



Survey Says.....

Last June we sent out a survey to all our members. An astonishing number, 909 members, took the time to respond. Here's what we learned:

Geographic Distribution

80% of our members live in the US. Other English-Speaking Countries; Canada, the UK, Australia and New Zealand make up another 6%.

The remainder of our membership (who responded to the questionnaire) is spread between the European countries of Austria, Belgium, Denmark, Holland, France, Germany, Israel, Italy, Romania, Sweden, Switzerland, and in the Far East, China and Japan.

How Did Our Members Hear About Us?

33% heard about ACMP through playing music at home with another member. Web searches, teachers or mentors, workshops and retreats, Play-Ins. Community orchestras and advertisements were also good sources for our members to hear of us.

What Were the Main Reasons for Joining?

Finding players to play with, opportunities to play, and resources for music to play.

The main reasons for joining, as you might expect, were to find other players or be found by them. Many of you wanted to learn about workshops and events such as Play-Ins, others were seeking information about resources and discounts or joined to take advantage of the Home Coaching program

A surprisingly and gratifyingly large number of you joined because you like what the ACMP organization and the ACMP Foundation stand for and wanted to be part of the chamber music community.

Using the Directory

How did you all use the Directory?

The percentages of those who used it to find players locally, and those who used it to find other players when travelling showed great variety. A surprising number of members, about 25% have never used the Directory at all!

Did you prefer to using the Directory online or in print? The percentages of those who prefer the print version of the Directory, and those who prefer the electronic version online were evenly divided.

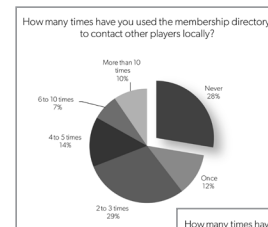
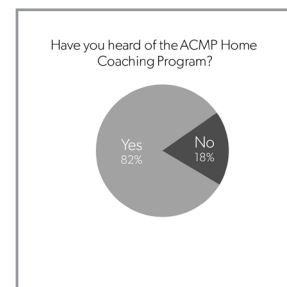
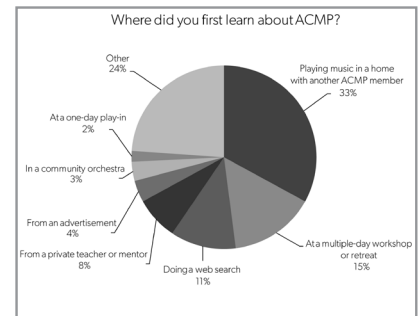
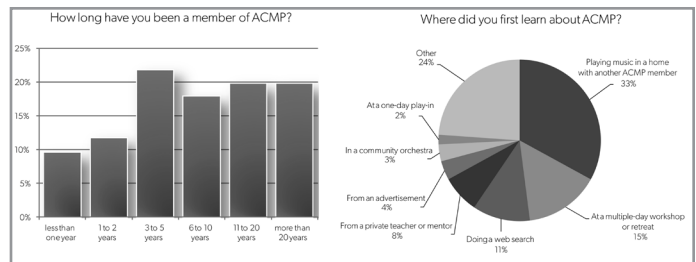
How Many of You Read The Newsletter?

Most of you read the Newsletter, although a small percentage of you didn't know we had one. Preferences for electronic and print editions of the Newsletter were evenly divided. Since many of those who preferred the electronic version would also prefer an Email notification with a clickable link to a .pdf format, you can expect that change in the near future.

What Common Wishes and Concerns Did Members Voice?

On the next page the Newsletter addresses the most frequent questions and comments by the responders. Future issues will address additional concerns such as: Bulletin Board notices; info about instrument accessories (page turners, cushions, stand lights); service oriented sites (playing in schools, hospitals, etc); evaluations — workshops, (food, coaching, accommodations), coaches for Home Coaching; General tips — exercise tips, avoiding injuries, travel info for large instruments.

