

Daniel Nimetz, ACMP'S Executive Director to Retire

Chair, Janet White (Vc), San Diego, CA, writes: After 21 years of dedicated service to ACMP, our beloved Executive Director Dan Nimetz has decided to retire at the end of April 2015. We will miss him and his unique sense of humor tremendously. As our first and only Executive Director, Dan has become part of the fabric of ACMP and his hard work over the years has touched every member in many ways – from the Directories that he has meticulously prepared to the Grants programs that he has diligently managed. Never one to toot his own horn, Dan has quietly and efficiently kept ACMP running like clockwork. He is truly one-of-a-kind.

Dan says he is a firm believer in random acts of fortune and that luck played a strong part in bringing him to ACMP. He says it was also luck that after teaching stints at SUNY-Albany and the Eastman School of Music, he became Music Director of the Musical Heritage Society, where he produced recordings with such artists as Artur Balsam, Oscar Shumsky, Ransom Wilson, Sonia Monosoff Pancaldo. His third career, Executive Director of Early Music America (an organization devoted to historical performance on original instruments), was another random act of fortune. There he met Sonya (former ACMP Board Member and Vice-Chair), who became his path to ACMP. Dan says his final job interview was "playing horn trios with former Chair Susan Lloyd and (then) Board Member Mimi Bravar, and that was the end of it. Or rather, the beginning."

Everybody smiles when asked about Dan. Susan Lloyd says, "Dan had a willingness to take on every possible demand of his job, scorning none, understanding that the details make the whole. In response to a tangled account I'd sent him of some member's request, which I was trying unsuccessfully to fulfill, he said, 'Don't fuss, let me struggle'." Sue adds, "He was always RIGHT THERE when I needed him — often before I knew I needed him."

Dan was the compassionate human interface between priorities set by the Board to deal with the surprise of the Clinton B. Ford bequest and the ACMP members and wider chamber music community which we served.

paying bills, banking dues, keeping all records, including membership, and sweeping the floors. He came right into my mind as we searched for our very first Executive Director. Dan has done an amazing job for us and not only will he be hard to replace, but also he will be greatly missed. I wish him well including a great retirement with his lovely and talented wife, Janice.

Don Spuehler (Vc) Los Angeles, CA, who served as the first President of the ACMP Foundation, says, "Compassionate irony would be the phrase I would apply to Dan," and adds, "Dan Nimetz, for me, was the compassionate human interface between the priorities set by the Board of the ACMP Foundation to deal with the surprise of the Clinton B. Ford bequest, and the ACMP members and wider chamber music community which we served. The receipt of this generous bequest forced us into an expansion of activities in support of our beloved chamber music.

Dan combined a knowledge of the music world with an ability to soothe the fevered brows of Board members and grant recipients. His wry humor and one banana lunches (but to quote Dan, "It has to be a banana that is just right.") created a balancing antidote to the SERIOUS matters of the Foundation. He really epitomizes the love of music and community which is at the heart of ACMP."

Dan's life has been steeped in music. At age 24, he was the youngest person ever to receive a PhD (in musicology) from the Eastman School. According to Dan, his education was not just K-12, but K through PhD. In reality, having married immediately



Dan Nimetz in 2013
Celebrating his 20th Anniversary
with ACMP

after graduation, he jokes that his education was K through the male equivalent of the "Mrs" degree, a happy union that continues to this day. His musical life began with piano lessons when he was "8 or so" at the Third Street Settlement in New York City, and flourished when he started horn in a class in high school. He went on to regional symphony orchestra experiences, and still retains his membership in the Musician's Union, Local 16-248.

