



How To Organize An Evening Of Chamber Music

By

Bill Selden

Special Note: this article is not written for the “chamber music junkie,” who has a regular group, or meets often with other players: these people already know how to get music going in their homes. (The author might well take advice from them!) Instead, this article is for those who long to play more chamber music than they do now, but don’t know how to get started. It is not a road map; while some of my suggestions may seem quite obvious, what counts is that herein you may find one or two ideas that will make your musical life more pleasant, I hope.

Years ago, playing in community orchestras, I used to jealously overhear other musicians planning to meet for chamber music. I longed to be included, but I wasn’t in their network and didn’t know how to get there. My name was listed in the ACMP Directory, but no one ever called. Finally I realized that most of the others in the Directory were waiting for calls too, and that I was never going to get one until I took some action.

I picked up the Directory, marked off prospects and started making calls. It was a lot easier than I ever had imagined. Now perhaps I was lucky; I lived in metropolitan Cleveland and other musicians were available. But still, I had to make the first call. What I quickly learned was that the person I was calling was very pleased to hear from me.

If you live in an area not so pregnant with possibilities, all is not lost. If (as a violinist or oboist) you can find one pianist, you’ve started. Next look for a cello! But even another treble instrument by itself, or with a piano, is a trio sonata possibility. The point of all this is to start: find a partner. If a string quartet or wind quintet is possible, all the better, but start with the musicians available to you.

Planning the first session can be very intimidating. Calling strangers is never fun when you want something. Don’t forget, however, it’s not like trying to solicit a contribution: you’re asking the person to join in and have some fun. That’s flattering. The other guy may have been waiting for your call for ten years.

Who to call first? If it’s a string quartet the number one target is the first violin (if you do not plan to fill that chair). Then the cello. With a good top (who is a leader) and a solid bass, the two middle parts will fill in (I say this as an experienced viola and second violin: these parts are important but the other two are “make or break”).

How do you select the group? Obviously you want the finest players available (A+ in the ACMP Directory)—or do you? The answer is “yes” if you are also an A player. But if not, then it might be better to select partners who appear to be at a compatible playing level: if you’re eager and inexperienced and rate yourself an honest B-, stick to the Bs or C+s. If a fine player shows up and has to mark time for the group, you’ve made everyone uncomfortable.

A good policy and a polite thing too, is to ask your contact to suggest the names of others who might be interested in joining in. If your contact can’t come, ask for suggestions anyway.

One way to sort out compatibility is to inquire about the other’s experience and playing level, including sight-reading. ACMP’s self-grading questionnaire is worth reviewing in that respect (it’s on our application blank). The kinds of questions asked there are perhaps the things you might discuss in your conversation when it turns to “what would you like to play?” You can add, “do you enjoy sight-reading?”



Gwendoline Thornblade, Doris Preucil, Peter Benoiel and Doris' grandson enjoy quartets

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Piano Quintets in San Diego
 From L: Roberta Goldman (Vn), Mark Furth (Vn), Ron Goldman, Bill Horne, Nancy Breth (Pf), Jenny Stirling (Va), Jan Timbers (Vc)



Piano 4 hands is fun, too



Bill Selden's first ACMP Board Meeting in Tyringham, MA

The Board is attempting to play the
 Brandenburg #3 by memory

Bill Selden (Va) at L with Jane Stein Wilson (Va), Cecilia Saltonstall (Vn), Sonia Monosoff Pancaldo (Vn), Kitty Benton (Vn), Mimi Bravar (Vn), Don Spuehler (Vc), Sally Bagg (Vc), Sue Lloyd (Va), John Loeb (Pf)

While on the subject of sight-reading: you can practice it. The method I used to use was to take a volume of sonatas to bed at night and “read” my part to myself. I used the violin part of the Mozart Sonatas. My sense of rhythm improved immensely. (Of course I did it silently, to save my marriage.)

In making the first call, be sure not to imply that you are recruiting for a group that will meet regularly. That scares off strangers. Sure, it would be great to have such a group, but decide that after an evening of compatibility and good music making. Don't even push it then. If it's to happen, it will.

