



FIND PLAYERS INSTANTLY



By Using the New ACMP Web Site

The second article in the ACMP website series

By Peter Hildebrandt

Since the very start of ACMP in 1947, the organization has been focused on helping you find other people to play chamber music with. Although ACMP has expanded its mission over the years, that core mission of connecting players hasn't changed—what *has* changed is the technology that allows you to make those connections.

The new ACMP website has a comprehensive search that allows ACMP members to contact other players by location, instrument, playing level and even their interests. (Of course, you can still flip through the printed directory.) Here we'll show you how to use the online features to quickly find the perfect player for your next ensemble.



Figure 1:
The Find Players
basic search

Accessing Find Players (Figure 1)

Log in to the ACMP web site (www.acmp.net) using your ACMP member credentials. (Click **Log In** in the upper right corner.) Then, choose **Find players – ACMP directory** from the **Connect** menu. You'll see the basic search shown in Figure 1.

By default, your search will use your current postal code and country. Pins in the map correspond to players within a 100-mile radius of your location, and the same players are listed below. At the end of this article, we'll show you how to contact these players to arrange an ensemble, but first we'll show you more ways to search.

Finding Players in Another Location (Figure 2)

To find players in another location, change your postal code to another postal code. Or replace the postal code with a location name. . . or even a point of interest, as shown in Figure 2. Then click the **Find Players** button. Who knew that we have three members within two miles of Big Ben in London? The location box can take just about anything that Google can. Try a city name, address or your favorite venue name. Just be sure to include the correct country in your search. Experiment—you'll be amazed what it can do!



Figure 2: Searching for players
near a point of interest

Searching for Particular Instruments *(Figure 3 and 4)*

I often find myself looking for a specific instrument for a chamber group. For instance, I might need a bassoon for a Schubert *Octet* because my usual bassoonist has decided to go to a contra festival. The **Instrument** search box is just the place to find one (see *Figure 3*). Type the name of the instrument and watch as the drop-down list fills with possible choices. When the instrument you want appears in the list below, click to select it.

Figure 3: Searching for a particular instrument

Note that you can select multiple instruments to search for at the same time. So, if you need both a bassoon and an English horn, your resulting search would look like *Figure 4*.

Figure 4: Searching for multiple instruments

Remember that searches combine all your choices. So, if you specify a Japan postal code, this search will find all Bassoons and English Horns in Japan. If you don't want any location in your search, delete your postal code or location from the location search box.

Searching by Playing Level and more! *(Figure 5)*

The ACMP Find Players search is even more powerful when you use the **Advanced Find** tools, which allows you to further refine your search by playing level, keyword and personal preference.

To use them, click **Advanced Find** below the **Last Name** box. The search screen opens up to reveal even more search criteria.

Figure 5: Searching for Intermediate through Advanced players near Austin.

Let's say you want to find people near you who self-rate as Intermediate through Advanced players. Make sure your location or postal code is entered on the top and adjust the **Playing Level** slider to show Intermediate- through Advanced+, as shown in *Figure 5*.

By selecting specific checkboxes lower in **Advanced Find**, you can find players who like to host chamber music, love to sight-read, want to improvise and more. Just remember that every selection you make further limits your list—if, for example, you specify a postal code, a playing level, an instrument and a checkbox such as **Like to host** it's possible that you will find no players who meet all of your criteria.

Contacting Your Selected Players *(Figure 6 and 7)*

Learn more about each player in your list by clicking a name to bring up their profile and photo. There you can see what kinds of music they like, their playing level and more. (Choose **My Account** in the upper-right corner to make additions to your own profile so people can find you better.)

Figure 6: Selecting all members in your list.

Click the checkbox to the left of each player you wish to contact directly, or click the checkbox to the left of the **Member** heading (see *Figure 6*) to select them all.

Scroll to the bottom and click **Contact Players** to send every player the same e-mail. (Only members visible on the current page are contacted, so you may need to repeat the process on subsequent pages if you have more than 100 members to contact.) As shown in *Figure 7*, compose your message and click **Next** to preview it before you send. Messages are moderated by ACMP staff, so it may be a few hours before your message is delivered to other members.

Figure 7: Sending a message.

Making Some Music

As you can see, it's easy to find and contact other players. ACMP members love to be asked to play music, and the first step starts with you. Now that you're an expert, contact three people you don't know and ask to play music with them. I guarantee that you'll make some new friends!

ACMP WORLDWIDE PLAY-IN WEEKEND March 3-4, 2018

Don't wait until March! Plan a Play-In **now!** We're here to help.

