



## That Carbon Fiber Cello

By now we all probably know that Yo Yo Ma did NOT play his carbon fiber cello at the Inauguration and we didn't hear the real notes he actually did play. But Mr Ma does play a carbon fiber cello and did play one at the Washington Mall for 10 days in 100-degree heat during a Smithsonian Folklife Festival in 2003. He said that in heat like that he could control the strings on his carbon fiber cello in a way not possible on a wooden cello, and joked that the instrument could probably even double as a barbecue.

Because the instruments are virtually unbreakable, they are perfect for travel (easily checked as baggage with a really sturdy case) and extreme weather conditions. There are amazing weather stories. A cello owned by **Kaaren Makas**, (37 years principal cello, New Orleans Philharmonic, Emeritus principal, Louisiana Philharmonic) survived the flood waters of Hurricane Katrina, needing only new strings, bridge and soundpost, to be as new after spending two weeks under water.

**Mark W. Dudrow**, a cellist in Colorado, has another remarkable story at the other weather extreme. In a major blizzard, he had to abandon his jeep in deep drifts and white-out conditions to walk the final 3 miles to his home. He says, "I could not bear to leave my cello in the car due to risk of theft or being demolished by a snowplow... besides who wants to be snowed in without their cello?" He continues, "My Luis and Clark cello is housed in a molded SKG case, so I flipped it over on its face and dragged it like a sled, with the molded part of the case that protects the strings and bridge acting as a sort of keel/runner.

When we finally made it home I let it sit for an hour or so while the snow melted off into a pool on the greenhouse floor. Upon opening the case I found that drifting snow had gotten inside and there was water running down the face of the cello. So I dried it off with a paper towel and sure enough, it was not only playable, but still perfectly in tune!!!! Now that I can feel my fingers again, I am going to go play it!"

**Julia Adams**, violist in the Portland (ME) String Quartet agrees. She says, "Here in Maine, especially in the winter months, our fine wooden instruments have many problems adjusting to changes in temperature and humidity. The carbon fiber Luis and Clark eliminates those worries completely."

Price is another consideration. ACMP cellist **Wayne Benjamin** (Chicago, IL), who has owned his carbon fiber cello for about a year and a half, writes, "When you compare the price of these carbon fiber cellos (circa \$7000) to the wood instruments available for a similar price, such as an Eastern European or Chinese "student" level cello, I think the choice is unambiguous. The carbon fiber cello, to me, sounds as good as or better than instruments currently selling for \$30-75,000."

The carbon fiber cello is the brainchild of **Luis Leguia**, a cellist with the Boston Symphony Orchestra for over 40 years, who then, as he says, "Got bitten by the sailing bug." A comparison between the way old wooden boats were crafted and the manufacture of ultra-sophisticated boats in carbon fiber prompted him to wonder what a cello would sound like in such a medium. He made the first few cellos himself, and then teamed up with Steve Clark, a master in the production and fabrication of carbon fiber products and chairman of Vanguard Sailboats (an industry leader in supplying boats, accessories and services to the small sailboat market) for production. The coincidence has a certain serendipity that the new company, exploring new technology for instruments, should be named Luis and Clark and bring to mind the famous explorers, Lewis and Clark, who searched for the Northwest Passage in the early 19th century.

What's it like to play? Luis says, "It's lighter and responsive, and very strong. I wanted a cello that would sound great. I wanted the tone of a Stradivarius or Montagnana cello and I wanted it to carry out over orchestra when you play a concerto. And I wanted it with a beautiful quality. In the final result, you can see it's not a wood cello but the quality is beautiful, the power and reverberation is just superb, and the depth of it I find wonderful. I'm extremely pleased."

Wayne Benjamin now plays it exclusively, saying "It's so easy to play. It's not at all moody like a wood cello because the carbon fiber is totally inert and doesn't react to temperature or humidity. The body is



Yo Yo Ma with his carbon fiber cello

Photo: Kevin Sprague ©2008

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narrower front to back than a wood cello, so it is closer to the player and easier to bow and finger and its continuous curve on the sides (similar to a guitar) make it very comfortable to hold with no digging into ones knees. The cello speaks VERY fast – the notes just fly off of it. The response is really amazing. I can play this cello for hours without encountering arm, shoulder or back problems. On my wood cello I need to take an Advil break after about 30 minutes.”

Violinist **Laura Goldberg** bought a carbon fiber violin after performing with Luis and his “carbon fiber choir” ensemble in August, 2007. She says, “I bought it because it is a lot of fun to play! The tone is exciting and robust, and the design is cool and modern. The experience of playing on the carbon is different from traditional violins made of wood. The “feel” of the neck on the traditional violin is not the same as the smooth, slippery feeling of the carbon, so shifting positions feels very different. The instrument “speaks” a bit differently, too. The tone of the carbon is more direct and immediate than the wood. Also a bit brighter and stronger.”

ACMP Board Member **Linda Rosenthal** (Vn, Juneau, AK) says, “My husband Paul, the Artistic Director of the Sitka Summer Festival, and I each have a Luis and Clark violin and we also own a Luis and Clark viola. Paul uses them in performances. In fact, he’s quoted on Luis’s testimonial page as follows: “The Luis and Clark violin is not only a terrific solo violin, but it spent the entire month of June performing chamber music with Stradivaris, Guarneris, Amatis and many other superb traditional instruments. It takes its place completely naturally in the company of great string instruments.”

