



# Is Modern Music Ever Playable by Amateurs?

## A New Work For Amateurs By Philip Glass—Maybe

by Lucy Miller Murray

When my husband commissioned a sonata for violin and piano from Philip Glass, a little-known and sometimes overlooked clause in the contract stated that the piece "should be playable by mid-level amateur players." When violinist Maria Bachmann and pianist Jon Klibonoff gave the world premiere of the stunning work on February 28, 2009 in Harrisburg's Whitaker Center as part of the 2008-2009 season of Market Square Concerts, any thought of amateur playing was unimaginable. Yet Philip Glass himself remembered the directive in a lovely message read at the concert in lieu of his presence because of a performance schedule conflict. From the composer whom Alex Ross describes in his recently published *The Rest is Noise* as having "vaulted to a level of popular recognition that no modern composer since Stravinsky had enjoyed," comes this simple note:

*Among my earliest memories of enjoying music are the many hours spent listening to the great masterpieces of 19th-Century chamber music with my father, Benjamin Glass. He had a small record shop in downtown Baltimore and he regularly would bring home albums of 78-rpms the staple for music lovers in those days. Among his favorites were the violin/piano sonatas of Brahms, Fauré and the great masterpiece of Franck. I spent many, many hours with my father listening to these works.*

*When Maria Bachman approached me about a new work for her and Jon Klibonoff, these musical memories immediately came to mind. Of course, the great composers of the past have set an almost impossible standard for the present. However, it is fair to say that they continue to inspire today's and, hopefully, future generations. Also it is fair to say that, even as the language of music continues to grow with the times, many basic elements of structure, harmony and rhythm will have a somewhat familiar sound to today's audiences.*

*During the composition of the music you are about to hear, I met numerous times with Maria and Jon to hear them play through new movements and revisions as they were completed. I want to thank Maria for the many suggestions regarding bowing, phrasing and other musical details that became part of the work. On his part, Jon, with his wealth of experience, provided the support and encouragement that make the work of a composer somewhat easier and most enjoyable.*

*Again I would like to thank Martin and Lucy Murray for commissioning this work, thereby making it possible for it to be composed. I understand that they themselves are amateur musicians who hope to play at least part of it themselves. I thought that the second movement might be a good place for them to start.*

*I hope you enjoy the music.*

*Regards,*

*Philip Glass*

Martin and I do hope to play the Sonata, but, with all due respects to the composer, it would probably be the first rather than second movement. As I read through the beautiful score sent to us, it struck me that the difficulties of the work lay not in reading the notes but in lending to them the intensity and the subtlety characteristic of Glass's writing. And in those terms, I found the first movement easier going. Granted, the second movement cuts one a break in tempo but not in interpretive challenges. The third movement would be for our next life, but since we have only this one, we'll plow on in good amateur tradition. The whole work presents something of the Brahmsian challenge: it is at once Modern, Romantic, and, with its honoring of sonata form, Classical. Maria Bachman comments on the difficulty of playing Philip Glass and makes an interesting comparison. She says, "His music reminds me so much of Schubert, whose music on the page seems so simple, but when you get into it, you realize it's much harder to play than it looks because of the great depth of emotion. I'm now working on Schubert's *A Major Sonata* with Jon Klibonoff and find that all the subtleties of shading with our sound and timings are so magnified—very similar to Glass's music".

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Composer Philip Glass

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I am reminded of my motto for amateur playing: process not product. Indeed, it is experiencing the process of music-making that has taught me so much over the years and has made me even more appreciative of professionals who give us the great products such as Maria Bachmann and Jon Klibonoff did with the Glass piece. They will perform it again this summer at the Telluride Festival.

Another incredible effect of this piece is seeing a composer, known for his huge-scale compositions, turn to chamber music. Beethoven, of course, did it famously in his late quartets. Shostakovich apologized for “formalist perversions and anti-democratic tendencies” in his operas and symphonies and retreated to chamber music and the completion of his fifteen string quartets. And so it is that Philip Glass turns from *Einstein on the Beach* to his *Sonata No. 1* for Violin and Piano. And, as Maria Bachmann tells me, there is more to come.

