



# The Computer and the Concert Hall

## Electronics come to rehearsals, concerts and music resources

Photo Credit: Eli Akerstein



Above: The Borromeo Quartet with computer stands.  
From L: Nicholas Kitchen, Yeesun Kim,  
Mai Motobuchi, Kristopher Tong

At Right: The Borromeo Quartet in electronic performance



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**Y**ou know you are in the modern world when the stage hands set up for the next group with special music stands designed for computers and USB plug-ins for foot pedal page turners. Such was the case when the Borromeo Quartet recently performed at The Chamber Music Society of Lincoln Center. Nicholas Kitchen, the first violinist of The Borromeo Quartet, a group on the cutting edge of this electronic change, says, "Scanning the whole score into the computer is one of the greatest advantages of the system. We each rehearse from the score, not bothered by the need for more frequent page turns as that job is done by the plug-in foot pedal. It's a revolutionary technique for learning a new piece – a lot more sane and rewarding. Our decisions are better informed when our comments are grounded in what the other parts have, and tensions and misunderstandings occur less frequently when everyone is literally on the same page."

During performances, the second violinist, Kristopher Tong, prefers to use paper music, but according to Nick, "Even he prefers rehearsing from the score." Nick goes on to say that in workshops it is very handy to project the score onto a large screen for the audience, which he has done with great success during workshops centered on unaccompanied Bach.

### Getting the Score onto the Computer

#### Scanning

Be sure you choose a high resolution and scan into a PDF or power point file which can be recognized by any computer. Any printed score can be scanned, but it has to be done page by page, albeit a time consuming process. Nick Kitchen recommends taking the lid off the scanner and weighting the score with a heavy object to reduce distortion. He adds, "I take what I consider the best edition, most often one you have purchased from a first-rate publisher, as the free editions have many drawbacks, and then scan it, saving the resulting files into a PDF on Acrobat Pro. Then I use the pencil and typewriter tools to add rehearsal notes as well as bowings and fingerings."

## Downloading Works

### Free Resources for Works in the Public Domain

Sibley Library — Eastman School of Music — University of Rochester (NY).

<<https://urresearch.rochester.edu>> Registration is required at the site, but no cost is involved.

IMSLP — International Music Score Library Project — <<http://imslp.org>>. Hosts the Petrucci Music Library, an internet-based collaborative music score library. You will find tens of thousands of scores composed by thousands of composers here, all available for free download.

### Resources requiring fees for Membership

These sources often include audio files as well as sheet music scores and parts, but the fees are minimal, \$30 or \$40 per year.

<[www.virtualsheetmusic.com](http://www.virtualsheetmusic.com)> allows downloading without limits and free of additional charges Their web site blurb says, "Download without additional charges, every day and as many times as you want, all of our High Quality sheet music as well MIDI, MP3 and MP3 music accompaniment files. Try our Free Sheet Music Demos to discover how our service works, and have a look at our archives to discover how much music you can download (our archives include over 1,600 PDF sheet music files, over 7,000 MIDI audio files, over 7,000 MP3 audio files as well over 16,000 MP3 music accompaniment files for a total of over 30,000 files)."

<[www.sheetmusicdigital.com](http://www.sheetmusicdigital.com)> permits free downloading of public domain works, but for a small registration fee the selection is wider.

## After the sheet music is in the computer

### Turning the Pages

The Bili Page Turner, <[www.bilila.com](http://www.bilila.com)>, invented by Phil Li, seems to be a top choice. He says, "Our users playing different instruments always figure out their best way to do it, including how to place their laptops and set up the layout of score/tab. Unfortunately, I don't have a pianist's comment handy, but we do have many users playing piano with it. A little practice of switching between page turner and piano pedals is all they need. Pianists may also need a USB extension cord due to the longer distance between laptop and pedals. Basically, we try to make this gear simple, effective, and affordable. It's easy to make it complicated, awkward, unreliable, 'perfect', and pricey (as some other companies did) if we add too many features and software. Most users seem to appreciate our new approach in solving this old problem."

### Making Notations

Acrobat Pro allows you to use a pencil or typewriter tool for numbering measures and marking fingerings and bowings. The "sticky note" tool can be used to post rehearsal notes. Tablet screens are also useful, although as yet most are too small for a full page of music. Finally, a tool exists that can turn any laptop screen into a tablet screen. Information is available at <<http://www.themeanders.com/laptoppen/description.html>>

### More Electronic Resources

Phil also made many extremely helpful suggestions for finding and using electronic resources. He says, "Be sure your computer screen is large enough to show staves without cutting them off inconveniently, as say, an I—Pad or a smaller laptop. A handy web site for reference on the size of computer screens is <<http://www.musicreader.net/hardware.html>>. Also keep in mind that there are many ways to prepare a score/tab. You can digitize sheet music with software like PhotoScore <[www.neuratron.com](http://www.neuratron.com)>, enter, convert, edit, or mark the score with software designed for easy view and turn (examples: <[www.musicreader.net](http://www.musicreader.net)>, <[www.cambronsoftware.co.uk](http://www.cambronsoftware.co.uk)>), or compose a score with notation software such as Encore, Finale, or Sibelius and save it in PDF file.

*Editor's Note: Your editor tried rehearsing Mendelssohn's String Quartet # 13 from the score at the Raphael Trio Summer Workshop last summer. Rather than bringing the computer paraphernalia, I simply scanned a score into a PDF on my desktop, printed it out, then had it enlarged and bound at a copy shop. Page turns were no problem as it was easy to see where the others were from the score, and it was a wonderful rehearsal tool. I did use the Henle print edition of the part for the performance, however.*



Score on computer screen landscape format



Piano score in portrait configuration on keyboard



Computer Music Stand with Foot Pedal



The Bili foot pedal page turner

Photos courtesy of the The bili page turner web site, <[www.bilila.com](http://www.bilila.com)>

## Letter From The Chair

It is both thrilling and daunting to greet you as the new chair of ACMP. I am a chamber musician whose enthusiasm exceeds his abilities (Pf B) but perhaps I share this with other ACMP members. We are at an exciting moment for ACMP, with important decisions facing us. I'd be delighted to hear from any of you with your thoughts.

