

## Amateur Music Makes News

### Haydn's *Sunrise Quartet* Crowns Historic Solar Ocean Voyage



Sun21 and the Statue of Liberty in New York Harbor

On Tuesday, May 8, the Sports Section of *The New York Times* reported the arrival of *sun21*, a 45 foot catamaran, from Basel, Switzerland. After a transatlantic passage fueled only by solar power, it arrived in New York City having covered about 7,000 sea miles. Then, with the help of ACMP, two of the sailors were able to realize their dream to celebrate the official arrival of *sun21* with a performance of Haydn's *Sunrise Quartet* right on the North Cove Slip in New York Harbor.

Powered by solar energy only, not a drop of oil or fossil fuel or an inch of sail, the catamaran *sun21*, undertook this historic crossing of the Atlantic to promote the great potential of this technology for ocean navigation. Named *sun21* for the solar energy and the 21st century, the arrival was timed to usher in the first annual World Clean Energy Awards.

*Ledger Lines* was able to fill out the musical side of the story. The two violinists, **Dr. Beat von Scarpatetti**, historian, university lecturer and President of the "Club of the Carfree", and **Dr. Martin Vosseler**, physician and pioneer for the protection of the environment, initiator of the energy forum *sun21*, were among the five-man crew that also included **Prof. David G. Senn**, Professor of Zoology and Ocean Biology at the University of Basel, **Michel Thonney**, skipper/author, and **Marc Wüst**, shipbuilder and manager of MW-Line. Drs Scarpatetti and Vosseler brought their violins on the crossing, in a specially constructed double case, with the idea of playing the *Sunrise* upon arrival in New York. International Advisory Council Member, **Nelly Serpi** (Vn/Va, Basel, Switzerland) writes, "They just needed a cellist and a viola player and believe it or not, I was able to make the necessary arrangements through ACMP and found a cellist, **Styra Avins** (Vc, New York, NY) an ACMP local member who was willing to play. Styra was then able to contact a fellow professional musician, violist **Olivia Koppell**, who was free to play at the reception, but not for any advance rehearsal!"

Styra says, "Nevertheless, at 3 PM on May 8, we performed the first movement of the Haydn for the welcoming committee, about 100 people, dock side at the North Cove Slip, on the lower West side of Manhattan." Olivia Koppell says, "We counted off one bar of

the First Movement, and off we went, performing for the group that included representatives from the Mayor's Office as well as the Swiss Embassy." Styra continues, "Martin and Beat had met at my house to rehearse the evening before, (sans Olivia who plays professionally with the American Ballet Theatre) and then a few days later all four of us were able to schedule another session of chamber music for pure enjoyment. What a pleasure it was for me. I should tell you how much I have enjoyed meeting these most unusual and captivating people. Hurray for music!" Beat concludes, "It was for us a special event and pleasure to give a non-verbal, cordial message on the environmental level in this rather exotic way, directly on the wharf."

For more information on this historic journey, please visit the *sun21* website, <[www.transatlantic21.ch](http://www.transatlantic21.ch)> .

To see and hear Beat Scarpatetti and Martin Vosseler playing violin duets while crossing the Atlantic, visit **YouTube** and search for **sun21**.

### Los Angeles Times Quotes ACMP Members

**Peter Livingston** (Vc, Palos Verdes Estates, CA) sent us a story that ran in the Arts Section of *The Los Angeles Times*, March 25, 2007, written by **Blair Tindall**. Ms Tindall, author of *Mozart in the Jungle: Sex, Drugs, and Classical Music* (Atlantic Monthly Press, 2005; paper, 2006), was formerly a professional oboist. Peter says, "I met Blair through a common interest in swing dancing – surprisingly not music. However, I piqued her interest in amateur chamber music and after she sat through a rehearsal of our group, 'Trio Brio,' playing the Arensky *Piano Trio*, she wrote the article.

She describes Peter as a laser physicist for Northrop Grumman Corp. who plays the cello, and quotes him as saying, "Chamber music creates an intimacy you might expect between lovers. It's a connection much deeper than just talking over a bottle of wine."

Ms Tindall gives credit to ACMP for helping the trio to find each other, citing the violinist, **Steve Schneider** (Pf, Woodland Hills, CA), a construction defect attorney who met Peter Livingston when the two attended a chamber music workshop – "one of the many seminars dotting the country each summer in which amateurs forge lifelong connections and learn from peers and pros." Tindall quotes Schneider (who resumed playing the piano 11 years ago) as saying, "I didn't realize I could do this and be an attorney. But at the workshop, there

were all these people just like me.” The third member of the trio, **Chris Romaine** (Vn, Palos Verdes Estates), in Ms. Tindall’s words, “moved to Southern California last year to work as a securities lawyer for Toyota Motor Corp. Leaving behind a Delaware banking job and a chamber group in nearby Philadelphia, he picked Schneider out of the ACMP online directory.”

Several other long-time ACMPers are quoted, such as **Eve** (Vn) and **Don** (Vc) **Cohen** (Los Angeles, CA). “The moment I realized I didn’t have to major in music in order to play, it was like a blinding light shining down,” said Eve (who spent most of her working life in the computer industry, playing violin for pleasure; her husband, **Don**, a computer science researcher, is a cellist.)

Tindall also quotes **Don Spuehler** (Vc, Los Angeles, CA), whose vision helped create the ACMP Foundation. She describes him as a retired Los Angeles attorney and writes in the article, “Donald Spuehler hadn’t even thought of law school when he began play-

ing cello in the 1940s”. The article continues with a final quote: “Only Army basic training separated me from my cello,” Spuehler said recently as he sat sipping tea in his condo overlooking the Wilshire Country Club, beneath a Leonardo Nierman portrait of him performing. “To be able to play chamber music is such a joy.”



