

Travels with Mastroianni

The cello has a name, MyCello Mastroianni, but not a passport.

"MyCello" is a frequent airline traveling companion for International Advisory Council Member, Marjana Rutkowski (Vc), Porto Alegre, RS, Brazil, on her way to concerts, festivals, workshops and coaching engagements.

Your Newsletter reporter interviewed her to find tips for traveling with her cello that might be helpful to other cellists as the season for workshops and camps approaches.

ACMP Newsletter: How do you book a ticket for your cello?

Marjana: *I have to pay the full fare as the airlines will not allow me to use points for the cello, so I book one ticket for two people.*

ACMP Does the cello need a passport? What name do you use for it?

Marjana: *I named the instrument MyCello Mastroianni after the glamorous Italian movie star, Marcello Mastroianni. That is the name I put on the ticket, along with my own. But he does not need a passport.*

ACMP: Do you travel with any documentation for him?

Marjana: *I travel with a recent appraisal, measurements and documentation of purchase.*

ACMP: Any other documentation?

Marjana: *I am a professional musician, so my cello is a tool. Therefore I carry a union card, or similar card with me to prove my professional status.*

ACMP: How often does MyCello travel with you?

Marjana: *Three or four times a year*

ACMP: How do you get it through security?

Marjana: *I travel with one small suitcase, a backpack with all the cello accessories in it, and the cello in its case. First I place the suitcase on the x-ray belt, before the cello, as the suitcase is heavier; then the backpack, and finally the cello in the case. Fortunately they don't make me open the case, but I place all of the accessories in the backpack so nothing but the cello goes in the case.*

ACMP: What reactions to you get from airport personnel?

Marjana: *It varies depending on the airport and the mood of the person or time of day. People no longer automatically know about cellos or classical musical, so they don't recognize that it is a cello.*

ACMP: What about boarding the plane? Do you request early boarding?

Marjana: *Oh, yes, we always request early boarding, the cello needs time to get adjusted. We also need to book the flight early as safety regulations require MyCello to be in the window seat. Sometimes, when the flight is not full, they give us the whole row, and then I can sit on the aisle with the cello next to me as it would not prevent me or another passenger from safely exiting in the event of an emergency.*

ACMP: Where do you sit?

Marjana: *I sit in the middle, the aisle seat is open to any passenger.*



Marjana Rutkowski and
"MyCello" Mastroianni

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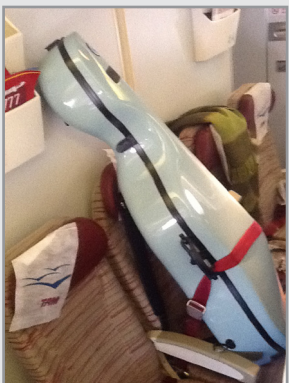
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"MyCello" by the magazine rack



Wearing his scarf in the window seat

ACMP: How do the other passengers react?

Marjana: Other passengers look astonished or smile. Occasionally there are problems. For instance, one time a lady complained that it was too close to her. Depending on the configuration of the aircraft, sometimes I have to remove the seat cushion and request a seat belt extension. And in winter I need to bring a shawl to protect it from the cold.

ACMP: How about customs when you travel internationally?

Marjana: Again, it can vary depending on the country, the airport, and the mood of the person or time of day. I always go in the Red Line, with the appraisal and other documentation.

It is much harder to come home from an international trip. Because the pernambuco wood, traditionally used for the bows, grows in Brazil, I have to prove that the wood was not from an endangered species, and I also have to prove that point is not ivory.

ACMP: What is the worst experience you have had traveling with MyCello?

Marjana: Once, in the Red Line (for items to declare in customs), I had a wrist protector because the cello and suitcase are heavy, and the agent gave me a very hard time.

ACMP: What about the best travel experience?

Marjana: There was one flight where everybody was happy and the flight attendant even brought whiskey to cello and flirted with it!

ACMP: Do you have any travel advice for other cellists?

Marjana: Airline policies can differ. Carefully check online to find regulations for traveling with a cello with each airline, especially if you need to change carriers during your trip. Carry the instrument as a backpack, print out the regulations for each airline, and carry all documentation, appraisals, measurements, and receipts with all your travel documents.