The ACMP Board met in New York in September and spent a good part of the meeting carefully considering what the future direction of ACMP should be. All organizations need to examine their medium term goals from time to time but there was a special reason why this issue arose now. It will come as no surprise that the financial crisis that erupted in 2008 has affected ACMP as it has affected all of us, and we shall have fewer resources to spend in the future than we had in the past.

By way of review, in recent years ACMP's income has come from dues and donations of approximately \$100,000 per annum and from annual drawings from our endowment which have ranged from \$325,000 to \$500,000. But our endowment has dropped from a high of over \$10 million to a little over \$7 million. Current interest rates and stock market expectations make us very cautious and we cannot plan on drawing more than 3% from our endowment under current conditions. This means that future drawings will be around \$210,000 - substantially less than in recent years.

We therefore need to plan on total budgets of approximately \$310,000 in the future—\$210,000 from the endowment and \$100,000 from dues and contributions. This is significantly lower than in recent years, and inescapably means we shall have much less available to spend on grants or other services to members.

Decisions at this point are very painful. There are no attractive options. A first decision is not to deliberately spend down the endowment. We of course have been unintentionally spending down the endowment in recent years. But the Board felt that we should strive to do what our predecessor Boards have done: to maintain (or increase) the value of the endowment so that future Boards would have the same privilege that we have; to decide how best to foster the playing of chamber music.

Given the limited resources available, the Board wrestled with the question of how to prioritize between member services and grant programs. The available resources do not permit making a significant impact with grants, whereas we can make an impact with targeted programs for members. So the decision was reached to concentrate on developing specific members services, such as stimulating new workshops and Play-Ins, and to direct grants in fewer and more targeted ways than in the past. Committees were established to examine both of these areas in greater detail and report back to the next Board meeting in April, 2011.

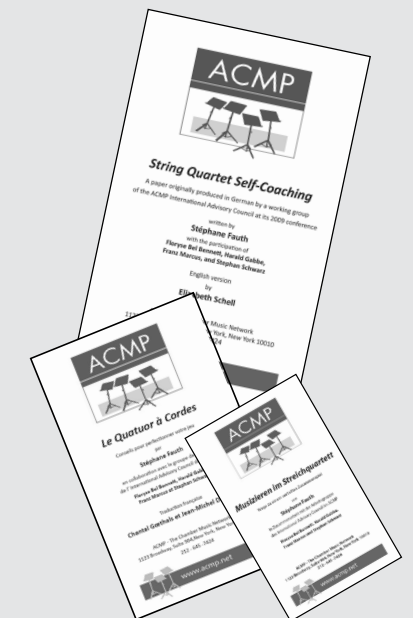
Grants of course will not cease, but they will continue at a reduced level. The medium term hope is that an enriched menu of member services will create an enlivened ACMP membership. This could lead to enhanced voluntary donations that would enable an increase in future grant-making.

The Board also noted that the terms of three key Board members ended with the September meeting. They are Roberta Goldman, Peter Benoliel, and Franz Marcus. Roberta served as chair of ACMP for the past four years and was the inspiration behind the Montreal retreat in 2006 and the international meeting in Switzerland in 2008. Both meetings energized the ACMP Board and Advisory Council members and helped point us in an exciting direction with much promise. Peter has been a source of wise advice and counsel for many years. Franz spurred the revitalization of ACMP's international reach. All three will be sorely missed, (although Roberta will continue her involvement by joining the Advisory Council) but they leave in place a vibrant organization with a committed Board leadership determined to fulfill the promise of the examples they set.

Richard Weinert, Chair

## String Quartet Self Coaching Booklet

A set of guidelines in three languages developed by members of the International Advisory Council



In early October, 2009, Stéphane Fauth hosted the International Advisory Council's first topical conference at his beautiful Chamber Music Center in the French mountains, and developed a set of guidelines for string players who want to improve their quartet playing.

Suitable for beginners as well as more experienced players, the 16-page booklets will shortly be available in three languages, English, French, and German, in print and online.



From L: Members of the IAC  
Floryse Bel Bennett (Vn), Switzerland,  
Stephan Schwarz (Va) Denmark,  
the principal author, Stéphane Fauth (Db) France,  
Franz Marcus (Vc, Belgium),  
Harald Gabbe (Vn/Va), Germany



## New Board Members



Janet White



Judith Hurtig

## ACMP Board and Council News

At the Board Meeting, held in New York City on September 11, 2010, the officers of the Boards and of the ACMP Foundation were combined. Richard Weinert, President of the Foundation, was also elected to serve as Chair of ACMP, and John Wilcox, returning to the Board, became Vice-Chair of ACMP and the ACMP Foundation. Lucy Miller Murray and Jonathan Richman remain as Secretary and Treasurer of both organizations.

A new Board Member, Judith Hurtig, was elected at this meeting, and Janet White was elected to the Board at the April 2010 Meeting. Roberta Goldman, who stepped down as Chair of ACMP, was elected to the North American Advisory Council, as were two new members, Martha Pressler and Anthony J. Vine. Six new members were elected to the International Advisory Council, Keith Bowen, Patsy Hulse, Akira Okimoto, Bettina Palaschewski, Mihai Perciun, and Takaharu Shimura.

We are happy to introduce our new members as follows:

### New Board Members

#### Janet White (Vc), San Diego, CA

Janet was elected to the ACMP Board in April 2010, after serving on the North American Advisory Council for a year. (Her original bio appeared in the spring 2008, issue.) By day she works as an executive in Pfizer's Cancer Research center in La Jolla, CA, but outside work her passion is the cello. Janet plays in several regular chamber ensembles—a string quartet, a trio with flute and piano and as a duo with piano, giving several performances per year, and is also an enthusiastic participant in weekend and summer chamber workshops in California. She is a member of the cello section in the La Jolla Symphony. Janet also enjoys convening ad hoc chamber music sessions to read new pieces of music, and welcoming out-of-town visitors. Every New Year she organizes a Bach Brandenburg Bash at her home. Janet's Board role will be to act as liaison with members of the North American Advisory Council.

