

ACMP Elects New Chair, Officers, and Board Members



From Left: Incoming Secretary, Lucy Miller, Outgoing Chair, Jan Mattson Timbers, Outgoing Board Member, Sonya Monosoff Pancaldo, Incoming Chair, Roberta Goldman, Treasurer, Richard Weinert, Foundation President, Anthony Finley.

Letter from the Incoming Chair

A few weeks ago, at the Board meeting in San Diego, I was elected Chair of ACMP. Reflecting on my association with this wonderful organization, I realized that I have been a member since the 1960's, when I first met and played with Helen Rice. I count many of you as friends whom I have met through the Directories and played with over the years. This has indeed been a pleasure and a privilege.

I am fond of saying that chamber music is like a perfect meal – an endless variety of dishes (repertoire) which you can eat in excellent company (your fellow musicians), never gaining weight and always having room for dessert (one more piece to play). Attention to details, spices, food presentation and the challenge of serving a delicious meal can be compared to phrasing, dynamics and intonation, to say nothing of the ensemble, hours of preparation, and final performance. Each session, whether in your home or at a workshop, is a unique experience for all players. Like dining together, there are social, intellectual, and physical elements involved in playing together, and the end result is delight and pleasure for all.

We who love chamber music – and amateur comes from “to love” – are very fortunate people, brought together by a desire to communicate in musical terms, to study a score, to improve our playing, and to have a good time! In this troubled world we can lose ourselves in the beauty of a composition by Mozart, Beethoven or Shostakovich. Through playing together it's possible to connect with people who may not speak our language, and still communicate on a most personal level. There is always one more piece to learn, one more technical hurdle to put behind us, one more new musical friend to meet. Music enriches all our lives. And the ACMP Directories help to make this possible.

Yet, people do gripe about ACMP – “No one ever calls me.” So how many people have YOU called? “I've called people and they don't have time to play with me.” Did you try the next name on the list? “People over-rate themselves and I always end up playing with poorer players.” If you are not happy with the evening, you've lost only a few hours and can call someone else next time. “Why should I join, I already know everyone that I want to play with.” If your name isn't in the Directory, how could a visitor, or new person in town, find you?

ACMP offers all of us opportunities – to stretch ourselves musically through the Home Coaching Program; to find out about play-ins and workshops that bring us together with people who have common interests; to learn about contemporary works by living composers; to help young people discover the joy of playing chamber music through our Foundation support of community music schools and youth orchestras; to play for people in nursing homes and other unusual settings; to encourage retirees to learn an instrument or to pick up their instrument again; and, in the end, to bring joy to ourselves and others by making music together.

Thank you for being part of this wonderful organization. And please let us hear from you – we welcome your ideas and suggestions.

Roberta Goldman

Introducing New ACMP Chair, Board, and Advisory Council Members

New Chair, Roberta Goldman (Vn A/Va B), Holyoke, MA. The piano was Roberta's first instrument, but when she began playing the violin in junior high school in Brooklyn, and as part of the Borough Park "Y" orchestra, she realized the violin was much more fun.



Roberta Goldman

Roberta says, "The conductor, **Myron Levite**, may well be remembered by a great many New Yorkers because he coached so much chamber music, and also coached in the summers at Merrimac. Myron was my first violin teacher and his love of chamber music was an inspiration. I vividly remember the first time I played in a string quartet. It was as a second violin in the Scherzo movement of Beethoven's Op. 18, No. 4. I've been "hooked" on chamber music ever since.

After playing the violin for years, I've recently been intrigued by the thought of playing the viola and hearing a quartet from another point of view. So last winter I purchased a viola, learned the clef and have been

enjoying the pleasure of playing the familiar quartet literature from a different perspective. I just love the sound of that C string!"

Now retired from a career of working with non-profit organizations in the New York area, Roberta and her husband, Jerry, moved to western MA to be near their family, including two grandchildren. There she has served on the Boards of the Northampton Community Music Center, the Becket Land Trust, and other local music-related organizations. Currently she serves on the Berkshire Taconic Community Foundation's Central Berkshire Fund and as Chair of the Becket Cultural Council in addition to her role with ACMP. She says "Taking lessons, playing lots of chamber music each week and attending various workshops throughout the year keep me busy."

