

## Spotlight on the Next Generation of Players and Listeners

### ACMP Funds a Residency Program for Youngsters playing Half and Quarter Size Violins

**New York, NY:** In January 2015, ACMP funded an unusual experiment created by the School for Strings in New York City—a residency with renowned violinist Joseph Puglia on the violin duets of Luciano Berio. 10 students were selected to prepare one of Berio's 34 duos. At the end of the three-month-long series of lessons and master classes the participating students were invited to record their duet performances with Mr. Puglia for his upcoming CD; some of the technically easiest duets will be recorded as they were intended to be played—by students with half or even quarter-sized violins.

Much like the more popular violin duets of Bela Bartok, Berio's duos serve a pedagogical purpose. Each work features one easily accessible violin part that allows less advanced players to participate actively in chamber music-making along side their professional counterparts.

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Some of the duets are even geared towards the youngest, beginner level students and can (at the composer's suggestion) be performed on child-sized violins.

As yet, no professionally released recording honoring Berio's intention of featuring younger, non-professional violinists exist (although there are many professional recordings). Mr. Puglia says, "Because Berio is best known for complex works like his *Sequenza VIII* for solo violin, his work is often avoided by less advanced players, a particular shame in the case of the beautiful and quite accessible duets." Through his residency and recording of these works, Mr. Puglia aims to erase these perceived barriers and open Berio's music to performers and audiences of all ages and abilities.

In the master classes, Mr. Puglia discussed the students' experiences in learning 20th century music, helping them to rely on their own musical ideas to transform seemingly simple passages into the colorful sounds that are an integral part of Berio's compositions. Suddenly technical passages as simple as a D-major scale took shape as fascinating counterpoint and even the youngest students were contributing to the music in extraordinary ways.

Family and friends of the performers as well students from the school's advanced program for teenagers attended the concluding concert, featuring Mr. Puglia and the



Joseph Puglia with SFS student

participating violinists. This was especially exciting for the youngest participants who enjoyed opportunity to play with a professional violinist in front of the "cool teenagers."

Mr. Puglia polished off the concert with an inspiring performance of the *Sequenza VIII*, a work which these students would not otherwise

have had an opportunity to discover.

The School reports, "The whole project was a fantastic success. The dedication of the participating students was nothing short of extraordinary, and Mr. Puglia is thrilled to release the final CD to showcase their amazing work."

Editors note: The recording sessions were completed in April with an expected 2015-16 release on the Attacca label.

You can also enjoy Joseph Puglia performing *Sequenza VIII* at <https://www.youtube.com/watch?v=DarQSRx5UNQ>

The Duets are accessible at <https://www.youtube.com/watch?v=sTq4jYQsKIM>

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Spotlighting other programs aimed at younger players in Switzerland, Arizona, France and the Arctic.

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**Switzerland:** Nicole Ortlieb (Vc), Vevey, Switzerland, chats with a young cellist, Tsippora Vioget, at the Hindemith Music Center in Blonay, during a Musica da Camera workshop.

The Workshop, dedicated to amateur musicians of all ages, instruments and levels, was organised by Steve and Nicole Ayrton.

**Weekend Workshops in Prescott, AZ.** The Chaparral MusicFest thanks ACMP, right on its Home Page, for helping to fund this festival, and includes our newly revised self-assessment playing level guide. [www.acmp.net/ratings](http://www.acmp.net/ratings).

Our support also helped make scholarships available to performers under the age of 18, or to those in financial need.

This informal family style event is organized so that participants convene in their assigned group, read through the 2-5 movements or pieces selected for them, and then choose one on which to focus. At the end of every session block, groups convene in the common space to play five minute segments of their chosen work for each other.

The Workshop culminates in a Celebration Concert. Participants are welcome to perform a previously prepared piece (piano accompaniment is available) or a piece they explored during the workshop. The faculty, Seventh Roadrunner Ensemble, also performs.



Coaching at Chaparral MusicFest  
Seventh Roadrunner Ensemble  
Dr. Brian Viliunas, clarinet, Dr. Andrew O'Brien, piano  
Dr. Katherine Shields, viola/violin

**France: Quatuor de Mirmande**

Four skilled music lovers who enjoy the pleasure of exploring the chamber music literature, formed a quartet to rehearse and to perform for people, young or old, with the specific objective of sharing their delight with audiences who may not often listen to classical music, but “who may be curious to hear it and share our pleasure.”



