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President's Message

Happy New Year! Off to a great start, 2005 began with the **Board Meeting** and **Ronald Mutchnik's workshop**, both on Sunday, January 9. The next event is the **ASTA National Conference** in Reno, Nevada, February 23–26, 2005. I have been to the last three conferences, and have learned they are not to be missed! They are always a source of inspiration and fount of new ideas. This year, at least five MD/DC members will be presenting sessions, and three of our string students will be participating in the National High School Honors Orchestra. I hope to see others of you there!

On April 9, 2005, MD/DC Chapter is sponsoring a **String Education Workshop** for high school students at the University of Maryland. Drs. Gerald Fischbach and Bret Smith have generously volunteered to introduce the students to the basics of string teaching and encourage them to consider careers as string teachers. Please see the details later in this issue, and encourage your students to participate. If the workshop is well attended, it may become an annual event.

Immediately following the workshop on April 9, we will have our **Annual Meeting** at the University

of Maryland. At that time, we will give the awards for Teacher of the Year and Service to Strings. If you know someone deserving an award, please nominate him or her, using the form printed in this issue. This meeting is open to all MD/DC Chapter members, so please plan to attend, and come early to see some of the workshop!

By the time this edition goes to print, the **Certificate Program Exams** will have been held in Baltimore on February 6, and plans will be underway for the exams at Catholic University on June 11 and 12, 2005. We are proud to be the founding chapter of the Certificate Program, which is soon to become a national program. Read about it on page 14. If you have never had students participate, consider giving it a try this year. Details can be found on our website, www.asta.net.

As you can see, there is a lot going on with MD/DC Chapter! I hope you find your membership valuable and rewarding. As always, we welcome your ideas and feedback.

Anne Marie Patterson

From the Editor's Desk

I hope all you members are having a good year. It's still winter on the calendar as I write this, but it will almost be spring when this arrives in your mailboxes. Please note the time-sensitive announcements in this issue; some of them are close at hand!

Look for your name in the Membership List, beginning on page 16. Errors should be reported to the National Office, not to me.

In the next issue will be writeups of some of the sessions from the 2005 ASTA National Conference. If you attended the conference and I didn't know about it, please get in touch with me. Contact information is on the inside front cover. I will twist your arm (well, not literally!) to write a brief sketch of the sessions you attended.

I'd like to announce with great pride and satisfaction that two of my violin students, Nicole Herrera and Timothy Lee, both in the 12th grade, were chosen to participate in the National High School Honors Orchestra. Congratulations, Nikki and Tim! The other two students from Maryland are Christopher Hong, violin; and Greg Jukes, timpani. I don't have information on who their teachers are, but I should have it by the next issue. Stay tuned.

A big thank-you to everyone who contributed to this issue, especially Larry Keiffer, Mark Pfannschmidt, and Lya Stern.

Thanks for reading this issue, and I'll meet you in your mailboxes again this summer.

Lorraine Combs

Announcements, Reports, etc.

Mutchnik Workshop Report

by Cindy Swiss

One of the main teaching points emphasized in the Mother Tongue Method of Dr. Suzuki is to break skills down into basic components and master each one before attempting the next. In his workshop on January 9, 2005, Ronald Mutchnik clearly demonstrated the effectiveness of this teaching method. Ronald had one of his students sight read a piece for us by first concentrating on only the pitches. If a student is struggling to find the notes, rhythm and bowing cannot be followed. By focusing only on pitch, the fingering and intonation can be mastered. Once this step is completed, the rhythm can be addressed. The metronome is used and the rhythm is counted "One and Two and" to distinguish the beats from finger numbers. Finally the bowing is addressed. String crossings can be executed cleanly by understanding the position required of the right hand and arm for each string.

What I found the most interesting about Ronald's ideas is the point at which he introduces them. There is no need for beginners to play with stiff, stopped bowing. As soon as a student is drawing the bow on the string he teaches pronation and supination of the bow hand. The flexibility of the bow hand is crucial for smooth bow changes. By "O Come, Little Children" the students are already lifting the bow off the string and making a circle at the frog to play the two up bows. To practice this technique, scales are practiced all up-bow. Ronald also has his students practice with their eyes closed to feel the path of the bow.

We are all very grateful to Ronald for opening his lovely home to us. He has developed a very organized approach to teaching and gave us many new ideas for our own teaching. We even got to practice making suggestions to one of his students! I want to encourage all of our members to take advantage of the workshops we offer. Just getting together with other teachers is so stimulating.

FOR SALE: TWO BEAUTIFUL VIOLINS
ALFRED VINCENT OF SOHO, 1924, \$10,000
GIOVANNI PISTUCCI, NAPOLI 1912, \$12,000
Please call 301-445-3433

Another Mutchnik Workshop

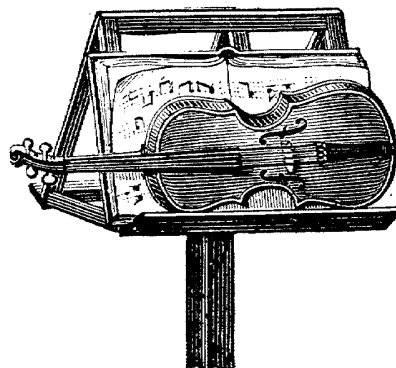
Ronald Mutchnik will offer another free workshop, "From Twinkle to Tchaikovsky," in his home on **Sunday, May 15, 2005, from 2:00 P.M. to 4:30 P.M.** If you plan to attend, please call Ronald at **410-461-0618** no later than the evening of May 14, so he knows how many to expect. Bring your instrument. Also, let him know if you have a student who is willing to act as a guinea pig. Driving directions are printed on page 12 of the Autumn 2004 issue of *Stringendo*. If you do not have a copy of that issue, call Ronald, or send an e-mail to Lcombs@cablespeed.com for directions.

Teaching Tips

We would like to include the following topic in the next issue of *Stringendo*: "**What Do You Do to Get Your Students to Practice?**" Please send your contribution, be it large or small, to one of the Board members. Contact information is on the inside front cover. Thank you!

Minutes and Treasurer's Report

The winter **Board Meeting of MD/DC Chapter** was held on Sunday, January, 9, 2005, 10:00 A.M. to 12:00 M. at the Greenbelt Starbucks. Present were: Emily Campbell, Lorraine Combs, Doree Huneven, Anne Marie Patterson, Lya Stern, and Cynthia Swiss. Minutes of the meeting and treasurer's report are available to chapter members from Emily Campbell, Secretary/Treasurer.



String Education Workshop For High School Students

**Saturday, April 9, 2005, at the University of Maryland
Room 1230 Clarice Smith Performing Arts Center**
Event sponsored by MD/DC Chapter

*A day for high school students to learn about string teaching
with well-known educators Gerald Fischbach and Bret Smith*

Workshop Schedule:

- 8:00 Check-In. Receipt of portfolios, nametags.
- 9:00 Teaching is a Performing Art! Drs. Smith and Fischbach
- 9:30 Break
- 9:45 Beginning the Beginner. Dr. Smith
- 11:00 Break
- 11:15 The Body In Motion! Dr. Fischbach
- 12:30 Lunch Break. Showing of videos: "The Art of Vibrato" and "Remedial Teaching"
- 1:30 Minirecital: Drs. Fischbach, Smith
- 2:00 Hands-On Teaching Lab: violin/viola students become cellists/bassists, and vice-versa!
- 3:15 Break
- 3:30 Life As a MusEd Major and Beyond. Discussion featuring 4 current student-teachers.
- 4:30 Adjournment. Distribution of Certificates of Participation.

Limited seats available! Reserve yours by sending \$20 application fee (checks payable to ASTA MD/DC Chapter) to Anne Marie Patterson, P.O. Box 6452 Waldorf, MD 20603. Please include your name, address, phone number or e-mail address, school, name of string teacher, and instrument. Teachers are encouraged to attend. (No fee for teachers.)

The workshop will be held in Room 1230 of the Clarice Smith Performing Arts Center. **Be sure to bring your instrument and a bag lunch.** (Soft drinks will be provided.)