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



Play-Ins are planned all over the world from New York to New Zealand

Not made your Play-In plans yet?

Still have questions?

What is a Play-In? How do I find one? How do I create one?

Pick a place. Any place will do, including your own home.

Invite Players. Use the Directory. Ask friends for ideas.

Play! Even a duet will do!

Still need help? ACMP is ready to help you.

Go to the ACMP Play-In website: <http://www.acmp.net/www/happenings/773>

Join the Fun!!!!

Help Make Chamber Music Circle The Globe.

And did you notice that musical instruments make up the land masses on our ACMP Play-In logo globe?

Letter From The Chair



One of the best New Year's resolutions that a friend recently shared with me was to have more fun in 2014. What could be more fun than contemplating chamber music activities planned for the coming year? The ACMP Workshop Guide will soon be available, a smorgasbord of delicious opportunities for you to partake in chamber music playing. I hope that as many ACMP members as possible will seize the opportunity of World-Wide Play-In weekend on March 1-2, 2014 to reach out to other local members and get together to play, or participate in a larger Play-In. To find out if there's an event organized near you, please read the article in this newsletter and check the ACMP website at www.acmp.net and ACMP's Facebook page for more details.

I have enjoyed many varied contacts with ACMP members over the last few months. The highlight of my November was playing a Boccherini guitar quintet for the first time at a Play-In that I organized in San Diego. ACMP member Stéphane Fauth (France) had kindly sent me his own edition of the quintet in 2011 and I had been longing to find a guitarist to play with ever since. In September, ACMP was contacted by 16-year-old South African composer Conrad Asman looking for a group to play his trio for flute, cello and piano. My regular trio is now preparing the piece for a masterclass in February.

ACMP's Marketing Committee is working hard to promote awareness of ACMP, in response to findings from our member survey last summer. World-Wide Play-In Weekend is a great way to spread the word about ACMP and what we do. ACMP will have a presence at the Chamber Music America annual meeting in New York in January, at which we will be distributing Play-In brochures. We have also placed an ad to run in Strad Magazine for the two months leading up to the Play-In as a way to build awareness among a wider audience worldwide. On a local level I have distributed Play-In brochures and flyers for the Brandenburg bash that I'm planning for March 2 in San Diego to music stores, music schools, and community orchestras. I urge you to spread the word in your local area. We'd love to get more press coverage of individual events.

I'd like to encourage everyone to participate in Worldwide Play-In Weekend. Wouldn't it be fun if we each reach out to find someone new to play with? You can help ACMP make chamber music circle the globe!

Janet White



"Four on the Floor"

Kathleen Dullea (Vc) Alexandria, VA, writes: Some of us start early and carry the passion throughout life. Others start late (I was almost 70 and count my cello years in dog years now that I'm turning 80) but it becomes a cornerstone to build on when all else seems to be a matter of "letting go". One of the most rewarding aspects of chamber music is the intergenerational bonding that takes place. Age has no place when you make music together.

We call ourselves "Four on the Floor" partly because of the end pins, partly because of the acceleration reference, but mostly because that's where we often ended up, in laughter.



Do you have a regular group?
Why not get together during the Play-In Weekend,
March 1-2, 2014?



The "Parlor Trio"

Sharla Anderson (Pf), St. Louis, MO, writes: We call ourselves The Parlor Trio because we rehearse in my parlor at home. I am the pianist, Nicole Kovaluk and Kathy Garrison are the violinists.

I think ACMP is a great organization and I'm glad to be a part of it!



"Just Fiddlin' Around"

Shared by Fred Greenberg (VcB/Va/Vn), Durham, NH.

L to R: Ryan Thomson, Patrick Sharpe, me, and Brennish Thomson.



Keith Bowen

Four Inspiring Stories of Music In Later Life — two from our members, two from the media

A clarinet student at 73

International Advisory Council Member, **Keith Bowen** (Cl/BassCl/BassetHn), Warwick, England, writes: At 73 I am the oldest student in the Royal College of Music in London, arriving after a full and satisfying career as a professor of engineering and as technical director of a public company making X-ray instruments.