Roberta and Jerry share a love of music, travel and a passion for fine dining. Roberta says "I love to cook and entertain my chamber music friends after a good quartet session. In retirement we've had many wonderful travel adventures enhanced by the use of the ACMP Directories, both North American and International. Jerry took up the cello when he retired, and now one of our great thrills is to play simple trios with my granddaughter, Isabel, a nine-year-old Suzuki student. The chamber music tradition continues."

New Board Member, Linda Rosenthal (Vn Pro), Juneau, AK. Linda is Artistic Director of the Juneau Jazz & Classics festival and Professor of Music at the University of Alaska Southeast. She was Music Director of the Alaska Chamber Music Symposium for 25 years and has recently become the Artistic Director of the Lake Placid Chamber Music Seminar for Adults.

In addition to her performances as a soloist and chamber musician, Linda also tours *Strings & Stories*, a show for young audiences that premiered in 1995 at the Kennedy Center in Washington, DC. She and Los Angeles actor, **Bill Blush**, perform the show for thousands of children each year in schools, libraries, and theaters throughout the country.

Linda has recorded five solo CDs and over the past decade has commissioned and premiered over a dozen works for violin and piano, violin and narrator and most recently, a Concerto for Violin and Big Band.

Both of Linda's parents were amateur violinists, so she grew up with

violin music all around her, and started lessons herself at the age of six because she loved the sound and the music. Today she is still surrounded with violin music, as her husband, **Paul Rosenthal**, is a concert violinist and Founder and Artistic Director of the Sitka Summer Music Festival.

Linda says, "I generally divide my time between performance/teaching activities and my administrative duties as festival or workshop director. Life consists of practicing, performing, touring, planning for my music festival in Juneau and organizing and planning other events that I direct or am involved in outside of Juneau."

She adds that she spends her free time "reading, and searching for the perfect cup of espresso."



Linda Rosenthal

New Board Member, Ron Goldman, (Vn A), Bonita, CA, is still a full time working ophthalmologist, in private practice with his brother. Ron (no relation to our new Chair) also plays racquetball, exercises and runs, to say nothing of enjoying concert, theater and dance performances.



Ron Goldman

Ron was an intern in the mid 60's when he first joined ACMP, taking advantage of the Directories throughout his medical and military service. He says, "I was started on lessons by my parents before I was five because the chil-

dren of my parents' friends were studying violin and I was expected to follow suit. I don't remember having any special desire to play, only that my playing elicited adult approval. I wasn't given a choice of instruments. My family really had little musical background other than a history of one grandfather playing clarinet in a Polish military band and another grandfather at one time playing the violin."

Ron and his wife **Wynnona** live in Bonita, between San Diego and the Mexican border. Together they have run the San Diego Chamber Music Workshop (for about 130 experienced and professional adults) each summer for the past 27 years. The faculty are experienced player-coaches with committed ensemble backgrounds, and has included such distinguished quartets as the **Miro**, **Pro Arte**, **Miami**, **Ives**, and **Daedalus** among others. Next summer the dates are July 23-29, 2006, and information is available at www.sdcmw.com. Ron says, "If our two sons, currently residing in

Detroit and Santa Monica, are around, they help at the workshop, which has always been an integral part of the family activities.”

Ron plays regularly in a piano trio and almost weekly has reading sessions with friends. He says, “When we travel I usually take my violin and use the Directories to find player hosts. I had the good fortune to contact a person in Milan, Italy. His group, expanded to play viola quintets with me, had been playing together before World War II, and the players were mostly in their eighties.

My initial surprise at their aged appearance substantially increased when the cellist started putting cotton in his ears. I thought he was taking a preventive measure to protect himself from what was going to be a cacophonous evening, but it turned out that all the players were excellent and the cellist suffered from hyperacusis.

We had such a good time that the group broke their once-a-week tradition and reconvened again two days later for my benefit.”

New Advisory Council Member, Cathy Metz (Vn A), Montpelier, VT. An elementary school’s string program in the Bay Area of California introduced Cathy to the violin at the age of nine. Later, while



Cathy Metz

fulfilling the requirement that all members of the orchestra play in a chamber ensemble throughout high school, chamber music became her passion, and by her junior year Cathy’s string quartet was making money playing at weddings and other functions.

Cathy says, “Then, as paths can change, mine did. Instead of becoming a musician, I received a BA in Speech/Audiology and an MA in Deafness in 1978. But after a twelve year break from the violin, and during a year off from

teaching at the School for the Deaf in Colorado Springs, my fingers and heart ached to play again.”

