



## Love at First Note

by Matthew Schlecht

In an interview with New York magazine, **Yo-Yo Ma** described the origins of his relationship with the cello this way: "I started the violin when I was three, and I think I screeched away and sounded horrible, so I gave it up. My parents thought I was not talented." He picked up the cello at age four and it seems it was not too late to salvage a career in music.

For non-professional players, the relationship with one's chosen instrument is no less complicated, and in fact the story is often more colorful.

Like Yo-Yo Ma, ACMP Treasurer **Christiana Carr** switched instruments early on. "There was always music in my home when I was growing up," she says. "Most of it was piano because my grandmother (who raised me) was a piano teacher. She began teaching me when I was five years old. We also attended an occasional symphony concert, and we always listened to the Met opera broadcasts on Saturdays. That radio connection is what made me realize that I liked the stringed instruments, because they could sing 'just like the opera singers' (as I used to say). By the time I was seven I realized that I really didn't want to play the piano. Instead, I wanted to learn to play the violin so that I could make those wonderful singing sounds."



Christiana Carr

Carr's relationship with the violin continues to grow. "After college (and marriage) I moved to various cities as developing careers directed," she says. "I did cease playing for 20 years while I raised children and fostered my career.... However, my husband encountered a cellist just up the road from us whose wife plays piano. Thus was my violin rescued from darkness and my violin

technique refreshed. Very enjoyable piano trio afternoons ensued. I have moved on to play with extremely talented and devoted folks in the San Francisco area including performing in many different venues with different combinations of instruments. Life is very good!"

**Charles Letourneau**  
(Vn, New York, NY/  
former Outreach  
Council Member)

took "a rather unlikely path toward the violin. My parents are not musicians or particularly musical, but they did have a subscription to the National Arts Centre Orchestra in Ottawa, and my sister and I took turns going to concerts starting at age six or so. I remember looking forward so much to those magical moments, and although I did not really understand or appreciate what I was hearing, I knew that I loved classical music more than anything in the world."

Letourneau says that he "eventually gravitated toward the violin after hearing the *Brandenburg Concerto No. 5*, and at age 10 told my parents I wanted to start lessons. They did everything to discourage me, terrified at the prospect of hearing tortured cats in the house for years (my dad was an atrocious violinist in his youth, and the one time he pulled out his old violin, my sister and I ran out of the house with our hands over our ears)." The decision seems to have worked out for him. "Now my life is full of music as a very active amateur violinist and professional classical music manager, my wife is a professional cellist, our 11-year-old son is a gifted yet undisciplined piano student, and we have two cellos, two violins, a piano, and a harpsichord cramped in our New York apartment!"



Yo Yo Ma

## Love at First Note

*continued from front page*

A mechanical engineer at Princeton Plasma Physics Laboratory, **Robert Ellis** (Vn, Princeton, NJ/former Outreach Council Member) spends his days “trying to obtain energy from controlled nuclear fusion.” His introduction to the violin came at age six. “Somebody came to my school and played for us, and I told my parents that I was interested,” he says. “They found a violin, a bow, and a teacher, and they made sure that I practiced.”

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***“Now, I play for the love of it, and that is, in the end, what will keep you going.”***

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After an injury to his hand in college, Ellis says he “walked away from music for 25 years.” When he finally decided to rededicate himself, “After a year of scales and bowing exercises, my instrument started to sound like a violin again,” he says. “I joined [ACMP], went to a few play-ins and workshops, met some musicians, and I’ve been playing chamber music actively ever since.... In my second musical life, I have sat down to make music with some amazing people. Through ACMP, I have been able to play chamber music on business trips in places such as San Diego, Milan, and Munich. The biggest difference between my first and second musical lives is that, when I was young, I enjoyed being good at playing. Now, I play for the love of it. And that is, in the

end, what will keep you going.”

**Andrea Liu** (Pf, Swarthmore, PA) began playing the piano at age 10. “My parents grew up in war-time China,” she says, “and didn’t have a chance to study any instruments. When I was seven, they gave me a little electronic keyboard. I just loved it. I begged them for lessons.”