And Remember: It's Your Newsletter. We'd like to hear from you! Please send ideas for articles, evaluations of products and books to acmpnews@gmail.com



What Common Wishes and Concerns Did Members Voice?

Web Services

Ability to sort players by area/ skill/instrument/sight reading/ musical preferences

Many of you expressed a desire to be able to sort players by area, instruments, skill levels, sight reading abilities and musical preferences. The first three, area, instrument, and experience level are currently available on the website under the **Member Center** tab. (Illustrated at Left.)

Select the top tab, **Search the Directory**.

You may define your search by four criteria,

1. Name
2. Geographic Area
3. Instrument
4. Self Rating"

Currently ACMP is in the lengthy process of redesigning and upgrading our website, and we plan to incorporate many of your suggestions. In the future we expect to have the self-ratings include the kinds of chamber music gatherings our members enjoy, including sight-reading skills, preferred composers and repertory, work toward a goal or just "play", and other similar considerations.

(As a footnote, one member came up with the lovely suggestion to recognize composers and notable performers birthdays on the day of log-in.)

Resources for Music to Play

A great many of you voiced a desire for resources of music to play, especially lesser-known works, works for non-standard instrument combinations, works that can be downloaded, and works that are graded by difficulty. At present, the ACMP website offers several options for finding resources, and future Newsletter issues will also highlight them.

To get to the resources, log into the website then:

1. At the **Home Screen**, Under the **Online Resources** header, (shown at Left) click on the first choice, **Chamber Music Links**.

A screen will appear with a menu bar, at the left, and a paragraph with two choices, **FindChamberMusic.com**, and the **Music Workshop Guide**.

www.FindChamberMusic.com: this database enables the user to search by instrumentation, composer and keyword. Many are graded by difficulty. The site is a joint project between The American Composer's Forum and ACMP. The Workshop Guide is self-explanatory.

2. Under the same **Online Resources** Header, click on the second choice, **Sheet Music Links**
The page is a gold mine for popular links, including

The Dvořák Cello Conversion Kit <http://www.acmp.net/dvorak/>

It was common practice for 19th century composers to use the treble clef for cello passages in the high register, intending them to be played an octave lower. While these passages have been transcribed to tenor clef in Beethoven, for example, this false treble notation (dubbed "trouble clef" by some) persists in much of Dvořák's chamber music. We realize that there is some reasonable doubt about the meaning of the notation in Dvorak, but the common performance practice is to play these sections down an octave. This kit allows you to replace the false treble clef with tenor clef, or true treble clef where necessary.

(This link was most often mentioned by survey responders)

IMSLP - The International Music Score Library Project

This is a huge and growing collection of scores and parts, in a format that is downloadable and printable (mostly PDF). Scores and parts that are out of copyright can be downloaded without charge. Others are available for a fee. Browsing functions include composers, nationality, instrumentation/genre among others.

Home Coaching — This program, available only to members, is universally popular.