Today, twenty years later, Cathy has played in community orches-

tras and chamber ensembles in five states, attended adult chamber music workshops every summer and now plays chamber music one weekend a month with two different string quartets, using the ACMP Home Coaching Program. She serves on the Board of the Green Mountain Youth Symphony Orchestra of central Vermont, and is participating in the Conductor Search Committee for the Montpelier Chamber Orchestra. She also continues her work as an educational consultant for deaf and hard-of-hearing children.

Cathy and her partner, Jeff, live in Montpelier, VT, with their daughter, Abra, a high school senior who plays in the Vermont Youth Orchestra. Cathy and Abra play duets at weddings and other occasions for family, friends — and for hire.

Cathy’s latest project arose during a home coaching session. While studying a Janáček work, the coach, **Maxine Neuman**, flippantly referred to the group, Cathy, **Nancy Dunetz** (Va A), Bronx, NY; **Selma Josell**, (Vn A-), Lanesboro, MA; **Joan Lusk** (Vc B) Warwick, RI; as the **Janachicks**. And so the calendar project, modelled on the idea of the British Calendar Ladies, was born. Cathy says, “We had great fun creating the calendar — and so far we’ve raised about \$5,000 toward our goal to have each member of the quartet donate \$2,000 to a youth musical organization in our local community.”

New Advisory Council Member, Bill Sunderman (Va A), Whiting, VT, began studying the violin at age 5, but switched to viola in his teens in order to play in his high school orchestra. He says, “Even as a small child, I loved to hear my father practice his violin and to listen to the chamber music groups that played in our music room every week. We lived near the Curtis Institute of Music in Philadelphia, and my father and mother frequently invited Curtis students to come for supper and then play string quartets, so I was exposed to several exceptionally talented role models. During college and medical school I had little opportunity for music, but during my medical residency, I studied viola with **Boris Kroyt** and **Walter Trampler**.”

As a physician, Bill specializes in toxicology and clinical pathology. He is Emeritus Professor of Toxicology at the University of Connecticut School of Medicine and currently has faculty appointments in the Department of Pathology at the University of Vermont School of Medicine and in the Chemistry Department at Middlebury College. He says, “Some of my most rewarding professional activities are advising pre-medical students as a member of the Health Professions Advisory Committee at Middlebury College and evaluating clinical research protocols as a member of the General Clinical Research Committee at UVM. I spend most of my time as Editor-in-Chief of a medical journal, the *Annals of Clinical and Laboratory Science*.”

Bill’s three children are all amateur musicians, and two are members of ACMP; (**Emily** (Vn B), Jamaica Plain, MA; and **Fred** (Vc A), Freeland, MI. Some of you may remember Bill’s father, for whom Bill was named, an enthusiastic member of ACMP, who died two years ago at age 104 years (*Cadences, Ledger Lines, June 2003*).

He left some fine instruments to his son and grandchildren, but his instruments and estate were largely bequeathed to Gettysburg (PA) College, in order to create a Conservatory of Music. Bill says “I am proud to serve the newly established conservatory as Chairman of the Board of Overseers.”

Besides playing chamber music, Bill has collected printed scores and parts of chamber music works for forty years, and has assembled a music library of approximately fifteen hundred works. He also enjoys collecting violas and viola bows, as well as books on instruments of the violin family.

Bill concludes, “Since my wife’s death three years ago, my chamber music friends in Vermont have been a great source of inspiration and encouragement. We meet regularly to play string quartets, piano quartets, and sonatas. Chamber music is thriving in Vermont, with frequent concerts by professional ensembles and numerous amateur performances. During the summer, there are several fine chamber music conferences.

I applaud ACMP for its initiatives to encourage chamber music by sponsoring workshops and coaching sessions, and I look forward to being a member of the ACMP Advisory Council.”



William Sunderman

Making Music Together — Thanks to ACMP Foundation Support of Home Coaching, Adult Workshops, and Other Programs Worldwide



Members of the International Bass Society

Blissful Bassists

Madeleine Crouch, General Manager of the IBS (International Bass Society), writes: The third annual Amateur Bassist Forum was held at Western Michigan University in Kalamazoo, June 6-11. We had another record-setting year. Over thirty bassists from age 18 to 80 played together in duets, trios and even larger ensembles each day, both jazz and classical arrangements. **Fausto Borem**, professor at the University in Belo Horizonte, Brazil, was our lead coach.