When speaking with the first violin, discuss repertory. That will give some idea of his or her experience level and will also allow you to answer the question of “what do you want to play” when you call the other two. If you are all rank beginners suggest starting (if a quartet) with minuets and first movements of Haydn or Mozart played under tempo. Volume II of Mozart Quartets makes a good start (not the “Ten Famous” group).

Inexperienced groups should pick selections in advance and practice beforehand. (And speaking of practice, experienced players need it too!)

When planning the first night, pick a date ten days or two weeks away. That helps create a larger “window of opportunity” in which to reach the other players. Ask your first successful contact (let's say the 1st violin) to give you two additional “rain dates.” That way if the cello can't make it the first suggested date, you have two other possibilities. If the cello can make either of the two alternates, get a third alternate from him/her in case the fourth member can't make any of the first three suggested dates. That way you'll have yet another alternate choice. Hopefully the fourth person won't force you to call the other two again, except to verify the actual date. Don't forget to do that!

If you are short of music stands don't hesitate to ask the others to provide their own. The same is true of music: ask the others to help provide. In that respect you might also go online to the links on our website (www.acmp.net/resources). You will find many resources for sheet music as well as lists of repertory graded by difficulty and ensemble combinations.

No chamber music evening is complete without refreshments. I always serve cold soft drinks about an hour and a half into the session. Every evening ends with coffee and cake or cookies around the kitchen table.

And this is important: Don't leave without making another date. Get the next time nailed down while everyone is present. No more endless phoning. This holds true even if someone is going away for many weeks or months. Why wait two or three weeks (after the traveler returns) and spend all that time on the phone rescheduling?

One final idea: if you are a serious string player, go out and buy yourself a copy of *The Art of String Quartet Playing* by M.D. Herter, (Norton Press): a great book of tips for amateurs and a must for the committed.

Well, that's it. By now all you novices have the ammunition to play and play and play. Good luck and great playing.

Bill Selden has been a member of ACMP for over 45 years. He spent many years as a Board Member and was the first Treasurer of the ACMP Foundation. He was the founder of the Chamber Music Society of Lincoln Center/ACMP Amateur Workshop. Bill spent his career as an executive in the apparel/retail industry and retired some years ago to devote more time to his viola and charitable work. For many years he was a board member of the Chamber Music Society of Lincoln Center and still serves on several of its committees. He is a member of the ACMP Finance Committee and the ACMP North American Advisory Council.

Letter from the Executive Director

At the end of January, ACMP moved both up and down in the world—also somewhat side-ways—literally, to the North and West. After 18 years at the same address (13 of them on the third floor, 5 on nine), we have relocated from 1123 Broadway to 1133, the next building “up” the street (that is, physically north), and from the ninth down a floor, turning from an easterly view to the west. Other vitals remain the same: phone, fax, e-mail.

As those of you who have moved will appreciate, this is a mildly traumatic experience—disruptive, inconveniencing, wasteful of time and energy. True, there’s a positive aspect, such as finally discarding accumulated papers (e.g., correspondence—for some future ACMP historian— renewal forms, change of address notices) and things that you think may be useful in the future but in fact haven’t surfaced in years and have actually been totally forgotten. This prompted an almost involuntary reflecting on where ACMP is today in relation to where it was almost two decades ago.

On the one hand, the more things change, the more they stay the same: we still hear or read that “I’ve been a member for X years and no one has ever called me”; we still receive complaints about grade inflation (“So and so considers himself A, and he’s barely B-”); “I’ve been a member for years, why am I not listed in the directory?” (answer: in alternating years, we publish a Supplement, which includes only new members and those whose addresses have changed since the prior edition). There are some positive things that, pleasantly, also haven’t changed: uniform praise for the Home Coaching Program, which encourages groups to engage a professional coach and thereby improve their playing, collectively and individually; wealth of resources, particularly at our Web site; helpfulness of staff (OK, this is self-serving, but irresistible).

On the other hand, there have been major changes, rather shifts, in how ACMP serves and benefits its members. The Internet and, even more critically E-mail, have affected virtually every aspect of our lives, most obviously in communications. Members increasingly contact each other via Email; it’s certainly more efficient to arrange a session for several people by sending one message to everyone at once, with replies similarly directed to all parties, than by one person making multiple phone calls. Another positive aspect of using Email is that those who might be reluctant to contact a total stranger by phone, likely have fewer inhibitions utilizing a far less inhibiting, more anonymous medium. Admittedly, many find the human voice more reassuring than a text message and prefer the immediacy of sound, which is what we are all about.