#### Judith Hurtig, Iowa City, IA

Although Judy Hurtig no longer plays an instrument, she says, "I took piano lessons as a young child, but did not like them and as a result, never played very well. Each year my piano recital induced dread in me. I think one of the reasons that I hated it so much was that it was so solitary. I like to think that if I had been able to play chamber music with other kids, I would have sustained interest in playing. Now, of course, I really regret that I do not play an instrument and am often consumed with jealousy when I sit in a hall and listen to a chamber ensemble."

Judy describes her own family as very musical, saying, "My father was reputedly an excellent pianist when he was young; my mother loved to play piano. They were both avid music lovers and big supporters of both the symphony and chamber music." She adds, "I did, however, marry into a very musical family. My husband, Richard, is the son of violist Rénee Galimir Hurtig, one of the four siblings of the Galimir String Quartet. The first violinist of the quartet was Richard's Uncle Felix Galimir, a renowned teacher at the Juilliard, Curtis and Mannes conservatories and one of the major participants in the Marlboro Music Festival. Richard's aunt Adrienne married the violinist Louis Krasner, who commissioned the Berg Violin Concerto, taught at Syracuse and the New England Conservatory, and spent many summers at Tanglewood. Richard and I, along with Richard's sister and brother-in-law, commissioned a violin sonata by Leon Kirchner in Felix's memory. I am currently representing the family in commissioning a quartet for the St. Lawrence String Quartet to celebrate the centennials of the four Galimir siblings. Richard and I have one daughter who is a lawyer (she played piano, trumpet and double bass, none very well). who lives in Philadelphia with her husband and son."

Judy continues, "I retired in June 2009 as artistic director of Hancher Auditorium (at the University of Iowa) where I was responsible for setting the artistic priorities booking artists for this university-based multidisciplinary performing arts center. While we presented a broad variety of events, my real love was classical and particularly chamber music. I was responsible for overseeing Hancher's numerous commissions of new chamber music and in many instances, premieres of the new music. I represented Hancher in Music Accord, a consortium of presenting organizations which jointly commission three new works annually by great American composers for great American musicians/ensembles. I served two terms on the board of Chamber Music America, including one term as board secretary. I also served as conference chair twice. I have

recently been asked to join the board of the Marlboro Music Festival. And when not involved in these duties, I enjoy reading, gardening and cooking."

## New North American Advisory Council Members

#### Anthony J. Vine (Vn) New York, NY

Tony says, "There was always music in our house. My father and mother both played piano and my two brothers played flute and oboe. I remember my first cassette tape that my brothers gave me, and I recently bought a CD copy of it—Schumann *Piano Concerto/Cello Concerto* with Richter/Rostropovich, respectively. One day, when I was in first grade, my mother brought home a violin and asked me, 'How would you like to play the violin?'—as if I had a choice! It was a William Lewis and sons factory fiddle, and of course, at that age, I wanted to play baseball and hockey rather than play the violin and be called a sissy. When I went to boarding school at Andover (Phillips Academy), everything changed. I took lessons with someone in the Boston Symphony, played in GBYSO (Greater Boston Youth Symphony Orchestra), started to play chamber music, and have not looked back since. I adore all varieties of chamber music (but always return to solo Bach for solace), and have avoided orchestral playing for the last 20 years—probably for many of the same reasons that players such as Arnold Steinhardt (and all of us) have gravitated toward chamber music, as he has described in his two books."

Tony continues, "Although I am a Laparoscopic General Surgeon at Mount Sinai, I do find some time to play golf and to run a violin and bow business on the side, AV Fine Musical Instruments, Inc., with some assistance from my Luthier/Dealer friend Brice Dupin de Saint Cyr."

Tony tells this wonderful anecdote from last summer. "Having not enjoyed a musical summer for 25 years, I committed myself to Verbier this summer, had a fabulous time and met many wonderful people—not excluding a few ACMP Board members. On the Friday of our final concert (for which the coaches asked our quartet to play last—a nice honor), we decided to do a run-through of the third Razumovsky (Beethoven, *Op 59 #3*) first movement after lunch. The violist, Katrin, said, 'Let's play it—NO MUSIC!' So we did, and it was pretty good, having worked on it so hard the previous week. Wouldn't you know, just as we began the development after the double bar, the lights went out on stage! We smiled and looked at each other—and the music, of course, went on seamlessly and the four of us had a mutual Zen moment."

#### Martha Pressler (Vc), Portland, OR

Martha says at the outset, "To set the record straight (although not everyone asks) I am not related to Menachem Pressler!" But she comes from a musical family. She says, "My parents met at Eastman School of music (father/trombone, mother/piano) and were members of the music faculty of Ball State University (Muncie, IN). What I'm not sure of is how/why the three daughters became string players, although I guess it made sense that my older brother is a bass trombonist. I was the last of my siblings to choose music as a profession, even though I'm not the youngest. I play the cello (lessons started at age nine) because my older sister played violin and I was bigger, so it was always cello for me."

When asked about her favorite chamber music gatherings, she says, "My first response is to say one where there is also food involved!" She adds, "I love reading new pieces and meeting new players, but my first love is the luxury of having a regular group and getting coached—learning a piece in depth. While my preference is for string quartets (really the string literature), piano chamber music can be thrilling (I am presently playing with a terrific pianist who has a really good piano at her disposal!) I have never been enthusiastic about playing with winds, but when I have had the opportunity it has been wonderful, so I will never turn the chance down."

Martha was a social worker in the field of gerontology, but then she ended up teaching music to young children as a second career. This became an international career that took her to Egypt, the former Zaire, and Mexico City among other locales. She says, "I am married to an Egyptian who made his living playing reggae and funk in Egypt before I met him." She adds, "I enjoy reading when not involved with music."