For directions to the Clarice Smith Performing Arts Center, visit www.claricesmithcenter.umd.edu/website/c/visitors/directions. For other questions, contact Anne Marie Patterson at annempatterson@aol.com.

(Teachers, please copy this page and give to your students.)

ANNOUNCEMENT OF ANNUAL MEETING

Saturday, April 9, 2005

ASTA MD/DC CHAPTER

Come to the Annual Meeting of your chapter. Get to know your board members and reconnect with fellow teachers. Extend congratulations to your colleagues who have won this year's awards. Stay informed about the activities of your local and national association. Contribute your ideas for future activities.

We will meet Saturday, April 9, 2005, at 5:00 P.M. in Room 1230 of the Clarice Smith Performing Arts Center, University of Maryland, right after the workshop. Come early and observe the workshop for high school string students. A complete schedule of the workshop is on the previous page.

RSVP to Cindy Swiss, President-Elect, by e-mail, cswiss@mcdonogh.org, or call 410-804-0250. See you there!



Teacher of the Year 2005 and Service to Strings 2005 MD/DC Chapter

Nomination Form for Awards

Nominee's name(s), instrument, and profession(s) _____

Nomination for: Teacher of the Year Service to Strings (check one or both)

Your name _____

Explain why your nominee (or nominees) should get the award. _____

Please use a separate sheet of paper for additional comments if necessary. Send your nomination to Anne Marie Patterson, P.O. Box 6452 Waldorf, MD 20603. Or you may e-mail your nomination to Annempatterson@aol.com.

Nominee must be a member of ASTA in good standing.

Award or awards will be presented at the Annual Meeting, on Saturday, April 9, 2005, right after the Workshop for High School Students.

Clef Reading for Violists

by Mark Pfannschmidt

I. Alto clef

Reading alto clef is easy for the people who begin on viola. That's what they read from the start. However, many viola students switch from violin, and for them learning to read alto clef is one of the first hurdles they face. I like to start with some beginning viola materials to immerse the student in alto clef for a week or two. There are various materials that can be used to accomplish this purpose, and different books work better in some situations. What follows is an analysis of a few of these materials, combined with recommendations for their use.

- **Müller, J. Frederick and Harold W. Rusch, *String Method***, (San Diego, CA: Kjos, 1961), \$3.45. This time-tested method introduces a few notes at a time with plenty of repetition. Low 2nd finger is introduced midway through. The final section of this method emphasizes C Major. A two octave C Major scale can be easily played in first position on viola. This keeps it very simple for transition purposes! When I switched, this is the book I used to become familiar with alto clef. Some younger students may find the notation a little too small and cramped to read comfortably. Not recommended for elementary-age students for this reason.
- **Fink, Lorraine, Harold W. Rusch and Frank Spinosa, *Quick Steps to Note Reading***, (San Diego, CA: Kjos, 1997-1998), 3 volumes, \$3.45 each. *Volume 1* is entirely on the A and D strings in D Major, with basic rhythms: half notes, quarter notes and eighth note pairs. Only the 4/4 time signature is used. *Volume 2* introduces the G and C strings. *Volume 3* adds low 2, low 1, slurs and hooks. Since *Volume 1* is so easy, most students will be able to focus solely on reading the notes. This resource could even be used with the beginning violinist who has been introduced to the viola and is determined to switch. It is also helpful for the student who is easily discouraged or intimidated. The notes are easy to read and the lines of music are well-spaced, which makes tracking from line to line easier. Suzuki students will find some familiar tunes, including some

hidden snippets of Perpetual Motion (*Vol. 2*, p. 8). All three volumes include many duets and some trios at the end. Note: The voicing in the piano accompaniments for the trios in the back of each book are poor. I wouldn't recommend them for performance without rewriting. However, I like the trios as a teaching tool, and I think they stand on their own without accompaniment.

- **Cohen, Mary, *Viola Quick Change!*** (London, England: Faber, 1996), about \$10.00. The first section of this book is written in a format where alto clef and treble clef are paired together, one staff above the other. Some easier one-octave scales are presented, including several minor scales. There is also a nice collection of familiar folk tunes. For the student who likes to see how the two clefs relate to each other, this book is a great resource. One potential drawback: some students may be inclined to 'fake' reading alto clef, since the treble clef version is written directly above it.

Once the student has learned to read the "spots", it's time to learn the note names. The lines (from the bottom) are: FACEG. Since the EG is on top of the FACE, you can laugh about EGg on the FACE (thanks to Lynne Denig for this one). GBDF could use a treble clef variant—Good Boys Do Fine (or Deserve Fudge). The first three spaces on top of the staff spell ACE. Some students will make the transition easier if they realize that the note is one step higher and down an octave from treble clef. For example, the bottom line in treble clef is E, go up one step to F, and down one octave to reach the note for the bottom line in alto clef.

II. Treble clef

Teaching treble clef to violists involves addressing two different problems: reading treble clef and switching between treble and alto clefs. Even though many students have experience in reading treble clef on another instrument, they must relate treble clef to the viola fingerboard. There is the additional problem of switching between clefs, which is visually confusing at first. To make matters worse, there is no predictability about clef changes


in the real world of viola playing. Sometimes alto clef is used where treble clef would greatly enhance readability; other times treble clef is used where staying in alto clef would simplify the notation. Both of the resources listed below help to address these problems.

- **Cohen, Mary, *Viola Quick Change!*** (London, England: Faber, 1996), about \$10.00. This second listing of this work is not a misprint. The second section of this work starts with two-octave scales, some of which go into treble clef and require 2nd or 3rd position. This section also has several folk tunes, all of which are presented in three ways: the two-staff format mentioned above, a switching clef version in the same octave, and an alto clef version in the lower range. Some of these go into 3rd position. I think this second section is particularly suited to the violist who is learning to read treble clef.
- **Stuen-Walker, Elizabeth, *Treble Clef for Violists***, (Miami, FL: Summy-Birchard, 2003) \$5.95. I first bought this book by mail, sight unseen, looking for a resource to help some of my students. When I first saw it, I was sure I'd made a mistake. I'm so glad I decided to try it with four students as an experiment (I bought five copies—it was such a deal). This book begins with twelve pages of open strings (!) in various time signatures. Clef changes happen at least every measure. The rhythms become progressively more difficult, including syncopation and 6/8 time. The second section presents 0, 1, 2, 3 on the G string for two pages, followed by the same material transposed for the D and A strings. This is followed by seven short tunes with frequent clef changes. The next page presents very short melodies which shift into 2nd and 3rd position, and the final page shows the top two octaves of a three octave C Major scale in both clefs. I have found the open string exercises great opportunities to clean up a student's bow technique, and the little short pieces are very useful for learning to change musical character. I like them to be played with at least two different ways, and use them to teach how changing tempo, articulation and/or contact point can result in many different moods, completely changing the musical effect.

Here again, once the student can play the notes, it's important to be able to name them fluently. Notes on spaces spell FACE, and the lines are EGBDF: Every Good Boy Deserves Fudge (many other variants including Empty Garbage Before Dad Flips, and Elephants Got Big Dirty Feet). Many years ago, I had a young female student ask me, "What about the girls?" I gave this some thought, and in about thirty seconds came up with, Every Girl Buys Designer Fashions--not great sentiment, but it satisfied her concern that the girls were being left out. Some students may enjoy coming up with their own sentences.

III. Treble clef transposed down a fifth

Still another consideration for the advancing violist is the skill of transposing violin music down a fifth at sight—that is, reading treble clef and playing it as though playing on the violin. Even though much violin music has been transcribed for the viola, not everything is readily available. The violist may also have access to a violinist's library. I am a firm advocate of teaching works originally written for viola, rather than transcriptions. However, there are some things that are not yet readily available for viola that can be very beneficial. I believe it gives the advancing violist one more chance to stretch his or her thinking. Just about any violin music would suit this purpose. Some favorites:

- **Ševčík, Otakar, *40 Variations for the Violin, Op. 3***, (London: Bosworth, 1901), about \$11.00. These variations are a real gem. Each one presents a new bowing style in a new character. I am always looking for etude material that is challenging musically as well as technically.
- **Hohmann, Christian Heinrich, *Practical Violin School***, (various editions available). I particularly like the duets, many of which can be played where written, as well as down a fifth. 



