



# The ACMP Foundation Issue

## The ACMP Home Coaching Program

by Daniel Nimetz

Of all the many programs that the ACMP Foundation has implemented or supported since awarding its first grant in 1994, Home Coaching most directly benefits our membership. In fact, it was conceived expressly to encourage ACMP players to engage a professional coach in order to gain musical insight, develop efficient rehearsal skills, and exchange ideas, with the expectation that the experience will lead to more rewarding ensemble playing.

Some context: The mission of the ACMP Foundation is to further the aims of and provide support for ACMP—The Chamber Music Network. (When the Foundation was first created in 1992 our name was still Amateur Chamber Music Players; the mission remains the same.) Such a broad mandate has allowed the Board of Directors, whose personnel has changed over time, to take an expansive approach to grant making, one that nevertheless remains indissolubly connected to ACMP's basic purpose.

From the start, we focused on the broad field of amateur chamber music: the first grants went to support workshops for adults and to help expand or initiate small ensemble programs at community music schools and in youth orchestras, which represent breeding grounds for the future, both ACMP's and the music-making public in general. These programs were and remain the largest recipients of ACMP Foundation grants. By 1999, with five years of grant making under our collective belt comprising awards to 242 schools, 23 youth orchestras, and 70 workshops, it was clear that our efforts were having a widespread, positive effect: as a result of ACMP support, hundreds of people of all ages and levels of ability were participating in chamber music, many for the first time, and not just in the United States.

During those years, ACMP's membership also benefitted directly: efforts were made to encourage growth through distribution of brochures at workshops; the newsletter was expanded; more attention was given to our friends abroad so as to make ACMP a truly international organization; a major plan was put in place to develop a website of which we would be proud. Ways in which membership in ACMP could be made more meaningful was (and is) a subject on the agenda of every Board meeting; a retreat in 1997 was convened specifically to produce a strategic plan for the organization's near and long-term future. Ideas for furthering amateur chamber music making were fermenting.

In this environment, in the final year of the last century, there sprang forth from the soundpost of one of his splendid violas, Bill Selden's idea for a Home Coaching Program. A long-time ACMP member (Vn/Va, Westport, CT)—now on the North American Advisory Council—Bill served at the time on ACMP's Board of Directors and was the organization's Treasurer and member of its Finance Committee. Like many of us, he practices regularly and occasionally takes a lesson to get some direction and ensure progress, as well as to avoid slipping into ineffective habits. His schedule also includes routinely meeting with friends with whom he has established a comfortable foursome over time. It occurred to him that the benefits he enjoyed from individual lessons would similarly accrue to his quartet if a coach were brought in to critique a particular work on which they had been rehearsing.

The concept is so simple as to make one wonder why it took so long to reveal itself! After all, hundreds of us attend single or multi-day—indeed, even multi-week—workshops throughout the year expressly to improve our ensemble playing. Whether we participate as a preformed group or as individuals thrust into a lion's den with complete strangers, we sign up with certain expectations that must originate in our desire to improve, to make progress, to get more from our efforts than is possible without guidance from professionals. And more often than not, expectations are realized, if not surpassed, and we return home ready to put into practice everything learned in a relatively short time. *(Continued on next page)*

Daniel Nimetz (Hn, Harriman, NY) is the Executive Director of ACMP



ACMP Members Taking Advantage of Home Coaching  
Karen Seligson (Vn, Lexington, MA), Alexandra Grady (Vn, Brookline, MA)  
Scott Smith (Va, Arlington, MA), Sylvia Memolo (Vc, Brookline, MA)

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Classical Beauties Trio: L to R: Sylvia Gray, Pf, Stacey Minkoff, Vn, Martha Pressler, Vc

### How to Apply for Home Coaching

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.

### 2009/10 ACMP Home Coaching Program Participating Coaches

**CA:** Jeffrey Paul, Petaluma  
Adrian Spence, Santa Barbara  
Randy Fisher, Sacramento  
Andrew Luchansky, Oakland  
**CO:** Greg Dufford, Evergreen  
**DC:** Ralitza Pacheva, Washington  
**IL:** Brant Taylor, Chicago  
**MA:** Gillian Rogell, Brookline  
Bayla Keyes, Wellesley  
Debra Gilwood, Amherst  
Joel Pitchon, Longmeadow  
Rhonda Rider, Jamaica Plain  
**MD:** Peter Sirotn, Potomac  
**ME:** Ronald Lantz, Portland  
Julia Adams, Portland  
**NC:** Paul Nitsch, Charlotte  
**NH:** Robert Merfeld, Westmoreland  
**NJ:** Robert Wagner, Boonton  
Henry Kao, Millburn  
Marcy Rosen, Englewood  
Allison Franzetti, Cranford  
**NY:** Sebu Sirinian, Long Island City,  
David Bakamjian, Queens  
David Oei, New York  
Beryl Rubens, New York  
Roberta Cooper, New York  
Stefani Starin, Upper Nyack  
John Dexter, New York  
Maxine Neuman, New York  
Andrea Schultz  
**ON:** Andras Weber, Toronto  
**OR:** Hamilton Cheifetz, Portland  
Susan Dewitt Smith, Portland  
**RI:** Lois Finkel, Providence  
**VA:** Zeyda Ruga Suzuki, McLean  
**WI:** Bernard Zinck, Kenosha  
**Germany:** Karsten Dehning-Busse, Lilienthal

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To summarize the Home Coaching Program: since its inception in 1999, 2,216 participants, comprising ensembles ranging in size from two to eight, have played in 710 sessions; the Foundation has disbursed \$124,450, and because each grant represents 50% of a coach's fee, thus nearly \$250,000 has been earned by 335 coaches. These figures, impressive in themselves, barely suggest the true value of the program, to which only those who have taken part can attest.

