



## A Great New Way to Find Chamber Music! Available Exclusively On The ACMP Website

By Peter Hildebrandt (DB/Vc/Rec/ Foundation President), Johns Creek, GA

The new **ACMP website** introduces a powerful new feature that makes finding great chamber music a snap.

We've joined forces with the Petrucci Music Project (IMSLP) and the American Composer's Forum to create the only comprehensive chamber music database on the Internet.

Now, for the first time, one database includes not only music **out of copyright** (and freely downloadable), but also music by **newer composers**: over 200,000 works of chamber music! What's more, we've created the first instant **ensemble search**, allowing you to rapidly find music for any specific combination of instruments and in most cases download the music on the spot. This database is available *exclusively* on the ACMP web site. Here's how to use it.

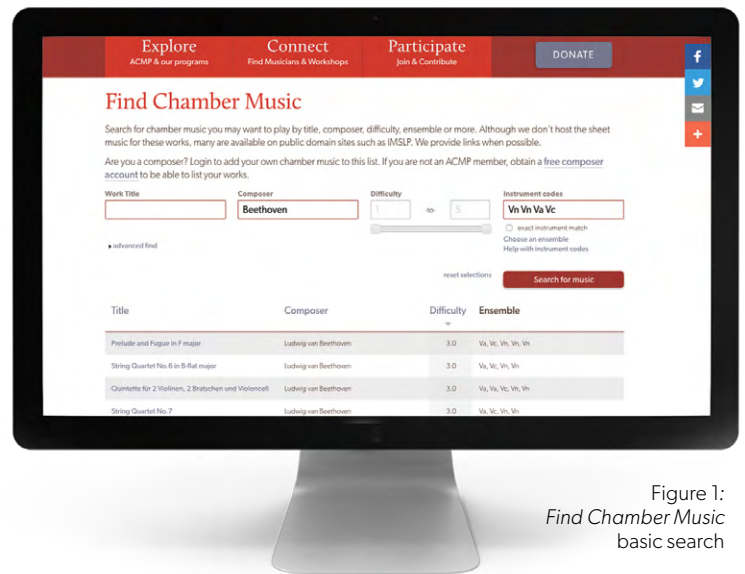


Figure 1:  
Find Chamber Music  
basic search



**At last there is a tool that makes searching for chamber music by ensemble a snap.**

### Accessing *Find Chamber Music* (Figure 1)

1. Open the ACMP web site ([www.acmp.net](http://www.acmp.net)).
2. Select the **Explore** menu.
3. Choose **Find Chamber Music** from the drop down menu.
4. Enter your search specifications, **Work Title**, **Composer** and **Instrument Codes**, in the boxes (without commas) as indicated.

### Getting Music for Your Ensemble

Have you ever had only two violins and a cello show up for your quartet? Or found yourself at a play-in with a bassoon, a violin and a cello? Searching by ensemble allows you to find music written specifically for the players you have. The chances are good that someone has written a piece for just that combination. Searching by ensemble is also a great way to find wonderful "undiscovered" music for your regular group.

## To Search by Ensemble (Figure 2)

1. Select the desired instrument codes for your ensemble from the drop down menu.
2. Decide if you want an exact match or just works that also contain those instruments. (For instance, if you need music for a bassoon, violin, and cello enter **Bn Vn Vc** and check the box **exact instrument match**. Alternatively, if you want a work that contains those three instruments but may include other instruments too, leave the **exact instrument match** box unchecked.

Figure 2: Search by Ensemble

### Tip: If you don't know the codes for your instruments:

1. Click **Help with instrument codes** below the Instrument codes box to look them up.
2. For an even quicker search, click **Choose an ensemble** to select from a standard list of ensemble types.
3. Modify the results to suit your particular group as desired.

Next, click the **Search for Music** button to find works that match.

Click the name of a work you might be interested in from the list of results.

## Accessing the Sheet Music for Your Selection (Figure 3)

If the sheet music is available for download on the web, click **download** to the right of **Score**.