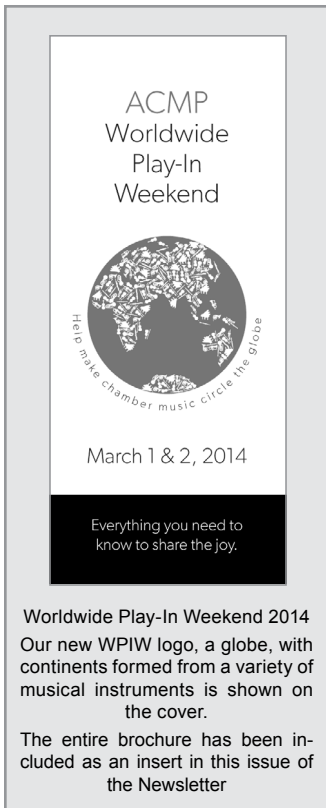
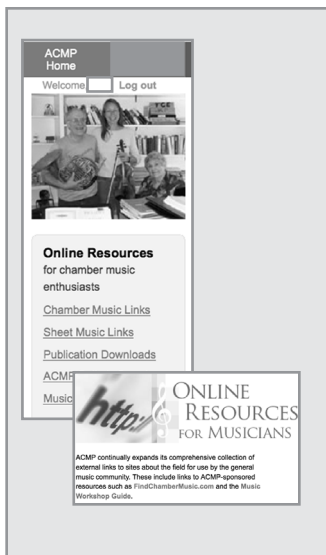
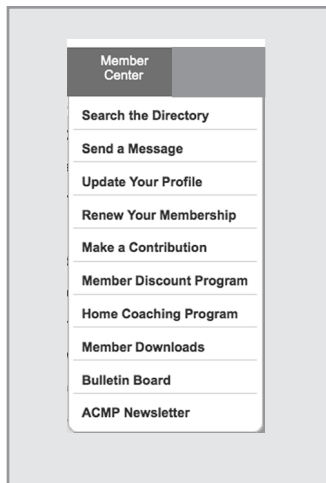
Most of you have heard of Home Coaching, although a great many of you (67%) have not yet taken advantage of it. Those of you who have taken part in Home Coaching are extremely enthusiastic. For those of you who have yet to try it, details of the program are available on the website, (also under the Member Center tab as shown at upper left) or by calling the office. The same information is also on the back page of this Newsletter..

Several members suggested that we could maintain a list of coaches that other members have recommended. There were even suggestions to create a Home Coaching video site so that videos of coaching sessions could be posted!

Worldwide Play-In Weekend, March 1-2, 2014

It's not too early to start planning for this unique and very successful ACMP worldwide event, always held in the first weekend in March.

The brochure for the Worldwide Play-In 2014 (shown at Left in black and white, but printed in brilliant color) has been included in this issue of the Newsletter to help you help us to make chamber music circle the globe. Use the brochure to assist you in finding, creating or publicizing an event, and if you need help, communicate with us at play-in@acmp.net.





Letter From The Chair

What's in a name?

Do you know what ACMP stands for? Our recent survey of ACMP members revealed that in general, our members are unaware that ACMP changed its name in 2008 from Amateur Chamber Music Players to Associated Chamber Music Players or ACMP – The Chamber Music Network. Only 7% of survey respondents in 2013 correctly selected Associated Chamber Music Players and 58% selected the former name of Amateur Chamber Music Players.

Why did ACMP make the change? While in the truest sense the word 'amateur' means 'someone who loves', it is commonly understood to mean someone who is not a professional. Many ACMP members are actually professional musicians, whether active or retired music teachers, coaches, or performers. We learned that some potential ACMP members who are trained music professionals were deterred from joining since they did not feel comfortable with the 'amateur' label. We changed the name to Associated Chamber Music Players to embrace all those who play chamber music for pleasure, whether or not we are true amateurs, retired professional musicians and active teachers who enjoy playing for fun or coaches who work with amateur ensembles.

An ACMP Committee led by Marjana Rutkowski (cello, Brazil) recently developed guidelines for a new category of professional membership within ACMP. As our new website is implemented, individual Professional members will be able to indicate in their online profile whether they are available for informal playing, or for coaching as well as to post performance and workshop information on an ACMP bulletin board.

ACMP's mission 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. The Board of ACMP embodied our mission at the recent ACMP Board meeting in Mohonk, New York, when we took over the grand parlor of the hotel to stage a chamber music flash mob, playing Brandenburg Concerto No. 3 from music downloaded to our iPads, since we didn't have printed parts available. We even managed to recruit a new ACMP member, bass player Mike, a hotel guest who couldn't resist joining in for the pleasure of chamber music making.

Our initials – ACMP – remain the same and so does the purpose of our organization – The Chamber Music Network, and we hope that the change of name will encourage more musicians of all skill levels to become members of ACMP.