Top Right:  
The Quartet  
Jacques Guerry, (violin)  
Anne-Sophie Legrier, (violin)  
Bernard Cottin, (viola)  
Caroline Podetti, (cello)



Bottom Right:  
A young French audience



**A Troupe of Trombones!**

A reader shared this story of the Arctic Philharmonic’s visit to Salzburg this Spring.

Christian Lindberg, the Philharmonic’s conductor (and also a trombonist), was greatly inspired by Jose Antonio Abreu and the El Sistema music revolution that began in Venezuela. The Arctic Philharmonic was designed to be similarly socially-transformative in northern Norway, with chamber groups, operas, symphonic groups, and all sorts of variations to bring classical music to the villages there.

As a preamble to the concert in Austria, Lindberg related his experience guest conducting Abreu’s Simon Bolivar Orchestra. Abreu asked if he might also give a trombone master class at the Abreu school. Lindberg agreed, assuming 7 or 8 students would attend, as had been his experience with such classes in Europe and North America. When he walked into the room, 140 trombonists awaited him!!

Above: The Arctic Philharmonic prefers to rehearse indoors  
At Right: A young audience enjoys a performance



## Letter from the Chair



It is with great pleasure that I welcome ACMP's new Executive Director, Rebecca Sayles, who joined ACMP in mid-May. Rebecca, a flutist and member of ACMP for almost 30 years, has over 25 years of experience in management of non-profit arts organizations, and we are looking forward very much to having her at the helm! I'm also delighted to welcome our three newly-elected Board members – Karl Roth (Vn, Omaha, NE), Gwendoline Thornblade (Va, Auburndale, MA), and Harriet Wetstone (Vn, Lenox, MA) – all of whom are passionate about music education and will be working together to revamp ACMP's — programs. You can read more about each of our new Board members later in this newsletter.

We greatly enjoyed reading all the reports and seeing the photos that came flooding in after Worldwide Play-in Weekend (WPIW), many of which are featured on our website.

Please mark your calendars for next year's event on March 5 - 6, 2016!

Due to the popularity of WPIW we are considering adding two new events to the ACMP calendar.

One is a Day of Service, on or close to September 11, when we'll encourage members to consider playing chamber music in a retirement home, hospital or prison.

Inspired by the Indian festival of 'Guru Purnima' and several Board members' stories of marking milestone birthdays by playing Bach and fondly remembering their teacher's fingerings still penciled on their music, we are also considering an 'Honor your music teacher' day to encourage members to play in memory of the teachers who introduced you to a lifelong love of making music.

Please look out for more information about these events in the coming months.

The Boards of ACMP and ACMP Foundation met in April at the home of Peter Hildebrandt,

Foundation Chair, in Atlanta, GA to discuss plans for the coming year, and we were thrilled to have Rebecca join us, prior to her official start date with ACMP, so that we could spend time to get to know one another and seek her insight and input into our strategic plan. I am grateful that we have such an active Board, whose members are not afraid to roll up their sleeves and who volunteer collectively hundreds of hours of their time in the service of ACMP, our members and grantees. We established the following six strategic goals for ACMP for the next three years:

1. Broaden awareness of ACMP to everyone who plays chamber music
2. Expand ACMP member network
3. Increase impact of grant-making programs that expand access to chamber music
4. Maintain high standards of governance
5. Sustain operations and seek opportunities to increase efficiency
6. Expand fundraising to enable expanded grant-making and member services

Our committees are charged with developing and implementing plans to achieve these goals by 2018. There is much to do and we have much enthusiasm and energy to do it!

With Warmest Regards

Janet White



## ACMP is delighted to introduce our new Executive Director

Rebecca Sayles, (Fl/Picc), Mamaroneck, NY

Rebecca is a natural! A member of ACMP since 1986, she brings more than 25 years of nonprofit arts management experience to us. She served for eleven years as the Director of Development at Hoff-Barthelson Music School, one of the largest and oldest community music schools in the U.S., where she raised funds to support its comprehensive, after-school activities for students of all ages, including the expansion of the School's chamber ensemble program with help from an ACMP grant. Rebecca has most recently served, since 2011, in a similar capacity at Copland House, based at Aaron Copland's longtime home in New York's Hudson Valley, enabling a broad range of nationally-recognized initiatives that champion American composers and their work. Earlier in her career, Rebecca served as Grants Officer at ArtsWestchester, the largest county arts council in New York State, where she managed the re-grant process for over 100 arts organizations, and as Arts Program Officer at the Institute of International Education, overseeing exchange programs for individual artists and administrators of performing arts institutions. She began her career as Operations Manager at Young Concert Artists in New York.