Donald Spuehler

*The ACMP Foundation supports many of the workshops that are mentioned in the full article. Each year the February issue of Ledger Lines is combined (at no additional cost to ACMP members) with a Directory of North American summer workshops and camps published by Music For The Love Of It.*

*Donald Spuehler has recently been appointed Chair of the North American Advisory Council, a new position created by the ACMP Board after its November 2006 retreat. He will be a liaison between the Board and Advisory Council and help to initiate and coordinate Advisory Council activities for ACMP members.*

## The Chicago Tribune Cites ACMP

On May 20, 2007, music critic John von Rhein wrote, “No amateur musicians care more passionately about what they do than chamber musicians. They even have their own association, the Amateur Chamber Music Players, a non-profit network of like-minded enthusiasts that numbers some 5,400 members worldwide, including more than 150 in Illinois. Members rhapsodize about the joys of playing the great chamber masterpieces – sometimes with complete strangers – when they travel to foreign cities. To them, “amateur” is a badge of pride and singularity, not an insult.” He concludes the article by saying, “Musicians who play for love rather than money can teach even jaded ears something vital about what it means to make and experience music. They are one reason classical music remains a living art.”

## Spotlight On Excellence- Amateur Music Making

### The Profits Of Amateur Music Making

by Lucy Miller Murray

Recently I went to a performance by the **Broadway Bach Ensemble** at an Upper West Side church. It was February cold as only New York knows it, and street people huddled on the steps of the church. A handmade sign read, “An All-Brahms Concert.” I entered the vestibule of the church and was greeted warmly by a gaggle of my amateur musician friends come from near and far to hear pianist **Daniel Epstein’s** performance of the Brahms *D Minor Concerto* with, yes, an amateur ensemble.

What would a seasoned and distinguished professional like Epstein be doing playing with amateurs? First of all, the question begs the definition of the word. Most of us know that amateur means “for the love of it,” yet we persist in using the term with its connotation of questionable quality. If a professional musician is not up to snuff, he is often described as an “amateur.” This misuse



Daniel Epstein

of the term has become such a problem that the Amateur Chamber Music Players (ACMP), the noble international organization dedicated to the furthering of amateur playing at all levels has decided to change its name. (See Letter from the Chair in this issue.)

Secondly, Epstein’s performance was also a reflection of his deep commitment to the world of amateur music. With cellist **Susan Salm**, he founded the revered Raphael Trio Adult Chamber Music Workshop, now located at the beautiful High Mowing School

in Wilton, New Hampshire. There, for the past eighteen years, as an amateur pianist I have had the opportunity to play such works as the Mozart piano quartets, the Schumann *Piano Quartet*, and John Harbison’s, *November 19, 1828*. No, I was not yearning for a career, but I was experiencing music in a way that only playing—regardless of one’s product – can teach you. This is to say nothing of the amazing level of playing I have encountered there.

Amateur playing has also taken me to **Linda Rosenthal’s** (Vn, Juneau, AK, Board Member) excellent program at the Lake Placid Institute, to the Garth Newel Piano Quartet’s fine program at the lovely Garth Newel Music Center in Warm Springs, VA, to Québec’s expansive Canadian Amateur Musicians Musiciens Amateurs du Canada (CAMMAC), and to a program deliciously located on the island of Ischia. Why would one give up a luxury cruise to spend a week sorting out the knotty problems of playing a string quartet or a piano trio? On the return boat trip across the Bay of Naples, my new international collection of amateur friends and I knew why.

And so I entered that Upper West Side Church on a cold February afternoon and was immediately embraced not only by the warmth of amateur colleagues but also by some very special music-making. From the first note of the vibrant *Hungarian Dance No. 1*, followed by a stunning *Symphony No. 1*, you knew Brahms was in loving hands. The fine performance of the *D Minor Concerto* by pianist Daniel Epstein and guest conductor **Diane Wittrey** was wonderfully supported by an orchestra that played with dimensions that are sometimes missing in professional orchestras: love, dedication, enthusiasm, and pure joy.

*Lucy Miller Murray (Pf, Lewisberry, PA) is the Founding Director of Market Square Concerts in Harrisburg, PA and a Board Member of ACMP.*

*This article was first published in Philadelphia Music Makers.*

## Letter From The Chair

Dear Friends,

Whenever the ACMP Board meets, members of the Board try to find some time to indulge in our favorite passion of playing chamber music together! The night before our April 21<sup>st</sup> meeting in New York was no exception. Several of us gathered at the home of **Richard Weinert** (Pf, New York, NY. Vice-Chair and Treasurer). His 10-year-old daughter, Emma, who has been studying Suzuki violin, was invited to join three ACMP Board members for her very first string quartet experience. Playing her well-practiced Suzuki *Book III* pieces, which became the first violin part of our quartet arrangements, Emma experienced the real thrill of being a part of a string ensemble. It was difficult to say who had the biggest smile, Emma, the other players, or Richard and his wife, Sylvia! It occurred to me that this is really what ACMP is all about; communicating, connecting, and sharing the joy of making music together.

**Name Change:** The next day found your Board hard at work. The momentum generated by all the wonderful ideas aired at the November retreat for Board and Advisory Council members was clearly present at this Board meeting. **The name change**, to eliminate the word "amateur," again received considerable discussion. It was decided to keep the initials ACMP, but to change "Amateur" to "Associated." We will also begin to use the tag line, "The Chamber Music Network" to better define who we are at this point in time.

**With the development of the Internet-age**, we are aware that about a third of our members want to receive all communication via the Internet. The Board is considering the Membership Committee's recommendation that we initiate a policy of two membership categories: a new "electronic" membership, with on-line delivery of the newsletter and access to the Directory; and the traditional membership for those who prefer printed Directories and newsletters.

The current **ACMP website** <[www.acmp.net](http://www.acmp.net)>, while useful, with links to many interesting chamber music resources and listings, will soon be thoroughly redesigned and will provide much more in-depth information and member services in a far more user-friendly format. Eventually you should be able to get answers, or find referrals, for almost any music questions you may have. You will be able to renew your membership on-line and use our Directory with far greater ease and efficiency after this revised website is in place. We are hoping to launch the new website before the end of this year.

I'd like to remind you that all ACMP members are eligible for the **Home Coaching program** and encourage you and your group to take advantage of it. With the new website it will be easier for you to apply for Home Coaching. The ACMP Foundation will pay for half the cost of engaging a coach to help your ensemble. For the first session only one participant need be an ACMP member. Check it out!

