



ASSOCIATED
CHAMBER
MUSIC
PLAYERS

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Spring/Summer 2019

NEWSLETTER

ACMP

SOME WORDS for the WINDS



Bowdoin International Music
Festival in Maine

Bassoonist
John Steinmetz
*talks to ACMP
about chamber
music for winds.*

ACMP: What fuels your interest in chamber music?

John Steinmetz: In chamber music, each musician makes a major contribution to the total effect, while also drawing on the energy, sound, and musicality of the other members. It is tremendous fun to match another person's sound or fit in with a texture. Chamber musicians participate in musical decision-making, trying out options, experimenting with possibilities. Playing chamber music also puts a musician in direct contact with the personalities and preferences of other people—for better and for worse! But maybe the main pleasure for me as an instrumentalist is that although my part in an orchestra is a tiny fraction

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John Steinmetz has coached amateur players in Santa Barbara, at Humboldt State, at the Chamber Music Conference of the East, and at Apple Hill Center for Chamber Music in New Hampshire. As a Los Angeles-based freelance bassoonist, he played concerts, operas, films, TV, chamber music, and new music. Retired from playing, he teaches at UCLA and composes.

His Quintet is widely played by professional, student, and amateur groups, and his woodwind quartet *Fits and Starts*, is recorded by Mill Ave Chamber Players. He recently completed new pieces for wind quintet, for clarinet and piano, for ten winds, and for clarinet, violin, and narrator. More information is at www.johnsteinmetz.org.

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of the music (maybe only a sixtieth of the sound), my part in chamber music is a much bigger portion—something like one third or one fifth of the music.

ACMP: What do you enjoy about coaching adult amateur players?

John Steinmetz: In my experience, adult amateurs are some of the most enthusiastic musicians I have

encountered. Because they make their living outside of music, amateurs don't carry the baggage that burdens professional musicians. A rehearsal or performance won't affect an amateur's livelihood or professional standing. Whatever the reasons, amateur players and singers generally seem excited about opportunities to make music.



Flute Quartet at Montenegro Summer Festival

ACMP: Do you have any tips to share with adult amateur wind chamber music players?

John Steinmetz: Here are three tips:

1. One of the biggest challenges for woodwind ensembles is blend. The instruments make such different sounds, and make them in such different ways, that it can be difficult to make them seem to belong together. One technique for blending timbres is to imitate each other's sounds. For example, if flute and clarinet are playing the same melody together, flute tries to sound like clarinet, and clarinet tries to sound like flute. They attempt to give the illusion of a hybrid instrument (a "flurinet" or "clute.")
2. When tuning wind instruments, sometimes it helps to listen for blend instead of for pitch. Start with two play-

ers at a time playing the same note (or a note in octaves). Listen for the blend. Adjust balance as needed so that you blend together. You may discover that, as a side effect, the pitch settles.

3. Another way to work on blend is to direct the instruments' sound toward each other. For example, two players play the same note, and each sends the sound toward the other, so that the two sounds meet in the middle. (You don't necessarily have to turn toward each other physically; you can send the sound to the side as needed.) For several instruments playing at once, direct the sound into the center of the group so the sounds can meet there and mix together. I know it sounds crazy, but I have been surprised by how well this works. Try it!

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ACMP: What are some suggestions of lesser-known chamber music that an amateur wind quintet might consider?

John Steinmetz: Everybody knows different corners of the repertoire, so I'll make three different kinds of suggestions.

1. Two Romantic quintets: Theodor Blumer's *Quintet, Op. 52*, and Josef Foerster's *Quintet, Op. 95*, are fulfilling to play and address a gap in the wind quintet repertoire, which is skimpy on Romantic music.
2. Two pieces about animals: In Luciano Berio's *Opus Number Zoo*, the players play and also speak poems about animals. The words seem simple and charming, but under the surface lie truths about human nature. *The Bremen Town Musicians*, by Jon

"Adult amateurs are some of the most enthusiastic musicians I have encountered."

Deak, is a tour-de-force, a virtuoso piece for advanced players, and lots of fun to play. (I think of it as *Opus Number Zoo* on steroids.) Each instrument portrays one of the animals in the famous Grimm Brothers story, and the words of the tale are sometimes spoken, sometimes played.