(In most cases, this link will take you directly to the IMSLP page for that work where you can download it.) Some composers have their own websites for downloading, so you may be taken there to obtain the music.

**ADDITIONAL WORKS:** If you click on the composer or publisher, you can find additional works by them.

**RATINGS:** If you are logged in you can also rate the work for difficulty and quality of music. All ratings are averaged, so you can see the opinion of the "crowd."

Figure 3: Detail for a search result (Fiala Trio in B-flat Major)

## To Search by Composer or Title

**BY COMPOSER:** You can further narrow your search by specifying the composer. For instance, if you want a Brahms piano quartet, you might enter **Brahms** for the composer and **Pf Vn Va Vc** for the instrument codes. To find all works by a specific composer, leave the **Instrument codes** box blank.

**BY TITLE:** Searching by title is just as easy. Enter part of the title in the **Work Title** box (Figure 1). For instance, you might enter "Romeo" and leave the other boxes blank to get all the works for Romeo and Juliet (there are a lot!).

Don't forget to uncheck **exact instrument match**, or your search by title may produce no results.

**A handy shortcut:** To start afresh, click "reset selections" to the left of the "Search for music" button.

## Using Advanced Find (Figure 4)

The ACMP Find Chamber Music search is even much more powerful if you use our advanced find tools.

Beyond the basic title, composer and ensemble, you can search by

**keyword,**  
**publisher,**  
**member rating,**  
**work duration,**  
**date of composition.**

Let's say you want to find all quartets written between 1800 and 1805 (Figure 4).

1. Click **reset selections** to the left of the **Search for music** button.
2. After the page refreshes, expand the advanced find tools by clicking **advanced find**.
3. Enter **Vn Vn Va Vc** (no commas!) in the **Instrument Codes** box, (Fig. 4). (also remember to check the **exact instrument match** box!).
4. Enter 1800 to 1805 in the **Composed between** box.
5. Press the **Search for music** button.

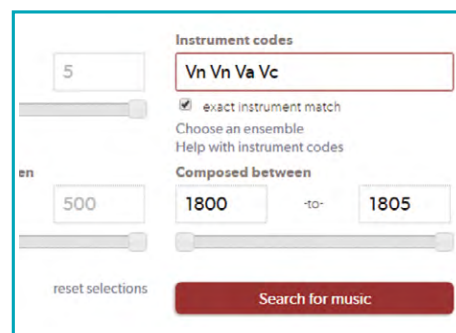
The image shows a screenshot of the ACMP Find Chamber Music search interface. It features a search bar with the text '5'. Below it, there are several search filters: 'Instrument codes' with a dropdown menu showing 'Vn Vn Va Vc', a checked box for 'exact instrument match', and a 'Composed between' section with input fields for '1800' and '1805'. There are also 'reset selections' and 'Search for music' buttons.

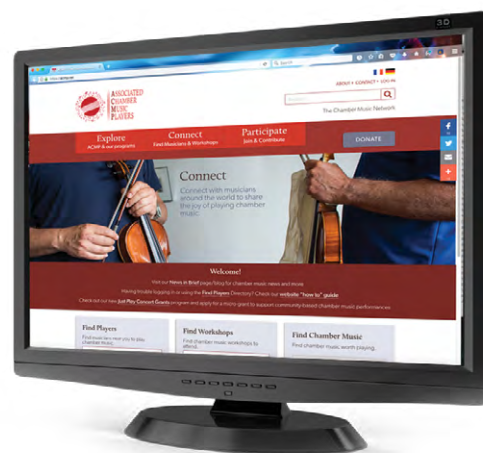
Figure 4: searching for quartets written between 1800 and 1805.

## Spreading the Word

Chamber music is ever evolving as the world rediscovers lost treasures and new works appear. We encourage you to add chamber music works to the database (Participate/List a Chamber Music Work), and make any corrections to works that are there (Edit tab). You're also able to rate works as you play them for difficulty (values from 1 to 5, with 5 being the most difficult) and the quality of (how much you enjoy) the work. If you need help with any of these options, please let us know. We're eager to help.