When she finally sat down in front of the keys, she says, she was not always the most diligent at practicing her instrument. “What really changed things for me was chamber music. I discovered it when I was in college. The piano is self-sufficient, but I discovered that I really enjoyed playing with other people.”

Liu is an academic physicist at the University of Pennsylvania, and she says that “physics is like chamber music, working in small groups to solve a problem. When you figure something out, it’s like being on top of a mountain. The high can last for weeks. [With music] sometimes everything clicks and you play really well. A chamber music high is easier to get because it relies so much on the composer’s creativity instead of my own, and because as an amateur I’m very forgiving about my own playing.”



Andrea Liu

*Matthew Schlecht is a writer and editor and lives in New York City*

## LETTER FROM THE CHAIR

Variety is the spice of life, and chamber music is no exception. On a personal note, I’m excited to be working on Bartok’s first string quartet in preparation for a workshop this summer. I’m also piloting a chamber music club idea in San Diego to offer performance opportunities for local ACMP members.

Have you tried anything new in your chamber music activities recently? In this version of the newsletter we are delighted to include our annual supplement on ACMP’s Worldwide Play-In Weekend (WPIW) which took place during the first weekend of March. It’s so encouraging to read the reports and view the pictures from events that took place from Sweden to Shanghai. Many members took the opportunity to try something new — whether it was participating in WPIW for the first time, or reaching out to meet and play with new ACMP members for the first time. My lasting memory of the event I organized in San Diego was smiling faces all around.

You may have noticed some changes to ACMP’s website at [www.acmp.net](http://www.acmp.net) — we launched our new website in

March thanks to the hard work of Foundation Chair Peter Hildebrandt, who has spearheaded this important project over the last year or more, and his team of developers. Please take some time to check out the new features which allow users to search not only for compatible players but also for chamber music repertoire for ensembles of various instruments. We now have forums where members can post and exchange ideas, thoughts and tips online, to enhance your experience of playing chamber music.

*J. White*

Janet White, Chair



# Music, Mozart, and the Developing Brain

by Christel Schluender

As a medical doctor, during my specialization and research for obtaining a doctor's degree in intensive care for premature and newborn babies at the University Hospital of Cologne, Germany, I became more aware of the difference between noise and music. I began noticing that more sounds than music influence our mind, soul and body, not only when we are adults, but starting even before birth.



A young Mozart fan

Acoustic stimulation accompanies us from the 22nd day of pregnancy on and our hearing capacities are already fully developed before we are born. In the uterus sounds are filtered by the surrounding liquid environment, but there is evidence that soft music heard in the intrauterine medium can pacify the baby.<sup>1</sup> Research has even shown that after their birth babies remember music they heard before being born. Awareness of this fact has changed care for preemies and newborns so life for the little ones in the noisy incubators has become much better.

In recent years, music therapy has also taken advantage of this knowledge, and used it to treat psychological problems. Creating an environment that is similar to intrauterine conditions by controlling sounds to frequencies greater than 3,000 Hz, has been shown to be helpful not only for autism, but other learning problems.<sup>2</sup> Interestingly, although all music heard through such filtering can be helpful, studies show that Mozart is the only composer whose music is recognizable!



W. A. Mozart as a boy

Music is not only melody but rhythm, which can be stimulating or relaxing. Our hearts beat at about 60

beats per minute, (a tempo which Wikipedia defines as Adagio-Andante), and many songs are in that soothing rhythm. However, Katharina Munk, who has written extensively on microbiology and zoology, has proved that strong sounds can be fatal, at least to bacteria! Such sounds cause vibration of the bacterial membranes which can lead to the possibility of rupture, causing cell death.<sup>3</sup>

Some researchers have also found that melodies and songs can be useful aids for learning. MRI studies show more areas in our brains becoming active when listening attentively to music, especially to Mozart. A body of ongoing research has been done to explain this "Mozart Effect", although the discussion is not without considerable controversy.<sup>4</sup> It is even thought that hearing music in the breaks between classes enhances learning, while background music during lessons seems to be of little value because the sounds can be distracting.

We do know that actively practicing music teaches the youngsters to pay attention to others while playing together. Also it helps children (and adults!) to learn to wait for your turn, to respect the others, to be part of the ensemble and yet assume the leadership when indicated. Chamber music of course is the best example.

