

Why String Players Should Tune Each String to the Piano

by
Evan Dunnell

Why is our intonation so different when playing with the (in-harmonious) piano, from when we play string quartets or other types of ensembles without piano?

I look at this question from the standpoint of a bowed string instrument player (cellist) and from my long-standing sideline as a piano tuner. Stringed instruments have strings that vibrate in a complex waveform that gives our instruments the sound that we recognize as a violin, viola or cello. When our A string is played as an open string, the whole length is vibrating at 440 Hertz (vibrations per second) producing the fundamental pitch. As it vibrates it also creates overtones that vibrate in perfect multiples (at the half-way point the ratio is 2:1, meaning that the string is vibrating at an exact double of 440, i.e. 880) of the original pitch producing what we call the harmonic series. You can hear each of these harmonics by very lightly touching the string (without finger pressure) at the half string length point, the one-third-string length, etc.

Violins, violas, cellos and basses use strings made of quite flexible materials. In contrast, piano strings are made of very stiff steel wire. This stiffness has the effect of reducing the effective (speaking) length of the string, and creates a distortion of the harmonics known as inharmonicity. Piano tuners refer to these distorted harmonics as

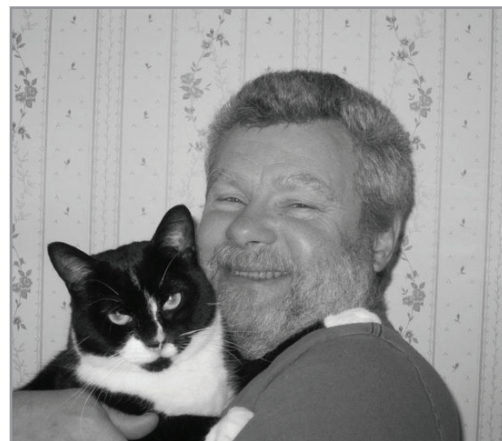
“partials” because the overtones do not vibrate in true ratios to the fundamental. In fact, the distorted harmonics of the piano are sharp, making it impossible to tune the piano in the same way we tune our stringed instruments as perfect fifths. To make a long story short, because of inharmonicity if you tune A above middle C to a fork, tune the D below it as a perfect fifth with the just tuned A, then tune the A below that as a perfect octave to the first A, you will find that the resulting fourth – from the lower A to the D - will be noticeably out of tune (making a “wobble” or a “beat” on the narrow side of perfect)! The modern-day solution to this dilemma is to stretch the octave a very small amount, make that fifth slightly narrow from perfect, leaving the resulting fourth slightly wide from perfect, but all three intervals are acceptable. The rest of the pitches are inserted in such a way that the resulting 12 half steps of the octave are all equally spaced from each other, forming what we call equal temperament, the one used almost exclusively today.

Piano tuners refer to a “temperament” as an octave that has been tuned in some fashion. This octave will form the basic template for tuning the rest of the instrument. As a string player there is a simple way of discovering how different our perception of intonation is to equal temperament — find a piano that has just been tuned, tune your top string (A for the cello) to the piano A, tune the rest of your strings in the usual way as perfect fifths to each other, then check your bottom string (C for the cello) to the piano C. If you tuned very carefully, the unison with the piano will be disappointing. When I play my cello with an “in tune” piano, I tune my A to the piano A, my C to the piano C, then tune my D and G so the resulting open fifths are as acceptable as possible. This way when playing something like the Brahms C major trio, my open C will be dead on with the piano. For any other pitch, I can adjust with fingering to be in tune with the piano.

Equal temperament has not always been with us as we know it today. I am not an expert on historical tuning, but a quick glance at the past shows that over the centuries, pianos, harpsichords and other keyboard instruments have been tuned using many different temperaments. In equal temperament there are no pure major thirds. Starting in the bass, major thirds “beat” very slowly and progress evenly up the keyboard. Around middle C they are beating around 9 beats per second (quite noticeable), and by the time they reach the treble, the beats are just a blur. As string players we perceive a major third as in tune when there are no beats!