After you try it yourself, please tell your friends about the ACMP Find Chamber Music search. This amazing search tool is available to anyone, ACMP member or not, though of course we would love them to join the ACMP family to take advantage of all that ACMP offers.

At last there is a tool that makes searching for chamber music by ensemble a snap, and we want to spread the news.



# Three Views of ACMP's Popular Home Coaching Member Benefit

By Matthew Schlecht

"Coaching is really just a particular kind of teaching with a particular focus," says pianist and coach **Jeffrey Sykes** when asked about his more than 30 years of experience working with musicians of all ages and abilities. But first, he wants to talk about the Bard. "[In] a Shakespeare play, it's usually pretty clear who is speaking, who is responding, whether they are making a statement or asking a question, whether they are calm or excited or agitated or angry—all things that must be clear before you can convincingly interpret the play. They are essential to understanding the narrative," he says. "These same things, though equally essential to music, are not at all spelled out in music notation. You have to figure out what the phrases are, how long they are, how they begin and end, how they relate to the phrases that precede and follow them, whether they are questions or statements. You have to figure out what the important 'words' are in the musical phrase."



Jeffrey Sykes

After speaking with him for just a few minutes, it's clear that Sykes has a way with the "words" of chamber music. And it's his effort—along with those of many more coaches like him—to share his passion and deep understanding with others that has made the ACMP home coaching program so successful. The small grants that members and their ensembles receive can have an enormous impact.

"He has an awesome knowledge of chamber music literature," says **Miriam Blatt** (Vn/Va/Pf/Sop, Menlo Park, CA) of being coached by Sykes. Blatt, a software engineer, adds that Sykes is instrumental in helping to decipher a composer's intent. "[He's] mostly focused on musical interpretation. He's kind and encouraging, and is good at providing both technical and musical hints."

Architect **Gayle Tsern Strang** (Vn, San Francisco) feels that Sykes has brought her group's playing to a

new level in part through the imagery he uses when talking about a piece of music. "He really elevates the whole conversation of how we work together and how we play. It's never just 'Here's a thing that you need to do in order to perform,' it's always about helping us to think cohesively about an idea," she says. "He might describe a phrase in terms of an arc, a shape of a line, not only having a beginning, but something that rises, has an apex and then falls. And when it falls, there's an elegance [as it lands] into something that absorbs the fall. A sense of direction," Strang says. "We have come to a point where we are breathing together."

Sykes himself finds it incredibly rewarding to see groups gain confidence after working together to solve what he calls "musical problems." "Who wouldn't want to spend a lifetime contemplating the chamber music masterpieces of Bach, Beethoven and Brahms?" he asks. "Composers generally uttered their most profound and personal thoughts in their chamber music. And spending time with smart, fun people who share my deep love of that music—what could be better than that?"



Miriam Blatt (at Left)

## HOW TO APPLY

Home Coaching is open to all ACMP members.

1. Simply form your group (all players must be ACMP members),
2. Choose the work you want to study
3. Hire the coach.
4. Visit [acmp.net/grants](http://acmp.net/grants) to submit online or to download the forms

ACMP will pay one half of the coach's fee for up to three sessions.

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

*Jeffrey Sykes has founded and directed chamber music festivals in Wisconsin and Napa Valley, CA, and is a founding member of the San Francisco piano trio. He has performed widely as a piano soloist. He currently directs piano accompaniment at California State University-East Bay and is a vocal coach at UCal/Berkeley.*

## Letter from the Executive Director



This September, members of the ACMP Board and representatives from the ACMP Outreach Councils convened at Stony Point Center in upstate New York to share ideas and perspectives on ACMP and the way forward. During the two-day retreat, 34 participants explored topics ranging from strategic planning to building membership and enjoyed several hours of playing!

