

ACMP Board and North American Advisory Council Hold Planning Retreat at La Sapinière, Val David, Québec, Canada



Left to Right: Back Row: Charles Letourneau, John Wilcox, David Yang, Mark Furth, Tony Finley, William Sunderland, Jr., Peter Benoiel, Martin Pergler, Ted Rust. **Middle Row:** Cynthia Howk, Linda Rosenthal, Gail Seay, Doris Preucil, Bill Horne, Steve Flanders, Gerald Fishbach, Martha Ann Jaffe, Sue Temple, Gwendoline Thornblade. **Front Standing Row:** Jan Timbers, Miriam Goldberg, Susie Ikeda, Roberta Goldman, Richard Weinert, Cathy Metz, Dan Nimetz, William Selden, Susan Lloyd, Franz Marcus, Jenny Stirling, Emil Torick, Paul Boulian. **Front Row:** Norma Wanegar, Mimi Bravar, Don Lobree, Kaye Kanev, Karl Rainer, Peggy Skemer, Ron Goldman, Kitty Benton, Nancy Breth. **Very Front:** Lucy Miller

An intense series of working sessions, attended by 18 out of 19 Board members, 3 staff members, and 27 out of 37 North American Advisory Council members, was led by retreat leader, Paul Boulian. The Retreat began on Thursday evening, November 9, with a session from 7:30-9 PM, continued throughout Friday from 9 AM to 9PM, (with short breaks for meals!) and concluded on Saturday Morning from 9 AM until Noon. During the sessions, participants divided into small groups to discuss the issues that would frame the future of ACMP. Each table took an assigned issue, designated a person to take notes, and later presented the consensus of the table to all. As each group spoke, Mr Boulian wrote all suggestions on huge sheets of newsprint that he taped to the walls. Then the groups were re-shuffled to go into more depth on the issues that arisen. More newsprint and general discussion followed each team session so that all had a chance to speak and be heard by everyone.

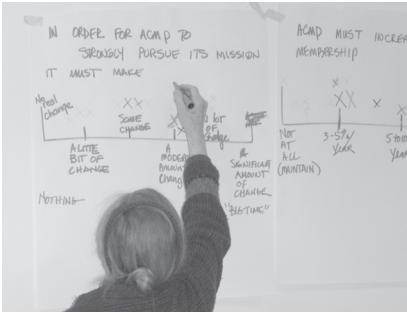
Friday afternoon's session (pictured at Right) was devoted entirely to an "open table" approach, where participants could join and move between groups focussing on specific issues. Specific committees began to evolve around common concerns, and even worked together during meals to forge policies to recommend to the group.

At the final session, Mr Boulian had compressed the many sheets of newsprint into a few basic topics, taped more newsprint to the wall, and handed everyone markers to register degrees of agreement or disagreement on basic concepts.

Of course, being chamber music lovers, and recognizing that sharing music is an excellent way to develop camaraderie, everyone had brought their instruments, and somehow mustered the energy to participate in chamber music sessions (organized by Jane Wilson) that began after the meetings ended at 9:30 PM, and happily played sextets,



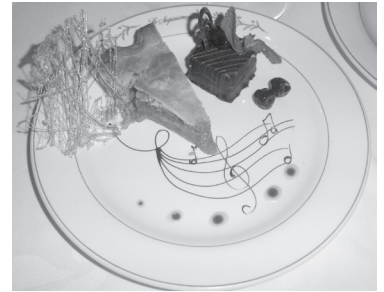
An "Open Table" Discussion: Participants, Left to Right: Jenny Stirling (taking notes) Gerald Fishbach, Gail Seay, Mimi Bravar, Cathy Metz, Lucia Woodruff, Sue Temple. Back to camera: Tony Finley.



quintets, quartets, trios and octets well into the night. Yet all managed to report on time and with renewed enthusiasm for the next day's meetings.