Many of our Amateur Forum bassists also met very early in the morning after little sleep for “bass yoga,” chromatic warm-up exercises led by Glen Moore of the jazz fusion group Oregon. That’s what I call dedicated! We send grateful thanks for the support of the **ACMP Foundation** that helped make this possible..



A Mendelssohn Octet

Home Coaching in British Columbia

Kelowna, BC: This chamber music event began with pianist **Arnold Draper** hosting ensembles for several days and concluded with **Mary Sokol Brown** of **Trio Accord** coaching a very successful Mendelssohn Octet at the home of **Dr. Kong Khoo** (Vn A/Va A) and **Denise de Jose**, September 16-18. Participants included ACMP members from as far afield as Seattle, Vancouver, and Vernon. A visit to Quail’s Gate winery and other local valley wineries rounded out the weekend, and, inspired by a few bottles of the local wines, a final, unique Okanagan performance of the Octet. Dr Khoo writes, “Unfortunately there wasn’t enough time to get in any golf for which the Okanagan is also well known. Our thanks to the ACMP Foundation and the Chamber Music Kelowna Society for helping to sponsor this event.”



Joyce Shepard (VN Pro), Coronado, CA, and Board Member **Nancy Breth** (Pf Pro), Arlington, VA, at a reception hosted by **ACMP** for members in the San Diego area.



Tallahassee (FL) Symphony Youth Orchestras. **Claire Thaler**, age 5, playing with the Tallahassee Fiddlers, one of the performance groups of the TYSO. Her mother, **Erica Thaler**, General Manager, writes: She is too young for the string quartet!

The ACMP Foundation Supports Programs for Young People Through Grants to Community Music Schools and Youth Orchestras

Holiday Performance, Decatur, IL

Students from the Decatur Youth Symphony Brass Quintet played as part of the entertainment for the holiday benefit, *Symphony Of Trees*, held in mid November of each year.

From Left: **Jared Daum**, trumpet; **Hannah Rademacher**, french horn; **Jacob Cushing**, tuba; **Will Shaw**, trombone; **Coady Johnson**, trumpet.



Spontaneous Concert The Joy of Music Program

Worcester, MA

At Left: Students perform Borodin's String Quartet in a "Waiting Room Concert," a spontaneous concert series that marries whoever is willing to perform to a captive audience of whoever is available to listen. Students waiting for lessons or teachers waiting for students are a ready-made audience that is frequently rewarded with these spontaneous performances.

Left Inset: Joy of Music Program
Flute section of the Chamber Orchestra

Summer Chamber Music Seminar

Main Line Youth Chamber Orchestra Concert

September 1, 2005

Bryn Mawr, PA

Ryan Jim Touhill, **Sabrina Tabby**, violins; **Robyn Savitsky**, **Xiao Fu Zhou** (coach), violas; **Genevieve Tabby**, **David Schley**, cellos; in a performance of Brahms Sextet Op 18 in B-flat Major.



From the Mailbox

Home Coaching Ideas

Some coaches are better than others in various regards. It is clear from the good experiences that I've had that there are some "best practices" that might be shared. ACMP might provide a forum, chat group or some other method of sharing such information.

Stephen Poppel (Cl A), New York, NY

Our coach, **Dr Nancy H.H. Miles**, had an excellent understanding of amateur groups. In fact, her doctoral thesis was on the dynamics of such groups.

Jerre D. Noe (Fl A-), Seattle, WA

It's good for the opinionated players to have a coach to encourage the meeker players. (**Anonymous Coach**)

We've been very fortunate to be a regular quartet for many years. To encourage other groups to form, maybe it would help if an ACMP member without a regular group (new? shy?) asked a local coach, who might know of others in the local amateur community, if there were other players who might like to get a new group off to a strong start with coaching.

Billie Nelson (Vc B), Kailua, HI

Home coaching seems ideal. It's very flexible, and everybody gains.

Joan Lusk (Vc B), Warwick, RI

We came away with lots: a greater knowledge of the composer's writing style; bowing techniques to produce certain sounds, such as bow speed; fingerings that one or more of the string players didn't know that they were capable of; new words to express concepts. Most of all, perhaps, was the concentration necessary to become deeply immersed in the musical ideas and to transmit them to the listener."