I'm thrilled to share some plans and news with our members:

- New this year, sponsorship of NPR's **From the Top**, with host Christopher O'Riley. The ACMP Young Chamber Ensemble Program supports the next generation of chamber music players and shines a light on ACMP nationally.
- Planning for the 2018 Worldwide Play-In Weekend, March 3 and 4, is underway. Let us know about your event now so it can be included in our advance marketing.
- Our new **Just Play** ACMP Concert Series provides micro-grants toward space rental for community-based concerts. Ensembles can take their playing one step farther by presenting an informal concert in their community.
- Online chamber music education tools are coming this year. Mark your calendar for our first live-streamed master class on February 10, 2018, 2:30–5 p.m. EST. Watch the master class on your computer (or live at the National Opera Center if you're in New York) and participate online via a live chat feed. Check the ACMP website for program details.
- Expanded ACMP Foundation grant programs—our recently returned Community Music grant program brings chamber music education to young musicians and others in community-based programs. Home coaching grants for ACMP members continue, along with the Chamber Music Workshop grants supporting workshops for adult amateurs at all levels.
- And announcing the ACMP luggage/instrument case tags! Free to new members and current ACMP members who sign up a new member.

If you are interested in contributing to ACMP's outreach efforts and future programming as an Outreach Council member, I'd love to hear from you.

Jennifer Clarke, Executive Director



## From the Mail Box

**Stephan Brandel** (Vn/Va), Shanghai, Minhang District, China/Kuppenheim, Germany, writes: Thanks so much for your amazing job in the newsletter. I'd especially like to thank you again for the article about the autistic kids. I also send special greetings from the Cao family—they were so happy about it.

**Bettina Palachewski** (Vc/Sop) Brussels, Belgium, writes: On the motorway near Cologne, I spotted an ACMP license plate! AC is the alphabetical code for Aachen, city of Emperor Charlemagne, more than 1,200 years ago. What would he have made of finding his town reflected so many centuries later in a country that no one knew existed by people talking in equally unknown tongues and producing weird sounds on strange contraptions. Life is amazing....



## Letter from the Foundation President

I find I'm playing more chamber music as the days get darker and the leaves begin to fall. There's something about the warm glow of the living room with a string quartet that feels like the right way to "hibernate."

As the chairman of the ACMP Foundation, tasked with maintaining our endowment, I thought it was a good time to highlight some of the great things your ACMP does for the chamber music community. Since 1993, when the Foundation was established after a bequest from Clinton B. Ford, we have given away millions of dollars in grant money to encourage more playing of chamber music for fun. And this year is no exception, with over \$100,000 of grants available.

If you organize a chamber music workshop or are involved in a community music program, I encourage you to apply for an ACMP grant. One of the biggest benefits to you as a member is the ACMP home coaching program. We cover 50 percent of the cost of a professional coach for your own chamber music group, whether

you plan to perform or not.

As you may have discovered, the ACMP Foundation recently completed a brand-new ACMP website, which is packed with new ways to search, new resources, incredible news stories from the chamber music community and even an online forum. Starting in this issue, I'll be writing a series of articles on how to find and use these tools to make your chamber music life even better.

In closing, there is one thing I'd ask of you. ACMP is only as good as its members. If you know someone who is a chamber music addict but not yet a member of ACMP, encourage them to join. More members mean more people to play music with. Who wouldn't want that?

*Peter Hildebrandt*

Peter Hildebrandt, Chairman ACMP Foundation



## Introducing New Council Members



Sue Lauscher

### **Sue Lauscher** Vc, Fort Collins, CO

Sue writes: After many years of using ACMP's services (the directory and the home coaching program), it is a pleasure to join the North American Outreach Council. I am a cellist who started playing in 4th grade (I wanted to play the flute, but every girl in 3rd grade wanted to play the flute) and encountered chamber music—both listening and playing—as a teenager at Red Fox Music Camp in MA, and I became "addicted" in college. I was fortunate to attend the University of Rochester, where I received lessons at

the Eastman School of Music and had a frightening but wonderful semester of quartet coaching from John Celantano. 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 I have now attended three of the Manhattan String Quartet Europe sessions. I moved to Fort Collins, CO, seven years ago after 35 years in the D.C. area (wonderful chamber music listening and playing opportunities). One of my first actions after moving was to obtain season tickets for the Takacs String Quartet in Boulder.

