



Chamber Music: Collaboration Without a Leader

by Stephanie Bazirjian

A nod. A breath. The dip of an elbow. A smile. A wink. A slight leaning in. A subtle shift of weight. These are all a part of the silent language of collaboration used by musicians in small groups – that community of people known as chamber musicians. The process leading up to a moving performance is nothing if not a collaboration of creative minds with a common goal – the best possible outcome (in this case, a great performance). Skills needed? Listening; emotional alignment; mutual respect and trust; understanding of the music; a keen ear; responding and adjusting to one another on the fly; decision-making based on aesthetic and intellectual choices; shared pride in the outcome.

Unusual as this may sound, listening is one of the most difficult things to do in this setting. Most often, musicians are so focused on the challenges of the single line of music in front of them that they fail to hear how it fits in with what's happening around them. This inability to carefully listen also has repercussions in the business world. One reason is that listening fully and then responding by speaking one's mind in a productive way takes skill and courage – in music and in business. In addition, it should go without saying that diplomacy—in both word choices and emotional delivery—is needed in order to protect the feelings of all involved.

There is no leader in a chamber music group (at least not in a good one!). The leadership passes from one to another, based on the current and constantly shifting role each member plays in the group. It's not always clear who should



A String Quintet enjoying the annual Worldwide Play-In

lead a particular section, but this is precisely where collaboration plays an enormous role. Making these kinds of decisions presents an opportunity for lively discussion that enables forward movement.

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The interpretation of any given section to clarify how it should be played is a place where group discussion helps improve the whole. A simple question posed to the group can solve a musical problem almost instantly, but knowing what that question is (or even that it needs to be asked) is the difficulty. Many chamber music groups

hire a coach for just this reason – a knowledgeable yet neutral third party can point out what is obvious to the listener, but not to those immersed in making the music. For example, hearing a group struggling to convey a clear, unified emotion, I once heard a coach ask a single, simple question, “Is this movement a happy one or a sad one?” The response revealed that all members did not agree on the answer. But being asked the question allowed them to explore possible paths and enabled them to come to a mutually-satisfying interpretation. Conveying a shared understanding to an audience requires that the group come to a single, shared interpretation. This is achieved by having the kind of conversations that allow everyone's ideas about phrasing, tempo, dynamics, and articulation to flow freely – all during the rehearsal process.

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Emotional intelligence is a phrase we hear often in the business world, and it plays an enormous part in chamber music as well. The dynamic among players in a group is a vital part of creating and maintaining the energy necessary to see the rehearsals to their likely conclusion – a public performance. I’ve been a chamber musician for many, many years and if there’s one thing I’ve learned from personal experience, it’s that this kind of collaboration can be exciting and enlivening, or it can be painful and draining. It all depends on the flexibility of each person in the group, their sensitivity, and their willingness to try others’ suggestions. Multiple points of view are what make interesting performances, so it is crucial that each member feels the freedom and support to contribute artistic ideas. You can even call it musical brainstorming!

Leadership, decision-making, emotional alignment, mutual respect and trust, working toward a common goal. These are the characteristics of collaboration that also exist in the business world; ideally, they could work there pretty much the same way that they do in a chamber music group.

It is crucial that each member feels the freedom and support to contribute artistic ideas.

Watch this fascinating and perfect illustration of how a seasoned chamber music group approaches collaborative communication, with the Kronos Quartet: <https://tinyurl.com/y7xouk7b>

Stephanie Bazirjian (FI, New York, NY) has written a series of articles that explore the art of musical collaboration and how it can be adapted to the business world. “Chamber Music: Collaboration Without a Leader,” is the first piece in the series.

Highlights of the ACMP Live-Stream Quartet Master Class

The first ACMP Live-Stream Master Class brought Piazzolla and Prokofiev to 3000-plus players worldwide. On February 10, 2018, chamber musicians participated in the first ACMP virtual event, a master class with PUBLIQuartet and two learning quartets, the One O’Clock Mannes String Quartet, New York (Piazzolla), and Augmented 4 String Quartet, young musicians from Connecticut (Prokofiev).

Live from the National Opera Center in New York, the event combined music and the magic of technology to bring a free workshop to chamber music players wherever they happened to be. Virtual participants viewing the stream on Facebook posted questions during the workshop, which were read by violist Nick Revel and explored by the quartets. The afternoon ended with a spirited performance by PUBLIQuartet of Jessie Montgomery’s *Voodoo Dolls*, and Piazzolla’s *Libertango*. ACMP is developing plans for its next live-stream master class in 2019. Stay tuned!