It is quite an experience to hear the carbon fiber choir. Outside the Hall, if you hear them before you see them, you have no idea that unusual instruments are inside. The appearance is dramatic — all the performers play carbon fiber instruments, and all wear white shirts with black skirts or pants to contrast with and highlight the rich black sheen of the instruments. On Friday, January 30, 2009, the choir performed in New York City The program, designed to show off the versatile range of the instruments, included Villa Lobos *Bachianas Brasilieras No. 5* for 8 celli and soprano, and *Bachianas Brasilieras No.1* for “cello orchestra,” the Edward Elgar *Elegy*, and *Concerto Grosso No 1* by Ernst Bloch. Performers included the cellists Luis Leguia himself, **Peter Sachon** who is currently playing his carbon fiber cello in the Lincoln Center Theater production of *South Pacific*, and **Mihai Marica**, principal cello in the New Haven Symphony, who won the distinguished first prize and the audience choice award at the 2006 Dr. Luis Sigall International Competition in Viña del Mar, Chile, playing his carbon fiber cello.

And the remark of the day? Musician to Luis: “Do you still recommend Windex to clean them?” Response: “Absolutely!”



The Carbon Fiber Choir performing at the Calhoun Performing Arts Series in the Mary Lea Johnson Performing Arts Center, New York City.

Back (L-R): Paul Ognissanti, Ben Clinesmith  
Front: Mihai Marica, Peter Sachon  
Conductor: Daniel Epstein

Below: The group performing Bloch’s *Concerto Grosso*  
Inset: creator of the carbon fiber instruments, Luis Leguia



Photos by Beth Krieger, The Calhoun Performing Arts Center



## ACMP Foundation News

### Letter from the Foundation President

The ACMP Foundation was established in 1993 after ACMP received a large bequest from one of its members. Its purpose is to provide a regular source of income in perpetuity to support and enhance the goals of ACMP — to promote the playing of chamber music for pleasure around the world.

The Foundation has provided grants of several hundred thousand dollars per year which are used broadly for two purposes. The first is to help pay the expenses of running the ACMP office and programs. Dues and regular contributions pay a substantial proportion of these annual expenses but are not sufficient on their own to pay for the day to day administration of ACMP’s many activities.

In addition, the ACMP Foundation makes a large number of grants each year to further support playing of chamber music for pleasure. The total amount of grants has varied over the years, but has generally been in the area of \$250-300,000 per year.

Grants in the past ten years or so have generally fallen into four broad categories:

- **Community Music**
- **Workshops**
- **Special Initiatives**
- **Home Coaching**

Grant applications are reviewed by committees of the ACMP Board which meet several times a year, usually by conference telephone. Grants are administered by the efficient one-person staff of the ACMP office. Most grants fall between \$1,500 and \$2,000 each. Up to now, most grant requests have been approved, though this may change in future years as an increase in the number of applications collides with declining resources.

By far the largest grant program is **Community Music**, which accounts for around 64% of grants. These grants support chamber music programs in a wide number of community music schools and youth orchestras across the US and Canada. The goal is to encourage chamber music playing among children, to seed the next generation of chamber music players.

**Workshops** account for about 23% of all grants. These grants go to support many amateur chamber music workshops, which are primarily for adults. Most of the workshops have been in the US, but in recent years ACMP has provided funds to a growing number of workshops abroad. A recent emphasis is to encourage workshops that welcome less-experienced players.

**Special Initiatives** account for about 7% of all grants and is a catch all category for grants that don’t fit elsewhere. An example is support for the annual Music Workshop Guide, which for many years was published by Ted Rust. This has become an ACMP publication as of this year. Other examples include support for chamber music databases, publication of obscure works, etc.

The smallest grant program is **Home Coaching**, which pays half the cost for amateur chamber music groups to hire a professional coach to meet with them in someone’s home. This is the only grant program limited to ACMP members.

Taken as a whole, these grant programs support an incredibly wide range of chamber music activities across generations and countries. The ACMP Board regularly reviews the scope of these programs. Investment portfolio losses in 2008 will inevitably impact the grant programs going forward and will require a careful review of the allocation of scarce resources.

But the grant programs will continue —

Richard Weinert

### ACMP Foundation Grant Recipients

The impressive lists that follow represent the recipients of ACMP Foundation support for fiscal year 2007-08.

The 162 names include community and public schools, youth orchestras, chamber music workshops, home coaching programs, and something we call “Special Initiatives”—worthy endeavors outside ACMP’s established categories.

As impressive as the length of the list is its geographic breadth: 36 American states as well as nine foreign countries—Austria, Belgium, Canada, Denmark, Israel, Italy, Japan, Romania, and Sweden.

So, too, does it confirm ACMP’s mission of fostering chamber music playing by people of all ages and skill levels.

Since its establishment in 1993 as the result of a generous bequest from amateur violist Clinton B. Ford, the ACMP Foundation has awarded 2,614 grants totaling over \$3.6 million.

Funding decisions are made by staff and board member panels carefully addressing each of our four programs.

For complete information on grant programs, guidelines, and application forms, visit the ACMP website at <[www.acmp.net](http://www.acmp.net)>.