All these people carrying instruments actually had an unexpected and very positive result. An airport security officer, seeing Peter's Benoiel's violin case, came up to him to ask if he was part of the group of musicians with ACMP — she plays clarinet and was inspired by ACMP travelers the previous day to go to the website and sign up!

At Left: Advisory Council member (and former Chair, Sue Lloyd registers her thoughts.



Above: Even the desserts are musical.

New Advisory Council Members

Joan Hartman (Pf/Vc), Ann Arbor, MI, is a lawyer, formerly Assistant Director of the Civil Frauds Section at the U.S. Department of Justice. She is now taking a law break to see her kids, Julia (12), and Daniel (11), safely through elementary school. Since both children are budding chamber musicians, Joan started a string instrumental program at their school which she taught herself until she was able to turn it over to a professional musician.

Joan traces her musical heritage to her Hungarian great-great-grandfather who "supposedly played the violin with Liszt. My great-grandfather also played violin, and one of my cousins, Arthur Hartmann, was a musical prodigy who concertized with Debussy and arranged *Maid with the Flaxen Hair* for violin." Joan adds, "We had a family string quartet when I was growing up that performed in the Philadelphia area, my father practiced Kreutzer etudes every morning at 6 am before trying legal cases, my mother plays the piano and sings, and my sister is the principal violist of the Israel Philharmonic Orchestra."

Joan loves meeting new musicians through chamber music and finding an immediate emotional connection to them through the music; playing in groups where no egos are on display; and playing music with her family (although she describes her husband as a law professor who has tried, unsuccessfully, to learn the viola.)

As a member of the NAAC she hopes to explore ways to use modern technology to make more music available to more people in ways that will not violate the copyright laws.

Welthie Fitzgerald (Vn/Va), Wayne, PA, has played professionally with many groups in the Philadelphia area, and even formed her own string trio and dance band, *The String Thing*. Welthie earned her BA in Mathematics from Catholic University in Washington, DC, and then went on to teach Mathematics in Washington, and later in



Welthie Fitzgerald

King of Prussia, PA. She married, raised four children, and managed to start playing both the violin and the viola during those years. In 1974 she, with three other women, co-founded the Strings for Schools, doing everything from creating the formation of the organization, designing the program, securing non-profit status, procuring grants and handling all the PR. She also played in all of the in-school programs, which had grown to 200 per year within 10 years of the founding of the organization. From 1999 to 2005 she served as Executive Director of the school and expanded the program repertoire from 8 to 40, and the performing ensembles from 4 to 17 to be inclusive of all forms of instrumentation. Today she remains committed to the school as Executive Advisor, and we look forward to enjoying her skilled enthusiasm for chamber music with ACMP.



Joan Hartman

Sue Temple (Va), Ft Collins, CO. Originally from the New England area, Sue started on violin at age 7 and added viola in college after studying with Advisory Council member, Mimi Bravar, and realizing that she "didn't have to fight with the E string forever." Her favorite kind of chamber music gathering is any string chamber group where no one goes overboard with being too serious.

Sue received her Bachelor of Arts degree in music with an emphasis in performance from Bennington College and a second Bachelor of Arts degree in Music Therapy from Colorado State University.

In addition to being married and the mother of two college age sons, Sue leads a complex professional life. She is the violist, business manager, and one of the original members of the String Quartet *Con Brio*. She performs extensively with the Fort Collins Symphony Orchestra and the Greeley Philharmonic, and also coaches strings and chamber music at Fort Collins High School. She is one of the founders of *Viva La Viola! Day* and has chaired this event for the past six years, guiding its growth from 48 to over 150 participants.



Sue Temple

Leading somewhat of a dual life, Sue also works with students in the at-risk population for her school district, and when not in the music area, Sue tutors math for girls enrolled the Teen Parent Program. As a member of the NAAC Sue looks forward to increasing support for music at the pre-college and college level because she feels that young people need to know that music can be a part of their life even it will not their career choice.

