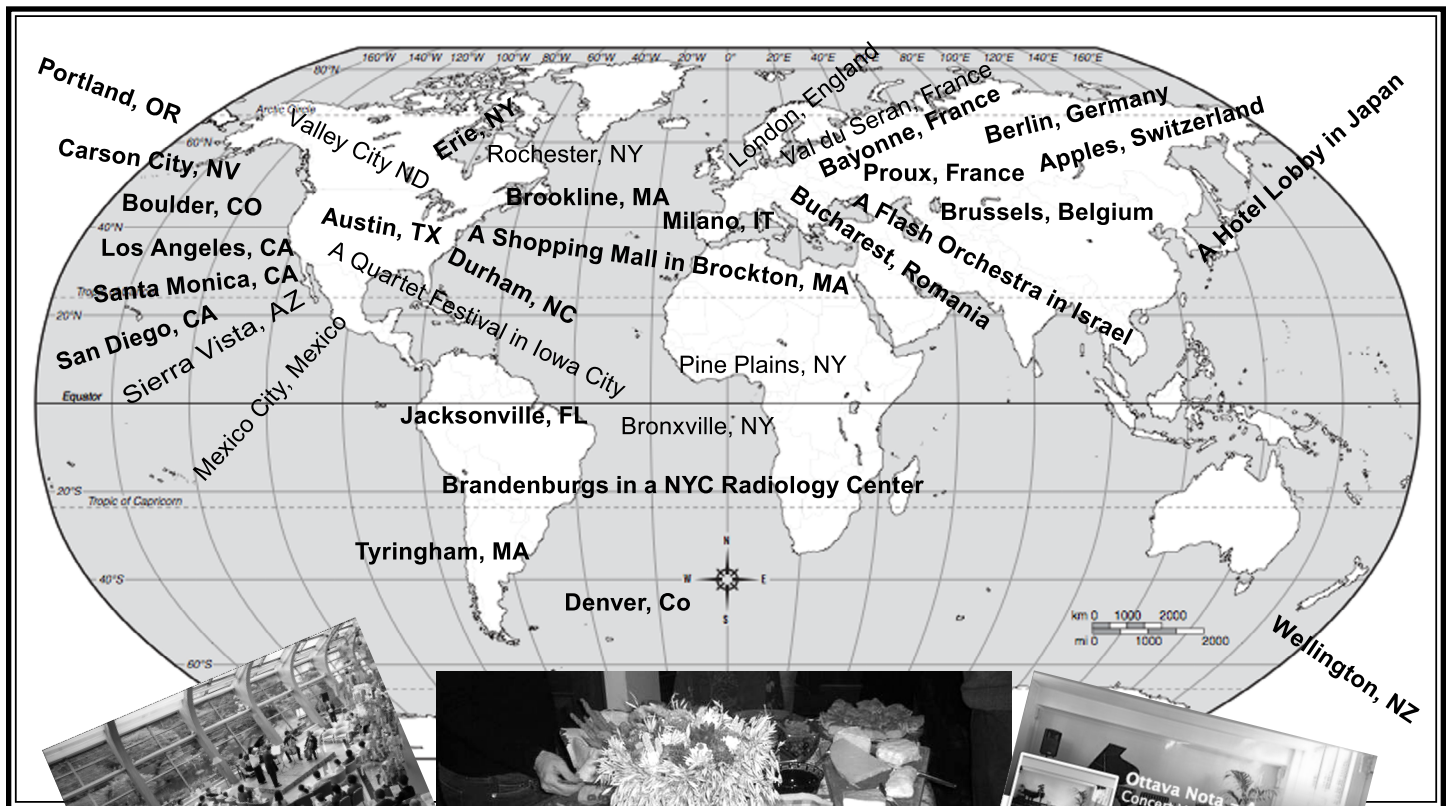




# Chamber Music Circles The Planet

Thanks to ACMP, Players Around The Globe Met To Play Music Together  
During The Weekend Of March 2-3, 2013

After sharing chamber music and food, members now share photos and descriptions  
of our wonderful weekend Chamber Music Celebration