Others tell of chamber music at Board Meetings. Another former Chair, Jan Timbers (Vc), Potomac, MD, says "I'll never forget Dan at my first ACMP board meeting in the McIntosh house in Tyngham, MA. After playing string quartets all evening with one violin, two celli (me playing the second violin part rather pathetically) and Dan reading the viola part on the French horn I finally threw in the towel. Around two am I heard Dan playing the Brahms e minor cello sonata as I drifted off to sleep." Bill Selden, concurs "He'd play the French Horn, yes, but not necessarily a horn part. I've heard him play 2nd Cello in the Brahms Op 36 G Major String Sextet and even 2nd Viola in the Mozart G minor Viola Quintet, K 516. He was right in there, never missing an entrance or a beat, but his double stops were out of tune."

Dan is also responsible for maintaining the Directories and communicating with members, a task he does with tact and sensitivity. Advice to a new member struggling with self-grading is vintage Dan. "You indicated a self-rating of D (which is quite an elementary level) but noted that you are an advanced pianist. One should weigh technical ability somewhat higher than familiarity with chamber music literature. So, for example, if you are playing Liszt's Totentanz or Beethoven's Hammerklavier Sonata, it would be absurd to put D as a rating, even though you may never have played even a Haydn Trio (not so easy for that matter). So, please reconsider. Of course the grade can always be changed, but still one shouldn't be too modest at first; nor overly enthusiastic about one's abilities. Once you play with some others, you will have a better sense of where you fit in".

Ralph Fiorito (Pf-C), Silver Spring, MD, responded, "I have reconsidered my self rating. My reasons for extreme caution were based mostly on my sparse ensemble experience and my awareness that the piano part of much of the chamber music repertoire is no easier for the pianist than solo piano literature. However, based on your encouragement and my pride I will upgrade my self-rating to C as a compromise for starting off."

As the Executive Director of the ACMP Foundation, Dan deals on a daily basis with those applying for grants; workshop organizers, community music schools, youth orchestras, special events organizers, and home coaching applicants and coaches. Although all grants (except Home Coaching) are reviewed and awarded by appropriate Board Committees, Dan processes them all. No small job! Since the ACMP Foundation was created in 1993, it has made grants totalling over \$4 million to Community Music Schools, Chamber Music Workshops, Youth Orchestras, Special Initiatives Programs, and Home Coaching, to promote the playing of chamber music for pleasure: International Advisory Council member, Jane Carhart, says " Everyone knows Dan, or is it that Dan knows everyone? Probably both are true. When people say they have had a wonderful time playing chamber music in the various places in the world I go, I ALWAYS say, don't thank me, thank ACMP. And most especially thank Dan, who has that special knack for introducing people to each other for music in so many helpful ways. Thank you, Dan for the helping hand you lend to all of us, everywhere in the world."



Dan Nimetz in 1991
Curbside with the Sheriff's Band

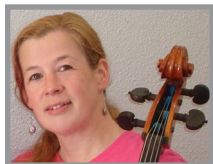


2015 ACMP Worldwide Play-In Weekend March 7-8, 2015 Join the Fun!!!!

Help Make Chamber Music Circle The Globe.

Anyone can host a musical Play-In or "open house." It is up to you to choose how large or small the event should

Need Help? Call the Office 212 645-7424 or Go online ACMP.net/www/happenings



Letter from the Chair – Spreading the Joy

Dear Friends,

2015 is a year of big musical milestones; in San Diego we're celebrating the 60th anniversary of my community orchestra, La Jolla Symphony; the 50th anniversary of San Diego Opera, which very nearly didn't happen until the Opera was saved from threatened closure by a groundswell of community support. ACMP is also anticipating a major milestone with the retirement in spring of our long-serving Executive Director, Dan Nimetz, who has ably led ACMP for the last 21 years, since the establishment of the ACMP Foundation. We are recognizing Dan's great service to ACMP in the tribute in this newsletter. The Board has initiated a search for Dan's successor to lead ACMP onward and upward!

I hope that many ACMP members are planning to participate in Worldwide Play-In weekend on March 7–8, 2015. Check out www.acmp.net to find an event near you — and if you don't find one, take the opportunity to use the ACMP directory to reach out and invite someone you haven't met before to come and play with you that weekend. Consider contacting the music department at your local college for additional players. Are you looking for a place to play? A retirement home or bookstore may be glad to host you and help spread the joy of chamber music in your local community!

