

Award To Be Given To Honor The Memory Of Helen Rice



In 1947, ACMP (then the Amateur Chamber Music Players) was born at her New York City apartment and established as a non-profit organization. Although, with typical modesty, Helen Rice credited the founding of ACMP to Leonard Strauss (an American businessman whose work frequently included travel), and with equal modesty called herself “secretary,” Helen **was** ACMP. She created the first Directory, kept a rolodex that included the name of every chamber music enthusiast that she met, and carried on a vast (hand-written) correspondence in the days before E-mail. Our membership should revere Helen and know as much about her as they do about Clinton Ford, who left us the bequest with which we established the ACMP Foundation. We are thriving today because of her lifetime of devotion with which she created and nourished the spirit and mission of ACMP.

Photo at Left, L to R: Helen Rice, Bunny Little, Margaret Clark, Ruth McGregor at Greenwood Music Camp Cummington, MA 1943

An article from *TIME* Magazine, published December 24, 1965, best describes Helen and the early years of ACMP.

Chamber Music: For the Joy of It

“What this country needs,” Conductor Fritz Reiner once observed, “is more lousy string quartets.” It is not for lack of trying. Indeed, the compulsion of amateur musicians to get together for an evening of chamber music is all but irrepressible. An Army officer’s wife one day was approached by a stranger who noticed a telltale mark on her neck: “You must play the violin. Would you like to join our group?” A Boston doctor, hearing a man whistling a Mozart theme on the street, whistled back and soon had a date for duets. One desperate violinist pinned notes to trees in his neighborhood. Today, fortunately, there is a more organized way for these weekend musicians to seek one another out—the Amateur Chamber Music Players. It was conceived in 1947 by the late Leonard Strauss, an Indianapolis incinerator manufacturer who grew bored playing his violin in his hotel room while on business trips. Today the ACMP publishes a directory that lists 6,000 amateur musicians in 50 states and 61 countries. By consulting the directory, a member can arrange a living-room concert in virtually any city in the world.

Better than Stereo. Helen Rice, 64, one of the founders of and now the guiding hand behind the ACMP, operates the organization out of her Manhattan apartment. The ACMP directory includes a large number of noted doctors, professors and diplomats, but the only distinctions ACMP members care about are their musical rankings: from Pro for professional and A for excellent down to D for “et cetera,” which, says Secretary Rice (violin-B) “is a delicate way of saying bad.” Each member rates himself according to a detailed questionnaire.

“Though a member may play badly, the only real requirement is that he play gladly. Dr. E. A. Baker of Edinburgh, Scotland, says that his listing of “violin-D” means that “my talents lie rather in making coffee,” but he offers “room with piano, stands, refreshment and car parking.” Still, there are drawbacks to being a less-than-A performer. Explains Carleen Hutchins (viola-D), a Montclair, N.J., housewife who makes violas in her spare time: “We Ds don’t often get calls; we have to do the calling.”

Coal Bin Sessions. The ebullient Miss Rice publishes a yearly newsletter filled with members’ adventures in impromptu music-making in far-off lands and chatty items about “an intradirectory wedding, bassoon-C to cello-D.” Membership ranges from Foreign Policy Association President Samuel Hayes (viola-B) to a Manhattan night elevator operator (cello-B) who held wee-hour sessions in the coal bin of his building. Says Miss Rice: “There are a great many of us queer ducks who really love to play just for the sheer joy of it.”

For those who might be wary of complete strangers’ dropping into their homes, Henry Simon (violin-C), executive editor of Simon & Schuster, contends that “people who play chamber music are nicer than other people. One retired doctor (viola-B) totes around a trailer outfitted with chairs, music stands and a well-stocked music library. Author Catherine Drinker Bowen (violin-B) takes her directory with her on lecture tours, has driven as far as 250 miles to play in a quartet. “Sometimes I go to the quartets worn out,” she says, “but somehow I always come away refreshed. It is a great renewing thing.