What might be of special interest to you, our members, is the Board's decision to develop a **program of discounts**. We plan to approach various businesses that serve the needs of musicians to see how we can work together. This will make your ACMP membership even more valuable. More about that in the next issue of *Ledger Lines*.

The Board spent a great deal of time discussing the work of the **ACMP Foundation**. I'll wager that you don't know that close to \$300,000 annually is given by the Foundation in grants to chamber music programs in community music schools, youth orchestras, and a variety of programs for both adults and young people. In every issue of *Ledger Lines* we try to highlight some of the Foundation's activities to encourage the playing of chamber music, both in the United States and abroad.

There is one new Foundation initiative that I would like to share with you because it is the direct result of many letters and comments you have sent to Daniel Nimetz, our Executive Director. **To stimulate more workshop opportunities for less experienced players** the Foundation will support and encourage workshop presenters to add special tracks, or programs, for people who are not ready for more advanced coaching experiences. ACMP, with help from the Foundation, wants to reach all chamber music players, regardless of skill level, and help them all to feel comfortable playing together in ensembles.

We would like to **increase our visibility** both in the US, especially in the Northwest and Central States, and abroad. Our brochure is available at all workshops, and many other venues, but it is often word of mouth that is the best way to attract new members. To expand our network we depend on you. If you are attending a workshop this summer, tell people about ACMP!

Can you help us connect with others by playing as frequently as possible with people outside your regular circle? For those of you who are new to ACMP, or who have been inactive or have been sitting back waiting to be called, I suggest you take some initiative. Call people in your area, especially those listed in the Directory with an asterisk beside their names. This indicates their willingness to help you make some connections. You can introduce yourself and ask to be included in a future session, (*continued on next page*)



Emma Weinert (center) plays in her first quartet  
(L to R: chair Roberta Goldman (Vn/Va Holyoke, MA) and Board Members  
Jenny Stirling (Va, Burlington, MA) and Jan Timbers (Vc Potomac, MD).

(continued from the previous page) or better yet, you can invite people to your house for a reading session. Starting this fall we will be contacting people through community orchestras and local teachers to encourage them to become a part of our chamber music network, and Advisory Council members will help spread the word by becoming more active in their regions. Finally, as you can see from the preceding news articles, as we enlarge our network, the publicity that ACMP is receiving helps to enlarge the network even more.

How many chamber music friends do you have that are not part of ACMP? Tell them about our new policies and help us “spread the word.” ACMP is at a marvelous point in our long history – we are evolving, we are growing, we are changing with the times. We are indeed the chamber music network!

With all good wishes for a musical summer,

Roberta Goldman, Chair

## Link to Free Chamber Music

Sibley Music Library at the Eastman School of Music in Rochester, New York

By John Wilcox



Cover of the Werner Elegie, Op. 21 for 4 celli, or viola and 3 celli, flanked by first pages of score and viola part, downloaded from the Sibley Music Library Digital Collection.

At the November 2006 ACMP Retreat, a committee, affectionately nicknamed “the crumbling music committee,” was formed to investigate the preservation of less well-known chamber music works, long out of copyright, and in danger of disintegration as the printed editions age. **Emil Torik** (Vn, Santa Barbara, CA), **Bill Horne** (Pf, Mill Valley, CA), and I, members of the ACMP Access to Music Committee, decided to look into what ACMP might be able to do to help preserve these works and make a recommendation. We discovered that one of the world’s leading music libraries, the Sibley Music Library, at the Eastman School of Music in Rochester, New York, already has underway a wonderful project doing precisely what we wanted. Sibley has made several hundred relatively rare, out-of-print, and out-of-copyright chamber (and orchestral) works available to the general public via their website: <[www.esm.rochester.edu/sibley](http://www.esm.rochester.edu/sibley)>.

ACMP members (or nonmembers) can visit this website <<http://www.esm.rochester.edu/sibley/?page=request>>, type in a keyword (such as string quartets), choose from a listing of available works and copy the .pdf files (that will be highlighted in blue at the upper left of their screen) to their own computer or print directly from the website. For free. The Access to Music Committee concluded that one of the best ways for ACMP to help save “crumbling music” would be to give Sibley extra funds to scan and digitalize more chamber works. We submitted a grant application to the ACMP Foundation and received a \$5,000 Special Initiative grant to further the efforts of Sibley Music Library’s on-going digitization of chamber music.

In the future, the ACMP website will include a direct link to the scanned works, so members can access the Sibley scores and parts right from our own website. While ACMP’s focus is on chamber music, we are of course well aware that many of our members play in larger ensembles. The Sibley collection contains some lesser-known orchestral scores, which might be of interest to budget-constrained community orchestras.

A warning to our members: Examining the contents of this website can lead one to discover that some interesting chamber music might have been written by composers other than Beethoven, Bach, and Brahms!

*John Wilcox (CI, Edina, MN) is a financial consultant and a Board Member of ACMP. Jim Farrington, Director of Public Services at the Sibley Library, confirms that the ACMP Foundation grant is being applied to scanning and digitalizing more chamber music resources.*

## The ACMP Foundation Supports Youthful Chamber Musicians

### Cleveland Institute of Music

**Susan Lauretig** writes: "I am the oboist's mother. The "Cardiac Kids" name is derived from their first recital experience where one of the trio members neglected to bring his music to the stage. He played much of the first movement from memory (with increasingly quivering hands), and then informed his trio mates and the coach that he lacked the music for the rest of the performance. After a long pause and much searching, he found the music. The trio redid the first movement and played the balance of the program quite successfully."

Mrs Lauretig explaining the origin of the name says, "After the performance, their coach, **Mary Kay Ferguson**, (who continues to coach the trio through the Preparatory Department Chamber Music Program at the Cleveland Institute of Music) dubbed them the "Cardiac Kids" because she thought she might need a pacemaker." Ms. Lauretig continues, "They're a great group of kids! We are grateful for the CIM chamber program and the ACMP Foundation support that helps make it possible."



"Cardiac Kids" from the Cleveland Institute of Music.  
L to R: Front Row: **Joshua Lauretig**, oboe, **Benjamin Francisco**, cello, **Alice Catanzaro**, flute,  
Back Row: coach **Mary Kay Ferguson** and accompanist **Julie Green**.

