



ACMP Gives "E-Harmony" a New Meaning

The NEW YORK QUINTS in Concert

by Allan Ross, (Cl/Guit) Waccabuc. NY

The New York Quints Wind Quintet made their debut at the home of their flutist, Nancy Goodman, in Larchmont, NY, on February 28, 2010, following a blizzard that nearly froze the whole Eastern Seaboard stiff. The Quints, dubbed "the blind date of ensemble match-making" by Goodman, had never met or even heard of each other before coming together in November 2008. They are the direct product of the ACMP directory and message center, four musicians who responded to an E-mail ad placed by a fifth, which read, "B [level] clarinet player wishes to recruit wind players for an ensemble of 3 to 6 pieces for enjoyment and improvement of chops. Keyboard players welcome."

The program featured Reicha's *Quintet Op.88 #4*, Albeniz' *Suite Espagnole*, Prokofiev's *A Summer Day*, and encored with Mancini's *Pink Panther*. The concert capped the group's just under a year and a half.

Although forming any musical ensemble is a bit of a struggle, it may be that birthing a wind quintet is more challenging than others. To begin with, other groups, e.g. string quartets and trios, have canons that wind quintets just don't have, so finding literature is a constant challenge, especially early on, when no one knows exactly how to do it. Fortunately for the New York Quints there is the Lincoln Center Music Library nearby. Also our two sheet-music bloodhounds, Goodman (President of the Board of Trustees of the Music Conservatory of Westchester) and Ross are willing to dig for treasure. Additionally, having no agreed-upon body of literature by which to gauge each other's experience and skill levels makes matching competence and tastes a bit of a grope in the dark.

So the Quints have learned to compensate. Ross, for example, an ex-studio guitarist returning to clarinet after a fifty-year layoff, is comfortable with the *Pink Panther* arrangement but likes Eastman-trained horn player/neurologist Barbara Pedley to sit next to him to help him with his legit reading. Cellist/doctor Yin Savage, subbing for bassoon, has been a chamber player from childhood in Singapore and Great Britain and shares Baroque secrets on style and interpretation with the others. Oboist Hilda Abreu-Ramirez, a Columbia music/computer sciences grad, played alto sax in a meringue band after college. She uses her theory savvy to help the group with chord-recognition, and keeps the band hip.

In the weeks running up to the concert the Quints took advantage of the ACMP Home Coaching program. Coach Stefani Starin delivered a boost of energy in only one coaching session that gave the players a taste of what can happen when, for example, they pay strict attention to dynamics and tempo changes and do it while playing off each other. She insisted that since they already knew the notes it was time to think about interpretation as well as visible physical movement. The Quints immediately felt a lift in their Albeniz rehearsals. A coach like Starin, the players say, provides the kind of learned, objective appraisal of their playing that helps them know how they're doing with the material and each other. A coach can also give help to specific members without ruffling individual feathers.

The formation and continued vitality of the New York Quints is hardly a black eye for ACMP and the Executive Director, Dan Nimetz, who encouraged the group to keep on keepin' on. For the Quints' part, they know they wouldn't exist without the "methode d'introduction" provided by ACMP.



The New York Quints Debut Performance
Larchmont, NY, February 28, 2010



The New York Quints

From L: Cellist/doctor Yin Savage, Oboist Hilda Abreu-Ramirez
clarinetist, Allan Ross, flutist Nancy Goodman,
horn player/ neurologist Barbara Pedley

If this story inspires your group to try Home Coaching, remember that this program 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.