Early temperaments strived to have pure major thirds by narrowing the fifths more than in equal temperament and leaving a so-called “wolf” somewhere. This would leave the instrument playable in most keys but not all, the advantage being that each key had a different “color.” Because temperaments were evolving over time, it would explain why Bach loved B minor but Beethoven rarely used this key — most likely he could not stand how this key sounded using the temperament on his piano! Today, in equal temperament we have succeeded in eliminating the “wolf” so we can play in any key, and at the same

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Evan Dunnell

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Bulletin Board



photograph by Margaret Binns

Theo and Kitty Wyatt
(with Gwendoline Thornblade)
receiving the Helen Rice Award

The citation on one side reads
THE 2011 HELEN RICE AWARD
IN MEMORY OF
THE GUIDING SPIRIT OF ACMP

the reverse side reads
THEO AND KITTY WYATT
FOR THEIR DEVOTION TO THE
PLAYING OF CHAMBER MUSIC

(continued from the previous page)

time failed by doing away with these "color" keys that Schubert, Beethoven and Bach were so fond of. I have on several occasions, heard music played using historical temperaments and there is a difference, but the difference is so subtle that had I not been told ahead of time, I would have been hard pressed to say what was different.

I have found that being a piano tuner for the last twenty years has not made it easier to play in tune by myself, but it has made me much more aware of intonation between myself and my fellow players, not to mention getting my cello "in tune" with the other strings or the piano to begin with.

Evan Dunnell (Vc), Stamford, CT, is a Registered Piano Technician, a designation awarded by the Piano Technicians Guild, which sets standards for professional piano technicians and awards this designation through a series of tests; a general knowledge written test, and two practical tests of the applicant, one on oral tuning skills, and the second on action repair and regulation skills. Evan says, "One of the things I love about the Guild is the widespread sharing of knowledge among its members. I have learned much more from attending Guild conventions and chapter meetings held in other member's shops over the last 20 years, than I could ever hope to learn in a school setting. As a Registered Piano Technician for the past 20 years, I have served as president, vice president, treasurer and secretary for our chapter of the guild, as well as administering these exams to other applicants. I have also taken great pleasure in passing on to other newer members of our chapter knowledge that other generous members have passed on to me. I am mostly retired from tuning now but continue to be an active member of our chapter, both to continue learning as well as to pass on what I have learned to others.

I hope this explanation puts the more technical version of this article (which can be accessed by going to the website, ACMP.net and clicking on the following link <[Dunnellpianotuningarticle](#)>) into perspective.

For further reading about tuning styles your editor suggests *Grand Obsession - A Piano Odyssey* by Perri Knize

Presentation of the First Helen Rice Award

Board Member Gwendoline Thornblade (Va, Auburndale, MA), describes her journey to Wimbledon to present the Helen Rice Award to the Wyatts:

On June 30th, 2011, I boarded a train filled with excitement of those traveling to the Tennis Tournament. Despite my inclination to join them for the tennis, I too was excited to finally meet the recipients of the ACMP award, Theo and Kitty Wyatt.

They had graciously invited me to lunch at their home, also attended by Margaret Binns, their daughter and photographer, who took photos.

The Wyatts showed me their copying and printing equipment and gave me a demonstration of how they are able to upload music and make it available for use on line. Theo has a severe visual handicap, but with the use of special binocular glasses and high screen magnification, he is able to print out requests as they come in. Kitty "mouses" in new material on an adjoining screen. It is an amazing operation.

After lunch, with due ceremony, I presented them with the award, a tuning fork on a hollow wooden base with a mallet for striking the fork. It was delightful to see them both taking turns at "gonging" the fork. It has been placed in their music room in a place of honour.

They are certainly the most deserving of people to be so recognized by ACMP in what they have contributed to the world of playing chamber music for pleasure.

Letter From The Chair

A year ago, my chairman's letter described our September, 2010, Board meeting in which we wrestled with the question of how to best focus our efforts with reduced resources. I wrote, "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."

Well, the Board met again in September 2011 to continue to chart this course correction. In this effort, we are very fortunate to have the energies of two amazing new Board members, Floryse Bel Bennett and Janet White. Floryse and Janet have taken primary responsibility for the development and coordination of our International and North American Advisory Councils, which are made up of active and committed ACMP members in a wide variety of geographic areas – members who will undertake specific activities to further ACMP membership and activities in their locations.

Floryse (Vn, Apples, Switzerland) plays in several chamber groups and orchestras, including The Musicians of Europe, a large ensemble based in Strasbourg that she helped to found. She also organizes workshops herself, including Alpeggio in Switzerland near Lake Geneva, and Croscendo in France, which have brought together amateur musicians from many different countries. Floryse has taken charge of the International Advisory Council, 24 members from 16 countries, succeeding Franz Marcus (Vc, Brussels, Belgium) who did so much to invigorate it in the past five years.