Of the path that brought her to ACMP, Rebecca says, "I grew up in the culturally-vibrant city of Philadelphia, PA, starting on piano at the age of 8, and switching to flute a year later, when two instrumental teachers were brought in to teach at my small school. Given the choice of flute or clarinet, I had a preference for the flute, having heard both at Philadelphia Orchestra children's concerts. My parents are informed and avid listeners of classical music, but there was no one with the ability to play music with me at home, so I would self-produce recitals at school (hence my start as an arts administrator!), either solo, accompanying the choir, or with one or two other flutists who stuck with the lessons.

Somewhere along the way, I picked up the piccolo, and have dabbled at alto and bass flutes as well. There may be some hereditary talent, too—a cousin on my father's side played violin in the Cleveland Orchestra from 1967-1996 and a cousin on my mother's side is a renowned jazz flutist/saxophonist.

I made up for the lack of music-making in the home in later years. Among my own family of four, we play 10 instruments and have as many music stands. I'm a bit obsessed with trying to find the perfect folding music stand—one that's lightweight and compact enough to fit in my travel flute bag, while also being sturdy enough to hold heavy music and a stand light. My quest may have finally ended with my recent order on Amazon.com, arriving several months later from Japan. It didn't come with a case though...."

Rebecca caught the chamber music bug as a pre-teenage

flutist in a woodwind quintet at the Settlement Music School in Philadelphia, PA. High school summers were spent attending ensemble workshops at Boston University's Tanglewood Institute and at the Apple Hill Center for Chamber Music (Nelson, NH). As a currently-active and accomplished amateur flutist, she plays in community ensembles throughout the New York metropolitan area, and is a player-participant and board member of the Bennington Chamber Music Conference and Composers' Forum of the East.

Rebecca earned a B.A. with honors in Sociology from Harvard College, where she was Business Manager and flutist of the Bach Society Orchestra, and an M.A. in International and Comparative Education, with a focus on community arts education, from Teachers College, Columbia University.

Rebecca writes, "I am thrilled to be leading ACMP in this capacity, and to continue the founders' timeless vision of connecting chamber music players with one another. Through my membership in ACMP, I have experienced first-hand the joys of musical friendships formed and opportunities enabled by this truly unique

organization. And, as I learn more about the scope of ACMP's impact, I am amazed at the level of dedication and passion exhibited by the staff and board members."

When asked about other interests besides her family, music, and her new position, Rebecca says, "When time and season permit, you may find me sailing on the Long Island Sound to indulge my husband's hobby . . . I'd rather be playing chamber music!"



photo credit: Bernie Weiss

Our New Executive Director  
Rebecca Sayles



A Swiss Cowbell, ACMP's traditional gift, is presented to Rebecca by Floryse Bel Bennett (ACMP Board/Vn, Tolothenaz, Switzerland), as welcome to her first ACMP Board Meeting, Atlanta, GA, April 2015.

Why a cowbell, you ask?  
Because ACMP members always keep time as perfectly as a Swiss watch and we are always happy to play chamber music until the cows come home!

## Introducing Our New Board Members

**Harriet Wetstone (Vn), Lenox, MA**, is a retired psychotherapist, and has been on staff at a private psychiatric hospital, in private practice, and on the faculty of the Yale Child Study Center. She holds a Bachelor of Arts degree in Music Education from New York University and a PhD in developmental psychology from Yale University. Harriet says, "I am privileged in having had a long and very satisfying career in psychotherapy which gave me the opportunity to engage with so many interesting lives", adding, "every life is infinitely interesting."



Harriet is told that she started asking for a violin from the age of three, but since her family was not musical, no one knows how she even knew there was such a thing! Finally, at 8, she started violin lessons, having at last grown into a quarter size violin.

She says, "More important, my chamber music life started in my forties, when, having not touched the violin through years of graduate school, a friend convinced me to go to Music Mountain with the Manhattan String Quartet for a week of string quartets. I met and began to study with my dear friend the late Rachmael Weinstock, and I have been hooked ever since."

When asked about vivid musical memories, Harriet says, "Once, when I was in high school about to perform a Vivaldi concerto with our community orchestra, a man who I didn't know," and, as she says, "seemed ancient and strange to me," handed me a violin, saying "I think you should play the concerto on this Strad."