Hotel Ambient Izukogen, Shizuoka Japan



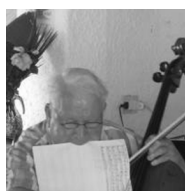
Brandenburgs in Portland, OR



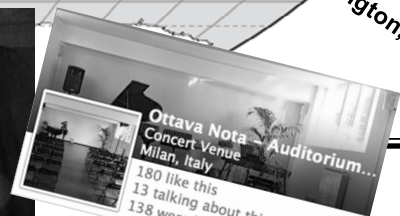
A Feast in Cremona



Cellos in Georgia



Harp in Iowa City



Facebook Invitation in Milan



The Next Generation in Los Angeles, CA



## ACMP Play-In Reports on YouTube and Facebook

**A Flash Mob in Israel: Yoel Epstein** (Vn/IAC, Israel), writes: We have five different locations on the hospital campus and twenty-two groups, plus a full orchestra which will stage a flash-mob. Players from ages 15 to 85, will play classical chamber music, Latino and jazz, Israeli folk songs, and an Oud player to play Arabic music. Not only is the hospital making a movie of it, but the event will also appear on Israel television. Most important, we hope to recruit dozens of new ACMP members. The poster has the ACMP logo at the top and a Nietzsche quote at the bottom; "Life without music is a mistake."

<[https://www.youtube.com/watch\\_popup?v=tzwWskM4hN8](https://www.youtube.com/watch_popup?v=tzwWskM4hN8)>

**Japan: Shozo & Noriko Handa** (ACMP and APA, Vc&Vn) Shizuoka, Japan, write: Please find the Beethoven *Archduke* Piano Trio (1st movement) and more if you visit my facebook page.

<<https://www.youtube.com/watch?v=6FrKyUGcnBE>>

**Sierra Vista, AZ : Bradley Hardin** (Cl), inspired a wonderful article in the *Sierra Vista Herald* about the Worldwide Play-In and ACMP.

<<http://www.svherald.com/content/lifestyle/2013/02/23/347474>>

**Milan, Italy:** Tommaso Napoli (Vn), writes: Find us at <[https://www.youtube.com/watch?v=wDE9\\_rWYrgg&feature=youtu.be](https://www.youtube.com/watch?v=wDE9_rWYrgg&feature=youtu.be)>

**Portland, OR: Martha Pressler** (Vc/ACMP Sec'y/Treasurer, Portland, OR): watch our Brandenburg #3 at:

<<https://www.facebook.com/photo.php?v=423508134407366&set=o.89831095358&type=2&theater>>

**Denver, CO: Harriette Einolf** (Va, new NAAC Member), writes: You can view photos of our Front Range Chamber Music Group event here:

<<http://frontrangechambermusicians.shutterfly.com/>>

**A Creative Duet:** A a video of our youngest participant: <<https://socialcam.com/s/rvUQM0OD>>

### Did you know that ACMP has a Facebook Page?

To visit the ACMP Facebook Group Page click on this link. If you do not already have a Facebook account you can create one there.

<http://www.facebook.com/?q=#!/groups/89831095358/>



**New York, NY: Anthony Vine** (Vn/Board, New York, NY), writes: Fifteen of us met on Sunday in the NYMI Radiologists' office of Drs. Maklansky et al. and of course we played the *Brandenburg #3*, as well as Grieg, Elgar, Corelli, and Vivaldi. We had a blast. 🎵



**Brookline, MA: Ivy A. Turner** (Vc/Board, Cambridge, MA), writes: We celebrated The ACMP Worldwide Play-In weekend at the Chasin Salon in Brookline, MA, as musiConnects, The Boston Public Quartet, a few of their Chittick School students and amateur musicians, friends and neighbors enjoyed a musical afternoon. 🎵

**Tyringham, MA: Sue Lloyd** (Va/Vn/Alto, Middletown Springs, VT), writes: I celebrated with two days of nearly straight string quartets from Haydn to Dvořák with three other ACMP fans playing cello, viola and first violin, all in our McIntosh family music room in Tyringham, where Helen (Rice) so often came to play! 🎵



**Boulder, CO: Adwyn Lim** (Vn, Berthoud, CO), writes: We spent a wonderful afternoon of trios, quartets, quintets, sextets, and even octets; playing incredible works with much laughter, delightful audiences, and great accommodations. 🎵

**Jacksonville, FL: Jeanne Majors** (Vn/Va, Jacksonville, FL), writes: Prelude Chamber Music, Inc. had twenty-two attendees and everyone enjoyed seeing old friends and meeting new musicians in the Northeast Florida area. One violinist from Wisconsin who happened to connect with us through the Chamber Music Network probably wins the prize for coming from the furthest location. Another drove down from Columbia, SC, still others from Brunswick, GA, and Ponte Vedra Beach, FL. 🎵