Chamber music, however, is no new thing for Philip Glass. Glass' first experiments with it came in string quartet form in 1966 in Paris after his studies with Nadia Boulanger and his historic meeting with Indian sitarist Ravi Shankar. It was in this early string quartet that Glass first used his series of short cells of repeated motives, the highly reductive style we have come to know as Minimalism. Since then, to the surprise of fans of his larger works, he has written eight string quartets, and most recently, a cello sonata and, of course, the *Sonata No. 1* for Violin and Piano completed late in 2008.

The Sonata bears Glass's familiar imprint of repetitive, motor-like rhythms but applied in his ever unique way. One is reminded of the skill and art of repetition as employed by no less composers than Beethoven, Schubert, and Prokofiev. This skill and art is sometimes missed by reviewers when they speak merely of the “chug-a-chug-a rhythms” of Glass's score for the film, *The Hours*. For some of us, those rhythms sustained the tension of the film. Thus it is that repetition lends the Duo its great emotional intensity. Ask any performer about the singular difficulty of repetition, and you will not question its validity. The challenge comes not only in sustaining the repetition but also in making the subtle changes that shape it.

Yet repetition is only one facet of the Duo. Others are the inventive and daring harmony that marks the first movement and the moving melodic quality of the second movement. The third movement, with its soloistic passages for both instruments, is singular in its powerful effectiveness. Unexpectedly, Glass chooses to end the wonderful work with a simple and quiet chromatic statement only hinted at earlier in the movement.

The story of my husband's commissioning of the work is a complex one simplified considerably by the help of Edward Harsh, the stalwart President of Meet the Composer. The piece honored my 70<sup>th</sup> birthday, as the dedication on the score reads, but also marked the conclusion of my 27 years as Founding Director of Market Square Concerts. Added to this was the opportunity to share it with my community, which we did on the occasion of the world premiere. The concert was recorded and will be broadcast by WITF, Central Pennsylvania's National Public Radio Affiliate. Maria Bachmann has commented on the significance of the work: “This piece has real historical significance. Philip may never write another violin and piano sonata, even if he does more chamber works. And if Martin hadn't come up with the idea, this piece may never have happened. Imagine if Brahms or Debussy or Ravel had never written a violin and piano sonata.”

And so, theoretically, the amateur world has a new piece of music—available to all in three years when Maria Bachmann relinquishes her right as its sole performer. I hope that amateurs will open their minds to it as I hope they will to the wealth of new music available today. If we are brave enough to play late Beethoven, so should we find the courage to play Philip Glass.



At the reception following the performance. Left to right: Pianist Jon Klibonoff, Ed Harsh, President of Meet the Composer, Martin Murray, Lucy Miller Murray, violinist Maria Bachmann

Lucy Miller Martin (Pf, Lewisburg, PA) is the Secretary of the ACMP Board, the founder of Market Square Concerts in Harrisburg, PA, and the author of *Adams to Zemlinsky: A Guide to Selected Chamber Music*, published by Concert Artists Guild in 2005.

# Letter From The Chair

Dear Friends:

I want to share with you a recent correspondence I had with a cellist who was thinking of resigning from ACMP because he did not feel confident of his ability to play with others.

Cellist **Dennis Reynolds** wrote:

I've allowed my membership to expire because I am both not good enough yet to play with others beyond an amateur level (Grade of C) and have never had the opportunity to play with any members yet. Although I support the "mission" of ACMP, I will revisit the option to join in the future when I become a better player.

Here's how I responded to him and would respond to you if you had written a similar letter.

Dear Dennis,

Thanks for your letter — I'm sorry to hear that you don't want to be part of ACMP at this time. Your reason that you are less-experienced than most of the players listed should not be a deterrent to membership. The Board has been trying to address the concerns of people like you so that we can help integrate you into the chamber music community. We want you to feel welcome so that you can enjoy playing chamber music by meeting others who are also less experienced, and by having the opportunity to play with players of compatible ability in order for all to improve their playing by gaining experience.

