

On Music

This article is by J. Alan Oser, a long-time member of ACMP, whom we mourn in the Cadence section of this issue. Reprinted here with permission, the article first appeared in the December 2011 online publication, ElderCountry, a monthly Internet magazine with the aim to celebrate seniors.



There is a legend in my family about my prowess as a violinist at the age of 10, in 1941. By that time I had begun to show a little bit of talent, having started lessons at my own insistence four years earlier out of jealousy of my older sister, Zelda. She was being driven to piano lessons every Saturday morning while I was kept at home in the dull company of a sitter. My bitter complaints were heeded, to my sorrow, before a year was out. I got to drive with my sister to Saturday morning lessons, but I had not expected to be obliged to practice every day. It turned out that violin lessons were no joy either.

Nevertheless, after four years I found myself performing at a concert inaugurating the completion of a new addition to the Manhattan School of Music, then on East 105th Street in East Harlem. John Barbirolli, the conductor of the New York Philharmonic, was in the audience, as was the great soprano Lily Pons. On the stage, I sat waiting my turn with other stellar students and my accompanist, my father.

In due time I performed a short piece. The audience applauded, and I bowed. The applause continued, and I continued to bow. No one had told me when to stop bowing so I kept it up, apparently waiting for the applause to stop. Instead, the applause turned to laughter and my father dragged me off the stage.

My sense of mortification stayed with me for a long time after that. The early training on the violin also stayed with me. Even though I abandoned lessons at 13 and never touched a violin in late adolescence, I was in an excellent position to take it up again in my 20's when a remarkable thing happened. I discovered Music.

Music? I had never thought about music as a child. In playing the violin I was merely learning another skill. I was learning to play chess too at that time, and also punch ball, a city-street version of baseball.

Once I discovered Music in my 20's, I started taking lessons again. I listened to the Budapest String Quartet play great pieces and told myself, "I've got to play this stuff." I found a teacher, he showed me what to do, and for the last 55 years I have been trying to do it.

Mostly I do it as the second violinist in amateur string quartets. Once you are playing in a string quartet, hearing in your brain the sounds of the Budapest String Quartet as you bungle the second violin part of Beethoven's Opus 130 quartet, you feel nothing but gratitude for the early training your parents foisted upon you. But for their persistence, you would have no chance even to attempt this remarkable music and to experience the intense thrill of playing it.

The lesson of all this is that it is good to learn as many skills as possible at an early age, when learning is easiest, and to focus on music in particular if a shred of talent exists. Surveying the wide cast of characters with whom my musical life is now entwined, I see many examples that confirm this point.

I think of my friend H.J., who suffers from depression and in his 50's has already retired from his medical career. He is a first-rate cellist, and amateur chamber music playing gives him his greatest satisfaction. There is my friend L.O., a retired physician and widower who lives alone. An excellent and much admired violinist, chamber music is a central feature of his social life.

Playing string quartets regularly also works well as a source of gossip, another underestimated advantage. "Did you know that X is living with Y?" H.J. asked me one evening, referring to a certain violist. "No!" said I. "You mean that Y has left Z?" "I never knew that Y lived with Z," said H.J. "Y herself told me she was living with Z, but that was a year ago," I said. "I think Z introduced Y to X." And so on, until Schubert takes over.

The associations formed in a chamber music circle work well when the time comes for a memorial service. Dear friends will not hesitate to volunteer to play movements of a Mozart viola quintet, and one player may even rise to give a glorious tribute to the deceased violinist. To be certain that music will put the gathered throng in tears, I recommend a performance of the slow movement of the Schubert cello quintet.