**ACMP Foundation Grants to Youth Orchestras for Chamber Music Programs**

- AK:** Homer Youth Orchestra
- CA:** Peninsula Youth Orchestra, San Carlos; El Camono Youth Symphony, Palo Alto; Golden Gate Philharmonic, San Francisco
- CO:** Denver Young Artists Orchestra, Denver
- FL:** Florida West Coast Symphony, Sarasota; Greater Miami Youth Symphony of Dade County Florida, Miami; Tampa Bay Performing Arts Center, Tampa
- GA:** Metropolitan Youth Symphony Orchestras of Atlanta, Atlanta
- HI:** Hawaii Youth Symphony, Honolulu
- IA:** Quad City Symphony Orchestra, Davenport
- LA:** Greater New Orleans Youth Orchestra, New Orleans
- MA:** Northshore Youth Symphony Orchestra, Topsfield
- MD:** Greater Baltimore Youth Orchestra Association, Timonium
- NE:** Omaha Area Youth Orchestra, Omaha
- NJ:** New Jersey Youth Symphony, Murray Hill; Youth Orchestras of Essex County, Maplewood
- NY:** Interscholar orchestras of New York, New York; New York Youth Symphony, New York; Saratoga; Springs Youth Orchestra, Saratoga Springs; Childrens Orchestra Society, Manhasset
- OH:** Cleveland Orchestra, Cleveland; Greater Akron Musical Association, Akron
- RI:** Rhode Island Philharmonic Orchestra and Music School, East Providence
- VA:** Williamsburg Youth Orchestras, Williamsburg; McLean Orchestra, McLean
- WA:** Student Orchestras of greater Olympia, Olympia
- WI:** Milwaukee Youth Symphony Orchestra, Milwaukee; Wisconsin Youth Symphony Orchestras, Madison
- WV:** West Virginia Youth Symphony, Charleston
- ISRAEL:** Cameron Youth Orchestra

**Total FY 07-08: 29 Chamber Music Program Grants — \$ 53,100**

**ACMP Foundation Grants to Special Initiative Programs**

- BC:** Quiring Chamber Music Camp, Coquitlam
- CA:** Alpenkammermusik Festival, Los Altos; Del Sol Performing Arts Organization, San Francisco; Music for the Love of It, Berkeley
- CO:** Colorado State University, Fort Collins; Colorado Suzuki Institute, Denver; Colorado Youth Symphony Orchestras, Denver; Western State College of Colorado, Gunnison
- GA:** Georgia Chamber Music Retreat, Duluth
- IL:** High School District 211, Hoffman Estates; Illinois Wesleyan University, Bloomington
- IN:** Fischhoff Chamber Music Association, Notre Dame
- MA:** Amherst Early Music, Watertown
- MI:** Chamber Music for Fun, Kalamazoo; Troy Public Library, Troy
- MN:** Saint Barnabas Center for the Arts, Plymouth
- NC:** Raleigh Chamber Music Guild, Raleigh
- NJ:** New Jersey Intergenerational Orchestra, Cranford
- NM:** Sandia High School Orchestra, Albuquerque
- OH:** Credo Chamber Music, Oberlin
- PA:** SATORI, Allentown
- TN:** Oak Ridge Civic Music Association, Oak Ridge
- VA:** Left Bank Concert Society, Falls Church
- VT:** Green Mountain Youth Symphony, Montpelier
- WA:** Max Aronoff Viola Institute, Tacoma
- WI:** Lawrence Academy of Music, Appleton
- BELGIUM:** Franz Marcus (for ACMP Initiatives), Brussels
- ROMANIA:** Tiberius Week Chamber Music Festival, Tg Mures

**Total FY 2007-08: 28 Special Initiative Grants — \$58,270**



Above: Two ensembles from the Peninsula Youth Orchestra, San Carlos, CA.

Sara Salisbury, Director of the Preparatory Division says, "Yes! There **ARE** "chamber" works for smaller percussion ensembles, and they are always popular on our programs!"



Silver Medal Winners  
Junior Division for musicians age 18 and under  
The Fischhoff National Chamber Music Competition,  
South Bend, IN,



A Youthful Participant at the Instrument Petting Zoo  
The Longy School, Cambridge, MA



A Chamber Music Ensemble from the Community Conservatory performs on the steps of the state capital's rotunda at the invitation of Rep. Margeurite C. Quinn, Harrisburg, PA



Daytime Program for Older Adults  
**Chamber Music for Adults over Sixty**  
Settlement Music School of Philadelphia