In This Issue

Page 1

The New York Quints

Page 2

A Mother's Day Quartet

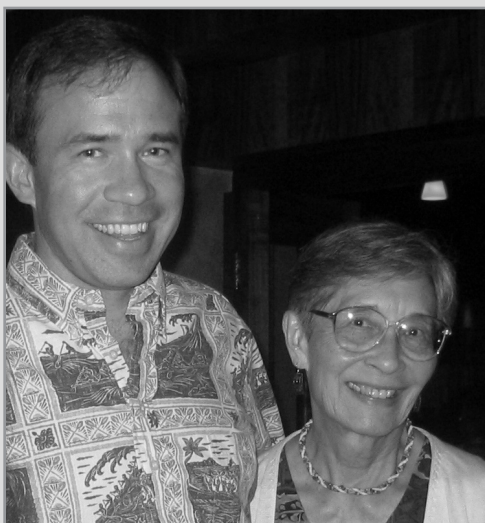
Page 3

Letter from the Chair
Princeton, NJ Play-In
ACMP Bulletin Board

Page 4

Council and Board News
Correction
Apology
Cadences

A Mother's Day Gift



Paul and Billie Nelson

Quartet for Two Violins, Viola, and 'Cello Right Hand

Dedicated to Billie C. Nelson - for Mother's Day.

First

Paul Nelson

Relaxed and groovy, ♩ = 132

First Page of Paul Nelson Quartet for Cello Right Hand

Really Playable Modern Music for Amateurs

by

Billie Nelson (Vc), Honolulu, HI

I thought this music might be welcome for cellists like me who temporarily lose the use of their left hands. (I broke my left elbow last year and couldn't lift the arm for several months.)

My son, Paul Nelson, a violist and composer who earned his Bachelor of Music Degree from the Peabody Conservatory, and an MFA from the Tisch Center of the Arts at New York University, took pity on me and composed a string quartet for cello right hand that got me back to playing with my regular quartet and lifted my spirits right away as it is a fun piece.

Since then a beginning cellist who played it with our quartet said it was useful for her because she got good rhythm practice and had the fun of chamber playing with the more experienced group.

In Paul's words, "My Mom ('cello) and I (viola) have been playing together for nearly 40 years in hundreds, if not thousands of various get-togethers of all shapes and sizes. So naturally I was concerned when I heard she had fallen and hurt her left arm (the one that does the fingering). It was so bad that she couldn't lift it at all.

I had recently been writing a lot of musical theater music in the pop-music genre, and it made me realize that I could make some pretty fun grooves on 'cello with only open strings. And so, for Mother's day, I went ahead and wrote a string quartet.

I've played this string quartet with my Mom and her group and it works very well for amateurs. It's also great for anyone with good musical sense who would like to try the 'cello. Note that the 'cello part is no pushover; it requires a strong sense of rhythm."

"P.S. Mom's arm is much better and she's playing just as well as before."

All the parts and the score are available for downloading from Paul Nelson's website, as well as the synthesizer version so one can get an idea of what it sounds like.

To access, go to <<http://pnelsoncomposer.com/music/qwcrh>> or directly to his website (www.pnelsoncomposer.com) and click on the music described.

Letter from the Chair

Dear Friends,

My husband Jerry and I have just returned from an extraordinary four-month trip in celebration of our 50th anniversary, and realize how very fortunate we are. Thanks to the ACMP Directory and a network of wonderful people I was warmly welcomed and given instruments to play wherever we visited.

I met Helen Rice, ACMP's founder soon after our marriage and remember playing with her in the Berkshires and at her New York apartment. Her dream was to enable travelers to connect with people for chamber music when they were "on the road." Her dream has become a reality.

In Beijing, China, we were hosted by Advisory Council member Stephan Brandel and his wife Yinghong. I played at the German Embassy for German National Day with a chamber orchestra that Stephan had organized and enjoyed many delightful evenings of chamber music at home in many combinations of instruments. In Shanghai there was an evening of quartets with an American cellist, a British violinist and a violist from New Zealand.

In Vietnam, we had a most memorable evening of quartets with a Canadian violinist, a British violist and Vietnamese cellist. I say memorable because the neck of the borrowed violin snapped off with a loud crack after we completed the first quartet. We were still eager to play, so we continued playing Haydn quartets with me playing the second violin parts on an extra viola!