### Brass Quintet of the Albuquerque Youth Orchestra



photo by Sayra Siverson

Sunday, March 11, 2007. **The Brass Quintet, members of the Albuquerque Youth Symphony**, mentored by **Susie Fritz** (Horn player in the New Mexico Symphony Orchestra) perform *That's a Plenty* by **Lew Pollack**.  
L to R: **Brent Gillespie**, Trumpet, **Brian Griffith**, French Horn, **Laura Eberhardt**, Tuba, **Zev Friedman**, Trombone, **Bobby Burdock**, Trumpet

## Retirement Communities That Encourage Music-making

A recent communication from **David Gortner** (Va/Vn, Merida, Mexico) sparked a vigorous E-mail discussion between Board and Advisory Council Members. He wrote, "I am retired, an advanced viola and violin player who currently spends most of the year in Merida in the Yucatan in Mexico (my wife's idea) and am not finding people to play chamber music with. I want to convince my wife that we should relocate to somewhere in the USA but I need a location. Does anyone know of an area rich in amateur chamber players, particularly those that are retired? Is there an actual community founded somewhere with this idea?"

Excerpts from the E-mail discussion follow: **Mark Furth** (Vn, Chapel Hill, NC); I'd recommend the NC "Research Triangle" area (Raleigh-Durham-Chapel Hill), where I live. We have a number of first-rate retirement communities in the area and a wealth of active chamber music players, concerts and workshops. Last week I had the pleasure of participating in a Mendelssohn *Octet* hosted by several friends at the "Carol Woods" community – the eldest player was 93! The same community hosts an excellent weekly (free) concert series, much of which is chamber music performed by university-based professionals and amateurs (myself included) from the area.

**Ted Rust** (Ob/EH, Berkeley, CA); David Gortner lived until recently in a region blessed with all kinds of music-making opportunities and resources, the San Francisco East Bay Area, and naturally he'd like to find a more affordable version of that urban Valhalla. But look what the Lloyds did: when they retired to a pretty much classical-music-free zone of rural Vermont, they simply started teaching their neighbors to sing madrigals! People who get the most out of their communities seem to be the ones who make things happen!

**Emil Torick** (Vn, Santa Barbara, CA); I'm one of the ACMP Directors and I just read your inquiry about good places for amateur chamber music players. I live in Santa Barbara, CA, and so I would like to list a few of our activities here that may be of interest to you. The quality of performance level in all is quite high.

1) Santa Barbara City College, as part of its adult education program, has a coached chamber music class every week. Students are assigned to two groups at the beginning of each semester and work with those groups during the semester. The usual attendance is about 20 players.

2) Santa Barbara Music Club runs a series of 20 public concerts a year with a mix of professional and amateur performers. Typically, at each concert there are three performer units; *i.e.* a soloist or ensemble, etc. More than 100 performers participate in this concert series each year. Additionally, once or twice a month, members who prefer not to perform in public meet in private homes to perform for each other.

3) Chamber Music Society of Santa Barbara holds two coached weekend chamber music workshops each year. Some players attend as pre-formed groups; others are assigned in advance of the workshop. Typically 32 - 36 players participate.

4) University of California at Santa Barbara (UCSB) has an extensive chamber music library. A quick online catalog keyword search on "string quartet" yields more than 900 entries. Members of the public can borrow from this collection with the payment of a modest annual fee.

5) Several week-long summer workshops are within an easy drive of Santa Barbara. My favorite is called the San Diego Chamber Music Workshop, but it no longer meets there. Instead, it meets at Scripps College in Claremont, CA. About 120 usually attend. Chamber Musicians of Northern California (CMNC) also operates several weekend and week-long workshop in the San Francisco Bay area (also a hotbed of amateur enthusiasts).

Obviously, with so many opportunities as listed above, it should not

be too difficult to put together a social group. Santa Barbara is a culturally rich city with a population heavy with retirees who enjoy the many professional offerings – now the bad news: Santa Barbara is much in demand as a place to live, with its ideal weather, beautiful scenery, etc. Real estate costs in this piece of paradise reflect this demand, and consequently the median cost of a single family home is high.

If you should decide to visit SB for a look around, I would be happy to act as your tour guide. Happy hunting!

**Norma Wanegar** (Vc, Sarasota, FL): It's Sarasota, Florida! I am not in a position to be as elegant a marketer as those who have spoken for Santa Barbara, but I can assure everyone that Sarasota is a community that fully engages in the arts in every way possible. I believe people live here primarily for that reason. Although real estate here can be pricey, there are many reasonably priced housing options available. One example is a community called Pelican Cove on the bay in which people live in order to enjoy the arts together. **Laslo Varga**, a world famous cellist, lives there and organizes classical music events every Monday. Other renowned, and not-so-renowned, live there and provide other similar enrichment activities for the residents. The list is very long and opportunities to "play your brains out" or listen are endless. So, throw Sarasota into the mix!

**Sue Lloyd** (Vn/Va/Alto, Middletown Springs, VT); I've enjoyed this discussion. Back in the early 90's when I posed the question in the *Newsletter*, Sarasota, Florida came out on top – one of the reasons why a major ACMP Foundation planning meeting was held there in 1999.

## New Board — Advisory Council Members

### New Board Member

**Susie Ikeda** (Vn, Arlington, MA) is moving from the Advisory Council to the Board. Before graduating with a BS in Electrical/Computer engineering from Brown University in Providence, RI, Susie grew up in Connecticut where she attended public schools in the Westport area. Her professional background has included serving as Systems Analyst, Team Leader, and Project Manager for Anderson Consulting (now Accenture), before moving on to Abbott Laboratories, Medisense Products. There she served as a multi-site Y2K Program Manager and Site Manager of Compliance and Validation programs before becoming Genzyme Validation Manager - Biomedical and Regulatory Affairs.



Susie Ikeda

She enjoys playing in amateur orchestras, such as the Boston Philharmonic, Lexington (MA) Sinfonetta, and the North Shore Philharmonic, and is a section leader of The Cambridge Symphony. Susie not only participates by playing in orchestras, but also contributes her considerable energy and organizational skills by serving on the Board of Trustees of the Boston Chamber Music Society, The Chamber Music Conference of the East (Bennington, VT), and the Organizing Committee of the Musical House Party.