**ACMP Foundation Grants to Community Music Programs**

- BC:** Langley Community Music School, Langley
- CA:** Community Music Center, San Francisco; Mack McCray Foundation, San Francisco; Music at Kohl Mansion, Burlingame; Pasadena Conservatory of Music, Pasadena; Santa Cruz ChamberPlayers, Santa Cruz; Western Society of Chamber Music, Ontario
- CT:** Hartt School Community Division - University of Neighborhood Music School, New Haven
- DC:** Levine School of Music, Washington
- FL:** Amelia Arts Academy, Fernandina Beach
- GA:** Chamber Music Connection – Atlanta, Fayetteville
- IA:** Preucil School of Music, Iowa City
- IL:** Merit School of Music, Chicago; Midwest Young Artists, Highwood; Music Institute of Chicago, Winnetka; VanderCook College of Music - Community Music Academy, Chicago
- IN:** Indianapolis Academy of Music, Indianapolis; Suzuki Music School of Granger, Granger
- KS:** Bethel College Academy of Performing Arts, Newton
- MA:** Community Music School of Springfield, Springfield; Joy of Music Program, Worcester; Longy School of Music, Cambridge; Northampton Community Music Center, Northampton; Rivers Music School, Weston; South Shore Conservatory, Hingham; Suzuki School of Newton, Auburndale; Winchester Community Music School, Winchester
- ME:** Pineland Suzuki School, Manchester
- MN:** MacPhail Center for Music, Minneapolis; Saint Paul Conservatory of Music, Saint Paul
- ND:** Valley City State University Community School of the Arts, Valley City
- NH:** Concord Community Music School, Concord; Manchester Community Music School, Manchester; Mountain Top Music Center, North Conway; Timberlane Regional Music Department, Plaistow; Upper Valley Music Center, Lebanon
- NJ:** JCC Thurnauer School of Music, Tenafly; Newark School of the Arts, Newark; Stirling Duo, Maplewood; Westminster Conservatory, Princeton
- NY:** 92nd Street Y, New York; Bloomingdale School of Music, New York; Charles Finney School, Penfield; Concordia Conservatory, Bronxville; Dutchess Community College Music School; Poughkeepsie; Hoff-Barthelsson Music School; Scarsdale; Lucy Moses School for Music and Dance, New York; Third Street Music School Settlement, New York
- OH:** Chamber Music Connection, Worthington; Cleveland Institute of Music, Cleveland; Music Makers, Cincinnati; University of Cincinnati Foundation, Cincinnati
- ON:** University Settlement Music & Arts School, Toronto
- PA:** Community Conservatory of Music, Doylestown; Community Music School of Collegeville, Trappe; Darlington Fine Arts Center, Boothwyn; Musicopia, Philadelphia; Pennsylvania Academy of Music, Lancaster; Settlement Music School, Philadelphia; Suburban Music School, Media; Temple University Music Preparatory Division, Philadelphia
- PR:** Conservatorio de Música de Puerto Rico, San Juan
- RI:** Community MusicWorks, Providence
- SD:** Dakota Academy of Performing Arts, Sioux Falls
- TX:** Austin Chamber Music Center, Austin; Harmony School of Creative Arts, Marble Falls; Salon Concerts, Austin
- VA:** Academy of Music, Norfolk; Community Music School of the Piedmont, Upperville; Virginia Symphony Orchestra, Norfolk
- VT:** Brattleboro Music Center, Brattleboro
- WI:** Wisconsin Conservatory of Music, Milwaukee
- JAPAN:** Tanner Community Chamber Ensemble, Yokohama

**Total FY 07-08: 75 Grants to Community Music — \$134,060**

### ACMP Foundation Grants to Workshops

**AL:** Mobile Symphony, Mobile  
**CA:** Chamber Music Society of Santa Barbara, Santa Barbara; Chamber Musicians of Northern California, Pacifica  
**DC:** Levine School of Music, Washington  
**FL:** Alhambra Music, Coconut Grove  
**MA:** Boston Chamber Music Society, Cambridge; Northampton Community Music Center, Northampton  
**ME:** Friends of the DaPonte String Quartet, Damariscotta  
**MN:** Saint Paul Chamber Orchestra, Saint Paul  
**NC:** Chapel Hill Chamber Music Workshop, Chapel Hill; Raleigh Chamber Music Guild, Raleigh  
**NY:** Diller-Quaile School of Music, New York; Greater Manchester Adult Chamber Music Workshop, North Bellmore; Lake Placid Institute, Lake Placid; MSQ Enterprises, New York; Music Etc., New York; Southampton Chamber Music Festival, New York  
**OH:** March Chamber Music Retreat, Stow  
**PA:** Main Line Chamber Music Seminar, Philadelphia; Summertrios, Bala Cynwyd  
**TX:** Austin Chamber Music Center, Austin  
**WV:** Garth Newel Music Center, Warm Springs  
  
**JAPAN:** ABChamberMusic, Kawasaki  
**ITALY:** Associazione Culturale Key Largo, Pozzuoli  
**DENMARK:** Danish Association for Chamber Music, 2830 Virum  
**BELGIUM:** I Cambristi, Brussels  
**ISRAEL:** Israel Amateur Orchestral and Chamber Music Workshop, Rehovot; Israel Association of Wind Players, Israel Chamber Music Club, Ramat Hasharon  
**SWEDEN:** Mazer Quartet Society, Stockholm

**Total FY 2007-08:  
30 Grants for Workshops — \$53,495**



Summertrios Winter Workshop in New York City for less-experienced players



Shostakovich Quintet puzzles players and coach in San Jose, CA workshop



Home Coaching Group in Beria, OH, Center: coach Alvero de Granda from the Cleveland Orchestra

### ACMP Foundation Grants to the Home Coaching Program

During the August 2007-July 2008 fiscal year 202 participants and 58 coaches participated in the ACMP Home Coaching Program.

To date, since the program was begun in 1999, over 1,000 ACMP members in the United States, Canada, Austria, Germany, Switzerland, and the United Kingdom have benefited from the program.

**Total Home Coaching Grants to Date: \$106,925**

## Programs for Less Experienced Players

### Discovering Music from All Different Levels

*New adult program for all levels at Westminster Conservatory, the Community Music School of Westminster Choir College of Rider University, Princeton, NJ*

By Meaghan Haugh

(Condensed from an article originally published in the Autumn 2008 issue of Rider University Magazine.)

Music filters through the early morning sunlight streaming through the windows of the Conservatory. Inside room 205, a flautist, a mandolin player, a cellist and a pianist gather. Feet tap and fingers flourish as they touch strings, holes and keys, conjuring the notes of a melody that gracefully wraps itself around the room. In another room, a pianist, two violinists, a violist and a cellist churn out strands of a Mozart piano quintet.