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**M**y chamber music life started in my forties, when, after not having touched the violin through years of graduate school, I went to Music Mountain for a week of string quartets

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But now, even better to me, anytime the reading of a quartet or trio or sonata takes off and goes so well that magic happens, I break out in goose bumps.

Today she is an avid chamber music enthusiast and has participated in chamber music workshops from Maine to California. A member of ACMP since 1990, Harriet has also been very active in many musical organizations, including

the South Windsor (CT) Chamber Music Series, and the 125-year-old Musical Club of Hartford, an organization with a strong philosophical and financial commitment toward supporting community music and promoting both performing and listening opportunities for its members and the community.

When not playing chamber music, Harriet enjoys her family, saying, "My sons, their wives and my grandchildren are a great source of comfort, satisfaction and pleasure!" She also enjoys her garden, and is a member of the Herbal Associates of the Berkshire Botanical Garden. Harriet also enjoys teaching, loves tutoring English as a second language, and, she exults, " –Glorious!, Tutoring young violinists in an urban El Sistema Program, coming full circle back to my own musical education days."



Returning Board Member  
Gwendoline Thornblade

**Gwendoline Thornblade (Va), Auburndale, MA**, returns to us after a brief hiatus from the ACMP Board. Here's the paragraph that described her when she first joined the North American Council in 2004.

Music and musicians were part of Gwendoline's girlhood in England. She began studying the violin at age twelve, but switched to the viola four years later. She says, "I wanted to play chamber music but did not like the sound of the E string on the violin. After my teacher lent me a viola for the summer (to learn the clef), I found myself the only viola player in the school (St Paul's Girls' School, where Holst, Vaughan Williams (and Herbert Howells, in my time), had been music directors!!) and was now able to play in three string quartet groups." While in England, she had already begun to compile a list of chamber music players, and was delighted to find ACMP when she came here as a graduate student at the BU School of Dentistry. Her motto, "have viola, – will travel –", once got her into a hair-raising concert in a Fringe production at the Edinburgh Festival of Holst's opera, *Savitri*. Her somewhat challenging task was to come in on the same "A" as the bass had settled on at the end of his opening, unaccompanied, solo. She described it as "a moveable feast."

A lifelong devotion to chamber music and orchestral performance culminated in a change in career to teaching violin and viola using the Suzuki Method, an interest sparked as an involved mother of two daughters studying Suzuki, (both of

whom are now professional musicians). Highlights of her extensive Suzuki training included 6 weeks of teacher training in Japan with Dr. Shinichi Suzuki himself.

Her teaching experience includes 12 years in the Newton Public Schools, 8 years in The All Newton Music School, and 10 years at the New England Conservatory, including chamber music coaching. She has taught at many summer Suzuki Institutes in the USA and Canada for the past 35 years, and has presented at international workshops, including Israel. A founding member of the Suzuki Music Schools (SMS) of Massachusetts, she organized annual Suzuki Festivals and many workshops, bringing renowned teachers to the State. She also founded The Suzuki School of Newton for young children and teacher trainees. With the success of the school, she took the students on exchanges and performances with other programmes to Miami, Cape Cod, Martha's Vineyard, Disney World, and Montreal.

A strong believer in the far reaching benefits of music in the community, she has arranged children's performances in retirement homes and community events. Since her association with the Suzuki School of Newton, she has worked with Project Step, (co-sponsored by the Boston Symphony Orchestra) introducing the Suzuki teaching to Boston inner city students, teaches privately in her home studio, conducts an orchestra for Senior Citizens, and has served on The Board of Overseers for the Boston Chamber Music Society, and the Suzuki Association of the Americas.

We welcome her experience and enthusiasm as she resumes her ACMP role.

**Karl Roth** (Vn), Omaha, NE, joins the Board after serving on the North American Council since 2015.

The following biography first appeared in the November 2013 Newsletter when Karl first joined the North American Outreach Council.



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

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

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

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

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

Now in semi-retirement, Karl says, "I have three sons, two grandchildren, a cat, two grandcats and a granddog. My children live in Philadelphia, Columbus, Ohio, and here in Omaha. Over the past five years, I have learned to love attending the Kent Conference (held at Colgate College in NY) each summer, where I've had the chance to meet and make friends with people from all over the country.'

When asked if he wished to update his photo or bio, Karl responded, "I've attached a more representative (and current) photo of the 'real' me, although I also like the earlier one.