I have played the clarinet enthusiastically for over 60 years. Music, especially chamber music, has always been one of my main passions. I had a difficult career choice between music and science, and with semi-retirement from my 'day job', I again had the chance to study music seriously. Of course, I do not have a career ambition as a professional player, though I teach the clarinet and organise and coach chamber music workshops (Kammermusik Workshops in Santa Fe, NM, and Oxford, UK, and the Ischia Chamber Music Festival in Italy, both supported by the ACMP).

As a result, I was fortunate to meet many distinguished players, coaches and musicologists who encouraged my studies. Starting with a Diploma in Music at the UK Open University, I took an MA, writing a dissertation on *The Rise and Fall of the Bass Clarinet in A*. The topic was suggested by Daniel Leeson, the noted Mozart scholar whom we were fortunate to have as a coach on Mozart's Gran Partita at Kammermusik.

Partly as a result, the Orchestra of the Age of Enlightenment used a historic bass clarinet in A at their performance of *Tristan und Isolde* at the BBC Proms in 2011, with the player Katherine Spencer remarking to me, "When played on the correct instrument, I felt that the music played itself, whereas on the B-flat I felt that I had to work hard on phrasing and the right kind of sound."

I was then astonished to have an E-mail asking me to consider applying to study for a doctorate at the RCM. I never thought that they would be interested in a geriatric research student! One visit convinced me otherwise: that I would be welcomed into their research community, and that the environment would be incredibly rich for my interests, which are now focussed on the early "bassoon form" bass clarinets.

After a year there I can look back on so much. Their insistence that the music and the sound must be paramount has resulted in amazing lessons from Michael Harris on bass clarinet and from the Director himself, Colin Lawson, on classical clarinet, which have strongly influenced all my clarinet playing.

The inclusion in the project of the construction of a replica instrument has led to practical training in instrument building at Daniel Bangham's Cambridge Woodwind Makers foundation. Interactions with a brilliant group of doctoral students have been fascinating and satisfying.

I attend master classes in many instruments, to understand them and to improve both my ensemble playing and coaching. And I enjoy the sounds of other students practising as I walk around the college, with thoughts ranging from "That is awesome" to "Play it slowly and stop practising your mistakes!"

I have had two satisfying careers and a full life. Why stop?

Keeping Your Sanity During Hard Times

Fred Nussbaum (Vc), Port Townsend, WA, writes: I offer this photo in memory of my late father, Rudi Nussbaum, who was an avid chamber musician most of his life and a long-time member of ACMP.

As a matter of fact, playing chamber music helped him keep his sanity during WW II in occupied Amsterdam. Because of Nazi persecution that drove his family out of Germany, my father was not able to take lessons beyond the age of 14. Yet he managed to develop his skills as an adult to the point where he could play Brahms and Dvořák chamber music.

For the last 20 years of his life, our piano trio convened at my parents' condo in Portland twice a month to play the great literature of Beethoven, Brahms, Mozart and more. Sometimes we would invite in friends from near and far to play works for other configurations.



August 2008
Playing Schubert's *Trout Quintet*.
Rudi Nussbaum piano,
Wendy Temko violin,
Joseph Siegel viola (from Madrid),
Fred Nussbaum (me) cello, and
Jaime Leopold bass.

Product Review: Stand Lights

Are you joining a Play-In or traveling to a workshop this summer? Portable battery-operated stand lights can be a welcome accessory. There are several types of portable lights. Some have two small shades and bulbs, and are basically book lights. The best have wide light shades, cool LED bulbs, a long gooseneck that adjusts so that light is cast evenly on all sizes of music editions, a sturdy clip to attach to the stand, and a rechargeable battery with a long life. Cases and adapters are usually included. Price is determined by the number of bulbs, the quality of the materials of other components, good design and good workmanship. The best can be costly, but give good value for the expense. Retail prices can vary, so manufacturers suggested r

Since most players prefer to travel with lightweight portable folding stands, only stand lights that are suitable for such stands are included in this review. Stand lights designed for the solid stands used in orchestras are not reviewed here.

