

ACMP Has a New Look and a New Website

ACMP has a whole new look — new brochures, new flyers, new ways to join, new membership categories, new ways to stay in touch, and even a new name, *ACMP — The Chamber Music Network*.

But the most important thing, our core value — making music together — remains exactly the same. All the new enhancements are intended to give our members many more ways to enjoy ACMP while retaining this essential purpose. We were founded in order for musicians who enjoy playing chamber music to find kindred spirits at home and away from home, and this is still the reason for our existence. Although the way we find each other has changed to keep up with the times, and although the totally unexpected bequest from Clinton B. Ford in 1992 resulted in the ACMP Foundation, which funds chamber music programs for all ages and abilities, we remain uniquely an organization where every member participates in the cause that we fund — namely, the playing of chamber music for pleasure.

The New Web Site

The best way to begin enjoying your new ACMP is to log onto the web site <www.acmp.net>. When the HOME page comes up, you will find the new version of our name, *ACMP — The Chamber Music Network*, our new logo, and our mission statement: “The Chamber Music Network facilitates informal music-making by people of all ages and nationalities, from beginners to professionals. Our 5,000 members come from every part of the world and share one interest: the love of making music with others.”

We make it very easy for members to explore the site, and we also make it very easy to become a member should someone land on our site while researching “chamber music.”

Exploring the Site

One thing we all do is search the Directory and it has just become much, much easier...click on the **Member Center** tab and choose one of the six sub-tabs from the convenient drop-down menu.

Search the Directory

If you select **Search by Name**, even a few letters of the last name will give you a choice of names which also includes instrument, rating, city, and region. So if you are searching for that nice cellist you met at a workshop whose name you can't quite remember, or even if you can remember her name, whose spelling eludes you, the new search function makes it really easy to hone in on the right person.

The **Find Members in Your Area** option allows multi-level searches using any combination of geographic regions/areas, instruments, or grade levels to find musicians who fit your search criteria. This is a great way for you find kindred spirits in your area and arrange chamber music sessions.

Send a Message

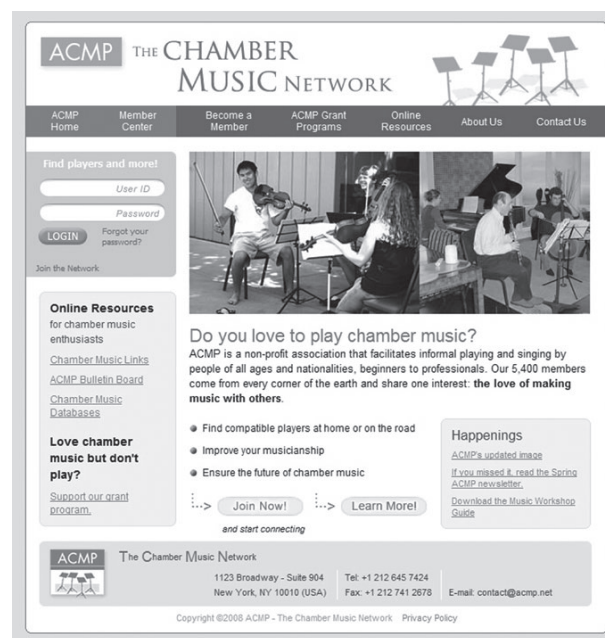
If you are planning a Play-In and want to include members in your area, or if you are looking for people to round out your group, you can select the *Send a Message* option.

Update your Profile

The *Update your Profile* tab allows you to change any of your personal information. You can even upgrade your self-rating if you've been practicing like mad, or downgrade it if you have taken a brief hiatus from playing.

Directory, Newsletter and Workshop Guide

You can also help us to reduce paper by opting to receive these publications electronically rather than by postal mail. And of course, update your E-mail address if it changes.



The Home Page of ACMP's new web site

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How To Log Onto The Web Site.

Have you forgotten how to log on the site?

Go to <www.acmp.net>

Forgot Your Member Number?

Forgot Your Password?

If you have forgotten your member number and/or your password, you can click on the "Forgot your Password?" link next to the **LOGIN** button and fill out the form.

Do You Live in
Arizona, Florida, Missouri,
Nevada, Wisconsin,
Montreal or Toronto?

ACMP Needs Council
Members in these Localities

What do Council Members Do?

How Do They Help ACMP to Grow?

- Talk about ACMP and Distribute Literature.
 - At Community Orchestras.
 - When Attending Workshops.
- Urge membership when playing with people who don't already belong.

Organize Play-Ins.

Welcome new members.

If you would like to become more involved with ACMP please contact the office.

Renew your Membership, Member Discount Program and News

You can easily renew your membership with a few clicks of the mouse online. New members can choose between the two levels of membership that ACMP now offers.

Introductory E-membership: The electronic membership offers an online listing in the Directory for one year with no fee, plus online access to the **Newsletter and Workshop Guide**.

Regular Membership: The regular membership allows you to join by credit card and gives you the full range of member benefits.

The \$25 membership fee includes access to the **Home Coaching** program and the **Member Discount Program** — a great new benefit of membership that offers discounts on instrument insurance and sheet music.

You can contact other members through the **Send a Message** option, and receive hard copies of the **Directory, the Newsletters and the Annual Workshop Guide**.

And last, but not least, the **News** tab has newsletters dating all the way back to 1998 available online. The most recent newsletter is at the top, and the contents indexed so that you don't have to scroll through acres of pages to find the one thing you wanted to look up.

The Links Page

Of all the offerings on the web site, this may be the most helpful and useful to you. If you've been a member for a while, you may have explored this page. If you haven't, you'll be amazed and delighted by what you'll find there.