I organize quarterly play-ins at a local church, which gives me the pleasure of meeting and playing with new people as well as exploring repertoire for unusual combinations that I find at www.imslp.org. At our most recent Play-In in January I discovered a delightful quintet by Dubois for oboe, strings and piano. I am always thrilled when ACMP members tell me that they have formed regular groups with people they met at a Play-In.

Are you wondering which workshop to attend this summer? Our new Workshop Guide is coming to you hot off the presses to help you explore the options that are best for you. Some of the workshops are supported in part by grants from the ACMP Foundation. Our Workshop Grants Committee is currently reviewing a large batch of applications. It's good to know that through such grants we can help as many people as possible, young and old, to have access to educational programs that help them realize their potential for lifelong enjoyment of chamber music playing.

Warmest Regards,
Janet White

Are You Flying with Your Instrument This Summer?

A letter from Raymond M. Hair, Jr., President of the American Federation of Musicians of the United States and Canada, clarified the rules in the following letter to his union members.

Dear Member,

I am pleased to announce that on December 30, 2014 the United States Department of Transportation released the long awaited final administrative rule which fully implements section 403 of the FAA Reauthorization Act of 2012 – the law authorizing musical instruments as carry-on baggage onboard US air carriers.

- Airlines are required to allow small musical instruments, such as a violin or guitar, to be carried into the cabin and stowed in approved stowage spaces, if available, and/or under the seat.
- Once safely stowed, airlines cannot require passengers to remove their instruments, even if space taken by their instrument could accommodate one or more other carry-on items.
- Airlines cannot charge an additional fee for instruments as carry-on or checked baggage other than any standard fee imposed by the carrier.
- Airlines are now required to train air crews, gate agents, counter agents and baggage personnel concerning appropriate procedures necessary to comply with all FAA musical instrument transportation policies.

Those of you interested in reading the rule can do so here:

<<http://www.dot.gov/airconsum/final-rule-musical-instruments>>

<<http://broadcast.afm.org/lt.php>>

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.

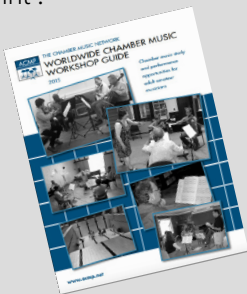
Ask friends for ideas. Even a duet will do!



The ACMP Online Guide may be especially useful if you plan an event outside your own home, although many of the ideas will work just as well if you are hosting your musical "open house" in your home.

Summer Workshop Guide

ACMP's 2015 *Worldwide Chamber Music Workshop Guide* is now available on line and in print .



As you make your choices, ACMP offers some hints to help you prepare for your sessions.

Numbering Measures. Perhaps one of the most important things you can and should do to facilitate rehearsing and coaching is to number the measures of each movement of each work. But how? Do you count first and second endings? How do you know your count is accurate?

The article at right quotes the **Bennington Chamber Music Conference website**, and includes the URL of their site. In addition to tips for counting measures, it has a list of counts for many familiar works to help check your accuracy.

Numbering Measures Bennington <http://cmceast.org/downloads/MeasureCounts.txt>

David Finckel and Wu Han, Directors of the Chamber Music Society at Lincoln Center: As such they direct the LG Chamber Music School, which provides workshops to young artists in Korea. Mr Finckel is also the Artistic Director of the Mendelssohn Fellowship, a program established to identify young Korean musicians and promote chamber music in South Korea. Mr Finckel and Ms Han established a chamber music studio at the Aspen Music Festival and School and created Music@Menlo.