3. Two pieces by Valerie Coleman: The founder of Imani Winds has composed wonderful music for wind quintet, bringing musical

energies of the African diaspora into the repertoire. Try her *Umoja* or (for a bigger challenge) *Afro-Cuban Concerto*.

All of these pieces can be heard on YouTube except for Jon Deak's quintet, which has been recorded on CD.

Letter from the Executive Director

Throughout March, reports and photos from the 2019 Worldwide Play-in Weekend were dropping into my mailbox on a daily basis, reminding me of all the vibrant communities of players around the country and beyond. Coming right after the second annual Livestream Masterclass, when more than 2,600 players participated online and 80 left comments, it's been a busy playing time. If you missed the Livestream Masterclass, you can still watch it on our website.

Now we are shifting focus to our two grant program—Community Music Grants and Workshop Grants—which support chamber music engagement and education in a spectacular array of settings and formats. The volume of applications and the quality of programs offered to players reinforces that amateur chamber music playing is thriving.

And while we have been listed in Wikipedia for a while, we are mentioned in Groves Dictionary of Music for the first time this year. As we continue to strive to get the word out about ACMP and our unique services and community, we are getting noticed.

You'll see later in the Newsletter that some transitions

are in the works. This past year, two of the ACMP printed pieces you received were concise Updates bulletins. These will now replace the eight or 12-page Newsletters and will reach you four times each year. Kitty Benton, Newsletter Editor for the past 18 years, will move to an advisory role, leading our efforts to highlight treasures from the archive and being available for those numerous "Kitty will know" moments. The ACMP board joins me in expressing heartfelt gratitude to Kitty for her tireless work in telling the stories of ACMP these past 18 years and for her many years of involvement in this organization and community.

And finally, a warm ACMP welcome to new members, welcome back to those who have returned to us after a break, and to the ever-faithful – thank you for being part of a community of people who love to play chamber music.



Jennifer Clarke, Executive Director



New Board and Council Members

New Board Member

Sue Lauscher Vc, Thornton, CO



SUE writes: After many years of using ACMP's services (the Directory and subsidies for coaching) and serving a term on the North American Outreach Council, I am very pleased to join the ACMP Board of Directors. I am a cellist who started playing in 4th grade.

I encountered chamber music—both listening and playing—as a teenager at a music camp in MA and became “addicted” in college. I was fortunate to attend the University of Rochester, where I received four years of lessons from Alan Harris and a semester of chamber music coaching from John Celantano at the Eastman School of Music. Playing chamber music saved my sanity in law school, and I have played continually since, dropping orchestra playing about 20 years ago. I have attended the Bennington Chamber Music Conference since the early 1980s and have now attended three of

the Manhattan String Quartet Europe sessions, with the fourth in Bonn, Germany, coming up in 2020.

I moved to Fort Collins, CO, in 2010 after 35 years in the DC area and to a northeast suburb of Denver in 2018. One of my first actions after moving to Colorado was to obtain season tickets for the Takacs String Quartet series in Boulder. I retired from 40 years of practicing law in August 2017. Since then, I have been playing a lot of chamber music, started cello lessons again after a 40-year hiatus, attend a monthly book group, travel, take one of my dogs to a local hospital for “therapy dog” visits, take courses (in non-legal subjects) through the Osher Institute, drive seniors who cannot drive to medical appointments, and participate in a reading tutoring program for elementary school students. Finally, I am on the board of the newly constituted affiliate of Education Through Music (NY) called ETM—Colorado. It will help under-resourced schools to provide music education to every student in those schools. Retirement is wonderful!

New Board Member

Vivien Schweitzer Pf, New York, NY



VIVIEN writes: I am very excited to join the ACMP board and help spread the gospel of chamber music. My first book, *A Mad Love: An Introduction to Opera*, was published in September. I am also a marketing copywriter and volunteer ESL teacher.

I began playing chamber music as a child, and when I'm not writing I'm often at the piano, probably trying to work my way through a gigantic piano quintet! I perform chamber music quite frequently in New York, most recently Shostakovich's *Piano Quintet* at Bargemusic. I live with my fiancé in Astoria, Queens, where we enjoy an amazing variety of cuisines.