Last August I retired after 23 years as a lawyer for The Nature Conservancy. On the retirement "agenda" - cello lessons (first time in 40 years!), a regular daytime string quartet, working with fellow Council member Adwyn Lim to do ACMP outreach in Colorado, as well as "throwing a pot," having one of my dogs certified as a therapy dog, taking courses in non-legal subjects, being on the Board of the Front Range Chamber Players, and reading every day.



Celeste Chau

**Celeste Chau** Pf/Sop/Va, Kew Gardens, NY

Celeste writes: My musical studies began with piano and viola lessons in junior high school, playing in the school orchestra and the Queens Borough Wide Orchestra. But music took a break during high school years and subsequent study at Pratt Institute's School of Architecture.

After college, I began taking voice lessons with Nicole Neiman, whose background as a social worker using music as a therapy tool led her to develop a unique pedagogy. Later I formed an informal chamber group with fellow adult amateur musicians playing everything from Brubeck to Bach. The group participated in the music therapy program at Mt. Sinai's Stroke Rehabilitation Clinic, where I got my first taste of the rewards of musical outreach.

In early 2009, I immersed myself in the New York amateur classical scene by joining the Amateur Classical Musician's Association (ACMA). There I served as a board member, helping to enlist new members, and organize ensembles that performed everything from Monteverdi madrigals to Kazakh music. From 2010 to 2014, I became The September Concert Foundation's inaugural community music coordinator, producing concerts at multiple different area senior centers, hospitals and nursing homes during its annual music festival. I also formed and managed the September Concert Chorus and advised the September Concert Orchestra for annual free community concerts in honor of 9/11.

Since 2010, I have served as community outreach director for The Art Song Preservation Society of NY, and I currently serve as the community concert director for Friends of Maple Grove Cemetery, organizer for the Chamber Music Meetup of NY, event organizer for the New York Piano Meetup and advisory board member of OMNY Taiko Group. On behalf of these organizations, I organize community concerts and free outreach concerts throughout New York's senior centers, nursing and rehab facilities, veterans' home and hospitals several times a year.

Being an active member of ACMP since young adulthood has changed my life and enriched my playing experiences. I enjoy organizing "play dates" as well as projects with fellow ACMP members here in NYC and on my travels, including in the U.S., Montreal, New Zealand, the U.K. and France. I look forward to helping to develop more community and outreach performance opportunities for our members and to bringing in younger members to ensure ACMP's future!



Monica Minden

**Monica Minden** Vn, Calabasas, CA

Monica writes: My father, an amateur violist, told me about ACMP back in the 1960s.

I started violin in a 4th-grade group class. One Christmas, at around age 12, I asked for nothing but string quartet music. My parents listened...and gave me the entire set of Beethovens, Vols. I and II of Haydn and the Berühmte Mozarts. I don't think I'd ever happy-cried for a gift before. I still use those parts.

I went to Music and Art high school in New York, then suddenly I decided to break away, leave high school and head into the science world. A professor at MIT needed a new violinist in her electrical engineering string quartet, so violin became a hobby, and my 34-year career was in science as a researcher in lasers and optics. I also married, had two daughters and gave up violin entirely the last five years of working.

Then I retired. Empty-nested, I floundered for a couple of years. One of my daughters befriended an elderly, blind former professor who ran an eclectic art and poetry studio in New York.

"You can play violin?" he asked. "Do it!" So I started again, in the rear second violin section of a local community orchestra. Now I play nearly every day in an orchestra or quartet, go to workshops and take lessons.

I want to play music at the highest level I can and yet also be supportive of friends who love to play but are becoming limited. No solution yet.