Carolyn (Pf A) and **Chalmers Smith** (Va A), Palo Alto, CA; **Virginia Smedberg**, **Tina McCall**, guests.

20th-Century Chamber Music for Amateurs

After a very successful 5th Meeting of the 20th-Century Music for Strings workshop, devoted to composers of the 20th Century such as Hindemith, Bartók, Reger and Kodály, **Dr. Bernard Elsässer** (Vn B/Va B/Vc C), has retired from organizing this event. Leadership will be assumed by **Karl-Hermann Fleischer** (Vn A/Va B), Sieberg, Germany. The 6th and 7th Meetings are scheduled for Oct 29 - Nov 2, 2005, and June 11 -15, 2006, in the Heilsbronn Abbey, Bavaria. As always, participants from abroad are most welcome.

Klaus A. Heiliger (Vn B/Va B), Kleinmachnow, Germany

Dr Albert Einstein as a violinist

An article on Albert Einstein from *The Physics Teacher*, Vol. 43, May 2005, quotes Einstein as feeling that the very creativeness of Beethoven tended to interpose itself between the good doctor and the music, but said he relished Mozart. When asked about the possibility of WW III Einstein said sadly, "They won't be playing Mozart any more."

There were many jokes about Einstein's playing, in particular that this great mathematical theoretical physicist couldn't count.

Jerome Kay, MD (Va B+), Newtown Sq., PA

The Directory at Work

Thanks! You guys are just great. I did have some fine evenings in Prague, Berlin, and Budapest by way of ACMP.

Ramona Matthews (Vn A/Pf B+/Va B), Silver Spring, MD

Planning an Asian Trip

Last year, I had an extraordinary time playing piano quartets in Buenos Aires thanks to Dan Nimetz' suggestions. I shall be briefly in Hanoi, Saigon and Bangkok from mid-December to early January. Not many names in the Directory. Anyone have any ideas?

Ruth Plaut Weinreb (Pf B/B+), Watertown, MA

Counterpoints

Music for the Ages

I greatly enjoyed reading about Music for the Ages (*Ledger Lines, December 2004*). Worcester Academy in Worcester, MA, through the auspices of Elderhostel, has a program called "Arts through the Generations." Grandparents (age 55 and older), and grandchildren (ages 8-13) participate in a week-long program, acting and singing in a play, making their own costumes and scenery, and accompanying the singers in a different play. Those who can play an instrument are given parts to rehearse (within their ability) and those who have never studied an instrument are taught notes on the recorder to fill in the harmonies. I wanted to share this happy experience that we enjoyed last summer.

Joyce Levy (Pf A), Boynton Beach, FL

The Purvin Family in Stockbridge (MA)

The letter from Board Member **Roberta Goldman** (*Ledger Lines, June 2005*) brought back a cherished ACMP memory of the Purvins. While passing through Stockbridge quite a few years ago, I stopped off at the Purvin house at the suggestion of one of my quartet regulars. Wouldn't you know, a quartet was in progress, and **Louise (Purvin)** graciously gave up her chair to me and disappeared into the kitchen. The first violinist, it turned out, was the sister of the legendary **Felix Galimir**, and a former member of the Galimir Quartet. Opus 59 No. 2 was on the stands. When I expressed trepidation about sight-reading it, there were no complaints when **Mme Galimir** switched to Op 18 No. 6. Later, Louise Purvin returned for Mozart Viola Quintets, and we all had a good time. This was one of many wonderful experiences I have had over many years of ACMP membership.

Peter Small (Va B), Cortland Manor, NY.

Competitions

I'm grateful to ACMP and to the Foundation for Home Coaching and other activities to enhance and expand the playing of chamber music for the love of it. Therefore, I'm a little taken aback by the focus on competition in the Foundation President's letter (*Ledger Lines, June 2005*). I do hope that support of competitions is only a very minor part of the Foundation's program. A little competition probably won't hurt anyone, even the losers who inevitably outnumber the winners, but what do such competitions teach about the nature and basis of enjoyment, about music for the love of it?

Charles B. Woodbury (Vn C+), Lexington, MA.

Oops! Sorry!