New ACMP Outreach Council Members

New International Ambassadors Council Member

Barbara Henry Vn, Moscow, Russia



BARBARA writes: As a violinist and music teacher, I have taught orchestra in schools for the past 18 years, six of those years in international schools. After my first post in Indonesia, I taught 3 years on Jeju Island, South Korea before moving on to Moscow, Russia,

in 2018. Everywhere I live I find a community orchestra to play with and feel fortunate to be a part of the Borodin

Orchestra in Moscow. In April, my school will be host to the Association for Music in International Schools (AMIS) European Middle School Honor Orchestra. Students from 12 different schools will travel to Moscow to make music together. My plan for their teachers is to provide them with an opportunity to play chamber music together one afternoon while the students are rehearsing. In addition to teaching school children, I have a passion for adult beginner/returner education and currently work with a group of 15 adult string players in my school.

New North American Outreach Council Members

Virginia Feldman Pf, Vn, Voice, Portland, OR



VIRGINIA writes: I was born and raised in Blue's City, south side Chicago, but I went the classical route after that. Pianist, church organist, violinist in six orchestras at the same time. Then medical school, three kids, and

career as pediatrician in international work took its musical toll: I left music for two decades. But in 2000 I was invited to a weekend Chamber Music camp, and have been in love with chamber music ever since. I run ACMP Play-Ins in Portland, Oregon three times a year, and play in many chamber groups in between. I loved my medical work – abroad, and in the US. But music – what pure joy!!

Carol Osborne Vn, Fort Collins, CO



After getting accredited to teach Music and Mathematics, **CAROL OSBORNE** taught math and computer science and after getting an MS in Computer Science settled into a 30-year career as a systems engineer and project manager. Most of her violin playing was symphonic

until she attended the Southern California Chamber Music Workshop in 2007. This sparked an enthusiasm for chamber music, and the beginnings of building a library of literature and inviting other musicians over to

play. After retiring in 2014, she enjoys having chamber music sessions during daytime hours. She still plays in local orchestras and meets with three or four different chamber ensembles regularly to play. She occasionally performs with some of these groups in the Colorado Chamber Music Society monthly concerts. ACMP play-ins have enriched getting to know other local chamber musicians as well as attending SOCAL in Claremont, CA; Chamberre at the Rocky Ridge Music Center camp, Estes Park, CO; and Haydn in the Hills workshops at the MO-Ranch camp near Hunt, TX. Using the ACMP membership directory, she has often found musicians to fill out string quartets.

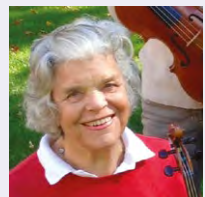
Letter from the Editor

I first met ACMP's co-founder and guiding spirit, Helen Rice, in 1958 when I was assistant lower school music teacher at the Brearley School, New York, where she was a faculty member. Typical of Helen, she spotted me coming into a holiday program rehearsal with my infant in a pram, my three-year-old perched on a seat across the body of the pram, and my violin secured to the back. She bounded across the assembly hall, saying, "I love sights like that!" and invited me to a Brandenburg Evening in her apartment. And so began my long association with ACMP, first as a member, then on the Advisory Council, then as a board member, then Secretary and finally, News Editor for the last 18 years.

It's been one of the best jobs I've ever had. There have been stories of healing and recovery, stories of discovery through the Directory, instructions on running a successful Play-In, stories of Home Coaching, tales of overcoming fears at attending a workshop for the first time, and of course, Worldwide Play-In Weekend stories ("There!" said a group in Hawaii, upon completing the Brandenburg #3, "I hope they heard THAT in New York!"). We've even had ACMP marriages.

At first, the Newsletter was published once a year as a communication from the board of directors. In reality, it was written and circulated by Helen Rice who was always too modest to refer to herself by any title other than Secretary. Susan McIntosh Lloyd, who had been drawing

cartoons since she was a senior at the Andover School, took over as editor after Helen's death in 1980. In 1994 the frequency of issues increased to three a year, and color was introduced just five years ago. When one considers the robust presence ACMP maintains on the Internet today, and everyone's near total dependence on it for information and communication, it's hard to believe that just 18 years ago, dark suspicion of the Internet was the prevailing view of our membership.