# ACMP sponsors NPR's *From the Top* with Christopher O'Riley

## Three Young Students from Boston are the first ACMP Young Chamber Ensemble Players

At a packed concert on October 1 at Jordan Hall in Boston, Trio Giocoso's three young players thrilled audiences with a performance of the fourth movement of Beethoven's Piano Trio in E-flat major, Op. 1, No. 1. Trio Giocoso, a piano trio of 12-year-old musicians Eleanor Markey (violin), Oan Woo Park (cello), and Hyeonuk Park (piano), was formed at New England Conservatory's Preparatory School and is coached by Laura Blustein.

The concert inaugurated ACMP's \$10,000 grant to support the performances of chamber groups on two episodes of NPR's **From the Top** with Host Christopher O'Riley, the weekly public radio showcase of talented young classically-trained musicians.

"Chamber music is a vital part of what we do at *From the Top*, and we are grateful for the support of ACMP," said Jennifer Hurley-Wales, co-CEO and Executive Producer. "We are particularly delighted that our first Young Chamber Ensemble is made up of very young musicians. It shows that chamber music can be enjoyed and practiced by musicians of all ages."

The concert was recorded and will be post-produced for broadcast on NPR in the first week of January 2018. The second ACMP Young Chamber Ensemble will perform in spring 2018.

If you are not already a regular **From The Top** listener, you can find out your local station, day, and time by looking at the NPR carriage list at <https://www.fromthetop.org/wp-content/uploads/From-the-Top-November-2016revised.pdf>.

The show will also be available for podcast download at <http://www.npr.org/podcasts/510026/from-the-top> and streaming on the **From The Top** website at <https://www.fromthetop.org/show/nprs-top-host-christopher-oriley-boston-massachusetts-show-346/> as of January 1, 2018.



**Back:** ACMP Board Members Gwendoline Thornblade and Laura Goldberg; ACMP Executive Director Jennifer Clarke  
**Front:** Trio Giocoso, Oan Woo Park, Eleanor Markey and Hyeonuk Park

## World Federation of Amateur Orchestras

**Alex Van Beveren, Chair WFAO**, writes: WFAO was started in collaboration with Belgian and Japanese orchestras in 1991, but it now includes members worldwide from places as diverse as Cambodia, Laos and Kathmandu! The opportunity to play music together opens contact with other cultures and provides opportunities to make new friends around the world.

As many of our players also love chamber music, we share ACMP's aim to expand exchanges with amateur-musicians worldwide and to inspire interest in those parts of the world where we have less contact.

As a young cello player from the Philippines, exclaimed, "Sharing the same heart and the same lungs. I love this feeling even more than standing for the applause afterwards."





## ACMP Welcoming Our New Members

A total of 122 new members from 10 countries and 28 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.

### New members are from 10 countries:

Canada	(2)
China	(1)
England	(2)
Germany	(2)
Hungary	(1)
Israel	(2)
Japan	(1)
Netherlands	(2)
Sweden	(2)
United States	(107)

### In the U.S., 107 new members span 28 states:

Arizona	(6)
California	(19)
Colorado	(2)
Connecticut	(2)
District of Columbia	(1)
Florida	(7)
Georgia	(1)
Illinois	(5)
Indiana	(1)
Maine	(1)
Maryland	(2)
Massachusetts	(13)
Minnesota	(1)
Mississippi	(1)
New Jersey	(12)
New Mexico	(1)
New Hampshire	(1)
New York	(12)
North Carolina	(1)
Ohio	(2)
Oklahoma	(1)
Oregon	(3)
Pennsylvania	(1)
Rhode Island	(1)
Texas	(1)
Vermont	(2)
Virginia	(2)
Washington	(5)

## Singapore Chamber Circle

**Kelvin Chan (Pf), San Diego, CA and Singapore** writes: In 2015, as I was transitioning back to Singapore after completing graduate school in the States, I had asked Janet White (cello), with whom I had played a number of recitals, about ACMP's activities in Asia. Coincidentally, Janet had just read a letter submitted by a violinist from Singapore, Dr. Ronald Ling, inviting ACMP members to reach out to him to set up play-in sessions. Through Janet, Ronald and I connected, musing about chamber music activities in Singapore.