1) The Lotus Light: The best. This light has 34 LED bulbs in a 13" shade and casts good light over the entire page. Rechargeable lithium battery. Compact case and adapter included. Expensive, \$109-159, but worth the money. The website photo at right shows the amount of light cast in a dark background.
<http://www.lotuslights.net/>

2) The Mighty Bright Orchestra Light only has nine LED bulbs, and requires 3 AA batteries. Fittings can corrode in damp climates. Comes with a slightly larger square case and adapter. At \$74, a good choice for a tighter budget. The actual amount of light cast is difficult to determine in the photo, as the website photos appear to have been taken with supplementary lighting, but personal experience shows the light to be slightly less effective than the Lotus Light.

<http://www.mightybright.com/Music-Lights/LED-Orchestra-Light/>



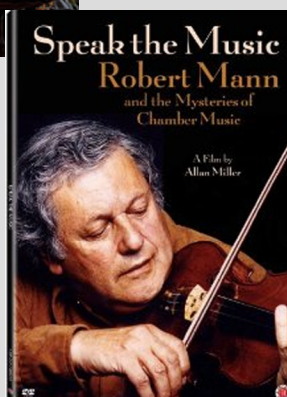
Lotus Light in use,
(as shown on website)



MightyBright Orchestra Light
(as shown on website)

DVD review

Speak the Music— Robert Mann and the Mysteries of Chamber Music



Robert Mann coaching a quartet master class at the age of 93 (top)
The Cover of the DVD (bottom)

DVD Review and Documentary Reviews

Speak the Music—Robert Mann and the Mysteries of Chamber Music

Robert Mann, at 93 years of age, is still actively performing and coaching. For the past two years the Manhattan School of Music in New York City has presented the Robert Mann String Quartet Seminar, which brings the country's most talented young string quartets to the school for intensive week-long coachings with him. *Speak the Music* is the story of his history with the Juilliard Quartet and a fascinating look at his coaching style.

Born in Portland, Oregon in 1920, Mr. Mann began studying violin when he was eight, and at age 13 was accepted into the class of Edouard Hurlimann, concertmaster of the Portland Symphony. In 1938, he moved to New York City to begin his studies at The Juilliard School. In 1941 he won the prestigious Naumburg competition.

In 1946, at the invitation of Juilliard's president, William Schuman, Robert Mann founded the Juilliard String Quartet serving as the ensemble's first violinist for 51 years until his retirement from the Quartet in 1997.

The DVD, *Speak the Music*, filmed by Allan Miller, should fascinate any chamber music player. The historical footage is so well-mastered and the sound is so good that it seems to have been recorded yesterday. But the best parts are the excerpt from master classes and rehearsals. You see Mr Mann simply pouring energy and knowledge into the students. At one point, Mr. Mann stops the quartet and tells a young violist, "You're a nice guy, I can tell." The violist smiles. Then he mischievously adds, "That's not a compliment! You need to force the second violin to play out over you."

Allan Miller has won two Academy Awards for best Feature Length Documentary for his 1979 film *From Mao To Mozart – Isaac Stern in China*, and in 1975 for *The Bolero*, best short feature, with Zubin Mehta and the Los Angeles Philharmonic. *Small Wonders*, the story of Roberta Guaspari's violin program in the public schools of East Harlem, was an Academy Award nominee in 1996. Mr. Miller started his career as a musician, and was a conductor himself in his early years. He is extraordinarily sensitive to the music and the story he is telling about the musicians, their histories, and the meaning of the music.

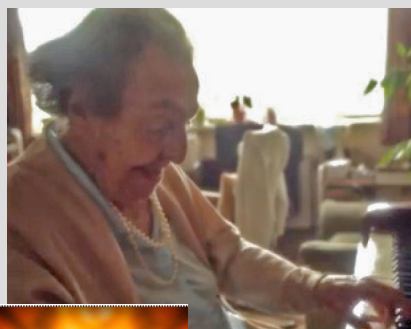
The Lady in Number 6 is the amazing story of a 109-year-old pianist that has circulated recently on the internet.