Whether you are preparing for a performance (many ACMP members frequently play for retirement community residents, at social functions, or in more formal recital situations) or just want a musical "fix," a session or two with an experienced chamber music coach in the relaxed comfort of your home will amply return the small effort of applying for an ACMP Home Coaching grant.

### Evaluating the Program

After each coaching session, both the coach and the players are asked to evaluate the experience. An excerpt from a coaching session in Portland, OR, pictured at left, follows:

**Sylvia Gray (Pf/Portland, OR), pictured at left with her trio, Classical Beauties, writes:**

We worked with coach Susan DeWitt Smith on Mendelssohn's Piano Trio, C Minor, Opus 66, and Max Bruch Opus 83, Nos. 4, 5, and 6. I worried that she might just work with me, the pianist, because that is her instrument, but she has done a lot of chamber work and had lots of ideas for each of us and divided her time equally among us. As the pianist I learned that although I had to sometimes keep it down, I need to also bring things out over the top on occasion – she sort of gave me permission.

She dealt with bowing, coordination among us, figuring out what should be in the foreground in various spots. She gave us confirmation on speed; answered questions about pedaling. She gave me a couple of technical tips on managing difficult passages. I was mainly taking notes for myself – the other performers might have more to say about her advice to them specifically.

This fantastic benefit alone makes my ACMP membership completely worthwhile—and sells me on this organization for life.

**The Quartet pictured on the front page worked with coach Bayla Keyes on the third movement of the Dvořák *String Quartet*, Op.51 in October, 2010. Their response to the evaluation request follows:**

*1. What were your expectations, and to what extent were they met?*

Our quartet had been working on the Dvořák for some time and were fortunate enough to be coached by Bayla at a workshop last summer. We were so taken by her skill, breadth of understanding of the music, her practical advice, attention to nuances and the role of each musician — that we knew we wanted more! However it is very likely that we would not have been able to continue with Bayla without the ACMP Home Coaching Program. Our expectations for this coaching were high, and we were not disappointed. Bayla delved into some very complex theories about several ways to approach tuning – an aspect of ensemble playing totally new to all of us.

*2. Was the coach familiar with the music?* On an intimate basis with it, had performed and coached it many times.

*3. Did the coach show an understanding of the needs of amateurs?* Yes.

*4. Did the coach divide his/her time equally among the participants?* Yes.

*5. Were there any weaknesses?* No.

*6. Would you choose this coach again and recommend him/her to others?* Yes.

*7. Did you come away with anything that you and your colleagues will carry over into your future activities? In other words, what did you get out of the session(s)?*

The skills gained from our coaching will help us to interpret other works, listen more to the other parts, try to be more familiar with the total score, listen more carefully to pitch and help with ear training, and pay more attention to dynamics and to the story and emotions behind what the music is "saying."

*8. In your opinion, is the Home Coaching Program a good use of Foundation resources?* Yes, without question! We're very grateful.

*9. If the Program continues, would you reapply?* Yes.

*10. Would you have sought out coaching without the grant?* It is unlikely.

*11. How can this program be improved?* It's an excellent program.

## Two Letters from Former Grant Recipients

In the Autumn Newsletter, Chair Richard Weinert discussed the painful decisions facing the Board in allocating resources that have suffered in the difficult economic times we all face.

Jenny Stirling (Va/Board Member/Grants Committee Member, Arlington, MA) says, "Our committee drafted a letter to former grant recipients, and asked for their feedback regarding the help they had received. Normally one does not expect much response to such requests, but the gradual outpouring of thanks for the financial support we have given to so many small (but significant) programs just goes to show what a difference our grants have made to the hundreds of programs we have helped over the years, big and small." Jenny shares excerpts from two of the letters with us.

### Preucil School of Music, Iowa City, Iowa

Christie Felsing, Assistant Director, writes: We have been SO fortunate over the years to have support from ACMP. It has allowed all facets of our program to grow and touch many more students at all levels. It is interesting how chamber music is now the "expected norm" at the school in its offerings.

We of course have begun more intensive promo to help offset the loss of funding after this academic year. We are not only doing a push in our annual appeal letter, but also plan to contact alums who went through the chamber program and recognize its importance in building teamwork skills in young people. We are also brainstorming other possibilities to help continue such programs. On behalf of the school and its chamber players, I wish to thank you again for many years of financial support. Without ACMP, we would not be where we are today.

On a different, but related note, I was recently asked to be part of a panel proposal for the Chamber Music America Conference in NYC. I feel this invitation is an outgrowth of ACMP and what the organization has allowed us to offer to our students.

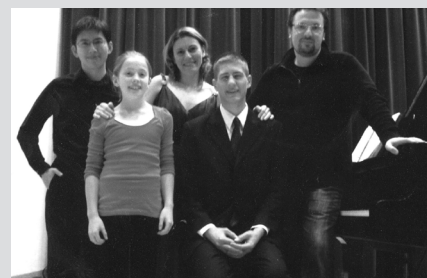
### Valley City State University Community School of the Arts, North Dakota

Beth Gigante Klingenstein (Pf/Vc/NAAC, Valley City, ND) Director, writes: First of all, I want to express my deepest gratitude for all that ACMP has done to support chamber music here in Valley City. We are a small, rural community in the middle of an agricultural area. This is the exact type of location where chamber music usually does not exist, not even on the most basic of levels. But due to my strong desire to make chamber music available to our students along with the very generous support that ACMP has given us, our students have had amazing chamber music opportunities. They have performed with some of the top chamber music groups in the country, including the Chiara String Quartet and the Manhattan Piano Trio as well as with professional musicians from neighboring cities in North Dakota. It is hard for me to express the impact that your grants have had on the lives of our students. This isn't like a large city where there are many musical opportunities for students—here there are very few opportunities. Our chamber music program has been one of the bright lights in the community.