Today, after 18 years, I am ready to retire! News can be delivered electronically more often and with less cost than printing and mailing, and so our news format will undergo another change, although we are still committed to providing printed Updates bulletins to members who want them. I look forward keeping up-to-date with these in the future.

I will miss being in close contact with our membership and introducing new board and council members, but will enjoy staying on as an advisor, and bringing you wonderful nuggets from the archives (where you will find every issue from 1951 to the present) from time to time. I wish you all much joy in playing chamber music.

Kitty Benton

ACMP Livestream Masterclass Players Engage Online

The second annual ACMP Livestream Masterclass on February 16, 2019, brought two contrasting string quartet works to more than 2,600 players worldwide via Facebook or the ACMP website. This year, the phenomenal musicians of the Catalyst Quartet worked with two highly accomplished high school student quartets from NYC-based music program. Students from The Chamber Music Center of New York played Debussy, *String Quartet in G Minor, Opus 10*, first movement, while a quartet from Face the Music at Kaufman Music Center, NYC, a music education program that focuses on studying and performing music by living composers, played *Nepomuk's Dances I – Arrival* by Brazilian-American composer Marcelo Zarvos.

Live from the National Opera Center in New York, the event reached ACMP members and others throughout the U.S. and beyond, providing time and space for players to connect and watch wherever they were. And whether or not the Debussy and Zarvos were pieces you planned to play, the session was full of useful tips for string players at all levels. The afternoon ended with an energetic performance by Catalyst Quartet featuring selections from Villa-Lobos, *String Quartet No. 1* and Catalyst Quartet's arrangement of Piazzolla, *Angel Suite*. The Livestream is viewable on the ACMP website at <https://acmp.net/viewlivestream>.



Members of the Catalyst Quartet, left to right, Karla Donehew-Perez, violin, Karlos Rodriguez, cello, and Paul Laraia, viola, coaching students from The Chamber Music Center of New York. Photo by Abby Verbosky.



The 2019 Livestream Masterclass was supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

From the Mail Box

Scores for Sore Eyes

Former ACMP member **WALTER DERLACKI** has donated a collection of 2nd violin string quartet parts, enlarged and beautifully bound. We'll ship them to any ACMP member who would like to add these pieces to their collection. A full list of scores is available at <https://bit.ly/2VFib5>.

Subway Serenade

DAVID PEARL, Vc, Washington, DC, and New York, writes: One recent Friday afternoon, I was navigating a crowded NYC subway with a cello I had been trying out, finally managing to squeeze into a seat amid a long row of travelers. To my surprise, and not typical in the NYC subway, the man next to me struck up a conversation, asking if I was a professional or amateur player. I told him I was an amateur, and he asked me if I had ever heard of an organization called ACMP. I was delighted to tell him that I had and that I was the treasurer of the ACMP Foundation. I learned that he's a pianist, quite new to ACMP, and is looking for people to play music with. My subway stop came, and we parted, promising to play some sonatas together soon.

Kinship of Amateur and Professional Musicians

NAOC member **ED BRIDGE**, Vn, Louisville, KY, writes: I noted with great interest the ACMP News in Brief blog post by Executive Director Jennifer Clarke about speaking at the

Chamber Music America conference. I am of the opinion that the kinship of amateur and professional musicians is vital to the future of this wonderful aspect of human experience.

As outreach artistic director, I am trying to encourage our local Chamber Music Society in supporting a more active amateur chamber music community. I see this as a clearly synergistic effort, along with my organizing and participating in the local chapter of Classical Revolution. (If you haven't heard of it, it fosters chamber music in informal settings, such as bars. It's attracted new fans of such music, and some have indicated they feel they enjoy it more in such settings. I organize one event every other month on the 2nd Sunday of the month.)

In any event, I was hoping to solicit support for this idea of synergy. The board of the society was traditionally involved only with engaging world-class groups such as the Juilliard quartet, the Takacs quartet, or Berlin wind quintet to play in Louisville, but the subscriber base is dwindling as older subscribers pass away. They have now initiated an outreach campaign to widen their subscriber base, which I support. I have tried to make the point that outreach via playing in nursing homes is insufficient to build a sustainable community of subscribers. I feel that having the society offer its imprimatur and blessing to a variety of engagements with the amateur and semi-pro population is more likely to form such a supportive community.