An excerpt at right is from their **2010 letter to students on how to prepare for workshops**. The full document can be found on-line at:

<https://artistled.wordpress.com/2010/01/06/students/>

Preparing for Workshops

How to Number Measures

There is no universally-agreed-upon system for counting measures. The following scheme is frequently found in pre-numbered parts and can be applied successfully in almost all cases:

- Place a bar number either at the beginning of each line or every ten bars; you don't need to number each bar.
- Count the beginning of each measure. Do not count any partial measure at the start of a movement. Always check the number of beats in the first bar to be sure.
- If a measure is divided across a double bar, across a repeat, across a change of clef, key or meter, or from one staff system to the next, be sure not to count it twice. Don't count subdivisions within measures marked by dotted lines.
- At a repeat with first and second endings, don't count the first ending. In general, count only the last in a set of endings.
- Count trios, codas or variations in continuity with the preceding printed measures, even if they are not played in that sequence; do not restart from "1". Count tacet parts in trios or variations in accordance with the score.
- Count each movement individually.

Excerpt from Bennington Chamber Music Conference website:

<http://cmceast.org/downloads/MeasureCounts.txt>

David Finckel and Wu Han on Rests And Silences

Young ensembles, very often, have the habit of not honoring the full length of rests and silences. Perhaps it is a combination of anxiety over the next entrance, or discomfort with silence, that propels many groups through moments where the composer indicates an absence of sound, often creating suspense and drama, or simply the opportunity to breathe. It has been said by someone that they would rather hear a single rest in Beethoven than many notes of other composers, and I know what they mean. Silences and rests are golden opportunities in the performance of classical music, and should be observed and enjoyed to the fullest extent possible. Here are some ways to practice:

- Conduct: Get the instrument out of your way and conduct as though you had a full orchestra in front of you. Imagine what you would have to do to get them to stay still for the right amount of time
- Sing: Sing the passage and do what you feel the silence is all about, either breathing or maybe holding your breath.
- Exaggerate: If you still have difficulty, just exaggerate until you train yourself to wait. But if a silence is for a single beat in tempo, don't get in the habit of counting two beats, because it's the wrong feeling. Better to feel and wait for an e-n-o-r-m-o-u-s single beat.

To read the full letter to students preparing for workshops insert this link into your browser:

<https://artistled.wordpress.com/2010/01/06/students/>

ACMP Members Attend A Rocky Mountain Workshop:

Adwyn Lim (Vn/Va/NAC) Boulder, CO writes: As autumn descended upon the Colorado Rockies, the Borromeo String Quartet (BSQ), now in their eighth year as the resident string quartet at Colorado State University, blanketed four lucky string quartets with their own warm fall colors, generously sharing their knowledge, ideas and musicality in a workshop/master class. The BSQ is also a top string quartet with a full performance schedule and serves as the quartet-in-residence at the New England Conservatory of Music in Boston, MA.

Nicholas Kitchen (violin), Kristopher Tong (violin), Mai Motobuchi (viola), and Yeesun Kim (cello) are generous and approachable ambassadors of chamber music through their offerings of coaching and master classes. The class, offered to non-students as well as Colorado State University students, started with two morning sessions coached by individual members of the BSQ, followed by a question and answer period, which provided not only entertaining quartet anecdotes, but tidbits of music history, favorite works that they feel are under-performed, and accounts of teachers who had profoundly influenced them. During the afternoon master class performances, the BSQ gave further insights with their critiques. ACMP member Margaret Smith (Vc) commented, "I thought that the morning coaching was wonderful, among the best I've experienced and the one day format really worked well."

The BSQ was started in 1989 by Mr. Kitchen and Ms. Kim when they were attending

The Curtis Institute of Music. The name of the group is taken from the Borromean Islands in Lake Maggiore, the locale of

the ensemble's initial concerts in Italy. The current members of the quartet have been together since 2006. Their distinguished awards include the Avery Fisher Career Grant (2007), Lincoln Center's Martin E. Segal Award (2001), Cleveland Quartet Award (1998), and the International String Quartet Competition in Evian, France (1990).