Warmest Regards

Janet White



Brandenburg Flash Mob

During ACMP Board Meeting at Mohonk, NY

All the parts were downloaded to our iPads from IMSLP
(International Music Score Library Project)



Bucharest, Romania

Members of the International Advisory Committee met in May, 2013, at a conference organized by Mihai Perciun.

From L: **Mihai Perciun** (Vn, Romania), **Bettina Palaschewski** (Vc/Sop, Belgium), **Angela Field** (Va, Italy), **Daniel Nimetz** (Hn/ACMP Executive Director), **Harald Gabbe** (Vn/Va, Germany), **Stephan Brandel** (Vn, China), **Nelly Serpi** (Vn/Va, Switzerland), **Joel Epstein** (Vn/Va, Israel), **Ingrid Heusler**, (Mrs Joachim Heusler), **Floryse Bel Bennett** (Vn/ ACMP Board Member, Switzerland), **Josie Stein** [partially hidden] (Va/Vn, England), **Rebecca Rodman** (Vn/ Va, Anacortes, WA/Italy), **Michel Mayoud** (Vc/Pf, France), **Joachim Heusler** (Pf, Germany), **Keith Bowen** (Cl/Bass Cl/ Bass Hn, England).

Background: The Romanian Parliament Building



Photo at Left

The Board toasts Executive Director, Daniel Nimetz, in celebration of his 20 years of service to ACMP.

L to R: Anthony Vine, Laura Goldberg, Lisa Lai, Christiana Creekpaum, Peter Hildebrandt, Ron Goldberg, Daniel Nimetz, Janet White, Kitty Benton, Floryse Bel Bennett, Martha Pressler, Robin Boomer, Ivy A. Turner

Photo at Right:

Daniel Nimetz enjoying the moment.



Introducing New Board Members

Christiana Creekpaum (Vn), CA

Christiana has been involved in the study, management and collection of problem loans for the When Chris was eight years old she jumped at the opportunity to take violins from a local teacher. She also studied cello from ages 9-18 in order to form a string quartet with her friends. Fortunately her violin teacher also coached the quartet's chamber music playing. They visited schools, convalescent homes, gave "house concerts" and, as Chris says, "Generally had a great time."

Chris does come from a musical family. She says, "My grandfather (in Sweden, whom I never met) was a violin maker (hobby), and my grandmother, who raised me, was a piano teacher. My grandmother and I always listened to the Met on Saturdays and I liked the sound of the strings.

Professionally, Christiana has been involved in the study, management and collection of problem loans for the past 32 years. Currently she works at Bank of the West, successfully managing a portfolio averaging over \$100 MM (million) in non-performing or seriously at-risk loans. These consisted primarily of commercial loans, ranging in size from entrepreneurial businesses with \$500 M (thousand) in bank debt to large corporations with nationally syndicated loans in which Bank of the West has up to \$25MM of exposure. She has also successfully recovered loans made to individuals (largest was \$30MM) and real-estate secured commercial and agricultural loans.

In addition to her business career, Christiana is a violinist who performs regularly with professional and amateur groups. Her string quartet appears locally in recital performances, and she has performed with a piano trio in Southern California. She has been concertmaster of two community orchestras in the San Francisco Bay Area, but now devotes her musical time exclusively to chamber music. She has a string quartet which performs regularly in the Bay Area and arranges various groups to perform music less frequently heard by audiences. Most recently she has performed Aaron Copland's Sextet for Clarinet, String Quartet and Piano, Bohuslav Martinu's Three Madrigals for Violin and Viola, and Bartok's Contrasts for Violin, Clarinet and Piano. Several groups are in progress for performances in the 2013-14 and 2014-15 seasons.

Christiana received an AB degree in music (violin performance) from Vassar College and an MBA (finance) from The Wharton School at the University of Pennsylvania. She has been a member of the Risk Management Association, the Turnaround Management Association, ACMP, and Chamber Musicians of Northern California (CMNC).