We soon realized that there were sufficient skilled musicians but no active platform bringing musicians together for the enjoyment of chamber music. We then decided to band a small group of musician friends to form Chamber Circle ([chambercircle.sg](http://chambercircle.sg)), with the intent to provide a platform for instrumental chamber musicians and vocalists to hone our crafts and perform regularly, and to enhance appreciation of instrumental chamber music and song/chamber opera.



Chamber Circle started out with quarterly soirées, much like a play-in, but with a larger group of professional and serious amateur musicians and their invited friends. At the soirées, each musical group plays a short work/movement, but not before introducing the work and sharing some background. As the group expanded in size (currently approximately 40), so did our repertoire – we have covered repertoire from Bach's Brandenburg concertos, to contemporary regional premieres, song cycles, and opera vignettes.

Ronald and I decided to register Chamber Circle as a non-profit society in Singapore at the start of 2017 to enhance our offerings beyond regular soirées, including formal recitals, with a future goal of establishing a regional chamber music festival. We assist members by recommending groupings and new repertoire, and plan to launch a commercial productions venture in the coming months.

We are thankful that ACMP brought us together, and in doing so, catalyzed the formation of a group that brings chamber music communities together. We would like to extend a warm invite to friends visiting Singapore to join in our soirées or other activities.

## Cadences

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

### Arbenz, Dr. Kaspar (Vc)

Boulder, CO

James Boudouris (Vn), Denver, CO, writes: Dr. Kaspar Arbenz, an active member of the ACMP for many years, died in June 2016 at the age of 97. He was born in Bern, Switzerland, and played the cello with many friends he met in his work as a geologist with the Shell Oil company and while living in Norman, Oklahoma; Denver and Boulder, Colorado; Billings, Montana; and Houston, Texas. In his retirement he continued to play quartets in Boulder and finally on Cape Cod. He wrote the program notes for the Boulder Bach Festival for many years.

### Mathews, Don (DB)

San Diego, CA

His wife, Janet, writes: Don passed away last Sunday sitting in his chair. He was able to play the New City Sinfonia concert on the 2nd, and at Wesley Palms in his jazz group last Wednesday. Music is a joy that keeps us going to the end.

Janet White writes: Don was a regular at our chamber music play-ins and will be sorely missed.

One of my fondest memories of playing with Don was working with him and his wife, Janet, recording an original composition for viola, cello and bass by ACMP member and pianist Bob Hart for the soundtrack for a short film, *Blindness*, by Bob's fiancée, Annette.

### Rosen, Arthur (Vn)

Winnetka, IL

His wife, Andrea writes: His lifelong passion was playing chamber music with friends. With abundant knowledge, patience and wit, Arthur was the go-to advisor for everyone who knew him.

### Saphir, Florence (Vn)

Berkeley, CA

Her daughter, Kate Alm, writes: Dr. J.R. Saphir and his wife (Vn/Pf), Florence Saphir (Vn), were both long time members of ACMP. They were introduced in the early '60s by Joe Stein, another early member and father of North American Outreach Council members Peggy Stein Skemer, Josie Stein and Jane Stein Wilson, and played together when they were courting in Boston. Bob made a point of seeking out musicians, and likely found the Steins through ACMP as soon as he moved to Boston.

They continued playing chamber music throughout their 50 years living in Berkeley, California. Chamber

music defined their social life and connected their lives across generations. In addition to their weekly quartet dates, Florence and Bob had an annual New Year's Eve party when all their friends

played Bach's Brandenburg Concertos and the Mendelssohn Octet. At midnight, Florence's Birthday was celebrated. The next day, New Year's Day, Bob somehow managed to "surprise" Florence every year when various friends dropped by until they could "spontaneously" play the Beethoven Septet and other works.



Bob and Florence Saphir

Florence and Bob were both lifelong learners: Florence returned to school in the early '80s to earn a bachelor of music degree, and she enjoyed a third career (after computer programming and motherhood), becoming a professional violin teacher and performing in local orchestras. Both had long stints of private study, with local treasures Isadore Tinkelman and Kay Stern, among others.