Known for their innovative steps integrating the technical tool of the laptop as a music reader, replacing the paper format, the BSQ incorporates the tool even during the master class when explaining a point so musicians may view the ensemble's score projected on a large screen. Instead of reading just one's part, BSQ believes that rehearsing from the score gives more insight into the music. The problem of more frequent page turns was solved with a foot pedal attached to laptops, which enabled hands-free page turning. Although initially difficult to embrace by some of the members of the quartet, the laptops are now used by all the members and this method is passed on to their students. (See the *Autumn, 2010 Newsletter* for a story on the Borromeo and the page-turning hardware.)

During the coaching session for those of us who have attended other workshop/master classes, comments that fortify previous coaching are always welcomed. ACMP member Carol Osborne (Vn I) mentioned: "The coaches gave excellent reminders that we need to analyze what we play a bit more — we should mark the exposition, development and recapitulation sections in the movement." Mr. Kitchen added that singing should be utilized when approaching the music. His noted that in today's music education programs, many of the programs have neglected the vocal aspect for instrumentalists. Similarly Ms. Kim mentioned the importance of consonants, which influences the attack of the bowing, thus pointing out another aspect of the significance of the vocal utilization.

The day flew by in an instant—like a heart beat—so appropriate to the heart and soul of the members of the BSQ.



Members of the Borromeo Quartet
From L: Kristopher Tong (Vn), Mai Motobuchi (Va),
Yeesun Kim (Vc), Nicholas Kitchen (Vn).

Mr. Kitchen said that singing should be utilized when approaching the music and added that today, many music education programs neglect the vocal aspect for instrumentalists.

ACMP Members
Carol Osborne (Vn I),
Adwyn Lim (Va) and
Margaret Smith (Vc)
Onstage during the BSQ Rocky
Mountain Master Class.





ACMP members Ronald Ling (Vn), and David Litt, (Va),
hosted by
Masakazu Murakami (Vc)
playing sextets in Japan

ACMP in Asia

Ronald Ling, (Va,IAC) Singapore writes: A part of the world which we do not hear about much at ACMP is Asia. However, there is an active and keen group of chamber musicians based in Asia who would like to connect with other like-minded souls, both within Asia as well as globally.

I am an amateur violinist and have attended chamber music workshops in Europe for the last several years (primarily 'Fugues en Liberté in Pertuis, France and on one occasion the Verbier Amateur Chamber Music Week). However, it has always been harder to find chamber music partners closer to home, even though interest in classical music is at an all time high in Asia, with many children learning instruments. Indeed, conservatories across the world are enrolling ever-increasing numbers of Asian students. However there is generally a less developed tradition of amateurs reading chamber music and enjoying the literature similarly to our friends in Europe and the US. Hopefully ACMP can help to change this as we build our membership and communicate our mission in this part of the world.

There is an active and keen group of chamber musicians based in Asia who would like to connect with other like-minded souls, both within Asia as well as globally.

A recent visit to Japan gave me much hope that we can build our organization significantly from our currently small membership base. I visited Tokyo in October 2014 mainly to watch opera at the New National Theatre Tokyo (in my view one of the top western opera houses in Asia). Having some spare time, I decided to write to Masakazu Murakami (Vc), whom I found on the ACMP list in Tokyo. Little did I realize that Masa would organize a wonderful evening with 5 Tokyo-based musicians at the beautiful home of David Litt (Va). Over the course of an evening we played Mozart and Haydn quartets and quintets, Borodin and finally a rendition of 'Happy Birthday' for David since the event coincided with David's special day (although it was a special day for all of us I think!)

This hugely enjoyable chamber music session and my five new-found Japan-based friends, prompted me to point out that we are active and keen to play here in Asia!

I learnt that Masa, David and friends meet regularly for chamber music at home and during weekend mountain retreats. Through other Japanese musician friends I met that evening, I have been introduced to Japanese musicians based in Singapore who are now part of my chamber music circle at home.

My one other musical meeting in Asia through ACMP was about 2 years ago, when I met Stephan Brandel (Vn/IAC) and friends in Shanghai – also a treat and hopefully to be repeated before too long.