Top photo: The Augmented 4 String Quartet explored Prokofiev’s *String Quartet No. 2*, 2nd movement;

Bottom photo: the One O’Clock Mannes String Quartet with coaches from PUBLIQuartet Jannina Norpoth and Curtis Stewart, violins, played Piazzolla’s *Oblivion*.

Photos by Carla Mejia





From the Mail Box

Traveling Cellists Take Note:

Observations on the Traveling Cello, Praktikello or Travelcello, formerly Traviello



Photo caption: Left to right: Helen Taber, N.Z. (Va); Evie McFadden, U.S. (Vn); Patsy Hulse, N.Z. (Cl/Pf [IAC member, Vc, Vn]); & Bill Simmons, U.S. (Vc)

Bill Simmons (Vc) of East Wareham and Brockton, MA write: In August of 2017, I discovered the Realist Copperhead Pick-up, developed by David Gage Violins for jazz bassists, and tried one on my 1985 Traviello. It's a thin wafer that fits under the bridge foot and I set mine on the A-string side. Played through a Vox Mini 3 G2 amp-speaker, it sounds convincingly like a decent, acoustic cello, certainly adequate for chamber playing. In October, we tried it on 25 or so friends at the Orford chamber weekend. It passed with flying colors, wherein we bought our tickets to New Zealand for a month-long playing vacation in February, a lifelong dream. Collapsed, the traviello (29" body) fits neatly in my Athalon 34" rolling duffel bag, padded with underwear and socks, and flies safely as checked luggage. The amp fits into my carry-on backpack. My wife Evie (Vn/Va) carried her good fiddle in a Bam trekking case, which is lightweight, padded to an extreme, and is so close to the carry-on limit in size that no airline has ever questioned us about it. That case comes with a polyethylene bow tube that carried both our bows. Vox amps work on both 110 & 220, so we needed only a NZ wall-adaptor plug.

We played in 8 groups during our fabulous 4 weeks in NZ, with 16 different players, all totally welcoming, enthusiastic, and able players who are as fully devoted to and good at amateur chamber as any we know in North America. Moreover, they all raved about my modified traviello, which was featured in Ashburton, NZ's newspaper, and that is my main message to you. There is no longer any reason why cellists cannot take a reasonable instrument with them when they travel by air, providing they are willing to invest in a traviello (\$1450 + shipping), the new pick-up (\$220), an amp (\$125), and a suitcase that is 30" in its longest dimension (\$105). I'm betting the new pickup will also work brilliantly on violins and violas, for those of you who amplify. Contact me directly if you have questions (bill_simmons@juno.com).

Exploring Schoenberg's *Verklaerte Nacht* with Home Coaching

Peggy Florida (Vn/Va, Nepean, ON) writes: I contacted ACMP in October to apply for an ACMP Home Coaching grant for our weekend of coaching for Schoenberg's *Verklaerte Nacht* with David Yang (NAOC member/Va, Philadelphia, PA). The session took place last weekend, starting with a lecture on Friday night, continuing with coaching sessions during the next two days, and concluding Sunday night with a mini concert for family and friends.



Photo: Bill Blackstone

David Yang (center) coaching *Verklaerte Nacht*, with Genevieve Gasser (violin I, Gatineau, QC); George Stathopoulos (violin II, Ottawa); Louise Mortimer (cello I, Ottawa); Anne Dimecicis (cello II, Montreal, QC); Corinne Bergeron (viola II, Sherbrooke, QC); and Gabriel Bolduc-Gilbert (viola I, Quebec City).

The weekend was a complete success. We were all also totally exhausted. Thank you, ACMP, for your contribution to the weekend.

Letter from the Chair

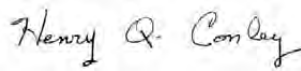
The annual board meetings of ACMP and the ACMP Foundation were held on April 14, 2018. Four new directors, whose backgrounds are discussed elsewhere in this newsletter, were elected to the board. The directors were very pleased to welcome several new members of ACMP's North American Outreach Council and International Ambassadors' Council and to honor the service of Floryse Bel Bennet, who is retiring after many years as the chairperson of IAC.