She concludes, "I'm thrilled to be on the Advisory Council and plan to be active; encouraging new members, and looking at how I can bring more awareness of this wonderful organization. I hope I can fulfill the expectations of ACMP for Advisory Council members so that I will be worthy of the position!"

## New Council Members



Tony Vine



Martha Pressler





Keith Bowen

## New Members of The International Advisory Council

### Keith Bowen (Cl), Warwick, England

Keith qualified with MA and DPhil in Metallurgy at Oxford University, UK, and spent thirty years as an engineering researcher and later professor. He was first at Oxford then at Warwick University, followed by ten years as technical director of a public scientific instrument company in the semiconductor equipment field. He is now non-executive Director of Circadian Solar Ltd., and goHDR Ltd., two start-up companies at the University of Warwick Science Park.

Keith says, "Since (partially!) retiring in 2005 I studied for a Diploma in Music and MA in Music at the Open University (UK), both awarded with Distinction." He specialized in classical-period performance practice and in the history of the bass clarinet in A.

A lifelong amateur clarinetist, Keith performs with the pro-am Spires Philharmonic Orchestra, Coventry, UK (for which he is also Chairman), is President of Kammermusik Workshops (Santa Fe, NM USA), and is a woodwind coach at the Ischia Chamber Music Festival. He has studied clarinet with Lesley Schatzberger (UK), Lori Lovato (New Mexico Symphony Orchestra) and Forest Aten (Dallas Opera). He plays Wurlitzer Schmidt Reform A, B $\flat$  and C clarinets, Stephen Fox E $\flat$  clarinet, basset horns, and a Buffet bass clarinet.

### Patsy Hulse (Cl/Pf/Va/Sop), Auckland, New Zealand

Patsy Hulse has been a member of ACMP since the early 80's and has used the directory extensively to contact and play with a number of members around the world as well as in New Zealand.

She is a competent clarinetist, pianist and violist, sings, and also played violin and cello in the 80's and 90's. A lover of chamber music since the 70's, she has an extensive repertoire, and has had her own wind quintet for the last 30 years. She particularly loves to play clarinet quintets and quartets with strings.

She has been a member of the clarinet section of the Auckland Symphony Orchestra since 1975, and also played viola in St Matthews Chamber Orchestra for 13 years. She has been taking singing lessons for the last 6 years and has taught piano and clarinet for over 40 years.

In her working life she has an interesting and varied job as Engineering Library Manager at the University of Auckland, a position she has held for the last 20 years. She also runs, has a walking group, loves reading and belongs to a rockhounds (geology) group.

### Akira Okamoto (Va), Tokyo, Japan

Akira, Emeritus professor of Tsukuba University of Technology, was born in 1944, in Manchuria. After graduating from Keio University with an engineering doctorate, he worked for Ricoh Co., Ltd for more than 30 years. In 2001 he became an associate professor at Tsukuba University of Technology in 2001, teaching Human Interface, Human Factors, and Assistive Technology before his retirement in 2010.

Although Akira says his family was not musical, he began music studies on the piano with his mother, and then switched to violin at the age of eight. When asked what made him want to play the violin, he responded, "Compelled by my mother!" He continues, "In Keio University, I joined The Wagner Society Orchestra, which is the student orchestra of the University. They were in need of violists, so I switched to viola, and have played it ever since." In 1966 he joined The New Symphony Orchestra, an independent amateur orchestra led and conducted by the famous Japanese composer, Yasushi Akutagawa, playing with them until he retired in 2010.

Akira tells viola jokes on himself! "When I was asked to play background music at my friend's wedding, I forgot my bow, so I had to play everything pizz. Another time, at an orchestra concert, I forgot my black bow tie, so I pulled off one of my black socks and wrapped it around my neck, just as in a viola joke!"

Akira joined ACMP about 20 years ago, and says, "As a result, several players from several countries have contacted me and we have enjoyed chamber music together not only in Japan, but in the USA, where I enjoyed playing string quartets on visits there. I am also a member of Amateur Players Association Japan."

In addition to chamber music, Akira enjoys bicycle touring. He says he enjoys all kinds of chamber music gatherings except "those without beer!" adding, "Let's enjoy music in Japan!"

### Bettina Palaschewski (Vc), Brussels, Belgium

Bettina writes: I have always loved to sing and was a member of the school choir throughout my school life. As I was an unruly child, the singing teacher suggested I learn an instrument to help me calm down. The school orchestra needed a cello, so I began lessons when I was 12. When I was 15, I switched to singing lessons and sang a lovely Telemann sonata with piano and flute at my end of school festivities. It was my first true chamber music experience which was repeated forty years later at a Brussels *I Cambristi* evening!

The next 20 years were spent as a student in Germany, a mother of 3 lively children and a much-travelled conference interpreter in England. Finally the move to Brussels did not leave time for more than evening lullabies with the children.

When the children had all but left home at last it was time to start playing the cello again. A very frustrating few years followed, still too little time to practice with grown-up fingers that remembered childhood distances between them, and all those many years of listening to professionals without even remotely being able to reproduce what I wanted to sound like.

But perseverance, a different cello, a better bow, an excellent and sympathetic teacher, summer music workshops and—oh bliss—the discovery of other amateurs in the same situation have helped me come on in my playing. The *I Cambristi* association here in Brussels has been a wonderful help and, thanks to Franz Marcus, the discovery of the ACMP network, which I have been able to use in Sweden and Italy.

The excellent Tutti-Cambristi weekends supported by ACMP have presented me with so many hours of musical bliss that I would love to spread such pleasure further afield. My enthusiasm certainly worked on my husband. He started to play the bassoon a few years back and we often play music together with old and new friends made through these two networks. Retirement is now not that far away and more time is beckoning to be filled with as yet unplayed music and unmet future musical friends.

### Mihai Perciun (Vn), Bucharest, Romania

Mihai writes: I was born in Bucharest in 1952 and I started to learn violin at the age of five. I continued my musical studies at the Music School, Dinu Lipatti, until 1968. Then, after doing well in the National Competition for Mathematics, I chose to switch to a technical career and so graduated from The Polytechnic Institute of Bucharest in 1976, concentrating on Computers and Automation. Currently I am a system engineer for the Romania Air Traffic Control Company.