Summer Camps and Youth Orchestras In the MD/DC Chapter Area

compiled by Larry Keiffer

Below is a listing of summer camps and youth orchestras in the Maryland/DC area that I have compiled to date. I am sure that there are many more out there that I am not aware of yet, and I am asking that members review the list and let me know if there are other camps and orchestras I should add to the list. I intend to publish this information in *Stringendo* each year at this time so that you can furnish this information to your students. You can send me camp and youth orchestra information at:

Larry Keiffer
3321 Jesmond Court
Waldorf, Maryland 20602
301-752-1488 or 800-672-8012
LEKeiffer@comcast.net

SUMMER CAMPS

Greater Washington Suzuki Institute, Catholic University, Washington, DC
www.sagwa.org
Week-long day workshop for Suzuki-trained students, chamber classes and string orchestras for non-Suzuki students, at Catholic University
No ages specified; skill level pre-Twinkle through Book 10 and beyond
Jun 24-June 28, 2005
Fees vary depending on specific choices

The International Music Institute and Festival at Coolfont, now in its third year, will take place from July 5–15, 2005 (with an optional concert-tour extension through July 20).

This unique summer program brings together some of the most talented young musicians from around the world and includes a variety of learning experiences to facilitate musical and personal development. Faculty include acclaimed performers and teachers who have performed as soloists or as members of major orchestras around the world.

Students receive four individual lessons in the 10-day period, perform in ensembles, attend daily lectures, workshops, and concerts by faculty and guest artists, and perform in concerts; both at Coolfont and in surrounding areas. In addition, students can participate in recreational activities

including hiking and swimming, and receive career guidance from their faculty mentors. The Institute will be followed by a 5–day concert tour of Pennsylvania and Maryland in which students who opt to join will have the opportunity for additional solo and ensemble public performances.

The International Music Institute and Festival is hosted by the Coolfont Spa, Resort, and Conference Center in Berkeley Springs, WV. Just 90 miles from Washington and Baltimore, this family-owned getaway is nestled on 1300 acres surrounded by mountains, lakes, and streams. Students have full use of the recreational amenities and spa facilities, and enjoy the gourmet and health-conscious dining at Coolfont's own restaurant. This safe, peaceful, and serene environment is the ideal location for young musicians to meet, learn, and perform in.

The 2005 program is limited to STRINGS and PIANISTS. We would be pleased to mail you brochures that you may give to your students. A website (www.intermusearts.org) is under construction and will include detailed information shortly. In the meantime, you may contact us via e-mail (imic@mail.com), telephone (410-426-6062 and 410-704-2838), or mail (P.O. Box 28060, Baltimore, MD 21239).

**Kennedy Center/National Symphony Orchestra
Summer Music Institute, Washington, DC**

No contact information available

Four-week festival of orchestral and chamber music
for young people from 26 states

Ages 15-21

No information available about dates

25 days of rehearsals, 3 performances, master
classes, chamber music, conducted by NSO assistant
conductor

Landon School, Bethesda, MD

301-320-1044

www.landon.net

Three separate music day camps: Summer String
Ensemble, Summer Jazz Camp, and Summer Band
Camp

String Ensemble (No audition required)

Grades 5–12

Four 1-week sessions, dates to be announced

\$200 for one week. (to be confirmed)

Orchestra, small ensembles, leading to concert
mid-day Friday. Very advanced students may have
opportunity also to participate in an advanced string
ensemble.

Jazz Camp (Audition required for ensemble
placement)

For players of saxophone, trombone, trumpet, guitar,
piano, bass, drums, and vibes

Grades 7–12

Dates to be announced

\$275 (to be confirmed)

Sessions on fundamentals, concepts and sight-
reading, jazz lectures, videos, private lessons, master
classes, sectionals, and improvisations. Opportunity
to play with professional musicians.

Band Camp (No audition required)

Grades 4–12

Four 1-week sessions, dates to be announced

\$200 for one week (to be confirmed)

Participate in Concert and Jazz Band. Very advanced
students may have opportunity also to participate in
an advanced ensemble.

Levine School of Music, Washington, DC

202-686-9772

www.levineschool.org

Several day camps of different varieties, at campuses
in Maryland, D.C., and Virginia. Camps listed below
are the ones most relevant to orchestral students;
additional camps are also offered for saxophone,
young children, and teen music theatre. Also,
opportunities for teen apprenticeships, to serve as
aides for camp for younger children; there are a
limited number of positions for rising 7th graders,
plus a few stipends available for qualified 16+ year
olds.

Flute Choir (Maryland campus and Virginia campus)

Day program—consort of bass, alto, C flutes and
piccolos. For ages 12 and up, must have at least 3
years of lessons or band/orchestra experience.

Wednesday, July 2–July 23, 2005, 6:00-7:30 P.M.

\$139.

String Camp (NW DC campus)

Develop fundamental skills with chamber music

Ages 8–13, August 9–13, 2005

\$375 (\$20 sibling discount)

Chamber music coaching, master classes, large
ensemble, theory, special events with guest artists,
solo recitals.

Strings Plus (NW D.C. campus)

Extension and expansion of String Camp, for string
players and pianists. Audition required.

Grades 6–12, August 16–20, 2005

\$405 (\$20 sibling discount)

**Maryland Summer Centers for Gifted and
Talented Students**

Center for the Fine and Performing Arts, Salisbury
State University, Salisbury, MD

410-548-4777

www.marylandpublicschools.org/summercenters

Residential experience for exceptional string, wind,
brass and percussion students. Emphasis on concepts,
skills, and aesthetic/creative awareness. Audition and
interview required.

Grades 7–12, July 6–19, 2005. \$675

Individual, small ensemble, large group settings.

Also, field trips to such places as performing arts
facilities and visits by guest artists (musicians, actor/
comedians, storytellers) providing workshops and
evening performances.

Maryland Summer Centers for Gifted and Talented Students

Upper Chesapeake Center for the Arts, Washington College, Chestertown, MD
410-996-5424

<http://www.marylandpublicschools.org>

Residential experience using a comprehensive approach to musicianship to provide the basis for a total understanding of the selected repertoire.

Experiences go much beyond regular performance experiences and strive to develop independent musicality. Audition required.

Grades 7–12

July 13–19, 2005

\$375

Individual, small group, master classes, and full orchestra. Instrumental students play between 5–6 hours each day. All students also take a course in Creativity, in which they are grouped into small interdisciplinary “families” across the arts, and each group develops its own small production. Recreational and social activities directed by college counseling staff are scheduled each day. Artists in Residence and evening enrichment performances; field trip to cultural sites in the Baltimore/Washington area concluding with performance of “Footloose” at Toby’s Dinner Theatre in Columbia.

National Philharmonic Summer String Institutes

Bethesda, MD

301-762-8580

Day program: string chamber music and orchestra; middle school institute includes quaddro quartets (4 students on a part) and orchestra. Faculty-to-student ratio is about one to four.

Applications due in March 2005.

Grades: High school and middle school (separately).

Middle school institute: August 2005

High school institute: August 2005

\$445 (\$395 for additional siblings); merit scholarships available.

Orchestra rehearsals, sectionals, chamber music coaching, two private lessons, movement class, sight-reading and rhythm training (middle school), Friday afternoon student chamber music concert, Friday evening student orchestra concert.

If you have any questions, please feel free to contact:

Catherine Lansdowne

Communications Manager

National Philharmonic

301-762-8580

catherine@nationalphilharmonic.org

Peabody Chamber Camp

Rebecca Henry and Melissa Hullman, Co-Directors

Faculty: Dan Levitov, Ivan Stefanovic, Jerome Hennis

August 1–5, 2005, Monday–Friday, 9 A.M.–5 P.M.,
Towson Campus

The Peabody Chamber Camp is a one-week intensive chamber music program for string players in grades 5–12 at the Intermediate–Advanced levels. Designed to educate the total musician, the curriculum combines focused study of a chamber work with the opportunity to explore a parallel disciplines. The inclusion of Musicianship and Enrichment classes enhances creativity and communication and helps students to achieve their full potential as young artists. The Peabody Chamber Camp will conclude with a concert in the Towson Auditorium on Friday, August 5, 2005 at 3 P.M.