So include music wherever possible in your daily life. It is a strong neurostimulant – and without side-effects! And if you ever thought

about learning to play an instrument: Do it now, whatever your age!

1. *Fetal Hearing*, Querleu et al, European Journal of Obstetrics & Gynecology, 1988, 191-212, Elsevier

2. *A Listening Therapy* [www.tomatis.com/en/tomatis-method.html](http://www.tomatis.com/en/tomatis-method.html).  
For further reading <http://www.musictherapy.org>

3. Munk, Katharina, *Grundstudium Biologie*, Berlin Spektrum 2001

4. *Wikipedia*: The Mozart Effect is the hypothesis that spatial perception is improved by listening to classical music, especially by the music of Wolfgang Amadeus Mozart

**Christel Schluender (Va/Vn/Hp, Portimão, Portugal) is a member of the International Ambassadors Council. She finds that her interest in playing chamber music has made her keen to continue to follow progress in the area of music and neuroscience.**



## Letter From the Executive Director

As spring begins to bloom in New York after a brutal winter, ACMP too blossoms as we continue to build a network of chamber musicians who love to play and share music together. As we build on our 70-year history, we're gaining momentum for our 21st century journey in many ways.

Our new web site is light years ahead of our previous site, with a modern design and numerous new features. The new website is easier to use for routine tasks such as membership renewal and making donations and will eliminate many of the glitches experienced by our international members. Here are some features:



- Find Music - an index of more than 200,000 chamber music works, including those by living composers
- Find Players – the ACMP Directory with more search options
- Find Workshops - an extended workshop directory, integrated into our website for the first time.
- A member Forum replaces the old Bulletin Board and expands opportunities for exchanging playing techniques, searching for lost parts, announcing items for sale or purchase, and sharing your experiences as you play with other members.
- Online grant application forms to submit applications for home coaching and other grants.
- A dynamic News in Brief section with the latest stories from the chamber music world.
- Access to every ACMP Newsletter ever published.
- Full translations in English, French, and German with the ability to add other languages.

Earlier this year, we published our newly-designed Worldwide Chamber Music Workshop Guide featuring almost 200 chamber music playing and learning opportunities worldwide. The Guide was mailed to more than 1,000 members and is also available on our website.

Our Community Music grant program, on hiatus since 2010, is now back in operation! Once again the ACMP Foundation will be at the forefront of making high quality chamber music education available to those who may not otherwise have access.

Our task now is to continue to provide our members with a wide range of services to support their chamber music passion while reaching out to new members. While many membership organizations struggle to maintain their member base, ACMP welcomed its highest number of new members in 2016 and is catching up fast in 2017!

I look forward to getting to know more of our members moving forward and hope to meet you soon on the Member Forum.

Jennifer Clarke, Executive Director

### The ACMP 2017 Worldwide Chamber Music Workshop Guide is here.



The ACMP 2017 Worldwide Chamber Music Workshop Guide, the definitive guide to chamber music workshops for amateur players, is now available. The guide is packed with a wide range of workshops for many instruments and all playing levels. All workshop details include the workshop producer's contact information so if players find that a workshop of interest has passed this year, producers can provide updates on future workshops.

All ACMP members receive a free printed copy of the Guide, which can also be viewed online.

Enjoy your workshop!

## New Board and Council Members



Eric Bachrach

**New ACMP Board Member, Eric Bachrach** (Vn, Amherst, MA) writes: I am the executive director emeritus and founder of the Community Music School of Springfield. I grew up in the Bronx, went to New York City public schools where I began the violin in 7th grade, and then later taught in the New York City public schools for 10 years until moving to Amherst Massachusetts in 1981.

In 1983 I founded CMSS to provide access and opportunity in music education to people from the greater Springfield community. CMSS continues to serve over 1,000 people weekly from all walks and stages in life.

In retirement, I've returned to playing the violin in 3 amateur and college orchestras – two modern and one baroque – and occasionally plays chamber music. I also tutor high school equivalency test preparation at the Hampshire County Jail, and enjoy gardening and travel. Early on in retirement, I taught Non-Profit Financial Management at the University of Massachusetts, Amherst.