They're part of the new Adult Chamber Reading Ensemble, which began in Autumn, 2008, under the direction of faculty member **Marjorie Selden** (Va/Vn, Highland Park, NJ). Almost three generations of people, ranging in age from 50 to 88, gather to play at the Conservatory every other Tuesday morning. About 20 people participate in the program; some are from the local community while others travel great distances. Some are retired, some are still employed. "We are here for the love and joy of music, and to hone our sight-reading skills," said Selden.

Selden neither teaches, nor conducts. Instead, she assigns individuals to different groups with a stack of music to sight read at each meeting. The ensembles gather to spend the morning reading and playing music together and enjoy a welcome coffee break complete with coffee cake.

Because there were no auditions for the program, it took Selden about three sessions to get a feel for how all the individuals played. A few are beginners who struggle to play, and some are highly experienced. The group includes Selden's 83-year-old father, Victor Kuras, a mandolin player, who calls himself a beginner, even though he's been playing since he was 27, and plays with a mandolin group at a nursing home on Long Island.

Selden tries to mix up the players, saying that the range of abilities helps all levels playing together. "We all know we have to be patient," Selden said. "We are here for the love and joy of music and to learn from each other."

### Counterpoints

#### Why We Play — Comparing Music and Tennis

**Nora Mular-Richards** (Bsn, Toronto, ON) writes: The latest issue of the *ACMP newsletter* mentioned that some musicians were picking up their instrument after a gap of many years, (as much as 50) and were disappointed that they were not always welcomed to participate in music making.

As a tennis player, I regularly come across a similar problem. Musicians are like athletes and we need to examine and understand why we play. Hopefully to enjoy music (or the sport) but we must also realize that we can not always expect to play with others who are superior players. It can be a frustrating experience for both. Players hope to play with others who will challenge their skills, raising the level of their game in the process, but generally not play others who are so good that they win every point and neither side enjoys the experience.

I play tennis for the exercise, challenge and camaraderie. I play music for the joy of the experience of playing great music with others and performing; I love the challenge of playing music that is the work of geniuses, and also appreciate the camaraderie of other musicians.

Many years ago, fresh out of school, I was asked to join a group of musicians for a reading session. Within 20 bars, I was lost. The group did not stop and wait for me to regroup. I was not surprised that I was not asked back. After many years and hours of practice, I now understand their frustration and patience and can hold my own and organize groups of A and B musicians.

Music groups like ACMP (through workshops and home coaching) and CAMMAC (offering a variety of musical experiences at its camps in Ontario and Quebec) understand the challenge of providing satisfying experiences for musicians at all levels; not an easy task. Chamber music is more challenging than large ensembles and requires individuals able to find music and organize groups that provide a learning and rewarding musical experience. We must continue to try to find ways of connecting musicians and encouraging them to take advantage of programs aimed at less experienced players. As difficult as it is to be inclusive, it is a goal worth striving for so that everyone can participate in a wonderful experience at an appropriate level.

**Georgina Spelvin**, (Va, Rochester, MA) writes: I recently attended a day-long workshop for less experienced players.

We began by playing student arrangements of Bach's Brandenburg Concertos Nos 3 and 4 together, and then broke into quartet groups for individual sessions.

Some of the players were total novices who needed to double on second violin parts, others were slightly more confident. I played viola, and simply by the sheer ability to keep counting out loud (and knowledge of the work) I was able to keep a very inexperienced quartet together.

What fascinated me was how happy they were by the end of the day, even exhilarated, and how much they enjoyed making music together even though beauty was very much in the ear of the performers.

I got a big kick out of sharing my experience with these players, and it occurred to me that as you gain experience, by the time you know it really doesn't sound very good you are probably ready to up your grade.

But isn't it a marvelous thing that really great composers can write such beautiful and accessible music that the people playing it are happy at many levels of ability?

Something the modern composers should keep in mind!



Peter M. Livingston (Vc, Palos Verdes, CA)

## From The Mailbox Sharing your Music

### Hospital Cellist

**Peter M. Livingston** (Vc, Palos Verdes, CA) writes: I am a volunteer hospital cellist. There are not many of us around. Every month my pre-recorded piano or chamber ensemble, my cello and I travel to a local hospital, The Little Company of Mary in Torrance, CA, where I play for an hour or so.

I play all sorts of things — art songs, encore pieces, bits of my favorite chamber music, various cello encore pieces with piano accompaniment. Also very popular is the set of Glière duets for violin and cello and the *Music Minus One* version of the second movement of the Brahms *Double Concerto*. The slow movement from the Schubert *Quintet* is another favorite as is the Scherzo from the Arensky *Piano Trio* with its birdlike violin chirping. I have not dubbed out the cello in these pieces, but play them well enough (they are part of the repertoire that I play with my piano trio and piano quartet groups) to double the cello line and bring the whole ensemble to life for the patients in the Cancer and Palliative Care wards. Just as Perlman and Ma did at the Inauguration, I play over the record or play *Music Minus One* scores.

The point of my music is not to draw attention to me, but to provide some relief for the grinding sameness of being confined to a bed and to soothe the staff. They love it. I've had patients write me kind notes, and one visitor insisted on dropping five dollars on my music. (Being a volunteer I gave the money to the pastoral care office.)

I have been impressed by how the music is received. Moaning and distressed patients in the cancer ward have been quieted and relaxed. The staff looks forward to the music as a stress relief. Some have teared up and others have danced a little jig from time to time to the lively sound.