ACMP Foundation News

See what \$550 can do!

Kaety Byerley, Tuscan Adult Chamber Players, Arizona Friends of Chamber Music, writes: The \$550 granted by the ACMP Foundation to the Tucson Adult Chamber Players went directly and entirely to paying the coaches for their teaching time.

Participants included Nathan, an incredibly gifted 19-year-old cellist, who is currently serving in the Air Force. Aside from instruction in his high school orchestra program, he never had lessons and was entirely self-taught. Another cellist in the program had a nice cello that he was no longer using, and he gifted it to Nathan. The cello coach, who is finishing his doctoral degree at the Fred Fox School of Music at the University of Arizona, has connected Nathan to the UA professor of cello, and he may be looking at either a scholarship or free lessons while he completes his time in the Air Force. It's been an incredible process for Nathan, and the community has rallied to support the talent of this young man.

ACMP Sponsorship Helps ACMP Members Find New Horizons

New Horizons International Music Association (NHIMA) was established by Ray Ernst, former director of the Eastman School of Music in Rochester, NY, and a member of ACMP's Foundation Board from 1999 to 2005. NHIMA is based on his philosophy that anyone at any age can learn to play music at a level that will bring a sense of accomplishment and the ability to perform in a group. So far the group has encouraged hundreds of adults to learn an instrument and to play music in big bands and orchestras. Last year, with help from an ACMP Foundation grant, NHIMA added a chamber music camp in Rochester, NY, and Chambersburg, PA, to its original program for band and orchestral players.

Here's what one participant in the NHIMA workshop in Rochester had to say: "I always played in a large group and enjoyed the interpersonal relationship of chamber music."

This year NHIMA is presenting three chamber music camps for intermediate and advanced players ages 50 and above, sponsored again by ACMP. This is the second year of a collaboration between NHIMA and ACMP that makes high-quality, affordable chamber music workshops accessible exclusively for ACMP and NHIMA members. Workshops will be offered in Rochester (strings, woodwinds, and brass), Chambersburg (strings, woodwinds, and brass), and Bend, OR. Details to be announced. Registration is \$35 for a four-day workshop (accommodation is not included).

Check the ACMP website for registration information and more details, and if you attend, please send us your feedback and photos. We would love to get input from our members about this exciting collaboration.



A flute, oboe, and cello trio at the 2018 NHIMA chamber music camp in Rochester, NY

New Members

Welcoming Our New Members

136 new members have joined ACMP since the Winter Newsletter. Join us in welcoming them.

| | |
|----------------|------|
| ALASKA | (1) |
| CALIFORNIA | (22) |
| COLORADO | (8) |
| CONNECTICUT | (2) |
| FLORIDA | (5) |
| GEORGIA | (4) |
| ILLINOIS | (4) |
| INDIANA | (1) |
| KENTUCKY | (2) |
| MAINE | (2) |
| MARYLAND | (4) |
| MASSACHUSETTS | (12) |
| MICHIGAN | (1) |
| NEW HAMPSHIRE | (2) |
| NEW JERSEY | (3) |
| NEW MEXICO | (3) |
| NEW YORK | (12) |
| OHIO | (2) |
| OREGON | (1) |
| PENNSYLVANIA | (7) |
| RHODE ISLAND | (1) |
| TENNESSEE | (2) |
| TEXAS | (3) |
| UTAH | (1) |
| VERMONT | (1) |
| VIRGINIA | (6) |
| WASHINGTON | (9) |
| WISCONSIN | (1) |
| Australia | (1) |
| Canada | (4) |
| France | (1) |
| Germany | (3) |
| Netherlands | (2) |
| Poland | (1) |
| United Kingdom | (2) |

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.

Cadences

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

Lawson, Susan J.
Pf, Gilbert, AZ.