The only thing in the bio which needs changing is the statement about 'semi-retired'; unless one considers practicing, playing quartets, giving occasional recitals, fostering a 15-year old, and editing two textbooks 'work'."





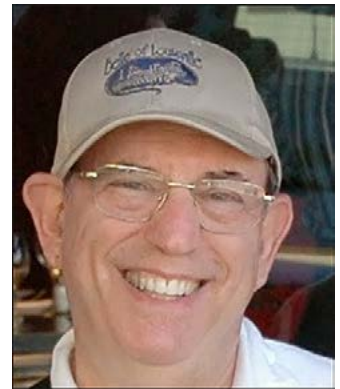
## Introducing New Outreach Council Members

### Ed Bridge: North American Outreach Council

Originally from Brooklyn, NY, Ed Bridge (Vn) lives in Louisville, Kentucky where he works as a computer systems architect for Humana. Music has been an important part of his life from childhood. Ed started studying the violin at 10 with George Grossman. Chamber music entered his life thereafter with the family trio (mother piano, sister cello) and at the 3<sup>rd</sup> Street Music School. At Elisabeth Irwin High School he became active in the school's ensembles and later enrolled in Sidney Beck's chamber music class at the invitation of his friend Samuel Rhodes, and studied violin with Edgar Ortenberg. Chamber music remained an important part of life through college (NYU University Heights class of 1964).

Musical activities were largely suspended in the face of life's demands after college; a family with 2 children, and entering a career in computer technology with Prudential, Metropolitan Life, and other firms until joining Humana in Louisville in 2005 where, still working, he now resides with his wife, Joyce.

Ed resumed playing the violin in 1988 and soon thereafter, chamber music, becoming increasingly engaged in making music with others, with multiple weekly sessions and periodic chamber music bashes at his home in New Jersey. He has attended a number of chamber music workshops including the Princeton workshops, Musical House Party, Lincoln Center, and in the past few years, Chapel Hill Chamber Music in North Carolina. He has been a member of ACMP since 1999. He is looking forward to retirement in which he hopes to pursue his passion for making music and fostering the joys of chamber music in others.



Ed Bridge



Kristina Höschlová

### Kristina Höschlová: International Outreach Council

Kristina (Vn/Pf) Prague, Czech Republic, is from a musical family and since there was music around her since birth, she does not remember her first sight (or sound) of the piano or violin. Her father is an active and passionate amateur pianist, her mother is an artist, and all her siblings play instruments: her older sister the piano and 2 younger brothers favor the cello. Kristina herself began piano at the age of six, the violin 2 years later.

Kristina completed her musical education at the Music School of Prague and after earning her medical degree in the field of emergency medicine and anaesthesiology at Charles University in Prague, she worked for six years at ARO in Prague's Vinohrady Teaching Hospital, and with a private ambulance Samaritan Association of the Czech Republic, where she is now chief doctor.

In addition to lecturing on the subject of Emergency Medicine, she serves as emergency physician with the ambulance and Helicopter Rescue in Liberec region, Czech Republic and in Avoriaz, France (Mt. Blanc Helicopteres – mountain emergency rescue).

Kristina says, "I travel quite often around the world – whether because of my work or just for pleasure - and I bring my violin with me for most of my journeys. I have played in many different places – e.g. in the Base Camp of Mount Everest, in the tree hut in African bush (Tanzania) or in the operation theatre of the Kunduz Trauma Centre in Afghanistan."

The two photographs show Kristina in two completely different situations; playing her violin in the brilliant base camp sunshine and in a more traditional concert setting.

Kristina heard about ACMP from Floryse Bel Bennett whom she met on a ski slope. She says, "ACMP interested me right away. I will be glad to broaden my musical activities and meet other enthusiastic chamber music players throughout the world!"



## Maja Popovic: International Outreach Council

ACMP learned of Maja Popovic (Pf), Podgorica, Montenegro, who, as our first and only ACMP member in Montenegro, made it necessary for us to add that country to our map. After hearing of her participation in the Worldwide Play-In Weekend, it seemed that our goal of using the WPIW to spread the message of ACMP far and wide had been realized. Delighted to make this connection, the Nominating Committee immediately invited her to join the International Outreach Council.

Maja says that her first wish was to study ballet, but after being told she was “too tall” for ballet at age 10, she chose piano lessons instead, and, as she says, “That second option became my life.”