Whenever and wherever they traveled, they always made chamber music an integral part, if not the focus, of their trip. They played all over the world with chamber music friends and welcomed people from all over the world to their home in Berkeley. Florence once told Kate that one of the best parts of her long life (and this was 20 years ago!) was having been able to inhabit the works of the Great Composers.

Dr. Saphir (Bob) passed away on August 30, 2015, at the age of 80. Florence, passed away on February 21, 2017, at the age of 90. Both were at home and surrounded by their children and grandchildren, who will welcome your written remembrances. Please send your recollections and cherished memories to: Kate Alm, (Pf, Davenport, CA) USPS: PO Box 145, Davenport, CA 95017, or email [almusic@cruzio.com](mailto:almusic@cruzio.com).

### Wyatt, Theo (Rec/Vc)

London, England

His daughter, Cathy Gaskell, writes: Theo was an enthusiastic amateur chamber music player while working in the Civil Service, but when he took early retirement, he decided to also fulfill a lifetime ambition of printing and distributing recorder music for amateur players at reasonable prices. He started Oriol Library publishing business, maintaining his belief that music could be produced at home using methods

to ensure printed music could be available to all. This was extremely successful and changed the attitude to music publishing within the recorder-playing world. He then turned his attention to string chamber music, as he realized that there were many long-lost editions that deserved to be available to amateur players. Using similar methods, he started Merton Music to bring this music into the chamber music-playing community at realistic prices. He then made these works available to IMSLP. While he was busy with these projects, he started organizing recorder-playing courses for one-to-a-part playing, which was another of his passions, and something that had never been done before. He was always an enthusiastic innovator, finding ways to achieve what he believed would help others. When deteriorating eyesight and hearing prevented him from continuing to play, he wrote his memoirs, *Through the Rear Window*. Some-

one remarked that this could not have been the life of a single person, but of three or four people living contemporaneously—a civil servant, a recorder player and teacher, a cellist, a publisher, a course organizer, a DIY and a handyman. He certainly had a very full and fulfilled life.



Theo and Kitty Wyatt on the occasion of his 90th birthday.

In 2011, ACMP awarded Theo the Helen Rice Award in recognition of his unceasing commitment to the chamber music-playing community.

## Donate To ACMP This Season

*Now's 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**
- **Keep membership affordable**
- **Provide grant-making programs for workshops, coaching sessions and scholarships**
- **Improve our publications and member services**

To donate, visit [www.acmp.net](http://www.acmp.net), and click on "Donate" button on the upper right.

Or send a check payable to ACMP, to 1133 Broadway, Suite 810, New York, NY 10010-8046.



**Worldwide Play-In Weekend March 3-4, 2018**

**Don't wait until March! Plan a Play-In now!**

**We're here to help you**

Call the office or find help on our snazzy new website.

There you'll find a link to download the ACMP Guide to arranging a successful Play-In.

*And don't forget to look for Play-Ins on*

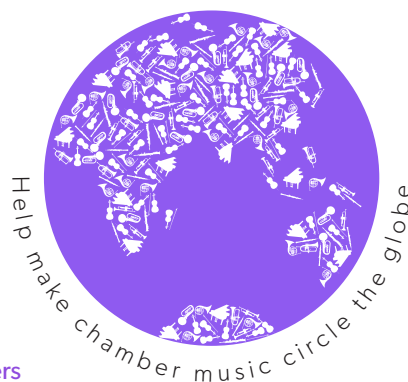


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**ACMP**

**Sixth Annual**

**Worldwide**

**Play-In Weekend**

**March 3-4, 2018**



ASSOCIATED  
CHAMBER  
MUSIC  
PLAYERS

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New York, NY 10010-8046 USA

## 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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and Facebook



# 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 repertory
- Choose your coach, your time and your place
- Visit the [acmp.net/grants](http://acmp.net/grants) page on our website to submit online or to download the form

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

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