



Unrecognized: One Hero and Twenty Heroines

Why Only Rasoumovsky? Why Not Lobkowitz?

By Steven Flanders (Vc), Pelham Manor, NY



Prince von Lobkowitz

Virtually all string players, and perhaps most musicians of any variety, are richly aware of the role of Count Andreas Kyrillovich Rasoumovsky in commissioning Beethoven's path-breaking string quartets opus 59. And certainly the commission requirement that each quartet include a Russian theme makes these extraordinary works even more distinctive than they would be otherwise. It's perfectly appropriate for them to be referred to as the "Rasoumovsky" quartets, especially since Rasoumovsky was

a violinist of sufficient accomplishment that he played second fiddle to none less than Schuppanzigh in trying out many of Beethoven's quartets and other works.

But hardly any of us are aware even of the existence of Prince Joseph Franz Maximilian von Lobkowitz, who was noticeably more significant as Beethoven's career and creative life unfolded.

But hardly any of us are aware even of the existence of Prince Joseph Franz Maximilian von Lobkowitz, who was noticeably more significant as Beethoven's career and creative life unfolded. Of special note to ACMPers, the opus 18 quartets and the opus 74 "Harp" quartet are dedicated to Lobkowitz, and with good reason. But I'll present a Henle volume of whatever Beethoven quartets the winner chooses to anyone who can plausibly claim to have heard anyone refer to any of opus 18 or opus 74 as the Lobkowitz quartets. I imagine that few readers have even noticed that the Lobkowitz name appears at the top of the first page of each part of each of those quartets in all of our libraries.

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Women Composers at CMNC

By Elizabeth Morrison (Vc), San Francisco, CA

Chamber Musicians of Northern California (CMNC), now in our 27th year, holds three weekend workshops each year in various venues around the San Francisco Bay area. We include pianists, string and wind players, and generally host 24 to 32 chamber groups. I am a cellist and president of the CMNC Board of Directors.

Early in 2015 I attended a beautiful concert by the Bay Area Rainbow Symphony where all three pieces were by women composers, and wondered if CMNC might devote a full workshop day to music by women. Intrigued, the Board decided to give it a try.

We first had to determine whether we could find music for perhaps 28 chamber ensembles that would be accessible and enjoyable for our participants. We found that our library already owned 41 pieces by women, most of which had rarely if ever been played. The chance to explore this trove made the idea seem even better. So we designated Saturday October 3, 2015, at Mills College in Oakland, our first ever women-composers day.

We found that our library already owned 41 pieces by women, most of which had rarely if ever been played. The chance to explore this trove made the idea seem even better.

The response was enthusiastic. We ended up welcoming 123 players, whom we organized into 28 groups. They were invited to browse our library online and suggest works that interested them. We received requests to play string quartets by Theresa Carreño and Grażyna Bacewicz, a cello quintet by Ethel Smyth,

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Elizabeth Morrison

Photo: Lydia Daniller

Why Only Rasoumovsky? Why Not Lobkowitz?

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And speaking of dedications, it's even more remarkable that the legend "Dem Fürsten von Lobkowitz gewidmet" appears on such works as symphonies #3, #5 and #6, not to mention the Triple Concerto and many other works, without the name seeping into the consciousness of music-lovers generally. Moreover, these many dedications are far from incidental or merely honorary.

Von Lobkowitz (known in his native Bohemia as Josef Frantisek Maximilian von Lobkowicz), 1772-1816, is described in the new Grove as the foremost patron of the arts in Vienna from his coming of age in 1797 until 1814. (In those days and in that city you had to wait until age 25 before you were "of age.") His was the scion of a family notable for patronage of the arts, especially music, since the fourteenth century. From 1810-1812 he was director of the opera in Vienna. Beethoven was not the only beneficiary of his patronage. Haydn assisted Lobkowitz in his house concerts as early as 1793, and Lobkowitz commissioned the opus 77 quartets shortly after. He was a sponsor of *The Creation* and *The Seasons*, singing the bass part in a first performance in Czech of the former.