It is difficult for us to pay professional musicians out of our shoe-string budget, and we do not have string players in our small town who are capable of performing chamber music in concert with our students. Your grant has allowed us to bring in the musicians we need and pay for chamber music instruction. Continuing in that vein would allow ACMP to have the maximum impact on chamber music activities in our community.

I remember our first conversation about the possibility ACMP grants when I explained what I hoped to do here in Valley City, North Dakota, and the feeling of hope that I had after getting off the phone. I can't express first the gratitude and then the sense of loss I will feel if we cannot cover costs for our chamber music program in the future. Please thank your board for all that ACMP has done for us, because what ACMP has helped accomplish here is something very special. A number of students in a small town in North Dakota have learned to love to play chamber music!

To me there is nothing nobler than to have given these students a glimpse into some of the beauty that this world has to offer.



Students of Valley City (ND) State University  
Community School of the Arts  
pose with the Manhattan Piano Trio:  
Wayne Lee, violin, Dmitry Kouzov, cello,  
Milana Strezava, piano.

The trio rehearsed with the students before  
performing a concert that evening.





**Borromeo Quartet Workshop**  
organized by Gillian Rogell  
with support from ACMP at the Rivers School in Weston MA.

Ivy A. Turner (Vc/ACMP Board, Cambridge, MA) writes: The workshop was a great success! Our innovative format permitted in-depth learning experiences. Instead of short coaching sessions with each member of the quartet, each group met for two hour and a half sessions with two members of the Borromeo, and audited other coaching sessions or rehearsed the rest of the time.

Many, many people told me how unusual it was to have the opportunity to audit other coaching sessions, and how much it helped them learn.

The Borromeo were also really happy to have longer sessions to do real coaching, instead of 45 minute cameo appearances.

**Photo:** Ivy A. Turner's group with coach Nicholas Kitchen during the master class.  
From L: Nicholas Kitchen (Borromeo Quartet, first violin, working from score on the computer stand); Anne Squire, Vn; Esther Nelson, Pf; Ivy A. Turner, Vc; John Glenn, Va

## Fiscal Year 2009-2010 Grant Recipients

### Community Music Program Grants

**BC:** Langley Community Music School, Langley  
**CA:** California Summer Music, San Francisco; Crowden Music Center, Berkeley; Music@Menlo, Atherton  
**CO:** Rocky Ridge Music Center, Estes Park  
**CT:** Hartt Community Division of the Hartt School of Music, Hartford; Neighborhood Music School, New Haven; Point CounterPoint, New Haven  
**GA:** Chamber Music Connection-Atlanta, Fayetteville  
**IA:** Preucil School of Music, Iowa City; Drake University Community School of Music, Des Moines  
**IL:** Illinois Wesleyan University Preparatory Program, Bloomington; Music Institute of Chicago, Winnetka; Midwest Young Artists, Highland; Merit School of Music, Chicago; Illinois Chamber Music Festival at IWU, Bloomington  
**MA:** Northampton Community Music Center, Northampton; Tufts University, Medford; Greenwood Music Camp, West Hatfield; Longy School of Music, Cambridge; Worcester Chamber Music Society, Worcester; Joy of Music Program, Worcester; Suzuki School of Newton, Auburndale; South Shore Conservatory, Hingham  
**ME:** Portland String Quartet, Portland  
**MI:** Flint School of Performing Arts, Flint  
**MN:** MacPhail Center for Music, Minneapolis; Madeline Island Music Camp, Minneapolis  
**ND:** Valley City State University Community School of the Arts, Valley City  
**NH:** Manchester Community Music School, Manchester; Apple Hill Center for Chamber Music, East Sullivan  
**NJ:** Stirling Duo, Maplewood; Soundfest, Teaneck; Newark School of the Arts, Newark; JCC Thurnauer School of Music, Tenafly  
**NY:** Third Street Music School Settlement, New York; Geneva Conservatory of Music, New York; Bloomingdale School of Music, New York; Concordia Conservatory,

Bronxville; Chamber Music Associates, New York; Lucy Moses School for Music and Dance, New York; Music at Port Milford, Pleasantville; 92nd Street Y, New York; Hochstein School of Music & Dance, Rochester  
**OH:** Chamber Music Connection, Worthington; University of Cincinnati, Cincinnati  
**OR:** Britt Institute String Quartet Academy, Medford  
**PA:** Community Music School of Collegeville, Trappe; Darlington Fine Arts Center, Boothwyn; Musicopia, Philadelphia; Temple University Music Preparatory Division, Philadelphia; Settlement Music School, Philadelphia  
**PR:** Conservatorio de Música de Puerto Rico, Santurce  
**TX:** Austin Chamber Music Center, Austin; Salon Concerts, Austin  
**WA:** Whatcom Symphony Orchestra, Bellingham; Icicle Creek Music Camp, Leavenworth  
**WI:** Green Lake Festival of Music, Green Lake

### Special Initiative Grants

**GA:** Georgia Chamber Music Retreat, Duluth  
**IN:** Fischhoff Chamber Music Association, Notre Dame  
**MA:** Composers Conference and Chamber Music Center, Wayland

### Workshop Grants

**CA:** San Francisco Friends of Chamber Music, San Francisco; Chamber Musicians of Northern California, Pacifica; Chamber Music Society of Santa Barbara, Santa Barbara  
**FL:** Alhambra MusicAlhambra Music, Coconut Grove  
**KS:** Chamber Music at the Barn, Maize  
**MA:** Boston Chamber Music Society, Cambridge; Northampton Community Music Center, Northampton  
**ME:** Maine Festival of American Music, New Gloucester; Portland Chamber Music Festival, South Portland  
**MI:** Chamber Music for Fun, Kalamazoo  
**MN:** Chamber Music Society of Saint Cloud, Saint Cloud; Woodland Chamber Music Workshop, Duluth  
**NC:** Chapel Hill Chamber Music Workshop, Chapel Hill  
**NH:** World Fellowship Center - Early Music Week, Conway