Her extracurricular interests include Baking, Graphic Art and Design, Photography, Web Design, and sports such as hiking, run-

ning, tennis and golf.

We welcome Susie to the Board and know she will be an energetic and enthusiastic member.

## New International Advisory Council Members

**Stéphane Ulrich Fauth** (DB, Ruffieu, France), when asked if he comes from a musical family says, “Yes, of course! My father was a professional violinist, my mother was a piano teacher, and my sister had a career as an opera singer.” Stéphane plays the piano as well as guitar, violin, and viola, but in chamber music prefers the double bass, which he began to study at the age of 17. He shows a wry humor about his choice of instrument saying, “I don’t choose my favorite kind of chamber music gatherings, – as a double bass player, I have to play the pieces that include the bass – there are not too many of them!”

He also tells a story of a 1970’s concert tour that traveled from Germany to several towns in Turkey. “For the return journey from Ankara to Istanbul the musicians took a plane, but the instruments were shipped by truck. Unfortunately, the truck was too small for them all. So the driver put the smaller instruments inside and tied the bigger ones (timpani, double basses) on the roof, and then he chose a highway with too low an underpass....”

Stéphane’s family includes his wife and three children: a son who is a physician in Germany; a son who is an acoustical engineer in Belgium; and a daughter in Luxemburg who restores old paintings.

Besides playing chamber music he enjoys skiing in the Alps, bicycle riding and all kinds of do-it-yourself and manual works. He says “Ten years ago, I bought Val du Seran, a 300-year-old shepherd’s farmhouse in southeastern France, and spent all my vacation time restoring it. After the summer of 2007 it will be completed and I will be making it available for chamber music groups.”

He says that before his retirement his favorite instrument was the conductor’s baton (very easy to transport), but now that he is retired and plays the double bass he needs a much bigger car.

**Francisco López de Saro** (Va/Vn, Madrid, Spain) has childhood memories of his father playing Bach’s Sonatas and Partitas (by memory) before breakfast each morning. After starting violin and viola as a teenager, he soon joined the weekly chamber music sessions organized by his family in Madrid. By the age of 17 he was living in Cape Coral, Florida, as a high school exchange student. He says “I lived with a wonderful and very musical host family (especially **Helen B. Niedung**, a singer and music teacher).

Once I was invited to bring my violin to an elderly woman’s birthday celebration, but I never prepared or thought much of it until I arrived there with my host family. I found a huge ballroom with hundreds of guests, and, quite horrified, had to be pushed onto the stage with my violin to perform a Vivaldi violin concerto with Helen. Since then I have played in public many times, with orchestras and youth symphonies, but also in the subway and Central Park in New York City while pursuing post-graduate studies at Rockefeller University.” He adds, “My favorite kind of chamber music gathering is without doubt, the string quartet. Also piano trios, quintet or sextets...”



Stéphane Ulrich Fauth

**Francisco** is a Biochemist specializing in the molecular mechanisms of DNA replication and repair. He earned his PhD in Microbiology from Cornell University in 1998, and while a student in Ithaca he was coached by Advisory Council Member **Sonya Monosoff Pancaldo** (Vn/Va, Ithaca, NY) and played viola with the Cornell Chamber Orchestra. He currently lives in Madrid, where he directs a Molecular Biology laboratory at the University. He says “I have a wonderful family and now a marvelous girlfriend; we plan to get married next year.”



Francisco López de Saro

When asked about hobbies, Fernando says, “Natural history used to be a hobby for me but now it is my profession. I am an avid runner and I have run four marathons (three in New York, one in Paris). I love hiking, outdoors and reading.

In the future he hopes to stimulate chamber music activities and ACMP membership in Spain, a country that has seen a large growth of new orchestras and general interest in classical music.

Addendum: **Francisco López de Saro** isn’t the only violinist to play in the subway. According to the *Washington Post Sunday Magazine*, (April 8, 2007), the world-renowned violinist **Joshua Bell** has taken a shot at subway serenades himself. Mr. Bell, on somewhat of a dare, staked out a spot at the top of a subway escalator in Washington DC, and played during the morning rush hour, seemingly just another street musician. He extracted his *Stadavarius* from its case (cannily replacing it with some bills and coins) and launched into the Bach *Chaconne*. People rushing to jobs in the many government office buildings nearby went right on rushing, too intent on their daily grind (possibly even those who had paid top dollar for a ticket to hear him at the Symphony that night), and few stopped to listen. At the end of an hour he pocketed the \$32 and change that had accumulated in the case, put the Strad away and departed.

## German Members Meet To Plan Future

In December 2006, ACMP Board member, **Franz Marcus** (Vc, Brussels, Belgium) set up a meeting with two German representatives to the International Advisory Council, **Peter Bunte** (Vn/Va, Aidlingen, Germany) and **Hans Dehning** (Va, Bremen, Germany), in the latter’s home in Bremen. They were joined by International Advisory Council Member **Martina Rummel** from Berlin.

They decided to promote the creation of local chamber music associations in several German cities, listing local musicians to enable them to easily meet and play together. A key person in each region will be identified in the ACMP International Directory to act as a contact for visiting ACMP members.

Martina has already begun in Berlin, using the success of “I Cambristi” as a model. With over 300 members, this Belgian chamber music association invites members to study chamber works so that they can present them during one of several annual soirées.

After the meeting, in the best ACMP tradition, there was time for Peter, Hans, Franz and Martina to play several unusual chamber music pieces written for violin, viola, and two cellos.

## Home Coaching

### Independence Sinfonia Challenge

**“Experience with chamber music and the opportunity to coach intensively with a professional chamber musician helps players unlock the magic of music.”**

**Kim Dolan** (Vn, Elkins Park, PA) writes: I quote from **Gabriel Gordon**, Music Director of the **Independence Sinfonia**, Windmoor, PA, who challenged his players to divide into groups, intensively work on standard chamber music repertoire, and coach chamber music with him. He claims we will become better players, more sensitive musicians, and will raise the level of our orchestra.