I am 74 years old and have played the cello since the age of 8. I am still employed as a physicist at Northrop Grumman Corporation in Redondo Beach CA Music is therapy for both body and soul. In a manner of speaking it is a way of saying, 'Thank you' for the gift of music. I am going upstairs right now, put together my music collection, rehearse for several hours, and head off for the hospital.

### The Silver Strings

**BillyLance Corsbie** (Vn, Austin, TX) writes: The Silver Strings is a group of retired people who play string music (violins, violas, cellos, string bass, and piano) for retirement homes, hospitals, and schools in Austin, Texas.

They first began playing in 1983, and have been playing continuously ever since. They play about once a week during the school year and take the summer off. Most of the places they play are repeats from years past. Some places invite the musicians to join them for a meal after the music is played.

If you want to start a group like this in your community, just get a few musicians together, a 30-minute program of music, and call some retirement homes to arrange a date and time to play there.

It is a very rewarding experience.

### The Directory at Work

**Sextets in Newbury: Dan Kaplan** (Vc, River Forest, IL) writes: I'm spending some time in Oxfordshire doing physics research at the UK's Rutherford Appleton Laboratory. I used ACMP's website to find players in this area and had a lovely session playing Sextets in the UK.

The organizer, Charles Brookes (Pf/Vc/Va, Newbury, England) has 2 cellos. That was perfect, since buying a seat for my cello on a transatlantic flight is too expensive so I don't normally travel with it. He mentioned that this is the first contact he's ever received through ACMP. We started with the Arensky quartet in a minor (for violin, viola, and 2 cellos) then played Brahms Op. 36 and a couple of movements of Op. 18. We plan to get together again before I head back home.

Thanks for bringing amateur musicians together all these years!



The Silver Strings, Austin, TX

**Austin, TX: BillyLance Corsbie** wrote to **Roberta** (ACMP chair, Vn/Va, Holyoke, MA) and her husband, **Gerry Goldman** (Vc): Your visit was a great inspiration. After we played with you, I looked at the ACMP web page, especially the Chapel Hill program next June for people like ME.

And I looked at the Austin ACMP players with the idea of playing more chamber music with them here in Austin. So see what a wonderful impact you have had on this tiny part of the chamber music world?

**Riverdale, NY: Jack F. Wolff** (Vc, Riverdale, NY) writes: Thanks to the ACMP Directory we finally were able to find a "Riverdale" Quartet. Nancy Gruber (Vn/Va, Bronx, NY) had moved here from the West Coast and we meshed really well at our premiere get-together. We'll celebrate the Inauguration playing together in the afternoon and join a group led by **Nancy Dunetz** (Va, Bronx, NY) for the Mendelssohn *Octet* in the evening!

### Recommended by Members

#### Contemporary Music Workshop at Heilsbronn

ACMP member **Karl-Hermann Fleischer** (Va/Vn/Vc, Sieberg, Germany) organized the twelfth annual four-day workshop dedicated to music of the 20th century. It was held in the lovely German town Heilsbronn near Nuremberg that has the inspiring atmosphere of a medieval monastery. The 28 participants included 13 ACMP members. Most of the attendees had attended before, but **Harald Gabbe** (nternational Advisory Council, Vn/Va, Kiel Germany) was among those attending for first time and he spread the idea of ACMP to all present.

Works by Hindemith, Bartók, Kodály, Shostakovich, Webern, and Korngold were sent in advance so that participants could prepare. Each piece of music was programmed to rehearse for a 3-hour morning session and a similar afternoon session. Since there were no coaches it was a challenging job for those playing first violin to study the music well enough in advance in order to lead the group.

In the evening there was free playing of all kinds of classic or romantic music, and at the end almost everybody had played with almost everybody else.

By the end of the workshop everyone felt happy and satisfied to have explored some contemporary music that we had never played before and substantially enlarged our knowledge of chamber music.

#### Home Coaching

**Bonnie Thorn**, coach, Principal Cellist, North Carolina Symphony writes: As a performing classical musician I believe that the ACMP Home Coaching Program is a wonderful use of Foundation resources. I think it's a wonderful opportunity for adults to grow as instrumentalists as well as to enrich the community of classical music lovers.

Adult amateur musicians are the life blood of the classical music community — they recognize the importance and depth of classical music and tend to invest in making sure that the arts thrive in a community. The coaching sessions not only serve to create an important connection between the professionals and the audience, but the discipline and more focused commitment of the amateurs helps to develop the musical and artistic environment for everybody.

#### Sharps and Flats

**Grant Recipient England: Pineland Suzuki School, Manchester.**

Betsy Kobayashi, Director, writes: Thank you for your support which has been invaluable! This year is a watershed, with the goal accomplished of every student at the intermediate advanced level involved in chamber music.

**Clef Article: Carol W. Rundberg** (Pf, Hadley, MA) writes: I particularly enjoyed the article about the clefs. It is always interesting to learn more about people's practice routines.

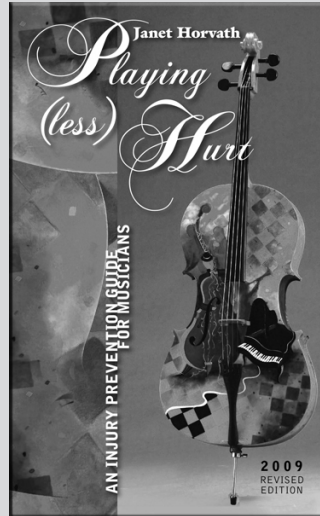
**Self Grading: Norman Gregory** (Vc, Oxford, England) writes: I have serious doubts about the grading criteria. It seems that the use of the Beethoven quartets in ascending periods as a measure of proficiency is too simplistic. For example Haynes (ISBN 0 9524572 2 9) rates the cello part of Rasoumovsky No. 3 as more difficult than any later work with the exception of the Grosse Fugue.