His patronage of Beethoven was remarkable. Grove's account states "Lobkowitz's first recorded contact with Beethoven dates from 1793. He subscribed to Beethoven's Opus 1 trios in 1795 and continued to support the composer by purchasing multiple copies of his new works. In May and June 1804 Lobkowitz put his private orchestra at Beethoven's disposal for rehearsals of the Eroica Symphony; in October he authorized a payment of 700 florins to Beethoven for the dedication of the symphony. In 1809 he joined Prince Kinsky and the Archduke Rudolf in putting up an annuity for Beethoven, the sole stipulation being that the composer should stay in Austria. (Beethoven also believed, though it was not specified in the contract, that the agreement gave him access to Lobkowitz's orchestra,)"

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markably, in a feat of legal legerdemain that would be hard to achieve in bankruptcy court today, he somehow arranged his affairs so that his contribution to Beethoven's annuity was little affected; it continued past the patron's death in 1816 all the way to Beethoven's death in 1827.

Without Lobkowitz, would we today have the Beethoven love and revere? Possibly, but we can't be certain. What is certain is that he made Beethoven's difficult life far more bearable, sometimes even comfortable. For this we should all be grateful, and he should be resurrected from the oblivion he now occupies.

Women Composers at CMNC

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piano quartets by Dora Pejačević and Libby Larsen, a trio for piano, clarinet and cello by Louise Farrenc, and two requests for Clara Schumann's piano trio. A few people asked to play pieces not in our library, including a string quartet, *Punctum*, by the contemporary composer Caroline Shaw.

Six preformed groups, who select their own music, also applied. There was a possibility they would not choose music by women, but in fact most did. They made interesting choices, including Valerie Coleman's Afro-Cuban Concerto, an exciting piece for woodwind quintet.

So we were able to present music by 21 women: Claude Arrieu, Grazyna Bacewicz, Harriett Bolz, Ann Callaway, Teresa Carreño, Valerie Coleman, Nancy Dalberg, Marie Dare, Emma Lou Diemer, Madeleine Dring, Louise Farrenc, Imogen Holst, Libby Larsen, Elizabeth Maconchy, Fanny Mendelssohn, Dora Pejačević, Clara Schumann, Caroline Shaw, Ethel Smyth, Gwyneth Walker, and Ellen Taaffe Zwilich. They made for an absolutely marvelous day!

**"I was a bit skeptical about
the project at the beginning,
but after spending the day
on the Harriett Bolz septet,
I'm a convert."**

After the workshop we received many appreciative comments. My favorite comment came from a player who worked on a septet for flute, clarinet, bassoon and string quartet by American composer Harriett Bolz. "I was a bit skeptical about the project at the beginning, but after spending the day on the Bolz I'm a convert. It will become part of our repertoire!"

We all felt we were giving long overdue honor to the women artists who have written so much beautiful music for us, and that their music honored us in return. We have hardly started our exploration, and there is much more music we look forward to playing.

ACMP CHAIR'S LETTER SEPTEMBER 2016

Autumn is a time for new beginnings as students head back to school and many of us look forward to resuming regular community music programs and chamber music activities after the summer break.

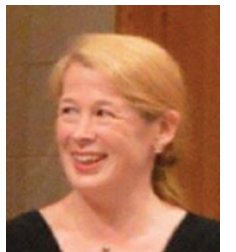
ACMP is looking forward to many new beginnings of our own this autumn. I am thrilled to announce that Jennifer Clarke will be joining ACMP as our new Executive Director in November. Jennifer comes to ACMP from the NYC Arts in Education Roundtable and is also Founder and Director of the Melodia Women's Choir of NYC. Jennifer is profiled in this newsletter. Office manager Emily Pantel left us in September and we were pleased to welcome Susan Gamble, who is providing temporary support in the ACMP office from 9am to 1pm weekdays. We are excited to have several new members joining ACMP's North American Outreach Council and International Ambassadors' Council who are profiled in this month's ACMP Newsletter.