Maja continues, “Although my parents are not musicians, my twin sister is. She has had the same education as me, and now holds the position of Assistant Director of the main public music and ballet school in Podgorica, Montenegro. (The same school where I was told that I am too tall for ballet. I am glad that this kind of thing cannot happen today.) We are three sisters in my family, and the third sister is a painter. We are very close friends as well; we help and encourage each other, and take care of our father.”

Maja’s favorite ways to enjoy music are at workshops and concerts. Montenegro finally has such an opportunity at our Montenegro Summer Camp for Chamber Music (8-15 August).

“I have worked in almost all corners of music: as a teacher, promoter, programmer, producer, event organizer, project manager, critic, journalist, bulletin editor, performer, and I am still learning. I am happy to see my former students in the Montenegro Symphony Orchestra playing, to promote great national and international artists and share different music with audiences and colleagues.”

ACMP always asks new Board and Council members for memories, such as a story, or anecdote of a funny or dreadful or memorable event in relation to their musical lives. Maja says, “Oh, yes, I have many of them. I like to say that my best performance was a few years ago, at the finale of a music program, Music Throughout the Centuries. My Japanese friend, Tomoko, and many other musical friends, and I had prepared and performed an educational program for young people. Then I played John Cage’s 4’33 as the grand finale. The reaction of the audience – who had never experienced a piece like that–made it so memorable; they were in shock at what was happening and the fact that there is no music!”

Editor’s note: if you want to experience John Cage’s 4’33 for yourself, the link is: <https://YouTube/JTEFKFiXSx4>

Maja concludes: “I would like to emphasize my love for classic music and jazz, but also for Balkan traditional music, which sings from the very soul of its people. It’s not just brass music, as people overseas imagine, it’s highly varied and delicate music which corresponds to its old customs, poetry, beliefs, and mostly speaks about love.”



Maja Popovic



Montenegro Worldwide Play-In

## Home Coaching

Home coaching, one of the great member benefits of ACMP, is open to all dues-paying members at all levels. Form your own group, choose your own repertory, your own schedule, your own coach, and your own location at your own convenience. The ACMP Grants Program subsidizes half of the cost.

To take advantage of this program, all you have to do is complete your application and submit it to the office after downloading it from our web site, <[www.acmp.net](http://www.acmp.net)>, or telephoning the office, (212) 645-7424 to receive one in the mail.

Members may apply for one course of home coaching each year, and all members of the group must be members of ACMP.



## Book Reviews

### *Through the Rear Window, Memoirs of an Amateur Musician*

by Theo Wyatt

Born in 1920, Theo Wyatt, now a nonagenarian, has written and privately published his memoirs in paperback form. Reading them is as happy an experience as sitting with a beloved great-grandfather on a charming summer afternoon. He is great company and a delicious writer. The book abounds with descriptions of growing up in a long-forgotten time, told with wry humor and an economy of words. He showed an early aptitude for music, and none whatsoever for sports such as rugby. He describes being downgraded, at age 16, to a team of much younger and smaller boys. He says, "I simply picked up the ball whenever it came near me and waded to the line with small boys clinging to my legs like lice."

The book covers a fascinating career studded with diverse interests and anecdotes. Another example of the kindness and frankness of this extraordinary man is his definition of a chamber music session geared to the least accomplished players. "It was not a class for raw beginners, but for those who had exhausted their capacity for advancement."

Theo has generously made this book available to ACMP members, many of whom will remember him well, at the minimal charge of \$5 to cover postage from the UK.

Theo, as a token of appreciation of the friendships ACMP membership has brought, will print as many copies as are needed to meet demand from ACMP members in the USA; ACMP will distribute them, but will have to make a



Theo and Kitty Wyatt

charge to cover the cost of postage. This offer is available only to ACMP members in the USA and closes on September 10, 2015.

To obtain your copy send your name and address, together with a check for \$5 (payable to Janet White) to Janet at 6830 Petit Street, San Diego CA 92111.

ACMP members in the United Kingdom may obtain a copy by sending their name and address together with a cheque for £3.00 made out to T.E.Wyatt, at 8 Wilton Grove, London SW19 3QX.

### **Theo and Kitty Wyatt, Merton Music and ACMP**

In 1996, the Wyatts, then mere septuagenarians, set out to find and make available to the chamber playing community at large, sturdy, inexpensive, stand-ready photocopied editions or completely reset and modernized editions of all the out-of-publication and out-of-copyright chamber works they could readily find. They called their new source "Merton Music."