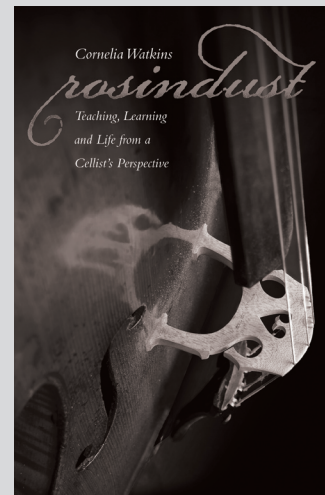
BillyLance Corsbie (Vn, Austin, TX)  
"Have violin, will travel"



Heilsbronn Workshop  
L to R: Karl-Hermann Fleischer and Harald Gabbe,  
Angelika Guggenberger, cello;  
Gabriele Schottstädt, viola.



Playing (less) Hurt  
by  
Janet Horvath



Rosindust  
by  
Cornelia Watkins

## Book Reviews

### Playing (less) Hurt

*The Injury Prevention Guide for Musicians*

By Janet Horvath

Janet Horvath brings a career as a professional cellist and a keen examination of the many ways repetitive practicing and performing can cause injury to musicians. She is careful to point out that she is not a doctor, nor does she offer medical advice. Her suggestions are offered from the standpoint of musical technique, and the book is a common-sense and beautifully organized approach to injury prevention from a performer's standpoint.

Chapters are divided into an overview of how injuries may arise, an explanation of various injuries, preventative and restorative approaches, and a resource list. There are practical approaches to practicing, warming up and cooling down, stretching, modifications of instruments such as chin rests and supports for violinist and violists, and supports for wind instruments. The problems of wind and brass players, breathing and hearing, are fully addressed. No matter what instrument you play, Ms. Horvath has sound ideas to help protect you from injury and deal with it after it occurs.

The last section of the book includes an index of instruments with specific page references, a list of charts and tables that includes types of injuries from soft tissue injuries to decibel exposure times, and finally, a resource list for further information. The list includes books, journals, video tapes and CDs, websites and associations, products, props, adaptive equipment, cushions, chairs, and a select list of clinics and medical practitioners. The information is clearly presented and sensibly organized with supporting photographs and drawings.

This would be a great resource for any musician and a great addition to any musician's library.

*The book (\$29.95) is self-published by Janet Horvath, and available with further information on her website, [www.playinglesshurt.com](http://www.playinglesshurt.com).*

### Rosindust

*Teaching, Learning and Life from a Cellist's Perspective*

By Cornelia Watkins

Cornelia Watkins, a professional cellist and teacher for over 30 years, has wonderful supportive advice for teachers and students. A student who responded "Nothing" to the question, "What do you think about while you practice?" inspired Ms. Watkins to think deeply about the learning environment and ways to open a window onto the brain for her students. This thought produced some of her most practical suggestions for learning difficult passages. Early in the book Ms. Watkins suggests engaging the understanding of the brain by simply saying the fingerings out loud without actually playing the instrument. Still without the instrument, engage the mind's ear and try to sing the notes while saying the fingerings. To conquer rhythmic difficulties, practice counting the beats out loud while beating time, tapping the beat on one knee and the actual rhythm on the other. The mind, having used verbalization to organize what the muscles and fingers should do, will support the final step of playing the difficult passage with much less struggle.

Subsequent chapters analyze tools; bow arm basics, "freeing the left hand," shifting, intonation, and vibrato. Questions of the teacher's responsibility in teaching musicianship and interpreting musical language are addressed in the context of using life experiences to evoke musicianship. Finally, there is a section on preparing for performance and auditions.

The writing style is clear and easy to read. Throughout the book there are highlighted anecdotes, quotes, and amusing drawings. A typical anecdote is this, about a nine year old preparing a Bach Minuet for an approaching audition. "He suddenly played a phrase with a clarity and strength I had never heard from him before. When I asked him about it he told me he felt "strong, happy and proud." Beginning again with those words as his goal, he played the whole piece extremely well."

Although aimed primarily at cello teachers and students, there are many valuable ideas that will be useful to other string players and musicians in general.

*The book (\$28.95) and further information is available from [www.rosindust.com](http://www.rosindust.com)*

## Website Follow Up

Launch of ACMP's completely redesigned website last November has made possible a number of new features, among them direct online enrollment and renewal of members. Previously, joining ACMP or updating your record through the Internet involved a two-step process, primarily because our database was physically maintained in the office; now it actually resides at <[www.acmp.net](http://www.acmp.net)>, accessible only to current members through their personal and secure User ID/Password combination. In the past, the online database was refreshed each Friday afternoon, which meant that any new or revised member information would not be available until week's end. Similarly, changes made to existing records would not be instantaneous. Of course, delay of a few days was a significant improvement over waiting for the next printed directory to appear!