Editor’s Note: My husband, Nick, who then wrote for LIFE magazine, was so impressed by Helen, and my love of her, that after attending one of her famous Brandenburg evenings he instigated the article in TIME. I was against it, I thought modest Helen would hate it. I was wrong. Helen loved the focus on ACMP. Serban Fotino, newly escaped from Romania (remember, this was 1965) read it and contacted Helen. I subsequently met him at another Brandenburg evening, and played with him several times with Helen and others. Serban always talked about how much that article had changed his life as a new refugee from Romania who had left his whole life behind him, and allowed him to build a new one through music and ACMP.

The writer later told Nick that he had never before interviewed a person with absolutely no ego.



Helen Rice at age 3

In This Issue

Page 1

The Helen Rice Award

Page 2

Forgotten George Onslow

Page 3

Letter from the Chair
Kitty and Theo Wyatt
First Recipients
of the
Helen Rice Award

Page 4

New Council Members

Page 6

From the Mailbox

Page 7

Cadences

Page 8

Bulletin Board

George Onslow -The Forgotten Chamber Music Composer

By Bill Simmons

On a recent brisk, bright Sunday morn, Evie McFadden (Va) and I (Vc) found ourselves in the NYC living room of Veronica Jacobs (Va) with Matthew Larkum (Vn) and Kitty Benton (Vn) playing the compulsory Mozart opener (K 515) from a 19th-century, inch-wide, octo-sized, bound edition. It went well and after, Veronica produced a similar edition of Onslow's collected viola quintets.

Evie and I had acquired several of Onslow's chamber works from Merton Music, but our experience has been that friends invariably propose more familiar composers whenever we suggest Onslow. But since Matthew and Kitty were game, we gave quintets #14 and 15 a try, and all came away satisfied and smiling. We found them wonderfully melodic with satisfyingly egalitarian distributions of melodic plums to each instrument. They are inventive, conversational, cheerful, dramatic, occasionally evocative, accessible, and great fun to play. We thought they'd be readily readable by B & C level amateurs, the 1st violin parts being perhaps a bit more demanding.

Thoughtfully, Onslow offers extra parts for many of his quintets so they may be played equally satisfyingly as viola, or cello, or even cello quintets with double bass (Bassist members may be pleased to know he formed a lasting friendship with Dragonetti, the famed db virtuoso, and which explains the bass parts for many of his string quintets), depending on the instrumentation of the day — a brilliantly helpful and totally original idea! We even thought both quintets would make dandy performance pieces. We were unanimous that Onslow and his chamber oeuvre have been regrettably overlooked in modern times and that other amateur chamber players might be attracted to play his music if they knew a bit more about his life and work.

George Onslow (1784-1853) was born and raised in France to an English ex-MP nobleman and an aristocratic French mother. Educated in England, he lived a privileged life, traveled, and learned to hunt as well as to play the piano with great proficiency, though not enough to make a career of it. He married well, enjoyed a solid inheritance, and settled to a gentleman's life in the Auvergne.

Fortunately for us, amateur chamber playing was flourishing in the region, so George took up the cello in order to join local players, eventually mastering the instrument. Like us, they read Haydn, Mozart, and Beethoven, but were ever thirsty for new works, so George took it upon himself, self-taught, to write such works expressly for amateurs, test read each one with his chamber-playing friends, revise it, read it again, and so on till he felt satisfied with it.

With a few dozen such works under his belt, several published, he moved briefly to Paris to study formally with Reicha and selected faculty members at the Royal School of Music. The finished creation would then receive public performances in Paris during the winter season, followed by publication and sales. He made a good career of it and stands out as the ONLY recognized composer to devote the majority of his creative output to amateur chamber players, players like all of us. He was well known and much revered in his day.

In 1830, Onslow was elected the 2nd honorary member of the Philharmonic Society of London, Mendelssohn being the first. Bound editions of his chamber works were published and successfully marketed by Brandus (the edition we used), Pleyel, and Breitkopf and Härtel. In 1842 he was elected to the chair of the Institut of France, succeeding Cherubini and beating out Berlioz for that position. Pleyel referred to him as the "French Beethoven," Berlioz supported that opinion, and Schumann ranked his music with Mozart's, Beethoven's and Mendelssohn's, although modern musical scholars have given him but average marks as a composer. His life and work get one page in the New Grove, compared to Schumann's 40 pages, although Onslow's chamber output is larger than Schumann's by a factor of 10 or so. Then too, modern scholars probably don't sit down and play through a piece as we do.