Call the office (212-645-7424) or find help on our snazzy new website. Visit acmp.net/wpiw to get complete instructions, including contact info and resources such as the *Guide for Arranging a Successful Play-In*.



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

 [@ACMPMusic](https://twitter.com/ACMPMusic) and
 [Facebook ACMP Associated Chamber Music Players](https://www.facebook.com/ACMPAssociatedChamberMusicPlayers)



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Or send a check payable to ACMP, to
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Playing What They Like

By Ann Farmer

Linda Plaut (Vn, Blacksburg, VA) got hooked on the Schubert *Cello Quintet* while studying violin at Carnegie Mellon with Sidney Harth. Between classes, she'd practice quartets with other students from the school's orchestra. One day, however, as they gathered in the upper balcony, an extra cellist appeared. "So, the Schubert was the obvious solution," Plaut says, even though it requires tremendous concentration and control.



Linda Plaut

Once they launched into it, she recalls, "We were swept away by the no-breathing-allowed tension of the slow movement." After they finished, the first violinist piped up, "Let's play it again." So they played it again. And again. "It gave us a feeling," Plaut remembers, "that we'd been transported to another realm."

Everybody has favorite chamber pieces. Maybe they are drawn to a particular work because it triggers an emotional reaction. Or perhaps it poses a lively technical challenge. Or there might be some potent memory associated with it.

Violinist and viola player **Marcha Murphy** fell under the spell of Beethoven's *Op. 131* during a snowstorm. She and her husband, Allan, who played viola and piano, were on their yearly jaunt to Minneapolis from their home in Winnebago. They'd settled into their comfy bed-and-breakfast with plans to play lots of chamber music with other ACMP members.

Because of their chosen instruments, they were usually asked to play Mozart quintets. Another favorite was the Mozart *D Major Quartet K. 575* (not the *D Major Quintet K. 593*), which Murphy describes as "a very levelheaded piece" that Mozart wrote for the cello-playing King of Prussia. "It has such an air about it," she says. "Pure and serene. Not like Beethoven, who is full of tension and release."

On this day, however, it was snowing too hard to get out. Her husband went into the kitchen to bake scones. She put the Beethoven on—something she had not made time to listen to before. It has seven movements, but "What got me is the conclusion," she says. "High energy driving to the end." She kept rewinding and replaying it as the snow drifted down, pleasantly muddling her sense of time. "There was a feeling of wandering all day," she recalls.

ACMP member **DayAnn Emory** (Vn/Va, Asheville, NC) vividly associates the Beethoven's *String Trio in G, Op. 9, No. 1* with a bracing trip to Pembrokeshire, Wales,

where she and two other musicians visited ACMP member **Colin Granger**. Granger suggested playing the piece in a charming old stone church where "with stiff fingers we played the Beethoven trio in the cold chancel." He next suggested a spot next to a tree-draped stream in the shadow of an old stone bridge. "What Colin called a 'ruffled' day was windy and chilly," Emory recalls. "Our stands were blowing over. Using many clothespins—and fortified by wine and cheese, fingerless gloves and earmuffs—we managed to honor the setting, but not Beethoven, with our rendition."



DayAnn Emory visiting Colin Granger

Practical concerns frequently determine what cellist **Fred Greenberg** plays. If he can corral enough musicians, the 93-year-old, who resides in Durham, NH, is partial to the *Schubert Cello Quintet*. When he can only assemble three, however, he cheerfully turns to the more obscure *3 String Trios* by Pierre Cremona. "Late in my musical career, I learned to haltingly play violin and viola," he says. "Fait accompli, we mix, match and enjoy."

The Shostakovich *Quartet No. 6* holds a special affinity for **Charles Letourneau** (Vn, New York, NY), who used to play violin in the Dalton String Quartet with fellow ACMP member David Yang. They first worked on reams of standard repertoire before deciding to plow through all 15 quartets of Shostakovich. No mean feat—some parts are close to an hour long. "It's a major project," Letourneau says. "But as a result, I got to know the pieces rather well."



Charles Letourneau

Letourneau was then an artist manager and repped one of the world's most celebrated string quartets (which he discreetly prefers not to name). He says one business meeting turned toward a discussion of the Shostakovich Quartets, which the group had once recorded in its entirety for a major record label. "One of the members of the quartet brought up the Shostakovich *Quartet No. 6*," Letourneau recalls, "and asked the others, 'How does that one go again?'" Before anyone else responded, Letourneau sang the opening theme. "I kind of blew them away."