Pettendrigh, Vivienne
Pf, Corfu, Greece

Worldwide Play-In Reports

Georgia

Atlanta

PETER HILDEBRANDT (Db/ACMP Board), Atlanta, GA, writes: About 25 musicians gathered at my house for the Atlanta area play-in. Never one to miss a play-in, ACMP member Norm Malenke drove the 3.5 hours from Brevard, North Carolina. The reading continued from 2 p.m. until about 10:30 p.m. with new members arriving regularly through the evening. Among other works, ACMP members and friends read a George Onslow Quintet.



Norm Malenke (ACMP), Avishay Ben Zvi (ACMP), Barbara-ann Bongiovanni, Manori deSilva, Melissa Ruszczyk, and Midori Uyesugi read a George Onslow Quintet.

California

Oakland

DOROTHY LEE ((Va/Vn), Oakland, CA writes: Hooray - we organized our 5th local version of the Worldwide Play-In at Montclair Presbyterian Church. Chamber musicians of all levels of experience gathered to perform favorite works, hear newer works, and share fellowship and food! This is what happens when you call together 3 flutists, 2 oboists 4 clarinetists, a horn player, 6 violinists, 4 violists, 5 cellists, 2 pianists, and a group of supportive friends and family, plus some yummy nibbles and drinks. You have a wonderful afternoon of chamber music featuring remarkable works by composers from the past and the present!



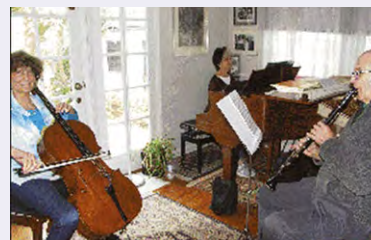
San Diego

JANET WHITE (Vc), San Diego, CA, writes: Thirty participants rotated through three one-hour sessions during our Play-In at the Waldorf School of San Diego. As well as string trios, quartets, quintets and sextets we had a wind quintet, double reed quartet, wind trio and some unusual pieces for piano, wind and strings including the *Sextet, Op 55* for clarinet, piano, violin, viola, cello and double bass by Hans Pfitzner.



Santa Monica

OLIVER SEELY (Ob), Lakewood, CA, writes: Members of the Elysian Players of Santa Monica and greater Los Angeles met on March 3 in observance of the World-Wide Chamber Music Play-in sponsored by the Associated Chamber Music Players. The clarinet/string Quintet met for the morning session, Playing Mozart's KVA91, K581 and Brahms' Op. 115. Following a healthy luncheon of cherry tomatoes, deviled eggs, artisan-prepared cheese selections, homemade bread and oatmeal raisin biscuits, the trio met to play Mozart's K498, Brahms' Op. 114 and three of Max Bruch's *Six Songs, Op. 83*.



From left to right: Margie, Eve and Ollie.

Florida

Bonita Springs

JOAN VAZAKAS (Vn), Bonita Springs, FL writes: We DID have a Play-In on Friday afternoon, 3/8! The home where we were scheduled to play sprang a leak - a burst pipe! ACMP member Myra Williams stepped in and volunteered her home, and some 20 musicians made use of her living room, study, bedrooms and lanai and made music all afternoon! Four pianists were kept

busy, a trio of clarinets were heard from a distant room, a good number of violins made up the rest! One viola and, alas, no cello (we are really lacking and know some communities have so many). We ended with a large ensemble reading under the direction of Bert Greenspan and Ron Erickson. Refreshments, time for socializing. In brief: much fun.

Kentucky Louisville

ED BRIDGE (Vn), Louisville, KY, writes: Here's the link to the photos of our Play-In. <https://photos.app.goo.gl/kxPHkuNhJ2AhdYaz6>.



A cello and recorder duet in Louisville

Massachusetts West Newton

IVY TURNER (Vc/ Play-In Organizer Extraordinaire), Cambridge, MA, writes: Thanks to everyone who came to the AMC/ACMP Chamber Music Play-in on March 11, 2019. 70 people played, helped out, and made this a great afternoon. Miraculously there was a perfect balance of strings. We used every room and all players got to play in every session. In addition to the strings there were pianos, flutes, clarinets and a horn.