In addition to many songs, 3 operas, and 4 symphonies, Onslow published 34 string quartets; 35 string quintets; 3 piano quintets with *Trout* instrumentation; 10 piano trios, said by some to be his best works; 3 works for winds, db, and pf; a nonet for mixed wind and string ensemble; and various works for vn/pf, vn/vc, and 2- and 4-handed piano.

Now entirely out of print, Onslow's many of works are available in sheet music from Merton Music and in near entirety online at the ISMLP Petrucci Library. If ACMP's more adventure-some members were to study Onslow's works at workshops it might inspire coaches who perform to learn and program his works. And just possibly bring him back to the chamber musical prominence he so rightly deserves, especially amongst the ranks of us amateur players, to whom Onslow lovingly devoted the majority of his creative output.

To see and hear for yourself, follow this YouTube link to quintet #15:
<<http://www.youtube.com/watch?v=8ARqkiKFUAg>>).

Bill Simmons (Vc) and his wife Evie (Vn/Va) live and play in the Boston area and Wareham, MA



George Onslow

**Letter from the Chair
to the
First Helen Rice Award Recipients
Theo and Kitty Wyatt**

Dear Kitty and Theo,

I hope you do not mind if I address you in this familiar way. Even though we have not met, I feel I know you through the warm and reverential ways in which many mutual ACMP friends have spoken about you and your contributions to the playing of chamber music.

At our April Board Meeting, held on April 2, 2011 in New York City, the Board voted to establish an award to honor the memory of Helen Rice, the guiding spirit who led ACMP from its founding in 1947 until her death in 1980, and her lifelong commitment to making the enjoyment of playing chamber music available to players of all abilities.

We hope that you both will agree to be the first recipients of this award in recognition of your long-term commitment to making rare and forgotten editions of chamber music available to the chamber music community at little or no cost. From the founding of Merton Music in 1996 to your current help in making these works available to IMSLP, your continuing efforts have reunited chamber players the world round with literally hundreds of forgotten gems and many other historically important works of the chamber literature.

Through this award, ACMP, its Board, and all its members would like to thank you and acknowledge your enormous contribution to facilitating amateur chamber playing throughout the world.

Sincerely,

Richard Weinert

The Wyatt's Response

Dear Richard,

Thank you for your very kind letter. Kitty and I will be honoured and delighted to accept this award from a body whose aims have always been so closely in line with our own and which has brought us several lasting friendships and many rich musical experiences.

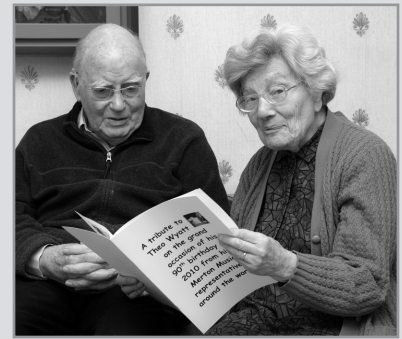
In accepting, however, I think we ought to place on record that whatever Merton Music has achieved would have been impossible without the help of many selfless members of the wider chamber music community. From Bob Horsely who in the early labour-intensive days tirelessly collated millions of separate pages and operated our first photocopier until its lid broke in two from fatigue, through the overseas agents who have facilitated ordering and paying for foreign customers. Through Martin Lincé and John Humphries who have placed whole libraries at our disposal and Geoffrey Gill, John Hollanders and many others who lent rarities from their collections. To John Harding who has courageously taken on the task of keeping the show on the road and has brought its distribution into the 21st Century with a website, they have been a wonderful team and a testimony to the charitable, co-operative spirit that is bred by participation in chamber music.

So the two names on the citation will have to stand for dozens more who may get no public recognition but whom we shall always remember.

I am taking the liberty of copying your letter and this reply to the chief of them so that they can accept their share of the honour you are bestowing on Kitty and me.

Yours Sincerely

Theo Wyatt



Theo (Vc) and Kitty Wyatt (Vn/ Va)
(London, England)

They are reading a collection of testimonials of praise (in oversized print for Theo's benefit!) from Merton's local representatives around the world at Theo's 90th birthday celebration in London.