The story of **Alice Herz Sommer**, the world's oldest pianist and oldest holocaust survivor was made into a documentary by Malcolm Clarke, an Academy Award winning filmmaker. In this 2014 Oscar-nominated documentary, Ms. Herz Sommer, who still plays the piano, shares her views on how to live a long happy life.

She discusses the vital importance of music, laughter, and having an optimistic outlook on life. This video tells her incredible story of survival and how she managed to use her time in a Nazi concentration camp to empower herself and others with music.

There is a small charge to view the film online at <http://theladyinnumber6.com>

Documentary Review *The Lady in Number 6*



Alice Herz Sommer as she is today (above) and, at left, as a young woman before WW II

Two Unusual Stories

The Scam that Wasn't

Diane Chaplin (Vc), Portland,OR, posted this story on our Facebook page:

As a cello teacher whose contact information can be found on the Internet, I periodically receive E-mails from scammers saying they live in Guyana or Dubai, but their son is staying "in your area" and they want to pay in advance for "music class of the kind that you teach." They of course want to wire me the money and need my bank account number.

Late last summer I got what I thought was another one, from a woman in Saudi Arabia who was going to visit Portland for a month and wanted to take 3 lessons a week so she could learn to play cello. I cautiously E-mailed back, just in case she was real, and after much careful and guarded E-mailing, she finally arrived and took a cello lesson! I did not believe she would actually materialize until she knocked on my door.

Iman said she had always dreamed of playing the cello. Coming from a culture where there is no opportunity to study music, nor to see a friend take piano lessons or toot away in middle school band, she had little concept of what it meant to study an instrument. She thought I would be more like a personal trainer than a teacher that sends you home with assignments. But she managed to take two lessons a week for a solid 4 weeks, learned the notes in first position, and loved playing the cello.

She is back in Saudi Arabia now and we still communicate. Her hope is to purchase a cello the U.S. and have it shipped to her. Then we will try to do lessons over Skype. I mentioned that if she times her next vacation right, she could even attend an ACMP workshop!

I also personally enjoyed getting to know someone from a country I will likely never visit, and to understand that while she is frustrated by the repressive atmosphere there, she loves her home. Music once again triumphs as the universal connector between people.



Diane Chaplin
(Photo from her website
www.cellochaplin.com)

An Abandoned Piano

Dan Steinitz (pf), Ramot Hashavim, Israel, writes: I happened to attend a childrens theater performance where my granddaughter had a role. It took place in an old shack, taken over for youth activities to avoid becoming a home for outlaws. In the lobby I detected a big lump that resembled a grand piano's general shape.

I never saw one in such terrible shape. Wood pieces were broken off, almost no paint left, the body was used as ashtray and trash dumping box. The main lid was distorted and disconnected from the main body. The front lid was broken badly. The legs oblique, with rusty steel sheets welded around them to prevent collapse. 50% of the keys had no white cover, many were broken, of the remaining many couldn't move.

When I whipped a thick layer of dirt from the lid I saw the sign STEINWAY & SONS. It was a grand piano model B, which is a bit smaller than the larger concert model C, but considerably bigger than the usual home grand model A.

I looked for the very young manager whom I asked how come such a treasure was so mistreated. He said, "You want it? Then take and don't ask questions. We have no idea who the owner was." I offered to buy it but he refused: "How can I sell what is not mine and I have no knowledge about the previous owner who must be now dead for decades." Finally he threatened to trash it if I didn't take it soon. So I did!

After four months of restoration in an excellent workshop the piano returned to me appearing as new, with a wonderful sound and touch. This happened 10 years ago. Since then I enjoy the piano every day anew.



Dale Domian

New Board Member

Dale Domian (Vc/Pf/Pf-4h), Woodbridge, ON, Canada, was elected to the Board by a special election on December 23, 2013.

Dale began piano lessons at the age of five, and played clarinet and saxophone in middle school and high school. During his junior and senior years of high school he played clarinet in the Greater Twin Cities Youth Symphonies (Minnesota). He went on to earn a BA in clarinet performance as part of a triple major (economics, mathematics, and music) from the University of Wisconsin in 1981.