**Milton, GA: Nancy Mack** (Vc, Cumming, GA), writes: We had a marvelous Play-In yesterday! Fourteen musicians brought food and drink to share for a "meet and greet," then pre-formed groups played Mozart, Haydn, Telemann and even Leroy Anderson! We finished with a rousing *Brandenburg #3*! The sound was tremendous and we had so much fun we played it again, as best as we could, at tempo! What a thrill. We'll all be back to do it again! Thanks, ACMP for the inspiration. 🎵



**Carson City, NV: Elinor Bugli** (Vn, Carson City, NV), writes: The Carson City Symphony hosted an ACMP Worldwide Play-In on Sat., March 2. We had eleven participants - 5 violins, 2 violas, 2 cellos, flute, & piano. We played Bach, Vivaldi, and Mozart. 🎵

**Durham, NC: Lindsay Lambe** (Vn, Chapel Hill, NC), writes: Fifteen members of the Duke Medicine Orchestra (DMO) signed up for the Play-In which was hosted by a professor emeritus who plays violin in the DMO. Our goal was to provide an opportunity for the members to play in small ensembles and to identify others interested in playing together, to represent the DMO at events where a small ensemble is more appropriate than the whole orchestra, and introduce the DMO members to ACMP so as to recruit new members.

Even though it was challenging to form ensembles from a mismatch of instruments and lots of last-minute requests and changes, it was a lot of fun! Everyone seemed to enjoy playing *Brandenburg #3* to kick off the Play-In (as suggested in the ACMP planning materials). 🎵

**San Diego, CA:** Janet White (Vc, ACMP Chair, San Diego, CA), writes: Our thirty San Diego participants started with the *Brandenburg #3*. Then wind quintets by Ravel, d'Indy and Danzi, the 1st Faure Piano Quartet, the Beethoven septet, Martinu trio for flute, cello and piano, Brahms clarinet quintet, Mozart flute quartets, a string quartet composed by ACMP member Richard Conviser, and trios for 2 oboes, cello and continuo. A concluding session included the

Schubert octet in its entirety, *Brandenburg # 4*, a Vivaldi double oboe concerto and *Queen Annes Lace for 4 celli* by Peter Schickele. 🎵

🎵 *Editor's Note: Grateful thanks for all who submitted news of your ACMP Worldwide Play-Ins, and a plea for understanding if space did not permit inclusion of all the players' names and works played.*

**Brockton, MA: Erik Lindgren** (Comp/Pf, Middleboro, MA), writes: During the March 2-3, 2013 International Play-In, seven unique chamber ensembles brought "open rehearsals" to the people of Brockton, MA, in two public venues. From 11 AM to 7 PM on Saturday, continuous live chamber music was played in front of the Macy's entrance to the Westgate Mall, while a few blocks away, in the cafe at the Fuller Craft Museum, the rehearsals spanned both weekend afternoons.

It was quite a scene entering Macy's that day; families and local residents young and old were experiencing chamber music spring to life. Children, especially, were transfixed by the acoustic sounds which resonated throughout the mall.

Over at the Fuller, museum attendees who stopped in the cafe for a cup of coffee were serenaded by lovely classical quartets and quintets that made use of their nine-foot concert grand piano. The reaction from the museum was so positive that future "open rehearsals" are now being discussed by program director Titiliano Ngwenya and both BrSO and ACMP musicians who all bonded that afternoon.

The comment repeatedly heard was "when will the musicians be back?"

**West Los Angeles, CA:** Leo G. Marcus (Pf, Santa Monica, CA), writes: We hosted 25 players, from ages pre-teen to post-90. Highlights were Schoenberg's Second Quartet with Soprano (and violinist) Jen Lindsay, and the two Dohnányi piano quintets played back to back in honor of first violinist's (Robert Greene) boyhood encounter with the composer. 🎵



**Iowa City, IA:** Pat Addis (Vc, NAAC, Iowa City, IA), writes: Iowa City rang with chamber music during the Play-In. The Linden Quartet, in residence at UI, paired chamber music with poetry from the prestigious Iowa Writers Workshop, and opened master classes to the public. Two ACMP members opened their home to a dozen string players for an afternoon of trios, quartets and quintets, while across town a woodwind quintet played, and four harp students from the Preucil School of Music congregated in yet another location. 🎵