From the Autumn 2009 Newsletter

Merton Music Owners Retiring from Playing

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

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

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

New Advisory Council Members

Three new members were elected to the North American Advisory Council, and two new members of the International Advisory Council were elected at the semi-annual meeting of the Board, held in New York City on April 2, 2011

North American Advisory Council

Randy Fisher (Vn/Va), Sacramento, CA. Randy Fisher has taught violin, viola and chamber music at Old Dominion University, Virginia Governor's School for the Arts, Hong Kong Conservatory, Denver School of the Arts and Colorado College, where he established and conducted both a College and a community chamber orchestra. Orchestally, he was a member of the Colorado Symphony and Hong Kong Philharmonic, prior to which he played in quartets of principal string players with regional orchestras in Omaha, Savannah, Sacramento and San Sebastian, Spain.

He studied engineering and education before pursuit of chamber music led him to the Aspen Music Festival and Manhattan School of Music for studies with Lillian Fuchs as a violist. He has played in string quartets coached by members of the Juilliard, Cleveland, Guarneri, Budapest and La Salle String Quartets.

In 1996, he turned to an arts education career and created collaborative programs with educators and community groups as Education Director for the Virginia, Richmond and Spokane Symphonies and Young Audiences of Virginia, which sponsors presentations and residencies of artists of all genres in schools statewide.

Randy recently moved to Sacramento due to regular coaching at chamber music workshops in the West, including the San Francisco Area (CMNC), Santa Barbara, San Diego, CalCap (Sacramento), Golden Gate (Carmel) and Idaho (McCall). He has been Assistant Director for the Spokane (WA) String Chamber Music Camp, Strings in the Mountains in Steamboat Springs (CO), and the Hampton Roads Chamber Players, a weekly chamber music school for middle and high school students in Norfolk, VA

Randy adds: I welcome an official capacity for further promoting what I so strongly believe in!

Leon J. Hoffman (Vc), Chicago, IL. Leon, who is returning to the Council, writes: Ensembles (groups) have been a major focus and unifying concept throughout my life; the individual has been another. My lifelong connection to music has been the fertile ground from which those interests have developed.

Music is how our feelings sound. The feelings that chamber music evoke in me are fulfilling and limitless. My involvement with ACMP for more than half a century has helped me to create such music in dozens of countries and in most of our fifty states.

Fortunately, my musically inclined parents exposed me to fine music from my earliest years in Brooklyn, New York. I was trained to be a 'cellist from the time I was four, with emphasis later on chamber music, particularly the string quartet. The goal was to instill in me the love of music. That education also emphasized the importance of being a soloist as well as a member of a group (ensemble). Our world needs both.

Those early musical experiences taught me the importance of ensemble, the cornerstone of group functioning. An ensemble at its best is made up of individuals who also know how to play in ensemble. Individuals are encouraged to do their best for themselves and for the benefit of the group. The string quartet has been my standard for how all effective groups must function, whether they are musical groups, families, organizations, or the nations of the world.

Ensemble training may have predisposed me to become a psychologist, and particularly a specialist in group dynamics. ACMP has also made it easy for me to combine my decades-long interest in travel and chamber music—which continue to be my metaphors for living. ACMP has provided an outstanding venue to help me implement my long-term vision to create a village out of a city.

I have recruited hundreds of members into ACMP and have had the honor of playing with virtually every kind of musician, from the young and enthusiastic player to the Perlman and Rostropoviches of the world. I remain indebted to the legacy that ACMP has bequeathed to me. I look forward to continuing to promote the primary vision of ACMP—to bring together musicians of all skill levels to play chamber music for the love of it.

Urs Rutishauser (Vn), New York, NY and St. George, UT: Urs received his degree in chemistry from Brown University in 1967 and his PhD in biochemistry from Rockefeller University in 1973. He lives in New York where he is a distinguished member of the research program in Cell and Developmental Neurobiology at Memorial Sloan Kettering Cancer Center, and Professor at the Weill Medical School, Cornell University. When not in New York, he is at his home in Utah, where he is on the faculty and board of the Chamber Music Society of Southern Utah, which he also helped found. He has also established quartets in both Cleveland and New York



Randy Fisher



Leon Hoffman



Urs Rutishauser

that received ensemble instruction and performed in a variety of settings such as events, music conferences, house concerts and the like. (Urs even has a resume of performing in the orchestra of musical theater productions!)