ACMP's Board met in New York in September and in addition to planning for the months ahead, we made time to play chamber music together. I enjoyed reconnecting with local San Diego ACMP members at our Play-In the weekend of 9/11 that featured a heartfelt chamber orchestral reading of the Barber Adagio. Now is the time to start thinking about plans for ACMP Worldwide Play-In weekend which falls on March 4-5 2017, booking your venue and sending out a Save-the-Date reminder to your players.

Wishing you all a productive and music-filled Autumn,

J. White

Janet White
Chair, ACMP



Introducing our New Executive Director, Jennifer Clarke

My parents always encouraged my involvement in music but it was my high school music teacher in England who really helped me develop as a musician. More than 30 years later and 3,000 miles away, we are still in touch. On my frequent visits to her home, I noticed that the chairs in her living room are permanently set up in a circle ready for the weekly rehearsals of her chamber music ensemble.

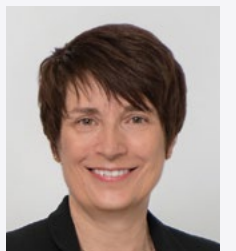
I started learning the piano, but my true musical passion turned to choral singing, which I started when I was eight or nine. I have explored other instruments along the way, including the clarinet, but the concept of singing together with others has always won through.

My love of music lead me to study music in college – I have a double major in music and English from Leeds University, England – and to pursue a career as an arts administrator. My first job was in the program planning department at the Royal Festival Hall at London's Southbank Centre, where I heard magnificent performances of incredible works while learning invaluable skills about concert production and promotion. This was the beginning of my journey in a career that has brought me into contact with many talented artists, musicians, composers and the people who facilitate their work as funders and administrators.

For the past 25 years, New York has been my home. Here, I have had the opportunity to engage in the development, creation and presentation of countless programs and performances as an arts manager, development professional, and grant maker. I have also worked with organizations that are committed to making the arts accessible to students and communities across a broad and diverse spectrum.

Organizations I have worked with include the Royal Festival Hall and London Sinfonietta in the UK, and Symphony Space, The Queens Museum, Chamber Music America, and the American Music Center in the U.S., among others. I have served on panels for the New York State Council on the Arts and the New York City Department of Cultural Affairs, where I also assisted on panelist placement for grant review panels as a consultant. I started my own choral organization, Melodia Women's Choir, 13 years ago, which continues to explore rarely heard works for women's voices. In addition to my work in the arts and music, seeking out performances of all kinds, whether chamber music in Bryant Park, a performance by students in an after school music performance, or a concert by a major orchestra, is a great passion.

Bringing to fruition arts experiences for people in all settings, whether schools, concert halls, community settings – or living rooms – is a source of deep satisfaction. I am thrilled to be taking the role of Executive Director at ACMP as we move toward the organization's 70th anniversary. I look forward to working with the Board and members to broaden and deepen what ACMP offers in our efforts to enrich lives through chamber music playing.



Letter from

Floryse Bel Bennett (Vn/Va)**Board member, Chair of the International Ambassadors Council****The International Ambassadors Council met in Ischia, May 2016**

Bettina Palaschewski, Maja Popovic, Stephan Brandel, Keith Bowen, Paola de Vero, Tommaso Napoli, Marjana Rutkowski, Kristina Höschlova, Janet White, Joachim Heusler, Christel Schluender, Josie Stein, Midori Shimura, Joël Epstein, Bernhard Schluender, Floryse Bel Bennett, Henri van den Homberg, Eduardo Gutierrez, Martina Rummel, Takaharu Shimura.

**Original Letter**

Que signifie être “ambassadeur” de l’ACMP, quel est son rôle... Question régulièrement posée lorsque je parle à un ami musicien convaincu s’il serait intéressé à « Représenter » l’ACMP dans sa région.

L’ACMP est une Association internationale, elle a des membres dans le monde entier. Il est important pour certains musiciens vivant en Europe, Israël, Chine, Australie ou ailleurs d’avoir un contact dans son propre pays ou sa région. Il peut lui poser des questions, demander des conseils pour connaître d’autres musiciens, organiser des rencontres musicales, participer à des stages, ou s’informer des avantages qu’offre l’ACMP. Ce « représentant » ACMP dans divers pays tient également un rôle de liaison entre les membres dans son pays, et aussi entre les autres « Ambassadeurs », membres de l’« International Ambassadors Council » (IAC, 30 membres à ce jour), ainsi qu’avec le bureau central à New York.