Best of all, a life in music produces anecdotes that sustain one's reputation as a dinner table conversationalist in advanced years. I am forever grateful in this respect to a couple named the Steins, who lived

In This Issue

Page 1

On Music

Page 2

Using Online Links

Page 3

Letter from the Chair
Book Review: *The Violin*

Page 4

A Musician's Puzzle
ACMP World-Wide Play-In

Page 5

International News
Tuomai Crossing
Flying cellist hits Shanghai

Page 6

From the Mailbox
Intensive Workshop
Counterpoints

Page 7

Requests for Help
Cadences
Bequests

Page 8

Bulletin Board
How to Apply for Home Coaching

(continued on next page)



Lise Stein with daughters, Peggy Stein Skemer and Jane Stein Wilson, at ACMP Board Meeting in Philadelphia, 2003

(Continued from the previous page)

in Belmont, Mass., near Cambridge, when I arrived at Harvard as a graduate student in 1952. They were well known as chamber music hosts.

I was new to chamber music playing in those days but I was highly enthusiastic. I had been advised to call the Steins and wangle an invitation to play at one of their soirees, which took place two or sometimes three nights a week. Mrs. Stein welcomed me heartily on the telephone, and invited me to come the following Saturday night to play. "We'll play the Forellen Quintet," she said.

I agreed at once, although I had never heard of a composer named Forellen. I went to Harkness Library to look him up, but he was unlisted.

My sophisticated reader knows that "forellen" means "trout" in German, and Mrs. Stein was referring to the celebrated Schubert quintet for piano and strings, known, even to me at the time, as the Trout Quintet but to aficionados by its German name. The Steins enlightened me as soon as I arrived. My heart sank. I had never played the Trout Quintet, which has only one violin part, quite virtuosic in places. The other instruments are viola, cello, piano and bass.

Making matters worse, the hosts had invited a dozen guests to hear this hotshot violinist newly arrived at Harvard play the demanding violin part of the Forellen. I quickly confessed that I would be sightreading, and warned the listeners to modify their expectations drastically. Then I proceeded to justify the warning. Nevertheless, I stumbled through, thinking to myself "What a disaster" as I played.

But I was young. Grown-ups will forgive the flawed efforts of a self-effacing youth who at least has the gumption to try. The Steins comforted me, fed me, and invited me back.

I am no longer sightreading when I play the Trout Quintet, or anything else in the standard repertoire. But I am still collecting anecdotes. I am now the one who comforts the young players starting out. Keep it up, I tell them. Pass on the flame. Pick up some good tales to tell along the way. They may last even when skills fade.

Making the Most of the Website — Using Online Links

1. Log into acmp.net with your user name and password at the sign in screen

2. Mouse over to **Online Resources**

3. Dropdown menu will appear

Choose **chamber music links**, the last of the four options.

The links menu will appear (identical to the menu that will drop down in the upper left corner of the sign in screen)

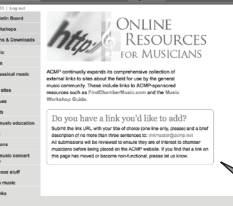
4. Select from chamber music links menu

- ACMP Bulletin Board
- Music Workshops
- Publications & downloads
- Sheet music
- Recordings
- General classical music sites
- Reference sites
- Health issues
- Instruments
- Chamber music education
- Magazines
- Organizations
- Chamber music concert presenters
- Miscellaneous stuff
- Travel with music

Sign in screen

Online Resources

Chamber music links option



Online Resources screen

Do you have a link you'd like to add?
Follow the instructions in the box to submit it.

Letter From The Chair

Dear Musical Friends

I wonder how many of you use our website. Regular users have complained that our current site looks old and tired, that there is no consistency of "look" or "feel", that it lacks features that contemporary sites should have, and that there is limited interactive capability to permit ACMP members to communicate with each other. A small Board subcommittee with the invaluable assistance of International Advisory Council member Joel Epstein took on the task of finding a firm to redesign our site. Some 25 firms were contacted and provided with a detailed RFP (Request for Proposal). Five firms provided detailed proposals. After interviewing three firms in depth, the committee recommended Giancesini Design. A contract was negotiated and work began early in 2013. We hope a new improved site will be launched by mid-year.