Urs comes from a musical family and began playing the violin at age 9. He says, “We have a piano trio of Rutishauser’s and like to rehearse and perform, and my mother still plays piano daily at age 93.” His favorite chamber music sessions are “Weekend gathering of a few ensembles in round-robin format; but also rehearsing for a performance.” He adds, “I have a good piano and cello for visitors to my house in Utah.”

Urs counts tennis, hiking and eating among his other activities, and sums up his remarkable musical and scientific achievements with this statement. “With an equal enthusiasm for science and the arts, I decided at the age of 17 that, while a research science career is not meaningful except at the highest levels, in the arts there are many satisfying paths. This history represents my route in making music a permanent and significant part of my life effort and enjoyment. As a scientist it seems I have never really had a job—doesn’t seem like work (except getting grants). Music and science are pretty similar in their personal rewards, but it is much easier to make a living in science.”

International Advisory Council

Jean-Christophe Laederach (Va), France and Switzerland is an architect by profession and a violist (who does not play the violin!) by avocation. But he didn’t discover chamber music until the at the age of 40, explaining that when he was younger (!), music studies in Europe were mostly directed toward orchestral experience with very little chamber music.

Although he played professionally for four years as an “extra” with the Tonhalle orchestra in Zürich when Rudolf Kempe was music director, Jean-Christophe never studied to become a professional musician. He decided first that he was not talented enough, and second he felt the need to pursue a profession where the results (good or not so good) would remain tangible. He says, “In music, a “special” performance with an orchestra would only happen once or twice a year, and then would just remain a great memory.”

He goes on to say, “Architecture is quite different: a good project will remain there for quite a number of years (unfortunately a not so good project may last even longer!).” After completing his architectural studies he went to Africa, to work for a non-government organization, but found music, and says “For nearly 10 years I enjoyed being the best violist in an entire country!” He adds, “Of course I was the *only* violist in Lesotho.”

After Africa, Jean-Christophe moved to Washington DC, playing in several orchestras where fellow musicians talked him into playing quartets. He says, “It did not take me long to be infected with the chamber music virus, and so I soon joined ACMP!” His quartet met regularly for about 17 years, and he no longer played in an orchestra!

Now back in Europe since 1996, Jean-Christophe’s main activity is playing chamber music. He lives in Evian, on the French side of Lake Lemman (Geneva). He says, “But this region is well connected with Geneva, a very international city, Lausanne and Montreux, where there are many musicians and a lot of music activities. Many people are working in Switzerland and live in nearby France. One can really experience there that music and musicians do not know borders.”

Because of those kinds of agglomerations, which include two or more countries, Jean-Christophe wonders if the ACMP directory could also be set up to allow the sorting of names by region, and not only by country or states.

Maria Wiklund (Vn), Stockholm, Sweden. Maria says, “I live in Stockholm with my husband and our daughter. I teach mathematics at the upper secondary school and I have diplomas from The Royal Institute of Technology in Stockholm in mechanical engineering, and from the Stockholm University in economic science in combination with teaching degrees.

My interest is playing chamber music and I play the violin. For twenty years I have been a member of the Mazerska Kvartettsällskapet in Stockholm and since 2005 have been a member of the board of directors, serving as secretary. I am happy to accept the ACMP commission and I hope I will fulfill your expectations.



Jean-Christophe Laederach



BillyLance Corsbie and Katie Kerwin



Instruments and stands on Katie's bike

From the Mailbox

South Texas Thanksgiving Chamber Music Tour, 2010

Katie and I left Shulenburg, Texas, on Thanksgiving Day 2010 on our bicycles with our instruments and enough luggage to stay in B&Bs and motels for 3 days. The first night we stayed in a beautiful B&B in Moulton, Texas, run by the lady mayor. Katie teaches classical guitar for the Childbloom program, and turns those simple chords into beautiful music while I play the melody straight, then "fiddle" and also sing lyrics. After supper, Katie and I were alone in the living room and played. At breakfast the next day our hosts asked if we had been watching a Christmas special on TV with that beautiful music. When we told them that was us playing, they insisted we play after breakfast.