For example, are you missing a crucial part of a chamber music piece? Check out our link to **Spare Parts** — a sheet music exchange site for chamber music spare parts to buy and sell that is maintained by a member, **Chris Darwin** (Vn, Hove, England).

On Line Resources

Are you looking for a rare composer, a work that is accessible for pianists who are new to chamber music, an unusual combination of instruments, music that is no longer under copyright available to download for free?

Or perhaps you are looking for chamber music workshops, retreats and holidays? All this and more awaits the click of your mouse on the **On Line Resources** tab. There you'll find links to Chamber Music Databases, Classical Music, Contemporary Works, Pain and playing-related health Issues, Instruments, Music in Print, Libraries, Magazines, Orchestras & Ensembles, and other societies. (There is even a protocol for members to suggest additional links that would enhance our resources.)

Finally, there is the electronic Bulletin Board, The WeBB, where you can post classified advertisements under two categories; WANTED and AVAILABLE — at no charge to regular members.

ACMP Foundation and Grant Programs

The drop-down menu on this page has choices for you to learn about the types of programs we fund. One of our best programs is the Home Coaching Program, available as a member benefit to all our members except those who only sign up for the free electronic memberships.

Grant Programs: Click on this tab to explore the roster of past recipients. You will be impressed with the number and scope of our grants, and realize that most of the programs we support help bring the opportunity of playing chamber music to many people who might not otherwise have the means to participate on their own.

How You Can Help The Future of Chamber Music

Thanks to the ACMP Foundation, **ACMP — The Chamber Music Network** is doing wonderful things for our members and for the future of chamber music. The scope and effectiveness of our grants program is broad and inspiring.

We encourage you, as one young recipient said, to "enter the chamber of music." Just click on the **Contributions** tab to add your support to the exciting work of the ACMP Foundation.

Letter from the Chair

Dear Friends,

I recently returned from a meeting of the International Advisory Council of ACMP held at the Hindemith Foundation in Blonay, Switzerland. Organized by Franz Marcus, the international member of our Board, and Floryse Bel Bennett, a longtime ACMP member of ACMP and the International Advisory Council (IAC), the purpose was to bring together many of the newer Council members so they could learn from one another and contribute to a better understanding of ACMP in their respective countries.

During the conference, attended by twenty IAC members representing fifteen countries, there were lively discussions about how to stimulate and expand the playing of chamber music and increase the number of ACMP members in each country. Now that we have one worldwide Directory with information translated into French, German and Spanish, new membership brochures in English, French and German, and a new website that makes joining online so easy, the Council members were all enthusiastic about recruiting new ACMP members.

Stephan Brandel, our Council person in Beijing, China, began his presentation with the following statistic: there are about 1.3 billion people in China including 60 million pianists, but as of today, we have only 3 ACMP members! He is now in the process of translating our attractive brochure into Chinese, and will be working hard to spread the word about all ACMP can offer to the many musicians of China.

Henk Blok, our Council member in the Netherlands, told us about the chamber music association in his country, Huismuziek, that has a membership of 9,000 people. The success of Martina Rummel from Berlin, who organized her first workshop this summer, and now has a list of almost 100 people in Berlin that she put together just in the last year was inspiring for all to hear. Michelle Gelbard from France spoke about AMA, the Association des Musiciens Amateurs, which has many regional chapters with

chamber music activities. Each presentation by a Council member brought new ideas and new information to our discussions. Stephanie Hicks, from Australia, told us about the Australian Chamber Music Society based in Sydney with 300 members which was inspired by ACMP.

Of course, there was time for us to play too! From the first tutti to the many quartets, quintets and other ensembles that came together each evening, all of us participated in the music-making that transcends spoken language, and that we all found fun and so rewarding.

ACMP is truly a worldwide network of musicians but I must tell you that our new Directory is also for use in your local community. Just last week I played quartets with Peggy Skemer, a cellist and Council member who lives in the Princeton area. She told me this story: She was setting up a group to play quartets which would include a friend visiting from out of town. Her visiting friend said that she knew of a fine violinist who lived in Princeton. Peggy, who thought she knew just about all the musicians in her area, phoned and discovered that this violinist, not yet a member of ACMP, had been looking for people to play with and actually lived only three blocks away!

You, as an ACMP member, are our best ambassador. Help us spread the word about ACMP. Word of mouth is our most effective tool to encourage people to join. Tell the people in your local orchestra, in your workshop groups and in your chamber music groups about ACMP. Give them the address, <www.acmp.net>, of our newly-designed website. Being part of ACMP is definitely a "passport to music!"

Happy music-making!
Roberta Goldman



Members of the International Advisory Council who attended the Conference at Blonay, Switzerland

L to R: Joel Epstein, Benedetto Scimemi, Stephan Brandel, Conference Secretary Louise Bigwood, Francisco López de Saro, Stephan Schwarz (partly hidden) Joachim Heusler, Stéphane Fauth, Franz Marcus, Dagrún Gilbert, Tamás Geszti, Nellie Serpi, Britta Jonsson, Henk Blok, Moderator Claudio Chiacchiari.
Front row: Floryse Bel Bennett, Chair Roberta Goldman, Executive Director Daniel Nimetz, Stephanie Ann Hicks, Angela Field, Michelle Gelbard-Robert, Peter Bunte.
Missing: Ruth Rattenbury, Martina Rummel.



Carleen Hutchins with Leon Hoffman holding
Cello made by Carleen Hutchins



The Apgar Viola and Violin,
Made by Carleen Hutchins



Apgar Commemorative Stamp

Celebrating Early Members of ACMP

With so much that is new, it seems appropriate to celebrate two venerated early members of ACMP, from the earliest days when the Directory was little more than a rolodex in **Helen Rice's** New York apartment.