Conventional mail, too, has declined: the number of new members who join by sending in an application form from our brochure (which, by the way, is available in French, German, Italian, Japanese, and Spanish) is barely noticeable in comparison with those who register directly online. The latter entries are carefully examined for consistency (Street, as opposed to St., st., or any other variety of similar abbreviations), and therefore do not completely eliminate processing time. In passing, it should be noted that membership continues to grow at a greater pace than in pre-Internet days, though whether the relative ease of joining will carry over to renewing remains to be seen; thus far, the jury is out—maybe they’re too busy practicing.

The Directory remains at the heart of ACMP. Rest assured that we will continue to produce and print it for a long time to come. Its limitations, however, are obvious, foremost among them the fact that it is out-of-date the moment it goes to the printer. When you consider that new members join daily, by the time the Directory reaches you, which is probably at least two to three weeks after the last entry is placed, there can be many players whom you will not know about for an entire year. One example: during the week of December 29-January 5, 15 people came aboard. In contrast, an online search will include even the most recent enrollee, and for this reason approximately three out of every five new members opt for no printed Directory. The number is higher still regarding the annual Workshop Guide, the printed version of which was recently mailed.

At the end of the day, however, what has not and will not ever change is the bond that keeps us all together—the love of playing chamber music together.

Daniel Nimetz

Letter from Your Editor

Do you have news to share?

Have you had an interesting experience through the Directory?

When do you use the Directory?

Do you travel with the Directory?

Have you enjoyed Home Coaching?

Do you have a particularly good coach to recommend?

Have you enjoyed a weekend workshop, or seminar that you can recommend?

Have you made use of the Chamber Music Workshop Guide?

Do you have a book to recommend?

Sources for music to recommend?

Have you been inspired by any particular article or reference about productive practicing?

Do you use any of the linked sites on our website?

Have you organized or attended a Play-In?

There are three issues of the Newsletter each year. The Autumn Issue closes early in October, the Winter Issue in mid-January, and the Spring/Summer closes in mid-April. Submissions should be between 300-500 words.

Photographs are welcome also and can be sent in .jpeg form.

Please be sure to include four basic facts in your submission:

Who

What

When

Where

I look forward to hearing your news and the ways in which you enjoy ACMP.

Kitty Benton

ACMPnews@gmail.com

Two Trios Who Do Not Neglect Haydn



The Raphael Trio

Andy Simionescu, violin;
Daniel Epstein, piano; Susan Salm, cello



The Mendelssohn Trio

Ya-Ting Chang, piano; Peter Sirotin, violin;
Fiona Thompson, cello



On Playing Haydn

Damn you, Haydn!
Why do you wear that mask and
wig
And flaunt your pantaloons,
When all the while
You lick the edges of the future?
Your minor shifts surprise me,
And when you stay there
In sad and lyrical song
I, too, am driven
To sadness, passion, and desire.

I cannot figure how
To play you by the rules.
Shall I allow a proper dryness to
pervade
Or let the pedal flood your music
Until it drowns?

No, I will curb my passion
And let yours sing,
For yours is real and mine is
false.
I ask who really wears the mask,
You or I?

Lucy Miller Murray

The Haydn Neglect

By Lucy Miller Murray

Haydn's voluminous output alone does not explain his powerful musical and cultural influence. His some forty-five piano trios, though daunting in number, are also overwhelming in their stylistic breadth and ingenuity. They move across the boundaries of the Baroque and the Classical and, particularly in the later trios, lick the edges of Romanticism. Despite their magnificence, the piano trios are neglected by both amateurs and professionals. Daniel Epstein, pianist of the Raphael Trio (gingarts.com) and co-director of the Raphael Trio Chamber Music Workshop (raphaeltrioworkshop.com), confirms this.