On a broad scale we have tried to interest workshop presenters to include a "track" at established workshops for the less experienced player. We've encouraged them by allocating grant monies from the ACMP Foundation for such initiatives. The most notable success has been in Chapel Hill, NC. This was written up in the June, 2008 Newsletter. We have contacted coaches and had them institute one day workshops for small groups of C players. Again, in New York City Lily Friedman from Summertrios workshop (where she has been offering coaching for less-experienced players) offered a full day for about 16 people—4 quartets. It was a rousing success and she is repeating this program. Why not try this in your area?

My husband started the cello when he retired so I understand, first hand, the problems and issues of players who are not confident and lack experience. These ideas are how I suggest you proceed if you really want to contact others to play chamber music—of course they depend on being an ACMP member!

1. Identify an ACMP member in Portland who is willing to organize a session of chamber music. Call and explain that you are a beginner. Ask if they know other beginners who would like to play. Ask if they would be willing to "facilitate" a session—perhaps act as a "coach" from within the group to get you started.
2. Call an ACMP person and ask if you could play along with another person on the part for a session.
3. Contact other inexperienced ACMP members and engage a coach using the ACMP Home Coaching program. All of you will benefit!
4. Use the ACMP Workshop Guide to find a workshop—one day, weekend or week long.
5. Contact a pianist in your area listed in the ACMP Directory. Set a date to play simple music and see if you can eventually add a cellist to make it a trio.

All of these ideas call for action on your part—not waiting for someone to contact you.

I hope this will inspire you to reconsider joining ACMP and being part of The Chamber Music Network! Please feel free to keep in touch with me— looking forward to hearing from you.

Best Regards,  
Roberta Goldman  
Chair

## Are Less-Experienced Players Made to Feel Welcome at ACMP?

If you feel that less-experienced players are not made to feel welcome, read the letter from Dennis Reynolds (at left) and Chair Roberta Goldman's response to him.

Also check out two earlier Newsletter stories (readily accessible at the Member Center on the web at <acmp.net>) that show how committed ACMP really is to provide a good experience for all our members.

*North Carolina Workshop*  
(June 2008)

*Oh, say can you "C"*  
(February 2004)

## New Advisory Council Members

At the ACMP Board Meeting held in New York City on March 29, 2009, **Dr. Henri van den Hombergh** was elected to the International Advisory Council and **Adwyn Lim** was elected to the North American Advisory Council.



**Henri van den Hombergh**  
Vn, Hanoi, Vietnam  
New IAC Member

**Henri van den Hombergh** (Vn, Hanoi, Vietnam), was born to a musical family in the Netherlands in 1953. His father, also a doctor, played the violin and piano, and his mother enjoyed participating in poetry readings. A childhood memory is especially vivid. He describes it as "A youth trauma! My father forced the 3 of us children to play at my Grandmother's birthday party in front of over 50 cousins and nephews and nieces, the majority below 16, and almost all very non-musical. They all laughed their heads off!" In spite of this, two of his sisters still play the piano and his brother participates in amateur music as a violinist in Dar es Salaam, Tanzania.

Henri started his violin lessons at the age of 10 and continued while he was growing up and throughout medical school, and after earning his degree. He enjoyed playing in various amateur ensembles and orchestras, but says, "String quartets obviously, are the most challenging and diverse chamber music options, but I also love a small string orchestra in the classic 5-4-3-2-1 violin, violin, viola, cello, and double bass set up."

After his studies he chose to work in developing regions, and since 1985 he has worked in many countries in Africa. During his last assignment in Kenya, he became an active amateur musician again and joined the Nairobi Symphony Orchestra. For the last two years Henri has served as GTZ-Chief Technical Advisor in the health sector of Vietnam.