In all these years, music has been a continuous presence in my life. As a student I joined the chamber orchestra of the Institute and twice we won first prize at the National Festival for Students (I also was a soloist in Vivaldi's *Four Seasons* in that concert). Later I joined The Bucharest Engineers Orchestra and was a soloist in works of Bach, Mozart, Enesco, Arvo Part and others. My sister and my wife are doctors who also play the violin in The Doctors' Orchestra, so we have played together very often. Finally, I am member of the amateur CREDO quartet [see *Newsletter, June 2005, p. 2*] which regularly performs in public concerts, especially for students.

A friend of mine who emigrated in USA in the early eighties had the very good idea to send me an ACMP list of his Romanian friends who played chamber music. Thus we became members and were listed in the Directory, and after 1990 we were able to contact many members so we could be "active" in the real sense of ACMP.

### Takaharu Shimura (Vc), Tokyo, Japan

Takaharu was born in 1953, in Odawara, a suburb of Tokyo. He says, "My mother made me take piano lessons when I was three, but I quit at age four of my own will. Then, when I was sixteen, I began playing the cello in a string ensemble club at high school, mainly playing Bach or baroque works. At the same time, I also joined the society orchestra in my home town."

Takaharu studied mechanical engineering at Waseda University in Tokyo, and was a member of the Waseda University Symphony Orchestra, becoming a principal in his final year. After graduation, he joined the Tokyo Junior Philharmonic Orchestra, went with them to a music camp in Aberdeen, Scotland. He says, "During this very exiting and valuable experience, I had the chance to meet Simon Rattle who was there as a guest coach."

He has continued to play the cello in amateur orchestras, including the New Symphony Orchestra in Tokyo, during his professional career with the Sony Corporation, where he served as an industrial engineer and procurement manager for over 30 years. He was in the Sony San Diego (CA) TV Plant for five years, where he joined the La Jolla Civic University Orchestra. Today he is a member of the Sony Philharmonic Orchestra, and says, "In 2008, by the invitation of Sony America, we performed in Carnegie Hall. The concert was conducted by Daniel Harding with Yo-Yo Ma as the soloist. It was the most exciting event I have ever experienced."

He continues, "For the last fifteen years, I have enjoyed playing string quartets. In the Mozart Anniversary Year, I performed all of his late string quartets in a small coffee shop at a hotel in Yokohama, with an audience of about 100 listeners. At the same time, I enrolled in a series of lessons at the String Quartet Work Shop held by Michiko Ohshima, a former member of the ACMP IAC. I went to Prague, in 2006, and, this year to Reggio Emilia, Italy, to attend chamber music workshops where I met many members of ACMP and became a member myself. I am also a member of the Amateur Players Association of Japan, and continue my cello studies with Professor Fumiaki Kohno, at the Tokyo University of the Arts."



Bettina Palaschewski



Mihai Perciun



Takaharu Shimura





Participants at  
ACMP Marlboro Festival Workshop  
Marlboro, VT  
(Former ACMP Chair, Roberta Goldman, Front Row, Far Left)

## From The Mailbox

### Play-Ins and Workshops

#### ACMP at the Marlboro Festival

Judith Hurtig (Board Member) Iowa City, IA, writes: When he took his viola out of its case and prepared to join his ensemble for coaching of the Brahms Piano Quartet, Op. 25, an ACMP member remarked, in a hushed voice, that he was on "hallowed ground." Indeed, he was. Eighteen members came together at the Marlboro Music Festival for the first ACMP-sponsored workshop held in partnership with a chamber music festival. For three days—July 22-25, 2010—two piano quartets, a woodwind quintet and a string quartet-plus-cello received coaching from three senior festival participants. They were welcomed by Festival Administrator Frank Salomon who talked about the history of the Marlboro Festival. They attended three festival concerts, including an intimate one held in the Marlboro College dining hall where several participants were thrilled to sit between Festival Artistic Directors Richard Goode and Mitsuko Uchida. They "freelanced" during the workshop and, on the final morning, played for each other on the stage of the small auditorium in the Serkin Building. Several also attended festival rehearsals.

Coached by violist Philip Naegele, pianist Luis Battle and oboist Rudolf Vrbsky, the ensembles reflected the diversity and repertoire of the Marlboro Festival. So much so, in fact, that both of the Brahms Piano Quartets – Op. 25 and 60 – which were rehearsed by two of the workshop ensembles, were played in the public concerts Saturday evening and Sunday afternoon. Sunday's performance of Op. 60 included Mitsuko Uchida!

The women in the woodwind quintet—all new ACMP members—had chosen to work on John Harbison's *Quintet for Woodwinds*, which had been written for the famed Aulos Ensemble. The oboist of the Aulos was none other than Rudy Vrbsky, who was their coach. Recently Harbison was Marlboro's composer-in-residence and coached an ensemble whose oboist was again Vrbsky. What an opportunity for these woodwind players!

The fourth ACMP ensemble introduced something totally new to the Marlboro Festival — the music of Giuseppe Cambini, a late Eighteenth-Century violinist and composer, who wrote 110 quintets and 145 string quartets. None of this music had ever been played in a Marlboro Festival concert.

The evaluations from the participants were amazingly uniform in praise of this first cooperative venture. We hope that Marlboro will host another workshop in the future and that other festivals will adapt this model to their own activities.

#### ACMP in Maine

Julia Adams, of the Portland (ME) String Quartet writes: Here is a photo of our most recent Chamber Music by the Sea Quartet Workshop, May 23-28, 2010. We had seven string quartets studying and performing works from the major repertoire including Mozart *K.590*, Dvřák *Op.106*, Brahms *Op.106, #2*, Shostakovich *Quartet #4* and the Boccherini *Fandango Guitar Quintet*. With perfect weather, the beautiful Maine coast at our doorstep and coaching by our Portland String Quartet, music-making is always the very best!