"Do you think amateurs, in particular, neglect the Haydn trios?" I asked him. "No," he replied with a sardonic laugh, "everyone neglects them—amateurs and professionals alike." With that, Epstein burst into a twenty-minute defense of Haydn piano trios that included references to them as "the most inventive body of works that encompass all of Haydn's styles and chronological output." He also spoke of their humor based on the 18th-century notion of verbal wit. "People have a limited idea of Classical style," he said, "that overlooks the wild, exciting, and unexpected ideas Haydn embodied in his piano trios."

Peter Sirotin, violinist of the Mendelssohn Piano Trio and, with his wife pianist Ya-Ting Chang, the newly-appointed artistic director of Market Square Concerts, concurs. He regrets what he calls "the lack of knowledge and understanding of how Haydn provides the springboard for all other music beyond his time." He recalls how Earl Carlyss, former member of the Juilliard Quartet, insisted that freshman students at Juilliard study Haydn since all musical ideas and stylistic innovations can be learned in his music. "Haydn," says Sirotin, "is a lot closer to Shostakovich than you might think."

Sirotin and Chang, by the way, pulled me into their fascination with Haydn by asking me to write liner notes for the Mendelssohn Piano Trio's (mendelssohnpianotrio.com) forthcoming recording of the complete Haydn piano trios, a daunting task indeed given the number of them. In doing so, I have discovered the enormous variety in Haydn's glorious achievement. Gone for me are all proverbial notions of a cheerful "Papa Haydn." The only paternity I associate with Haydn is his impressive fatherhood of the string quartet and the piano trio, many of which suggest tragedy rather than domestic bliss.

Sirotin and Chang have generously suggested the following list of Haydn piano trios that they feel are appropriate for amateurs, with the last group of four being the most challenging:

Group I

Hob. XV: 34 Trio in E Major
Hob. XV: 36 Trio in E-flat Major

Group II

Hob. XV: 31 Trio in E-flat Minor Andante Movement
Hob. XV: 9 Trio in A Major

Group III

Hob. XV: 5 Trio in G Major
Hob. XV: 13 Trio in C Minor
Hob. XV: 25 Trio in G Major, "Gypsy"
Hob. XV: 21 Trio in C Major

To this wonderful list, I must audaciously add my suggestion of the Hob. XV: 26 Trio in F-Sharp Minor. Its challenges are considerable, but its beauty makes it well worth the effort. This Trio of 1795 was one of three dedicated to Haydn's pupil, Rebecca Schroeter, the young widow with whom he fell in love despite his marriage. "No language can express half the love and affection I feel for you," she wrote in a letter to Haydn that he copied into his notebook. Whether the strain of this relationship caused the dark tone of the Trio remains a question, but at least we can clearly identify its emotionalism. The low registers of piano and cello increase the darkness. In this Trio, we are far from the world of wigs and pantaloons generally associated with Haydn. What it retains, however, is his elegance.

To read a fuller version of this article go to our website and click on the following link; <Haydn Neglect Full Article>

Lucy Miller Murray (Pf), Harrisburg, PA, (lucymillermurray.com) is a former ACMP board member, founder of Market Square Concerts, and the author of Adams to Zemlinsky, A Guide to Chamber Music.

International Advisory Council Members Send News

Belgium - A violist's experience in a wind quintet

Emmanuel Chavaneau (Va/IAC), Angouleme, France, writes: Once, while traveling through Brussels, I realized I had nothing to do on Sunday. I looked up a friend in the ACMP Directory and called him. "Hello Hans, I'm available on Sunday, wouldn't you need a viola?" (It is common knowledge that violists, though not perfect, are never bored; there is always someone somewhere who needs a viola.)

Hans replied that he didn't need a viola, but a bassoon for a wind quintet in a workshop. "Can you read the bass clef?" he asked. I replied, "Who cares? You know violists cannot read notes, whether in the bass clef or the alto clef..." "Perfect!" exclaimed Hans. "I will tell the group that I found somebody!"

Upon arrival at the workshop, I was embraced by the others who were delighted to have finally found their bassoon. (It is known that the violists are not perfect, but they are always welcomed with open arms: there are so many groups of musicians who need a viola.) They began to play, all went well, and everyone ended together on the final chord. The musicians could not hide their satisfaction. At last they were a full quintet. Without the fifth player they had felt as if a limb were missing.