**Austin, TX:** Mihran Aroian (Vn, Austin, TX), writes: We call ourselves The Allandale String Quartet. On the Play-In weekend we are photographed playing at the University Tower at The University of Texas at Austin. 🎵



## From Europe

**Switzerland: Floryse Bel Bennett** (Vn/ACMP Board, Apples), writes: Ten musicians, some of whom did not know each other, and never played together before, met over the weekend. We formed many groups and changed groupings to play duos, trios and quartets. We finished the day in the Apples church, with all of us playing the *Brandenburg #3* together. The day was very successful, we all enjoyed making music together, meeting new friends and promised to play again before next year's Play-In! 🎵



**Jean Carol** (Vc, **Basel, Switzerland**), writes: The Winter Soirée of the Chamber Music Circle Basel (CMCB) was held on March 3, 2013. Amateur musicians in our area played a program with little-known works by Goldmark, Volkmann, Andreae, and Boismortier. 🎵



**Germany: Martina Rummel** (Vc/Pf/IAC, Berlin), writes: The Neuköllner Serenade will have a main rehearsal for a fantastic Czech program (Josef Suk, Lukas and Janaček), and we will continue with playing the beloved *Trout Quintet* on Sunday, March 3. 🎵

**Bayonne, France. Michel Mayoud** (Vc/Pf/IAC, Valence, France), writes: I will attend a big music weekend meeting (75 participants!) in Bayonne (South West France). 🎵

**Romania: Mihai Perciun** (Vn, Bucharest), writes: I'll join my friends of the CREDO quartet in Bucharest to rehearse before our concert in Bucharest History Museum. On the 3rd of March we'll be together with the Romanian Engineers Orchestra which is preparing for a concert in Athenaeum Hall with Arensky's variations and Beethoven's Triple concerto. 🎵

## New Zealand



Nelly Serpi (Vn/Va/IAC, Aesch, Switzerland), writes: On March 3rd I will be playing with members of the New Zealand Symphony Orchestra in Wellington in the house of Norbert Heuser, viola. Enjoy your music wherever you are. 🎵



Young listener at Brockton, MA Play-In



The Quartet in front of Macy's



**Cremona:** Becky Rodman (Vn/Va/IAC, Cremona, Italy) writes: I was thinking of all of you and imagining the wonderful Play-Ins around the world. Here's a link to our web album:

<https://casaweb.google.com/beckyrodman1949/AperitivoRunThroughCremonaAndIambristiMilanoMarch32013?authkey=Gv1sRgCPrL4YLqwo3ZGw>

## The Spirit of the Play-In

**Bettina Palaschewski** (Vc/IAC, Brussels, Belgium), sums it up: On Sunday March 3rd a motley crew, mainly personal friends, some ACMP members, some I Cambristi (our Belgian sister organization) members, young ones, old ones, some wind instruments pretending to be violins or violas, will rehearse Bach's *Brandenburg Concerto #3*. Everyone participating is very excited and it feels great to be part of a musical whole.

*Have a great time all of you and remember, good music makes good people.*



Introducing Our New Advisory Council Members



Harriette Einolf

**Harriette Einolf** (Va, Denver, CO), was introduced to the viola in a school music class at the age of 12. She says “It had a melancholy tone and the name sounded exotic – I had never heard of a viola before. Also, my mother had told me NOT to come home with a violin!” Her family was musical, but her grandfathers and uncles mostly favored polkas on the accordion, and Harriette actually had to put up with a few months of accordion lessons before she was allowed to have viola lessons, although her grandmother and uncle had some classical recordings, and she was introduced to classical music listening to these.

Harriette says, “I am a retired banker. I started college majoring in music and ended up in banking!” She continues, “I became a Master Gardener shortly after I retired, and I love the volunteer work and the other gardeners I’ve met. Sharing my passion for chamber music and gardening has resulted in many wonderful friendships that I treasure.”

Her husband is a luthier who makes acoustic steel string guitars, and together they share a love of many different kinds of music. Harriette comments, “We moved to Colorado to be close to our grandsons, and I’m pleased to see that they started their musical education much earlier than I did, and have reached a stage now where they enjoy playing piano for the fun of it and that’s great to see!”