New International Advisory Council member, **Stephanie Hicks** (Vn/Va), Brisbane, Australia, began studying the violin when she was 11. Learning to play had many challenges for Stephanie. She says, "My family wasn't musical in the slightest, but I just loved classical music from the beginning. Since we were an Air Force family, we moved a great deal and so I was always changing teachers." Then, when she was 18, a car accident shattered her left elbow and arm, so she didn't play for many years. She says "When I took it up again (in France) and explained the sad story to my teacher she simply said, 'Good thing it wasn't your right arm.'"

Stephanie loves all kinds of chamber music combinations and says, "As long as one enjoys the people one is playing with and the music, the instrumentation doesn't matter at all."

Her quartet once performed the first movement of Schubert's *Death and the Maiden* at a home for the intellectually handicapped. She says. "When we paused at the first GP (a solemn and tense moment really) the organizer gestured vigorously to the audience to clap, and they dutifully did so. Our first violinist said, "No, no, we haven't finished!" so the fellow made them all stop clapping and

Letter From the Chairs

Dear Friends,

In mid-November your ACMP Board and members of the North American Advisory Council met for a planning retreat to chart the course for ACMP's future. The energy, ideas and excitement generated by these 50 people during the three day meeting was palpable. We considered many questions related to membership issues, the Foundation's grant programs and our international activities. From the comments we have received, and the outcomes listed below, we can confidently say the retreat was a great success.

The working sessions were intense, although there was some time for making music. "It was moving to both experience in myself, and observe in others, the various shifts and mindset changes that evolved over the three days." wrote Susie Ikeda, an AC member. The insights and ideas generated during the retreat took root when the Board met after the joint sessions ended. We were propelled toward changes in our thinking that will affect ACMP for many years to come.

Without going into great program detail we would like to share with you some of the changes the Board has adopted as a direct result of this retreat:

- We see a greater and more active role, for the Advisory Council, including inviting AC members to serve on some Board Committees and involving them more fully in new regional ACMP activities.
- A more proactive and outreach role to be reflected in some grant programs.
- A change in membership fees and a more proactive fundraising program to cover costs of new initiatives
- Expanding opportunities for regional chamber music activities
- A name change for the organization
- Developing marketing strategies, including upgrading and redesign of the website to take advantage of Internet opportunities to attract new members and expand programs.
- Strengthen the International Advisory Council and assist in the development of in-country networks for chamber music
- Pursue several educational initiatives to promote expanded chamber music opportunities for young people

As you can see these are changes that will take time to implement. The retreat has given us an opportunity to change our thinking to better serve our membership and increase our presence in the chamber music community. We welcome your comments and ideas.

Roberta Goldman
Chair, ACMP

Richard Weinert
Chair, ACMP Foundation

we started off again until we came to the second GP – You can imagine what happened. We looked at each other and with one accord stood up and bowed."

Today Stephanie is a lawyer and has a 15 year old daughter who plays the trumpet and the piano. She says, "My daughter also rides, so I have promised that next year I'll get back on a horse (for the first time in nearly 40 years). That should be interesting — over those 40 years I am sure the saddle has got further from the ground!

Norma Wanegar (Vc), Sarasota, FL. Norma worked for 32 years in corporate life as a computer and systems specialist. She says, "I rewarded myself with cello lessons when I retired and left that life behind because the cello has been a life long passion. I bought my first cello at an auction. Two years later I had a dream of finding a teacher, and then met the only cello teacher available at the community music school.

When I joined the Venice (FL) Symphony two years ago, I technically became a professional. Every time I play one of the great symphonies, I feel privileged and humbled that I am so fortunate to have music as a second "career." But she adds, "My favorite kind of music sessions are spontaneous gatherings for fun. I consider myself a beginner in chamber music and feel thrilled any time I have a chance to play in any type of group."

Norma's mother, who loved music, was the person who made sure it was a part of her early life. Piano lessons started at age 4½, followed by the violin when she was 12. Norma says, "My mother led me to fine teachers who in turn led me to attend fine music camps such as Greenwood and New England Music Camp, and encouraged me to play in the Springfield Youth Symphony, among other orchestras."