One open issue we must settle before launching the new site is whether or not to continue free directory listing. This is an issue with a long and tortuous history. Back at the origin of ACMP, there was no charge to be listed; anyone could request to be included. Those listed were encouraged but not required to make a modest contribution to defray mailing costs.

This evolved after some years to the principle employed by several major museums: pay what you wish but you must pay something. That was soon succeeded by a modest dues requirement of \$25.

A major discussion soon broke out which led to what seemed like a radical idea: free directory listing with an encouragement to contribute to defray costs. (Old timers were permitted to snicker.) But technology and ACMP programs had changed a lot so a sharp distinction was drawn between free e-listers and those who paid dues. Those opting for free listing would only be listed in the online directory and have access to online resources. Those opting to pay \$25 or more would receive printed directories and be eligible for certain member services, such as home coaching, discounts, and invitations to ACMP sponsored events.

Simultaneously, there was a general goal to add to member services that would be available only to ACMP members. Therefore the value of paid membership should become more clear, more meaningful and more attractive.

A concern of those opposed to this free "e-listing" was that it would lead to a damaging decline in revenue. Dues and donations were running around \$90-100,000, making an important contribution to ACMP operating expenses. A compromise was adopted to try the free e-listing for three years and then to assess the results. The trial period is over; dues and donations continued to run around \$90-100,000.

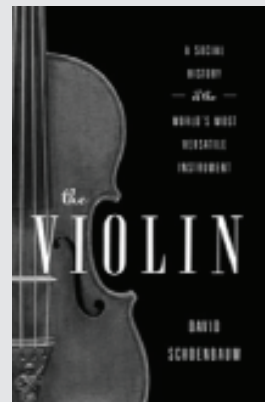
But the question persists. Behind the relatively narrow question of whether it is economic to permit free e-listing is a philosophical question of what sort of organization ACMP should be and what the ACMP directory should be. Those who favor the continuation of free e-listing believe the directory should be as large and inclusive as possible and therefore it is in our interest to permit anyone to be included at no cost. ACMP's Facebook page could provide an alternative way to facilitate contacts with a wider audience without giving away valuable member benefits for free. Since paid membership should have a tangible value, we should still be able to attract a significant paid membership who wants to benefit from these services.

Those who favor ending free listing believe that ACMP should seek to attract loyal and active members and should therefore ask members to contribute something to be included. This could either be fixed modest dues, such as \$25, or be left to the discretion of each member. But there should be some payment to signify a minimum commitment. If this results in a smaller directory, this is acceptable in the interest of having a more meaningful directory.

This issue will be discussed in some depth at the April Board meeting. In the meantime, if any members have views on the subject, I'd be interested in hearing them. You can E-mail me at <rweinert@concertartists.org> or the Newsletter Editor at ACMPnews@gmail.com.



Book Review



The Violin A Social History of the World's Most Versatile Instrument

by
David Schoenbaum
W.W. Norton & Company, Inc

From the Press Release:

The life, times, and travels of a remarkable instrument and the people who have made, sold, played, and cherished it.

A 16-ounce package of polished wood, strings, and air, the violin is perhaps the most affordable, portable, and adaptable instrument ever created. As congenial to reels, ragas, Delta blues, and indie rock as it is to solo Bach and late Beethoven, it has been played standing or sitting, alone or in groups, in bars, churches, concert halls, lumber camps, even concentration camps, by pros and amateurs, adults and children, men and women, at virtually any latitude on any continent.

In *The Violin*, David Schoenbaum has combined the stories of its makers, dealers, and players into a global history of the past five centuries.

676 pages, 16 pages of illustrations.