Leon Hoffman (North American Advisory Council [NAAC] Member, Vc, Chicago, IL) writes: I recently visited **Carleen Hutchins**, one of the earliest members of ACMP, to help celebrate her 97th birthday in Wolfboro, NH. Although recovering from a recent infection, she is otherwise in fabulous condition, alert, involved, active and s-o-o-o connected to her music.

For those who don't know, Carleen is a violin-maker, whose family of stringed instruments are in the Metropolitan Museum of Art and the hands of many lucky owners. *Scientific American* published a legendary cover story about her (November 1962) and her acoustical analyses of stringed instruments. I played a Bach Suite for her on one of her cellos, and she cried, saying she didn't know her instrument sounded so good. I agreed; I thought the cello sounded and played quite nicely.

The Apgar Instruments made by Carleen Hutchins

In the photos at Left, the instruments pictured below Carleen and Leon have an intriguing story. Your editor is fortunate enough to have heard the story in person during a chamber music evening hosted by Helen Rice with Carleen Hutchins and a third member of a trio of fast friends, **Dr Virginia Apgar**. The three met when Helen arrived at Columbia-Presbyterian hospital to visit Carleen who was undergoing surgery. Carleen, newly interested in making stringed instruments, responded "Sandpaper!" when Helen asked what she could bring her as a hospital gift. The sandpaper, emerging from gift wrapping, caught the attention of Dr Apgar, who had stopped by her patient for a pre-op visit. (Dr Apgar, a distinguished anesthetist at Columbia-Presbyterian Hospital, developed the Apgar Score, a standardized method for evaluating newborns that is still in use world-wide.)

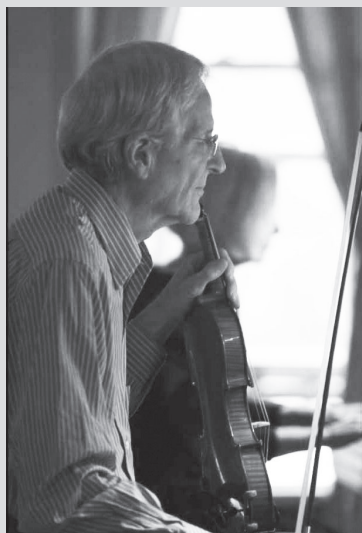
A lifelong friendship between the three ignited and blazed like a California wild-fire. Now, a bit of background may be necessary for the younger generation at this point. Before the age of cell phones, everyone made calls from public phone booths, ubiquitous in all areas of public buildings as well as street corners. The booths (invariably painted a sort of olive drab color) did have the convenience of seats and shelves for your purse, etc. During one such call, Carleen noticed that the booth she was in had a shelf made of curly maple. "Ideal for a viola back," thought Carleen. The other two agreed, so Carleen used her woodworking skills to make a perfectly crafted and finished replacement for the shelf. The three, using Apgar's ID, crept into the hospital after hours one night. Amidst stifled giggles, muttered instructions, and a crowbar that had been concealed under Dr Apgar's lab coat, they pried out the curly maple shelf, installed the replacement, and crept away with no-one the wiser.

The shelf not only yielded a violin back, but a viola as well. The instruments were donated to the Columbia-Presbyterian Doctor's Orchestra in honor of Dr Apgar, and are played by medical students to this day when the orchestra concertizes.

Celebrating Recent Members of ACMP — Playing Again After a Fifty Year Hiatus

Dana Garen voiced a concern of many members who do not feel welcome in ACMP unless they are experienced enough to have an "A" or "B" rating. He wrote: I very recently joined ACMP in the last hope that I could connect up for some quality music, but it was too little too late. I have taken my instruments to sell on consignment and tossed my sheet music.

Lucy Miller Murray (Pf, Lewisberry, PA) writes in response: I regret that he did not discover **Linda Rosenthal's** (Board, Vn, Juneau, AK) program at the Lake Placid Institute where the players ranged in age from their twenties to their eighties. My husband Martin, who returned to the violin only recently after a fifty year hiatus, made his debut playing the Mozart *E Minor Sonata* for Violin and Piano. (Guess who the pianist was.) This person would surely have been welcomed there. I hope he will retrieve his instruments and contact the Lake Placid Institute.



ACMP Foundation News

ACMP Foundation Support Encourages Less Experienced Players at Chapel Hill (NC) Chamber Music Workshop



Above: The Group
Below, two views of the Chamber Ensemble:
Photo At L: Celia Baitinger, Barbara Crockett, violins
Photo at R: Alan Black, conductor; Alison Nack, viola, Bob Thompson, Jerry Goldman, cellos



Photos by Daniel Powers

Donald Oehler, Artistic Director of the program writes: Those who have begun to study an instrument as adults, or who have come back to music-making after a number of years' hiatus, frequently find that they are not up to participating in workshops geared to more advanced players. They are uncomfortable with their moderate playing skills and often feel they are not yet prepared to enter into an intensive workshop coaching situation with more experienced players.

To address the needs of these less experienced chamber musicians the ACMP Foundation made a grant to launch a new program initiative. Held on the campus of the University of North Carolina at Chapel Hill, the workshop ran concurrently with the larger workshop for more advanced players, now in its 18th year.

"I like that I had to stretch, that coaches took me seriously. They led by example, good grace and humor!" said Barbara Crockett, an enthusiastic participant at the new program.