In December, 2006, after a 30-year hiatus, Henri resumed violin lessons. He says, "This has enabled me to meet many Vietnamese musicians and to found the **Cuc Cu Quartet** (Henri van den Hombergh, violin, Nguyen Thi Diu Huong, violin, Lindsey Lane, Viola and Nguyen Quoc Chanh, cello), which performed a benefit concert last December for the Agent Orange Relief Fund." He adds, "I firmly believe that making music together is an ideal way to interact with the people and the culture of Vietnam."

**Adwyn Lim** (Vn/Va/Rec/Pf, Berthoud, CO) became involved in music early when his mother, an avid Chinese Opera follower wanted one of her children to be involved in the Chinese Opera company in Michigan. That led to piano lessons at an early age which eventually led to the string instruments.

In college Adwyn played with the orchestra and various local community groups. Adwyn says, "Michigan was deluged with community orchestras." Even after college, playing in orchestras was supplemental to the various rock and roll bands he participated in. Although playing in orchestras seemed like the normal progression for a violinist, once chamber music became available he says, "I was hooked! I took time off from the orchestras so I could explore more of the chamber repertoire and it did not take much to convince me that my real passion in music occurred at the chamber music level."

After working as a software engineer for more than 20 years, Adwyn retired in 2001 and bought a farm to support his other passion of horses. The farmhouse was remodeled to accommodate a music room big enough for his piano and also to play string octets. Unfortunately the move out to the farming community of Berthoud meant that finding musicians was a regular full-time job. But, as Adwyn comments, quoting the well-known saying, "If you build it, they will come."

Adwyn writes, "I had built a nice barn for the horses and when I finished it I decided to have a barn warming party by having a concert. The year was 2003 and eight string groups from trios to quintets agreed to play at what is now known as the Inaugural. After each group played its selection, all the musicians gathered to play the Holst *St. Paul Suite*. Although the initial barn concert was only to celebrate the completion of the barn, the musicians kept it alive by asking for it the next year. Thus the Berthoud Annual Barn Concert became a wonderful event. In 2008 the Sixth Annual Barn Concert had an obvious presence with a program that included Dvořák's *Bass Quintet*, Schubert's *Cello Quintet*, a Brahms *Viola Quintet*, a Mozart Quartet, a Brahms Quartet, and a Bach-Mozart Trio. The group piece was Copland's *Rodeo* and Mendelssohn's *Ninth String Symphony*. The Barn Concert is now an established cultural event for the town of Berthoud.

The farm can also accommodate 4 to 5 sessions per week of chamber music ensembles. One group is working on Schoenberg's *Verklärte Nacht* and another is working on the Enescu *Octet*. Although the farm is a bit out of the way for many, it is obvious



**Adwyn Lim**  
Vn/Va/Rec/Pf, Berthoud, CO  
New NAAC Member



proof of the musicians' desire for chamber music. The level of playing varies and there are sessions that encourage younger players to come where doubling up on the part gives less-experienced chamber players an introduction into chamber music playing.

In 2004 we organized a benefit concert for the Tsunami victims. The town of Berthoud was very supportive and the concert was a success. That led to the Katrina Hurricane benefit concert in 2005. In 2006 a fellow violist's husband was injured on the job and once again the benefit concert engine put together a program of the Schubert *Trout*, Beethoven Trio *Opus 3*, and the Mendelssohn Quintet *Opus 87*.

By the way for those interested, the Annual Barn Concert occurs the last Saturday in June at 1:00 pm. Inquiries can be made at <benefitconcert@yahoo.com>

## International News

### Nonet-Playing in Munich



**International Advisory Council Member, Nelly Serpi**, (Vn/Va, Aesch, Switzerland) writes: A few years ago, **Elfriede Artinger** (Va/Vn/Alto, Graz-Andritz, Austria) had arranged her annual orchestral week with musicians from all over Europe to play in Mallorca. On the day of departures, some musicians had to leave early; some had to wait for a later flight to get back to their destination. There was not much to do at the hotel, so we decided to have a go at a nonet that someone had brought. It was such a pleasant experience that we made another date just to play nonets.