This summer Floryse held a conference in Cratoule, France, bringing together 17 members of the IAC to meet each other and exchange experiences and ideas. John Wilcox, our Vice Chairman, attended as well. A great deal of positive energy came out of this conference and we look forward to increased activities around the world.

Janet White (Vc), San Diego, CA plays in several regular chamber ensembles, participates enthusiastically in California chamber workshops, and organizes a Bach Brandenburg Bash at her home every New Year. She spent the past year re-invigorating the North American Advisory Council (NAAC)—contacting all previous members and recruiting new members where necessary. We now have 35 NAAC members from 18 states and Canada. Janet proposes to hold a conference of all the NAAC members sometime in 2012 with the same goals as Floryse's conference: to share ideas and experiences and energize everyone.

If any of you have ideas or suggestions for the Advisory Councils, or would like to see how you might get more involved, please get in touch with Floryse, Janet or me. We'd love to hear from you.

The Board also discussed our grant programs at some length. There is a very strong commitment to continue our grant programs, but equally a determination to focus them as much as possible to have maximum impact. The two areas that were identified for special emphasis are assistance to workshops and scholarship aid for summer camps for kids. The home coaching program will of course continue and we hope to expand it.

I believe I speak for the entire Board is saying that we found this one of our most productive meetings. We ended with great excitement and optimism about our future and united in the shared goal to promote the playing of chamber music.

Best Regards



Richard Weinert

Players of strings, winds, brass & piano are invited to the first

ACMP / Villa Musica CHAMBER MUSIC PLAY-IN Sunday, July 10, 2011 1:30 – 5:00pm

Held At: Villa Musica, 10373 Roselle Street, Suite 170, San Diego CA 92121
Co-Sponsored by Villa Musica, www.villamusica.org & ACMP – The Chamber Music Network, www.acmp.net

Come make music, meet new players, have fun.

SCHEDULE

1:30 - 2:00 Sign in, refreshments, welcome meeting
2:00 - 5:00 Chamber Music Groups (trios, quartets, quintets, sextets etc.)
Groups begin on the hour and whenever enough additional players arrive.
4:00 - 5:00 Larger Ensembles, Brandenburgs etc.

We'll help form compatible groups that will rotate throughout the afternoon. Players of all levels are welcome provided they have sight reading ability.

Free for ACMP Members (you can join at the event) All Others: \$10.00 at the door.

Bring your instrument, a music stand and music that you would like to play. Lower level players should bring music suitable for their ability. Attend for all or part of the afternoon. Please RSVP to Janet White (contact information below) so that we can try to optimize the balance of instruments.

Help spread the word to all your musical friends.

To register and for more info contact the Event Coordinator:
Janet White, janetwhite99@hotmail.com; phone 656 622 7537 (day) (ACMP)



For directions to Villa Musica please go to:
www.villamusica.org/contact.html

A Sample Invitation For A Play-In

The Play-In, organized by Board Member Janet White, took place last July at Villa Musica, a relatively new community music school in San Diego.

Janet writes: Thirty-eight participants attended and it was delightful to walk down the hallway hearing seven simultaneous ensembles that ranged from piano trios and flute duos up to mixed wind, string and piano sextets, septets, octets and Brandenburg concert.

Nine new members joined ACMP at or after the event.



Bach's Brandenburg Concerto # 4

Right to left:

Violins: Michael Palmer, Diana (DJ) Barliant,
Ina Page, Pat Gifford
Viola: Adam Birnbaum
Flutes: Judy Piper, Angela Rowland
Celli: Paul Otis, Evelyn Kooperman
Piano: Dustin Callahan

The conductor was a passing singer who happened to drop by Villa Musica that afternoon to speak with Executive Director Fiona Chatwin, and ended up being cajoled into beating time for the group! We unfortunately no longer have his name.

New Board And Advisory Council Members

At the Board Meeting held in New York on September 17, 2011, the following Board and International Advisory Council members were elected:

Laura Goldberg (Vn), New York, NY

Laura, a founding member of the Cassatt and Rossetti String Quartets, grew up in Newton, MA. She fell in love with chamber music while studying at The Quartet Program with Charles Castleman and at the New England Conservatory prep division with Benjamin Zander. After attending The Juilliard School, Laura went full throttle into life as a professional quartet player with the requisite days of long rehearsals and traveling to concert, teaching, and competition venues. Now retired from full-time quartet playing, Laura is a member of the chamber music faculty at Juilliard pre-college and also runs the music department at Belvoir Terrace, a summer arts camp for girls in Lenox, MA, founded by her grandmother in 1954. Laura says, "I spent all my early summers there. As a toddler I was fascinated by the exciting activities of the older girls. When I saw a camper named Jill Levy playing her violin I immediately announced to my mother that I wanted to play violin, too. I started lessons that summer at the age of 4. Later, at home in Newton, I was very lucky to begin lessons with a marvelous teacher named Marguerite Estaver, who had been a student of Leopold Auer.