Mon rôle en tant que Responsable (« IAC Chair »), est celui de représenter les membres de l’association résidant en dehors des États Unis auprès du Conseil d’administration, et de nommer et encadrer des représentants dans les différents pays où la musique de chambre est une activité courante.

Cela a l’air bien compliqué, mais la réalité est bien simple lorsque on y ajoute, l’enthousiasme, l’amitié et le plaisir. Mon violon m’a ouvert des perspectives inattendues, me

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Translation

What is the role of an ACMP International Ambassador? ACMP has members in many different countries in the world. There is a Central office in New York, but it is important to have a representative in the different countries, who can contact members locally, organize Chamber music sessions in their area and expand the Chamber Music Network. The Ambassador is the contact person, not only between local members, but also between the other ambassadors in other countries. This is a simple definition, and a lot of initiative is left to the personal dynamism of the representative.

As the chair of the International Ambassadors Council, I am responsible for representing the non American members and the international representatives at the ACMP Board. It sounds a little administrative, but it is worth it, when you know you play chamber music for pleasure and have musician friends in all the world.

When I arrived in New York from Switzerland some 20 years ago, I knew nobody. My violin opened doors for me. Thanks to ACMP I participated in chamber music workshops and met many musicians. After returning to Switzerland 3 years later, I tried to continue the American experience

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Floryse Bel Bennett Original Letter

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permettant de créer un réseau d’amis dans le monde entier, et c’est ce que je tente d’illustrer aujourd’hui.

Lorsqu’il y a une vingtaine d’années, j’ai débarqué à New-York pour un séjour d’une année, qui s’étira finalement jusqu’à 3 ans, je ne connaissais personne. J’ai alors pensé qu’il y avait là une chance à prendre, mon violon pouvait m’ouvrir des portes. J’ai trouvé rapidement une professeur, avec qui je suis d’ailleurs encore en contact, j’ai participé à des stages, et ACMP m’a permis de rencontrer beaucoup de musiciens.

De retour en Suisse, j’ai essayé de continuer l’expérience américaine, en étendant mon réseau d’amis musiciens au delà des frontières. Aujourd’hui, j’ai des amis dans le monde entier, liés par la passion de la musique de chambre. Les rencontres se font au cours de voyages, ou lors de stages ou Festivals de musique organisés durant l’été. L’extraordinaire est que des professeurs pleins de charisme parviennent à entourer et encourager des amateurs convaincus au point de les faire progresser, même à n’importe quel âge.

Comment devient-on membre du Conseil international (IAC)? Un exemple : cet été, je me trouvais en Bohême pour suivre un stage avec un Quatuor tchèque connu. Au cours d’un repas convivial, je viens à parler avec un violoniste français vivant à Moscou. Je lui demande s’il a l’occasion de jouer avec des musiciens russes, il me répond, pas encore, mais je vais chercher, je m’informerai à l’ambassade, et à l’institut français, au Goethe Institut... Je lui dis, tu as de bonnes idées, c’est bien. Il y a peu de membres ACMP à Moscou, mais je peux te donner quelques noms, et peut-être pourrais-tu t’inscrire ? Sans hésiter, notre ami dit oui et son nom est maintenant dans le prochain annuaire des membres ACMP. Et pas seulement, voyant sa belle énergie, je lui demande si il accepterait de représenter l’association à Moscou. Cela peut m’intéresser dit-il, mais dis moi ce que je dois faire ? Exactement, ce que tu viens d’énoncer, essayer de trouver des musiciens qui ont envie de jouer ensemble, encourager l’organisation de rencontres ponctuelles, avec ou sans enseignant, et parler des avantages à faire partie de l’ACMP, entre autre le programme de subventions pour les stages, ou les sessions à domicile (Home coaching).