Tuition of \$445 is due in full with registration/application. Acceptance is based on audition, which may be live or via VHS or DVD. Memorization and piano accompaniment are not required.

Audition Requirements

1. Two- or three-octave scale (student’s choice of key) slur 4 notes.
2. Two pieces of contrasting tempos or styles. Memorization not required.

Live auditions will take place at the Peabody Preparatory Downtown and Towson campuses. After the registration/application and fee are received, the Preparatory office will call to schedule an audition.

Application Deadline is March 31, 2005. Tapes and applications postmarked after this date will be considered depending upon space availability. All tapes must be clearly labeled with student’s name, age, and repertoire performed.

For further information, please call the Preparatory Office at 410-659-8100 x1130. The brochure is available at our web site: www.Peabody.jhu.edu.

Summer Cello Workshop

Bethesda, MD

Contact Jonathan Velsey at 301-562-2063

Day program for beginning and early intermediate cellists, to improve sight reading, learn basic theory, perform solos in master class setting, play chamber music.

Ages: 8–14, with at least one year of experience and can read music

Dates and times to be determined. Last year the workshop was one week, daily from 4:30 P.M.–5:45 P.M.

Fee to be determined.

Master class, chamber ensembles, mass cello choir.

Summer Bass Workshop

University of Maryland, College Park, MD

301-588-9275

www.slavapub.net

Day workshop for bassists and cellists desiring an intense study of the bass with master teachers.

Workshop under direction of George Vance in cooperation with Institut International François Rabbath and the University of Maryland School of Music.

Any ages. Parents must attend with children younger than 16.

August 9–13, 2005

\$325 (2003 fee)

Master class, bass choir, group lesson, participatory lecture/demo, concert.

Summer Orchestra Camp at McDaniel College,

Westminster, MD

Sunday, July 17– Saturday, July 23, 2005

A resident music camp for serious music students age 14–19

Contact:

Peggy Ward

McDaniel Orchestra Camp

Music Department

2 College Hill

Westminster, MD 21157-4390

410-857-4748

University of Maryland 2005 Summer Youth Music Camp

University of Maryland School of Music

2110 Clarice Smith Performing Arts Center

College Park, MD 20742

Phone: 301-405-9714

E-mail: summer-youth-music@umd.edu

Fax: 301-314-9504

YOUTH ORCHESTRAS

Charles County Youth Orchestra

Student string players from 6th grade and older

Rehearses at Mattawoman Middle School, Berry

Road, Waldorf, Maryland on Tuesday evenings, 7:00

P.M.-8:30 P.M.

www.ccyo.com

Contacts:

Dr. Roy Jenkins, rjenkins49@comcast.net, 301 751-3115

Mr. Larry Keiffer, LEKeiffer@comcast.net, 301 752-1488

Chesapeake Youth Symphony Orchestra

The Chesapeake Youth Symphony Orchestra provides young musicians with the opportunity to learn and speak the universal language of music through study and performance. Under the leadership of professional conductors, the CYSO's stimulating musical environment develops excellent performers for a wide range of age groups and achievement levels. All inquiries or correspondence should be directed to Kathy Swekel, the CYSO Executive Director. Our address is:

Chesapeake Youth Symphony Orchestra, Inc.

P.O. Box 863

Arnold, MD 21012

410-263-2664

DC Youth Orchestra

This D.C. based Program is unique. It is one of the oldest, largest and most vibrant after-school music programs in the United States. A non-profit organization that brings art into the Washington community, it provides music instruction and performance opportunities for young people. For over 40 years, it has trained and mentored more than 50,000 students, most of whom have gone on to important professional careers. Five alumni play with the National Symphony Orchestra today. What a tribute to a program that strives to provide music instruction and performance opportunities to young people! During its history, the Program has provided students with regular performance opportunities, both in the local community and around the world, in 20 different countries in Central America, Europe, South Africa, China, and most recently, Japan.

DC Youth Orchestra Program
Box 56198, Brightwood Station
Washington, DC 20011
202-723-1612 (ofc)
202-723-6040 (fax)

Erika Schulte	Lyn McLain
Music Director	Conductor
erika@dcyop.org	lyn@dcyop.org

Cheryl Gentry
Deputy Executive Director,
External Affairs
cheryl@dcyop.org

Nzinga Hyman
Director of Administration
nhyman@dcyop.org

Frederick Regional Youth Orchestra

The Frederick Regional Youth Orchestra is a nonprofit organization dedicated to providing quality orchestral music opportunities for students in and around Frederick County. Our orchestra is composed of students from public, private, and home-school settings in the tri-state area who are interested in the opportunity to meet fellow dedicated musicians, and who wish to gain experience performing at our concert programs.

Audition information: Please call Peggy Alley, 301-695-1187 or Marianne Dacey, 301-682-6822 to book an audition appointment.

The Harford Youth Orchestra and The Harford String Orchestra

William Schachter and Brian Folus, Conductors
Tim Reinhardt, Rehearsal assistant
Susan Bowen HYO Manager
The Youth Orchestras of Harford Community College
Harford County, Maryland
“Bringing a World of Music Closer to Home”

Greater Baltimore Youth Orchestra

Since its founding in 1977, the Greater Baltimore Youth Orchestra Association has shaped the musical life of thousands of talented young musicians. After twenty-six years, the GBYO Association is proud to continue its tradition of fostering in its members a lifelong dedication to great classical music.

Greater Baltimore Youth Orchestra Association
CCBC Essex - Music Department
7201 Rossville Boulevard
Baltimore, Maryland 21237

Tel: 410-780-6914 Fax: 410-780-6546

For general questions via e-mail, please contact us at:
info@gbyo.com

Or for more specific questions:

alumni@gbyo.com; auditions@gbyo.com
donate@gbyo.com; volunteer@gbyo.com
news@gbyo.com

Maryland Classic Youth Orchestras

MCYO has earned national attention for its outstanding youth orchestra program. Founded in 1946, MCYO is the oldest and most established youth orchestra program in the Washington D.C. metropolitan area. Led by Artistic Director and Philharmonic Conductor, Olivia W. Guttoff, MCYO is now entering a thrilling new partnership with the Music Center at Strathmore.

Olivia Guttoff, Artistic Director
Anna Fierst, Executive Director
MCYO phone and voice mail: 301-581-5208
U.S. mail: Maryland Classic Youth Orchestras
c/o The Music Center at Strathmore
5301 Tuckerman Lane
North Bethesda, MD 20852-3385

Maryland Youth Symphony Orchestra, Inc.

P. O. Box 27
Glenwood, MD 21738
Telephone: 410-442-5645
Fax: 410-489-7268

The Maryland Youth Symphony Orchestra was founded in 1964 by Music Director Angelo Gatto. He continues to conduct the orchestra, which holds rehearsals on Saturdays at Catonsville Community College. MYSO has an excellent program for both intermediate and advanced students from age 12 through college age who play in the Symphony, and for younger students under 12 who play in the Symphonette. Varied concerts are performed throughout the year, including an annual concert at the Lyric Opera House in Baltimore. Concert tours take place about every two years. The orchestra has traveled in summers to Taiwan, Hong Kong, the United Kingdom, Spain, Italy, and most recently to mainland China in 2004.

Auditions take place on Saturdays in August and September each year. Further information is available from the General Manager, R. Margaret Keating-Gatto at the telephone number listed above.

Potomac Valley Youth Orchestra

The Potomac Valley Youth Orchestra was founded in 1990 by Doris Gazda, one of the country's leading music educators, and a former teacher in the Montgomery County public school system. During its first three years under Ms. Gazda, the organization expanded and grew from one 30-member orchestra to two orchestras and 100 students. Potomac Valley Youth Orchestra
P.O. Box 3344
Gaithersburg, MD 20885
For general inquiries: executivedirector@pvyo.org



ASTA Certificate Program Goes National!

by Lya Stern
Certificate Program Chair

It is with great satisfaction that I report that the Certificate Program for Strings (CPS), a program that was developed and introduced in our chapter eight years ago, is scheduled to debut as a new national ASTA program in 2006.