Her feelings reflect the positive sentiments voiced by all the participants. The introductory workshop seems to have struck a responsive chord in the musical community. Participation included coached quartet sessions, a large ensemble hour, attending lectures to stimulate thinking about chamber music, as well as faculty concerts, and auditing coached sessions of more advanced players. All served to inspire the 18 participants who returned home with new tools in their musical chests.

The low-key atmosphere built confidence in the aspiring chamber musicians. One quartet said, "Let's get together on a regular basis and take advantage of the ACMP Home Coaching program." Others commented on how patient the coaches were, or on how much they learned in one short week — all the while having fun and enjoying the setting with the more advanced players of the workshop.

Special Discounts for ACMP Members

In a continuing effort to enhance ACMP membership, we are happy to announce that we have arranged discounts for members with the two vendors described below.

Additional discounts are being negotiated and will be announced later.

Sheet Music

10% Discount from SheetMusicPlus.com

SheetMusicPlus is offering a discount of **10% off one purchase each month, (in addition to any other sale or discount prices) exclusively for ACMP members.**

This discount applies to one purchase per member per month, but you may order as many items as you wish during the qualifying purchase.

A special ACMP discount code will change each month. To obtain your discount, check the ACMP web site for the current month's code before logging on to **SheetMusicPlus.com**. Enter the code at the completion of your order.

Once on the site, be sure to visit the **Small Ensemble Department** which features a huge selection of chamber music.

Contact: SheetMusicPlus.com

Musical Instrument Insurance

Discounted Musical Instrument Insurance with Clarion Associates

Clarion has specialized in musical instrument insurance for more than 25 years. It is the choice of over 12,000 musicians and offers a unique policy designed especially for musicians. In addition, Clarion is recognized by ASOL and the AFM and endorsed by more than 20 national musician's associations. Rather than a "one size fits all" approach, Clarion has agreed to provide ACMP members with a personalized quote, with special consideration. Premium savings of 25% are not uncommon. Please contact Clarion Associates directly for a free estimate for your instrument insurance needs.

Contact: Clarion Associates Inc.
www.clarionins.com
1-800-VIVALDI (800-848-2534)

New Policy Representatives

Anthony Richards,
<arichards@clarionins.com>,
Greg Vergith, <gvergith@clarionins.com>

Introducing New Board and Advisory Council Members

ACMP is fortunate to welcome one new Board member, four new North American Advisory Council members and six new members of the International Advisory Council. All were elected at the Annual Board Meeting in Austin, TX, on September 20, 2008.

New Board Member

Ivy A. Turner (Vc, Boston, MA). Ivy has been a real estate broker for 20 years and has a small agency in Boston. She also serves on several community boards and runs community events. In 2007 she became the executive director of KentMusic, a series of workshops coached by the Manhattan String Quartet. Ivy started playing the cello when she was about 12 years old and claims we wouldn't believe it if she told us the true story of what made her want to play it.

She says, "My favorite kind of chamber music gathering is a Cello Party! Or any gathering that includes plenty of playing plus socializing, eating, drinking, laughing." Perhaps her least favorite musical moment occurred recently. "I played my cello at the memorial service for a violinist friend. The organist accompanying me started on entirely wrong chords, perhaps in a different key. It was funny when I think of how much I practiced to get everything right, dreadful if you heard it, and memorable in that I don't think I'll ever forget the shock of those alien chords."

About her family, she says, "My sister makes unique jewelry in Providence, RI, and my brother makes great coffee (he owns 2 cafes) in Denver." In addition to chamber music Ivy loves skiing, wine collecting, cooking, gardening, and adds, "I ski out west with 2 violinists I met through the ACMP directory!"

Ivy concludes, "I'd like to help the ACMP organize more play-ins and other events, attract more new members, find ways to help members connect and share news of local musical events, and get more people involved in chamber playing."

New North American Advisory Council Members

Peter Hildebrandt (Db/Vc/Rec, Duluth, GA), has been playing the string bass since he was eight. Nearly 40 years later, he's still at it with classical, jazz, and everything in between. By day he invents new whiteboard technologies for K-12 schools. At night, he plays music. Although he mostly plays with the Georgia Philharmonic, Atlanta has no shortages of orchestras and Peter freelances with many of them.

After college, chamber music became increasingly important. In the late 1980s he started the *River City Consort* in Portland, OR, with a friend. They enlisted a group of about 20 musicians who loved to play chamber music, gathering in homes. After discovering some restaurants that wanted background music, the various chamber ensembles would gather in a "living room" environment at a restaurant to read chamber music.

In 1998, still living in Portland, Peter got together with some fellow musicians and created the *Rose City Chamber Orchestra*, a smaller orchestra for playing chamber works as they might have originally premiered. Along the way, he discovered that conductors love an opportunity to conduct and was able to attract talents like pianist David Golub and Andy Stein (of *A Prairie Home Companion*.)

After a founder of the orchestra, Ann Van Bever, started "Menucha," a chamber music weekend in Oregon based on the Vermont "House Party" format, Peter fell in love with it and attended every year. Disappointed that there was such a limited repertoire for bass, he even took up the cello so he could play quartets. He says, "A whole new world of music opened up for me on the cello. All these pieces that everyone knows are new to me."

In 2002, when Peter moved to Atlanta, he immediately tried to find a local chamber music retreat. Surprised to learn that nobody had heard of such a thing, Peter created the Georgia Chamber Music Retreat at a center in the Georgia mountains. Six years later, word has spread. Now chamber musicians come from around the world for a weekend of music and horseback riding. Last year, for the first time, ACMP provided a grant so that people (such as music teachers) who have limited income can afford to attend. Peter is grateful for the help. "It broke my heart that capable musicians couldn't afford a weekend to play for fun. Now they can."