Chris concludes, "I cannot imagine not having a passion in one's life. Mine is chamber music. I like it all – duos to octets (or more), but I'm also a knitter – everyone in the family gets a turn at choosing a pattern and the yarn, and I do the work.

I hope everyone has something they care about intensely."

Lisa Lai (Vn), San Mateo, CA

Retired lawyer Lisa Lai is an amateur violinist and chamber music enthusiast.

Shortly after commencing violin lessons with Joachim Chassman in Los Angeles at the age of 11, Lisa began playing chamber music, initially with her brother, a cellist, and later at the Idyllwild School of Music and the Arts where she was coached by Alice and Eleanor Schoenfeld. As an adult, Lisa has remained committed to amateur chamber music, playing regularly with friends and attending numerous chamber music workshops, among them the CMNC, Humboldt, and San Diego workshops in California and the Manhattan String Quartet workshops in Europe and New York. Lisa is a long time member of ACMP and has over the years hosted and participated in chamber music sessions with other members of ACMP.

A 1990 graduate of UC Hastings College of the Law, Lisa spent much of her legal career representing tax-exempt hospitals and health systems and for-profit biotech/pharma companies as a transactional and regulatory lawyer. In retirement from the full-time practice of law, Lisa continues to provide legal and business advice to arts nonprofits, small businesses and performing musicians. As a member of the Berkeley Symphony Board of Directors (1997-1999) and the CMNC Board of Directors (2009-2010), Lisa gained experience in nonprofit management as well as insights into the challenges and opportunities nonprofits face in the age of social media.

Lisa lives in San Mateo, California, with her husband Ryan, of Ryan Lai Bow Care, and two cats, Lexy and Nick. When not practicing violin or playing chamber music, Lisa enjoys cooking, gardening, reading, photography, and attending cultural events with friends.



Christiana Creekpaum



Lisa Lai

Introducing New Advisory Council Members

North American Advisory Council

George Valley, CI,

George Valley was born in Winchester and grew up in Lexington, Massachusetts. His mother played piano and sang in choirs and started him with piano and recorder lessons. His father played lots of music on hi-fi systems, so there was always music in the house. He started clarinet at age 11 and remembers playing duets with his next-door neighbor, an ardent clarinetist. He spent the summers of 1958 and '59 at Kinhaven Music Camp in Weston, Vermont where he first started playing chamber music. During high school and college years he played in the band and orchestra. but has no memories of chamber music either in high school college. He continued the clarinet lessons, started in high school for several periods as an adult.

When he moved to Los Angeles in 1977, he started playing chamber music. The first group he organized played the Mozart Quintet and he continues to play music with one of the violinists in that group. One concert in that time period that included works for voice, clarinet, and piano, another concert included the Berwald and Kreutzer septets for winds and strings.

He is a physicist and works at The Aerospace Corporation in El Segundo, CA. At present, he does research in a field called optical signal processing. The goal of such work is to figure out how to use optical processing in very large or very high speed applications where conventional electronic signal processing is inadequate. An example of this is called a "photonic analog-to-digital converter." George published a definitive review in 2007 of this subject in an on-line journal called "Optics Express". It can be located by googling George's full name, the journal name and "photonic ADC".

George organizes chamber music for a wide range of groups ranging from duets to dectets—anything that can be played without a conductor. He was inspired by Peter Lang and John Wilcox to start assembling a library of pieces for large groups such as clarinet quintets, septets for the Beethoven forces, octets for the Schubert forces and nonets for woodwind quintet, violin, viola, cello and bass. He enjoys obtaining the music to enough pieces for an evening reading session for an unusual combination of instruments (recent examples include quintets for 2 clarinets, violin, viola, cello; sextets for oboe, clarinet, bassoon, violin, viola, cello; quintets for clarinet, bassoon, violin, cello and piano.) Southern California and in particular, West Los Angeles where he lives, is a wonderful location for playing chamber music because of the large number of enthusiastic and talented players. One very rarely has to reschedule a reading because someone who plays a specific instrument cannot be found.

