system is not to include upbeat or otherwise incomplete bars in the numbering. If the part also has rehearsal letters, keep a note of which letter has which bar number and compare with the other players. Better still, let them know beforehand what your own result is. If you have made a mistake, they will let you know, but in any case, you will all have the same (mistaken) total!

Write the bar numbers at the beginning of each stave where they are easy to see, rather than noting them in tens or whatever. Miniature scores often have tiny bar numbers in tens under a stave. These are useful for checking your own.

Rests: When numbering rests count all of the bars of rest on your fingers, so as not to make mistakes. Say you have 6 bars rest at bar 20, the next bar with notes in it will be bar 27! Note the bar number for the first bar with notes in it after long rests. This is very necessary in orchestral parts, especially for the wind players. If the rests occur in the middle of a line of very short bars, as is often the case in horn parts, for instance, it is worthwhile numbering the beginning of the long rest as well.- I hope this will solve some problems and encourage publishers, too, to use a workable system.

Objections to Practicing

Carol Rundberg (Pf, Hadley, MA) writes: The past issue of the Newsletter was especially interesting. The article about practicing in an apartment gives me plenty to think about as I consider moving. The bios of Board and Council members suggest that ACMP is in knowledgeable hands.

Cadences

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

Margaret Tober Duesenberg (Vn/Va, Cambridge, MA): December 2, 2007.

Alexander Harper (Va/Vn/Baroque Va/Vn/Hpsch/Va d’am/Pf/Rec, Norwalk, CT).

Betsy Loeb (New York, NY) longtime former member of ACMP and sister of **John Loeb** (Pf, New York, NY, former Advisory Council Member and Board Member).

Aleksander Majdic (Vn, International Advisory Council member, Bled, Slovenia): December 2, 2007. **Franz Marcus** (Vc/Board, Brussels Belgium) writes: He was member of the IAC and although was 85, he asked me to pass by to play with him in a recent letter!

Henry Saltonstall, MD, Feb. 24, 2008, at the age of 95. Former Chair **Sue Lloyd** (Vn/Va, Middletown Springs, VT), writes: He was a North American Advisory Council member through most of the 1990s. A devoted bass singer and beginning cellist, Henry was a key participant in ACMP board meetings during the eventful years when Board and Advisory Council members were shaping the ACMP Foundation. He gave spare, experienced and kindly advice on organizational issues.

A top-notch surgeon who helped found one of the first cooperative group medical practices in the late 1940s he was always thinking about how best to serve those needing help rather than about what he and his several distinguished colleagues could get out of the practice.

After his retirement, Henry and his wife **Cecilia** (Pf, Exeter, NH) made a formidable research and editing team, assembling a catalogue of 6,380 works for small orchestra which has become an essential item in music libraries all over the English-speaking world. They also put together ACMP’s comprehensive list of chamber music: over 800 lesser known but eminently playable works for many instrumental combinations, most of them graded for difficulty and still the most useful such list there is.

Finally, the Saltonstalls were premier makers of seafood chowder, which they brought to ACMP board meetings in the days when these were held in private homes. We will miss him very much, and extend sympathies to Cecilia and their very large family.

Tineke van der Meer (Va/Vn, Leiden, The Netherlands), November 19, 2007.

Margaret Mehl, PhD (Vn, Copenhagen, Denmark), writes: I read of the passing of **Geraldo Modern**, (November, 2007) with sadness. I knew him in the 1990s at the Keele University (UK) workshop. He was an enthusiastic chamber music player (he put me in contact with ACMP), and an expert dealer of stringed instruments. Of course he always played the most fabulous instrument, causing the violin tutors to drool when he let them try it out. He must have been pretty old already then, for he looked frail. However, what I remember best about him is his air of contentment and his evident happiness at playing chamber music.

Home Coaching

"Home Coaching is an awesome use of ACMP funds. We worked hard and had fun at the same time. The inspiration we got is thrilling." Marion Richter (Vn/Va, Olney, MD)

Home coaching is open to all members at all levels. Form your own group, choose your own repertory, your own schedule, your own coach, and your own location at your own convenience. The ACMP Grants Program 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.

Download the application from our web site, <www.acmp.net>, or telephone the office at (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 ACMP.

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.

Why I Am A Cellist

Frederic Greenberg (Vc, Durham, NH) writes:

At age 10 I wanted to play the cello. At age 10 I rarely wanted to practice.

My father, who bankrolled my lessons, saw to it that I played daily. Often, when we had company, I was sternly requested to "perform." A better formula for alienation couldn't have existed. I wanted out!

But one special visitor salvaged my musical career. My grandfather was desperate to have a musician in his family. Upon his every arrival I would quickly fetch my cello and scratch out a simple Stephen Foster melody with many notes on open strings. My "recital" so delighted Grandpa that he always bestowed a five-dollar bill on this otherwise reluctant performer. This manna that befell me occurred during the years of the Great Depression when such a sum amounted to a week's wages for those fortunate enough to have employment.

Thank you, Grandpa. I revel in playing quartets today and I remember you with gratitude.

Wedding Music

Peggy Reynolds (Vn/Va, Jersey City, NJ) writes: Yeah, I actually played at my own wedding. It's so hard to get good help these days!

At the piano is another ACMP member, **Sara Solberg** (Pf, Jersey City, NJ). You introduced us a number of years ago, and we've been "chamber-musicking" regularly ever since.



L to R: Sara Solberg on piano, and the bride, Peggy Reynolds, on violin.

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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, Dep't of State, Albany, NY, 12231

ACMP Bulletin Board

AVAILABLE

Renovated XVth century small farm, Le Bonipaug-en-Sauveterre, located on the limestone plateau ("causse") next to the Tarn canyon, in a renowned scenic region of France. Lovely secluded area, organized for as much music as possible, only 11 km away from the new highway (A75) that crosses the Tarn on the Millau bridge. Closest airports are Rodez (70 km), Montpellier, Clermont-Ferrand (170 km) and Toulouse (210 km). Two houses, both fully renovated with modern comforts, five grand pianos and a large music library. Rental is 600 euros per week for four persons. Patrick Le Fort: E-mail <plfZ@Zorc.ru>

American violin/viola (16.5 in.) made in Boston in 1897 by T. O'Loughlin. Last purchased 1997 in NJ for \$2700 and \$3700 respectively. Available for viewing in New York area by appointment: Jane M. Carhart (Carhartjm@aol.com)

Gordon Jacob Cello Octet, 1981. Edited by Robert Max. Newly published by SJ Music. Commissioned for students of Florence Hooton at London's Royal Academy of Music. 4 movements, first 3 based on Jacob's 1981 *Trombone Octet*, 4th based on his *Serenade* for solo cello. Parts of varying difficulty, suitable for grades 6 to 8. Running time about 15 minutes.

Score and parts: SJ Music, 23 Leys Road, Cambridge CB4 2AP, UK. <sjmusic@ntlworld.com> <www.sjmusic.org.uk>