Shirley Gruenhut

(Pf, Hendersonville, NC) enjoys unearthing obscure compositions by Latin American composers and experimenting with her findings. "There is so much music out



Shirley Gruenhut

there that is yet to be discovered," says Gruenhut, who plays the piano and harpsichord and belongs to two amateur/professional chamber groups in NC. She recently performed Luigi Boccherini's *Fandango* (inspired by Spanish music) at the Master Works Theater in Hendersonville with a classical guitarist and percussionist. "It's a gorgeous piece," she says, describing how she arranged the percussion to include castanets and an Arabic drum, which roused the audience to a standing ovation.

It's quite clear to **Peter Benoliel** (Vn, St. Davids, PA) what compels him to play certain works. "Some

music goes right to your heart," says the former CEO of Quaker Chemical, recalling the first time he played Dvořák's *American Quartet*, 40 years ago at music camp. At first he demurred, telling his session coach "I don't think I'm good enough." The coach, who was Czech, insisted however, explaining that he'd once personally played it with Dvořák. "Now let's play it, mistakes and all," he told Benoliel. "I was so overwhelmed," Benoliel says, recalling that as he and the others concluded the piece, tears rolled down his face. "I cried to think that I played with a man who played with Dvořák."



Peter Benoliel

Read the News in Brief story about Peter <https://acmp.net/acmp-member-and-retired-ceo-music-fountain-youth>.

Ann Farmer, a former TV producer and breaking news reporter, resides in Brooklyn, NY, and currently writes for magazines about various topics, especially law and pop culture.

Letter from the Chair

The Board of ACMP and our North American Outreach Council members met in September for a fall retreat at Stony Point Center in the Catskills, New York, to discuss how ACMP is adapting to meet the changing needs of our chamber music community. It was a wonderful opportunity to reconnect with old friends and to update our ACMP Ambassadors on our grant programs as well as all the new initiatives that we are rolling out. We also unveiled the many new features of the ACMP website, which are designed to enhance people's



Piano 4-Hands at a *Just Play* Concert in San Diego

experience of playing chamber music. We are in the process of refreshing our mission and strategic plan to be more relevant to chamber music in the 21st century,

and at the retreat we learned with much excitement about the ways that the younger generation is using social media and Meet-ups to make chamber music connections. And of course, no ACMP meeting

would be complete without chamber music, including a memorable reading of the Kyrie of a Schubert Mass in which everyone either sang or played.



In San Diego, we've added a new series of *Just Play* concerts—opportunities for ACMP members to perform with their chamber groups—in addition to our quarterly Play-in series, which are more focused on sight-reading and meeting new people. The goal of the Play-ins is to help people form their own regular groups, and many then like to rehearse together on a piece for a *Just Play* concert. It's been great fun hearing the performances, which so far have included a quartet of flutes, piano four hands duo and a solo classical guitar as well as the more traditional piano trios, and the performers enjoy only having to prepare 15 minutes of music rather than a full program.

Our goal is to help you enjoy playing chamber music—please let us know what else we can do to serve the global chamber music-making community!

J. White

Janet White, Chair

Letter from the Executive Director

When January and February roll around, two things become very clear to me: The first is that my bank account has taken a severe hit during the holidays and the second is that there doesn't seem to be much to look forward to as the winter months loom ahead. Well, I'm thrilled to tell you that ACMP has both of these bases covered for our members.

As well as offering unique ways for people who love chamber music to play together, ACMP is also the best deal in town for chamber music players:

- Discounts we offer to members include new **instrument insurance** options from Anderson Insurance, access to discounts on contemporary sheet music from Subito Music and an upcoming new partnership with SHAR Music;
- **Home Coaching Grants** provide members with access to professional players so they can get to the next level with a particular piece;
- **Just Play** micro-grants for community-based concerts encourage you to strive toward showcasing the hard work you've invested in a piece.

And while you are preparing for your *Just Play* concert, here are some ACMP highlights to look out for and share with your community:

- Announcing a new program starting this year—our **first online quartet master class** with the PubliQuartet, February 10, 2:30 p.m.–4:30 p.m.

Gain some tips on playing Piazzolla's *Oblivion* for string quartet, and more. Check the ACMP website for details.