**NJ:** New Jersey Intergenerational Orchestra, Berkeley Heights  
**NY:** Music Etc., New York; Orfeo Duo, New York; Southampton Chamber Music Festival, New York; Greater Manchester Adult Chamber Music Workshop, North Bellmore; Diller-Quaile School of Music, New York; Summertrios, New York; Lake Placid Institute, Lake Placid  
**OH:** Slowik Music Institute, Oberlin; Chamber Music Connection, Worthington  
**PA:** Main Line Chamber Music Seminar, Philadelphia  
**Australia:** Auckland String Quartet, Devonport  
**Israel:** Israeli Chamber Music Club, Srigim  
**Italy:** Associazione Culturale Key Largo, Pozzuoli  
**Japan:** ABChamberMusic, Kawasaki

### Youth Orchestra Grants

**BC:** Surrey Symphony Society, Aldergrove  
**CA:** Peninsula Youth Orchestra, San Carlos; Golden Gate Philharmonic, San Francisco  
**FL:** Sarasota Orchestra, Sarasota; Tampa Bay Performing Arts Center, Tampa  
**HI:** Hawaii Youth Symphony, Honolulu  
**IN:** South Bend Youth Symphony, South Bend  
**MA:** Northshore Youth Symphony Orchestra, Topsfield  
**NJ:** New Jersey Youth Symphony, Murray Hill; Youth Orchestras of Essex County, Maplewood  
**NY:** Saratoga Springs Youth Orchestra, Saratoga Springs; New York Youth Symphony, New York  
**OH:** Cleveland Orchestra, Cleveland  
**PA:** Three Rivers Young Peoples Orchestras, Pittsburgh  
**RI:** Rhode Island Philharmonic Orchestra and Music School, East Providence  
**VA:** Williamsburg Youth Orchestras, Williamsburg  
**WA:** Seattle Youth Symphony Orchestra, Seattle

## Letter from the Chair of the North American Advisory Council

An ancient tale is told in eastern lands about six blind men encountering an elephant for the first time. Each man feels a different part of the elephant and forms his own view of what the elephant is like depending on whether he touches its tusk, trunk, leg, tail, ear or side. Each man's perspective of what the elephant is truly like is completely different.

ACMP has two Advisory Councils—the North American Advisory Council (NAAC), which until now has not had a formal chairperson, and the International Advisory Council, revitalized under the inspirational leadership of former chair Franz Marcus and now in the extremely capable hands of Floryse Bel Bennett. I was appointed as the new chair of the NAAC at the September 2010 Board meeting, and I've spent the last few months getting to know our Council members and feeling my own way around this large and very unique "animal" to understand its current activities and solicit ideas for the future.

First of all, some vital statistics. There are 37 NAAC members, and the one attribute we all share is a passion for making chamber music. Most NAAC members are very active either playing or teaching, and I am very thankful to them for making time in their busy musical schedules to be ambassadors for ACMP! Our numbers include 17 violinists of whom 6 also list themselves as violists, a further 8 violists, 9 cellists, 2 pianists and an oboist, not including the second and third instruments played by several. Geographically the distribution of NAAC members reflects that of ACMP members including 6 members in New York, 8 in New England, 6 in the Midwest and 8 west of the Rockies, plus members in Texas, Florida, Georgia, Maryland and New Jersey.

More interesting are the personal stories I've learned about how NAAC Members became involved with ACMP and their musical activities. Several NAAC members have been involved with ACMP over many years, and even have personal connections with our founder, Helen Rice. For example, several generations of Peggy Skemer's family have been active ACMP members and served on the Board and NAAC, starting with her father Joseph Stein, who was a friend of Helen Rice.

Many NAAC members organize annual workshops or chamber-music Play-Ins. For example, after moving to Atlanta in 2002 and wanting to find people to play chamber music, Peter Hildebrandt established an annual weekend chamber music retreat in the mountains, now attended by about 60 participants.

Other Council members focus on recruiting and contacting ACMP members in their local area. In New York City, Kaye Kanev, who also volunteers in the ACMP office updating our membership directory, stops people she meets on the street carrying instrument cases, tells them about ACMP and encourages them to join. Martha Pressler, one of our newest Council members, based in Portland, Oregon, decided to call every ACMP member in the directory in her local area, with the goal of encouraging more chamber music playing year-round, not only at summer workshops.

My goal as chair of the NAAC is to foster stronger communication among the Council members, to provide a forum for sharing of ideas and advice and to encourage each of us to keep up the good work on behalf of ACMP. In the first phase, I am gathering information and seeking suggestions from NAAC members, and next year I plan to set up a regular teleconference, with meeting minutes, to keep NAAC members in touch with what's going on. Ultimately I would like to convene an annual meeting for the NAAC, similar to the Montreal conference held several years ago (Newsletter, Winter, 2007) but rotating between different regions, so that we can meet in person (and play chamber music of course!).

I encourage those of you interested in joining NAAC to contact me, particularly if there is currently no Council member in your local area and you are interested in fulfilling one or more of these roles and becoming an ambassador for ACMP. Ideas and suggestions from all ACMP members on how the NAAC can support you better are also very welcome.

So what have I learned so far about my musical "elephant"? There are diverse views on what the role of an Advisory Council should be, varying from grass roots local activism, through providing a sounding board for new ideas and initiatives for the ACMP Board, to a distinguished group of individuals willing to lend their names and contacts for the furtherance of ACMP's aims and activities. My belief is that there is room for all these roles and more in the NAAC. Our biggest challenge is to keep each Council Member engaged and involved and to learn how we can best draw on their strengths and interests to support ACMP and its members.