Moving forward, the board intends to focus on ACMP's strategic plan. This will include exploring the needs of amateur music players and how best to serve them, as well identifying new constituencies in the musical world whom we believe have an interest in the success of AMCP's mission. Tomorrow's amateur players will not only play music but also be students at music schools, workshop participants, concertgoers and music

supporters as consumers, contributors, and publicists. The world of amateur music is changing, and ACMP will grow with the changes.

This was my first opportunity to chair an annual board meeting. I respect the dedication and hard work of ACMP's directors and its Executive Director, Jennifer Clarke. I have no doubt that the future of ACMP and all its constituents is in very good hands.

Sincerely,



Henry Q. Conley, ACMP Chair



Letter from the Executive Director

I share the ACMP board's excitement at the impact of new ACMP initiatives that bring chamber music players together in communities around the globe. And our member favorites, the Worldwide Play-In Weekend, the Directory, and the Workshop Guide, are front and center, as always. Here are some highlights:

- **Worldwide Play-In Weekend, March 3 and 4, 2018**—summarized with photos and stories in this newsletter—brought players together coast to coast and throughout Europe;
- **The 2018 Chamber Music Workshop Guide** features 200-plus opportunities for all playing levels. Let us know if you haven't received your copy: acmp@acmp.net;
- **Our first online quartet master class** with the PUBLIQuartet on February 10 was seen by 3,000-plus chamber music players who together explored Piazzolla's *Oblivion* and Prokofiev's *String Quartet No. 2* (2nd movement). Check the ACMP website for details;
- **Teachers and coaches are signing up for ACMP's new database**—a new resource for adult amateur players. If you have a coach or teacher you work with, we'd love to get them involved;

- **A new ACMP Directory** will be published this year—see our section about updating your Directory listing;

- **A new play-in/drop-in program** is in the works for the fall—details to follow soon.

On a personal note, the enthusiasm for chamber music I've experienced during my first 18 months as Executive Director at ACMP has compelled me to dust off my clarinet after many years and dig into some great music. My journey of rediscovery is featured in a News in Brief blog post on our website. If you're a string player and would like to share your story of reentering the playing world, we will share it on our blog and in a new marketing partnership with SHAR Music. E-mail your experience of getting to know your instrument for a second time to jclarke@acmp.net.

Enjoy the spring and summer, and, of course, a great deal of playing!



Jennifer Clarke, Executive Director



New Chair, Board Members and International Advisory Council Members elected at April 14 Meeting in New York, NY

New Chair, Henry “Quig” Conley (Vc, New York, NY) writes:

After serving on the Board for one year, I am honored and delighted to have been asked to serve as the Chair 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 and many new friends. I have enjoyed attending workshops and have used the ACMP contacts in Salzburg and Berlin to find opportunities to play. I have also benefited from ACMP’s home coaching program.

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.

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, the newsletter, and the coaching program.

I very much look forward to working with ACMP.

Introducing New Board Members



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

Celeste Chau writes: I’m a native New Yorker and studied piano as a child. I was greatly influenced by the devoted music lovers of my Chinese/Peruvian family. I took a break from music during high school and later at Pratt Institute’s School of Architecture. There, I caught the community service bug, studying low-income housing at its Community Development Program. I also began volunteering for the NYC branch of Habitat for Humanity.

After college, I began taking voice lessons with Nicole Neiman, who developed a unique pedagogy shaped by her background as a social worker using music as a therapy tool. I later 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.

I returned to the viola as an adult and later joined the New York Late Starter’s String Orchestra. More recently I joined the Turtle Bay Community Chorus, a group that regularly performs at area nursing homes, senior centers, community events, and Turtle Bay’s “Hear it Now” concert series.

I immersed myself in the New York amateur classical scene by joining the Amateur Classical Musician’s Association (ACMA) in early 2009. As their executive board member, I helped to coordinate and produce their first concert at Carnegie Hall in 2009 (where I also performed and will do so again this year). In 2010, I became the September Concert Foundation’s inaugural Community Music Coordinator. I am now producing concerts at eight different area senior centers/hospitals/nursing homes during the three-day music festival. Already a member, I proudly join the Art Song Preservation Society of NY (ASPS) as its inaugural Community Outreach Director. In this role, I plan to introduce a series of mini recitals and concerts at New York’s senior centers, retirement communities, and hospices (as music therapy). These programs are designed to make art song interesting and accessible to audiences who may otherwise not have the chance to attend a performance but who in many ways stand to benefit the most. I am an active member of ACMP and enjoy playing with fellow members all over the world in my travels.

