

Advisory Committee Retreat



L to R: Back Row: Peter Lang, Becky Rodman, Tony Vine, Floryse Bel Bennet, Peter Hildebrandt, Laura Goldberg, Martha Pressler.
Middle Row: Sue Lloyd, Ivy A. Turner, Gwendoline Thornblade, Richard Weinert, Cynthia Howk, Bill Horne, Dan Nimetz, John Wilcox.
Front Row: Missy Goldberg, Lucia Woodruff, Ed Klein, Janet White, Ron Goldman, Kitty Benton, Marjana Rutkowski, Debbie Price, Janice Nimetz

Richard Weinert (Pf/ACMP Chair, New York, NY), writes: In late September, blessed with glorious weather, the ACMP Board plus ten members of the North American Advisory Council and one from the International Advisory Council all congregated for a joint retreat in Carmel Valley, California. This was the brainchild of Board member Janet White, who not only conceived the idea but also was responsible for the massive task of organizing the meetings and making sure everything ran smoothly. Thanks and kudos to Janet.

The purpose of the meeting was to build on the momentum of previous retreats organized in Chautauqua in 1997, and Montreal in 2006, and to provide a forum for Board and Advisory Council members to get to know one another better and to engage and build a sense of community within the Advisory Council. After morning and afternoon brain-storming sessions, mix-and-match chamber music groups were organized each evening by Ivy A. Turner, prefaced by warm-up workshops led by Debbie Price.

The meeting started with an overview of ACMP's history and strategy presented by Vice Chair, John Wilcox. The rationale for the name change several years ago to Associated Chamber Music Players and tag-line ACMP – The Chamber Music Network was explained: the word "Amateur" in the previous name was discouraging some professionals, especially younger professionals just starting out, from joining ACMP. The new word "Associated" describes the partnership that we seek to build between amateurs and professionals who play chamber music for pleasure.

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Our Mission

ACMP – The Chamber Music Network of Associated Chamber Music Players is a non-profit association that facilitates playing and singing by people of all ages and nationalities, beginners to professionals.

Our many thousand members come from every corner of the earth and share one interest: the love of making music with others.

(continued from previous page)

On the second day, while the Board met separately, the Advisory Council discussed a number of key topics:

- Role of Advisory Councils
- PR and marketing for ACMP
- Input to the new ACMP website design
- Membership structure and benefits
- How to recruit new members for ACMP
- How to recruit professionals to ACMP

Key outputs from these discussions were that

- 1) The Advisory Councils' charter will be updated to further clarify the role of council members.
- 2) Many ideas and suggestions on website design and membership structure were offered. They will be refined and discussed at the next Board meeting in April.
- 3) A new Professional Relations committee was formed to develop the concept of Professional Membership in ACMP.

The day concluded with a fascinating workshop on violin making led by Rebecca Rodman and a question and answer session with Dan Nimetz about resources that are available on ACMP's current website. On the last morning of the Retreat the Board and Advisory Council each presented the outputs and recommendations from the previous days' discussions, and after a final round of freelancing the meeting adjourned.

Overall feedback on the Retreat was very positive and the Board has committed to a three year cycle to maintain an annual opportunity to meet together, holding a retreat in the US one year, followed by an international retreat in year two, and Board meetings held in different locations in the third year.

In the meantime, here's a challenge for all of you: between now and the next Newsletter, use the Directory. Contact (call or E-mail) someone you don't know. Invite them to play with you. Organize a Play-In, using the Guides on the web site to help you do it. Or a workshop. Or Home Coaching sessions. Or a retreat, a conclave, or a global conference... The sky's the limit!



Top: Ivy A. Turner and Jonathan White arranging groups

Above: Ivy's method: colored-coded sticky notes indicate instruments and names assigned to each work.

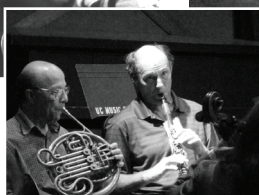
Right: Richard Weinert, Bill Horne, Janice Nimetz and Peter Hildebrandt improv with plucked piano strings.



Right: Ron Goldman, Peter Hildebrandt.



Above: Janet White, Lucia Woodruff, Ivy A. Turner, Missy Goldberg, Sue Lloyd enjoy rhythm improv.