15 years and 1500 "new" publications later, their forward-thinking, successful, and wholly laudable effort has made literally hundreds of forgotten gems and historically important works of the chamber literature available for downloading at <http://www.imslp.org> In 2011, ACMP created the Helen Rice Award, which was presented to Theo and Kitty Wyatt in recognition of their exemplary service to the general community of amateur music players above and beyond the call of duty.

*Editors Note: The full story of the Helen Rice Award and the Wyatts originally appeared in the Spring /Summer 2011 Newsletter*

[http://www.acmp.net/news/2011\\_spring\\_summer.html](http://www.acmp.net/news/2011_spring_summer.html)

### **Chamber Music**

#### *An Extensive Guide for Listening*

by Lucy Miller Murray

Lucy Miller Murray (Pf, Lewisberry, PA), former Board Member and Secretary of ACMP, founded Market Square Concerts in Harrisburg, PA. She has condensed decades of program notes, written not only for her Market Square Concerts, but many other concert venues, into this clearly written and fascinating anthology.

A good bedside table "read", it will be a handy and sensible reference before attending a concert, while studying a work, and for those who do not themselves play, but simply crave program notes that actually prepare you for the music you are about to hear.

Roman & Littlefield, 2015.

Widely available online in hardcover and in Kindle editions.



### **Looking and Listening**

#### *Conversations between Modern Art and Music*

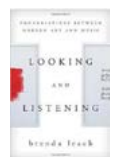
by Brenda Leach

Ms. Leach, a conductor and music professor, asks a good question—what lines of communication exist between contemporary artists and composers? Among others, she creates dialogs between Georgia O'Keeffe and Aaron Copland, Max Kandinsky and Arnold Schoenberg, and accompanies reproductions of works of art with suggestions for listening.

Her textbook approach can be a bit daunting, and, especially in the case of Kandinsky where color is key, would benefit from color reproductions of the works of art, but still is a worthwhile idea that stimulates thought.

Roman & Littlefield, 2015.

Widely available online in Kindle, hardcover and paperback.



## American Composer Concert

Adwyn Lim, Vn/ ACMP NA Council Member, Berthoud, CO, writes: Imagine in the 23rd century when certain works of the 21st century will be considered the classics, and those classics will include American composers.

On January 31, 2015 a concert exploring works of American composers was performed in Fort Collins, Colorado. Not only did we musicians have a chance to discover some beautiful repertoire, but also to give the public a taste of the artistry of composers in our own backyard. With no intention to discredit works from outside of the United States, we felt it was time to broaden our knowledge of chamber music literature beyond the European evolution of the past.

The journey that led up to this concert took many years. Listening to a variety of works piqued a curiosity that was difficult for me to contain. Searching for the published music was even more exciting as repertoire often appeared in my postal mailbox or as an E-mail attachment.

With the tangible work of art in hand, I had no choice but to bring out the tool of my trade and play a few bars, a few phrases, a movement, heck let's try the work in its entirety.

In the process of collecting compositions from composers throughout the world, we found an astounding amount from American composers in the bunch. It was only logical to share all this American music, and not just for the enjoyment of the musicians playing the works, but for the public to hear these astounding sounds.

After reviewing approximately 50 works, the selection for the concert was narrowed down to five whose character, texture, and harmonies represent a nice cross section of America:

Daniel Godfrey, *Romanza* for string quartet

Steven Holochwost, *Trio, Opus 2b* for string trio

Jack Parton, *Rondo Scherzando* for flute and piano

David Carpenter, *Trio* for string trio

Byron Adams, *Variationes Alchemisticae* for flute, viola, cello, piano

It was the start of a new journey. As musicians, we shared looks of excitement with each other as we discovered, rehearsed and performed these works and, as we bonded in collaboration, we shared our gratitude for the good fortune to be able to play chamber music with each other.

An unexpected pleasure was the composer, Jack Parton, who came to Colorado from the Boston area. His presence not only graced our concert, but his explanation of his work, and his variety of anecdotes was enjoyed by all at the post-concert reception. His numerous chamber works and wide variety of instrumental configurations suggest



Musicians with composer Jack Parton

Front Row: Vicki Cotton (cello), Carol Osborne (violin), Adwyn Lim (viola)  
Back Row: Beth Allen (flute), Matthew D'Ordine (cello), Allison Hudak Pietras (piano)  
Absent from photo: Brent Davis (violin)

the possibility of a concert devoted to Jack Parton's works alone.