Our 6th Annual **Worldwide Play-In** was a banner occasion!



Blacksburg, VA



Boulder, CO



Kew Gardens, Queens, NY



Salem, OR



San Diego, CA

Play-In
Gatherings
Happened
from
Toronto to
Tel Aviv



Geneva, Switzerland



Madrid, Spain



Montenegro



Tel Aviv, Israel

In True ACMP Style, Ensembles, Ages, and Instruments Were Varied



Cellos in Toronto



Horns in Trumansburg, NY



Flutes in Iowa



Eager to play in Minneapolis, MN



Birthday Brandenburg in Bedford, NY



Brandenburg # 3 in Washington, DC



Quartets in Munich, Germany



Quintets Mystic, CT



Literature in Wilmette, IL



Tutti in Philadelphia



Winds in New York, NY



Octet in Ithaca, NY

Introducing New Board Members *continued from page 5*



Candice Chin Vn, Seattle

Candace Chin writes: I'm delighted to join the ACMP board and help support the organization's mission. In my hometown of Seattle, I enjoy playing various forms of chamber music, including in a regular string quartet enthusiastically called The Weeknighters. I'm currently board president for the Ladies Musical Club of Seattle. When I'm not working as a finance director in the biomedical research industry, I enjoy spending time with my husband and two cats, reading, and training for my first marathon in June.



Henri van den Hombergh Vn, Nijmegen GE, Netherlands

Henri van den Hombergh writes: I am an international public health consultant, with a focus on health and immunization systems strengthening, adolescent health, maternal health, child health and complex program management. I initially worked in the Netherlands, but in 1985, my spouse and I moved to Cameroon as tropical medical doctors. Many contracts followed in the Gambia, Zimbabwe, Kenya, Vietnam, India, and the headquarters of UNICEF in New York. I retired at the end of 2015, but I still work as a consultant part-time in the broad field of public health.

My musical journey started with violin lessons at age 10. In the past 50 years, I have moved so often, for both studies and work – often in developing countries (Africa and Asia) that I have experienced too many years without lessons or supervision. I have played in large orchestras, even in Nairobi! But I have had more and more pleasure playing chamber music, especially string quartet and piano trio. In Vietnam and New York, I learned the benefits and fun of coaching sessions, and in 2009 in Vietnam, I was introduced to ACMP and became an active member. I was asked to support the IAC as a member of the international committee, which I have done with pleasure.

ACMP and my work and lifestyle fit hand in glove! I have met and played with chamber musicians in several countries over the past eight years. We returned to the Netherlands two years ago and as a part-time pensionado, I enjoy having more time for music. I am a member of the local symphony orchestra and its board, and I play regularly in "my" string quartet and piano trio as well as attending workshops and coaching. I look forward to my new role in ACMP as the chair of the IAC and hope that I can meet expectations with the support of all board and IAC members.



Richard Weinert Pf, New York, NY

Richard Weinert writes: I am delighted to rejoin the ACMP board. Chamber music has been a big part of my entire adult life. I was an ACMP board member from 2003 to 2012 and served as chair. I was also on the board of Chamber Music America from 1992 to 2000 and served as chair. Professionally, I've been president of Concert Artists Guild since 2000. During my tenure, we enhanced our focus on chamber music, with both traditional and nontraditional instrumentation.

I've been deeply involved as an amateur pianist in chamber music since my early 20s, when I realized that playing in a group was more fun than playing alone. I started learning the piano parts of some standards—I think Beethoven Op. 1 No. 1 was my first effort. I started going to workshops around 1990 and have gone to at least one workshop pretty much every summer since then. And I've played in loads of informal groups around town—which for me is New York.

I am married with five children and four grandchildren. As well as playing the piano, I play mediocre games of tennis, squash, and golf.

New ACMP North American Outreach Council Members



Phyllis Kaiden Va, Vashon, WA

Phyllis Kaiden writes: Music is a large part of my life, but I squeeze in other activities. My husband, two collies, and two barn cats enjoy a home on lovely Vashon Island, only a 20-minute ferry ride from Seattle.

In 2013 I retired from a career as a librarian, software engineer, and product manager. I focused on becoming more involved with chamber music, and it became a major source of community for me. I attend three or four music workshops a year, play in a couple of local orchestras, and love meeting musicians and introducing them to each other.