Playing nonets has now become a yearly event, and we have been through works by Muzio Clementi, George Onslow, Franz Lachner, Louise Farrenc and Josef Rheinberger. We did all these works for violin, viola, cello, double bass, flute, clarinet, oboe, horn and bassoon without a conductor, but last year, when we played the Martinů Nonet, we decided that we needed some extra help. Luckily the flute player's son, **Christian Lombardi**, is a very competent conductor and thanks to the Home Coaching program by ACMP, we were able to have three sessions with him.

This year we met again (always in Munich, where most of the wind players live) and Christian coached us once more on the Nonet by Josef Rheinberger, a pupil of Franz Lachner. Our host had invited some friends on Sunday afternoon, and after our last coaching session we were able to perform the entire work for them.

Our bass player is always busy finding new works. I already have a copy of a Nonet by Pavel Borkovic (1834-1872) to play next year. But I know that until then I will be able to play with a lot more ACMP musicians. I cannot talk enough about this wonderful organization and as an International Advisory Council member I have even been able to meet some of the people who do the work and keep all the "strings" together. What a big job! Thanks to all of you.

### Concertos in Israel

International Advisory Council Member **Joel Epstein** (Va/Vn, Moshav, Israel) gave himself a 60th-birthday gift and invited an orchestra of 20 players and 30 listeners to cram into his living room hear the Mozart *Sinfonia Concertante* (Joel on viola and Saida Bar-Lev on violin); the Bach *Double Concerto*, a movement of the Haydn *Cello Concerto* in D Major and a Mozart piano concerto. The unusual mix of amateurs and pros included section leaders of the Israel Philharmonic and the Jerusalem Camerata orchestras sharing stands with players who hadn't had a lesson in 40 years. "It was a real pleasure," said Micha Haran, principal cellist of the Israel Philharmonic. After lunch the guests broke up for chamber music, and some of the listeners hung around to hear the Mozart *Kegelstadt* trio. Although it was Joel's gift to himself, it was also a fund-raiser, as all proceeds were donated to **Eliya**, an early childhood education center for the blind in Israel.

### ACMP Member Wins TV Award



In the first episode of *Keeping the Beat*, Ada led a discussion about chamber music and included a short demonstration of chamber music featuring (left to right) **Ted Kruzich**, violin, **Don Farley**, cello, and **Ted Kaitchuck**, viola

In Spring, 2008, **Ada P. Kahn's** (Fl/Pf, Evanston, IL) television show, *Keeping The Beat*, won an award for outstanding achievement from the Illinois Woman's Press Association.

Episodes are filmed in the studio of the Evanston Community Media Center, and air twice-weekly on the local cable access channel (6) in Evanston.

The show is based on her book, *Keeping The Beat: Healthy Aging Through Amateur Chamber Music Playing* which was published in 1999 and is still gaining popularity.

Ada speaks frequently about the book and the benefits of playing music at older ages.

It is also available for use on other cable access channels and excerpts from *YouTube* can be viewed on Ada's website: <[www.keepingthebeat.com](http://www.keepingthebeat.com)>



The Mozart *Sinfonia Concertante*  
Joel Epstein performing, ACMPers Shaul Yekutieli (front) and Avraham Vanderhal (behind) playing violin in the orchestra.

## The Haydn Quartet Slam

Iowa City, IA, November 11-15, 2009

**Pat Addis** (NAAC Member, Vc, Iowa City, IA) writes:

The 200th-anniversary year of the death of Joseph Haydn, the “father of the string quartet,” is a wonderful time for chamber music aficionados to celebrate the way Haydn changed our world. For string quartet players who missed the 100th anniversary of Haydn’s death, or who think they might miss the 300th anniversary of Haydn’s death, this presents a once-in-a-lifetime opportunity!

The Haydn Quartet Slam will be a chance to hear ALL and play ONE OR MORE of the Haydn string quartets. For professional and amateur and student quartets, this is an open and informal performance opportunity. Unlike poetry slams, it will be non-competitive, heartily participatory, and free.