Chamber music thrives in the Denver area, not the least because of Harriette, who plays three or four times a week. Not only does she perform regularly with her piano quartet, Uno Corda, rehearse with a string trio, and play in various ad hoc groups that sight read different material, but performed two Quartets in the Haydn Quartet Slam Project last October. For the past three years, she has coordinated the Front Range Chamber Musicians Group, which organizes Play-Ins four to five times a year for amateur chamber musicians in the Denver metro area. Of course they participated in the World-Wide Play-In. She has also attended many workshops: San Diego, Ashland, Play Week West, CMNC Weekend, Fall Foliage weekend, Interlochen, Chamberre in the Rockies and Haydn in the Hills. Through these workshops I have made many friends throughout the United States.

“ACMP was a great resource in helping me network,” Harriette concludes, “and I feel that I could make a valuable contribution to the ACMP Advisory Board because of the networking functions I already perform for the Front Range Chamber Musicians Group.”

**Karl Roth** (Vn, Omaha, NB), was born in New York City to a very musical family. His father was a conservatory-trained violinist, his mother a pianist, and his maternal grandmother a concert pianist in Europe in the 1900’s. Karl says he saw his first violin when he was still in his crib! He began lessons at the age of five with Max Senofsky of the Henry Street Settlement, and says “I wanted to be like Dad and my first teacher, Max Senofsky, who I called ‘Second Dad.’” Occasionally Mr. Senofsky’s son, Berl, who was the winner of the 1955 Brussels competition, would visit and I would be turned over to him for a lesson.”

While growing up in New York, Karl was co-concertmaster of both the Stuyvesant HS Orchestra and the All-City High School Orchestra, and a finalist in the “Musical Talent in Our Schools” program sponsored by WQXR, the NY Times radio station.

He kept up his studies at the Eastman School while at the University of Rochester, serving as concertmaster and soloist with the Rochester Baroque Ensemble, and returning twice after graduation as guest soloist. Karl says, “During this time I developed my true passion for string quartets, playing at every opportunity while at school, and playing with some very dear and enduring friends on vacations and summers.

Karl continued balancing music with his education while earning a Masters degree in Mammalian Physiology and his M.D. at Wake Forest Medical School. Throughout his career, which culminated at the Creighton University (Omaha, NE) as Chair of Pediatrics, he continued studying the violin and played quartets, as he says, “Even when almost comatose from lack of sleep.”

Now in semi-retirement, he says, “I have three sons, two grandchildren, a cat, two grandcats and a grand-dog. My children live in Philadelphia, Columbus, Ohio and here in Omaha. Over the past five years, I have learned to love attending the Kent Conference each summer, where I’ve had the chance to meet and make friends with people from all over the country.”

In the photograph to the left he is playing Beethoven’s *Ghost Trio* (Op 70, #1) with František Smetana, great-nephew of the composer, and jokes that the name of the work was an appropriate choice considering the players.



Karl Roth



Letter From The Chair

Spring is in the air - New York was blooming when I visited in April for the recent ACMP Board meeting. Spring is a time of new beginnings and ACMP has seen some recent changes. The Board elected a new set of officers with me as ACMP’s new Chair, Laura Goldberg as Vice Chair and Martha Pressler as Secretary/Treasurer. I’d like to thank our outgoing officers Richard Weinert, John Wilcox and Jonathan Richman for their many years of service and all they have done behind the scenes for ACMP. We also have a new staff member, Robin Boomer, who is based in NYC and is coordinating our marketing activities including the ongoing website redesign project.

Be sure to look at the centerfold spread in this edition of the newsletter on ACMP’s World Wide Play-In in March. Many thanks go to every member that organized a Play-In; creative and original interpretations included staging a chamber music flash mob at a hospital in Israel, taking over a hotel lobby in Japan and a wine store in Portland, OR. What a wonderful way to stimulate excitement for chamber music playing for pleasure, and to make new chamber music friends!

At the Board meeting, Gwendoline Thornblade shared a copy of a newsletter from 1980 dedicated to the memory of our leading light, Helen Rice. One quote from Helen herself stuck out “ACMP is a universal fraternity of those who play or sing for love.” In this spirit, the Board is focusing with renewed vigor on fulfilling our mission.