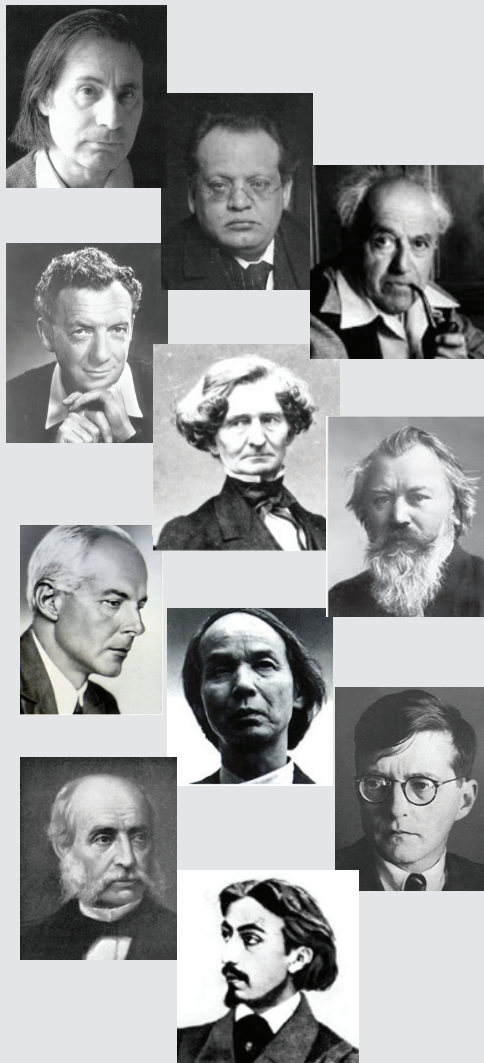
The author (Vn/Va, Rockville, MD) is himself a lifelong amateur violinist who has written for the *New York Times*, *The Washington Post*, and the *Economist*.

His writing style is conversational and readable. You'll enjoy expert research as well as amusing tales of "fiddles" (i.e. scams).

It's an excellent book to keep by your bedside. Its wonderful index and comprehensive notes will enable you to browse at leisure, find interesting tidbits, and, of course, facts to clinch even the most heated discussion.

A Musician's Puzzle

What do these men have in common?



Top to bottom, diagonally: Alfred Schnittke, Max Reger, Ernest Bloch, Benjamin Britten, Hector Berlioz, Johannes Brahms, Bela Bartok, Toru Takemitsu, Dmitri Shostakovich, Henri Vieuxtemps, Henryk Wieniawski

A Musician's Puzzle

by David Yang

Do you know what Bela Bartok, Ernest Bloch, Johannes Brahms, Benjamin Britten, Hector Berlioz, Max Reger, Alfred Schnittke, Dmitri Shostakovich, Toru Takemitsu, Henri Vieuxtemps, Henryk Wieniawski, have in common?

Has anyone else noticed that a large number of composers have passed away pretty soon after writing a work for viola, if not while actually working on the piece? As if we violists didn't have enough problems?

- Bela Bartok (1881-1945) died after finishing his *Viola Concerto* but had not assembled his notes. (It was later finished by Tibor Serly, then Paul Neubauer, then again most recently by Csaba Erdelyi.)
- Hector Berlioz (1803-1869) wrote *Harold en Italie* in the prime of his life but Paganini, for whom it was written, was gravely ill and took his final bow within a few years of the premiere.
- Ernest Bloch (1880-1959) gave up the ghost before he could finish his *Unaccompanied Suite for Viola* (later finished by David Sills).
- Of course, Johannes Brahms (1833-1897) passed on within two years of transcribing his *Op.120 Clarinet Sonatas*.
- Benjamin Britten (1913-1976) wrote *Lachrymae* for viola and piano in 1950, but completely rescored it for viola and orchestra in 1976 and met his maker before the year was done.
- Max Reger (1873-1916) made his final exit within a year after finishing his *Three Suites, Op. 131d* for unaccompanied viola.
- Alfred Schnittke (1934-1998) breathed his last just after finishing his *Viola Concerto*.
- Dmitri Shostakovich (1906-1975) wrote and finished his *Viola Sonata, Op.147* on his deathbed.
- Toru Takemitsu (1930-1996) composed *A Bird Came Down the Walk* for Nobuko Imai and then checked out the next year.
- Henri Vieuxtemps (1820-1881) never had a chance to see his *Viola Sonata* published.
- Henryk Wieniawski (1835-1880) managed to write out *Reverie*, his only work for viola, while dying of heart disease at the age of 44. (The piece was finished by his friend Hieronymus Weickmann.)