Locations are the Opstad Auditorium at City High School and the Wilson Auditorium at the Preucil School of Music. Organizers will be reaching out to area high school students, public school music teachers, private music school teachers, college and university music faculty, regional orchestra members, and area amateurs.

Preformed quartets are enthusiastically welcomed to apply. Quartets will be asked to propose which Haydn quartet or quartets they can offer to play, and then will be assigned to one or more. Participants will not be expected to present a “recital-ready” performance, but are expected to present a reasonable reading without technical problems or breaks. The preparation needed to achieve that level will be up to each quartet individually.

I will be part of a coordinating committee that will be guiding preparations. The committee includes **Hannah Holman** cellist with the Maia Quartet, in residence at the University of Iowa, **Candace Wiebener**, Director of Orchestras, Iowa City High School, and **Sonja Zeithamel**, Director of the Preucil School of Music.

Information will soon be available on the web at <[www.maiaquartet.com](http://www.maiaquartet.com)> and inquiries may be sent to <[paddis333@hotmail.com](mailto:paddis333@hotmail.com)>

## Spring Strings in the Wallowas

**Syd Tate** (Vc, Boise, ID) writes: We just completed the third annual chamber event *Spring Strings*. Without the ACMP guidelines to facilitate contacts and communications, it would not have been possible. The logistics of putting together differing skill levels, and other variables are difficult, but we will try to keep building a better program. Thank you so much!

## ACMP Foundation News

### Our Work Continues

**Paula Clark**, Assistant Director, Wausau Conservatory of Music, Wausau, WI, writes: Despite the downturn in the economy, we appreciate your consideration of a grant for our string chamber camp.

Without your initial support for we wouldn’t have gotten off the ground. Luckily there is a little funding left from last year to help fill in this year’s gap

### Home Coaching Gets Rave Reviews As a Great Use of Foundation Resources

In order to judge the effectiveness of the Home Coaching Program, we send out follow-up questionnaires to both coaches and participants, dividing our questions into a few basic areas.

- 1) Expectations: We ask participants what they expected to get out of the sessions and if their expectations were met.
- 2) The Coach: Was the coach familiar with the music; was there an understanding of the needs of amateurs; and was the coach’s time equally divided among participants? Were there any weaknesses in the coaching; would the participants choose the same coach again?
- 3) We are also interested to know if participants came away from the sessions with anything that could be carried over into their future activities.

Many groups used the coaching sessions to prepare for performances or workshops. All were impressed at how well the coaches knew the works, how much insight was gained, and the coach’s ability to give equal attention to every member of the group, while coaches praised their groups for careful preparation and eagerness to learn.

**Pat Addis** (NAAC Member, Vc, Iowa City, IA — see adjacent box about the Haydn Quartet Slam), who worked on the Mozart *Viola Quintet* in g minor with coach **Elizabeth Oakes**, writes: Our group was a real mix: a graduate student in violin performance, a retired administrator who has made lots of time for chamber music in her retirement, a woman just returning from two thumb surgeries and several years away from regular playing, and a friend for whom the sessions were very welcome after her home was destroyed by fire in November. But during these hours we were all united in our music-making goals.

Beth worked with us from the second viola chair, and it was fascinating to see how much her physical gestures and musical cues could elicit responses in “the heat of the moment.” She knows when to go after things that can be fixed or changed and when not to worry about technical issues that cannot be solved in a weekend.

We went away realizing that there are no unimportant notes, having had the pleasure of seeing how a professional works with an intense focus on EVERY note and its function in the bar, in the movement, and in the piece.

**Mary Jo Hartle** (Fl/Pf, Santa Barbara, CA) worked on the Hindemith *Flute and Piano Sonata*, with her teacher, **Anne Diener Zentner**, as a coach. She writes: we were preparing for a performance. Both the pianist and I had conquered our technical difficulties, but we needed the coaching to make it sound like Hindemith and like music. We certainly learned how the piece should sound as a real duet and learned to play it that way.