Above: Improv groups awaiting instructions from Debbie Price (standing, center)
Left: Dan Nimetz and John Wilcox.



Letter From The Executive Director

Dear Friends

In reviewing daily operations of the ACMP office for the Advisory Council participants at ACMP's September retreat, it occurred to me, once again, just how unique this organization is: thousands of members who seem more like an extended family than total strangers, though of course many do in fact know each other personally through our network.

It also occurred to me that the resources of ACMP, besides the membership itself (whose value is incalculable), are perhaps under-utilized, not least this newsletter, which, like its two companions published each year, contains material of far more than passing interest.

I was also reminded, while leading a mini-tour of www.acmp.net, of the international scope of our activities. For example, our brochure appears in seven languages online; grants have been made in twenty countries, both to organizations and through the Home Coaching program; the Workshop Guide, published annually but always available online, serves the entire world. And there's plenty more. But rather than take time here, please visit the Online Resources page, whose menu offers countless possibilities, all of interest to some extent to every ACMP member. Beware, however, that one thing often leads to another, and you might spend far more time than anticipated – cutting into precious practice time.

That's not all. We're taking the next step and redesigning the website to streamline some of the internal processes, reviewing aspects of the graphics that haven't been updated for several years, and introducing social media features that should enhance members' online experiences. This is a major undertaking for which a special committee has been formed to move things forward. We welcome suggestions about features and specific page content. Your input has been helpful in making previous improvements, such as including the map element in searches. ACMP is an organization that exists for its members' interaction and communication, so please share your ideas. Send comments to the office or directly to Joel Epstein, who has a leading role in this project: yoelepst@gmail.com.

Bear in mind that such a project carries a large price tag. We hope that you'll consider this when ACMP sends its annual appeal letter next month.

And remember: ACMP is not just about waiting to be called. Please take the initiative and make initial contact yourself – you'll be glad you did.



Making the Most of The ACMP Website

At the Home Page

Click on the Member Center Tab

You'll see Ways to

Find Other Players

Search the Directory

Send a Message

Keep your own info up to date

Update Your Profile

Renew Your Membership

Forgot your password?

Enjoy Member Benefits

Member Discount Programs

Home Coaching Program

Make Use of Online Resources

ACMP Bulletin Board

Music Workshop Guide

Publications & Downloads

Chamber Music Links

Sheet Music Links

Get your Friends To Join

Becoming a Member

Membership Application

Benefits of Membership

Self-Rating Guide

ACMP Brochures

Officers of ACMP Elected

At the Board Meeting held in conjunction with the ACMP retreat, the following officers of ACMP and the ACMP Foundation were elected:

Richard Weinert and John R. Wilcox continue as Chair and Vice Chair of ACMP, and President and Vice President of the Foundation.

Jonathan E. Richman assumes the role of Corporate Secretary.

Martha Pressler will serve as Recording Secretary.

Janet White becomes Treasurer.

Finding Players on the Website

If you hesitate to call a total stranger on the phone, but want to find other players in your area, or when you are traveling, the Send-a-Message feature on our website is for you!

How to use Send-a-Message:

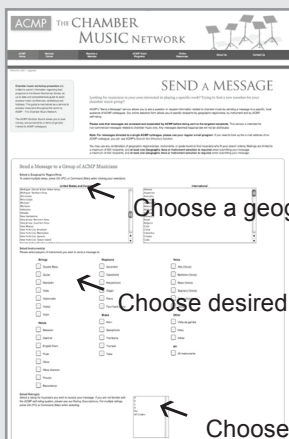
1. Log into acmp.net



2. Mouse over to the Member Center

3. Select "Send a Message" from drop down menu

When Send-a-Message page appears



Choose a geographic area

Choose desired instruments

Choose experience level

Compose your message and submit it!



L to R: Nona Martin, Carl Bolstad, Jae-In Shin, Annette Way, Lars Saxegaard, Christine Saxegaard, Carol Saxegaard, Bob Edgerton, host and ACMP member.