Are they viola martyrs? Some would say that composers are drawn to the melancholy sound of this most introspective of instruments. Conspiracy theorists might come to other, more sinister conclusions.

David Yang, a violist himself, plays in Ensemble Epomeo and is Director of Chamber Music at the University of Pennsylvania.

ACMP World-Wide Play-In

ACMP will be reviving a tradition in 2013 by holding a Worldwide Play-in the first weekend in March. We hope that throughout the weekend of March 2-3, 2013, somewhere on the planet, ACMP members will be playing chamber music together! You are encouraged to organize a chamber music playing event in your own local area during that weekend. We realize that not everyone is able to organize a Play-in, but we encourage you to use the ACMP directory to plan a smaller chamber music session at home during Worldwide Play-in Weekend if there is no larger event in your local area. No gathering is too small—even a duo counts—and we would love to hear about it! For more information, guidelines for organizing Play-Ins, and help from ACMP, go to world-wide-play-in weekend announcement on the website, <ACMP.net>, or call the office at 212 645-7424.

After your Play-In please share your photos by sending them to ACMPnews@gmail.com so we can all enjoy the global reach of chamber music. Don't forget to include the Ws. Who, Where, and When!

International News

A weekend workshop in Tournai, Belgium

Bettina Palachewski writes: Our Belgian and French sister organizations "I Cambristi" from Brussels, and "Chti Cambristi" from Lille, France organized their first "crossing", or common workshop, in Tournai near the border between the two countries. There were players present from both organizations who rehearsed together with the coaches coming from the Czech Zemlinsky string quartet.

Two groups played the Mozart clarinet quintet, two others, the Dvořák piano quintet and another two the string octet by the Danish composer Gade. The novelty consisted in each of the two groups rehearsing first separately and then playing in double formation. This worked really well for the smaller groups but not so well for the octet because it somehow changed the dynamics and turned us into a small orchestra where we would have needed a conductor. But we had great fun trying!

The Zemlinsky members were fabulous coaches to say nothing of the concert they gave at the very end of our workshops that left us all speechless with its beauty and flawlessness.

The whole event formed part of the annual chamber music days in Tournai, a beautiful town decked out with various mottos on flags in the city centre. In the photographs at right, the top one quotes Baudelaire and says something like: Music deepens the sky (or perhaps skies? I am sure that generations of French classes and interpreters could be kept busy with finding a perfect translation/interpretation!) The bottom banner quotes Plato: Music gives a soul to our hearts and wings to our thoughts. Amazing that he wrote this over 2400 years ago, before knowing music by Bach, and with only Lyres, drums, flutes, trombones and cymbals with or without song for instruments. No pianos, no string quartets, no saxophones.

I would love to hear from anyone wanting to get involved in setting up a similar chamber music border crossing elsewhere.

A flying Cellist "Hits" Shanghai

Stephan Brandel (Vn, Shanghai, China), writes: No doubt, ACMP is definitely the best choice for global travelers who are enthusiastically searching for chamber music Play-Ins wherever they stay on the planet. Since I am often on business trips myself, I really enjoy the opportunity to meet new music-playing friends. And of course all our members have their own stories to tell about their experiences and the people they met – memorable moments through ACMP.

When I joined ACMP, I asked myself who might I meet and what might they do in their "normal" life. I think one of the good reasons to enjoy ACMP is: Surprises are bound to occur!