Au cours de notre excitante conversation, un couple d’amis écossais, qu’il avait rencontré au Kazakstan (les frontières n’ont pas de limites), a tendu l’oreille, et demande : “et en Écosse, il y a un représentant ACMP ? » Non pas encore... Cela vous intéresserait ? Pourquoi pas, plus on connaît de musiciens, plus

on a d’occasions de jouer et d’étendre son répertoire et se faire des amis de tout milieu, tous âges et tout pays.

Et voilà, c’est cela la musique de chambre, faire tomber les barrières et les frontières, construire un réseau de passionnés de musique et se faire plaisir.

Nos ambassadeurs de l’ACMP sont des musiciens enthousiastes, actifs et sympathiques, ils sont à disposition de toute personne qui souhaiterait partager ces moments d’échanges musicaux.

Et si quelqu’un est intéressé à devenir ambassadeur de l’ACMP dans son pays où sa région, je suis aussi à disposition pour tout renseignement.

Floryse Bel Bennett Translation

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and expand my network of friends and musicians. I now have friends all over the world.

How do you become an International Ambassador? Here is an example: last summer I attended a workshop in Bohemia. I met there a French violinist living in Moscow. I asked him if he had many opportunities to play as a newcomer in Russia. He said, not yet, but I will look for a teacher, contact the embassy and the French Institute, find an orchestra... You have ideas I said, if you want I give you names of ACMP members... and by the way, would you be interested in becoming an Ambassador of ACMP in Moscow? What should I do? Exactly what you mentioned, contact musicians, and invite them to play with you, and perhaps hire a coach, and enjoy. And now ACMP has a representative in Moscow.

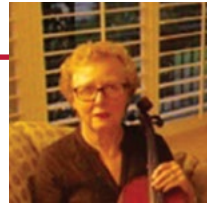
During the conversation, a pianist friend from Scotland (the music world is small) was listening, and asked if ACMP had an ambassador in Scotland. I replied, no, but if you are interested to give a little of your happy energy... and yes she is!

This is the great Chamber Music Circle, the joy of playing together for pleasure.

If you are interested in joining the International Ambassadors Council, and represent your country or your region, do not hesitate to contact me at florybel@bluewin.ch.

NEW COUNCIL MEMBERS

North American Outreach Council



Janis Krauss (Va/Vn)

North Augusta, SC

Janis is a retired registered nurse who now spends most of her time playing viola in the Columbia County Orchestra, Aiken Civic Orchestra, and as a community member in the Augusta University Orchestra.

Although not from a musical family, Janis began piano lessons at age 5, subsequently playing in the elementary school band, then progressing to clarinet and oboe in junior high school. Although she had seen and heard violins as a kid, at ten years old she had the good fortune to be able to attend a dress rehearsal of the Philadelphia Orchestra with Eugene Ormandy conducting. Beethoven's 5th Symphony from the second row was life altering.

Circumstances caused her to take a long hiatus from music. Janis writes: "I started taking violin lessons at age 35 when my kids started taking lessons in a Suzuki program and I was required to learn to "Twinkle." I bought a used violin for \$75 and began taking my own lessons the following year."

"When I first played the violin, I was amazed at the connection between the instrument and my body. I could feel the musical vibrations from head to toe! But, I wasn't thrilled with my E string and always wanted to play low notes and inner harmony parts. A friend convinced me that switching to viola was the way to go! In 2009, I attended a weeklong viola workshop at Eastman, and have played the viola exclusively in 2000, but played violin for 15 years prior."

Janis loves to play all string ensembles, mostly quartets, but also quintets, sextets and octets. She says, "I'm quite fortunate to live in a community with many semi-professional string players. We play in civic orchestras and get together 'on the side' for fun and the love of chamber music."

Janis has two daughters who both played violin, but at the age of 10, the youngest declared she was switching to cello, because she was tired of her parents and her sister always being ahead of her and telling her what to do. She is still playing cello; now professionally.

Janis says, "My husband is a great listener and I now have 3 grandchildren; 2 violinists and 1 cellist. We played our first string quartet version of "French Folk Song" just the other day. I'm looking forward to more of that!"

When not playing chamber music Janis enjoys bicycling, swimming, gardening, knitting in winter, sewing in summer and writing.