I noticed one of the photos of our chamber music day in Edmonton in the June 2005 issue of *Ledger Lines*. However, I am puzzled to see (Vn A), Canmore, AB, beside my name. I have lived in Edmonton for the past 40 years. Also, the caption for my photo should be "Miriam and Ryan Herbold reading Sonatas for two violins by Leclair."

Yoko Oike Wong (Vn A), Edmonton, AB

Chamber Music in Paris (*Ledger Lines, June 2005*).

The violinist who owns the cello that survived World War II under a bed in Krakow is **Rachel Kobryner** (Vn A). The cellist with whom **Geraldine Van Dusen** (Vn A-), and her husband **Matthew Rosen** (Vc A), Ossining, NY, played the Schubert Cello Quintet was me. Despite Gerry's hyperbole, I can hardly categorize my respectable studio on the first floor (European) of an 1840's apartment house on the Rue de Lille as a "garret"; and not all of the paintings on the walls of the studio are of female nudes. I hasten to add that we did not do too badly reading through the Quintet. The viola player was **Marius Pantelimon**, not a member of ACMP.

Harold Lubell (Vc A), Paris, France.



A three-generation Christmas Concert for Grandpa Peppe, age 88.
 From Left: son Guido, choral singer; grandchildren Andrea, 4; Alessio, 11, (conservatory student);
 Elisa, 6; Daughter Sissi, choral singer; Dr Guiseppe Cavalazzi (Va C), Milan, Italy

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 Daniel Nimetz, Executive Director
 Kitty Benton, News Editor

ACMP's Bulletin Board is a service to members wishing to make musical announcements. Publication of a notice in the newsletter signifies neither approval or disapproval by the ACMP Board of Directors.

Members are reminded that a copy of ACMP's last annual report may be obtained from the New York Office of Charities Registration, Department of State, Albany, NY 12231.

Do You Have News To Share?

Who, What, When and Where?

We welcome mail and photographs from members. Send photographs via E-mail (.jpeg format is best) to <acmpnewseditor@aol.com>, or by regular mail to News Editor, Amateur Chamber Music Players, Inc., 1123 Broadway, Room 304, New York, NY 10010-2007

Cadences

G. Michael Bache (Vc A), Lavallette, NJ

Wayne C. Booth (Vc B+), Chicago, IL

Charles Rufus Brown (Vc B), Yarmouth, ME

Emeric Dan (Vn A/VI A), Bucharest, Romania. His Son, **Petru Dan** (Vn A/VI A), Bucharest, Romania, writes: "I want to express my deepest gratitude to ACMP for having published my letter (*Ledger Lines*, June 2005) about my father and his invaluable contribution to the tradition of the amateur chamber music in Romania. I am happy that he had the chance to see it before he died. We are too sad to add other words, besides our promise to him to continue loving and playing music with the same devotion as he did."

Pat Jaffray (Vc D), Columbia, MD

Marco Maturi (Pf B), Naples, Italy, died last year. **Massimo Cortini** (Va C) Naples, Italy, writes: "He was not only a gentleman, a scientist and a fully accomplished musician, but also a very modest person. In the ACMP directory he graded himself Pf B, but his level was really that of a first class pro. He had a deep knowledge of a very wide literature, and would not only sight read any score, but really play anything at first sight, and be a reference for anyone who was fortunate enough to play with him regarding timing, style and taste. He owned a huge Bösendorfer, but would never overwhelm the strings, always listen to all the instruments, and maybe a couple of times, with a smile and a soft voice, would point out a mistake. It is a great loss, the loss of friend and of a wonderful musician."

Dicken Pin (Vc C/Cl D/Rec B), Johannesburg, South Africa

Martin Samuels (Pf C/Vc C), Miami Beach, FL

Carole Borchard Sopkin (Vc B), Surrey, ME

Blythe Stiles (Vc C), of Casselberry, FL. Her daughter, **Natalie Stiles** writes: "My mother passed away in February of last year. She was a long time member and supporter of your organization."

Bequests

Doris Foster (Vc C+), Lenox, MA, has left a most generous bequest of \$5,000 to the ACMP Foundation. The funds will be added to the endowment of the Foundation, originally formed after the Clinton B. Ford bequest in 1992. **Roberta Goldman** (Vn A/Va B), Holyoke, MA, writes: "I played with Doris on and off during summers in the Berkshires for thirty years. An active chamber musician who also knew and played with **Helen Rice**, in recent years Doris held weekly chamber music sessions in her apartment at Kimball Farms in Lenox, MA. She was a very sweet, quiet, pleasant person, a modest cellist who knew the literature very well."