From the Mailbox

Counterpoints

Suzanne Epstein (Alto Voice, Bethesda, MD), writes: I was interested in the article, "Singing as a Facet of ACMP," in the *Spring/Summer 2012 Newsletter*, and would like to comment. I was a cellist for 40 years, became a singer about 6 years ago due to hand injuries, and have been a member of ACMP for many years in one capacity or the other.

First, an ACMP story. In 2007, when I had been studying voice seriously for a while, the ACMP Board of Directors met in my area and invited members to a chamber music Play-In. Not the kind of event most singers would choose, but as a longtime ACMP member I wanted to be part of it. I contacted the Board and asked if singers were included. They said yes. I said I would like to come, but was concerned about getting to participate; I doubted music with voice was what people expected to play. They said to come and if no one else would play with me, members of the Board would.

So I showed up with Brahms songs with viola, Bach cantata arias with violin or viola, and plenty of Lieder. That evening there were 71 players and 1 singer on the attendance roster. As a new singer I was a bit scared about approaching people, but approach them I did, LOTS of them, pianists and string players, throughout the mixer/reception. Every single one turned me down (presumably they had come with their own agendas) and soon the room cleared as they headed off to play. Discouraging. My reward was that I called in the promise, and spent the evening making music with Board members – fine pianists and an amazing violist. What beautiful music, and what a wonderful experience! Many thanks to those kind Board members.

Missy Goldberg asked whether ACMP meets the needs of singers. Maybe one of you knows of chamber pieces for low voice, viola, and piano, to go with the Brahms Op. 91 on an evening when a violist is invited over. Or maybe ACMP could commission such a piece – ☺ chuckle, can't hurt to dream.

I have always maintained my membership. ACMP has been useful to me for finding pianists, not for finding singers. That would be fine, but I think many singers simply use other resources and recruiting them to join ACMP may not be easy.

If ACMP wants more of a role in vocal music, great! I look forward to seeing what happens.

Contemporary Quintets in Washington State

Bob Edgerton (Vc, Seattle WA), writes: Jae-In Shin had recently moved into my neighborhood in Seattle, WA and posted a shingle on her front lawn "Jane's Violin Studio". I invited her to join me and some of my amateur string player friends in a reading of Lars Saxegaard's String Quintet. We gathered in my downstairs music room on July 31, 2012 and invited Lars and his wife Carol and daughter Christine to listen to his composition. Jae played the first violin with gusto, Carl Bolstad handled the second violin very nicely, Annette Way played viola I, Nona Martin played viola II, and I was on cello. We worked out some of the tricky changes in tempo and time signatures. After finishing off the evening with Dvořák's String Quintet Opus 97, we celebrated Lars' quintet with a glass of pomegranate tea and Mozart Kugel supplied by my wife Elizabeth.

Composer Lars Saxegaard (Vn, Va, Bellevue, WA) adds: Bob and I have played together since 1995. I was a Boeing engineer till then but have composed since 1987: string quartets, trios and quintets, piano/violin duets, trios and quintets. None have been published but some have been performed in community concerts. I am now 79 and each fall I plan to get some of it published but have not taken the initiative so far. I have no education in composing.

My music is somewhat Norwegian in flavor (I was born and raised in Norway). It is very accessible for amateurs and we play it often. The viola quintet Bob

mentioned, composed in 2008, is named "Vikingene" (The Vikings). Each movement has a name: "Norge" (Norway), "Farvel" (farewell), "Slag" (battle), "Vindstille" (no wind) and "Storm og hjemkomst" (storm and homecoming).

Reprises

Jackson, MI

Ed Browning (Cl, Jackson, MI) writes: Bill Selden's excellent article, *How To Organize An Evening Of Chamber Music* (Winter 2012 Newsletter), made me recall how our group originated as an 'ad hoc' gathering to study the Brahms Clarinet Quintet. Having enjoyed that experience and the comradeship, we have continued together for over 12 years. We normally play as a sextet (string quartet + Pf + Cl). We enjoy playing new and unfamiliar music as well as the traditional chamber literature. We perform occasional gigs and an annual spring recital for friends, spouses and neighbors. The Jackson Chamber Ensemble's Spring Recital of 2012 is pictured at right.