**Joel Teenyanoff** (Vc, East Thetford, VT) writes: We worked on the Mozart and Brahms clarinet quintets with **Robert Mark** as our coach. We probably couldn’t have worked on the Brahms without him. He had patience, optimism, and dedication to all of us. The only weaknesses were in the playing, not the coaching!

## Remembering Cecilia Saltonstall

by Sue Lloyd (NA Advisory Council, Vn/Va, Middletown Springs, VT)

Cecilia Drinker Saltonstall, 92, died peacefully at Riverwoods in Exeter, NH, on April 2, 2009. Cecilia was one of the earliest members of the ACMP, having heard about us from her aunt, the author and proud second violinist, Kitty Drinker Bowen. She began serving on our Board of Directors in the mid 1980s, and was Chair for four eventful years during the 1990s, as we were deciding the best uses of the Clinton Ford gift. At this time we were still meeting yearly in the McIntosh house in Tyringham, Massachusetts, some major nourishment being provided by the remarkable Saltonstall seafood chowder and Cecilia's gingerbread.

Cecilia grew up in Philadelphia. Her parents organized readings and home performances of everything from string quartets to Bach cantatas. She studied music at Bennington College, graduating in 1938. She and her husband, Dr. Henry Saltonstall, moved to Stratham, NH, in 1947 to raise their four children and to found the Exeter (NH) Clinic. During these years she taught both recorder and piano. She formed and played in local chamber music groups, as well as in the Phillips Exeter Academy orchestra. Her primary instrument was the viola, but she also played the recorder, piano, flute, violin, guitar, tympani and double bass.

In addition to editing our annual Directory many times, Cecilia compiled *The List* for ACMP, an indispensable catalog of about 800 lesser-known chamber works, which can be obtained at cost from the ACMP Office, and is still in demand among players wishing to go beyond the standard repertoire.



Left to Right: Margaret Blicke, 1st violin, Louise Wear, 2nd violin  
Jouhen Heisenberg, cello, Cecilia D. Saltonstall, viola

After Henry retired from his surgical practice, he and Cecilia spent three years assembling an *International Catalog of Music for Small Orchestra*, the first of its kind. With more than thirty years of teaching and researching, she also collected folk songs from around the world and used them to inspire language skills and self-confidence in pre-school children, in hearing-impaired children, in Head Start, and at the Exeter Day School. "To be able to teach someone to know and to sing a good song is one the happiest experiences of my life. There is no wiser way to teach a child how to handle problems than by singing a simple song whose words illustrate greed, joy, sorrow, merriment, thanksgiving, love, or any other emotion. A good song has an effect on every sensitive human being."

I came to know Cecilia when the Andover Faculty String Quartet began looking for a second violinist in the mid-1970s. The excitement offered by Beethoven and Dvořák was greatly enriched by her long chamber music experience and her sometimes acerbic, always welcome comments on how we might do better as an ensemble. Over three years, she missed not a single rehearsal.

Serving on the Board of Directors of the Harvard/Radcliffe Orchestra as well gave her the opportunity to travel with them to Russia on a tour, and to participate in board meetings with Leonard Bernstein, whom she advised to stop smoking.

Cecilia and Henry turned over their Stratham farm to their children in 1994, moving to a community for elders in Exeter, NH. When arthritis made viola playing difficult, she switched entirely to violin. As her violin bow arm failed, she found she could still play double bass, which she quickly learned; then she concentrated on recorder and its special joys, finally settling herself onto the tympanist's stool in the academy orchestra, vacant at the time.

And she never stopped singing.

## Cadences

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

**George Alvary, (Vc)**

Lincolnshire, IL

**Albert J. Desrosiers, (Vn/Va)**

Los Angeles, CA

**Eric Kurtz, (Va/Vn)** Arlington, MA

ACMP Chair **Roberta Goldman** writes: With great sadness I report to the musical community the loss of Boston area violist, Eric Kurtz. Eric was active and beloved in many chamber music groups and workshops and shared his great enthusiasm for life and music with so many people. Eric was a really nice person and enthusiastic chamber musician. He attended many workshops and was very positive in supporting the Northampton Community Music Center-Borromeo workshop. He had been a regular participant since the start of this program.