At this time the CPS National Committee, consisting of Chairperson Barbara Eads, Lynne Denig, Lya Stern, and Leslie Webster, is in charge of preparing a CPS Handbook for national distribution. The Handbook will contain complete information about the CPS. It will include the Exam Requirements and Syllabus for violin, viola, cello and bass, as well as instructions on how to start the program in a new state. It will also include all the forms needed to introduce and run the exams. All the forms that have been used so far have been streamlined and redesigned for clarity and ease of use. The Committee is also revising and expanding the Syllabus and Exam Requirements based on suggestions of teachers from New Jersey, as well as our own Mark Pfannschmidt, Judy Shapiro, Judy Silverman, and Margy Wright. When the handbook is ready, the National Office will unveil the program.

It has been a long road to this point and it has taken a great deal of time, energy and work from several individuals. CPS, a graded program for students, is about to flower for the benefit of our students and teachers throughout the nation.

CPS sets technical and musical standards for eleven levels, supported by a syllabus of study material and offers annual jury exams from beginning through the artist repertoire. Currently, the program is available for violin, viola, and cello. The bass program is being developed at this writing. The program is comparable to the Royal Conservatory of Toronto Examinations and the Associated Board of Great Britain, but

the exam requirements are more flexible, and the cost of participation is lower.

The program was created in MD/DC Chapter in 1997 under the leadership of Lya Stern, Chapter President at that time. The following respected teachers of this chapter dedicated time and expertise to designing the program: Margy Wright—Chair of the Syllabus and Exam Standards Committee, Judy Shapiro, Elsa Brandt, Ronald Mutchnik, Eleanor Woods—Chair of the Administrative Committee, Judy Silverman, Cathy Stewart, and Lya Stern.

Following its successful local debut, out of a deep conviction of its value to students and teachers, Lya Stern continued to administer the CPS exams and be its leading advocate on a local and national level. She wrote an article about it for the national journal *American String Teacher*, sought and received the support of the ASTA National President, Robert Jesselson, and has been presenting the program alone or as part of a panel annually since 2000.

The following were milestones in the development of the program:

1998 AST prints an article submitted by Lya Stern about the CPS.

2000 The CPS is presented at the first Studio Teachers Forum at Indiana University at the invitation of Bob Jesselson, ASTA WITH NSOA President.

2000 (June) ASTA WITH NSOA National Board awards Lya Stern the Citation for Outstanding Leadership and Merit, "...for the creative and beneficial Certificate Program for Strings—a program that will continually benefit string students, their parents and teachers..." (Quote from the award certificate).

- 2000** (Fall) A subcommittee of COSI is assigned to study and evaluate the CPS's potential as a national program. The group recommends that additional pilot programs be implemented and that the program be given maximum exposure through national and state conferences, a website, and publications.
- 2001** New Jersey and Northern Virginia establish pilot programs and conduct successful examinations. The New Jersey chair is COSI member Leslie Webster, and the Virginia chair is Lynne Denig, VASTA President-Elect.
- 2001** www.asta.net, the MD/DC web site, is set up by web master Larry Stern. This becomes the web site of the CPS.
- 2002** (March) The CPS is the subject of a panel discussion at the Second National Studio Teachers Forum at Michigan State University, moderated by Susan Kemper. The CPS Committee is named by the National Office: Lynne Denig, Leslie Webster and Lya Stern, Chair.
- 2002** (June) A major review of rules and syllabus based on lessons learned in six years of use. Cello program completed under Jeffrey Solow, Cello Curriculum Chair.
- 2002** (Winter) Publicity material is developed and an informational brochure is printed with design assistance from the National Office.
- 2003** Florida introduces the CPS under the leadership of state board member Patrick Clifford. Number of exam takers in four states exceeds 430.
- 2003** (Summer) The National Board is interested in the CPS but is wary of the financial impact of a program. The CPS committee prepares a projection on the administrative and financial impact of introducing the CPS nationally. Mimi Butler, Member-at-Large, acts as liaison.
- 2003** The CPS Committee presents the CPS at the ASTA National Conference in Columbus, Ohio, with the support of David Littrell, ASTA President.

- 2004** Hawaii introduces the CPS under the leadership of Katherine Hafner. Fifty-five students take the exam successfully.
- 2004** Viola Society of Chicago publishes article about the CPS written by Melissa Gregory-Simon, who plans to introduce it in Wisconsin.
- 2004** Lya Stern presents the CPS at the Dallas, Texas ASTA National Conference. Barbara Barber attends and expresses interest in starting the program in Colorado.
- 2005** Panel presentation "The CPS and How to Introduce It In Your State," led by Phil Baldwin, at the Reno, Nevada ASTA National Conference.
- 2005** Contacts made by Lya Stern in Oregon, Wisconsin, and Washington state are in the process of setting up exams.

Teachers new to this area or who are not yet familiar with the CPS are invited to visit the CPS website at www.asta.net. For additional information, contact Lya Stern at lya@asta.net.



**The next CPS exams for
MD/DC Chapter
June 11–12, 2005
Catholic University
School of Music
Washington, D.C.**

**Application forms are available
on our web site:**

www.asta.net/ApplicationFormMD.htm

**Total student participation to
date: 1800 and counting.**

Try it—you'll like it!

MD/DC Chapter Membership List

Jeffrey Aaron
819 Islington St
Silver Spring MD 20910-4909
W: 301-495-9717
H: 301-585-8976
Bass

Yong Ku Ahn
6139 Llanfair Dr
Columbia MD 21044
W: 410-659-8100
H: 410-730-7421
chunghyunahn@yahoo.com
Violin

Ruth R. Albright
3609 Dunlop St
Chevy Chase MD 20815
301-656-5695
rj.albright2@verizon.net
Violin

Lynn (Marilyn) T. Allen
7409 Miller Fall Rd
Derwood MD 20855-1121
301-926-8075
DAllen7161@aol.com
Violin

Linping An
6263 Bright Plume
Columbia MD 21044
410-740-2388
anlinping@comcast.net
Violin

Eva Anderson
2124 Poplar Ridge Rd
Pasadena MD 21122
410-437-4218
Cello

Tim Anderson
1426 Hillside Rd
Stevenson MD 21153
410-580-0074
andercello2003@aol.com
Cello

Glenn E. Angus
8445 Norwood Dr
Millersville MD 21108
410-729-1494
gangusviolin@aol.com
Violin

Cecylia Barczyk
5415 Tramore Rd
Baltimore MD 21214
W: 410-704-2838
H: 410-426-6221
cbarczyk@towson.edu
Cello

Lori A. Barnett
223 W Montgomery Ave
Rockville MD 20850
301-279-7444
Cello

Deborah Barron
3108 Cape Hill Ct
Hampstead MD 21074
410-239-6375
dbarron@qis.net
Violin

Alison E. Bazala
2005 Coleridge Dr #103
Silver Spring MD 20902
301-565-0207
bazala@wam.umd.edu
Cello

Kingsley E. Bedell
5312 Norbeck Rd
Rockville MD 20853
301-460-7490
kingsleybedell@yahoo.com
Harp

Jodi Beder
4213 34th St
Mount Rainier MD 20712-1737
W: 301-641-1051
H: 301-891-1569
jodibeder@aol.com
Cello

Restel Bell
326 F St NE
Washington DC 20002-4931
202-546-4275
Violin

Elizabeth Bellamy Grabowski
5615 Boxhill Lane
Baltimore MD 21210-2003
410-323-1043
Violin

Virginia Benac
99 Spa View Ave
Annapolis MD 21401
410-263-3876
Violin

Arthur Bennanzar
1814 Severn Rd
Severn MD 21144
410-551-4037
Violin

Kim A. Bennett
13401 Brackley Ter
Silver Spring MD 20904-3226
W: 202-785-7119
H: 301-388-3894
Harp

Klara Berkovich
2604 Lightfoot Dr
Baltimore MD 21209
410-484-8164
Violin

Miranda Betts
4 Rushmore Ct
Towson MD 21204-2440
W: 410-292-0880
H: 410-823-6926
mbetts1@towson.edu
Violin

Sharon D. Bingham Wolfok
12200 Hollybank Dr.
Fort Washington MD 20744-6200
W: 202-767-4146
H: 301-292-6359
DCVIOLA@aol.com
Viola