Linda Plaut (Vn)

Blacksburg, VA

When asked if she came from a musical family, Linda replied, "Yes. My mother had a music degree in piano and organ, and my father built a new stereo set every year.

Linda doesn't remember when she first saw or heard a violin, but says, "As my parents were great music enthusiasts, I would have been very young. But after seeing Erica Morini in concert, I wanted to be just like her! So I added violin lessons to my piano lessons."

To the question of what her favorite kind of musical is Linda responded, "String quartets, of course!"

When asked what details of her professional life would she like to share Linda said "Oh, don't get me started! I have been onstage with musicians from Pablo Casals to James Brown. I've had many memorable and wonderful experiences. I've been very lucky in my life, as both professional and amateur." She adds, "My Boston quartet was asked to play the Bartok second quartet for a Unitarian church service in Worcester. An artist in the congregation came up after the service, embraced me, and announced that he was going to give me a sculpture he had created in homage to Bartok. When I showed it to the quartet the following week, I told them that it really belonged to all of us. But the cellist said, "well, you got the hug!"

Linda describes her family thus, "I was introduced to my second husband by our then teenage daughters, and all of our children have continued to be close friends, as are our four grandchildren. Several of them are active musicians, and our group vacations and gatherings at our home are wonderful occasions."

When not playing string quartets Linda is an avid reader, and enjoys travel with her husband. She's currently trying to resurrect my high school Spanish in preparation for a trip to Cuba in January.



Joan Vazakas (Vn)

Dalton, MA/Bonita Springs, FL

Joan writes: I started violin lessons in the 4th grade and studies quite seriously until high school graduation, when, for some unknown reason, I put my violin away.

Fast forward to my mid-40s (I won't say when that was, but it was definitely many years ago): two wonderful musical friends, a pianist and a violin/violist, (Pf) urged me to "get back to it" and mentored me by inviting me to play. Fortunately I remembered quite a lot, but....

Years of studying from then on ensued, with Joseph McGauley and Victor Romanul of the Boston Symphony. Mostly going back to "Square One" and working hard, with a few workshops thrown in for fun!

I now play, especially string quartets, as often as possible. I'm active in the Naples, FL Music Club, and have participated in the ACMP Home Coaching Program with members of my piano trio.

It is now an ironic pleasure to remember hearing my daughter (now in HER 40's, tell a friend how embarrassing it was to bring her high school friends home and find "Mom scratching away in the living room on her violin." Especially since my family now encourages me and seems proud of me."

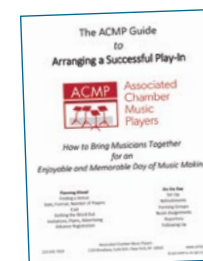
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NEW INTERNATIONAL AMBASSADOR'S COUNCIL MEMBERS



Christian Badetz (Vn)

Moscow, Russian Federation

Christian writes: "I was born in 1957 in Paris, where I spent my childhood and followed my primary and secondary scholarship."

"When I reached 6 years of age I began to study music, and began the violin at the age of 10. Since then, I have never stopped, not even during my University years in Lyon and Paris, or during my professional life, which was spent mostly abroad."

"Indeed, after graduating from the University, as a Mechanical Engineer, I joined the oil company, Total. In this profession, expatriation is a must - and I lived in many various countries such as Scotland, Argentina, Norway or Kazakhstan..."

"Today I am based in Moscow. In all these countries, I managed to play either with local musicians or with expatriated staff. Sometimes, it was orchestra, sometimes chamber music groups, which sometimes could be quite unusual depending on the local musical resources!"

"Whatever, this hobby has always been a fantastic means of integration and social exchange far beyond my strict professional or national communities."



Phoebe Csenki (Pf/Sop/Va)

Hopeman, Scotland

Phoebe writes: I studied at Edinburgh University, and Adam, my husband, read music at Cambridge. Adam is a violist and an experienced chamber music player and so we have been on four workshops together – twice in Pertuis (France), and twice to the PLAYWIP course in Bohemia run by the Martinu Quartet from Prague. Adam and I now work as teachers at Gordonstoun.