I remember so clearly the wonderful musical community she created for us. All the students met every other month for recitals in her home where the atmosphere was friendly and supportive. She also organized chamber music nights where we played pieces like *Eine Kleine Nachtmusik* and *Art of the Fugue* with her small chamber ensemble. Mrs. Estaver had heard Fritz Kreisler in concert and often spoke of the magic in his playing. She had many old recordings and we listened together to the great violinists of past generations."

Laura is also the director of ArtsAhimsa, an organization that presents concerts promoting non-violence and cross-cultural understanding, as well as a chamber music workshop for amateur and professional players at Belvoir Terrace. She is a board member of the Dvořák American Heritage Association.

Besides music Laura enjoys glassblowing, ceramics, painting, cooking, seeing plays, antiquing, visiting museums, and visiting architectural and historical sites.

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 the 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 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!"



Laura Goldberg



Martha Pressler

(Martha was profiled in the Autumn 2010 Newsletter when she joined the North American Advisory Council. Martha was so active on the Council that this year she was invited to join the Board. She adds an update for this profile about combining winds and strings, "I just had the chance this past August to read with wind players at a camp that balanced instrumentation by inviting the equivalent of 3 wind quintets and 6 string quartets, 3 pianists and 1 bassist — a blast of fresh air. I am now very enthusiastic about playing with winds and want to do more of it. I found out that the only drawback is that the wind players can't shout out the measure numbers/rehearsal letters when you have lost your place!")

Emmanuel Chavaneau (Va), Angoulême, France

I was not born in a musical family, but because I sang all day long my parents finally enrolled me in music school. Originally I wanted to play the accordion, but my first teacher was a violinist and I was fascinated by the violin right from the start. I really began to enjoy music when I joined the school's little orchestra, under Gabriel Parlange, who composed ad hoc chamber music for his pupils. Regrettably, none of these pieces have survived in written form, although their melodies and their intimate dialogues still echo in my memory.

When I took up the viola I knew that I was opening the door to an abundance of opportunities. Actually, it was like football; I discovered I was much more interested in being a midfield player than a striker! And from working with my teachers Claude Ducroq, Michel Falconnat and Dominique Richard, I realised that the majority of viola players are chamber musicians at heart.

At present, since my work as a psychiatrist leaves me little regular free time, my musical activity is concentrated on music courses which have helped me develop a taste for discovering new music and meeting people from every walk of life. I have made friends from the four corners of Europe and have established regular quartets. We are happy to meet up in France, Switzerland, Italy, Germany or anywhere else to explore the repertoire and study it with great musicians.

I am also a member of a regular piano quintet (*Cordes en Accord*) near my home. Encouraged by our friend, the late lamented John Anstee, a wonderful amateur musician, we embarked on a difficult repertoire, determined to give our best, and share it with all and sundry through concerts that we organize in the region. My son Florent also does this! As a serious student of the saxophone, he talks, he plays, and he teaches me everything he knows about jazz!

What I would like, with the help of the ACMP Chamber Music Network, is to continue organizing Play-Ins and chamber music courses for amateurs. In addition to the pleasure of meeting and playing together, we can, with the help of professionals, concentrate on demanding ensemble work. The goal is to serve the cause of Music as best we can and to have the satisfaction of allowing a wider public to discover and share our passion.

International Advisory Council Meeting

Cratoule, France, July 25 – 28, 2011

Floryse Bel Bennett (Vn) Apples, Switzerland, was the Chair, Harold Gabbe (Vn/Va), Heikendorf (Kiel), Germany, moderated the discussions and Keith Bowen (Cl) Warwick, England, was the Secretary. John Wilcox (Cl) Edina, MN, attended as spokesperson for the ACMP Board. Every member of the Council gave a short presentation on the situation and activities in his or her country, and general issues were also discussed.