Until this year, the renewal procedure consisted of mailing each member an update form showing his/her entry in the ACMP directory along with an envelope in which to return it with any changes, corrections, annual dues and contributions, and material for ACMP's newsletter, the autumn issue of which was included in the mailing. This was customarily sent in November so that news of the annual Board of Directors meeting, traditionally held in late September, could be included in the newsletter. The forms would arrive back in the ACMP office starting in December, peaking in January, and then tapering off soon thereafter. We generally mailed second notices to North American members in late February, and the entire renewal cycle ran its course by winter's end.

Now we have instituted a new system. Those members who have e-mail addresses in their ACMP listing receive notices via e-mail that their membership expires at the end of the month (this was begun in January) and inviting them to renew online. Those with no e-mail and those from whom we receive no confirmation of online renewal will receive forms in the mail as before. When the expiration date is passed, a final e-mail goes out reminding of this, but because of paper forms crossing in the mail (as well as our limitations in processing forms as quickly as what would be ideal), some members will inevitably receive such messages even though they returned the form.

Thus far, the new procedure is successful, though not without some unexpected results. Many members, taken by surprise by something new from ACMP—after all, we have always made changes rather by step than leap—didn't quite know what to do; User ID? Password? These were misapplied or forgotten or misunderstood (all passwords are CaSe SeNsITive). Some members, rather than renew, simply submitted entirely new applications resulting in duplicate records, which cause confusion in the office and will create problems in printing the next directory. Through slip of the finger or mouse, a few surprisingly large (and very welcome) contributions were transmitted, causing the unwitting donors momentary fiscal distress. On the positive side: e-mail messages and phone calls to the office requesting assistance have led to some pleasant exchanges—always welcome in the ACMP family.

We trust that in time the new will become old and that renewing and updating online will be as familiar and comfortable a procedure as applying rosin or tuning up.

## ACMP Bulletin Board

### WANTED

#### USED EARLY HAYDN PIANO TRIO PARTS

If you have tired of the early Haydn piano trios, or have retired from playing but want your music to be played, I would love to take them off your hands. All 3 parts are needed, any edition is fine. I would be happy to reimburse you for the mailing. Dianne Friedman ([dianne.ellen@yahoo.com](mailto:dianne.ellen@yahoo.com))

#### USED CELLO CASE

Bam, Hiscox, or Bobelock case with wheels and/or backpack straps for durable use around the city, available for pick-up in the NYC area. Contact <[ellen.trimarco@gmail.com](mailto:ellen.trimarco@gmail.com)>

#### OLD STRAD MAGAZINES

To complete my collection: Vol xxx1919, June, July; 1920 April; Vol xxx11 1922, Jan, Feb, March, April. Good prices paid. I also have many spares for sale or exchange. William A Hancock <[wah1357@hotmail.com](mailto:wah1357@hotmail.com)>

### AVAILABLE

#### CARBON FIBER LUIS AND CLARK CELLO WITH CASE

Mint instrument, 1 yr old, beautiful sound, whose owner realized that violin and viola and conducting were enough for him! Price \$6,500. Can be seen in Chicago area. Contact David Tartakoff by phone (708)-912-5993, or Email <[dstartakoff@gmail.com](mailto:dstartakoff@gmail.com)>

#### GREAT MIXED INSTRUMENT CHAMBER MUSIC BY A LIVING AMERICAN COMPOSER

Chamber Music by Rick Sowash. Choose from 68 tonal, melodic scores for winds, strings, mixed ensembles, combinations with or without piano. Readily do-able by intermediate players. Fresh, American, "Copland-like" sound. Get sheet music & CDs directly from Rick at [www.sowash.com/scores/index.html](http://www.sowash.com/scores/index.html)

#### WISCONSIN B&B INVITES MUSICIANS

4 bedroom home with fully equipped kitchen for guest use and continental breakfasts provided in a lovely rural setting near Madison WI. Innkeeper loves playing chamber music and has a library of recorder and string music to share. Visit our website at <[www.cooksvillefarm-houseinn.com](http://www.cooksvillefarm-houseinn.com)> or contact Martha Degner ([madegner@litewire.net](mailto:madegner@litewire.net))

## Cadences

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

**Raff, Morton S.** (VI, Haverford, PA)  
**Jerry Schaul** (Vc, Maplewood NJ )

## Bequests

### In Memory of Mort Raff

**Suzanne Epstein** (Alto, Bethesda, MD), writes:

Mort was well-known in the music community for his kindness and generosity, broad knowledge and experience in chamber music, amazing open-mindedness about new projects, and willingness to tackle all kinds of repertoire and even orchestral playing,

He was legendary at the Summer Chamber Music Conference in Bennington, VT, for his gracious welcome to new players, always going out of his way to include them in informal readings after coaching sessions, and his efforts there led to a variety of other ways of integrating newcomers.

A fund has been established in his memory to provide financial assistance for young musicians to attend the conference. Mort is missed by his many music friends in his home towns (in the DC area and then in Pennsylvania), and his friends from Bennington around the country.

## Merton Music Owners Retiring from Playing

**Theo** (Vc) and **Kitty Wyatt** (Vn/ Va) (London, England) write: The frailties of old age have brought us both to the conclusion that playing chamber music is no longer possible and that we ought therefore not to appear in your directory for fear of misleading visiting musicians.

We remain actively involved in chamber music through our publication of Merton Music and appreciate the support you give us through carrying our catalogue on your website.

And we shall forever cherish the memory of the many wonderful musical experiences we have enjoyed with foreign players brought to our door by ACMP.



**THE CHAMBER MUSIC NETWORK**  
1123 Broadway, Suite 904  
New York, NY 10010-2007

Address Service Requested

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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](http://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