I, the violist, was pleasantly surprised. When you are so far from perfect and replacing another instrument as well, you are always afraid of being just a stopgap and not invited back. But this day, suddenly, the instrument sounded different and filled my heart with joy. I felt as if I were soaring with the music, transported as if the breath of these four wind companions had given me wings.

The quintet had said it could not play without the bassoon in the recital that ended the workshop, but now that the violist filled out the group, everyone wanted to play. Hans said it was too late, but the quintet answered with one voice. "We are a true quintet. We want to play. We will play."

So the five settled in the doorway with their instruments. As people arrived, many stopped to look, and a crowd gathered. The quintet decided that this was the best place and the best moment to play. After they performed (to warm applause) the five embraced and decided that their group should continue. "We need to," said the clarinet. "I have lots of ideas for us.", added the flute. "A most unconventional wind quintet!" observed the horn. "Whatever! -I want to play with him." exclaimed the oboe.

"You know, I'm not perfect," I replied, "but I'm willing to be your bassoon. It is I who need you!"

Encouraging Young Students in Romania

Nelly Serpi (Vn/Va/IAC), Aesch, Switzerland writes: Last November I traveled to Romania and visited the music school in Bucharest that I have been sponsoring for the last 3 or 4 years. It began when a Swiss women's club gave me money to use for "youth and music" and we purchased music stands for a new school orchestra as well as re-hairing violin bows, new strings etc., etc. Each time I visit this school, the students perform a concert especially for me. It is amazing to watch them play. With very little help from the teachers they prepare themselves and their musicality is amazing. Last year I was able to sponsor a trip to George Enescu's house (important Romanian violinist and composer) in Sinaia, and this year we visited the house of the late pianist, Dinu Lipatti, who died very young in Geneva, Switzerland, where he was a professor at the music academy. The pupils and the music teachers enjoy these yearly outings. I hope I can continue to visit these children for many more years and watch their development and hopefully, one day, they will become ACMP Members.

Tea and Chamber Music in Auckland, New Zealand

Patsy Hulse (Va/IAC), Auckland, New Zealand, writes: Last September I hosted ACMP Auckland for a busy afternoon of chamber music playing in my home. Participants were challenged by an interesting and varied programme: Ritchie *Clarinet concertino*; and the first movements of the Mozart *Clarinet Quintet*; Dvořák *string quartet op 96*; Mendelssohn *Octet*; and Schumann *Piano Quintet*.

Afternoon tea was enjoyed by all and provided an opportunity for members to become better acquainted and, if desired, form groups locally.



The Woodwind Quintet with "Bassoon Viola"



A Young Romanian Violinist



Clarinet Quintets in New Zealand
Clockwise from the Clarinetist, Alex Eichelbaum,
Alex Laublu, Mary Matthew, Doug Bedggood,
Dora Green

ACMP is Active in Japan

Workshops and Festivals

Akira Okamoto (Va/IAC), Tokyo, Japan, writes: The Sakura Chamber Music Weekend (Feb. 26-27, 2011) was our tenth workshop in Sakura Jingu (Tokyo). We had 21 participants in 5 groups; 4 are ACMP members. The Hara Village Chamber Music Weekend (Sept. 9-11, 2011) was our eleventh summer workshop in Nagano Mountains; 5 of 15 participants are ACMP members.

These workshops are coached by Cantus Quartet members (Junko Mozume, Makiko Umehara, violins; Michiko Oshima, viola; and Yutaka Morizawa, cello.) Because they perform together professionally, they bring uniform ideas about chamber music playing to the workshops.

We also have mixed classes, where coaches and participants sit side by side, which have been very popular. Akiko Koide (Vn) participated in the Sakura Jingu and the Hara Village Chamber Music Weekend. He writes: The excellence of the coaches made the workshops especially fruitful and created the special atmosphere of a closely knit family.

The APA (Amateur Chamber Music Association of Japan) held its workshop in February, 2011, at Katsushika Symphony Hills, Tokyo. Of the more than 130 participants, 7 were ACMP members in Japan.

Chamber music in Japan with a visitor from Canada

Emily Ezust (Vn) comments: Before arriving in Japan in December, 2011, I E-mailed ahead, and Akira very kindly and graciously arranged music sessions. I enjoyed it immensely – he set everything up and made sure I knew how to get to the office. It was delightful to meet everyone and have time to chat (and eat delicious food!) as well as play. I feel very privileged. What an experience! Definitely the highlight of my trip.