Esther Nelson (Pf, Chelmsford, MA). Esther says, "I'm an active chamber musician in the greater Boston area. I enjoy playing music informally with many friends, and especially like working with a group on a particular piece in depth, possibly followed by professional coaching. I'm constantly on the lookout for hidden gems of lesser known composers – not that there will ever be enough time to play them all!

After living with me and my chamber music habit for so many years, my husband has just taken up the violin! We also enjoy listening to many other types of music together.



New Board Member
Ivy A. Turner
(Vc, Boston, MA)



Peter Hildebrandt
(Db/Vc/Rec, Duluth, GA)



Esther Nelson
(Pf, Chelmsford, MA)

I am the immediate past chair of Mountains & Music, a special interest group within the Boston Chapter of the Appalachian Mountain Club. We run several weekends each year in the White Mountains and Monadnock regions of New Hampshire that combine seasonal outdoor activities with making chamber, choral, and orchestral music. Our group also co-sponsors the annual New England Chamber Music play-in with ACMP.

Professionally, I am an interaction designer at Kronos, Inc, in Chelmsford, MA, a company that has a division dedicated to helping businesses find technological solutions. Through meeting Roberta Goldman at a chamber music weekend, I became involved with the design of the ACMP website, an activity which combines my professional skills and personal interests."

Anne Howells (Vn, Seattle, WA) says, "I taught English and other literature at Occidental College in Los Angeles, CA, for 39 years, retiring and moving to Seattle in 2005 where I now live with my partner, Seth Armstrong, and cats, Béla (Bartók) and Gustav (Mahler).

After a 20-year hiatus, I returned to the violin. I had studied and played in school orchestras and the Walla Walla Symphony, and continued orchestra and chamber music playing at Swarthmore College. Graduate school and career demands trumped practicing, but after several years playing again in Southern California, I started taking lessons and going to chamber music workshops, where I was initially thrilled just to be able to get through the great repertoire, and then pleased to find myself improving. Since the late 80's, I've participated in many workshops. The pleasure of improving continues, as does the pleasure of an ever-expanding network of chamber music friends.

I joined ACMP in the early 90's and have valued the Directory and Newsletter. I benefitted from the fine home coaching program when one of my groups spent months learning the first Bartók quartet a couple of years ago.

Here's how I might be able to help ACMP: I could visit community orchestras in Seattle to talk about the organization and distribute literature; I can make sure information is spread at the Puget Sound CMW, and other regional workshops which I've attended; I can also urge membership when I play with people who don't already belong; I could work on organizing a Play-In. Finally, I could welcome new members and act as a focal point for coordinating information."

Peg Walker (Vn/Va, Hartford, CT). Peg has been an avid Chamber Music Performer for over 30 years, and a member of ACMP since the early 1980's. She says that music was so much a part of her home growing up that she doesn't remember a time when she didn't know what a violin was, and she always loved the sound and feel of it. She adds, "My Dad was an amateur pianist, (he organized an orchestra at a GE Glass Blowing Plant during WW II that was made up of Cleveland Orchestra Members who GE had hired to keep them in Cleveland until the orchestra could resume its concerts after the war – my first private teacher was one of those orchestra members.) My father's grandfather taught piano lessons travelling up and down the Ohio River on a steam boat to visit his students."

After her move to New England in 1983, even though she was working full time in the insurance industry (as Director of Marketing Technology for Traveler's Life and Annuity), she played chamber music two to three times a week. She says, "It didn't hurt that I'm married to a fine amateur chamber musician and cellist, Herb Walker. We met at the bulletin board at an adult chamber music workshop in Michigan — and to this day our favorite chamber music sessions are those where we make music with our friends in our home."

After her retirement in 2001, Peg's chamber music playing expanded into daytime as well. In addition to her other hobbies of needlework, reading, gardening, and cooking, she now has three regular "day" chamber groups, as well as three evening groups – all of which meet weekly. She also performs regularly for the Musical Club of Hartford (and is involved in the string portion of the Club's High School Competition) as well as participating in the *Con Brio Concerts* with the quartet she and Herb founded in 1989. The *Con Brio* concerts are a series of two to three chamber music concerts a year, held in Meriden, CT, for an audience that has expanded over the past seven years from an Adult Education Group who was interested in exploring what other adults did for enjoyment and personal fulfillment, to a concert series that frequently draws 75 or more attendees to each concert.

Peg looks forward to bringing her professional skills in web site marketing and development of marketing materials to the Advisory Council. She also brings organizational skills, a passion for chamber music, and a belief in the value of the organization.



Anne Howells
(Vn, Seattle, WA)



Peg Walker
(Vn/Va, Hartford, CT)

New International Advisory Council Members



Tamás Geszti
(Vn/Va, Budapest, Hungary)

Tamás Geszti (Vn/Va, Budapest, Hungary). During his career Tamás served as a professor of physics in the Department of Physics of Complex Systems at Eötvös University in Budapest. He specialized in Quantum Mechanics research and has written papers on the Interaction-free measurement and forward scattering and physical models of neural networks. Since March, 2008 he has been Professor Emeritus at the University.

He says, “I have studied the violin and viola, and also conducting quite seriously. I can play the piano and the timpani in addition to the violin and viola, but not quite as well. Between 1977-79 I had my own string orchestra, but had to give it up as it interfered too heavily with my work.

I’ve been a member of ACMP since 1989, and I play quartets quite regularly, as well as any other kind of chamber music when the opportunity arises, and sometimes I perform. Over the years I’ve played chamber music with a number of members from abroad, including a pianist from Vught, the Netherlands, who comes back quite often, and even learned Hungarian for the purpose of our music sessions.”