Gardening, volunteering, baking, and native plant restoration also keep me busy. Locally, I volunteer at Seattle Aquarium and Seattle Chamber Music Society and as a master gardener and native plant steward. My journey with the viola began in 2003, and I have been following that path ever since. I welcome all opportunities to play with any combination of players!



George Struble Vc, Salem, OR

George Struble writes: I am a cellist at maybe the B+ (expert) level. I have been playing chamber music regularly with friends since about 1959 and am a certifiable chamber music nut. When I participate in chamber music workshops (at least eight different ones, and at least one every year since 1983), the joy and energy take 30 years from my age.

I have been an ACMP member for decades and appreciate the support it gives me. I have hosted chamber music sessions with visitors arranged through the ACMP worldwide directory, and I have used it to arrange sessions in Indianapolis, London, and Vienna. I have informally been an ACMP ambassador and look forward to doing that more formally and energetically.

For the last 16 years I have been president of Camerata Musica, which tries to promote chamber music in our part of Oregon. We do this by (1) presenting free chamber music concerts—most by professional musicians—in the Salem Public Library, (2) arranging play-ins for us amateurs, and (3) maintaining an online directory of musicians to facilitate networking among us. You can check us out at www.cameratamusica.org.

I grew up in Pennsylvania and did graduate work in mathematics at the University of Wisconsin, where I started playing string quartets regularly. My career was teaching computer science. I retired 21 years ago, and my activities since then have included lots of things besides chamber music. My wife and I live happily in Salem, Oregon.

New International Ambassadors Council Members



Andy Baruch Vc, Kenilworth, U.K.

A recent recruit to ACMP, I'm a cellist who discovered the joys of playing chamber music in my 20s. Since my recent retirement, I've been able to indulge myself and play in any number of chamber music courses both in the U.K. and abroad, as well as regularly playing music at my home in Kenilworth, England. It always seems to me an incredible privilege to be able to get close and personal to some of the greatest works of art that have ever been produced, and in the company of the nicest people one could hope to spend time with. In my mind, there is simply nothing to beat it.

I am currently a trustee of Benslow Music, which runs music courses for amateurs all year round at its premises in Hitchin, Hertfordshire (U.K.). Working with ACMP and Benslow will I hope significantly benefit both organizations.

Aside from music, chess has been a passion for as long as I can remember. I play in both local and national leagues, and this summer I will play for an England team in the World Seniors championships in Germany. Bridge has also featured large in my life over the last few years, and I play at county level.

I have two grown-up children who have fortunately inherited a love of music from their parents.



Michael Knoch Fl, Berlin, Germany

Michael Knoch writes: I serve as the Waldorf School doctor in Berlin-Kreuzberg and am an active and passionate flute player in chamber music and symphony orchestras. I am always looking for interesting chamber music pieces.

Starting with the recorder as a young person, I—almost unconsciously—got accustomed to reading music. Later, after detours to the guitar and the mandolin, I encountered the flute, which I have since kept up and been in love with faithfully.

When, in 1976, I went to an organizing event for a new orchestra I wanted to join, I was welcomed with the encouraging question: “But your instrument isn’t the flute, is it?” There were already eight others flutists lined up. I realize that for a flutist, the chances of being admitted to an orchestra are dim. So, I started to organize music sessions, and in 1999 I joined ACMP.

I have played in *Concentus alius – Homophilharmonisches Orchester Berlin*, a symphonic amateur orchestra, since it was founded in 1999, and I have been the orchestra’s organizer since 2000.

I also delight in editing sheet music, with special attention to clarity and well-structured layout for easy reading and playing: see Knoch – Score Exchange.

In 2018, I took over maintaining a list of amateur musicians in Berlin that had been growing constantly since it was started by Martina Rummel in 2006—the “Berliner Kammernmusik-Liste.” I look forward to spreading the joy of playing chamber music as a member of the Ambassadors Council of ACMP.



Photo: Rami Zernager

Talia Ilan Cl, Ramat Hasharon, Israel

Talia Ilan writes: I am a musician from Israel. I am very honored to be a member of the International Ambassador Council of ACMP. As a clarinetist, I have loved playing chamber music as well as orchestral music from a young age. For some years, I played regularly in a woodwind quintet. Later, when becoming a professional musician as a conductor, I still kept playing chamber music with both professional and amateur players, and I also love guiding chamber groups in Israel and abroad.

