



## Angel's Confidence Salon A Message of Hope Through Music

In China, a collaborative program is helping autistic children and their families emerge from loneliness and isolation through music training. In 2008, the Shanghai Cao Peng Music Center, in cooperation with the Shanghai Charity Foundation, established the Angel's Confidence Salon to help autistic children find ways to communicate with the outside world and learn to open their hearts through the influence of music. An estimated 1.5 million children in China are autistic.

With the support of families and training provided by Shanghai City Symphony Orchestra volunteers, music events every weekend have helped autistic children acquire basic skills for social engagement while learning to play an instrument, as well as singing and dancing. They have even formed a brass band and xylophone group. The Salon, a new service model for people with



In August 2016, the children took part in the opening ceremony of the Edinburgh Arts Festival, where they won the prestigious Gold Award, and participated in the Aberdeen Youth Arts Festival in Scotland.

autism, helps autistic children gradually escape from a closed-off world and learn to participate in group activities.

The young musicians also have the opportunity to perform in the commu-

nity. The Salon has participated in more than 100 performances, many with the Shanghai City Symphony Orchestra's volunteers. The children perform at nursing homes, sharing the care and support they have received by giving it to others.

The Salon hopes that by encouraging community participation in this program it can set an example so that all vulnerable groups might benefit similarly in the spirit of friendship and mutual assistance.

The program has been featured in special reports by many television media outlets, including nationally broadcast Chinese channels such as CCTV, SMG, Hunan TV, Jiangsu TV and Dragon TV, and has received a number of public welfare and charity awards. The Shanghai Cao Peng Music Center has also partnered with [kankanews.com](http://kankanews.com) to establish the first autism care website in China.



Far Left: Xia Xiaocao, Director of Shanghai University Art Center and the daughter of the revered Cao Peng (at Center), who founded the Shanghai City Symphony Orchestra in 2005. At age 92, he continues to conduct and participate in activities. Foreground: One of the specialized violin teachers working with autistic students.

The nonprofit orchestra brings together both foreign and native Chinese musicians living in Shanghai to rehearse for national and international performances. Cao Peng's daughter, Cao Xiaoxia, manages the orchestra with her sister, the violinist Xia Xiaocao and is deeply committed to supporting the program for autistic children, organizing volunteers to give music lessons and sponsoring the formation of a school with specialized teachers.

# Music Teachers Make Their Mark With Personal Connections, High Standards and Infectious Passion

by Catherine Womack

Influential music teachers give their students much more than technical advice and helpful fingerings. They connect with their students on a personal level, challenging them artistically and leading by example, demonstrating their own contagious passion for the instruments they play and the music they love.



Beatrice Français

ACMP board member Beatrice Français remembers the personal connection she had with Gabriel Banat, her violin teacher at Smith College. "He took an enormous amount of interest in his students, in their progress and in their lives," she says. Banat taught her to play with energy and passion, and he introduced her to the broader world of professional classical music. "He awoke in me my own musical sensibilities," she explains. "He could also give excellent advice on how to draw a good sound from the instrument. I still remember him telling me to use the muscle that runs along my shoulder blade when I draw the bow, and I still remind myself to do that when I play."

Banat also invited Français directly into the music-making process by playing chamber music with her both at dinner parties in her New York apartment and at his home in Westchester. "He loved playing chamber music and delighted in the idea of playing with some of his students," Français recalls. The two developed a lasting friendship and remained close confidants and musical collaborators years after her college lessons concluded.

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***"She comes closer to being my guru than anyone else in my life."***

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David Pearl, another ACMP board member, shared a similar friendship with his college cello teacher. "I've never had a guru," he says, "but she comes closer to being my guru than anyone else in my life." Pearl met Margaret Rowell when he was a student at the University of California, Berkeley in the early 1970s. Like so many college students, Pearl was trying to figure out who he

was and where he fitted into the world. His lessons with Rowell were centering.

Rowell's innovative and physical teaching techniques transformed the way Pearl approached the cello. "She taught me the principles of connecting the physical with the art," Pearl says. He remembers Rowell grabbing his arms and swinging them around, and asking him to crawl around on the floor of her house. These were not mere gimmicks, he stresses. They were playful, memorable ways of helping a student connect with and control the power of his own body then to use that power to generate richer tones on his instrument.