Janet White



### A Brandenburg Afternoon

Top photo shows the group, with Ellen Walker (viola) at left of Stephanie Bazirjian (Flute).

Janet writes: The all-Bach program included *Brandenburg Concerti* Nos. 3, 4, 5 and 6; the *Orchestral Suite No. 2* and *Triple Concerto* for Flute, Violin and Keyboard.

About 20 musicians participated in the event, which was held at my home in San Diego on Saturday, January 8, 2011



Bottom Photo: Left to Right: Janet White (cello) Franklin Au (conductor), Lee Wolfe (violin solo).



#### Central Florida

From Left: Alice Quillen, Kay Shaffer Stedman,  
Jean Quillen, Ed Klein

## Play-Ins and Workshops

### Con Brio

#### Gainesville, FL

Ed Klein (Vc/NAAC), Gainesville, FL, pictured above on cello, writes: **FINALLY!** A chamber music session in North Central Florida, the great wasteland of ACMP. A wonderful session in Gainesville, and two prospective new members to boot. I'm on cello, Kay Shaffer Stedman (a long time member) on violin, Jean Quillen (prospective member) on viola, and her daughter, Alice, on flute.

### Request for Play-In Support from Missouri

Bill Wise writes: Some of us have been engaged in promoting more amateur music here in mid-Missouri (Columbia). There are a couple of amateur quartets, an RTO (Really Terrible Orchestra) which meets monthly and never rehearses, and Carpe Diem for rusty and beginning string players.

Both the cellist in the Usually Wednesdays String Quartet and I think the time may be ripe to hold a one day event, perhaps a workshop, perhaps a Play-In in the fall to encourage more interaction among these various groups. For what kind of event could we receive financial support from ACMP? If we could keep the registration fee minimal, it might be possible for the participants to apply it for ACMP membership.



### The Maine Festival of American Music— Its Roots and Traditions

Julia Adams (Va, Portland, ME) writes: As part of this Festival, the "Quartet Workshop Day" brought 6 ensembles to the Sabbathday Lake Shaker Village last summer to prepare music by Bloch, Chadwick, Gershwin and Dvořák. ACMP funding helped keep fees low so that many players could come to New Gloucester, Maine, from throughout New England. Coaching sessions by the Festival's directors, the Portland String Quartet, led to a concluding Master Class in the 1794 Meeting House. Players find the exquisite architecture and perfect acoustics of this historic structure an added inspiration. Rehearsals and coaching sessions are held in various Village buildings, giving participants a unique view of Shaker life as it continues in this last living Shaker community. The next Workshop Day will be Friday, July 8, 2011. Movements from the American quartet literature will be explored and celebrated.



## International News

### Letter from Floryse Bel Bennett, Board Member, Chair of the International Advisory Council

(sent as a holiday greeting to members of the International Advisory Council)

Dear members of the International Advisory Council, dear musician friends,

In September 2008, the International Advisory Council met at the Hindemith Music Center in Blonay, Switzerland. It was a very interesting meeting and many members will certainly remember the good moments spent together.

In 2009, there was a very small but successful Topical meeting at Stéphane Fauth's house in Val-du-Séran where the Self Coaching paper was produced. (*Newsletter, Autumn 2010, and available to download in three languages on our web site, acmp.net*)

I think that now is a good time for thinking about a further meeting to be held in 2011, and after some discussion with Harald Gabbe, our administrative coordinator, we have decided to start organising this special event, the next IAC Conference! It will be held in Cratoule, in the Ardèche, France (between Lyon and Avignon), from Saturday June 25 (late afternoon) to Tuesday June 28 (morning) 2011.

The location will be at the house of our chamber music friends Steve and Nicole Ayton. The location offers accommodations, meals, practice rooms, 5 pianos, stands and a large music library and is ideal for such a meeting.

The aims of the meeting are: to welcome, meet, and get to know better some of the new members of the IAC, to play music together, to discuss some ACMP matters, and eventually study a specific theme, eventually a broader concept, like "Sound" or "Tone" or "Vibrato" or "Listening." Suggestions are welcome.

The official invitation and more details will be sent to you in January, but I think it is important to inform you of this project as soon as possible, so that you can already do some planning.

My wish is also that 2011 will bring many beautiful musical moments as well as exchanges and positive projects with ACMP.

Floryse

*As a special present, Floryse enclosed an article, Why Your Watch Can't Tell The Truth, written by Claudio Chiacchiari (who has served as moderator for the International Advisory Council meeting in Blonay).*

*To enjoy the article yourself, go online to <http://www.watch-around.com/en/subscribers-zone/magazine/article/votre-montre-nest-pas-un-garde-temps.html>*

## Supporting Music Schools in Romania



Two young Romanian Music Students

Nelly Serpi (Vn/Va/IAC, Aesch, Switzerland) and Mihai Perciaun (IAC/Vn, Bucharest, Romania) have been raising funds to support two Romanian music schools, Gheorgheni and one from Bucharest. They feel that they are helping to prepare the next generation of amateur musicians as music education is separate from general education courses.

Nelly writes: These are two of the children (both in beautiful dresses made by their mothers) who played for me at the music school. This concert is always a highlight of my visits to Romania and is very important for the children and their parents.

Below is a young boy who I heard playing on a (probably) self-made flute two years ago. His musicality was so amazing that I wanted to make him a present with a "real" music instrument. So I gave him this guitar and he was VERY happy about this gift.