*The mission of ACMP - The Chamber Music Network is to stimulate and expand the playing of chamber music for pleasure among musicians of all ages and skill levels, worldwide, by connecting people and supporting chamber music activities for individuals, groups and institutions.*

Janet White

**Cassandra Gordon** (Vc, Boston, MA). An interesting path led Cassandra Gordon to begin cello lessons at the age of 62. Although she had taken piano lessons as a child, and had a brief stint at classical guitar in her 30’s, it wasn’t until becoming a Board Member of the Boston Youth Symphony Orchestras and watching gifted young musicians play that she knew she had to at least try to learn to play. She chose the cello for its sound, the beauty of the instrument, and the intimate relationship between the player and the instrument.

She tells a story of her early experiences, “My first teacher, Sarah Choi, insisted that all her students play in recitals. After 3 months of lessons, one day she told me that I was playing in a recital that very evening. There were printed programs and I was to watch for the person whose name was before mine and, when he finished, I should approach the stage. After an 8-year-old boy finished playing the 1st Bach Cello Suite flawlessly from memory, I got up and played “Long, Long, Ago.” I received almost as much applause as he did and I was hooked! Now I look forward to chamber music gatherings, string quartets, piano quartets, and when possible, cello choirs (eight or more)!

Besides taking up the cello, Cassandra says, “I have been deeply involved in a variety of artistic and academic pursuits; acting, historian, quilt maker, travel writer, and international tour guide. Nothing has given me as much joy as learning to play the cello. I started much too late to ever play at a very high level, but each time I “conquer” a difficult passage or play well with others, all the frustration fades away and I revel that I can still continue to learn and progress.” Cassandra also enjoys being the mother of 4 children and 8 grandchildren, three of whom are involved musically, one on the clarinet and two on the piano. She adds, “I am also an avid reader, bridge player, world traveler, and hiker.”

Cassandra concludes, “I began playing the cello late in life and the past 12 years have been a source of great joy, learning and frustration. ACMP affords amateur players of all levels to meet, mingle and play with other musicians. I would like the opportunity to become more involved with this wonderful organization and represent the players who are not “professional “ grade.



Cassandra Gordon

New Officers

At the annual meeting of the ACMP and ACMP Foundation Boards held in New York City on April 13, 2013, the following new officers, Board and Council Members were elected:

**Janet White**, Vc, San Diego, CA

ACMP Chair

ACMP Foundation Vice-Chair

**Laura Goldberg**, Vn, New York, NY

ACMP Foundation Chair

ACMP Vice-Chair

**Martha Pressler**, Vc, Portland, OR

ACMP and ACMP Foundation

Secretary/Treasurer

New Board Members

**Peter Hildebrandt**, Db, Atlanta, GA

**Anthony Vine**, Vn, New York, NY

New Council Members

The North American Advisory Council

**Christina Carrière**

Vn, Montreal, Canada

**Harriette Einolf**

Va, Castle Pines, CO

**Cassandra Gordon**

Vc, Boston MA

**Randy Graham**

Vn A/ Va, Gresham, OR

**Karl Roth**

Vn, Omaha, NE

International Advisory Council

Rebecca Rodman, Vn/Va, Cremona, Italy

Members rotating off the Board and onto the NAAC

William Horne Pf, Mill Valley, CA

Gwendoline Thornblade, Va, Auburndale, MA



New NAAC Members



Tina Carrière



Randy Graham

Travel Advisory

For those traveling to Germany with Instruments, you might like to read this story that Greg Olwell posted on January 24, 2013:

"Following up on two highly publicized incidents involving German customs agents seizing violins from musicians entering the country, German customs authorities have clarified the procedure for entering the country with a musical instrument through a recent update to its policies. The new guidelines directly address musicians traveling with instruments."

<http://www.allthingsstrings.com/Article-Index/Contributors/>

**Christina Carrière (Tina)** (Vn A- Montreal, Canada). Tina writes, “My mother was a lapsed amateur pianist who started me on piano and then resumed her own studies once I was safely launched into violin lessons at a small community music school. Between lots of music in the home, private violin studies, school choral activities that included participation in a Bach Cantata concert series, and spending my summers in the scientifically and therefore musically rich town of Woods Hole on Cape Cod, I was fortunate to have access to music on a regular basis throughout my youth and adolescence but didn’t really get the chamber music bug until after university so I’ve been making up for lost time ever since. I stopped playing altogether throughout my university studies but upon finishing my degree in biology and settling in Montreal, I started lessons again and joined a local community orchestra through which I was introduced to the local amateur chamber music scene.