As an avid chamber music musician myself, I know Mr Gordon is right. The most sensitive and aware musicians in our orchestra play chamber music regularly. They look around, they listen, and they react to what's happening around them. I know from personal experience and have witnessed my playing abilities grow tremendously since I caught the chamber music bug.

Other chamber groups from the orchestra have formed to take up the challenge. Many are also applying for Home Coaching Grants, and this funding resource will make it possible for greater participation in the program. We are very excited about this project and we very much appreciate the support of ACMP through its Home Coaching Program.

### Surrey, England

**Jean Cangle** (Vn/Va, Ashted, Surrey, England) writes: Just a note to thank you so much for your contribution to the coach's fee. We had a marvelous evening, very intense, and after a couple more rehearsals went on to perform Benjamin Britten's *Three Divertimenti* at the Kingston Chamber Music Society where it was well received.

I know you are considering ways of expanding the organization, and I try hard to promote the ACMP amongst my friends, but as there is no 'presence' in this country, it is difficult to convince people. Nobody has ever rung me to ask me to play, which I put down to classifying myself as 'B' and living on the outskirts of London. I do, of course, receive some general mail shots from members looking for players. I understand that we Brits may possibly underrate ourselves, whereas the Americans veer the other way. I have used the Directory many times myself to locate players either in this country or abroad and I always give your contact details to people moving away (e.g. **Janet White**, who was recently mentioned in one

## Home Coaching

Home Coaching, one of ACMP's most popular and innovative programs, is funded by the ACMP Foundation, and is open to all our members at all levels.

You form your own group, choose your own repertoire, your own schedule, your own coach, and your own location at your own convenience. Your foundation, the ACMP Foundation, subsidizes half of the cost.

To take advantage of this program, all you have to do is complete an application and submit it to the office. Include the names of all the members of your group, the work you will study, the prospective coach, the projected dates of your coaching sessions, and the coach's fee.

If you no longer have an application form you can download one from our web site, <www.acmp.net> or telephone the office (212) 645-7424 to receive one in the mail.

After the application is approved and the sessions begin, you pay your half directly to the coach, who then submits a bill for the remainder to the Foundation.

Members may apply for one course of home coaching each year. Your group may also include non-ACMP players, but if they have enjoyed this benefit in previous years or in a previous group, we ask that they join ACMP.

of your Bulletins). Would it be possible to organize an ACMP day worldwide? Maybe there could be an enticement to the day such as a professional quartet performing? What about a country-specific newsletter in addition to the main newsletter?

I have known the ACMP since the 1950/60s when my mother, **Betty Barrett** (Vc-A), was a member. We lived in Dublin and we had a non-stop stream of visiting players in the summer months. She had some great music sessions.

It is a marvelous organization and I should love to see it flourish even more!

*We have often scheduled "Follow-the-Sun Play-Ins" to take place around the world, and perform Bach's G Major Brandenburg Concerto #3 at 4:00 PM local time on the second Sunday in March. If you are interested in helping ACMP organize a Play-In in your area for a global ACMP Day as suggested by Jean Cangle please contact the office.*

## From The Mailbox

### Workshops Recommended By Members

#### Musique en Vacances at Loches

**Peggy Abbott** (Pf, Santa Fe, NM) writes: Loches is a medieval village near Tours in the northwestern part of France. This was my first workshop (*stage* in French) and the atmosphere was welcoming and helpful.

The coaches at the workshop, all professional musicians, were stellar. Their comments and suggestions were encouraging and generally positive. The groups I worked with were quite satisfying and we played music to my liking. It is helpful to speak some French but is not necessary as some English is spoken and everyone was quite accommodating. I really enjoyed learning the musical terms in French!

Throughout the workshop informal concerts were scheduled, so we all had an opportunity to perform movements of pieces we'd

been working on together. The level of the participants varied from less experienced players to fairly advanced. The coaches gave two concerts, and their playing and musicianship were top-notch and exciting. Absolutely the best!

My experience at Loches was valuable for advancing my musicianship as well as my French. Plus, I am glad for the new associations, connections and friendships. I am looking forward to returning to Loches next year.

### Tiberius Week

**Petru Dan** (Vn/Va, Bucharest, ACMP Advisor for Romania) writes: Last November, for the first time ever in Romania, professionals and amateurs joined for a week of chamber music in one of our most beautiful cities. Organized by four young and enthusiastic professional musicians, the **Tiberius Quartet**, the festival was held in Targu Mures, an old historical and cultural site of Romania, located in the very center of Transylvania. The quartet, all members of the local philharmonic orchestra, performs regularly and I



am sure you will hear a lot about them in the coming years. They are named after their leader, the brilliant violin player **Tibor Molnar**, who was the real heart and engine of the whole festival.

Tibor attracted some well-known musicians with long teaching and concert experience: **Stefan Metz** (cello - Holland), **Sandor Devich** (viola - Hungary), **Stephan Korody-Kreutzer** (clarinet - Germany), **Gergely Boganyi** (piano - Hungary), **Margareta Ingegerd Meltz** (soprano - Sweden), **Gracza Attila** (piano - Sweden), as well as some Romanian guests.

The musicians met with participants for coaching and master classes. Daily concerts were given by the Tiberius Quartet and their guests in the wonderful Culture Palace and the beautiful Catholic Church. Programs included familiar masterpieces and some contemporary Romanian composers. In addition, there were short daily concerts by individual amateur groups. On the next-to-last evening all the amateur groups performed in a joint concert.

Besides the beautiful city of Targu Mures, the surrounding area has many tourist attractions such as the pretty city of Sighisoara (the only European city active inside a medieval fortress), the resort Sovata (a mountain spa with a radioactive thermal lake), or the small city Reghin (the famous city of Romanian music instruments makers).

The amateur chamber music group that I founded, **Credo of Bucharest**, was invited to the festival. We enjoyed the master classes and played in the Amateur Concert. We would like to express our gratitude to Tibor and his group, and to all their lovely friends, for the unique days we spent in Targu Mures, and for the special musical happenings we experienced together with them. We are also grateful to the ACMP Foundation for their support of this event.