New Hampshire Keene

FAITH MILLER (Vn), Marlborough, NH, writes: Sixteen Monadnock-area and southeastern VT musicians gathered at Keene Community Music Center in the early afternoon of Saturday, March 2nd, and launched into an afternoon filled with repertoire we met for the first time as well as old favorites. Included in our "playlist" that afternoon: Dvorak: *Terzetto*, Op. 74; a trio sonata by Johann Joachim Quantz and also Telemann *Trio Sonata in A Minor*; Dohnanyi: *Sextet in C*, Op. 37; Michael

Haydn: *Divertimento in C*, MH 27; Telemann *Duo Sonata for Oboe & Violin in G*. The large group piece of the day for us was a first go-round at Rheinberger *Nonet in A Major*, Op. 139, which was much enjoyed by all players. Also in rehearsal were a bouquet of pieces for flute, oboe and piano: William Grant Still *Miniatures*; Madeline Dring *Trio*; Ethel Smyth *Two Interlinked French Melodies*; Alberto Ginastera *Duo for Flute & Oboe* (1945); Alec Templeton *Trio*; Karl Goepfert *Trio*, Op.74; and Philippe Gaubert *Tarentelle*. The wind and piano trio also played Zeke Hecker *Trio for Flute, Oboe & Piano*. Zeke is a wonderful oboist and composer and the group was happy to include one of his compositions in their afternoon of music. We look forward to once again convening for the Worldwide Play-in next March, and also our annual fall play-in held early in November.

New York New York City

KITTY BENTON (Vn/Va/ News Editor), New York, NY, writes: Despite my face showing the effects of a "close encounter of the sidewalk kind," six of us gathered in my home on Sunday, March 3 to play sextets. We polished off Brahms *Op. 18* and *36*, and then broke for brunch. I served a recipe for French Toast that is prepared the night before and then goes in the oven for an hour. It was delicious! I found the recipe online. It called for Canadian bacon, but I substituted thinly sliced ham. The package couldn't be found when I was assembling the dish, so I used ordinary bacon with the sliced day-old baguette. The whole thing browned just like the recipe said it would, and there was no last-minute cooking. We just polished off the Brahms and then the brunch. After brunch we felt like playing the Dvořák, so we went back to the music stands and enjoyed his *String Sextet*, Op. 48. On the following Tuesday, it turned out that the cat had made off with the thin-sliced ham package and hidden it under a table where he enjoyed some illicit snacking. He's in favor of the Worldwide Play-In too!



From Left: Paul Goldberg, Stephanie Endy, Kitty Benton with black eye, David Bakamjian, Ronda Brand, Carol Cowen

New York

Greenlawn, LI, NY

KITTY BENTON (Vn/Va/ News Editor), New York, NY, writes: in the spirit of the Worldwide Play-In, I'd like to report on a February Play-In at the home of Doug Hoppe, in Huntington, LI, that yielded two violists from NYC using the Find-a-Player search. I was one of the violists. The other was a terrific player, Herve Bronniman, that I often played with who has moved to CA. He was in NYC for the weekend, and happened to respond to the message. We both went out together on the train and met a group of 15 nice new players, heard several participants play a wind and string sextet written by the oboist, Joan Dawidziak, ate delicious food, drank nice wine, and enjoyed an afternoon of chamber music that culminated with the violist doing a superb job of playing first violin in Tchaikovsky *Souvenir de Florence* on a borrowed violin. An ACMP gathering that personified the benefits of membership.



Reading a Joan Dawidziak oboe sextet led by Doug Hoppe with the composer (back to camera) playing oboe.

Oregon

Portland

GINNY FELDMAN (Pf/Vn/Va), Portland, OR, writes: Johnny Fang, Beth Stebbins, Doug Brown, and Ginny Feldman attacking – or being attacked by – Beethoven's *Grosse Fugue*, 3/2/19.



Salem

GEORGE STRUBLE (Vc), Salem, OR writes: We had a successful Play-in this afternoon (March 2) in Salem, Oregon. We had ten musicians. First, we played the Mendelssohn *Octet* (two violins doubled one of the parts, but I sat out rather than double another cello). Hardly any of the group had ever had the opportunity to play it. After a break for refreshments, we became a string quartet (playing Haydn) and a quintet playing THE Schubert! Again, some players were blown away; they hadn't known that piece existed!