Ed Note: We first met Ed Browning through the following story in the June 2002 Newsletter:

The Carrot and the Stick

Maybe it IS true that you can find anything on the web. An Internet dialog about carving actual vegetables into musical instruments for use in a "vegetable orchestra" intrigued Ed Browning (Cl), of Jackson, MI, so much that he went out and bought a bunch of carrots and had a go. He says, "I am having some success. The response from the Chamber Music Players Web Site list was somewhat limited, but very supportive and constructive. No one suggested that I have too much time on my hands.

The carrot is bored with a 1/4 inch bit. There are four 1/4 inch tone holes equally spaced down the carrot. I have fitted it with an E-flat soprano clarinet mouthpiece to provide a sound generator. I'm getting a dark sound, more like one would expect from a cantaloup. But it is pleasant.

I hope to be able to play Mary Had a Little Lamb – Theme and Variations for carrot and string orchestra with our string quartet later this month."

John Kula (Pf/Comp, Mount Prospect, IL), who requested help in finding literature for Violin, Viola and Piano trios, writes: I think I am going to enjoy belonging to this organization. I have received many helpful and friendly suggestions of venues to explore trio music from the membership not only from here in the U.S. but also from an Ischia Chamber Music Festival musician in southern Italy.

Young Players in Iowa

Christie Felsing (Vn, Iowa City, IA, Assistant Director of the Preucil School of Music) writes: We here are in the midst of our week-long Summer ChamberFest at the Preucil Music School. A good turnout again this summer, approximately 50 students. We have a strong crop of younger players, i.e. advanced for their age, so it is neat to see them in action within each quartet. Today's master class involved a quartet of very short kids, thus no one could see over the stands for eye contact, even though the stands were as low as they could go! The clinician decided to have the upper string players stand up to solve the issue! Wish I had had a camera at that moment. But here's a photo of one of the other young groups. They have been together for two chamber programs now, so it is neat to hear them "gel" and blend at a deeper level this time around.



From L clockwise: Carolyn Hammersley (Vc), Judy Roelofs (Va), Jeanette Browning (Pf), Phyllis Stoetzel (Vn), Cynthia Davey (Vn), Ed Browning (Cl).



Ed Browning on carrot clarinet (note greens still attached), Jeanette Browning at the piano (Newsletter, June 2002)



A young quartet at the ChamberFest Workshop Preucil School of Music, Iowa City, IA

My sight reading at the piano is not very good, but I am a great player once I know the music!
– A.G., Flushing NY

I don't play any better in tune than anyone else. I just fix it faster."
– Jascha Heifetz



Violists Celebrate June 21, National Music Day, in Stuyvesant Park on the Lower East Side in New York City

From Left: Joshua Davidowitz, Tony Nolan, Sharon B. Riley, Jenny Lai, Yeou-Cheng Ma, Lydia Wen, Aurelian Petillot, Kitty Benton

Back Row: Statue of Peter Stuyvesant hums along



At left top: Janet White with two Uganda cello workshop participants



Bottom: Judith Ahrens and Janet White playing cello duets

At Right: new ACMP member Mischa Maisky
ACMP Brochure with Mischa Maisky's signature and wine stain



June 21 Named National Music Day

Kate Wilkinson, recently named Executive Director of the National Music Day Foundation writes: Our mission is to promote and advance June 21st as a national day to celebrate music making and music creators. The idea is to create a party that makes music – both its enjoyment and its creation – accessible to all. In 450 cities and 110 countries around the world, June 21st is a day of celebration called Fête de la Musique. Musicians take to the streets, sidewalks, and parks to play. Entire communities come out to listen, dance, and join in making music. The Fête de la Musique is international, but it is also local – individuals and communities organize their own events so that each celebration has its own flavor.

Especially during these difficult and divisive times, a national day of music will cross political and socioeconomic boundaries to allow people forget their troubles for a moment and, instead, tap their feet or bang on drums. There are only three hard and fast rules; events must occur on June 21st, they must be in places accessible to the public, and they must be free.

The photo at left shows the eight violists, organized by Sharon B. Riley (Va, New York, NY) who participated. The repertory included *Duets for Two Violas* by Carl Stamitz, G. P. Telemann, and J. S. Bach. These were followed by Deborah Greenblatt's (Vn/Va/Recs, Avoca, NE) arrangements of fiddle tunes for two violas, Bach Chorales, Bach *Brandenburg #6*, and concluded with a rousing arrangement of *The Star Spangled Banner*.