We are grateful for her gift to the ACMP Foundation.

In 2004-2005, the Foundation made over 244 grants to support Community Music Schools, Adult Workshops, Youth Orchestras, Special Initiatives, and the Home Coaching Program. All our members benefit from these grants which enable people of all ages and abilities to participate in the pleasure of playing chamber music. Thus we help ensure our own playing pleasure while nurturing a new generation to make music with, and so keep the playing of chamber music as a vibrant presence in the future.

If you would like make a bequest to ACMP in your will, please contact **Dan Nimetz**, our Executive Director.

The following Officers, Board members, and North American and International Advisory Council members were elected at the annual meeting of ACMP, Inc., and the ACMP Foundation, held on the weekend of September 24-25, 2005, in San Diego, CA.

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* denotes newly elected Officer, Board member, or Advisory Council member

Sonya Monosoff Pancaldo and Sally Bagg retire from the Board this year after many years of service to ACMP. Sonya was deeply involved in the International area, and Sally served tirelessly on the Community Music Committee of the ACMP Foundation. We thank them for their generous gifts of time, judgement, enthusiasm, and wisdom. We are fortunate that both will continue as members of the Advisory Council.

ACMP Bulletin Board

AVAILABLE

FREE SCORE, PARTS & CD recording for *The View from Carew*, offered by American Composer, Rick Sowash. Also available: one of his 14 clarinet-cello-piano trios. Hear some of the clarinet works at <www.sowash.com/recordings/chamber.html>. Also available at no charge: score-and-parts for one-mov't string quartet, *Fantasia on "Shenandoah"*. Hear this work at <<http://www.sowash.com/recordings/trail.html>>. Contact Rick Sowash <rick@sowash.com> or get more info at: <www.sowash.com>

JANACHICKS CALENDAR 2006: Amateur quartet has created a calendar to raise money for children's music programs. Order from: <www.yearbox.com/janachicks> or send \$20 check to JANACHICKS, c/o Selma Josell, PO Box 1870, Lanesboro MA 01237

NORWEGIAN HARDANGER 4-string over/under fiddle for sale. Recently inherited. Labelled: "Fashioned by Gunnar Helland, 1864." Recently restored to excellent condition by Ron Poast of Black Earth, Wis. Finger board and tail piece has mother-of-pearl inlay, scroll has carved dragon head. Superior sound Asking \$7,500.00. Contact C. Kittleson, <cjkitt@rcn.com>

HUGE HOUSE IN NEW HAMPSHIRE: ideal for chamber groups not requiring a piano. Elegant public rooms available for playing and relaxation. Wide porches and formal gardens overlook the Green Mountains. Reasonable off-peak rates. E-mail: <gibsonhousebb@charter.net> Website: <www.gibsonhouseenh.com> Phone: (800) 989-2150

MOHR QUARTETS. New edition of 3 Easy Quartets, Op. 67 by Hermann Mohr. Perfect pre-Haydn/Mozart introduction to the world of String Quartets. Score and Parts \$19.50 plus \$3.50 s&h. First pages of score sent on request. E-mail: <pclarkmusic@ntelos.net> Phone: (434) 979-3343 or write Philip Clark, 1174 River Oaks Lane, Charlottesville, VA 22901

CELLO BOW stamped "Knoll." New. Excellent condition. Price: \$350. E-mail: <susanbrast@yahoo.com>

NICE OLD GERMAN CELLO made by Johann Adam Schonfelder of Markneukirchen, Germany, circa 1760. Fine grained spruce top, plain maple ribs, back, and scroll. Purchased from a member of the NY Philharmonic in 1987. Asking \$25,000. Cello is available to see and try out in the New York area. Contact: <geddon@cs.brown.edu>

WANTED

A PARTNER TO SHARE THE WORK ORGANIZING PLAYWIP workshops in the Czech Republic. The PLAYWIP (Playing with the Professionals) concept, whereby a professional plays with an otherwise amateur ensemble, coaching at the same time, is unique in Europe (though not in the States) and has had general success. Geoff Piper, <www.intermusica.org> or E-mail: <pipergeo@pt.lu>

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UPDATED E-MAIL ADDRESSES: If you change your E-mail address — Don't forget to send your update to <office@acmp.net>