George has attended the Kinhaven Adult workshop for the past 12 years, the San Diego Chamber Music Workshop (now Southern California CMW) for the past 8 years and other workshops. He also does some performing in the Los Angeles area, mostly in churches or homes. Recent performances included music of Bix Biederbecke at a local church service and the Nielson Serenata in Vano and Hartmann's Serenade for winds and strings.

International Advisory Council

Jean Jellinek Carol (VC), Allschwil (Basel), Switzerland

Three years ago, Jean co-founded Chamber Music Circle Basel (CMCB), which brings together musicians from the Basel Region to play Chamber Music for the enjoyment that such playing brings. We provide a register where you can find other chamber music players at your level, and other players can find you; and organize informal music events where we share our music among ourselves. We welcome anyone looking to make chamber music, especially newcomers and visitors.

Jean studied piano as a child, then learned the recorder so she could play in ensembles during her university studies at Cornell. As she pursued her career as a journalist and public relations consultant in New York, she started playing chamber music at the 92nd St Y. Shortly thereafter, she heard the Schubert Quintet in C at a concert in Aspen, and decided to learn cello so she could play this piece. This is still an actual goal: up to now she has only played the first two movements. She has however, played many, many other works, and continues to expand her repertoire as opportunities arise. Most recently, she has started to rehearse a Wagenseil Sonate written for three cellos and contrabass.

In 1991, Jean transferred to Switzerland for professional reasons, and has lived there since. She is a citizen of both Switzerland and the US.

Chamber music is her first love, and hiking in the mountains is not far behind.



George Valley



Jean Jellinek Carol



Are these seats really empty?



No! They are filled with children!

ACMP Foundation Grant Supported Traveling Notes Music Workshop in Haiti and the Dominican Republic

By Ellen J. Brager,

In January of 2013, fifty-nine Dominican students and eleven Haitian students came together in the beautiful auditorium Manuel del Cabral of the Universidad Autónoma de Santo Domingo (UASD) for a week of intensive classes and rehearsals, followed by two concerts.

The students were divided into groups of fifty-four string players, fourteen woodwind players, a timpanist and pianist. The youngest participant was only nine years old and the oldest was thirty-four, with the vast majority between eighteen and twenty-four. There even was a flutist who commuted every day from Bani, more than an hour drive each way!

Even though there is a lot of tension and even hatred going on between the DR and Haiti, we never saw any trace of it during the workshop. The Haitian musicians were welcomed openly by their Dominican colleagues and got along very well. They shared experiences and were eager to learn from each other despite the language barrier between the two countries. One Haitian girl expressed how grateful she was for the opportunity to show a positive side of her people. Both Haitians and Dominicans appreciated the opportunity to get to know each other and work together.

The concerts were proof of what can be achieved when a group of people gets together to work toward a common goal and inspire each other. Especially the concert in Haiti was of high quality and received a standing ovation from the audience. We reached an estimated audience of 1,300, many of them children from low-income families with limited access to classical music.

Ellen J. Brager is the Executive Director of Traveling Notes, a cultural exchange program for young musicians.

More information can be found at the Traveling Notes website: www.travelingnotes.org/workshop-2013/

Companions in Chamber Music — A New Concept For A Workshop

By Emmanuel Chavaneau (Vn/Va/IAC) Angouleme, France

A new friend, Johan Brulez, a young and talented oboist, inspired me to proceed with an idea that I had conceived with an excellent amateur violinist, John Anstee, who unfortunately passed away in 2010. The seed of our “Companionship” idea was that the participants, rather than paying to be coached, would contribute their own coaching ideas to other groups, not as coaches or teachers but as “active listeners”. Each ensemble in turn, instead of playing, would rotate among the other groups for a listening session. Our lofty ideals for the “Companions” was to give of our best within our own ensemble as well as for the others; permit ourselves to express an opinion, whatever the level of our experience, and, from the opposite standpoint, accept or perhaps ask for someone else’s opinion, even from a listener, with no authority as a coach or teacher.