After a smattering of chamber music get-togethers I was lucky enough to have a friend ask me to be a replacement in a regular quartet. Shortly after that I went to a summer music camp with the group and was hooked. I now participate in a few amateur chamber music workshops and am still looking to try others. To that end, I view the annual arrival of the Music Workshop Guide (I like to refer to the online version of the guide as ‘dial-a-workshop’) as a reminder to keep buying lottery tickets!

On the home-front, I continue to play in a community orchestra, I can be found every year in ‘the pit’ for a local amateur Gilbert and Sullivan society, I have violin lessons from time to time, and I continually try to piece together a healthy diet of chamber music from get-togethers with friends. I’ve worked for the past 14 years as a programmer analyst and while I enjoy the work, I suspect that the aspect of the job that I most value is that it finances my musical activities and excursions. Between work-day evenings, weekends, holidays and vacations, the majority of my free-time is spent in pursuit of music and I feel very lucky that I am able to keep music as a part of my life on a daily basis.

I am constantly grateful for and often in awe of the fellow-enthusiasts I meet though my “kammer-musiking” activities and feel very fortunate to count so many of them among my good friends. Thus I am very appreciative of an organization like ACMP that facilitates networking for chamber musicians of all levels. I’ve often referred people to ACMP as a way to find people to play with at home and when traveling, and I look forward to doing so in a more official capacity. As a workshop junkie, I also appreciate that the ACMP is helping to encourage interaction between amateurs and professionals via services like the home coaching program as well as the increased membership of professionals in the ACMP directory. In the interest of full disclosure, I must confess that I cannot promise to avoid abusing my new position of power in order to pressure workshops to institute mandatory improvements such as gourmet meals and massage clinics.”

**Randy Graham** (Vn/Va, Gresham, OR), is an avid chamber musician and classical music devotee living in the Portland, Oregon area. Picking up violin at age seven and only exploring the viola in the last several years in earnest, Randy has been involved in various college and community orchestras and chamber ensembles over the years.

While at SUNY Buffalo, fond memories while playing regularly with the campus orchestra include participation in the accompaniment of world premieres of keyboard concertos by Chester Biscardi and Lou Harrison. Later he had the honor of playing under the late conductor J. Karla Lemon while in the Sonoma State University orchestra where many opportunities for chamber music became available. During this period he played violin regularly with the Marika String Quartet in the Sonoma/Napa valley area playing for more weddings than he can count or recall. He also acted as concert master of the Sonoma City Opera Orchestra for several productions.

Art met work, when he took a day job at San Francisco Opera in the computer department which lead to a twelve-year career managing IT systems for the opera company while being surrounded by some of the most talented musicians in the Bay Area playing in the orchestra pit, not to mention all those world renown opera singers.

In the last decade or so his focus has been on organizing informal chamber gatherings in friends’ homes and focusing on the keyboard/string ensembles with a devotion to exposing and playing lesser known works of composers. Some favorite gems to play with others include piano/string chamber works by Goetz, D’Indy, Widor, Cadman, Hahn, Scharwenka, Stanford, and Foote.

His passion musically is with the romantic and early twentieth-century compositions. While time allows he remains active with Classical Revolution PDX and the Northwest ACMP chapter events, and is an avid supporter and patron of the Oregon Symphony and Portland Opera, as well as the multitude of smaller music festivals and gatherings in the area.

Related interests include notating and arranging MIDI file accompaniments for chamber and classical playback on sequencers and Disklavier pianos, for those times when a talented human accompanist is never readily available. But he much prefers playing with actual human musicians!

ACMP News

New ACMP Event Liability Insurance Policy

ACMP has purchased a liability insurance policy that is available as a member benefit to paying ACMP members (free-listers do not qualify for this benefit) who are organizing Play-Ins or workshops in the US only. The expectation is that at least half the participants in the workshop either are ACMP members or become ACMP members as a result of the event.

There is no charge to the organizer for a one-day event; for multi-day events there is a sliding scale of charges. If it is more than one day in duration, the charge will be \$50 per day, so that a three-day workshop would be \$150 and a six-day workshop would be \$300. If the organizer can show that at least half the attendees of the workshop either were or became ACMP members, then half of the fee would be refunded.