In Australia I met amateur musicians in Adelaide, Melbourne, and Sydney. The latter two cities were musical highlights of the trip. Again I was lent instruments for our visit. Jerry noted that I was doing more playing than sightseeing. One outstanding experience in Melbourne was an invitation to play piano quartets at the local piano shop after it had closed for the evening. Our wonderful pianist, Ian Heyman, had the choice of several Blutner instruments, an Australian made Wertheim, and a special prototype "Stuart" piano that has a flat bridge rather than the traditional angled piano bridge. We played the last movement of the Mozart g minor piano quartet several times, with Ian using a different instrument each time.

In Sydney we were hosted by a marvelous violin teacher and ACMP member, Marjorie Hystek. I was invited to spend a day sharing ideas with Board members of the Amateur Chamber Music Society of Australia and even played in a quartet at one of the ACMS monthly concerts. Our International Council representative for Australia, Stephanie Hicks, was part of this retreat too. She was able to provide additional ACMP brochures to replenish the limited supply I had brought to distribute to all those I met who was not familiar with our worldwide Chamber Music Network.

In addition to the musical enjoyment, the ACMP ties connected us to real people in their homes. We were shown the "sights" not from a tour bus but by people who took the time and trouble to welcome us into their lives, and thus saw the cities and lifestyles and the culture of the places in deeper perspective than tourists.

New Zealand our last stop. From Auckland to Invercargill I met musicians who by and large had never heard of ACMP. In Auckland ACMP member Patsy Hulse arranged music sessions and was a superb guide and host. In Nelson I enjoyed string trios with two fine musicians, father and son luthiers, Ian Sweetman—who made the violin and viola—and his son, Noel Sweetman, who made the cello. John Thompson the violist, who also brought along a viola d'amore, gave us a chance to play a trio by Henrich Ludwig Vetter, an exciting first for me.

Although there was a great deal of chamber music integrated into the education and lives of people throughout New Zealand, ACMP was a brand new concept to almost everyone I met. Many New Zealanders are great travelers too, and I wished I could have shared their enthusiasm for our Directory with Helen Rice. Surely she would be so pleased, as I was, to invite my many new friends to become members of our wonderful Chamber Music Network.

Roberta Goldman, Chair



Westminster Conservatory, Princeton, NJ, Play-In
At L: Concert Master, Council Member, Bob Ellis (Vn)
Ewing, NJ.

Standing at rear, Council Member Peggy Skemer

Advisory Council Member, Peggy Skemer, (Vc/Pf), Princeton, NJ, recently teamed up with Marjorie Selden (Va/Vn), Highland Park, NJ, Director of the Westminster Conservatory in Princeton, NJ, and the resources of ACMP to hold a Play-In on Sunday, March 14, 2010.

After playing Concerti Grossi together, the group broke for a delicious meal, and then resumed playing in smaller pre-formed chamber groups.

Peggy writes: Thanks for the support and encouragement! It was a HUGE success, and despite the weather, just about everybody showed up.

They loved it, and want us to do it every year, if not more often. I think 35 people showed up despite the torrential rain and the downed trees in the Princeton area.

ACMP Bulletin Board

WANTED:

Quartet Compositions

We are looking for quartets written for clarinet, violin or viola, cello and piano (other than John Williams's *Air and Simple Graces*.) Does anybody know of any? Please contact <susanfranklin@comcast.net>

AVAILABLE

7/8 Eastman Cello For Sale

Excellent condition, bought new from Johnson Strings in 2002, Boston area. Soft case included. Hard case for sale as well. \$1000 or best offer. Picture available. Contact <nadjagould@gmail.com>

New ACMP Board Member



Floryse Bel Bennett
(Vn) Apples, Switzerland

Advisory Council and Board News

New Board Member

We welcome Floryse Bel Bennett (Vn) Apples, Switzerland, who was elected to the Board at the semi-annual meeting held April 3, 2010 in New York.