#### ACMP and AMC at Newton, MA

Ivy A. Turner (Board Member/Vc), Cambridge, MA, writes: Naomi Krasner (Vn), Newton, MA, Judy Chasin (Vc), Brookline, MA, and I organized a Play-In on March 14, 2010 at the All Newton Music School (ANMS), which proved to be a perfect venue.

Despite a fierce storm, 70+ players attended with an approximate instrumentation of 21 violins 12 violas, 8 cellos, 7 pianists, 7 flutes, 2 clarinets, 1 oboe, 1 horn. The balance of instruments and abilities was good although occasionally we were short on cellos. There were just a few beginners and other players were good about leading groups, doubling parts, etc.

People began to arrive 15 – 30 minutes early and were recruited to help set up the playing rooms, move stands, and other organizational tasks. There were plenty of rooms and pianos available including large spaces. We had no complaints of people having trouble finding rooms. We were also able to use the Werner Chasin Library at ANMS, so we did not have to lug boxes of music. We



Participants at the  
Chamber Music by the Sea Quartet Workshop  
Portland, ME

selected standard repertoire and woodwind pieces which we arranged on tables downstairs. Odd combinations and less experienced players were accommodated in an ensemble in the big room, and played JC Bach Sinfonia and other pieces from the library with various substitutions and doubling.

At 5:00, Gillian Rogell conducted the large ensemble, and after she gave some pointers the group improved noticeably! Some beginners came late in the day just for this. To finish off the day, 28 people stayed for the potluck dinner and once again there was an impressive and well balanced feast.

One participant summed it up: The three of you put on a perfect Play-In! Congratulations! Everyone had a great time, the organization was amazing, the food was abundant and delicious, and it was a terrific antidote to the rain! Lots of smiling faces. Bravo!

### High Notes

#### Home Coaching and a "Life List" of Music

Heidi Lowey-Ball (Va), Neptune Beach, FL, writes: Thanks for all you do. Long ago (probably nearly 10 years) you supported our string quartet in having a coach. We continue to play and over the years our coach has become our first violinist. Our life list has moved from early Mozart to late Beethoven, Schubert, and Brahms with your help.

I now find it fun to keep track of what music I have played and like. My spreadsheet not only sorts music by composer, but keeps track of what I have played or want to buy. For gifts my family just finds one to buy or to download onto my iPod. Perhaps this idea will inspire others to compile their own "Life List" of potential music.

#### Happy Memories

Sonny Lin writes: I probably was an ACMP member under the name Sun-yuen Lin 30 to 35 years ago in the Northern New Jersey area. I was a young man and better player then and have met many great and accomplished players. Chamber music is a great pastime with all the delicate intellectual contents. Unfortunately some of the members have already passed away. I cherish those moments forever. Sonny rejoined online in August, but somehow did not verify his E-mail address, a necessary step to be included in the Directory.

#### Thanks from a Scholarship Recipient

Bram Margoles writes: I am 16, and your organization provided me with a scholarship to go to Point Counterpoint Chamber Music camp last summer. Thank you infinitely for giving me this opportunity. It was an amazing experience that I will value for my whole life as I continue to play music. It was extremely kind of your organization to help me with funding (an unfortunate but necessary companion to many amazing experiences.) The purpose of ACMP is incredibly wonderful, since chamber music is such a powerful activity, and I would love to become a member.

### Low Notes

#### Directory Protocol

Bill Rosenblum (Vn), New York, NY, shared some peeves with us: Going through the Directory he found: 1; People listed with an asterisk (\*) indicating a willingness to be a "contact person" to organize chamber music sessions and who not only hadn't a clue about it but were not helpful or even interested in arranging some playing. 2; People who are listed who no longer play, not counting those few with the tuning fork symbol which indicates a willingness to host sessions although no longer playing themselves. 3; People who didn't return calls.

#### Reassessing Your Grade

Christine Scott (Vn/Va), County Dublin, Ireland, writes: I just had a session with a member who struggled throughout. Although she listed herself as Vn/Va B she wasn't even up to a C. I don't mind for myself, but I was conscious of getting two good players to join us. Could the newsletter include regular reminders about reassessing ourselves?

#### Con Sordino if You Mention Catgut Strings!

Rosalie Krajci (Pf), Elmira, NY, writes: I couldn't resist sending a photo of Lincoln Brown (Vn), Newfield, NY (who found her through ACMP) posing with my kitty, looking at him quite adoringly from the comfort of his violin case. Lincoln gets through long rest periods by petting Creamer.

### Musical Joke

Sent to us by Hilda Ramirez (Ob), Port Chester, NY. [See the *New York Quints, Newsletter Spring/Summer 2010 issue.*]

C, E-flat and G go into a bar. The bartender says, "Sorry, but we don't serve minors." So E-flat leaves, and C and G have an open fifth between them.

After a few drinks, the fifth is diminished and G is out flat.

F comes in and tries to augment the situation, but is not sharp enough.

D comes in and heads for the bathroom saying, "Excuse me, I'll just be a second."

Then A comes in, but the bartender is not convinced that this relative of C is not a minor.

Then the bartender notices B-flat hiding at the end of the bar and says, "Get out! You're the seventh minor I've found in this bar tonight."

E-Flat comes back the next night in a three-piece suit with nicely shined shoes.

The bartender says, "You're looking sharp tonight. Come on in, this could be a major development."

Sure enough, E-flat soon takes off his suit and everything else, and is au natural.

Eventually C sobers up and realizes in horror that he's under a rest.

C is brought to trial, found guilty of contributing to the diminution of a minor, and is sentenced to 10 years of D.S. without Coda at an upscale correctional facility.



Creamer and Lincoln Brown





New Jersey Intergenerational Orchestra  
Chamber Music Workshop  
Woodwind students, performed the *Trio Sonata in G Major*  
by Johann Joachim Quantz,  
the flute teacher of Frederick the Great of Prussia

## ACMP Foundation News

### Two Unique Workshops

#### New Jersey — Intergenerational Chamber Music Workshop

The humble beginning of the New Jersey Intergenerational Orchestra's Introduction to Chamber Music Workshop took place in a one-room schoolhouse several years ago. With one coach, cellist Martin Steinberg, a dozen string players met every Thursday night for eight weeks in the summer of 2006, and tried their hand at early Mozart string quartets.