Members from Japan Enjoy Overseas Activities

Jack Torimaru (Vn) and Naoko Torimaru (Vc) write: We visited Peter Sedlmayr (Pf) in Graz, Austria to play piano quintets in June of 2011. He kindly provided Naoko with a cello. This was the second time we had made music together. The first was when he visited Japan in August, 2010. Although it was a surprise for us to be contacted by a foreign stranger we enjoyed making music with him. ACMP gives us many chances to get to know fine musicians worldwide. We also visited Portland, OR, in 2011, and played with Jim Seubert (Vn) and later Martha Pressler (Vc) joined us last year for quintets and sextets.

Yoko Tominaga (Vn) writes: In April and November I visited European countries and enjoyed string quartets in Evian, Geneva, and Lausanne, and played in two orchestra concerts in Tuscany. It was an immensely satisfying and valuable experience.

Doodle.com

Joachim Heusler (Pf/IAC), Ottobrunn, Germany, writes: My house has a special soundproof area, built for chamber music, with a Steinway B grand piano and room for about two dozen listeners. I have a "Jour Fixe", a regular day when we meet and often have chamber music performances, varying from solos to quintet. When a cellist told me of a web site where those who want to find suitable partners in an area can sign up and indicate their instruments and the times of their availability, I had the idea to do the same thing. My "Jour Fixe" program has now run for a year and through word of mouth attracts more and more members. At the moment there are nearly 40 chamber musicians on my list.

Of course the chamber music contributes to the success, but so do the snacks and conversation that we enjoy after the music.

The site, Doodle.com, is free, convenient, and open to anyone who wants a central scheduling tool to communicate with a list of participants. Each list has its own private web address; the person who creates it is the administrator who sends invitations inviting others to join and monitors the membership - Ed

An Onslow Festival in Eastern France

Stéphane Fauth (DB, Ruffie, France) writes: The Val-du-Seran chamber music centre in Eastern France will celebrate its fifth anniversary in 2012. There will be a total of 11 week-long chamber music workshops during the summer with a great variety of chamber music combinations, works, and composers. But all the weeks will have one similarity — a work by George Onslow in their program. It is a good way to promote the work of this prolific French composer. (To read more about George Onslow, see p2. of the Autumn 2011 issue of the Newsletter.)



A kettle drum makes a handy picnic table at the Sakura Festival in Japan.

(for additional photos go to <http://www.abchambermusic.com/sakura10/photo.htm>)



A performance of the Cavatina from Beethoven Op. 130 at The Hara Village Chamber Music Weekend

(for additional photos go to <http://www.abchambermusic.com/hara11/photo.htm>)



Joachim Heusler is the pianist at his "Jour Fixe" on January 19th, 2012. The violinist is ACMP member Tilman Bünthe and the cellist, Michael Freitag, reading through the piano trio *The Four Seasons* by the Argentinian composer Astor Piazzolla (1921-2002)

A North American Advisory Council Teleconference Call

Janet White (Vc/ACMP Board/NAAC chair), San Diego, CA, Martha Pressler (Vc/NAAC), Portland, OR, Missy Goldberg (Vn/Va), Chevy Chase, MD, Rebecca (Becky) Rodman (Vn/Va), Cremona, Italy, and Cynthia Howk (Vn/Harp), Rochester, NY, participated in a conference call on January 13, 2012. These regularly scheduled conference calls help to keep the Council connected, sharing ideas and creative ways to keep ACMP a lively and thriving chamber music network.

Janet regularly organizes Play-ins in San Diego that are well attended and enthusiastically received. Martha follows a model of pre-assigned works that is very popular among those who are less comfortable with sight-reading. Based on a discussion during an earlier conference call, Martha is also in the process of updating the ACMP guide to organizing Play-ins, including the use of Internet and social media to advertise Play-ins and the www.imspl.org free online music library.

Still other creative ideas were to ask around at professional gatherings, for example medics, veterinarians, dentists, scientists, engineers, and lawyers, etc. as a number of professionals in non-music fields play an instrument. Urs Rutishauser organized two multi-day "house party" events in Southern Utah that were met with considerable enthusiasm.