Members of the Council Comment:

Marjana Rutkowski, (Vc/Sop) Porto Alegre, Brazil writes: Discussions about ways to help us bring the mission of ACMP into the life of our members were vital to me, especially as a first-timer, and my guess is that everyone went home enriched by the wonderful days of camaraderie and music at the conference.

Personally I can say that Cratoule offered the perfect forum to reaffirm my affection for chamber music (the very core of ACMP). It also equipped me with the consciousness of belonging to a real group of people aiming in the same direction, thus enabling and inspiring me to go ahead with the work of spreading the word about The Chamber Music Network in Brazil.

Stephan Brandel (Vn) Shanghai, China, concurs: Thanks to our hosts and everybody for the great organization and the special contribution to this successful event. Also it was wonderful for me to be together with you all in Cratoule, to



Emmanuel Chavaneau (Va)
Angoulême, France



IAC Members at Cratoule

L to R; Marjana Rutkovski, Brazil; Joel Epstein, Israel; Mihai Perciun, Romania; Nelly Serpi, Switzerland; Stephan Brandel, China; Martha Pressler, USA; Joachim Heusler, Germany; Michèle and Jean-Christophe Laederach, Switzerland; Floryse Bel Bennett, Switzerland; Inge Kjemtrup, UK; Keith Bowen, UK; Elfriede Artinger, Austria; Henri van den Homberg, India; Harald Gabbe, Germany; sitting (hidden) Bettina Palachevski, Belgium.
In front; Aude Hauser, physiotherapist from Geneva.

Missing from photo: John Wilcox.



John Wilcox and Floryse Bel Bennett
at the conference

exchange experiences, to play lots of music together and to enjoy a fabulous time at a great place within our ACMP family.

Mihai Perciun (Vn), Bucharest, Romania says: I also want to express my gratitude for the many extraordinary moments of friendship and understanding in this marvelous place. Special thanks to Floryse, Harald, and John, and all the organizers whose amazing effort created such a special “oasis” of joy and good music.

I'll try next year to find such a musical environment in my country and to invite you to visit it in order to show the young musicians how music can bring people together, especially when you have a great help – ACMP.

International Workshops

Floryse also reports on international workshops that she visited last summer.

Crescendo in Provence, May 2011

Eighteen participants, from Germany, Israel, USA, UK, Switzerland, and France attended this workshop, coached by the Martinů Quartet from Prague. As many of the participants have returned for several years, it is a delight to see the level of playing rising each year. About half of the participants are already members of ACMP; two subsequently became members after the event.

Verbier Amateur Week (July 2011)

Since ACMP has been involved in this Amateur week from its beginning (six years ago), I felt it was important to continue our connection to this important workshop that precedes the famous Verbier Festival in the Swiss Alps.

The atmosphere was very nice and the level very high. As in the past, ACMP provided an aperitif after the final concert, and I presented information about ACMP and handed out many brochures.

Alpeggio in Blonay (July 2011)

The workshop was very successful with approximately 20 participants from Germany, Japan, UK, USA, France and Switzerland. Former IAC member Benedetto Scimemi (Pf) Padova, Italy, also attended, and still enthusiastically promotes ACMP. Emmanuel Chavaneau who was elected to the IAC at the Board Meeting in September, also attended this workshop.

ACMP Foundation Benefits Members through Play-Ins, Workshops, and Home Coaching

Play-Ins and Workshops

Two members comment on the Chamber Music Program at the Hartt School at the University of Hartford

Joyce Kai (Fl) Newington, CT, writes: I attended the Play-In in the late spring this year that was partially funded by a grant from ACMP. Thank you so much for providing the grant!

I have been searching for flute chamber music opportunities for several years, and jumped at this one. I had great time and also ran into my daughters' violin teacher from 20 years ago, reconnecting with her. But the BEST thing was what happened afterwards! Hartt decided to do a summer chamber music program for adults, so I was able to do that, too!

I then forwarded Hartt's list of contact information to my flute choir, inviting all 6 flute-players on the list to join, and got an additional name from the chamber music coach who is also very interested. Results have been promising: The Play-In has been a huge boost to my flute choir, and has furthered ACMP's goal of promoting chamber music.

Andy Raibeck (Cl) Salem, CT, writes: I was a little skeptical when I signed up for the Play-In; I did not know how many people would show up or at what level they would play, and after more than 2 years of trying to find like-minded musicians with similar ability, I just didn't know how this event would work out.