Violist and North American Outreach Council Member, David Yang, the director of chamber music at the University of Pennsylvania, remembers vividly what it was like to discover the complexities of phrasing and musical expression as a young teenager in New York City.



David Yang coaching at Penn.

Yang's two most formative chamber music coaches were Mark Sokol of the Concord Quartet and David Ehrlich of the Audubon Quartet. "These guys could and would spend a two-hour coaching session working on just two or three measures," he says. "They would look at every note and every line in each part, making certain everything was infused with expression. They would examine the shape and color of each note, the blending of the sounds between the instruments, and the speed and width of vibrato. This kind of detailed work is utterly exhausting, but I also found it exhilarating."

Yang also worked with Mark Sokol's son, Damian, who was his high school conductor. He and Damian became good friends, and Yang still visits him at his home in Maine. "[Damian] had an infectious enthusiasm for music. This is incredibly powerful in a teacher, and I strive to be as inspiring to my own students. When you know your [teacher] loves this music, you can't help but get pulled into that passion."

*continued on next page*

## LETTER FROM THE CHAIR

Globalization is on everyone's lips today, whether we're marveling at our ability to take music lessons via Skype with a teacher on another continent or performing via Skype with players in different locations. Yet music has been a global endeavor since the time of Mozart, when he traveled across Europe to perform. And think of Dvořák, who traveled as far as the United States, where he composed some of his greatest chamber works, the *Op. 96* and *Op. 97* string quartets.

ACMP is also globally focused, and I was reminded of this recently on a business trip to Buenos Aires, where I was delighted to discover that one of my scientific colleagues is learning the violin. Needless to say, I've encouraged her to join ACMP and have put her in touch with some local members. Just yesterday I spent a lovely day playing chamber music with two ACMP members visiting from Japan at the home of North American Outreach Council member George Valley in Los Angeles.

ACMP's Worldwide Play-In Weekend is coming up on March 4–5 2017, and I already have a ven-

ue booked and my event planned for San Diego. While we have local play-ins three or four times a year, there is something special about being part of a global event with ACMP members around the world. I make a special effort to spread the word and encourage our shy members to come along and meet one another, as well as to recruit new members for ACMP from the local community.

If you'd like to organize an event, whether it's getting a trio together to play in your home or something larger, please let us know—and do send us your stories and photos after the event. If you have any questions about how to find players or repertoire, please contact us at [play-in@acmp.net](mailto:play-in@acmp.net). We are looking forward to hearing from you!

*J. White*

Janet White, Chair



### Music Teachers Make Their Mark...

*continued from page 2*

For ACMP board chair Janet White, cello teacher Ann Kerr was “a rock” throughout her adolescence in Buckinghamshire, England. “My cello lessons were a stable element of growing up,” she says. White felt a close bond with her teacher, and she remembers lessons in her teacher’s home fondly.

(like Schubert’s *Arpeggione* Sonata in A Minor) and perform in front of audiences and judges at England’s Associated Board examinations.

To this day, White values the confidence those experiences gave her. She sees a direct link between her experiences performing on the cello and her ability to be poised during a public-speaking engagement or presentation, a skill she exercises regularly in her role at the Gates Foundation (where she runs training sessions in drug and vaccine development), as ACMP board chair and when she is invited to give talks on career development to women scientists.

Asking a child or young adult to try something new or difficult does indeed boost confidence. Students are often spurred to work harder because they want to prove to a beloved teacher that they can rise to the occasion.

***Students are often spurred to work harder because they want to prove to a beloved teacher that they can rise to the occasion.***

Most of all, White loved that Kerr encouraged her to take risks and stretch herself, to try difficult repertoire

*Catherine Womack is a classically-trained pianist and freelance arts and culture writer and regular LA Weekly and LA Times contributor.*



## Letter From the Executive Director

As a new year unfolds, I'm struck by the many ways that ACMP supports our members' passion for chamber music playing around the globe and how connecting through chamber music is a recurring theme in all of our initiatives.