Cynthia Howk had the nice idea to invite a cellist who plays at the beginner level to double up on parts and play along with her regular groups – a piano trio and a string quartet. Cynthia also described how she used the opportunity of a captive audience at the recent Mu Phi Epsilon conference in Rochester, NY, to make an announcement about ACMP and to encourage student teachers and young professionals to consider participating as chamber music coaches, a great way to earn some income. Missy also publicizes the Home Coaching program, encouraging the many teachers who bring their students along to the New Year's Music Party that she attends every year to join ACMP in order to participate in the program.

Finally, there is Leon Hoffman (Vc/NAAC), Chicago, IL, who recently made a splash in Chicago during the pledge drive of the local classical music radio station by offering to pledge \$10 every time a listener called in and said he/she supported chamber music!

At Right:
Shirley Weaver,
Ginny Black,
Franklin Au
and Julie Park cheerfully
tune before
playing quartets
San Diego, CA
Play-In organized
by Janet White
January 29, 2012



Germany: A New Workshop For Contemporary Music

Harald Gabbe (Vn/Va/IAC), Heikendorf (Kiel), Germany, writes: My friend Lothar Jacobmeyer (Vn/Va), Hamburg, and I organized a three-day workshop for contemporary music. We selected quartets, one each by Anton Webern, Dimitri Shostakovich, and Darius Milhaud. Coaches were chosen for their experience in bringing familiarity and understanding to these works, which are rarely played by chamber music groups. A youth hostel in the city of Lauenburg (not far from Hamburg) on the river Elbe proved to be an ideal location.

Invitations were sent far in advance, and generated enough response to form seven quartets, including one group of teenagers and their mothers. Acceptances were sent out with copies of the assigned music parts, copies of the scores, and CDs of all three works so that participants would have six months to prepare and familiarize themselves with the works. Thanks to support from ACMP, fees were affordable, and the workshop was able to fully subsidize the teenage quartet.

Each day was devoted to one specific work. Two 90-minute coaching sessions for each group each day, the rest of the rehearsal time was for the groups to work together independently. Players were assigned to different groups each day, and the players arranged spontaneous groups following the official sessions and after dinner, so that by the end of the workshop almost everyone had had a chance to play with everyone else.

This first "test" workshop was a great success. Participants praised the locality, the coaches, and the organization. Some became ACMP members, and since so many hoped that the workshop could be repeated every year, Lothar and I have started planning for another one.

Cadences

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

Frank, Charlotte (Pf), Washington, DC.

Leon Hoffman (Vc/NAAC), Chicago, IL, writes: For decades Charlotte was a dedicated musician and gracious host of chamber music salons in her home. She maintained her regular Friday morning piano trio until shortly before her death at age 98.

Krunnusz, Gordon (Pf/4h/ Voice), Baraboo Wi.

Mulkern, Florence (Vn), Chelmsford, MA.

Nussbaum, Rudi (Pf), Portland, OR.

His son, Fred Nussbaum (Vc), Portland, OR, writes: My dad died in July due to a freak accident in the Amsterdam Airport on his way back to Portland. He was quite hale and hearty for an 89-year-old.

Dad was an avid amateur pianist and a member of ACMP for many, many decades. For the last two decades or so I've had the privilege of playing piano trios with him and our long-time family friend, violinist Wendy Temko (Vn), once or twice a month. The three of us have benefited a number of times from the ACMP Home Coaching program.

Werdern, Peter J. (Vn), Palos Verdes Estates, CA.

Bequests

We have received a generous contribution from Hanna Eichwald (Vn) Kew Gardens, NY, in memory of her friend **Eva Nussbacker**.

In these difficult financial times we are especially grateful to those who wish to honor the memory of their musical friends with a bequest or contribution in any amount.

Your generous bequests and contributions will help us to continue to support the playing of chamber music for pleasure, and as well to nurture the next generation of chamber music musicians.



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"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, one month in advance of the session. 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 website, <www.acmp.net>, or telephone the office (212) 645-7424 to receive one in the mail.

After the application is approved and the sessions begin, you pay your half directly to the coach, who then submits a bill for the remainder to ACMP.

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

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

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