Young Romanian and Nelly Serpi with Guitar

## Mihai Perciaun (Vn/ IAC, Bucharest, Romania) Responds

Dear Floryse

I just have finished an "active" interval concerning chamber music during Nelly Serpi's (Vn/Va/IAC, Aesch, Switzerland) visit in Romania. We knew each other through ACMP many years ago, and have shared a lot of chamber music sessions and public concerts in Romania with my quartet CREDO (*Newsletter, June, 2005*) and The Engineers Orchestra. Thanks to Ms. Serpi I joined musical productions in Morzine and in Belgium with the orchestra, Les Musiciens d'Europe, conducted by Jean Marie Curti.

Many of the musicians spoke of your exceptional efforts on behalf of ACMP.

I am a computer engineer, and I am working as a system engineer for The Romanian Air Traffic Control Company. I try to mix this complex activity with playing music which quickly "recharges my batteries." Last week I played with Ms. Serpi in The Engineers Orchestra concert in Bucharest Athenaeum Hall, and tomorrow I'll play works by Haydn and Schumann in a concert with CREDO quartet in Sutu Palais in Bucharest.

*Mihai travels widely in the course of his job, and also for pleasure on holidays, often taking his violin and contacting other ACMP members.*

## The Directory at Work

### Hospitality in Vienna

Dave Rasmussen (Vn, Milwaukee, WI) writes: I had planned to visit relatives during a three-week October tour of Germany, Austria, and Italy with two friends, and thought how unique it would be to play live chamber music for them while in Vienna, possibly through ACMP.

I queried the web site, Emailed some people, and Sylvia Basch (Vn, Vienna, Austria) responded that she could provide me an instrument and three other musicians. So Monday, October 11, after a short walk and subway ride all of 15 minutes from my hotel, I was greeted by Sylvia and Herbert Danzinger, both violinists. While I warmed up with Herbert, Mary Jane Miltner (Vn/Va, Vienna, Austria), and Angelika Guggenberger, cello, arrived. We had a lovely session at Sylvia's home that included Haydn *20 #4* and Beethoven *18 #1*.

I thank Sylvia for inviting me and ACMP for fostering these kinds of arrangements.



Hospitality in Vienna  
Dave Rasmussen in Center

### A Fortunate Coincidence in Shanghai

Stephan Brandel (Vn/IAC, Shanghai, China) writes: When Bettina Palaschewski (Vc/IAC, Brussels, Belgium) visited her daughter's family in Shanghai, she checked the print version of the ACMP database which still listed my old address in Beijing. Fortunately, she saw that I had moved to Shanghai thanks to an IAC Email. So she kindly contacted me and consequently I arranged some chamber music at my home. It was such a big pleasure for me to play together with Bettina, Bonny Buckley (Vn/Va, Shanghai, China), and Laura Lundell (Pf) that day. As far as I remember, it was actually a very fortunate coincidence, how Bettina and I found each other.

After I had moved to Shanghai in February this year, the ACMP on-line Directory helped me to find my first music contact, Bonny, who is an excellent violinist, violist and cellist, and we found other friends, including Laura Lundell (playing piano in the photo) who joined us originally as cellist.

We had really a very nice afternoon together playing quite different music styles: Mozart's *Piano Quartet No. 1* K. 478, Brahms *Hungarian Dance No. 5* as well as various salon music pieces like Vincent Youmans' *Tea for Two*, *Blue Night* by (Will Rollins), *Por una Cabeza* by Carlos Gardel, *La Cumparsita* by Matos Rodriguez) and *Gabriel's Oboe* by Ennio Morricone.

The Chinese calligraphy which can be seen on the photo was a goodbye gift from former colleagues in Beijing. The translation means "You're always on my mind."



A Fortunate Coincidence in Shanghai  
From Left: Laura Lundell, Pf, Stephan Brandel,  
Betty Buckley, Vns, Bettina Palaschewski, Vc.



Participants at Alpeggio enjoying fine weather.  
Floryse Bel Bennett is at Left.

### Alpeggio Workshop, Blonay Switzerland

Martha Pressler (Vc/NAAC, Portland, OR) writes: As a string player who savors the chance to learn pieces in depth, I can't say enough good about the Alpeggio workshop which I attended in Blonay, Switzerland in early July. I prefer a workshop that requires preparation ahead of time so as to be able to focus on the music right from the start. I also appreciate intensive coaching. In this small group of participants with several nationalities and languages represented (although English was most used and was the language for coaching), I found a great mix: serious players, great literature (my two required pieces were Brahms *Piano Quartet* Op. 60 in C minor and Schubert *String Quartet* Op. 161 in G Major), excellent and eminently accessible coaches (the Kocian Quartet from Prague), all in incredibly beautiful surroundings. In addition, there was such a warm, inviting atmosphere for both new and returning participants. Did I also mention the great accommodations and food? It is housed in a chalet, which serves as the main building of the Hindemith Center, and is a wonderful combination of old world charm and modern convenience.

A high point (literally!) was to take part in a mountain hike that is organized each year on one afternoon for any participants who are adventurous and fearless enough to join in! We climbed Dent de Jamon, the tooth shaped rock that we could see in the distance.

I definitely plan to return to this workshop!



## Welcoming and Attracting New Members

One of the duties of Board and Advisory Council Members is to contact new members and make them welcome. Executive Director Daniel Nimetz recently circulated a list of 475 new members who have joined since July, 2010.

### Shanghai, China

**Stephan Brandel (opposite page)** responded: The new Chinese member contacted me over the website of my orchestra in Beijing. So this is still a very valuable source to get in contact with chamber music lovers and to talk with them about ACMP.