- **Worldwide Play-in Weekend, March 3 and 4, 2018.** Get together with the players you know and reach out to those you don't to play great music together, the founding principle of ACMP.
- **The 2018 Chamber Music Workshop Guide** will reach mailboxes soon. Flip through the guide to find a beautiful setting for playing chamber music this year.
- **A new database of coaches and teachers** specifically for adult amateur players is coming in the spring. This unique resource will connect coaches and players and honor our history of connecting musicians together through playing, sharing and learning.

As the new year gathers speed, I hope you'll be able to spend time with your instrument and other players to delve into the chamber music repertoire we all love so much.

Jennifer Clarke, Executive Director



From the Mail Box, News in Brief Blog and the ACMP Forum

The variety of chamber music gatherings, chamber music players and ways that our members enjoy playing together is always fascinating.

Do you have a chamber music story of your own to share with us? Send it to us by posting to the forum via **Submit a Story** on our website. Just go to **Submit a news story** under the **Participate** menu choice at the top or you may find it in the list of pages in the footer under **Participate**.

From The ACMP News in Brief Blog

Travel Worries—Rosewood Ban

Late last year, members of a worldwide treaty called the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) passed sweeping new international trade regulations. Among the requirements: Musical instruments containing any amount of rosewood are subject to a complex, time-consuming permit system covering businesses and individuals. Requirements differ by country, and trade and travel have become risky. For more information about travel restrictions on musical instruments containing rosewood and other restricted materials and required permits, visit the U.S. Fish & Wildlife Service website: <https://www.fws.gov>. Read the full article in the News in Brief blog on our website.

An Unusual Chamber Group

Louis Sinoff (Sax, Santa Fe, NM) writes: "My core group is a saxophone quartet based in Santa Fe. I have been frequently adding a piano, and for our latest performance, a violin. Here is a recording of our performance from November 17, 2017." <http://bit.ly/2C9dguK>



Interesting Travels— Jasmine and Fiji Pedal Around the World

Jasmine Reese (Vn, Indianapolis, IN) writes: "I am cycling around the world on a recumbent tricycle with my dog and violin. I have used

the ACMP network to make some musical connections. I usually come into different towns and stay for a couple of weeks. I try to play as much as possible and learn a new work and then record it for my Vlog, and I have produced the following video: <http://bit.ly/2zyaVH3>." Read more and watch the video on the News In Brief blog on our website.

A Dialog From **The Forum**

Discovering a Taneyev String Trio

Peter Hildebrandt (DB/Johns Creek, GA) posted: "I recently discovered the Sergey Taneyev *String Trio No. 1 in D Major* (for violin, viola and cello), which is a delightful work, balanced for all three instruments, playable and very listenable. The edition I have is published by International, although there is also a Silvertrust edition of the same work. It's interesting that this trio is different than the *String Trio in D Major, Op. 27* listed on IMSLP, which was written for two violins and a viola. It appears to be a completely different piece. I highly recommend this trio, but does anyone know what opus number it might be?"

Michael Tsuk (Vn/Va/Arlington, MA) responded: "According to IMSLP/Petrucchi Music Library, this work, while written in 1879–80, wasn't published during Taneyev's lifetime; indeed, not until 1956, and so doesn't have an opus number. There seem to be a lot of works of his in that category. Thanks for pointing this piece out: I'm always on the lookout for new (to me) string trios!"

ACMP Welcoming Our New Members

A total of 64 new members from 8 countries and 15 states have joined ACMP since the last newsletter issue. Join us in welcoming them!

New members are from 8 countries:

Belgium	(1)	France	(1)
Canada	(1)	Germany	(1)
China	(1)	India	(1)
England	(4)	Netherlands	(1)

In the USA, 53 new members span 15 states:

California	(11)	Minnesota	(2)
Connecticut	(1)	Missouri	(1)
Florida	(4)	Montana	(1)
Georgia	(1)	New Hampshire	(2)
Illinois	(1)	New Jersey	(4)
Maine	(1)	New York	(10)
Massachusetts	(9)	Pennsylvania	(3)
Michigan	(2)		

ACMP News

A November Reunion Gathering



Incoming Chair of the ACMP International Ambassadors Council **Henri Van den Hombergh** (Vn, Nijmegen GE, Netherlands) and outgoing Chair **Floryse Bel Bennet** (Vn, Tolochenez, Switzerland) enjoy a glass of wine at the reunion gathering of four I Cambristi chapters in Brussels.

Cadences

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

Gilbert Carroll (Vn)
San Francisco, CA

Jim Moore (Pf/Org/Pf (4h))
Norton, MA



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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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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 page on our website to submit online or to download the form

ACMP will match 50% of the coaching fee

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