Angela Field
(Va, Montespertoli, Italy)

Angela Field (Va, Montespertoli, Italy) says, “I was born in Liverpool to a nonmusical family, but was attracted at a very early age to my Dad’s old records — by the sound — and those busty Prime Donne on the covers fascinated me. My grandmother had an old piano in the parlour and I used to sneak in and try to pick out tunes. I really wanted to learn how to play music but didn’t know what to ask for. Later, after an aptitude test at school, those who could distinguish the difference between pitches could pick a string instrument to play. I chose mine from a poster on the wall depicting the instruments of the orchestra — the viola. Why did I pick this instead of the violin that everybody else chose? Something in the name appealed to me, and so there I was, the only viola player in the school orchestra!

When I moved to Italy, my viola came with me. I still played even though I hadn’t had lessons for a few years. Here I think destiny comes into my life. I was living in the countryside near Florence in a farmhouse divided into flats, mostly rented by young musicians. (Our landlord was a viola player in an important orchestra.) I exchanged English lessons for viola lessons with one of the musicians who later became my husband. After many years of hard work I earned an Italian diploma in viola — my husband speaks pretty good English, too!

When children came I decided to stop playing professionally to care for them, and then started teaching music theory and viola in a local school.

At present I am involved with an amateur symphony orchestra that I helped found, *Orchestra Desiderio da Settignano*. I play quartets with some lady friends. We jokingly called ourselves the “Desperate Housewives Quartet” but now we are officially called the Alma Rosé Quartet after Gustav Mahler’s niece, a violinist, who died in a concentration camp.

Having nearly missed having music in my life, I firmly believe in encouraging all forms of music making. I have many contacts with musicians, both professional and non, and I believe that I could make a valid contribution to your organization. I think that you need more publicity — I only heard about you a month ago!”



Philippe Rougé
(Pf, Marseilles, France)

Philippe Rougé (Pf, Marseilles, France) says, “I have played the piano ever since I was a small child, and, at the age of 13 played Fauré’s first Piano Quartet with my family. During my professional life I played as much as I could, but now that I have retired I am able to really devote my time to music, mainly chamber music with several groups. After some rather disappointing experiences in musical workshops, in 1993 I created the association, *Fugues en Liberté*, with the aim of attracting good adult amateur musicians. Since then, musicians from all over the world have joined us, including several ACMP members. Although musicians learn of us only through word of mouth we now attract 30-40 good and very good musicians (mostly strings) each year. We prepare two works in advance and meet in the town of Pertuis, in Provence, for coaching and informal playing. We also encourage all interested participants to work on contemporary pieces.

While living in Paris I was very active in an informal music organization there that met every month to play together. Now that I spend half of my time in Marseilles, I go on playing chamber music with local musicians as I have been doing for years.

Joachim Heusler (Pf, Ottobrunn, Germany) Joachim Heusler earned degrees in Physics from the Technical University in Stuttgart in 1962 and 1966. During his career as a physicist he was an Associate Director at the Max-Planck-Institut für Metallkunde in Stuttgart, spent 15 months as a fellow at Iowa State University, and then, after his return to Germany in 1968, at IBM and Siemens. He has lectured and written articles and books on new developments in computer technology.

Joachim began piano lessons at the age of 8, but was 17 before he attended his first concert. "Although my family was not musical, and I didn't want to play the piano, my parents insisted that I continue. Finally, after learning to read the notes through tears, I improved, began playing trios with my two brothers, and started to enjoy it. I also played continuo in my High School orchestra and sonatas with a talented violinist who later became a professor for violin at a German university. Today, my preferred chamber music ranges from sonatas through trios, quartets, and quintets."

Joachim recalls an amusing incident that once happened during a performance. "Some years ago I performed a chamber concert for violoncello and piano at the castle of Elmau in Bavaria. The cellist lost her glasses while she was playing, but in a fraction of a second managed to put them back on again! My wife thought we would have to interrupt the performance but we were able to continue as if nothing had happened!"

Joachim's family includes 2 sons and 3 grandsons. His wife taught History, French, and Politics at the high school level. He says, "She also likes to learn languages — besides Spanish and Italian she has studied Japanese for the last 5 years because our son and our Japanese daughter-in-law live in Tokyo."

His pleasures include reading about natural sciences, philosophy, and religion, and he concludes, "In earlier times I liked mountaineering, track and field, gymnastics and ballroom dancing."

Harald Gabbe (Vn/VA, Heikendorf (Kiel), Germany). Now retired from a professional life as an engineer purchasing parts for the diesel engine industry, Harald enjoys having more time for chamber music. Harald has heard music all his life as both his parents were amateur musicians who began violin lessons for him when he was 9 years old. Today his favorite kind of chamber music is string quartets, although he also enjoys sonatas and piano trios.

Harald says, "I met **Richard Osius** (Vc, Washington, DC) during a week of chamber music at Interlaken, MI in 1967. Some weeks later he took me to Helen Rice's apartment in New York where we had a wonderful quartet session. Then, much later, in 1999 during a business trip to the States, I had a fantastic evening playing Brahms piano quartets with **Leon Hoffman** (NAAC/Vc, Chicago, IL)."

He adds, "With a Norwegian mother, a French wife and two daughters who are both professional musicians (Isabel, the pianist, is also an ACMP member) my international family fits well with my interest in ACMP."

Besides music, Harald's main hobbies are dancing and sailing. He says, "Some years ago my wife and I chartered a sailboat in the Virgin Islands with my old friend **Ronald Goldman**, (ACMP Board/Vn, San Diego, CA) and his charming wife, Wynnona. We enjoyed playing the Bach *Double Concerto* together even while we were sailing! Crazy?"