International News

Kampala, Uganda

Janet White writes: I attended a cello workshop at Kampala Music School this afternoon given by retired visiting German music teacher Herbert Richter – I will try to recruit him for ACMP!

The top photo is from the cello workshop; six cellists attended, which is pretty much all the cellists in Uganda!

The bottom photo is of the first ever ACMP get-together in Kampala, Uganda, Africa. Judith Ahrens (Vc, NY) and Janet White (Vc, CA) enjoyed an afternoon of cello duos in July while both were on short term assignments working in Uganda.

Judith is playing a Prakticello (mine is rented from the Kampala Music School) and we were playing duets by Dotzauer and Kummer.

Verbier, Switzerland

Floryse Bel Bennet writes: Last summer the Verbier Festival Amateur Chamber Music Week, was very successful, as usual, although some details could be improved. Tony Vine and Inge Kjemtrup both participated, and, carrying out the role of ACMP advisers, met with the organizers during the week to show their interest, and to discuss ACMP's involvement.

ACMP traditionally hosts a wine reception after the closing concert (by the coaches). This year Tony and I organized it, using local wine, which was very much appreciated.

In addition to the concert on the final evening, world renowned cellist Mischa Maisky talked with the participants about his career and his long experience of playing chamber music. Since "Amateur" in Russia means "Music lover," he declared himself a real Amateur and immediately joined ACMP.

After joining, Mischa signed an ACMP brochure, but a drop of wine fell on it, so it is slightly blurred.

Bologna, Italy

Sharon B. Riley (Va, New York, NY) writes: Before going to Bologna for 10 days, I decided to check the ACMP directory for musicians there and

found one listing, for a violist. I contacted him and he responded right away. It turns out that his father-in-law is a violin maker, and he is going to find a viola for me to use while I am there.

Isn't that just how life should work out?

Ischia Festival

Aldo De Vero (Pf, Pozzuoli, Italy, International Advisory Council member), is the Director of the Ischia Chamber Music Festival that takes place on the Island of Ischia, in the Bay of Naples, Italy. Last summer three ACMP members served as coaches: David Yang (Va, Philadelphia, PA), Keith Bowen (Cl/Bass Cl/Basset Hn/IAC, Warwick, England) and Marjana Rutkowski (Vc/IAC, Porto Alegre, Brazil). A young quartet from the United States was also in residence, available for playing with the participants, or substituting as needed.

International Advisory Council Members Share their Thoughts

Nicola Bader-Schiess (Santiago, Chile) reports that in Chile she works with the Teatro del Lago and their chamber music program through their Music and Arts School, as well as master classes with teachers of the Berlin Philharmonic Orchestra.

Patsy Hulse (Va, Auckland, New Zealand), reports that she is organizing a big Play-In Afternoon at her house in early November, and invites us all to come to that!

Bettina Palaschewski (Brussels, Belgium), would like to see an ACMP for youngsters.

Michael Mayoux (Vc, Valence, France), had several ideas for the website, and suggested allowing other chamber music groups and entities to affiliate themselves with ACMP.

Stephan Brandel particularly mentioned a new website, Musomap, which, he reports, is nothing more or nothing less than a map for locating other musicians.

Marjana Rutkowski (Vc, Porto Alegre, Brazil) reports that she has received many E-mails as a result of creating a Facebook page for ACMP in Brazil. Marjana would also like to see a menu of several languages available on the home page of our website as it opens.

Christel Schluender (Va, Portimão, Portugal) would like to see us encourage more singing activities.

Harold Gabbe (Vn/Va, Heikendorf, Germany), raised questions about our switch from "voluntary contributions" to paid memberships which has confused many members.

IAC Meeting to be held in Bucharest

23 – 26 May, 2013



At the suggestion of Mihai Perciun, IAC member from Bucharest, the meeting will be held there in order for IAC members to get to know each other, and to exchange ideas and experiences. A theme for general discussion will also be chosen. The Meeting will include a rehearsal with the Engineers Orchestra, in which Micai plays, in the famous Athenaeum Hall, pictured above.