In 1982 he switched to cello after he tired of fussing with clarinet reeds. His cello studies remained casual during graduate school (PhD in economics and finance from the University of Minnesota, 1987) and his early academic career, but in 1997 he began to study cello seriously. He is now Professor of Finance at York University in Toronto, and a cello student of York professor Mark Chambers.

Dale's musical life is busy. He has played in every York University Symphony Orchestra concert since 2004, sometimes as principal cello. He has also accompanied York violin and viola students in recitals, master classes, and jury exams. He enthusiastically attends summer workshops, having participated in sessions at KentMusic with the Manhattan String Quartet, Lake Placid (NY) Music Seminar for Adults, and the Bennington Chamber Music Conference in Vermont.

Throughout 27 years as a professor, his responsibilities involved a mix of teaching, research, and service. His courses ranged from large-lecture introductory classes to PhD seminars on investments. His research includes 73 publications in refereed journals and conference proceedings, and five "best paper" awards at academic conferences. He is currently on the editorial boards of two academic journals and serves on the Board of Trustees overseeing \$1.8 billion in assets at the York University Pension Fund. He holds two professional designations, CFA (Chartered Financial Analyst) and CFP® (Certified Financial Planner).

Dale looks forward to bringing his financial experience and acumen to the ACMP Board and to boosting ACMP membership in Canada.

From the Mailbox

ACMP in Shanghai

International Advisory Council Member, Stephan Brandel (Vn), Shanghai, China, has sent us a photo of a recent Play-In he organized at his home. His group represents musicians from ages 20-60, with seven people from six different countries playing together.

Stephan says, "I am still the only real ACMP member in this group which I have built. The cellist, however, found me through the ACMP Directory, as his parents are members. I also try my best to get the clarinetist (an ex-member) back on board."

But I believe that such Play-Ins lay the groundwork for increasing one's appreciation of the value of membership—and constant dripping wears the stone."

Lake Geneva

Joseph Camilleri (Vn), Mellieha, Malta, writes: Recently, while I was in Geneva visiting my son and hoping to meet some of the numerous local ACMP members to make some music, Floryse Bel Bennet at short notice arranged a string quartet at her beautiful house in Tolochenaz on Lake Geneva.

Floryse is a charming lady of many talents. Besides the warm welcome, she instantly made me feel part of her group. When the other two gentlemen, Richard Harrison (viola) and Edward Sackstein (cello) arrived, I discovered we aptly formed a tiny part of the United Nations based in Geneva—Swiss, American and Maltese.

Another enjoyable evening was with a pianist, Prof. Dirk Vander Marel. He and his wife couldn't have been nicer to me. ACMP is not only about chamber music, I discovered. It's also about bringing people together in amity, sharing of ideas and trying to make life better and worthwhile.

The music may not have been played to perfection, but the joy of being part of the music and getting together for the love of chamber music in our diversity of cultures and traditions is what belonging to ACMP is all about.

Thank you all. Thank you ACMP. See you again, Saħħa, Au revoir, Tot ziens.



**Stephan Brandel Multi-National,
Multi-Age Chamber Group**

Fantine Leng (Flute): Taiwan
Mike Hambrook (Clarinet): Canada
Stephan Brandel (Violin): Germany
Michelle Zhu (Violin): China
Ellen Yung (Piano): Malaysia
Janet Gu (Viola): China
Nathan Golden (Cello): USA

Cadences

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

Greg Carroll (Vc),
New York, NY

Charles H. Chandler (Va),
Lexington, MA

Contributions and 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.



Conductor Predrag Vasic of the UN Orchestra
with soloist Ryu Goto



ACMP members Clarisse Henin and Esther Hamori who
answered the call



ACMP cellist, John Cockell plays a carbon fiber cello

ACMP's Send-a-Message Feature Attracts Players for UN Orchestra

We made an odd little group, huddled in the cold outside the United Nations Building one late October evening in New York City, waiting to go through security. There were two bass players, a cellist, two or three violinists and a flute or two and your Newsletter Editor. All were waiting for clearance to enter the building to attend a rehearsal of the United Nations Orchestra which is an ensemble of the UN community in New York. The musicians include staff of the United Nations, UNICEF, and other UN agencies, as well as foreign diplomats to the UN—altogether representing some 31 countries.