He concludes, "I hope that my many connections to other amateur musicians will help spread the idea of ACMP and interest additional members in joining. Although I have never received a phone call, I have used the list several times myself and had much fun with other ACMP members. Therefore I am willing to return the joy by supporting the organization."



Joachim Heusler
(Pf, Ottobrunn, Germany)



Harald Gabbe
(Vn/VA, Heikendorf (Kiel), German)

Do You Live in Japan, Eastern Europe, Czech Republic or Latin America?

ACMP Needs International
Advisory Council Members
in these Localities

If you would like to become more
involved with ACMP please con-
tact the office

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.

The winner of this contest will be published in the Winter 2009 issue.

Winners June 2008 Contest

(Two Nicknames were tied for First Place)

The Steel Oats Band

(also known as "the S.O.B.s.")

The name originated from joking around about some rather curiously constructed steel oatmeal cookies. The name has inevitably been shortened to "the S.O.B.s."

Lucia Woodruff (Va, NAAC, Austin, TX)

Cathy Metz (Vn, NAAC, Montpelier, VA),

Jane Carlberg (Vn, Setauket, NY),

Evan Dunnell (Vc, Stamford, CT).

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)

Autumn 2008 Finalists

Sine Nomine

Faced with the need to come up with an answer when asked "What's the name of your quartet?" our violinist, **Richard Conviser**, (now of Missoula, Montana) contrived the name Sine Nomine. Those of you who studied Latin will recognize that it translates "without a name." But to those without Latin in their background, it just sounds rather elegant, as we hoped our quartet did.

Edwina Moldover (Vc, Rockville, MD)

The White Willow Trio

The white willow tree has medicinal properties similar to aspirin. All members of our trio have an interest in music and medicine. **Helen Ackley**, oboe, is a nurse practitioner; **Stephanie Yoo**, flute, is a graduate of the Peabody Conservatory of Music in flute performance turned pharmacy student, and I am a music therapist.

Marlea Gruver (Pf, Cherry Hill, NJ)

The G-String Grannies

Grandmothers now, all of us, as the name suggests, but the cellist and the other violinist have played chamber music together since the age of 14.

Laura Pruyn (Vn, Brewster, NY)

From the Mailbox

Counterpoints

A Cellist's Palette of Clefs

The lead article of June 2008, *A cellist's palette of clefs*, in which two cellists, **Sarah Garrison** (Vc, Norfolk, CT) and **Drew Rothrock** (Vc, Seattle, WA), questioned Dvořák's use of the treble clef generated more comments than any other article ever published in the newsletter — even articles about self-grading!

Most responses cited the wonderful web resource, the Dvořák Cello Conversion Kit, <<http://www.acmp.net/dvorak/index.shtml>>, provided by Eve and Don Cohen, for converting the false treble clef in works by Dvořák to the correct octave.

Yes, the same Eve & Don Cohen who brought you the fantastic aid to numbering measures, <<http://don-eve.dyndns.org/musicparties/barnum.html>>, (*Ledger Lines* February, 2008.)

V. Brochu (Vc, Pointe Claire, QC) writes: Yes, Dvořák wrote it this way! It is to be played one octave lower than written. There were quite a few letters between Simrock, Dvořák's editor, and Dvořák regarding this issue. Simrock was complaining at length that he had to redo the printing plate, and Dvořák was arguing that he did exactly what Beethoven did. I guess this is why Simrock did not redo the plate and why we have to painfully transpose or get help from very generous Cohens who created the Dvořák Cello Conversion Kit! It's available on Internet—choose the opus, choose the editor, print, cut and paste — literally — and voilà. Hope this will help many more cellists!

And from **Lawrence K. Marsh** (Vc, Gaithersburg, MD): — the octave-lower version sounds much more likely to have been the original Dvořák. Also, it sounds aesthetically much more pleasing to me anyway! During my cello-playing years I have seen lots of examples where music editors in the employ of famous music publishers have written all kinds of idiotic things. I am tempted to think they have had "one-too-many!" Don't let pointy-headed pseudo-intellectual trivia like this kill your joy of music! Happy cello-playing to both Drew and Sarah! Enjoy!

Joan Lusk, (Vc, Providence, RI) wrote: Sarah Garrison's contribution to the Spring newsletter and the ensuing comments certainly struck home. She continues, "I have no trouble reading treble clef (childhood piano lessons, singing soprano) but lowering the notes by an octave on the cello uses up too many brain cells to let me play the music. I think the phenomenon has been well studied by neuroscientists: reaction time to identify an object or word (or presumably a note) is slower when the decision has to be made between closely related items. For me it takes a terrific conscious effort and a genuine physical struggle. My left hand might as well be possessed by a demon, forcing it to the more familiar note." Joan concludes, "So here's to the conversion kit. Now all we need to do is to remember to bring our converted parts to the party."

Norman Gleiss (Vc, Stockholm, Sweden): Many great composers have used the treble key in cello parts to indicate which passages are solo parts. We can see this in early editions of Schubert's *Trio Op. 99*, Beethoven's string quartets, and even Mozart's later quartets. These passages should always be played an octave below the notation.

Sam Golden (Vc, Chicago, IL): The answer to the question raised, whether and why Dvořák wrote in what some cellists call the "trouble" clef is that it was, for the composer, an alternative to tenor, which he didn't like to use. Composers particularly liked to use it to indicate a cello solo (just when cellists groan most about having to read it!) Beethoven also used it, but in most standard chamber music it's been transposed to tenor clef.