Bequests

The original bequest in 1993 by Clinton B. Ford sparked the creation of the ACMP Foundation. Since then members have made similar bequests in varying amounts.

In these difficult financial times we are especially grateful to those who wish to honor the memory of their musical friends with a bequest or contribution in any amount.

Many of us, probably without realizing it, have attended workshops and Play-Ins that ACMP support may have made possible.

Your generous bequests and contributions will help us to continue to support the playing of chamber music for pleasure, and as well to nurture the next generation of chamber music players.

Cadences

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

Virginia Price Childs (Pf), Philadelphia, PA.

Eve Cohen was long-time ACMP member in former days, and, with her husband, Don, the creator of two invaluable web sites: *The Cello Conversion Kit* for those impossible treble clef passages in Dvořák; <http://www.acmp.net/dvorak/> and *Guide to Numbering Measures*, an invaluable resource for checking your measure numbers in a large number of standard works; <http://don-eve.dyndns.org/musicparties/barnum.html>. Eve died on October 28, 2012.

Paula Washington (Va), Pomona, NY, writes: Eve Cohen will be warmly remembered by us all. She was always gentle and friendly, helpful, clear eyed, organized, and even when it was evident that she was struggling, never complaining. May it be a comfort to her family to know that Eve is held close in so many, many hearts.

Cecily Fortescue (Va) New York, NY/Callicoon, NY, died October 19th, 2012. Susan Salm writes: Her memories of High Mowing this summer, and other summers past, were vivid in her thoughts and conversation as long as she was able to speak, and with her amazing sense of humor she was still chuckling over many happy memories.

Sid Kitain (Fl/Picc/Rec), Miami, FL.

Volker Marschall (Vc) Munich, Germany, died early in 2012.

Esther Nelson (Pf/NAAC) Chelmsford, MA, May 8, 2012. Ivy A. Turner writes: Esther was an outstanding musician, lover of nature and beauty, kind and loyal friend, exceptional leader, problem solver and inspirational force who showed us how to make the most of every day. Esther was on the ACMP Advisory Council and was past chair of the AMC Mountains & Music Committee. She helped organize many Play-Ins. She met many of her closest friends at AMC/ACMP Play-ins and was generous and kind as a musician – always willing to play with players less advanced than she was.



THE CHAMBER MUSIC NETWORK

1133 Broadway, Room 810

New York, NY 10010-8046

Address Service Requested

ACMP Bulletin Board

WANTED

If you know of a way to keep your violin-playing muscles in shape while traveling for weeks without access to a violin, please share:

Email <mkwakeman@triad.rr.com>

AVAILABLE

English-made violin by Samuel H. Dale, Ford, Shrewsbury. I purchased this instrument new from Mr Dale in 1963. Built in 1957, one piece back in birds eye maple. Reddish brown varnish, excellent tone and power. Maintained and serviced by Michael Rhonheimer, Geigenbauatelier, Baden Switzerland. Reason for sale, graduated to viola. Offers over 5,500 Swiss Franks, (4,580 Euro or 5,650 US Dollars) invited. Trevor Stewart Kilbey Email <trevor.kilbeych@gmail.com>

My husband (Vc, basso voice) and I (recorder, alto voice), are offering a double room in our country house, 25km outside of Rome, as a B&B for musicians. Use of our music room with piano, cello, violin, recorders, and percussion is included. Please contact Paola Capponi <paola_capponi@virgilio.it> for more information and rates.

Home Coaching

A. Joshua Sherman (Vn), Middlebury, VT, writes: *"All members of the quartet were gratified by a real changes in ensemble, intonation, and musical expression. The program is a perfect use of the ACMP Foundation resources, and very much in the spirit of Helen Rice."*

Home coaching is open to all dues-paying members at all levels. Form your own group, choose your own repertory, your own schedule, your own coach, and your own location at your own convenience. The ACMP Grants Program subsidizes half of the cost.

To take advantage of this program, all you have to do is complete your 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 dates of your coaching sessions, and the amount that the coach will charge.

Download the application 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 ACMP.

Members may apply for one course of home coaching each year, and all members of the group must be members of ACMP.

Volume 2012 #3

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Daniel Nimetz, Executive Director
Kitty Benton, News Editor
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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, Department of State, Albany, NY, 12231