Members of the Tiberius Quartet

A second session of "Tiberius Week" is planned for November 2007. Well-known musicians and groups have already confirmed their participation, both for master classes and concerts. Amateur musicians are invited and welcome, too. Given the success of the first "Tiberius Week" festival, the warm hospitality, the promising agenda and the exciting places to visit, I would enthusiastically recommend that amateur musicians from Romania and abroad apply. It is certain that our group will attend. For more information, check links to workshops on the ACMP website.

## The Nickname Contest

In each issue, three entries are selected for publication. Readers choose their favorite, which will be published in the next issue. The winner of the December 2006 issue was the quartet, "**The Janachicks.**"

**The three finalists for this issue are:**

### • The Chamber Pots

Despite the physical exercise of playing together for more than 30 years, three in our quartet have developed robust potbellies. So my wife dubbed us the "Chamber Pots". In deference to our younger, slim newcomer (only 20 years in the group) we sometimes say "the Chamber Pots plus Kay."

**Len Shaw** (Vn/Va, Roslyn, NY)

Left to Right in the photo: Len Shaw, Sy Trester, Kay Bromberg, John Stevenson

Similarly **Heidi Schultz**, (Vc, Martha's Vineyard, MA)

### • The String Beans

I once coached a quartet of Suzuki 8 year olds. After telling them that every quartet has to have a name to perform, they came back the following week and told me that they were "The String Beans."

**Gwendoline Thornblade** (Va, Auburndale, MA, Board Member)

### • The Southern Cross

I enjoyed reading the humorous names that some groups have adopted in the Fall 2006 issue of *Ledger Lines*. Even though our quartet has a poetic name its story is funny. Our group is the heir of **The Queen Quartet** that played together for more than 50 years. I joined them about 25 years ago. When the cellist and founder died (aged 98!), a professional baby girl cellist, then in her thirties, joined us. We decided to change the quartet's name. Being a southern hemisphere astronomer, I suggested the name of the Southern Cross constellation. The idea was received with modest interest; however when I explained to my colleagues that the constellation is formed by four BRIGHT STARS then it was clamorously approved.

**Hector Alvarez** (Santiago, Chile)



Logo: <http://www.thestevensonstudio.com>

To cast your vote, select your favorite entry, and E-mail your choice to [ACMPnewseditor@aol.com](mailto:ACMPnewseditor@aol.com)

## Sharps And Flats – Comments From Our Members

### Water Music On The Beach

**Lucia Barrett** (Vn, Sarasota, FL) writes: This photo was taken at my home in Sarasota, FL, as we were heading out to play a wedding on the beach. Two of us, **Diana Bond Salomon** (Vn/Va, Venice, FL) and I are New England transplants and long-time members



The Romanza Strings.

L to R; Donna Smith, Karen Tuttle, Diana Salomon and Lucia Barrett

of ACMP, and my three compatriots are members of the Venice, FL, Symphony. We play everything from Classical to Old Standards – Jazz to Show Tunes. We meet at a studio once a week to rehearse and to welcome prospective brides and party-givers. We love what we do and have a bucket of fun doing it!

### Hotels Should Cater to Traveling Musicians

**Leon Hoffman** (Vc, Chicago, IL) writes: I've been contacting heads of some major hotel chains (such as Four Seasons and Peninsula) to initiate possible services for traveling musicians, much as they offer health club and business center services to other travelers.

Broadly stated, the hotel would provide some space for visiting musicians to practice, possibly even arranging for the use of instruments from local dealers. Ideally, a range of stringed instruments would be available, as well as woodwind, brass and a piano. Should this idea become a reality, traveling musicians would no longer be able to claim that they have no chance to practice when away from home. Comments and suggestions are welcome.

### ACMP Marriages:

**Susan Kannenberg** (Vc, Weston, MA) writes: We've heard complaints about lack of success finding playing partners from the Directory, now let's hear the other extreme – Life Partners found through ACMP!

### Thanks To The Bulletin Board Service

**Albert Ball** (Pf, Temecula, CA) writes: Thanks to the Bulletin Board, I was able to locate and buy the York Bowen *Preludes* I had been searching for.

*Note: Bulletin Board messages can be posted both on our website, and in our print editions. If you would like to post a message on the ACMP Bulletin Board, E-mail your message to <ACMPnewseditor@aol.com>*

### The Directory at Work

Incoming International Advisory Council Member **Martina Rummel** (Vc, Berlin, Germany) writes: I picked up an ACMP brochure in the lobby when I was at CAMMAC in 2005, found it a fantastic idea and joined at once. Some months later, at the request of Board Member, **Franz Marcus** (Vc, Brussels, Belgium), I built up a list of players in the Berlin area. I feel honored to join a network like ACMP. I am not exactly a genius in playing cello, and my job does not grant me much leisure time, but I am really willing to contribute – there are so many “quick wins” that make the effort worth it. My next visitor here in Berlin will be a violinist who has written me from Hawaii!

**Stan Shapiro** (Cl, Great Neck, NY) writes: Many years ago, when living in New York, I received a call from a group in New Haven that was forming a small chamber orchestra to travel and perform nine concerts during August in Italy and Switzerland. Since I am a psychiatrist, August was a perfect month for me to join the American Chamber Ensemble. We played the nine concerts. The following summer when I again joined them, this time in Portugal, my daughter, then 15, also joined the group as the second flute. All this came from my listing as clarinetist in the Amateur Chamber Music Players directory. Thanks for years of your good work

**Sybille Rosefeldt** (Vn, Munich, Germany) writes: Membership in ACMP continues to be important to me and I'm very grateful for the opportunity to make many musical friendships.

### Compositions by a Composer Living in the Czech Republic

**Ferdinand Filipovsky** (Vc, Prague, Czech Republic) writes: My friend **Frantisek Malir** is an excellent musician and chamber music player. He is a former member who had to resign from ACMP because of serious eye disease. He has composed nearly 150 pieces of music, and I would like to recommend the following: *String Quartets* in *G minor*, *A Major*, *A minor*, *B Major*, *B-flat minor*, *G Major* and *D minor*. I can also recommend his works for strings and piano. He may be contacted by E-mail, <honzamalir@centrum.cz> and will send you copies of the music without charging a fee.