### Portland, Oregon

**Martha Pressler (Vc, Portland, OR) wrote to her local members**

Hello Oregon ACMP members:

Since I got back to Portland in June 2009, I have contacted or met a few of you — mainly string players—in my individual effort to establish my own chamber music network. This past September, I became a member of the North American Advisory Council of ACMP and am writing now to everyone listed for Oregon (not just Portland) to introduce myself in an 'official' capacity as a local representative and to let you know that I'm interested in hearing how ACMP can be of greatest benefit to you. I want to encourage you to check out the website ([www.acmp.net](http://www.acmp.net)) if you haven't looked lately. The new directory just came out, but there are members who are only listed online and you might find someone new to connect with. I also wanted to let you know that I have brochures available for displaying at chamber music and community orchestra events and will be making an effort to increase ACMP visibility.

On the subject of increased visibility, this week I'm publicizing ACMP on the Classical Revolution PDX website ([www.classicalrevolutionpdx.org](http://www.classicalrevolutionpdx.org)) since they have an event coming up on Wednesday. This is a group in Portland organized around making chamber music more informal and accessible, and they often sponsor chamber 'jams' — where musicians get together for an evening and can make connections.

Last, one of my main reasons for contacting all of you is that I'm looking for suggestions for possible venues (preferably free or very low cost) for informal Play-Ins that could be held once or twice a year. I know these happen in many shapes and forms—ACMP even publishes a guide to organizing them—where a larger group of people can meet for a day of playing in smaller groups—getting to try other music or different combinations of instruments, etc. In order to be able to include pianists, it would be helpful to have a place with pianos, but I realize that may not be a possibility for the time being.

Looking forward to hearing from you,

Martha Pressler



Franz Marcus and Teresina Ortenzi

### Switzerland Verbier Festival

Former Board Member Franz Marcus (Vc, Brussels, Belgium) writes:

Again at this year's Verbier workshop I arranged to have "a glass of wine offered by ACMP" at the program.

It didn't cost ACMP anything (I got two people to cover the cost, not very expensive); it made good publicity and resulted in several new members. Perhaps an idea you might use!



Teresina Ortenzi, Laure Guérault  
presiding over the ACMP Wine Bar



## Berlin, Germany

Martina Rummel (Vc/Pf/IAC, Berlin, Germany) responded thusly to Nicholas Wiedman (Vn/Va), an American living in Berlin. He was having difficulty finding groups for chamber music, and though not yet a member of ACMP, he did manage to find Martina.

Dear Mr. Wiedman,

I am a member of ACMP and I live in Berlin. In order to foster the chamber music network I run an Email list for interested musicians—this list includes more than 140 amateurs as well as professionals on all levels. Feel free to join the Berlin list!

Your Email sounds as if you had bad experiences in Berlin—especially with professionals. My experience with the German professional players is very encouraging: I play often together with professionals in spite of the fact that my competency on my instrument (I am a cellist) is not exactly brilliant. Many professional players are willing to play together with amateurs as long as those amateurs are ready to work on the music instead of “eating sheets” without any differentiation or musical ambition. My opinion: I am aware of the fact that professional musicians must earn their money by playing music. I am a consultant—I don’t think that I would work with your company for free—so to me it is a sign of respect to offer payment if you want to play together with professionals. They often refuse to take any money — and I personally regard that as a present (which I try to compensate by cooking and wine, but this cannot be more than a symbolic return).

We even have founded a small chamber music orchestra—The Neuköllner Serenade—which explicitly intends to bring professionals and amateurs together. We focus on strings and have already given five concerts, always with professional soloists—the next one will feature a professional oboist. We also have professionals within the orchestra, serving as concert master or principal cello or viola. In 2009 we performed *Così Fan Tutte* which would not have been possible without the help and support of the professionals.

Please let me know how exactly I can help you! I’m also sending the information about the Berlin Chamber music list which is linked to ACMP but self-organized and free.

## Book Review

**500 Sight-Reading Exercises for Cello**, by Armand Parent and Vincent D’Indy  
Introduction by Robert Battey

Ellen Gunst (Vc, Schenectady, NY) writes: “I am a member of ACMP who also owns a shop dedicated to cellists. Last summer a sight-reading book was released, *500 Sight-Reading Exercises for Cellists*, with a fabulous introduction by cellist and chamber coach Robert Battey.”

Mr Battey says, “The book consists of 500 short (2-3 line) sight-reading exercises composed in the early 1920’s by two French music professors, plus a 5000-word introduction by me. The intro sets forth sight-reading principles generally (applicable to any instrument) and then turns to specific recommendations as far as using the exercises.”

Ms Gunst continues, “The intro explains the reprogramming of the way we usually think about music from our years of lessons. The focus now is to keep the quartet going, prioritize rhythm, counting pulse while putting actual notes last. Playing these short exercises with a metronome really forces us to prioritize, figure out where we are weak and what areas need work. The compact exercises also help us recognize the scary realities that may lie on the page in actual situations.

It’s been favorably reviewed by Janos Starker and David Finckel and I think it would be of great benefit to the ACMP membership of cellists.”

The book is available for \$29.95 at <cellos2go.com>. If you need more information please contact <esgunst@hotmail.com> or <email@cellos2go.com>

Your editor (Vn/Va, New York, NY) looked through a copy, and found the principles of sight-reading outlined in the introduction extremely sage.

- 1) Keep a steady pulse and maintain your place in the music (visually if nothing else).
- 2) Play correct rhythms. Mr Battey says it is critical (and counter intuitive) to accept the belief that correct rhythms take precedence over everything except the basic pulse.
- 3) Finally, the notes!

The examples look playable, but as they are very cello-specific, I found myself wishing that someone had collected similar examples in the treble and viola clefs that would be suitable for more instruments.

## Book Review

ARMAND PARENT / VINCENT D’INDY

### 500 SIGHT-READING EXERCISES FOR CELLO

With New Introductory Material by  
ROBERT BATTEY

In his introduction, Mr Battey comments on developing an internal pulse, adding, “It must be an internal pulse; no one wants to hear you tapping your foot.”