Celeste Blase
9860 Softwater Way
Columbia MD 21046
301-490-8448
Violin

Joan Bob
6602 Shelrick Pl
Baltimore MD 21209
410-484-5648
joanebob@att.net
Viola

Jane R. Bockenek
9004 Friars Rd
Bethesda MD 20817-3320
W: 202-767-4146
H: 301-530-7563
virtuosi@comcast.net
Violin

Grace Boeringer
1311 Noyes Dr
Silver Spring MD 20919-2720
301-565-5133
boer@bellatlantic.net
Violin

Sally A. Bogacz
Apt 915
1330 New Hampshire Ave NW
Washington DC 20036
W: 202-607-4763
H: 202-331-9267
sallybogacz@yahoo.com
Violin

Elsa Lund Brandt
819 E Franklin Ave
Silver Spring MD 20901
301-589-8694
elsabrandt@aol.com
Violin

Patricia Braunlich
5901 Sonoma Rd
Bethesda MD 20817
W: 301-897-5947
H: 301-897-5945
braunlich@msn.com
Violin

Alice Briggs
203 Grove Rd
Washington Grove MD 20880
W: 703-243-1508
H: 301-926-6347
abriggs@visionsite.org
Cello

Irina Briskin
60 Penny Lane
Baltimore MD 21209
410-484-8535
Violin

Janet Melnicoff Brown
6519 Beverly Road
Baltimore MD 21239
W: 410-659-8100 x1390
H: 410-377-2877
jymeln@peabody.jhu.edu
Violin

Katherine Budner
15005 Ft. Trail
Accokeek MD 20607
301-203-0448
Violin

Andrew Burt
1855 Plymouth St NW
Washington DC 20012
202-722-2912
burthome@aol.com
Guitar

Cameron Fae Bushnell
302 Lincoln Avenue
Takoma Park MD 20912-5704
W: 240-271-4529
H: 301-891-6784
cameronb@wam.umd.edu
Viola

Jessica Cammarata
46759 Marshall Blvd Apt B
Lexington Park MD 20653-4214
W: 304-216-4390
H: 301-863-5038
Jessalynn@astarry_night.net
Viola

Kathy Cammarata
9830 Brittainy Ln
Baltimore MD 21234
W: 410-313-2856
H: 410-661-8206
Cello

Emily Campbell
9808 McMillan Ave
Silver Spring MD 20910
301- 588-5388
emily9808@comcast.net
Violin

Luanna Campos
114 Joyceton Way
Upper Marlboro MD 20774-1472
W: 301-805-6610
H: 301-324-0882
Violin

Charles Caputo
11336 Freas Dr
Potomac MD 20878
301-294-3358
caputomusic@comcast.net
Brass

Cynthia C. Carmichael
10102 Carillon Dr
Ellicott City MD 21042-6210
W: 410-887-5270
H: 410-465-2570
Viola

Joseph F. Chalker
1009 Valen Rd
Westminster MD 21157
410-876-6067
jfchalk@qis.net
Violin

Hazel Cheilek
3039 44th St NW
Washington DC 20016
W: 703-750-8383
H: 202-362-5788
Viola

Bai-chi Chen
2119 Folkstone Road
Timonium MD 21093
W: 410-659-8125
H: 410-561-4529
baichichen@aol.com
Cello

Chien-Tai Chen
8807 Fox Hills Trail
Potomac MD 20854-4212
W: 301-983-1453
H: 301-983-6962
citynoah@hotmail.com
Violin

Julianna C. Chitwood
403 Denham Rd
Rockville MD 20851-1304
301-424-4824
jcchitwood@msn.com
Violin

Mia Choi
10320 Boca Raton Dr
Ellicott City MD 21042-2121
W: 410-409-3815
H: 410-313-8115
mmcchoi@aol.com
Violin

Elizabeth A. Ciavolino
1603 Belvue Drive
Forest Hill MD 21050-2508
W: 410-960-9003
H: 410-838-4604
firstbornelf@aol.com
Harp

Margot Collins
3108 Homewood Pkwy
Kensington MD 20895
301-946-0067
Violin

Lorraine Combs
8241 Chalet Ct
Millersville MD 21108
410-987-2707
Lcombs@cablespeed.com
Violin

Ashton Conklin
3355 18th St NW
Washington DC 20010-1003
202-368-0480
202-328-2069
ashtonconklin@yahoo.com
Violin

Lucia Conrad
8505 Greenwood Ave #101
Takoma Park MD 20912
301-495-0828
luciaviolin@yahoo.com
Violin

Richard Conviser
15090 Frederick Rd
Woodbine MD 21797-8608
301-443-3075
410-489-7981
conviser@alumni.reed.edu
Violin

Irene L. Cooper
405 Copper Oaks Pl
Woodsboro MD 21798
301-898-3277
bcooper937@aol.com
Violin

Janey Cromwell
505 E Lake Ave
Baltimore MD 21212-3133
410-435-1551
Violin

Eric Davenport
1629 Columbia Rd NW #614
Washington DC 20009
202-234-1474
edavenpo2003@yahoo.com
Violin

Rebecca M. DeStefanis
1828 Brisbane Ct
Silver Spring MD 20902-4019
301-754-1828
rdvi1992@aol.com
Violin

Niyati Dhokai
8205 Coneflower Way
Gaithersburg MD 20877-1038
301-926-1764
Violin

Ewa Dunian
5225 Connecticut Ave NW #602
Washington DC 20015
202-237-5542
ewadunian@juno.com
Violin

Lois Edwards
3407 Turner Ln
Chevy Chase MD 20815-3215
301-654-7130
harpvoice@verizon.net
Harp

Lisa Ehrenspeck
15509 Williston Rd
Silver Spring MD 20905
301-384-3832
lace@wam.umd.edu
Violin

Sheeba Ema-Nuru
19628 Club Lake Rd
Montgomery Village MD 20886-1348
240-418-0838
bestt_angel@yahoo.com
Harp

Joan Ashley Ennis
9410 Crosby Rd
Silver Spring MD 20910
301-588-5962
jaennis@bellatlantic.net
Harp

Nina Falk
7303 Cedar Ave
Takoma Park MD 20912-4247
301-588-0064
Violin

Mitch Fanning
9824 Rosensteel Ave
Silver Spring MD 20910
W: 703-989-7369
H: 301-565-3657
jmitchellf@yahoo.com
Violin

Mary B. Findley
3915 Fulton St NW
Washington DC 20007-1376
W: 202-994-6245
H: 202-337-7101
mfindley@starpower.net
Violin

Gerald F. Fischbach
7611 Lake Glen Dr
Glendale MD 20769
W: 301-405-5526
H: 301-464-5371
gf18@umail.umd.edu
Violin

Diana Fish
335 Maryland Ave NE
Washington DC 20002
202-548-0974
difish@earthlink.net
Cello

Mary Fitzgerald
2806 Buxmont Ln
Bowie MD 20715-2470
301-352-3690
celtic-harp@erols.com
Harp

Lynn Fleming
9909 Founders Way
Damascus MD 20872-2900
301-972-4296
lynn@lynnflemingstudios.com
Bass

William L. Foster
7717 14th St NW
Washington DC 20012
202-829-2909
Viola

Janet Frank
2716 27th St NW
Washington DC 20008
202-332-7725
janetfrank@earthlink.net
Cello

A. H. Franke
2555 Pennsylvania Ave NW #218
Washington DC 20037
W: 301-215-8467
H: 202-775-1968
Cello

Phyllis Freeman
723 N Market St
Frederick MD 21701-5246
W: 301-631-0735
H: 301-696-9129
freemanViolin@aol.com
Violin

Holly Smith Fussell
733 Lumbee Ct
Millersville MD 21108-2129
410-923-2278
wfussell@surfbest.net
Viola

AsheLee B. Gahagan
4105 Wisconsin Ave NW #506
Washington DC 20016
202-364-5310
ashebg@aol.com
Cello

Anita Garcia
8106 Carroll Ln
Silver Spring MD 20910
(240) 432-5133
301-588-9134
amgviolin@aol.com
Violin