Chamber music became an important part of my life when I was living in Kazakhstan where we discovered a French Violinist, Christian Badetz who we played with regularly. We had great fun discovering some interesting works for piano, violin and viola.

I really enjoy chamber music and am looking forward to expanding my repertoire knowledge! We work busy hours but are always keen to play music with people and would enjoy meeting travellers who would like to make music together.



Josie Stein (Va/Vn)

Greater London Area, UK

Josie Stein grew up in a very musical household. Her father Joseph Stein was on the ACMP Board for many years, including as Chairman. The whole family went along to Helen Rice's house in Stockbridge, Massachusetts for ACMP Board meetings, which included fabulous home-cooked meals and home-baked bread and cakes, often with produce from Helen's garden. Helen bequeathed her instruments to her family, and Josie

was lucky enough to inherit her violin, an Italian Albani made in 1674. The violin became known as 'The Risotto' in Helen Rice's honour.

Josie continues to be a chamber music enthusiast in London, England, where she has seven regular chamber music groups, frequently plays with other pick-up groups and is always pleased to welcome visiting ACMP members. She regularly attends chamber music house parties in both England and Vermont, and has played chamber music with musicians across Europe and in North America. Since 1983, Josie has kept up Helen Rice's tradition of recording chamber music sessions in her desktop diary.

HOME COACHING

IS YOUR ENSEMBLE READY FOR 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 repertoire, 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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Your donations help us to:

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

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BOOK REVIEWS

BEETHOVEN FOR A LATER AGE

Beethoven for a Later Age: Living with the String Quartets
Edward Dusinberre; published by the University of Chicago Press, 2016.



All of us amateurs admire and many aspire to approach the greatness of professional musicians. In the chamber music world, the Takács occupies the top tier, and Ed Dusinberre is its leader. In this engaging and erudite volume, Dusinberre takes us backstage and into the rehearsal room to understand how a quartet works to perfect its craft.

The Beethoven quartets form the focus of his discussions, and who can argue with that choice? Dusinberre uses a few of the quartets to frame a history of the Takács, the time course of his own involvement with the group, and Beethoven's life and art itself. In particular he dissects 18:1, 59:2, 127, 132, and the Grosse Fugue, with occasional dips into others. He describes their composition and initial performances, with commentary about why so many were considered revolutionary.

This book combines musicology, personal reflection and tidbits of good-natured gossip. At times the writing becomes highly technical, and I would advise you to keep the scores handy for quick reference.

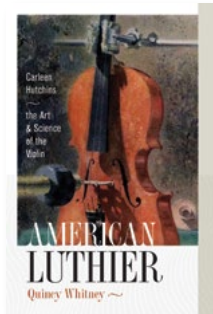
I also refer you to the Takács TED talk available on YouTube, which brings his narrative alive.

Understanding and mastering the Beethoven quartets is a lifelong pursuit. We mere mortals are in Dusinberre's debt for a crash course on why they remain at the form's pinnacle, how interpretations can radically differ between performances, and why we love them so. This is a book that belongs on your bookshelf — except when you are re-reading it or have lent it out!

Joan M. Herbers (Vn/Va/Pf), Columbus, Ohio

AMERICAN LUTHIER

American Luthier, Carleen Hutchins, The Art and Science of the Violin
by Quincy Whitney, published by ForeEdge, an imprint of University Press of New England, 2016.



Carleen Hutchins (May 24, 1911 – August 7, 2009), American Luthier, is the story of an extraordinary woman, who rose above the expectations for women of her time to become a science teacher, an award-winning acoustician, luthier, and amateur violist in addition to fulfilling the housewifely duties that were the customary job descriptions for women that Hutchins faced in her time.

Hutchins was fortunate to become a science teacher at the Brearley School in New York City during the tenure of the legendary Millicent McIntosh as headmistress. Ms. McIntosh family's love of chamber music migrated to the school on Friday afternoons, when impromptu chamber music filled the faculty lounge. Hutchins, a trumpet player, followed advice of her musical colleagues, who pointed out that there was much more repertory for the viola rather than the trumpet, and inadvertently changed her life.