Emily Benjamin, volunteer publicist, says, "Our motto is Bridging the Generations Through Music. Thanks in part to grants from the ACMP Foundation, this summer we graduated to a permanent home and seven coaches working with students as young as 10 and as old as 70."

Bryce Tempest, a cellist in 10th grade, said of the workshop, "I really liked way the coaches were passionate about the music." Carolyn Wong, a viola player in 6th grade, complimented coach Mikhail Kuchuk, saying, "He paid a lot of attention to the things that I need to work on, and he's also pretty funny when he makes jokes about dynamics."

Emily Benjamin adds, "Playing in a chamber ensemble can be daunting for students who have taken only a few private lessons or have never played in a small group like a quartet. To ease the anxiety of less experienced players, 30 student musicians begin by playing a Mozart string quartet together as an orchestra, with the coaches also playing. After the icebreaker, the players are assigned to smaller ensembles to work with their coach."

A quote from Marcie Horowitz, who began studying the oboe four years ago at age 50, sums up the sentiments of other chamber music workshop participants. She said, "For a person like me, at my skill level, I still have a long way to go, but I was able to feel comfortable. Music never ends, and the experiences one can have are ever expanding." She adds, "You never know where it's going to lead. Personal connections you make with other musicians lead you to other musical opportunities."

*The New Jersey Intergenerational Orchestra was born in 1994. It has performed at the United Nations, Lincoln Center, the U.S. Capitol, and many locations in its home state including schools and centers for senior citizens.*

#### New York City — Music Composed for Participants

##### NewMusicWorkshop

Vita Wallace, co-organizer, writes: Last May, the Orfeo Duo (Vita Wallace, violinist and composer, and Ishmael Wallace, pianist and composer) with Lisa Terry, viola da gambist and baroque cello, led the way in an afternoon adventure in new music with composers Elizabeth Adams and Mark Ettinger and six adult amateur musicians. As two of the participants wrote later, "It was a one-of-a-kind experience." Held in the warm and intimate St Mary's Episcopal Church on the Upper West Side of Manhattan, and billed as "the second annual comfortable hands-on exploration of new chamber music, a workshop for adult amateurs," the session attracted participants with a very high level of experience and ability this year: two violinists (one playing baroque violin), two violists, a viola da gambist, and a soprano.

Not only was the music commissioned specially for the participants (who received parts advance), but all of the coaches and composers played (or sang) in the ensembles as well. The schedule included an open faculty rehearsal of *Music? Or Not?* for accordion, baroque cello, and piano played with accompaniment of rhythmic spoons by Vita Wallace; group improvisations on *Mary Had a Little Lamb* using compositional techniques suggested by Elizabeth Adams, Mark Ettinger, and Ishmael Wallace's pieces, play-throughs of the commissioned pieces for each other; reflection and discussion, and tea and snacks outside in the church garden

Joyful, sometimes hilarious, experimentation and keen, but non-judgmental listening, were hallmarks of the day.

*For more information about the Orfeo Duo's workshops and concert series visit <[www.orfeoduo.com/neighborhood.html](http://www.orfeoduo.com/neighborhood.html)> or <[www.orfeoduo.com/workshop.html](http://www.orfeoduo.com/workshop.html)>*



Photo by Lisa Terry

NewMusicWorkshop  
New York City  
From L: Warren Hansen, Tom Frenkel,  
Lauren Alfano, and Ishmael Wallace, playing,  
Vita Wallace listening

## Cadences

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

**Gerald Levy** (Vn), Chicago, IL. His son, David Levy writes: Dad made many friends through ACMP. He would have agreed with the characterization that it was like a large family.

**Allen Smith** (Vn/Va), Holyoke, MA. Roberta Goldman (former Chair Vn/Va), Holyoke, MA, writes: Allen was a long-time ACMP member. As one of my first contacts in the Pioneer Valley, it was Allen who introduced me to the Pioneer Valley Symphony, the Holyoke Civic Symphony, and the annual Messiah Play-Ins in Cummington, MA. He was my passport to chamber music, too. Al knew and played with everyone! Together we enjoyed many, many chamber music sessions. He had a huge collection of music for all ensembles and occasions. His "wedding books" are still used by members of the Holyoke Civic Symphony.

With his encyclopedic knowledge of chamber music, he was a violin or viola player that was always welcome in all chamber music groups. Allen played in the string quartet at my daughter's wedding. For one of my birthdays he presented me with a set of parts for a two violin and viola trio—about twenty works that he had compiled into one volume for times when a cello was not available. His gift to all of us in the Pioneer Valley was to train the owner of a Holyoke copy shop to copy and bind music from his library using special off white paper that she still calls "Al's paper."

Recollections and anecdotes about music and Allen Smith abound in the Pioneer Valley. He will be missed by all who were lucky enough to know him.



From L: Don Spuehler (Vc), Los Angeles, CA ,  
Bill Selden (Vn/Va), Westport, Ct, with Emil Torick

**Emil Torick** (Vn), Santa Barbara, CA. Former Board Member Bill Selden (Vn/Va, CT) writes: As we had done twice before, my wife, Madeline, and I spent last February in Santa Barbara. In the past Emil had arranged many chamber music dates for me with his many musician friends in the area. We had been there in 2002 and 2004, and on that last occasion Don Spuehler (Vc), former Foundation President and Board Member) came up from LA for a day of string trios. To immortalize the event we posed for a picture and it is herewith attached.

When we returned last February we found Emil in an elegant convalescent home. He told us he was no longer playing. He had a shaky bow problem, but he entered the facility because he suddenly found he did not have the strength to walk or even support himself. The cause was unknown but he was having good physical therapy and felt his stay would be short. He was in good spirits, optimistic and bearing his incapacity very well.