At the end of 2009, after having already met various ACMP players in Beijing, I received an E-mail from Yoav Segev, who is pilot at Israel Airlines and an excellent cellist, suggesting that we get together to play. It turned out that he always has his instrument in the "trunk" of his plane and – wherever he is staying – he uses our network to find other chamber music players. Previously, I had managed to organize a piano quintet with him, and we had also met another time. But after I moved to Shanghai 3 years ago, we unfortunately hadn't been able to play together again. Recently, however, due to a longer lay-over in Beijing, Yoav decided to make a trip to Shanghai over New Year's Eve. Together with two other music friends we had a very nice night tour through Shanghai. Luckily we had clear weather, so that we could enjoy a great view of the illuminated skyline of the Bund. The next day we met for playing piano trios together with Ellen Yung, student from Malaysia at the Shanghai Music Conservatory, a brilliant pianist with tremendous sight-reading skills. Starting in the early afternoon we warmed up with a Klezmer piece (*Yosel, Yosel*) that I had arranged for piano trio. Then we worked on Piazzolla tangos (*Spring from Four Seasons* and *Oblivion*). Then the trios, Schubert op. 99, Mendelssohn op. 49 and Beethoven op. 1 No. 2, kept us enthusiastically busy until late night. At the end it was still hard for everybody to stop. It was a wonderful day, full of great music and with the exciting chance to exchange thoughts about life in different cultures.

Music deepens the sky
(Baudelaire)



The cathedral
at Tournai



Music gives a soul to our hearts
and wings to our thoughts. (Plato)



A birds-eye view of Shanghai at night



From L: Stephan Brandel, Ellen Yung,
and the "flying cellist", Yoav Segev



Manhattan School of Music Workshop

L to R: Laura Rice, Jim Czajka,
Ellen Hershey

From the Mailbox

An Intensive Workshop in Manhattan

Ellen Hershey (Fl, Albany, CA) writes: During my long non-musical career, I always loved the trips I occasionally took to New York. So, when an announcement for a new Amateur Chamber Musicians Festival at the Manhattan School of Music arrived in my E-mail two years ago, I immediately knew I wanted to go.

But I was terrified to apply. I had gone back to playing my flute only two years before. I had made a lot of progress playing in an excellent local chamber music program, but I hardly thought I was ready to play at a world-class conservatory in the Big Apple.

Besides, MSM wanted a recording along with the application. I had never submitted a recording of my playing to anyone. What would MSM reviewers think of me? Finally, in a rush of what-the-hell, I recorded a little solo and sent it off at the last possible moment. A month later, I was accepted.

The Festival quickly came to mean much more to me than a trip to New York. I'll be going back each May, for as long as they'll have me. From the moment I stepped in the door, I felt the commitment that MSM shows to amateur musicians. The Festival is co-directed by leading faculty: David Geber, cellist, MSM's Vice President for Instrumental Music, and Linda Chesis, flutist, the chair of the Woodwind Department. They assemble outstanding faculty coaches to work with us. No matter that we were amateurs, I felt that they gave us the same careful attention that they would give to their accomplished conservatory students preparing for professional careers.

I jump at the chance to delve deeply into great chamber music. At ACMF we spend the 7-day Festival working on two preassigned pieces, in two groups. This intensive focus allows us to move beyond the surface of a piece to deeper musical development. After master classes and a dress rehearsal, everyone performs in MSM's recital hall. Not only is the Festival about getting better at practicing and playing great music. It focuses on getting better at performing.

Then there are the cultural riches to enjoy. Last spring, we heard Robert Mann, founding violinist of the Julliard String Quartet, still playing beautifully at age 91; the cellists David Geber and Julia Lichten; and the American String Quartet playing historic instruments from the collection of the Metropolitan Museum of Art.