I hold a Bachelor's Degree in English from Hunter College and a Master's in Music from the University of Massachusetts. A product of community music schools myself, I studied violin as an adult at Turtle Bay Music School with the remarkable violinist and director, Ruth Kemper. I've also studied with Samuel Gardner, Julian Olevsky, and Philipp Naeyegele.

Married for many years to Renee Moss, the director of Big Brothers/Big Sisters of Hampshire County we have 2 sons who both live in Brooklyn. One is a salesperson and consultant in the wine industry and the other an actor, who has 2 daughters.



Henry Conley

**New ACMP Board Member, Henry Conley** (Vc, New York, NY) writes: I am honored and delighted to have been asked to join the board of ACMP. I am a graduate of Williams College and Harvard Law School. Prior to my retirement I practiced corporate and securities law. I hope to make my legal experience helpful to the board.

I started playing the cello in high school and stopped as college approached. Much later in life I found my old cello in a closet and thought: "Let's have a try." That plunge has led to lessons with wonderful teachers, summer music camps and many new friends.

My wife, Laura, plays the viola and occasionally the violin. We live in New York City and travel frequently to Washington State to visit our children and four grandchildren. One granddaughter is an accomplished oboe player; another is taking singing seriously.

My primary interests are music, reading, travel, hiking and bike riding. On our travels we have used the ACMP contacts in Salzburg and Berlin to find opportunities to play.

Laura and I have been members of ACMP for many years. Some of the benefits of ACMP membership that I have particularly valued are the contacts it makes available both in this country and abroad, the Newsletter and the coaching program.

I very much look forward to working with ACMP.

## Donate To ACMP This Season

*Now is a great time to make a donation to ACMP. Your donations help us to:*

- Build a world-wide community of chamber music players and enthusiasts
- Provide grant-making programs for workshops, coaching sessions and music education
- Keep membership affordable
- Improve our publications and member services

To make a donation, visit our website: [www.acmp.net](http://www.acmp.net), go to the member center and click on "make a donation." Or send a check payable to ACMP, to 1133 Broadway, Suite 810, New York, NY 10010-8046.



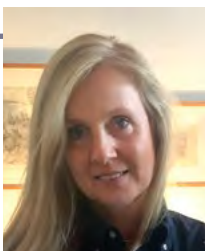
Peter Tacy

**New North American Outreach Council Member, Peter Tacy** (Va, Stamford, CT) writes: I hold degrees from Williams College, and am an NDEA Fellow in Humanities from Union College. After a brief career in advertising I began teaching, eventually becoming Head of School at the Marvelwood School in Kent, CT, and then Executive Director of the Connecticut Association of Independent Schools. I started playing violin in the string program at my public elementary school in Schenectady, NY at age 8, but let it lapse during my education and did not begin again until my late 20's. At first I returned to violin simply to help a music-teacher

colleague populate the orchestra at Buxton School in Williamstown, MA, where we were both teaching. However, two years later I was urged to "pick up" the viola to assist in a community performance of Handel's Messiah. I immediately liked the instrument, decided to concentrate on it, and began studying with Louis Tavelli in an effort to improve technically and as a musician.

Three steps taken since then have been valuable for my development as a violist. The first and most important was starting to study with the Manhattan String Quartet in 1982. This is a connection that continues. The second was retiring in 2004; this finally gave me a chance to invest enough time and focus to grow as a player and a musician. The third was deciding in the last few years to concentrate on what I most enjoy — chamber music — in other words, to stop playing in orchestras. Result: as I near my 80th birthday, playing viola is a part of my life where I'm continuing to grow as a person, and where I'm finding ever-increasing personal pleasure.

Of course I still enjoy I also enjoy my family: Two sons: Christopher, 55; William, 51, and two grandchildren, ages 15 and 12. Besides chamber music, I enjoy sailing and travel.



Françoise Longrée

**New International Ambassador's Council Member Françoise Longrée** (Vn/Va, Brussels, Belgium) writes: First, I feel really honored to be part of ACMP Team and here are some words to introduce myself: I am Françoise Longrée a Belgian teacher working in English, specializing in Politics, Economics, Medical Biology and Medical Imaging. Not only do I have a real passion for my job, but for music as well! I have been playing violin and viola for 40 years now, in different groups and orchestras.