Angelo Gatto
14561 Macclintock Dr
Glenwood MD 21738
410-442-5645
Violin

Jody Gatwood
1212 Downs Drive
Silver Spring MD 20904
W: 202-319-5838
H: 301-625-0604
gatwood@cua.edu
Violin

Robert Gerle
3405 Rosemary Ln
Hyattsville MD 20782
301-779-5325
robgerle@aol.com
Violin

David Gershfeld
9411 Elsmere Ct
Bethesda MD 20814-1601
301-530-0626
Violin

Annette M. Gigone-Graves
612 Lavender Ct
West River MD 20778
410-867-6758
Violin

Beth B. Glasgow
11630 Glen Arm Rd
Glen Arm MD 21057
410-319-5371
jeglasgow@mindspring.com
Violin

Miriam Goldberg
4401 Leland St
Chevy Chase MD 20815
301-652-4053
Violin

Dana M. Goode
2904 Montebello Terrace
Baltimore MD 21214
W: 410-339-7070 x4448
H: 410-319-7517
goode.weaver@verizon.net
Violin

Marion Goodrich
73 Murdock Rd
Baltimore MD 21212
W: 410-370-3102
H: 410-377-8641
jimaron@ix.netcom.com
Violin

Jackie Greaney
5441 Hildebrand Ct
Columbia MD 21044-1938
W: 202-775-3217
H: 410-992-5308
MDGreaney@aol.com
Piano

Arnold Gregorian
109 Central Ave
Glyndon MD 21071
W: 410-783-8100
H: 410-833-1004
arnold.gregorian@verizon.net
Bass

Michelle E. Grove
6353 Amherst Ave
Columbia MD 21046
W: 443-838-7928
H: 410-997-7509
michelle@optimo.dhs.org
Violin

Diana Gumas
914 Heatherfield Ln
Millersville MD 21108
W: 443-997-3604
H: 410-923-6520
dianagumas@comcast.net
Harp

Faye Gura
6113 Temple St
Bethesda MD 20817
301-365-4858
Cello

Olivia W. Gutoff
2028 Henderson Ave
Wheaton MD 20902
301-946-4495
Oliviag@erols.com
Brass

Alice Hanel
2730 Urbana Pike
Ijamsville MD 21754-8620
W: 301-676-0300
H: 410-318-6428
alicehanel@hotmail.com
Viola

Brian Hanly
400 Symphony Cir #458
Hunt Valley MD 21030-2043
410-527-0416
bhanly@uwoyo.edu
Violin

Margaret G. Harrison
4301 Massachusetts Ave NW Apt
5005
Washington DC 20016-5569
202-237-5887
cellopeg@aol.com
Cello

John H Hart
9207 Adelaide Ct
Bethesda MD 20817
W: 301-353-1113
H: 301-530-8792
jamcat1@msn.com
Violin

Donatus Hayes
13829 Old Annapolis Rd
Mount Airy MD 21771-5800
W: 703-450-2641
H: 301-829-2371
don-c-hayes@att.net
Violin

Pat S. Heimer
12807 Bushey Dr
Silver Spring MD 20906
301-946-0065
Violin

Christine Heins
9644 Bergamont Ct
Waldorf MD 20603-5701
W: 301-645-4929
H: 301-705-8617
ciheins@softhome.net
Violin

Rebecca E. Henry
5063 Blacksmith Dr
Columbia MD 21044
W: 410-659-8100 x1328
H: 410-997-2055
rhenry@peabody.jhu.edu
Viola

Kimberly Hodgkinson
8567 Window Latch Way
Columbia MD 21045-5637
W: 410-887-1207
H: 410-730-3466
hodgkinson@home.com
Winds

Rachel S. Holaday
703 Carysbrook Rd
Pikesville MD 21208
410-580-0185
rsm_viola@hotmail.com
Viola

Stephanie E Holmes
121 12th St SE Apt #109
Washington DC 20003-1442
W: 703-426-1074
H: 703-566-5466
stefernee@aol.com
Violin

Jennifer Houck
4186 Palomino Ln
Middletown MD 21769-6603
301-371-4668
butterfly1of4@hotmail.com
Violin

Shih-yun Hsieh
6200 Westchester Park Dr #1802
College Park MD 20740
W: 301-237-9069
H: 301-309-9111
chere74@hotmail.com
Violin

Chien-Tai Hsu
11318 Evans Trail #203
Beltsville MD 20705-3010
301-937-6962
cthsu76@hotmail.com
Violin

Melissa L. Hullman
3724 Rexmere Rd
Baltimore MD 21218
410-235-2380
hullmanstudio@verizon.net
Violin

Doree Huneven
214 E Franklin Ave
Silver Spring MD 20901-2931
W: 703-582-7493
H: 301-589-9396
dhuneven@verizon.net
Violin

Harriette G. Hurd
3400 Canberra St
Silver Spring MD 20904
301-847-1153
patty.hurd@verizon.net
Violin

Jennifer Hutt
1031 St. Paul Street
Baltimore MD 21202-2605
W: 410-322-4079
H: 410-727-4310
jennifer@woodhavenmusic.com
Violin

Slavica Ilic
5301 Westbard Cir #236
Bethesda MD 20816-1430
W: 202-487-4873
H: 301-656-6157
myviolin1@aol.com
Violin

Sonja Inglefield
18823 Graystone Rd
Whitehall MD 21161
410-218-6464
sonjai@peabody.jhu.edu
Harp

Raymond Irving
1456 Washington Ave
Severn MD 21144
W: 301-677-6231
H: 410-551-0376
rirvingbas@comcast.net
Bass

Leland D. Iverson
1101 N Calvert St 502
Baltimore MD 21202
410-727-5093
Violin

Ellen Jacobs
2985 Bethany Ln
Ellicott City MD 21042
410-313-9992
ejfiddler999@myway.com
Violin

Cathleen Jeffcoat
238 Brandon Rd
Baltimore MD 21212
W: 410-659-8100 x1350
H: 410-825-5689
cjeffcoat@aol.com
Violin

Roy R. Jenkins
9418 Silver Oak Rd
La Plata MD 20646-3627
W: 301-645-7708
H: 301-392-3116
rjenkins49@comcast.net
Brass

Paul L. Johnson
732 Leafydale Terrace
Pikesville MD 21208-4612
W: 410-659-8100 x1283
H: 410-486-4944
pjohnson@peabody.jhu.edu
Bass

Calida Jones
6611 Gateway Blvd
District Heights MD 20747
W: 301-943-2201
H: 301-735-1245
calidajones@yahoo.com
Violin

Cecilie Jones
700 7th St SW #724
Washington DC 20024
202-479-4656
cecbill@mindspring.com
Violin

Patricia Jones
9215 Lanham Severn Rd
Lanham MD 20706-2917
301-577-9379
musicmakers3@netscape.net
Piano

Danielle Beth Kalish
7102 Rockland Hills Dr
Baltimore MD 21209
410-484-5271
Violin

Harriet Kaplan
9202 Whitney St
Silver Spring MD 20901
301-585-1474
harriclay@juno.com
Cello

Lawrence Keiffer
3321 Jesmond Ct
Waldorf MD 20602-2501
301-752-1488
Lekeiffer@comcast.net
Viola

John Kendall
108 Elm Avenue
Takoma Park MD 20912-4628
Violin

Michael R. Kertcher
12705 Cedarbrook Ln
Laurel
MD 20708-2447
301-490-5659
kertcher@email.unc.edu
Winds

Carolyn Kessler
11940 Marmary Rd
Gaithersburg MD 20878
W: 703-696-6043
H: 301-921-7957
cakmandue@yahoo.com
Violin

Osman Kivrak
6999 Barrys Hill Rd
Bryans Road MD 20616-3288
301-375-0179
Viola

Jeffrey L. Koczela
4404 39th Street NW
Washington DC 20016-2204
202-686-6826
mkoczela@aol.com
Bass

Linda M. Koenig
6 Bay Tree Ln
Bethesda MD 20816
301-229-8832
koeniglg006@comcast.net
Violin

Alicia Kopfstein-Penk
5814 Lone Oak Dr
Bethesda MD 20814
301-564-1467
c.kopstein@verizon.net
Guitar