S. Morris Goldberg (Cl/Va, Lafayette, CA) There are some editions of Mozart string quartets (Novello is one) that have the same problem, as do some quartets in Haydn Vol III. Someone with a good scanner program and the kit could post it on line for others to copy and paste.

Note: Although none of the cellists mentioned that tenor parts in choral music are routinely written in the treble (G) clef, the line always sounds an octave below. Sometimes you find a tiny "8" at the bottom of the clef to indicate this. Although the treble clef is often referred to as the soprano clef, the actual soprano clef is a C clef similar to the viola (alto) and tenor clefs. C clefs indicate which line of the staff represents Middle C; the bottom line in the case of the soprano clef. — Ed

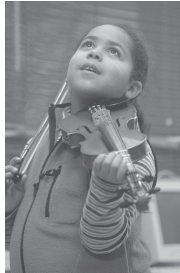
Name Change

Ellen Widiss (Va, Iowa City, IA) writes: Your new heading is very stylish and snappy, but you've lost all reference to what the initials stand for. As I remember the discussions several years back, there was a consensus that it WAS significant to keep the actual name, not just a set of mysterious initials, and that there was nothing negative about being a network of people who played for the love of it, i.e. amateurs. Did I miss something in a recent newsletter?

Donating Chamber Music Collections

Sue Lloyd (Alto/Vn, Middletown Springs, VT) addresses an issue that many of us face: what do we do with a large music library that is no longer used. In a vigorous garage-cleaning her family recently found five more boxes of **Helen Rice's** (see page 4) music. Sue says, "We went through them, gradually, and saved anything that looked remotely playable or singable, threw out the truly decrepit things, and wondered what to do with the rest.

In the end, we settled on the **Community Music Works** in Providence, RI, a quite unusual organization: they have headquarters in a non-affluent part of town and give lessons there, concerts, teach-ins, all free or nearly so. They have got all sorts of unprivileged kids playing classical music. They were very enthusiastic and we are very happy to know that Helen's music is definitely being appreciated and honored and used. We are grateful for this, knowing how few people in the general population would value this music."



Ledger Lines, February 2006; A young student from Community Music Works,

Bravos for ACMP From a New Member

Bill Wise (Vn, Columbia, MO) writes: Since joining the network my playing has improved so much that on a good day I would consider myself a Vn C! I am considering adding a viola to the instruments I have for guests.

Home Coaching

Ida Wingrove (Vn, Port Townsend, WA) writes: Our chamber music coaching with Alan Rawson has been fantastic. He works us very hard but I feel I have made very good progress. We are all busy, active folks but this on-going chamber music coaching has been a dream come true for me!!!

June Romeo (Vn, Berea, OH) Thank you, thank you. Our C and D group would not have been able to afford such a good coach without your help.

From a Youth Program Participant Funded by an ACMP Grant

Harold Solis, Youth Program Participant, the Golden Gate Philharmonic, San Francisco, CA, writes: I play in two chamber groups, am 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 after my mother was laid off her job. But thanks to ACMP I have a much brighter future.

From South America

Uriel J. Sevi (Vn, IAC, Argentina) writes: 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!

Send A Message Service

Eric Godfrey (Vn, Ripon, WI) writes: I did indeed find a pianist in Madison, WI, using the ACMP "Send a Message" service. Thanks for your help!

The Directory

Lily Harvitt (Vn/Vc, Chatham, NY) writes: Thanks for providing this wonderful Directory.

While Traveling

Peter Benoliel (Vn, Board Member, St David's, PA) writes: An airport security officer, after seeing our instrument cases as we left the historic Board and NAAC Meeting, in Montreal, (*Ledger Lines*, Winter 2007) asked if we were part of ACMP — she plays the clarinet and was inspired to go to the website and sign up!

Cadences

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

Alison Bozorth Fowle (Vc/gamba, Thetford, VT) died March 12, 2008. Ed Doughtie (Va/Vn, Strafford, VT) writes: A fine cellist and generous musician, she was an essential member of the chamber music community in the Vermont-New Hampshire area. Every summer she organized a day-long chamber music feast, with four or five groups of amateurs and professionals playing in different venues around Thetford. We will miss her greatly

Dr. Joseph L Horner (Vn/Va, Belmont, MA). Chris Horner writes: Given his love of chamber music, I am sure he must have enjoyed being a member of your organization very much.

Bequests to ACMP Generous Bequest

We are grateful to Renata Koeckert, daughter of Geraldo Modern, (Vn, Sao Paulo, Brazil and Munich, Germany) for a generous bequest in his memory.

She writes: My father passed away at the age of 94 last year (*Cadences*, November 2007) and I wish to make a contribution in his memory, as this would have been his wish. He was member of ACMP for at least 40 years, and played quartets all over the world through contacts he made through your organization.

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.

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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 dues-paying 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 (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, and all members of the group must be members of ACMP.

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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

FOR RENT: Beautiful lake house near Tanglewood (MA) available for weekly rental. Summer 2009. 3 bedrooms, 2 baths, fully equipped music room. \$1,550 per week. <peggyskemer@gmail.com>.

FLUTE FOR SALE: Beautiful Powell flute for sale, serial # 3132. Made in 1969. I have been the sole owner since 1970. Sterling silver, open hole, soldered tone holes, .016 tubing, traditional Powell scale, A-440, French cups, B foot joint, C gizmo, in-line G, traditional-cut head joint. Excellent condition and recently cleaned, oiled, adjusted and new head cork. Includes original leather case and swab, plus fleece-lined case cover. \$7,800. Contact 415-956-2880.

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