The numerous requests from other organizations and venues that followed the performance proved the success of the concert. Plans are now being discussed for possible future performances with the chamber music series of the Denver Public Library, an offer to play at an event with a music teachers organization, a chamber music series of an established symphony and possibly two, and even an offer to do a benefit concert for the Meals on Wheels organization.

These requests alone are a reflection of the merit of these new works and importance to share new repertoire with the public.

It is important to share the wonderful feeling that one gets in the discovery of new works, especially for ACMP members who find great comfort in the established and standard repertoire. Some suggestions follow:

1. Go to YouTube (<https://www.youtube.com>), perform searches of your desired instrumental configuration, and you will be amazed by the variety of repertoire and ability to hear works not considered "standard".
2. Venturing into the website of Soundcloud (<https://soundcloud.com>) will be another candy store experience.
3. Take a trek across the United States via its music with the American Composers Alliance (<http://composers.com>)
4. Visit the New Music USA Online Library (<http://library.newmusicusa.org>), utilize its search engine and be opened to an array of possibilities.

The creativity and inventiveness of these composers is

educational and absolutely rewarding.

As chamber musicians we of course love the music. But best we love the camaraderie and the collaboration of playing together. Imagine playing an unfamiliar work- establishing your own interpretation of the piece-discussing nuances that have endless possibilities since you've never heard it before, and being enlightened by new styles that deepen your approach to playing your instrument. These are just some of the unexpected gifts one gets playing these won-

derful works of art.

Music is inspirational no matter if one is the performer, the composer, or even the listener. One thing that is evident, new music is exciting and engaging if just given a chance. And think about the repertoire people of the 23rd century will be listening to that we have yet to discover here in the 21st century. How intriguing to find the next gem.

ACMP members can find such music for themselves at our link, <http://www.findchambermusic.com/>

### Letter from the Mailbox

Sharon B. Riley (Va), New York, NY writes an open letter to ACMP members:

*A "Music Community" — An Idea Whose Time Has Come?*  
Those of us who love chamber music are often daydreaming about ways to connect with others for new playing opportunities. Perhaps joining a local community orchestra? Finding new musical friends through ACMP? Attending a music camp?

But what about the possibility of a shared music community specifically for people who love the idea of impromptu chamber music gatherings in backyards or front porches? Nothing competitive or grandiose, just fellow music lovers of all levels joining together. My inspiration is a camp that my son went to when he was a kid — a beautiful place in Maine where there were lanes in the woods that were populated by tiny cabins that could be used as private rehearsal rooms.

Many people are thinking about the next stage of life, perhaps parents raising children in a less frenetic world, or child-free families looking to simplify and focus on what brings them happiness, or spending our golden years staying active and pursuing that which we love.

If you are interested in exploring this idea, or even spending a little time musing with others about forming such a community please contact me at [musicetc123@gmail.com](mailto:musicetc123@gmail.com)

### Cadences

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

**Persis Abbot Ballou** (Va/Vn/ Pf)  
Lexington MA

**Sylvia Basch** (Vn)  
Vienna, Austria

Mary Jane Miltner writes:. She was a center of chamber music playing here in Vienna and her absence is keenly felt by us all. She was a gracious and tireless hostess and made us all feel very welcome in her apartment.

**Maarten Boasson** (Vc). Bocolo, The Netherlands

**Gunther Fonken** (Vc), Kalamazoo MI

**Harvey Kaplan** (Vn), Bronx NY.

**Suzanne Ruff** (Va), Seattle, WA

Bob Edgerton writes : ACMP was one of Suzanne's communities. On 2/7/15 over twenty musicians brought their instruments and played in four different combinations to celebrate her many contributions to the Cascade Community Orchestra and to several local Chamber Music groups, starting with her participation in the first rehearsal of the Seattle Youth Orchestra in 1942. Susanne always said yes when invited to play chamber music, and played with many different players over the many years of her playing.

**Yin Savage** (Vc), Bronx NY

### Support ACMP

Your generous contributions will help us continue providing member services, grants, and opportunities that foster the playing of chamber music for pleasure, as well as nurturing the next generation of chamber music players.

We are grateful to all those who support our work. If you wish to make a charitable contribution, memorial gift, or bequest, please visit our website [www.acmp.net](http://www.acmp.net) or contact ACMP at 212-645-7424.





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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: Thoroughly Modern Mozart

This photo is all over the internet; test out the quick link below:  
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