On our last evening, the President of MSM, Robert Sirota, graciously hosted us for dinner and a faculty concert in his penthouse apartment, where we savored wine, conversation, and the sunset overlooking the Hudson River. I thanked him for the commitment MSM had shown to amateur players in offering such a thoughtful and high-quality Festival for us. He explained to me then that the Manhattan School of Music was founded nearly a century ago as a community music school. Even though it has since grown into a major conservatory, it has always continued to value music in the community. How wonderful for amateur players like us!

www.msmnyc.edu/Instruction-Faculty/Programs/Special-Programs/Amateur-Chamber-Musicians-Festival

Counterpoints

Responses to "Pianos in Chamber Ensembles" (ACMP Newsletter, Summer 2012)

Neil Stannard (Vc, Los Angeles, CA) writes: Irwin Winsten's thoughtful article on the question of balance in piano/string ensembles brought up some issues that I would like to respond to.

I feel (hear) his pain. There is nothing worse than playing one's heart out only to have it trod upon by inconsiderate colleagues. Every player wants his/her lovely inflections to be heard and responded to musically. The operative word here is consideration, which is about listening to one another and not about the length of the piano stick. I write as a professional collaborative pianist and amateur string player.

The piano sounds muted if the lid is closed, so it should be open. And here is where the importance of listening comes into play. Very often in amateur groups, the pianist can feel overwhelmed with the difficulties of his part, so much so that there is a disconnect between the ear and the hands. The obvious solution here is that the pianist learn his part. But let's say he is in control of the notes and is free to listen. He should be able to hear his colleagues, especially the leading voice(s), just slightly above

what he is playing, keeping in mind that the music rack blocks much of what he hears of himself. If he hears his colleagues free and clear, well above what he is playing, then he is too soft and not playing as a full partner. And, of course, if he doesn't hear them at all, he is too loud.

Any pianist can obliterate any string player. It is, however, misleading to equate modern instruments with those of the 18th century. Early keyboard instruments were more demure, but so were their string colleagues. With its concert sizes and the introduction of metal harps, the piano no doubt made greater strides into modern times than did the strings. I have to say, though, that it's a rare situation to find a concert grand housed in a private setting. So size isn't very often an issue.

Finally, a word about the practical nature of the setup. The cellist, of which I am one, complains the loudest. He is usually placed in the bend of the piano, where he is pummeled with sound. What he hears next to him, though, is not what a listener several feet away hears. It's natural for musicians to play to the room and not to the person sitting next to him. The cellist feels the need to either play forcefully all the time or make threatening grimaces at the poor pianist, when it may not really be his fault. So I always suggest, if feasible, that the strings find positions somewhat away from the piano. Or, alternatively, rethink the nature of projection and play for each other instead of for the room. In concert halls I have heard all periods of music played superbly with appropriate balance, yes, using a concert grand with the stick on full extension.

Joanne Kopp (Pf, Hoboken, NJ) writes: The charge that pianists usually play too loudly is tiresome and often false. While most experienced chamber music pianists adjust their sound levels to that of the group with which they're playing, those who do not are cited as the norm in piano chamber music.

Chamber music playing is a collaborative effort, wherein the players listen to one another. Solo passages take prominence, regardless of the instrument, while the accompanying players fall back. Phrasing, dynamics, and overall line are shared by the instrumentalists equally.

In my experience, many amateur chamber music players have difficulty playing softly, together as a unit. Dynamics often start at mezzo forte and go upwards from there. Instead of immediately pointing the finger at pianists, chamber music players need to pay attention to their own sound levels, adjusting them to the music and to the other players in their groups. Using one's ears will enhance the playing experience of the group.

Requests for Help

Finding like-minded musicians

Leslie A. Miller (Vc, Belfast, ME) writes: I'm in Belfast, two hours away from Portland in good weather. It seems everyone in Belfast is a musician. But they are all really good, and the problem is finding people at my level who just want to play easy things.

Daniel Nimetz (ACMP Executive Director) responds: As for finding people, it's admittedly more difficult in ME than in NYC, but we do have people up your way. And you could contact the Portland String Quartet, which has many contacts among the amateur chamber music community, since they often coach our members, among others.