I visited him about 10 days later, and at that point he thought he was about to be discharged. If he was near death and knew it, there was not the slightest clue. I met Emil when we both played in Tony Finley's (Vn/Va), New York, NY, Sunday night orchestra in a Norwalk (CT) church. Soon we were almost weekly chamber music partners either at his home or mine. When he left our area for Santa Barbara in the late '90's, it was a big loss for me personally as well as his other many musical friends in the area. Intelligent, kind, always interested and with a twinkle in his eye, he will be missed by us all.

## 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.

## ACMP Foundation Salutes MacArthur Award Winner

Sebastian Ruth, is a violist, violinist, and music educator who has turned a storefront space into a thriving and enriching force in the lives of urban youth and their families in Providence, RI. After graduating from Brown University in 1997, he founded Community MusicWorks, a nonprofit organization based in Providence's West End that offers frequent performances and free musical instruction led by its house ensemble, the Providence String Quartet. In contrast to many arts outreach programs, Ruth and his fellow quartet members have taken up residence within the inner-city community they serve, in keeping with their vision of music as a nurturing neighborhood necessity similar to a library, a church, or a health clinic. Equally focused on expanding their repertoire and their development as practicing artists, quartet members perform throughout the region and open their rehearsals to the community. Ruth's group provides all students—from elementary to high school—with an instrument on long-term loan, close mentoring relationships with instructors, and exposure to an expansive variety of music through workshops and field trips.

ACMP provided funding support to CMW for four years, until they outgrew the typical amounts that our Foundation was able to supply. Advisory Council Member Steve Flanders (Vc, Pelham, NY) writes:

"While I wasn't looking, CommunityMusicWorks has grown well beyond the sort of organization that can be helped much by our modest-sized grants. Their fund-raising juggernaut is in the big leagues in the foundation world, and they're doing feasibility studies for a major building project. So ACMP provided useful seed money in the early years before CMW hit the big time, just as one would hope."

Steve adds, "Their commitment to chamber music should not be minimized. Any organization that focuses on bringing string music to children who are just beginning cannot have a dominant chamber music component, because that can only come after a kid has some experience and competence. CMW was founded by the Providence String Quartet and they remain its core. We can rest assured that the centrality of chamber music in the perspective and experience of CMW's budding amateurs is in safe hands."

*Photo and biographical information about Sebastian Ruth licensed under a Creative Commons license. Courtesy the John D. & Catherine T. MacArthur Foundation.*

*The photo inset of the star struck young child appeared in the February 2006 issue of the Newsletter and again in Autumn 2008 when the Lloyd family donated the remaining contents of Helen Rice's extensive chamber music library to them.*



## ACMP Bulletin Board

### WANTED

#### Wind Quartets

We are looking for music written for flute, clarinet, oboe and bassoon. We are intermediate players who have been together for a year and are looking to expand our repertoire. If anyone has suggestions, please send them to: <sswanger@rcn.com>. Thanks.

### AVAILABLE

#### Auld Taneyev's Lang Blue Syne

A short humorous piece for piano quartet (vn, va, vc, pf), starts and ends with a bit of the real slow movement from Taneyev's Piano Quartet, but in the middle lapses into the Richard Rodgers song Blue Moon, then morphs into Auld Lang Syne (with a snippet of Claire de Lune thrown in). Has been performed by professional quartets as an encore. Score and parts available for \$15 from Leo Marcus <marcus@aero.org>

#### Professional Musician's Grand Piano

Mason & Hamlin, Model A, #31256 Big sound and rich tone, beautiful chamber music or solo instrument. Ivory keys, modern M&H tension regulator, impeccable walnut finish, includes felt-lined fitted cover. Expertly maintained by 2 former Steinway technicians. Located in Kingston, NY. Call Jean Russak at 646-233-6543 or email <jrussak@earthlink.net> for information/appointment.

#### Fine Michael Fischer Viola-Los Angeles 1989

Beautifully antiqued copy of a Klotz. Outstanding condition. Honey brown varnish. Nicely figured maple throughout. Beautiful narrow grain spruce top. Length of back: 15 11/16 inches. Certificate of authenticity and original appraisal from maker included. \$18,000 (or best offer). Dürfler three-star bow \$1200. Both are available for viewing in Los Angeles. Neil Stannard: 323-982-1615; <nstannard@att.net>

#### Kreutzinger Cello

1975 Full size cello in great condition. Bought new from A. Eisenstein & Son in NY. Top;choice spruce; back; beautifully flamed maple-ribs and scroll match. Great instrument for solo or ensemble. Includes very good bow stamped 'Morelli', plush lined fiberglass case. Photos on request. \$7000 all inclusive. Contact Lucia at <lucia5@comcast.net> or call 941-923-2015, Sarasota, FL. Will insure and UPS for you within continental US.

#### New Steinway Model B Piano for Sale

Bought in 2006 as an instrument for a soloist, but never delivered. Price \$78,000, (much less than retail) but any serious offer will be considered. For details contact Paolo Alberghini, <www.paoloalberghinifineviolins.com>, or call 646-369-8862.

## Home Coaching

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

Home coaching is open to all dues-paying members at all levels. Form your own group, choose your own repertory, your own schedule, your own coach, and your own location at your own convenience. The ACMP Grants Program subsidizes half of the cost.

To take advantage of this program, all you have to do is complete your application and submit it to the office. Include the names of all the members of your group, the work you will study, the prospective coach, the dates of your coaching sessions, and the amount that the coach will charge.

Download the application from our web site, <www.acmp.net>, or telephone the office (212) 645-7424 to receive one in the mail. After the application is approved and the sessions begin, you pay your half directly to the coach, who then submits a bill for the remainder to ACMP.

Members may apply for one course of home coaching each year, and all members of the group must be members of ACMP.

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*It's easy to update your info on the web, so please let us know of any changes to your information, especially if your E-mail address changes.*

*Members are reminded that a copy of ACMP's last annual report may be obtained from the New York Office of Charities Registration, Department of State, Albany, NY, 12231*