- The **ACMP Directory**—the foundation of ACMP—helps players find one another wherever they happen to be.
- Our newly designed **Workshop Guide**, due to drop into your mailbox soon, presents more than 200 opportunities for playing chamber music, learning and connecting with new friends all over the world.
- For the 5th Annual **Worldwide Play-In** on March 4–5, we will circle the globe with chamber music as players bring the essence of the directory into action to meet new players and explore new repertoire.
- Our **Workshop Grants** support cultural organizations, music schools and others who provide programs for adult amateurs worldwide.
- The **Coaching Program** allows professional players to share their skills with amateur players who want to tackle a new piece or grow as an ensemble.
- Our **Scholarship Programs** help young musicians attend summer music camp and build a connection with music that could last a lifetime.

As political and world affairs swirl unpredictably, ACMP's programs connect and support chamber music players—and our members' commitment and passion—and ensure that whatever else is going on, the music never ends.

Do you know someone who would enjoy being part of the ACMP community worldwide? Tell them to get in touch!

Jennifer Clarke, Executive Director

## WORLDWIDE PLAY-IN WEEKEND 2017

**WE ARE 70! CAN YOU COME AND PLAY WITH US?**

**2017 MARKS OUR 70TH YEAR, AND THE WEEKEND OF MARCH 4–5 WILL BE OUR 5TH ANNUAL PLAY-IN.**



**We're here to help you **plan your Play-In** and help chamber music circle the globe.**

Call the office or write to [admin@acmp.net](mailto:admin@acmp.net) for postcards that you can distribute and use as invitations. The ACMP website has tools and resources to use for your Play-In, including the *ACMP Guide for Arranging a Successful Play-In* and sample marketing materials.

And if you are organizing a large group for your Play-In, download *The Art of Congenial Groupings at Play-Ins* from the 2016 *Winter Newsletter*.

# ACMP'S GLOBAL NETWORK REACHES FROM SHANGHAI TO SAN DIEGO AND FROM MONTENEGRO TO SWEDEN

Bennett Lowenthal (Vc), Evanston, IL, attended the Montenegro Summer Camp for Chamber Music in 2016 and writes: "Significantly, several of the Montenegro Summer Camp for Chamber Music coaches—not to mention many of the young musicians—had already gotten to know each other as participants in the 2015 and 2016 ACMP Play-Ins that Maja Popović

well as ballet, for ages from 7 to 18). Students and their teachers have started to prepare a series of public concerts, and students are also preparing chamber music for the Play-In in Podgorica, which will be held on March 4, 2017, in the Modern Gallery of Podgorica."

In addition, Popović is organizing chamber groups for a music



Montenegro

A quintet of cellos prepares for the March Play-In in Montenegro.

organized in Podgorica, Montenegro's capital. The seeds were planted, to ripen into fruit in the gorgeous summertime along the coast of the Adriatic Sea."

Maja Popović (Pf/ACMP International Ambassadors Council) adds: "This season the Vasa Pavic Art School for Music and Ballet of Podgorica is celebrating its 70th anniversary. It's the largest music school in the country, with some 1,200 students and 125 teachers (all instruments and voice, as

program dedicated to female composers (titled *Composers in the Shadow*) to be held on March 8 at the Podgorica Cultural Center, as in the previous two years. The program will include a sonata by Rebecca Clarke, performed by ACMP member pianist Bojan Martinovic. Trio Luminis will play a piano trio by Germaine Tailleferre, and the Montenegro String Quartet will play *Quartet for Strings in One Movement* by Amy Beach.

## A multi-generation gathering in Stockholm



Stockholm

From L: Eliana Yang, Hans Enflo, Norman Gleiss. Seated Görel Gleiss.

David Yang (Va/NAOC), Philadelphia, writes: "I was in Sweden en route to Finland and had a wonderful evening in Stockholm reading cello quintets with Norman (Vc/Pf) and Goran (Vn) Gleiss, their friend Hans, and my daughter on cello. I had not seen Norman and Goran for 10 years, and their house was as welcoming and warm as before. We had the most marvelous evening of chamber music, reading Schubert and Boccherini and sitting down for a light meal as a break. To me, this is the very essence of ACMP—friends getting together while traveling to make music and break bread.

## Pat Addis on Creating a Website for Her Iowa City “Mozart Mosh” Play-In

“We use all the standard marketing tools to publicize our Play-Ins, and our core list of more than 75 area members usually results in a group of up to 30 players.