Help with the "Trouble" Clef

Drew Rothrock (Vc, Seattle, WA) writes: I have a Masters Music edition of Clara Schumann's op. 17 with the "trouble" clef. Do you know of any conversion kit for that, like your wonderful kit for Dvořák (and a couple of Haydn's)?

Joel Epstein (Vn/Va/IAC, Israel) responds: Alas, I know of no conversion kit for the Clara Schumann piano trio similar to the Dvořák cello conversion kit.* However, I have an alternate solution for you: download the cello part from IMSLP - <http://imslp.org/wiki/Piano_Trio_in_G_minor,_Op.17_%28Schumann,_Clara%29> The edition at IMSLP is written in the bass clef. It is the original Breitkopf & Härtel edition, so it is most probably more accurate than your Masters edition. Copy the measure numbers and/or rehearsal letters, to be sure both editions match.

Enjoy the trio. I just performed it a couple of months ago with my trio at an elder hostel. It is a delightful piece.

Cadences

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

Wilbur DeHart (Cl), Cincinnati, NY.

Brigid Fitzpatrick (Cl/Bsn/Soprano), Ottawa, ON.

Andrew Kemeny (Vn/Va) Thornhill, ON.

Joseph Kushner (Vn), Longboat Key, FL. His daughter writes: still playing his fiddle with his friend till months before his death. His music was his lifelong love.

Alan J. Oser (Vn), New York, NY.

Hanoch Sharon (Va/Vn, Ottawa, ON). Jane Stein Wilson (Va/Vn/Vc/DB/Rec/Pf/Alto, Ottawa, ON), writes: I played with Hanoch several times, always at his place. He was an architect, and his house was full of wonderful art and interesting creations of his. One was a quartet lamp with individual lighting for each quartet member. He had a huge chamber music library, much of it from Merton Music – and we played a lot (too much) of it. His wife always had homemade goodies for us at the end of each session.

Robert Swanson (Vc/Bsn/Euphonium), Portland OR.

Bequests

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 players.

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



THE CHAMBER MUSIC NETWORK

1133 Broadway, Room 810

New York, NY 10010-8046

Address Service Requested

ACMP Bulletin Board

WANTED

PARTICIPATING QUARTETS FOR ONLINE MASTER CLASS WITH MIRO QUARTET: February 1st to March 8th 2013: The Miró String Quartet hosts the innovative online masterclass/competition: The Quartet Project Challenge. To find out how you can play for the Miró, please go to www.quartetville.org

AVAILABLE

DOUBLE BASS, MINT CONDITION

Double bass, mint condition. Moderate 3/4 size, 41.5" string length. Carved spruce top, carved maple back, laminated maple ribs (great for durability), ebony fingerboard/nut/tailpiece/ saddle, adjustable bridge. Back and ribs of light to moderate flame. Honey brown varnish. Currently strung with Evah Pirazzi orchestra gauge strings for arco and pizzicato play. No bag. Made in Korea in 2008. Offered at \$2,900. Located in Newtown (Danbury), CT. E-mail <gds185@yahoo.com> or call 203-297-1360.

MASON AND HAMLIN GRAND PIANO MODEL A

Widely considered to be the finest grand piano under 6 feet in the world. Built in 1904, handcrafted during the very peak years of piano craftsmanship in America. Rich, lush, orchestral sound and tone. In beautiful condition; meticulously maintained. French polished American walnut. Original ivory keys (not plastic) Original soundboard. 5ft 8 1/2 in. \$14,000. Located in Manhattan, NYC. Call 212.362.6580 evenings, or E-mail <towncrier@att.net> to make an appointment to play this beautiful instrument.

Home Coaching

Home coaching, one of the great member benefits of ACMP, 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.

Volume 2013 #1

ACMP—The Chamber Music Network Newsletter is published by ACMP
Associated Chamber Music Players, Inc.

1133 Broadway, Room 810

New York, NY 10010-8046 USA

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

<ACMPnews@gmail.com>