A lot of us based in Asia travel extensively for work and pleasure, both within Asia as well as to the US and Europe. I hope we can build ACMP's presence in this part of the world and I welcome musicians from all across our network to contact me if in Singapore.

ACMP in Spain

Floryse Bel Bennet (Vn/Va/ACMP Board/ IAC Chair) Tolochenaz, Switzerland, writes: On November 25, 2014, I visited Madrid, to visit Eduardo Gutiérrez Rivas (Vn), our new IAC member in Spain on order to meet him, and for us to play together with his friends.

Eduardo organizes "open doors" at his home for his musician friends usually every Monday night, from 8 pm to — midnight! After that, those who are not too tired, go to eat some tapas in a nearby restaurant. This is the Spanish way.

Since I was visiting, they all came again on Tuesday. A group of 10 friends showed up, arriving a little one after the other, some with spouses. They came at an earlier hour to accommodate a more reasonable Swiss time for my sake! We started with piano trio playing at 6 pm, and continued with different movements of viola quintets, then quartet, piano quintet and ended up with a Brandenburg (standing position, as per tradition!) We then went out for shrimps and calamari at 9 pm.

We discovered that we have many common friends of course, including several of the Spanish musicians who love to attend the annual AMA meetings held in Bayonne, France.

Thank you ACMP for making such a successful and enjoyable evening possible.



ACMP member Eduardo Gutierrez Rivas, 3rd from Left,
Floryse Bel Bennet, 5th from Left



Spain in Austin, TX

Jane Carhart (Vn), Jimena de la Frontera, Spain, writes: Thanks to ACMP members Andrea Gore (Vn) and Rob Radmer (Va) in photo at R, we had a nice afternoon in Austin in November 2014.

Cadences

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

Betti Burr Abetti (Vc), Niskayuna, NY. Cathi Perga writes: Forty years ago my husband's work took us from Connecticut to living in Belgium. Finding a quartet was easy as ACMP's international edition "hooked" me up quickly...and I played piano quartets first in the apartment of Helene Heinmann. She, a pianist, had been hidden in a basement throughout the German occupation of Belgium. At her apartment I met the American 'cellist, Betti Burr Abetti.

Betti invited me to play at her penthouse in Uccle. That wonderful meeting turned into more than seven years of twice weekly (yes, twice!) quartets. Our first violinist (I was usually 2nd) was the fine heart surgeon Marcel Wybauw, a founder of the noted clinic Antoine De Page. Our violists were Mssrs. Jacques Hirsch and Madame Simone Bondue alternating. Betti Burr Abetti kept us on track going through so many quartets over those special years. Her enthusiasm was infectious. She certainly was one of the most delightful people I have ever known. And such a fine 'cellist too!

Later on after she and I had both moved back to the States we tried to meet most summers even though we found ourselves on opposite coasts of the country.

Arthur Feldman (Vn), Denver, CO. Art's work included designing and building the lunar drill stems used during the Apollo moon missions for the NASA space program. He has displays at the Smithsonian Institution Air and Space Museum in Washington, D.C., and the NASA Johnson Space Center in Houston, TX. In addition to his ACMP membership, he played in community symphonies in St. Louis, Champaign/Urbana and finally Denver, playing in the Evergreen Chamber Orchestra's most recent concert in November 2014.

Jonathan Vaughan (Vc), Clinton NY. Fritz Sonnichsen (Vn/Va/Hpsch), Woods Hole, MA, writes: He was always a delight to play music with and he will be missed.



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A copy of ACMP's last annual report may be obtained from the Office of the Attorney General, Charities Bureau, 120 Broadway, New York, NY 10271



Coda: Photograph — "The Blizzard Quintet"

Photo by Luis Leguia (Vc), Milton, MA, who developed the carbon fiber instruments (*Winter 2009 Newsletter, feature article*)

for more information www.luisandclark.com, carbon fiber instruments

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Cadences



Associated Chamber
Music Players