Any member who wishes to obtain coverage should submit the form, found on the Member Discount page of our website, requesting coverage to our Executive Director, Daniel Nimetz. The form should state the date, place and duration of the workshop and should be sent at least two weeks before the start date. Dan will review the request and if it is eligible for coverage, he will forward it to the insurance company, who will provide a certificate of coverage for the organizer.

Please note that the policy does not cover concert performances.

Award Certificates

ACMP makes an **Outstanding Participation in Chamber Music** certificate available on request to schools and youth orchestras to present to outstanding seniors or graduating students for enthusiasm and musical efforts in chamber music programs. (This does not necessarily mean the most advanced performer(s), but rather those who have demonstrated special commitment and who have worked well with others for the highest musical results.)

Christine Eldridge, Music School Assistant Director, Rhode Island Philharmonic Orchestra & Music School writes: Thank you so much for this! We really appreciated it and the following students will be honored on May 17, 2013: Fiona Paine, Nina DeMeo, Felipe Ferreras, John Castore, Jr, Sara Barone, Kate Nottage, Bella Wong.

From the Mailbox

The wonders of networking in ACMP: Sending-a-Message

Henri van den Hombergh (Vn, New York, NY), writes: After moving from New Delhi, India, in December 2012, to the Big Apple, the musical landscape changed dramatically. In Delhi I struggled for years to play a bit of chamber music, now the problem is how to choose! A holiday to Vancouver Island, British Columbia in Canada allowed me to use one of the strongest features of the ACMP website: the option to send a mail to a selected group of unknown members, based on geographical and/or musical characteristics. I had no idea how many members would live in the area we planned to visit. In my case there were 30!

I received wonderful replies, especially from Laura Chalfin (Sop/Vn, Hornby Island, BC, Canada). She and her husband, a cellist, live on a mini-island in the waters between the Canadian mainland and Victoria Island; the total population outside the tourist season is only 1200 souls. She is the resident GP and 24/7 on call, alternating every 3 weeks with a colleague. Thus she was stuck on the island for Easter and invited me and my family to come and stay for 24 hours, and make music. What a wonderful 24 hours these were! When we arrived, using 2 ferries to get there (!), we found Laura’s little a capella group singing under a blossoming plum tree in their lovely gardens; a performance is planned soon!

These things happen because of ACMP. Thank you so much for keeping it alive and kicking!

Counterpoints

(A Musicians Puzzle, Winter 2013 Newsletter)

Joan Brill (Pf, Cudjoe Key, FL), writes: It’s nice to see Benjamin Britten among the composers. I have a letter that he wrote to me at my home in Southold, when I was 11 years old, and I have some wonderful photos that my father took of Britten.

Pianos in Chamber Ensembles (Summer 2012 Newsletter)

Glenn Vanstrum (Pf/Comp, La Jolla, CA), joins in the dialog whether pianists often play too loudly and overwhelm the others, adding, “Of course, with the pianist struggling to hit the usual blizzard of notes and the string players striving for good intonation, dynamics and musicality can get lost.” His recommendation? Get coaching, and perform live!. There is a special energy that evolves between audience and players that cannot be duplicated in private sessions. And—one can always ask at intermission, “Is the piano too loud? Should we use the short stick?”

Cadences

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

**Dorothy Bennert** (Va), South Setauket, NY

**Nancy E. Day** (Vc), Milwaukie, OR

**Arlene Sagan** (Sop/Recs/Pf), Berkeley, CA

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.

We have received a generous contribution to honor the memory of J. Alan Oser.



A capella under the Plum Tree  
Victoria Island, BC, Canada



**THE CHAMBER MUSIC NETWORK**

**1133 Broadway, Room 810**

**New York, NY 10010-8046**

Address Service Requested

## ACMP Bulletin Board

### WANTED

Desperately needed copies of Strad Magazines to complete my collection. I am prepared to pay excellent prices. 1919-June, and July, 1920-April, 1922-Jan, Feb, March, and April, Or Vols. xxx, xxx1, and xxx2. <wah1357@hotmail.com>

### AVAILABLE

Two Romanian-made violins with nice tone. Priced below retail at \$300 and \$450 (contains pegheads). Contact <podgorben@msn.com>

Marvin Sperling in New Rochelle, NY has a Weber baby grand piano available free to a good home. For more information and photos please contact Marvin at 914-907-7007 or E-mail <minksperling@aol.com>

## 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.

**Have YOU taken advantage of it?** To do so, 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.

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