Then we loaded the bikes and pedaled to Hallettsville, Texas. We saw a really big turkey--and met some horse riders--on our journey.

Katie and I play weekly with a string ensemble in nursing homes here in Austin. Now we are planning a bicycle tour with more "Chamber Music on the Road" for classical guitar and violin to play in nursing homes we may encounter along the way.

Finding Music When You Relocate

Ethel Yari (Vn) Greensboro, NC writes to the office: Please note that I have moved away from Florida to Greensboro, NC. I am looking for chamber music players in this area, but haven't found anyone yet.

Dan Nimetz responds: There are two current ACMP members in Greensboro. And there must be others not too distant. The University campus there has a large music program where you should be able to make contacts.

Ethel signs off: Thanks for sending me the names of fellow Greensboro members Jonathan W. (Vc) Stuart-Moore, Megan Guiliano (Vn), and Mary K. Wakeman (Vn/Va).

It looks like we've got a quartet. I'll get in touch with them as soon as I finish unpacking!

Small World on Strings

Executive Director Daniel Nimetz (Hn), Harriman, NY writes: I was playing quintets last week and it turns out the flutist and I are patients of the same doctor and further, her kids were delivered (into this best of all possible worlds) by Ed Bowe, recently deceased. (Ed: see cadences p 7)

After I played at his memorial service (along with several others) at Columbia Presbyterian I ran into John Austin (Va/Vn/Db), New York City, at the ophthalmologist we both use. He was getting the necessary documentation for renewing his driver's license.

The world of ACMP is shrinking like a squeezed sponge.



ACMP Board Meetings always include music sessions with Board Members and invited guests from the area

From L: Standing: Jill Silverman (Fl) Charles Rosen (Vc), Board Member Gwendoline Thornblade (Va) Seth Grosshandler (Pf), Kitty Benton (Vn/Va), News Editor, Board Member Ron Goldman (Vn), Jess Ting (Db), Laura Goldberg (Vn), Board Member Bill Horne (pf), Board Member Floryse Bel Bennet (Vn), NAAC Member, Tony Vine (Vn), Harvey Weiss (Va). Kneeling: Board Member Janet White (Vc), Board Member Ivy A. Turner (Vc), Executive Director Daniel Nimetz (Hn).

The International Mailbox

New Zealand

Roberta Goldman (Vn/Va), Holyoke, MA, reports on the Auckland String Quartet Summer School in January 2011 supported in part by the ACMP Foundation, quoting Brecon Carter, Director: "After six days of intense tutored string quartet playing plus five sessions of string orchestra, and opportunities to play quintets, sextets, septets, octets, etc. I gave everyone a piece of paper and asked them to briefly write down the things they felt they had learned from the experience. The offerings were amazing and extremely far-reaching, not only with respect to string playing and technique, but also in terms of how the good qualities of character-building happen as a hugely valuable by-product of participation. Some adults even credited playing chamber music with successful personal relationships, saying "So that's why I get on so well with my spouse, partner, children, workmates, boss, etc."

A general summing up: fun, enjoyment, creating beauty and harmony, magical moments when it all comes together, fellowship, restores the soul, relaxing, fun and laughter, encouragement, inspiration, how to have fun with your music, the joy of being at the centre of your group's created sound, humour, togetherness, friendship.



Brecon Carter, Director, Auckland String Quartet Summer School, conducting the string orchestra.

Cadences

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

Bowe, Edward (Ob), Leonia, NJ.

Daniel Nimetz (Hn) Harriman, NY writes: He was a pioneer in obstetrics, at Columbia Presbyterian Hospital in New York.

Jonsson, Gunnar (Va/Vn) Stockholm, Sweden. His wife, Lena Brodin (alto Vn/Vn), writes: My husband passed away in November 2010. So now I am the main member of this family.

Miller, Joan (Vn), West Caldwell, NJ. Peggy Reynolds (Vn/Va) Jersey City, NJ writes: Joan died suddenly on March 8, ironically while playing the Brahms Sextet for the Montclair Music Club. She was responsible for running Vermont Musical Arts Center for many years and had a wide circle of musical friends. Joan also worked closely with Carlene Hutchins and was very involved in acoustics at Bell Labs.