After spending \$75 for a viola, she decided to try making one herself, thus setting in motion a surprising career that included two benchmark Scientific American cover stories, the founding of an international society devoted to violin acoustics, building an octet of stringed instruments (which included a piccolo violin, now owned by the Metropolitan Museum in New York), and being honored in Cremona, Italy, the only woman and the only American to be so honored.

Hutchins, who had played chamber music with ACMP's founder, Helen Rice, remained a member of ACMP well into her 90's. North American Outreach Council member, Leon Hoffman (Vc/Chicago, IL) plays a Hutchins cello and is pictured holding it with Hutchins in the *Autumn 2008, Newsletter*.

If you are interested in stories of strong women, violin history, and what makes a Stradivarius sound like a Stradivarius you'll enjoy this book.

Alternating chapters on Hutchins life with scientific and historical discussions fits Hutchins accomplishments into a good relief with general scientific and historical concepts.

As concise quote from Sally B. Brown, Co-chair of the Visiting Committee of the Department of Musical Instruments at the Metropolitan Museum of Art, writes: Whitney skillfully combines a forthright narrative of Hutchins personal life with the complex scientific challenges she undertook, while keeping us mindful of the greater history of the violin as a creation of Renaissance craftsmen and vehicle for the artistic genius of performer.

Georgina Spelvin (Vc), Rochester, MA

CHAMBER MUSIC NETWORK NEWS

ACMP Welcoming Our New Members



Over 215 new members from 19 countries and 29 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 19 countries:

Australia (2)	Montenegro (1)
Austria (1)	Netherlands (2)
Belgium (1)	Russian Federation (1)
Brazil (2)	Scotland (1)
Canada (6)	Spain (1)
China (2)	Sweden (3)
England (4)	Switzerland (5)
France (2)	United States (185)
Germany (2)	Wales (1)
Japan (1)	

In the USA, 185 new members span 29 states:

Arizona (4)	Montana (1)
Arkansas (1)	New Jersey (8)
California (31)	New Mexico (3)
Colorado (3)	New Hampshire (2)
Connecticut (8)	New York (41)
District of Columbia (1)	North Carolina (1)
Florida (10)	Oregon (6)
Georgia (5)	Pennsylvania (9)
Idaho (1)	Tennessee (2)
Illinois (3)	Texas (4)
Louisiana (1)	Virginia (8)
Maryland (6)	Washington (6)
Massachusetts (15)	Wisconsin (2)
Michigan (3)	
Missouri (1)	

The Helen Rice Award

Franz Marcus

The Helen Rice Award is given in memory of our founder, recognizing those who have moved the chamber music world in new directions and whose extraordinary contributions have inspired others by their dedication and loyalty.

The Board is pleased to name Franz Marcus (Vc, Brussels Belgium), for his long service to ACMP, which includes many years on the International Ambassadors Council, Chair of the International Ambassadors Council, and three terms as a Board Member. Franz, a retired Brussels-based Danish engineer is best known in Europe for founding I Cambristi, in 2000.

"We started out by collating the contact lists of a handful of musicians we knew," Franz remembers. "We ended up with about fifty names, who we invited for a first evening - we didn't dare call it a concert - at the Chapelle de Boendael." The response was overwhelming: about 100 people turned up for that first meeting, and subsequent ones were just as successful." Today it is a pool of nearly 300 people and similar branch organizations have sprung up in other countries, such as I Cambristi Italy, I Cambristi Lemani (Switzerland), and I Cambristi, France.



Franz Marcus (Vc) Brussels, Belgium

Cadences

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

Dr. Richard Peskin (Vc)
Brattleboro, VT

Ms. Mary Lynn (Pf/FI/Vc)
Freehold, NJ



Associated
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THE NEWSLETTER OF THE ASSOCIATED CHAMBER MUSIC PLAYERS

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The mission of ACMP— Associated Chamber Music Players —is to stimulate and expand the playing of chamber music for pleasure among musicians of all ages and skill levels, worldwide, by connecting people and supporting chamber music activities for individuals, groups, and organizations.

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