While planning the Mozart Mosh, our big Play-In in 2015, we decided that building a website was a good way to let potential players know about it. In addition to the details of date, time and place, we also explained how it would work and how a player could become a participant. And ultimately, we gave an overview of all of the other players joining the event.



The home page of Pat Addis' 2017 Play-In website: <http://chambermusic.wixsite.com/chambermusicmosh>

Volkan Orhon, bass professor at the University of Iowa School of Music, was very helpful in getting things started. He helped me set up a site through [wix.com](http://wix.com). Editing the site as players joined or made inevitable last-minute changes was easy as the day came closer. There were even two additions on the day of the Mosh!

We think that the website may serve as a helpful template for future local Worldwide Play-Ins—we used it to create last year's site and will do the same this year.”

*Pat Addis (Vn), Iowa City, IA, is a member of the North American Outreach Council.*

## NEWS FROM THE ACMP FOUNDATION

**The ACMP Foundation, through its grant-making activities, supports chamber music workshops and community music programs for both adults and children.**

### Music@Menlo

In the words of a young Music@Menlo participant: “I believe the Music@Menlo experience has irrevocably shaped me both as a musician and as a human being. It has taught me about working with people and about bow technique, about appreciating others' efforts, about blending sound and, perhaps most importantly, the expansive love of music. Without your help, none of this could have happened. I am deeply grateful for ACMP's support!”



**St. Paul, MN**

### Artaria Chamber Music School, Adult Course

In the words of one participant: “When the coach encouraged us to play close to tempo (allegro), I started to say, ‘But I can't play that fast!’ then caught myself and said, ‘I will try to play that fast!’ This encouragement created space for me to push myself. And guess what: The tempo was just fine by the time of the performance.”

(Left to right) Eric Godfrey, Linda Owen, Carl Passal, Tim Perry and Joni MacDonald performing Boccherini *CM Quintet G453* during the master class in the sanctuary of the Episcopal Church of St. John, St. Paul, MN.



# Donate To ACMP This Season

*Now's a great time to  
make a donation to ACMP!*

Your donations help us to:

- Build a worldwide 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 make a donation, visit our website:

[www.acmp.net](http://www.acmp.net),

go to the member center and click on  
“make a donation.”

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

## A Request From Your Editor

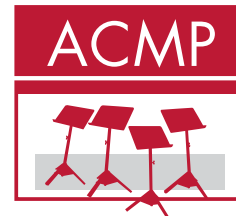
Do you have a story to share? Have you had a good (or bad) experience using the Directory? Have you used the ACMP Workshop Guide? Do you have a workshop experience to relate? Has your ensemble tried our popular Home Coaching Program? Do you have an idea for a feature article? Would you like to share memories of a favorite teacher?

Stories from our members are key to keeping ACMP news up-to-date and lively!

We'd love to hear from you. And remember, you can contact me directly by Email: [KBenton@acmp.net](mailto:KBenton@acmp.net)



## ACMP Welcoming Our New Members



More than 100 new members from five countries and 30 states have joined ACMP since the last newsletter issue. Please 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 when you want to reach out to those in your area or on your travels.

### 11 New Members from 5 countries, include

CANADA	2
ENGLAND	2
GERMANY	4
NETHERLANDS	1
SWITZERLAND	2

### 90 New Members from the United States:

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

## THE NEWSLETTER OF THE ASSOCIATED CHAMBER MUSIC PLAYERS

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

A copy of ACMP's last annual report may be obtained from the Office of the Attorney General, Charities Bureau, 120 Broadway, New York, NY 10271



# HOME COACHING



Take advantage of a popular ACMP member benefit and apply to the ACMP Home Coaching program. Here's how:

- Form your group (all participants must be ACMP members)
- Choose your repertory, coach, time and place
- Download your application and submit it

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

**Participants and coaches alike rave about the program.**

"Working with Kate makes us feel that we can take music to a magical level that didn't seem possible before."

**Home Coaching Participant**

"We've coached amateurs for over 30 years, and they are incredible people. Thank you for offering these opportunities."

**Tom and Cynthia Stauffer, Coaches**

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