Best of all, the players want to get together again for another crack at the same.

Pennsylvania

Philadelphia



ACMP Worldwide Play-in Weekend, Settlement Music School, Philadelphia, PA.

Rhode Island

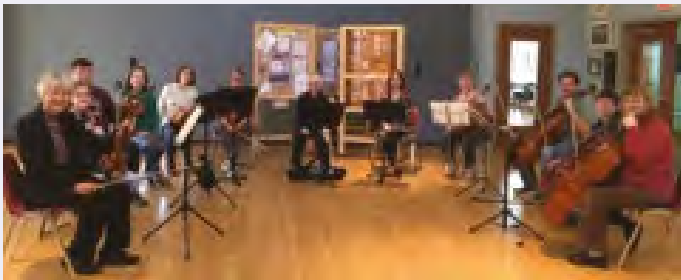
Providence

KAREN ROMER (Vc), Providence, RI, writes: I just wanted you to know that we couldn't do anything that weekend, so we went to the next one. Several of us in a quartet had some other people we played with, so we had a "sharing" that featured, piano: four hands: Schubert; Clarinet and piano: Bach and Vaughan Williams; *Clarinet Trio* by Ferranc; and Haydn *Lark, String Quartet*! Some husbands and one or two close friends came as well as a parent of 92 years!

A good time was had by all, and we plan to repeat the idea later this spring. (I should note that among the seven players, five had started playing again after an interlude of 30-40 years).

Virginia Blacksburg

LINDA PLAUT (Vn), Blacksburg, VA, writes: We tried something new this year: a collaboration of Molly Wilkins-Reed's very successful Adult Chamber Music Workshop and an open invitation to local enthusiasts. The local Unitarian Church provided space for a very small fee, and 15 of us brought food, music, and instruments and broke into rotating groups to play in three different rooms. The culmination was a reading of the Mendelssohn Octet, with two players on most of the parts. One special treat was the inclusion of two very talented teenagers who are learning the joys of chamber music.



Washington Seattle

PHYLLIS KAIDEN (Va), Vashon, WA, writes to her participants: Hi Play-In Participants, Thank you for a wonderful morning of music yesterday. I'm sure the world is a better place because of it and that music filled the air worldwide. We certainly did our part to make that happen! In addition to making music we raised \$500 for Music Center of the Northwest. Wow! Thanks for your generosity.



Australia Canberra

THE CANBERRA MUSICIANS write: Con Spirito! Best wishes to chamber music players wherever they may be. Con Spirito is the name of the Canberra Chamber Music Players. Website: www.canberrachambermusic.org.au; Email canberramusicians@gmail.com.



Canada Toronto

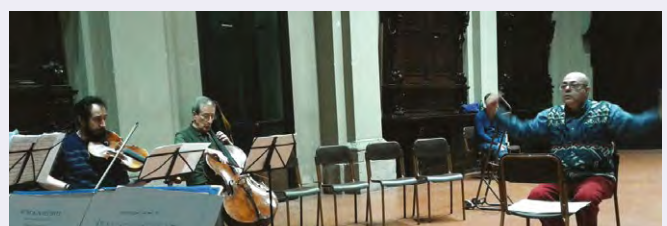
CAROL KIRSH, Toronto, ON, writes: A picture under our banner after our *Brandenburg 3* yesterday. Later we were joined by others to play a series of round robin chamber groups. Such a joy and a privilege!



Italy Milan

TOMMASO NAPOLI, (Vn), Milan, Italy, writes: AIMA Music held one of its Baroque music workshops (Barocco Lab) in conjunction with ACMP's Worldwide Play-In Weekend on 3 March this year. This session was held in one of Milan's important historical monuments, the Church of San Marco, in the Monumental Sacristy. Guido Boselli, who teaches cello at the Conservatory of Como and is an expert on twentieth century music, offered participants a unique view into the influence of the stylistic motifs of Renaissance and Baroque music on modern and contemporary music. Participants were able to play various movements from the piece, and participate in discussions on the history of music from Bach's *Musical Offering* to the work of Anton Webern.

The workshop was open to all AIMA members, and with over twenty-five participants, was a great success for the day organized as a tribute to and promotion of amateur chamber music.



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



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