In July 2013 the great day arrived. We held a workshop consisting of a week of rehearsals followed by two concerts in the historic Abbey (founded by Charlemagne in the VIIIth c, the remaining ruins date from Benedictine monks in the XIIth c.) of Johan’s home, Nanteuil. I can only express my admiration at how, day after day, each musician contributed to the musical quality and the positive atmosphere of the workshop.

In one particular session, a Mozart Quintet, Odile, a violinist, was the “listener” for our group. She announced straight off that she had a problem with Mozart – due to unpleasant memories of conservatoire exams – adding, almost apologetically, that because of this she would probably not be much of a “listener”. We played. When we had finished, she began to talk about a passage or two that she had liked. We told her how hard it was for us to tackle this subtle and delicate music and that we ourselves were dissatisfied with our own playing. After her admission of her problem with Mozart our group was better able to understand our own difficulties, while at the same time, in the end, we all were able to discover what there is to love in this music.

The tiny seed of “Companionship”, sown a year earlier, bore its fruits, and plenty of them. The principle not only worked but — and this was a major surprise — it conferred an extraordinary coherence on the entire group and contributed very considerably to the general atmosphere.

(continued at bottom of next page)



Two Views of the Companions Workshop Nanteuil.

Music For All Seasons

By Debby Greenblatt

Composers throughout the ages have been inspired by nature, and the changes in nature brought about by the changing seasons. One of the most famous works is the *Four Seasons* of Vivaldi. I was delighted to find, however, that Vivaldi's creation is just the tip of the iceberg. Cecile Chaminade, Glazunov, Tchaikovsky, and many others were musically inspired by nature's changing moods. This discovery led to our newly published *String Quartets for All Seasons* series in four volumes, *Autumn*, *Winter*, *Spring* and *Summer*.

Ideal for intermediate to advanced students, amateurs, and professionals, the collection includes music from the Renaissance period all the way to ragtime. Composers from Austria, Denmark, England, France, Germany, Italy, Poland, Russia, the Shetland Islands, Spain, the United States, and Venezuela are also featured. We made sure that the arrangements share the interesting bits, so that everyone in your group is challenged and engaged.

As we were developing this collection, and researching the composers, many entries to my "Why-didn't-they-teach-me-this-in-college file?" emerged. Here are some highlights:

Venezuelan composer, Teresa Carreno (1853 - 1917) performed on the piano for President Abraham Lincoln at the age of ten. She made her vocal debut in New York City in a production of Mozart's *Don Giovanni*, later returning to Venezuela, where she helped plan a music conservatory, and managed an opera company.

English composer, Thomas Morley (1557 - 1603) not only contributed to Shakespeare's plays, but joined with him in protesting their tax bills, and won.

Cecile Chaminade (1857 - 1944), performed regularly for Queen Victoria, but received no encouragement from her father who said, "Bourgeois girls are predestined to become wives and mothers." Cecile later wrote "Women have not been considered a working force in the world and the work that their sex and conditions impose upon them has not been so adjusted as to give them a little fuller scope for the development of their best self. They have been handicapped, and only few, through force of circumstances or inherent strength, have been able to get the better of that handicap."

Sir Arthur Sullivan (1842 - 1900) In 1888, Sullivan recorded response to Thomas Edison after hearing a recording of *The Lost Chord*, on Edison's new gadget, the "phonograph", "I can only say that I am astonished and somewhat terrified at the result of this evening's experiments: Astonished at the wonderful power you have developed, and terrified at the thought that so much hideous and bad music may be put on record forever. But all the same I think it is the most wonderful thing that I have ever experienced, and I congratulate you with all my heart on this wonderful discovery."