A call had gone out through the Send-a-Message feature of ACMP's website for experienced musicians to fill in for some of their members who were unable to participate due to scheduling conflicts such as peacekeeping missions. Several ACMP musicians had responded and agreed to attend rehearsals and participate in the concert to be held in Symphony Space in early November.

We got our clearances and passes and were guided up to a room on the 17th floor overlooking the East River and the lights of the city on a beautiful clear night. Aside from the location, it could have been an orchestra rehearsal anywhere. Instruments tuning, friends talking, and standmates frantically practicing.

The Conductor and Founder of the Orchestra of the UN staff is Predrag Vasic, who is also the Information Systems Officer at the United Nations, and who was formerly Music Director of the Terazije Theatre in Belgrade, Serbia. The guest soloist was Ryu Goto, (Midori's brother.)

Among the ACMP members who answered the call were violinists Esther Hamori and Clarisse Henin. Clarisse is newly arrived from France, and has enjoyed making contacts with other players through ACMP. She also said that she heard of ACMP in an unusual way. On one of her first days in New York, she saw two women with violin cases, and after hearing them speaking in French to each other, asked them about chamber music. They sent her right to ACMP.



Why not use the Send-a-Message feature
to find players in your area for
the Worldwide Play-In Weekend?

Home Coaching



Our string quartet recently enjoyed a home coaching grant. Thank you. Eiko Ogiso (Vn/Va A), Havertown, PA



Marion Richter 's group toasts Home Coaching

Diane Yerushalmi (FI), Nes Tziona, Israel, writes: I actually got the idea of hiring a coach for ensemble work by reading the ACMP website, thinking it would give me another dimension in trying to advance my flute playing. I regularly take lessons, but the fundamentals of playing chamber music are not really covered in a one-on-one lesson. This grant gave me a push to get professional coaching.

The application process was easy, non-threatening, and inviting to apply. The grant is very generous, and the approval very prompt.

The coach, Margalit Gafni, is a very fine, knowledgeable and experienced professional musician. She was familiar with the music and very patient and kind with us. We came away with the feeling that there was improvement in our playing, and we have a better understanding of what is involved and the intricacies of playing in an ensemble.

Thank you, ACMP for making this experience possible. It was really wonderful to have professional help.

Home coaching, one of the great member benefits of ACMP, is open to all current 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.

You can 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 participants must be members of ACMP.

ACMP Bulletin Board

AVAILABLE

Unique Transcriptions and Arrangements for Flute and Alto Flute

Pianist John Pratt's arrangements and transcriptions from golden oldies to Dvořák can be downloaded at [http://www. NoteworthySheetMusic.com](http://www.NoteworthySheetMusic.com) (NSM). His sing-along materials, including large-type words, are available free, others at moderate prices. NSM is an online source specializing in sheet music for flute and alto flute that is unavailable elsewhere, including contemporary pieces by outstanding American composers, facsimile editions of 19th century treasures from the Gassett Collection, and novel transcriptions of classical works. Contact: jpratt@hbs.edu.

String Quartets for All Seasons

Greenblatt and Seay just finished our latest project, *String Quartets for All Seasons*. There are four volumes, Winter, Spring, Summer, Autumn. Each collection features music from different historical periods, and includes program notes about the composers. To order, log on to [http://www. greenblattandseay.com](http://www.greenblattandseay.com). For questions, contact debby@greenblattandseay.com.

Chamber Music for Double Bass and Other Strings, Trombone, & Piano

For Sale: Numerous items (chamber music, solos with piano accompaniment, and method books) from my personal collection of sheet music, mostly for or including double bass. Chamber music includes pieces for double bass, cello, viola, violin, flute, and piano. Solos are mostly for double bass and a few each for cello, trombone, and piano. Also for sale are dozens of jazz method books, play-alongs, theory & history books. Purchase individual items or all of them! See the complete up-to-date listing at <http://www.talkbass.com/forum/t145/sheet-music-instructional-cds-dvds-985905/> You can also contact me at gds185@yahoo.com or 203-297-1360 to obtain the list of items and ask any questions about it.

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