Today Norma has two grown daughters and five grandchildren but allows, "None of them are musicians! My six year old grandson, however, has perfect pitch and loves the piano and cello. I have hopes for him."

When not playing the cello Norma studies the Kabbalah, is an avid student of C.G. Jung, a member of the Jungian Society in Sarasota, and participates in a weekly dream group. She concludes. "I also have a passion for kayaking and love to paddle on Sarasota Bay. But my favorite exercise is swimming laps, 20 a day if I can fit it in."



Norma Wanegar

At the annual meeting of ACMP, Inc and the ACMP Foundation, held on November 12, 2006, at Val-David, QC Canada, the following Officers, Board Members at Large, North American Advisory Council Members and International Advisory Council Members were elected.

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Ronald J. Goldman (Vn) CA Robert Rossi (Vn) PA Manuel López-Monteserin (Vn) Spain

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Franz R. Marcus (Vc) Belgium William Selden (Va) CT Nanette N.H. Mills (Pf) Brazil/Germany

Doris Preucil (Vn) IA Raymond Silvertrust (Vc) IL Geraldo Modern (Vn) Japan

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Jennifer Stirling (Va) MA Donald R. Spuehler (Vc) CA Viviana Salomon-Hoic (Fl) Denmark

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Emil Torick (Vn/Org) CA Lisa Tipton (Vn) NY Randi M. Selvik (Vn/Va) Switzerland

North American Advisory Council

Sally Bagg (Vc) MA Jane Stein Wilson (Vn/Va/Vc) ON Josephine Stein (Va/Vn) England

Susan Bates (Va) CA Lucia Norton Woodruff (Vn/Va) TX Michael L. Vidulich (Va/Vn/Vc) New Zealand

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Laura H. Conley (Va) NY Theo Wyatt (Vc) England

Gerald F. Fischbach (Vn) MD Brenda L. Alony (Ob, EH) Israel

Welthie Fitzgerald (Va/Vn) PA* Héctor Alvarez (Vn) Chile

Steven Flanders (Vc) NY Nicolás H. Behrens (Pf) Argentina

* denotes new member

International Advisory Council

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It's easy to update your info on the web, so please let us know of any changes to your information, especially if your E-mail address changes.

Members are reminded that a copy of ACMP's last annual report may be obtained from the New York Office of Charities Registration, Dep't of State, Albany, NY, 12231

ACMP BULLETIN BOARD

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CORRECTIONS The correct E-mail for Al Ball, seeking York Bowen's *Preludes for Piano* is <a19@earthlink.net> and a printing glitch in the last issue caused the symbol @ in some E-mail addresses to appear as "AT".

CONTEST WINNER! In the last issue, members were invited to submit catchy or humorous nicknames they had made up for their groups. Readers were asked to vote for their favorite of three choices: **The Malpractice Quartet, The Janachicks or the Trans-sectionals.**

AND THE WINNER IS — **THE JANACHICKS!**

Choose your favorite from below, and also submit your own entry to <ACMPnewseditor@aol.com>

1. Our octet of many years finally adopted a stage name: **Otteto Prosciutto** (eight hams). Audiences seem to enjoy the name. Nora Mular-Richards (Bsn), Toronto, ON.
2. My string quartet group is called the **Quartetto Geriatrico**. Our ages range from 71 to 91. Our First violin is 91. He plays beautifully but nothing faster than a brisk allegretto. That's fine with me as I am 79. At allegretto I can manage to play all the notes. Jake Rabinowitz (Vc), Scarborough, NY.
3. We have dubbed our string quartet '**De Haydnen**', which, when said in Dutch, means 'the heathens!' (heidenen). We start every session with a reading through of known and unknown Haydn quartets, providing lots of surprises and great enjoyment. Ania Lentz, Amersfoort, The Netherlands.