**Joann C. Robin, (Pf)**

South Hadley, MA

**Cecilia Saltonstall, (Va)** Exeter, NH

**Martin Silver, (Fl)** Goleta, CA

**Marilyn Perlman Shonfeld (Vn/Va,**  
Glencoe, IL)

NAAC member **Leon Hoffman (Vc,**  
Chicago, IL) writes: Marilyn was a longtime ACMP member, devoted to her love of chamber music, orchestra playing, and teaching throughout her life. Our condolences to her family and many friends. She was a model of what ACMP envisions.

## Bequests

In these difficult financial times we are especially grateful to those who wish to honor the memory of their musical friends with a bequest or contribution in any amount.

The Winter, 2009, issue of the *Newsletter* included a list of our grantees in four categories:

Community Music  
Workshops  
Home Coaching  
Special Initiatives

Your generous bequests and contributions will help us to continue to support the playing of chamber music for pleasure, and as well to nurture the next generation of chamber music musicians.



## Cultural Harmony Through Making Music In China

Our new IAC member from China, **Stephen Brandel** (Vn, Beijing, China) was instrumental in arranging a meeting in New York to discuss an exciting new opportunity for ACMP members. Chair **Roberta Goldman**, and Executive Director **Daniel Nimetz**, met with pianist and music educator **Ming Fong** and co-organizer **Zahra Partovi** who described the Beijing Music Festival and Academy, established by Ming Fong in 2004. He says, "With hundreds of music festivals around the world, no one would have predicted the success that BIMFRA enjoys today. It was a dream supported by dedication, hard work, and stellar roster of faculty." The Festival was the first and is still the only music festival of its kind in China. The program includes both performance and instruction for piano, strings and flute with many cultural excursions planned for participants to experience one of the most fascinating cultures of the world. Ms. Partovi adds, "Our 5th anniversary celebration invites players to Beijing from August 10-22 (with an optional extra week in Shanghai) hosted by the Beijing Central Conservatory of Music. Please visit our website <[www.bimfa.org](http://www.bimfa.org)> for complete details."



Participants of the BIMFRA festival in Tienanmen Square

## Making Music At Home

**Anita Schmukler** (Vn, Wynnewood, PA) writes: My 11th annual chamber music party was held in my apartment this year on April 4th. Twenty-two of us played Brahms sextets, the Mendelssohn *Octet*, multiple quartets and the third Brandenburg from 2-11 pm, with a dinner break in the complex's common room from 5-7. Other space is provided by neighbors, who, delighted with the opportunity, offer their apartments to host those wishing to play quartets and quintets.

I hold this event to thank everyone who comes to play quartets during the year. A good bond has been established among those who attend, and some refer fondly to their connection as "a new extended family."



## ACMP Bulletin Board

### WANTED

**KEGELSTATT TRIO FOR CELLO:**  
Looking for sheet music for the Mozart *Kegelstatt Trio* (K498) with the viola part arranged for cello.  
Contact: <[ricksmith3@cox.net](mailto:ricksmith3@cox.net)>

### AVAILABLE

**CELLO FOR SALE:**  
Lovely professional quality cello, circa 1920, Strad B model, most likely German, excellent condition, some varnish worn off, great projection, professional setup by Kolstein & Son, Baldwin, NY, appraised for \$10,000. \$7,500 firm. Northern NJ.  
Contact: <[blfdguy@gmail.com](mailto:blfdguy@gmail.com)>

**PIANO ACCOMPANIMENTS TO KALLIWODA OPUS 186:**  
I have made piano accompaniments to Kalliwoda, *Six Nocturnes*, Opus 186 for Viola and Piano, for my own private use. If any viola player would like to try them they can be downloaded for free as MP3 files from  
<<http://www.martin-packham.de>>

## 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, Department of State, Albany, NY, 12231*