The event far exceeded my expectations: imagine my delight when a violinist approached me and asked if I would be interested in playing the Brahms Clarinet Quintet, a piece of music in my “bucket list” to perform some day. We had a wonderful reading session, great coaching from Gillian Rogell, and in other reading sessions I connected with several musicians with whom I hope to continue to make music!

Since many Play-Ins sponsored by ACMP are free to dues-paying members, I am now a full dues-paying ACMP member, not just an E-member, as this event alone was worth it!

From the Mailbox



The Peter Hewitt family on their Quartet Bike.

Peter Hewitt (Pf/Ten/Vn /Va/Pf), Charlotte, VT, placed the following ad on the WebBB: 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 pitch 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) taking a break from training just around the bend. It is fun to dream, but more fun to move and make a joyful noise.

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.



Summer Solstice, June 21, 2011

Violists, organized by Sharon Riley Celebrated in Union Square Park, New York City.

They performed various viola duets and ended with two movements of Bach's *Brandenburg Concerto #6*.

L to R: Tze-Ping Low, Brian Thompson, Michael Alas, Jim Hopkins, Sharon Riley



Photo by Ron Schultz

Memorial Day 2011

Playing Mendelssohn for fun in West Tisbury on Martha's Vineyard, MA, at the home of Heidi Schultz.

Clockwise from top left: Heidi Schultz (Vc), Edwin Greenebaum (Db); John Gorman (Pf); Patricia Szucs and Harriet Potter (Vn).



A well-traveled cello



THE CHAMBER MUSIC NETWORK
1123 Broadway, Suite 904
New York, NY 10010-2007

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Cadences

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

Coons, Shirley (Vn), New York, NY

Diesing, Paul (Va) Bradenton, FL/ Traverse City, MI

His daughter, Molly Diesing (Vc/Vn/Va), Ithaca, NY, writes: My father died on May 1st, 2011 at age 88. A lifelong avid amateur musician, he played the flute from boyhood, and his playing was distinguished by its effortlessly sweet tone. But, early in his marriage, he and his wife Eleanor (Vc) discovered the string quartet—he took up the viola and she the cello.

Nearly sixty years of weekly sessions running the gamut of the quartet literature ensued. This passion for chamber music was also passed on to their daughter, and they had many happy hours playing together.

Donaldson, Naomi (Pf-4h), Atlanta, GA

Gallagher, Isabel J. (Fl/Pf), Mercer Island, WA/Santa Barbara, CA

Bequests

Arnold (Vn) and **Gay** (Vn) **Mazie**, Suffern, NY have made a generous gift in memory of Dr. Robert Binder (Va), Old Tappan, NJ
(His wife, *Mary Kay Binder* (Vn) continues her membership.)

Such bequests and contributions help us to continue to support the playing of chamber music for pleasure, and to nurture the next generation of chamber music musicians.

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We welcome news stories and photos. Please send them to <ACMPnewseditor@aol.com>

ACMP Bulletin Board

WANTED

SOURCES FOR SHEET MUSIC IN FLORENCE, ITALY: Sources for off-beat sheet music, parts and scores, new or used, in FLORENCE, ITALY, to enhance my collection of string quartets and quintets. Contact: dianne.ellen@yahoo.com

HELP WITH MARKING BOWINGS, FINGERINGS IN DIGITAL SCORES: How do you download .pdf parts and scores, marking them with bowings, fingerings, dynamics, etc, so you can play 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 .pdfs and turn pages. I haven't a clue how to mark them up, store the files, use the features of the software, etc. If you have conquered this issue how did you manage it?. Email: larry@larryschiff.com

AVAILABLE

STRING QUARTET LIFETIME MUSIC COLLECTION: Felix Linder had been a member of ACMP since the beginning. His library, which includes Haydn, Beethoven, Mozart, is in great condition, preserved in plastic boxes. Contact Marcia Linder, 212 828-1098 for appt and delivery instructions.

PIANO MUSIC FOR SALE: 1) *Introduction to Chopin — A Progressive Course*, A. Mirovitch, Schirmer. 123 pages. Lightly-used, previous owner's name on title page, slight discoloration on back cover. \$10 incl shipping. 2) JS Bach, *Das Wohltemperierte Klavier*, Teil I, Urtext, Henle revised edition, 1997. Hardly used. Name on cover. Originally \$29. Sell for \$20 + shipping. 3) *Claire de Lune* (solo piano), Debussy, Urtext, Henle. excellent condition. \$9 price includes shipping. Contact: <lynnmather@verizon.net>