I have always wanted to share my musical pleasure with others, in chamber music groups and so 15 years ago I became a Member of I Cambristi, an association of 400 amateur chamber musicians in Belgium ([www.cambristi.com](http://www.cambristi.com)). I organized several workshops for I Cambristi and as they were satisfied with my job (Humm, I always had a great team around me!!), the Board asked me to be their President.

Apart from that, I am busy with another team, the Festival de Stavelot, created 60 years ago by my Grandfather Raymond Micha, in Eastern Belgium. In the first two weeks of August the Festival will present 18 concerts featuring chamber music.

My family has always lived in music —and we follow the path of traditions; my husband, Stefaan, is a singer (baritone), my daughter (23) is very active in music (she plays the piano, violin, sings and dances), and my son (20) studies Architecture but is an active cellist. Happiness means "sharing good moments in music" to us!

Through all these musical venues, I met Floryse Bel Bennett, Franz Marcus, and different members of ACMP. I am really happy that we have so many international projects in common, because travelling with my instruments to meet other musicians is what I really love!

## WORLDWIDE PLAY-IN WEEKEND • MARCH 3-4, 2018

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wonderful new website and download the  
***ACMP Guide to Arranging a Successful Play-In.***



## The 2017 Susan McIntosh Lloyd Award

for excellence in diversity and education in chamber music is awarded to

### The Preucil School of Music

in recognition of the leadership by

### Doris Preucil

The Preucil School, located in Iowa City, IA,  
seeks to provide excellence in music and early childhood education  
based on the Suzuki philosophy of instruction.

Doris Preucil (Board of Directors, 1998-2010/Vn, Iowa City, IA) came to Iowa City in 1958 from a career as a performing violinist and established a traditional teaching program for violin. Exposure to the "Talent Education" philosophy of Japanese educator Shinichi Suzuki led her, in January of 1963, to begin one of the first five Suzuki violin programs in the United States.

In 1975, Doris Preucil and her husband, William, after buying and restoring a historic building, opened the Preucil School of Music in Iowa City. Doris Preucil remained as Director of the school until her retirement in 1997.

She was named Teacher of the Year by the Iowa State Music Teachers Association in 2005; and was the recipient of the Lifetime Achievement award from the Eastman School Music in 2004.

*Susan McIntosh Lloyd was involved in ACMP from its beginning, served many terms on Advisory Councils and the Board, and was Newsletter Editor from the first Newsletter until she retired in 2002. The Award, given in her name, recognizes an organization that most reflects her lifelong commitment to chamber music education for young people.*

## Cadences

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

**Chatov, Dr. Robert (Vc)**  
Dennis, MA

Fritz Sonnichsen, Vn/Va/Hpsch, Woods Hole, MA, writes: *He was a friend, a cellist, and an intellectual. We will miss him.*

**Golden, Sam (Vc /DB)**  
Chicago, IL

His wife, Paula ((Vc) writes:  
*The weekend workshops that Sam organized at the Sleepy Hollow (IL) resort in 1969 are still active today. More information is available on the website, [www.goldenchambermusic.org](http://www.goldenchambermusic.org)*

**Rosen, Arthur L. (Vn)**  
Winnetka, IL

## ACMP

### Welcoming Our New Members

Over 140 new members from 8 countries and 25 states have joined ACMP since the last newsletter issue. Join us in welcoming them.

Stay connected! We encourage you to use the Directory online, where you will find the most up-to-date member information for reaching out to those in your area or on your travels.

**17 New Members are from 9 countries:**

Brazil (1)  
Canada (2)  
Germany (5)  
Israel (1)  
Japan (1)  
Netherlands (2)  
Romania (1)  
Spain (2)  
Switzerland (2)

**In the USA, 91 members span 30 states:**

AZ 2	MA 6	OH 1
CA 17	MD 2	OK 1
CO 1	ME 1	ON 1
CT 2	MI 1	OR 2
FL 6	MN 1	PA 3
GA 1	MO 1	RI 1
HI 1	NC 1	VA 6
ID 1	NJ 1	VT 1
IL 1	NV 2	WA 2
IN 1	NY 22	WI 2





# ACMP Worldwide Play-In Weekend

2017  
SUPPLEMENT

ACMP celebrates the lifelong joy of playing chamber music for pleasure  
at our 5th annual Worldwide Play-In Weekend, March 4-5, 2017.