## Contributions and Bequests

ACMP has received an extraordinarily generous bequest in the amount of \$100,000 from the estate of Emil Torick, a long-time member who served on the Board and Advisory Councils for many years, and gave generously of his time and wisdom for the benefit of ACMP.

As a youth, Emil Torick's major interests were music and science. When it came time for college and career planning, he initially chose music and earned a BM degree in violin and organ performance at Duquesne University. Following military service as an Air Force Officer in Korea, he worked as a freelance violinist and organist-choir director. During this time he also played with the Pittsburgh Symphony and directed the first televised concert of the Pittsburgh Symphony for the local public television station.

Returning to his interest in science after earning a BS degree in physics from the University of Pittsburgh and an MBA from the University of Connecticut, he embarked on a career in audio engineering and his 28-year association with CBS Laboratories. While at CBS, he authored more than 60 technical publications and was awarded 16 U.S. patents, a number of which were given for his inventions of audio signal processing devices for broadcast and recording applications. After holding various engineering and marketing positions, he was named CBS vice president—audio technology. In this position he was responsible for leading all advanced audio and acoustics research for the CBS Radio and Television Divisions and Columbia Records. As busy as he was professionally in Connecticut, Emil found time to stay involved with music. He was assistant concertmaster of the Norwalk Symphony for more than 25 years and was a noted organist and choir director.

Upon moving to Santa Barbara in 1997, he continued limited consulting work and expanded his musical activities. He continued to perform on violin and organ and was a board member of several non-profit organizations. In Santa Barbara he served with the local chapter of the American Guild of Organists, the Chamber Music Society of Santa Barbara (organizing workshops for adult enthusiasts), and the Santa Barbara Music Club. In 2004 the Music Club named him distinguished member for his efforts in leading its 16-concert series involving solo and chamber music performances of more than 60 musicians each season. Continuing his commitment to education, he was also active with its scholarship program.

But most of all, he loved gathering with friends to make music, attend concerts, to share a fine glass of wine, or to try out a new recipe.

We are grateful to his estate for this generous support, and also grateful to those who have responded to our recent fund raising appeal with generous support in these difficult financial times.

We also encourage those who wish to honor the memory of their musical friends with a bequest or contribution in any amount. Such bequests and contributions will help us to continue to support the playing of chamber music for pleasure, and to nurture the next generation of chamber music musicians.

## Cadences

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

**Balent, Susan** (Pf), Fort Lauderdale, FL

**Dvortsov, Victor** (Vn), Norwalk, CT

**Eisner, Leonard** (Pf), Stamford, CT

Tony Finley (Vn/Va/NAAC, New York, NY), writes:

Leonard was born on January 31, 1917 and passed away on Monday, December 27, 2010, after being struck by an automobile.

Leonard was a legend in ACMP and chamber music in Connecticut for decades. I thought he would live well past 100, but sadly a car got to him first. Many people will remember playing with him.

**Fawcett, Jocelyn** (Vn), Ottawa, ON

**Green, Dr Harry** (Pf), Sarasota, FL

His wife, Mona, writes: Many thanks for the years of chamber music joy your contacts brought to his life.

**Holden, Constance** (Pf), Washington, DC

**Jarach, Audrey** (Pf), Portland, OR

**Kahn, Doris Olson** (Pf), Bethesda, MD

**Sklar, Martin** (DB, Bass Viol), Bloomfield, NJ

**Solberg, Dr Sara M.** (Pf), Jersey City, NJ

**Tachau, Frank** (Vn/Va), Sykesville, MD

His wife, Paula (Va/Vn) remains a member.



Emil Torick at right, with ACMP friends  
Don Spuehler (left), Bill Selden, (center)  
Santa Barbara, CA 2004





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## ACMP Bulletin Board

### Available

#### 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](http://www.paoloalberghinifineviolins.com)>, or call 646-369-8862

### Wanted

#### BOCCHERINI GUITAR QUARTETS - SHEET MUSIC

Can anyone advise where I can get music for the 12 or so Boccherini quintets for guitar and string quartet, many of which were arranged from his string quintets, e.g. G.448, 451, 448, 453? I'd like to play them with a visiting guitarist in April but cannot find the music online. Contact: Janet White <[janetwhite99@hotmail.com](mailto:janetwhite99@hotmail.com)>

#### STRING MUSIC

Looking to buy second hand string music—quartets, quintets, sextets. In particular Brahms *F major Quintet*, and Brahms *G major Sextet*. I already have standard repertory, looking for more obscure things. Contact: <[stephstew\\_x@hotmail.com](mailto:stephstew_x@hotmail.com)>

#### SCAN/TRANSCRIPTION SOFTWARE

Need to expand limited quartet repertory available for woodwind quartets. Does anyone know of software that would allow me to scan string quartet literature and then transpose it for winds? Thanks for any suggestions you might send me. Steven J. Swanger <[sswanger@rcn.com](mailto:sswanger@rcn.com)>

#### BACK ISSUES OF STRAD MAGAZINES

To complete my collection: 1919; June, July, 1920; April, 1922; Jan, Feb, Mar, April or VOLS XXX, XXX1 and XXX11. Good price paid. Contact: William Albert Hancock <[wah1357@hotmail.com](mailto:wah1357@hotmail.com)>

Volume 2011 No. 1

ACMP—The Chamber Music Network  
Newsletter is published by  
ACMP – The Chamber Music Network  
1123 Broadway, Suite 904  
New York, NY 10010-2007 USA  
Tel: 212 645-7424 • Fax 212 741-2678  
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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

#### Updating Your Personal Information

Has your grade changed? Have you  
added an instrument? Have you moved?  
Has your Email address changed?  
It's easy to update your information on  
the web, so please let us know of any  
changes to your information, especially  
changes to your Email address.