Pauline Viardot (1821 - 1910) studied piano with Franz Liszt and Hector Berlioz. She made her singing debut when she was 18 in London in a production of Rossini's *Othello*. Later, she taught at the Paris Conservatory at a time when women were only allowed to teach other women.

American composer, **Amy Marcy Cheney Beach** (1867 - 1944) was the most frequently performed composer of her era. Her advice to young composers, *Ten Commandments for Young Composers*, was penned in 1915, and is full of terrific advice!

There are many more wonderful composers, some we know well, and others we have yet to experience. We musicians can certainly identify with many of their life experiences, and hopefully, re-create their expressions through our joyful music-making!

Debby Greenblatt (Vn/Va/Rec) *Avoca, NE*, and her husband, *David Seay*, publish arrangements of classical, fiddle, and ethnic music for duos, trios, and quartets.
<http://www.greenblattandseay.com>

Cadences

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

Abeel, Daphne (Pf),
Cambridge, MA

Childs, Virginia Price (Pf),
Philadelphia, PA

Dyson, Elizabeth (Pf),
Washington, DC

Gleason, Nancy (Va/Vn),
Boston, MA/ Francestown, NH.

Hirsch, Abe (Vn),
Chapel Hill, NC

Palmer, Sylvia (Vc),
Kingston upon Thames, England

Contributions and Requests

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..

From the Mailbox

As a recipient of a scholarship funded by ACMP, I would like to thank you. Without it, I would have not been able to attend the Portland (ME) String Quartet's summer chamber music workshop. I love chamber music; it has taught me more than anything else about collaboration, communication and confidence while playing.

The workshop will forever change my approach to the violin. It gave me the chance to play chamber music with people at my level, receive helpful coaching from the members of the PSQ and experience master classes.

Thank you from the bottom of my heart for the opportunity to learn and grow as a musician, and making this wonderful experience possible for me.

(continued from previous page)

The two concerts were a success, and the large numbers of people who came not only enjoyed the music, but also the lively atmosphere in the village all week long.

The Companions are not a substitute for coached workshops; they provide a different experience whereby the musicians discover unexpected capabilities within themselves, enabling them to share their music with others in the best possible way.

The relationships created and the strong bonding of the group have undoubtedly changed us. Of course we want to continue the adventure, certainly in Nanteuil again, and hope that if the idea finds other enthusiasts, more Companions will emerge, elsewhere, at other moments.



THE CHAMBER MUSIC NETWORK
1133 Broadway, Room 810
New York, NY 10010-8046

Address Service Requested

ACMP Bulletin Board

AVAILABLE

INSTRUMENT CASES FOR SALE: 1) BAM black 4/4 violin case; 2004B, \$220.00. (List \$380). 2) BAM double; 4/4violin/16" viola case, 2006S, \$360.00 (list \$464). Located in New York. Contact: renaedespoines@yahoo.com, Phone: 212-9418312

CHAMBER MUSIC ACCOMMODATION IN BARCELONA: We offer a nice apartment (of our sons who are away working overseas) for chamber music tourists. Big enough for sextets, 3 bedrooms with twin beds, large living room. We live next door and can offer one cello. Main music halls and Picasso's Museum at walking distance, neighbors who are accustomed to hearing music. 140 €/night (23€/person if sextet). Please contact Santiago Rosales, MD, PhD, Email: srosalesvq@gmail.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.

Volume 2013 #3
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>
Janet White, Chair
Laura Goldman, Vice Chair
Daniel Nimetz,
Executive Director
Kitty Benton, News Editor
<ACMPnews@gmail.com>

In This Issue

Page 1

Survey Results

Page 3

Letter from the Chair

Page 4

New Board Members

Page 5

New Advisory Council Members

Page 6

ACMP Foundation in Haiti
A new Kind of Workshop

Page 7

Seasonal Arrangements for
String Quartets

Cadences and Bequests

Page 8

Bulletin Board
How to Apply for Home Coaching