This is a brief summary of the many reports and photographs we received.  
Please go to our website to find all comments and photos in the full online Play-In Report.

## All ages shared the music



St Paul, MN



Redding, CA

## A variety of playing spaces



Salem, OR: modern architecture



Oakland, CA: a church



Atlanta, GA: a bedroom



Cumberland Valley, PA:  
Cumberland Valley School of Music



Perth Australia: behind timpani  
and cello cases

ACMP

ASSOCIATED CHAMBER MUSIC PLAYERS



## Geographic locations from North to South



Sweden: Quartets and Ski Treks



Lecanto, FL: Cellos and Palm Trees

## Repertory ranged from creative to traditional



Freeport, NY: A Quartet by Ethel Smyth



Atlanta, GA: Peter Hildebrandt writes: The group was heavy with low instruments; four bassoons and a string bass. So, bassoon quintets ensued with an arrangement of the Lone Ranger (called the Lone Ar-ranger) and a hilarious adaptation of Peter and the Wolf for bassoon quintet and piccolo!



Davis, CA: Beethoven and Schubert



Toledchenaz, Switzerland: Klezmer



# Ensembles and instrumental combinations ranged from piano 4-hands to living room Brandenburgs



Shanghai, China: Piano 4 Hands



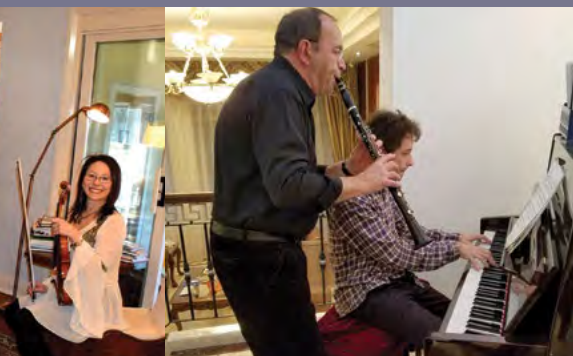
New York, NY: Brandenburgs



Santa Monica, CA: Trios



Kingston, Ontario: A String Quartet



Shanghai, China:  
Clarinet and Piano duet



Oakland, CA: A Wind Quintet



New York, NY: A Piano and Wind Quintet



Perth, Australia: More Quintets



Iowa City, IA: Haydn and smiles



Atlanta, GA: Flute, Clarinet,  
Mandolin and smiles



San Diego, CA: Quintets and smiles



Oakland, CA: Flutes and smiles



# Play-Ins with large numbers of players combined into Septets, Octets, and Nonets.



New York, NY: A Wind and String Nonet



Audience member in Tolechenaz, Switzerland



Showa Music School Kawasaki, Japan



Wellesley College, MA: A Snowy Septet



Shanghai, China: A Piano Sextet



Trumansburg, NY: A Horn Octet



Iowa City, IA: A String, Wind, and Brass Octet



Kawasaki, Japan: A Nonet at the Showa School



Brevard, NC: A String Octet

## Play-In group shots



Canberra, Australia



Boulder, Colorado



Selfies in Providence, RI



Brevard, NC



Rockport, IL



Mystic, CT





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Chamber  
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## THE NEWSLETTER OF THE ASSOCIATED CHAMBER MUSIC PLAYERS

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ACMP, Associated Chamber Music Players, is a global organization that encourages and supports the playing of chamber music for pleasure among musicians of all ages and skill levels.

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



## HOME COACHING IS YOUR ENSEMBLE READY FOR COACHING?

Take advantage of ACMP's popular member benefit and apply for Home Coaching.

Here's how:

- Form your group (all participants must be ACMP members)
- Choose your repertoire
- Choose your coach, your time and your place
- Visit the Grants program page on our website and submit your online application

**ACMP will match 50% of the coaching fee**

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