From Japan

International Advisory Committee Member, Akira Okamoto, (Vn/Va), Tokyo, Japan, writes:

March 17, 2011: Thank you for your warmhearted e-mail asking after our status.

I myself am safe and healthy, and I think other ACMP Japan members are also safe because almost all of them do not live in severely affected areas. I will write them to be sure. Now that rescue corps from foreign countries are arriving in Japan, am deeply grateful to the entire world. I thank you again for your warmhearted e-mail.

Belgium

IAC Member, Bettina Palaschewski (Vc) Brussels, Belgium writes:

My first play-in as the new ACMP Belgium organizer turned out to be a true achievement in the spirit of Hausmusik, which we all want to nurture: Out of 22 listed ACMP members in Brussels, 4 Email addresses were faulty, 10 members never reacted, 4 could unfortunately not make it, and friends of my own were either already busy that weekend or fell sick at the last minute.

Out of the four of us present, we had 2 celli, 1 bassoon and 1 viola - the music I had chosen was scored for 2 melody instruments, 1 alto and 1 cello. No panic, in the true tradition of Hausmusik, Donatienne left her cello in its box and played either the piano/bc voice or, even lovelier, sang the first melody instrument in her beautiful warm alto. I played the second fiddle as it were, playing from the violin clef on the cello (and thinking back to that heated debate about the use of learning other clefs on the cello - thank god I did) Nicole played the alto and John on the bassoon the lowest voice. And you know what, we had a wonderful time, rounded off by some delicious tart brought by Nicole from her local baker's.



Edward Sackstein (Vc) Preveessin-Moens, France sends us this quote from Plato.

"Music is a moral law.
It gives a soul to the universe,
wings to the mind,
flight to the imagination,
a charm to sadness,
and life to everything.
It is the essence of order,
and leads to all that is
good, just and beautiful,
of which it is the invisible,
but nevertheless dazzling, passionate,
and eternal form."



ACMP - The Chamber Music Network
1123 Broadway, Suite 904
New York, NY 10010-2007
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ACMP Bulletin Board

WANTED

HELP WITH MARKING BOWINGS, FINGERINGS IN DIGITAL SCORES: I have read about the Borromeo quartet downloading .PDF parts and scores, somehow marking them with bowings, fingerings, dynamics, etc, and then playing from a stand that holds the laptop using a foot pedal to change pages. I bought the pedal and some software but I can't seem to do more than download the .PDF and turn pages. I haven't a clue how to mark them up, store the files, use the features of the software I bought, etc. If any of you have conquered this issue I'd love to understand how you did it. Email: <larry@larryschiff.com>

CHAMBER MUSIC IN THE OUTDOORS: Imagine a combination of Nordic biathlon, chamber music, and team racing. In the biathlon, the Nordic ski racers carry rifles and periodically stop to shoot at a target before racing on. If the rifles were to be exchanged for musical instruments such as violins, clarinets, and trombones and the racers raced in teams, then welcome surprises might arise. An event could be done on bicycles (imagine pulling trailers of cellos, even basses), or on foot (though maintaining tune might preclude this), snowshoes or skis. While it may resemble a parade, it would retain respect if the participants were committed to performance, perhaps in an amphitheater. Thus, it seems best to treat this subject lightly but seriously enough to think about it. Maybe one day, while out hiking in the mountains, whether they be the Appalachians, Cascades or Alps, unexpectedly discovering live Mendelssohn performed by some rather winded racers, or less winded hikers, training around the bend. It is fun to dream, but more fun to move and make a joyful noise. Email: <pvvhewitt@gmail.com>

NEWS AND PHOTOGRAPHS OF PLAY-INS, HOME COACHING, TRAVELS WITH YOUR INSTRUMENT
Please send to <ACMPnewseditor@aol.com> Include WHO is in the picture, WHAT the occasion was, WHEN the event took place and WHERE it was held.

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ACMP – The Chamber Music Network
1123 Broadway, Suite 904
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Tel: 212 645-7424 • Fax 212 741-2678
www.acmp.net

Richard Weinert, Chair
John Wilcox, Vice Chair
Daniel Nimetz, Executive Director
Kitty Benton, News Editor
<acmpnewseditor@aol.com>

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.