Although not from a musical family, Floryse began violin lessons at the age of nine, inspired by a recording and the story of Smetana's *Moldau*. Today she plays in several chamber groups. She says "**Grupetto** is my 'Ladies of Geneva' who have played and vacationed together for 16 years. Another group is the **4o6** (4 for quartet, and 6 because three of us were born in '46...!) And the **Felix Quartett** because felix means happy, and invokes Felix Mendelssohn." She also plays in several orchestras, **Opera Studio Orchestra** in Geneva, **The Musicians of Europe**, a large ensemble based in Strasbourg that Floryse helped to found, and the **Orchestre Symphonique Genevois** in Geneva. Finally, Floryse organizes workshops herself, including **Alpeggio** in Switzerland near Lake Geneva, and **Crescendo** in France, which have brought together amateur musicians from many different countries.

Even though Floryse's family was not musical, her father sang in a choir, and one of her uncles played the flute in a band. She says, "I loved their uniforms, especially the hats, as they marched proudly behind a flag." Her mother always regretted that she had never learned music, but was very proud of Floryse, attending her concerts until the age of 94. Floryse shares a memory of her mother's memorial service, "My friends offered to play some slow movements of Haydn quartets. I decided to play a movement with them as it felt right for me to play for her last journey. When second violin gave me her place, I sat down, I saw that the music was upside down. I smiled, righted the page, and murmured 'this is a sign.'"

Floryse says, "My professional life has been varied, and reflects my many interests. I began as a medical assistant in a ski resort (going skiing between taking X-Rays of broken legs and such)." Later she became a conference organizer in the field of tourism and with international organizations in Geneva, but always found time to play in different amateur orchestras. During a four-year stay in New York, she taught French in a private school, which gave her time to resume violin lessons and attend chamber music workshops, including the Bennington Conference in Vermont.

Floryse speaks French, Italian, and Spanish. She lives with her husband and her cat. She says, "She is white and recently gave birth to one kitty called Muscat, after the wine — for my husband — or "music cat" for me.

When asked about hobbies, Floryse replied, "Skiing in the Alps of course! Walking in the countryside, swimming in the lake in the summer, travelling, visiting museums and such when time allows."

Correction

Many members noticed a serious error in the Winter 2010 front page story *Remembering ACMP's benefactor, Clinton B. Ford*.

In the words of Jerry Bank (Vc), Trenton, NJ, "I received the Newsletter today and you did Clinton Ford a grave injustice. You said he was interested in astrology. Astrology is a superstition held useful by many gullible people. Mr. Ford had an interest in astronomy, an important branch of science. The difference is profound!!"

Your editor is solely responsible for this careless error and thanks those of you who took the time to advise me of it.

Apology

We also apologize to the San Diego Chamber Music Workshop for inadvertently omitting the following announcement from our *2010 Worldwide Chamber Music Workshop Guide*.

The San Diego Chamber Music Workshop announces that the Daedalus Quartet will headline an outstanding faculty for its week, July 25-31, 2010, in Claremont, California.

Pre-formed string and wind groups of any level will be accepted. Experienced single strings, winds and pianists, ages 17 to senior, are welcome.

For more information and an application visit www.sdcmw.com

Cadences

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

Mary Lirette (Pf), Moon, VA
Jeannette Sanders (Voice/Harp),
Anchorage, AK,

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.

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 musicians.

Volume 2010 #2 Spring/Summer
ACMP—The Chamber Music Network
Newsletter is published by ACMP
Associated Chamber Music Players, Inc.
1123 Broadway, Suite 904
New York, NY 10010-2007 USA
Tel: 212 645-7424 • Fax 212 741-2678
www.acmp.net

Roberta Goldman, Chair
Richard Weinert, Foundation President
Daniel Nimetz, Executive Director
Kitty Benton, News Editor
<ACMPnewseditor@aol.com>

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