### Book Review

*Becoming a Musician*, by George Norwood Humphrey, Xlibris press. **Eric Chapman** (Va, Lincolnshire, IL) reports that the author was an avid chamber music fan and a friend of ACMP co-founder, Helen Rice. Inspired by recordings of Fritz Kreisler that he heard when he was nineteen years old, he took up the violin. He subsequently switched to the viola while a student at the New England Conservatory of Music. In 1934 he joined the Boston Symphony, and played with them for forty-three seasons until his retirement in 1977. Eric Chapman says, “The book tells great stories and has fascinating comments about the Koussevitsky and Munch years. It also is a very good discussion of what it takes to make it in the tough world of music.”

*Becoming a Musician*, is available on the web from <www.Xlibris.com>. Cost is \$20.99 paperback, hardcover \$30.99.

### Book Reviews Invited

If you have recently read a book that might be of interest to your fellow musicians, send a brief (one or two paragraphs) review to *Ledger Lines* c/o <ACMPnewseditor@aol.com>.

## ACMP Has Moved Up In The World

Executive Director **Daniel Nimetz** (Hn, Harriman, NY) announces: At the beginning of April, remaining in the same office building and the same line of offices, we literally ascended from the Third Floor to the Ninth Floor. We are no longer in Room 304, but now ensconced in Suite 904, a larger and brighter area. The telephone and E-mail remain the same.

## Apologies And Corrections

**Sandor C. Shapiro** (Vn, Harrisburg, PA) was inadvertently omitted from the list of North American Advisory Council members in the February 2007 issue..

### Do You Have News To Share?

If you have news or photographs to share, or ideas to express, please send written communications to ACMP at 1123 Broadway, Suite 904, New York, NY 10010 . E-mail can be sent to <ACMPnewseditor@aol.com>. If you send photographs by E-mail, please attach them in .jpeg form, and don't forget to include *who* is in the photo, **what** the event was, **where** it was held, and **when** it took place.

I look forward to hearing from you.

Kitty Benton, News Editor

## Cadences

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

**Clifford Carter** (Fl, Landover, MD), died June 2006. **Pamela Broene**, (Fl, Rockville, MD) writes: I played in the flute section of the Washington (DC) Conservatory Orchestra with him. He played right up until two weeks before his death.

**Rheta Goldberg** (Vn/Va, Lafayette,CA), January 20, 2006.

**Valerie Jones Harris** (Vc, Port Townsend, WA), in November of 2005.

**Marvin Mausner** (Vn/Va, Paramus, NJ). Sylvia Rubin of the Adelphi Chamber Orchestra writes: He was known to many of us as a fine violinist and a good person. I know that collectively our hearts go out to his family.

**Antonio Espí Meilán** (Vi, Madrid, Spain). International Advisory Council Member **Manuel López-Monteserin** (Vn, Madrid) writes: With deep regret I must inform you of the passing away of my friend, the violinist in my quartet. We had played together for more than 20 years. He was 88.

**Hubert Schwyzer** (Vc, Santa Barbara, CA), June 2006.

**Lise Stein** (Va, Kennett Sq, PA), February 11, 2007. Mrs Stein, mother of Advisory Council Members **Peggy Stein Skemer** (Vc/Pf, Princeton, NJ), **Jane Stein Wilson** (Vn/Va/Vc/DB/Pf/Rec/Alto, Ottawa, ON) former ACMP Secretary, Corresponding Secretary, and Board Member and International Advisory Council Member **Josie Stein** (Vn/Va, London, England).

In a letter to the Stein sisters, **Sue McIntosh Lloyd** (Vn/Va/Alto, Middletown Springs, VT), former ACMP Chair and current Advisory Council member, wrote: "After I became a Radcliffe student your family's small Belmont home became my musical refuge, as it did for so many others. I remember the ways in which your mother's soft heart continually defeated her disciplinary resolves to get you three to bed; and you all hanging around in pajamas and nightgowns to hear our brave, flawed music, which sometimes held together only because your father knew every part's entrances by heart. I kept up with Lise over the years, delighted to sit with, talk with, and often play with her at an occasional ACMP gathering or at the New England play-in. She was the model ACMP "*Viola D*" and Advisory Council member, always in touch, keeping after us. Her determination to learn viola in her thirties, her "Weak Sisters" string quartet, and her courage following your father's sudden death have remained an inspiration to me all my life."

**Gertrude T. Sternberg** (Vn/Va, Meriden, CT), on April 14, 2006

**Marianna Sutcliffe** (Vn/Va, Bakewell-Youlgrave, England). Her daughter, Ann Knowles writes: I regret to inform you that Mrs. Sutcliffe died in August this year."



Lise Stein at the 2003 Board Meeting in Philadelphia with (L to R) Advisory Council Member Sally Bagg (Vc, West Hatfield, MA) and daughters Peggy Stein Skemer and Jane Stein Wilson)

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## ACMP Bulletin Board

### WANTED

Your news and photographs.  
E-mail [ACMPnewseditor@aol.com](mailto:ACMPnewseditor@aol.com).

### AVAILABLE

Computer software aimed at helping in the preparation of chamber music workshops is available to non-profit organizations and interested musicians. The program, called "CMWorkshop", contains a suite of routines for entering player information, assigning players to music in ensembles, reviewing and editing the groups, and finally printing out the assignments and locations for the participants to view. Also included is an editable listing of about 1,250 standard chamber music works, including categories, composers, and titles to be used in workshop preparation.

A more complete description is shown on <[earthstarcraft.com](http://earthstarcraft.com)>. The program is available free to non-profit institutions and workshop administrators by E-mail on request to [Earthstarcraft@telescience.net](mailto:Earthstarcraft@telescience.net), or as a CD-ROM for \$6.50 to cover costs of shipping and duplication.

Ancient Savoyard-style farmhouse which aims at meeting all chamber music needs in French Rhone Alps. Comfortable bedrooms, good food, picturesque surroundings. E-mail <[ust.fauth@gmail.com](mailto:ust.fauth@gmail.com)>

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Daniel Nimetz, Executive Director  
Kitty Benton, News Editor

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

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