For the last 15 years, I have been directing (with Itzik Dekel) an annual orchestral music camp for amateur players in Israel—Musikon—and we always put an emphasis on chamber music playing. I am also the music director of the Campus Symphony Orchestra (a community orchestra) and the Israel Stage Orchestra.

I have two daughters, Noya and Shira. My husband, Yi-An Xu, is a senior lecturer in orchestra conducting and opera and lieder coaching at the Buchmann-Mehta School of Music, Tel Aviv University. We also live with Bamba and Shushi (dogs) and Tula and Mozart (cats). My personal website is www.taliailan.com



Ileana Ionesti Vn, Bucharest, Romania

Ileana writes: Music was and is my life, besides the usual activities of my work—creating and producing promotion materials for marketing.

I’ve been playing the violin since I was six years old, studying at the George Enescu Art College. For several years I have been the concertmaster of the Romanian Engineers Orchestra Petru Ghenghea, and I am also a permanent soloist. As soloist, I’ve had the opportunity to perform in the most important concert halls in Bucharest—George Enescu

Philharmonic Hall and Romanian Broadcasting Hall—and in several philharmonic halls in the country, and also in U.K., U.S., Malta, and Italy.

Playing in a quartet named *Confluences* (between music and science) is a joy, and chamber music offers me real pleasure spending evenings with musicians, strings and winds, both amateurs and professional, enjoying music for ourselves or for other music lovers.



Wendy Schottman Vc, Romagnat, Aubergne, France

Wendy Schottman writes: I grew up in the U.S. but have lived in France (the Auvergne region) for over half my life now. I teach English linguistics here, and although I am fascinated by the intricacies of English grammar and phonology, my real passion is chamber music! I play the cello and am very lucky to have found wonderful musical partners in the area. I've been playing trios for about 20 years and piano quartets and quintets for about 10 years. I've played with a semiprofessional orchestra for about 25

years. My favorite period is Romantic music, and my favorite composer is probably Mendelssohn.

Three years ago, I became president of the local chapter of the AMA (Association des Musiciens Amateurs). It's been very satisfying to have managed to greatly increase membership and develop new activities and services for members as well as increase our involvement in the community.

I travel to the east coast of the U.S. regularly, landing in Boston, and I'd be very pleased to meet up with ACMP members in that area or in the Capital Area of New York for some chamber music practice!

ACMP Welcoming Our New Members

A total of 125 new members from 15 countries and 26 states have joined ACMP since the last newsletter. 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 15 countries:

Australia	(2)	Israel	(1)
Canada	(6)	Japan	(1)
China	(1)	Netherlands	(18)
Czech Republic	(1)	New Zealand	(1)
Denmark	(1)	Romania	(1)
England	(2)	Sweden	(1)
France	(1)	United States	(83)
Germany	(5)		

In the U.S., 83 new members span 26 states:

Arizona	(1)	Nebraska	(1)
California	(14)	New Hampshire	(1)
Colorado	(1)	New Jersey	(3)
Connecticut	(3)	New York	(12)
Delaware	(1)	North Carolina	(1)
District of Columbia	(2)	Ohio	(2)
Florida	(5)	Oregon	(1)
Georgia	(2)	Pennsylvania	(4)
Illinois	(1)	Texas	(1)
Indiana	(1)	Vermont	(2)
Iowa	(1)	Virginia	(3)
Maryland	(2)	Washington	(2)
Massachusetts	(12)	Wisconsin	(4)

It's time to publish a new ACMP Directory!

Make sure your directory listing contains your most up-to-date information so other players can find you!

Here's how:

1. Go to the ACMP website and log in.
2. Review your profile. If you decide to update it, click on the "edit" button.
3. If your listing says "This profile is private—its details are hidden from nonauthorized members," other players can't see it. To change that, scroll down the edit page and uncheck the box that says "Do not include me in printed or online directory" under your name.
4. Make sure that if you have more than one address, the right one is the primary address.
5. Make sure all the other information about your playing level and instrument(s) and your contact information are correct.
6. Upload a profile photo if you haven't already.
7. Scroll down and click "save."
8. Let us know if you have any difficulty with any of these steps. Contact us at acmp@acmp.net or 212-645-7424.

Your updated information will also be available to ACMP members who access the directory on our website via Find Players.



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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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HOME COACHING

IS YOUR ENSEMBLE READY FOR COACHING? SUMMER WORKSHOP COMING UP?

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. Choose your time and place.
- Visit the 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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