Roxanne Krigman
334 Rosslare Dr
Arnold MD 21012
410-647-0162
rkrigman@cablespeed.com
Violin

James S. Kroll
3353 York St
Manchester MD 21102-2060
JamesSKroll@aol.com
Violin

Paula F. Kurrus
10708 Lakespring Way
Cockeysville MD 21030-2821
410-683-3144
PFKurrus@aol.com
Violin

Willard D. Larkin
4 Pinecrest Ct
Greenbelt MD 20770
301-982-0343
Cello

David Lashof
10125 Ashburton Lane
Bethesda MD 20817-1729
W: 301-330-2606
H: 301-530-4735
Violin

Valerie Lawrence
10404 May Wind Ct
Columbia MD 21044-2523
W: 410-313-5040
H: 410-884-7522
tlawrence@comcast.net
Violin

Sally Lay
P O Box 153
14 N Main St
Smithsburg MD 21783
301-824-3681
layharpn@aol.com
Harp

Theresa Lazar
6999 Barrys Hill Rd
Bryans Road MD 20616-3288
301-375-0179
Violin

Chag-Hee Lee
9348 Cherry Hill Rd #616
College Park MD 20740-1245
W: 301-717-2882
H: 301-220-4225
chaglee@yahoo.com
Violin

John Lee
13208 Dauphine St
Silver Spring MD 20906
301-946-5177
jlee2002-7@earthlink.net
Violin

Kayte Lemarr
2100 Ballenger Creek Pike
Point Of Rocks MD 21777
301-874-2525
Harp

Naomi Lesley
310 Crescendo Way
Silver Spring MD 20901-5017
W: 410-356-9605
H: 301-681-4969
naomia30@hotmail.com
Violin

Roseann Markow Lester
717 Wyngate Dr
Frederick MD 21701
W: 301-696-3431
H: 301-694-6041
lesterr@hood.edu
Violin

Elizabeth Levin
3914 Livingston St NW
Washington DC 20015
202-364-5731
elizben@erols.com
Harp

Edward J. Lewis
55 Adams St NW
Washington DC 20001
W: 202-298-8024
H: 202-387-6467
edlewis@comcast.net
Viola

Cheryl A. Logan
50 Nutwell Rd
Lothian MD 20711-9709
W: 410-222-1697
H: 410-867-9131
calogan@erols.com
Viola

Jaq Lyman
141 Olen Drive
Glen Burnie MD 21061-2779
W: 410-777-2802
H: 410-760-4743
jslyman@aacc.edu
Piano

Priscilla Lyman
300 St Bees Drive
Severna Park MD 21146-1523
410-647-9413
Cello

Timothy Macek
8504 Freyman Drive
Chevy Chase MD 20815
W: 202-806-7081
H: 301-587-6034
Violin

Sofia Macht
6140 Barroll Rd
Baltimore MD 21209
410-583-1631
pamacht@mac.com
Violin

Donald Maclean
1705 Bartholomew Ct
Silver Spring MD 20910
W: 202-307-9968
H: 301-585-7869
donald.maclean@usdoj.gov
Viola

Zdenko Madro
4 E Main Boulevard
Timonium MD 21093-2302
410-276-5286
Cello

Robin Massie
5267 Candy Root Ct
Columbia MD 21045-2311
410-446-7710
toady1up@aol.com
Viola

Ramona H. Matthews
9214 Midwood Rd
Silver Spring MD 20910
301-589-7612
rhmatthews@terpalum.umd.edu
Violin

Valerie H. Matthews
1008 Ashland Dr
Ashton MD 20861
301-570-4901
VHMatthews@TerpAlum.umd.edu
Cello

Cynthia Lee Mauney
707 Snider Ln
Silver Spring MD 20905
W: 301-879-2470
H: 301-879-2470
cynlee@tidalwave.net
Violin

Paula McCarthy
1178 Bayview Vis
Annapolis MD 21401-4948
410-626-8762
jpkmcCarthy@aol.com
Violin

Kimberly McCollum
616 Admiral Dr Apt 368
Annapolis MD 21401-7524
W: 443-226-4046
H: 410-224-0462
kdmccollum@yahoo.com
Violin

Gayl B. McDermott
776 Kimberly Ct E
Gaithersburg MD 20878-1846
301-926-9098
gaylmc@aol.com
Harp

Darren McFate
2513 Kennet Ln
Bowie MD 20715-2832
W: 703-426-2143
H: 301-860-1232
darren.mcfate@fcps.edu
Violin

Emily G. Mechling
P O Box 207
Dowell MD 20629-0207
W: 814-862-1046
H: 410-326-9307
egm119@psu.edu
Viola

Nannette R. Melnick
6003 Henning St
Bethesda MD 20817-3463
301-530-5991
Violinteacher@hotmail.com
Violin

Mark Mendelsohn
166 Creekwater Ln
Arnold MD 21012
W: 410-962-9499
H: 410-544-4037
Guitar

John C. Merrill
711 St Johns Rd
Baltimore MD 21210
W: 410-783-8100
H: 410-323-6183
merrilljc@msn.com
Violin

Mary Meshbane
7770 Heatherton Ln
Potomac MD 20854-3212
W: 301-529-3312
H: 301-765-0096
Violin

Constance K. Milner
7205 Macarthur Blvd
Bethesda MD 20816
301-229-3380
conniekain@milner.net
Violin

Tom Mitchell
2810 Parkview Ter
Baltimore MD 21214
410-254-2810
Guitar

Carol Hubler Murai
604 Shelley Road
Towson MD 21286
W: 410-825-6202 x1622
H: 410-828-5059
muraic@notredameprep.com
Violin

Marissa Murphy
3013 Homewood Pkwy
Kensington MD 20895-2756
W: 301-949-0795
H: 301-949-7854
murphyviolin@aol.com
Violin

Ronald J. Mutchnik
4222 Club Ct
Ellicott City MD 21042
410-461-0618
Violin

Claudine N. Nash
433 21st St NE
Washington DC 20002
W: 202-698-1133
H: 202-396-0140
stringladyc@aol.com
Bass

Denise Setny Nathanson
662 Quail Run Court
Arnold MD 21012-1502
301-858-7757
Cello

Leslie Nero
113 Melbourne Ave
Silver Spring MD 20901
W: 703-461-4170
H: 301-588-6672
lesneran@erols.com
Violin

Robert A. Newkirk
9240 Old Scaggsville Rd
Laurel MD 20723-1730
W: 202-319-5425
H: 301-498-1902
Cello

Henry Nigrine
3601 Queen Mary Dr
Olney MD 20832
Viola

Sherrie Norwitz
5723 Greenspring Ave
Baltimore MD 21209
W: 410-396-0779
H: 410-664-7036
Violin

Terence O'Neill
20509 Keeney Mill Rd
Freeland MD 21053
W: 410-638-4600
H: 410-343-1108
tmoneill6@comcast.net
Violin

Suzanne Orban
2899 Willow Wood Ct
Crofton MD 21114
W: 301-261-6540
H: 410-721-8714
Cello

Alan R. Oresky
15620 Aitcheson Ln
Laurel MD 20707-3031
W: 301-572-0630
H: 301-549-1918
rosindebow@aol.com
Violin

Allison Palmer
9611 Montgomery Drive
Bethesda MD 20814
301-530-1218
bonny@palmer.cncdsl.com
Cello

Anne Pape
1532 Meadowcrest Ct
Aberdeen MD 21001-4213
W: 410-612-1500
H: 410-272-7420
mspape@juno.com
Violin

Anne Marie Patterson
10617 Knollwood Ct
Waldorf MD 20603
301-374-6875
annempatterson@aol.com
Violin

Emma Patterson
2221 Rogene Dr Apt 201
Baltimore MD 21209
410-358-8683
baltbemma@aol.com
Cello

Ronald Pearl
115 Brightside Ave
Baltimore MD 21208
W: 410-617-5165
H: 410-484-5256
rpearl@loyola.edu
Guitar

Victoria H. Perkins
30 Atherton Rd
Lutherville MD 21093-5704
410-252-6033
vhperkins@comcast.net
Cello

Mildred Perlow
15101 Interlachen Dr
Apt 523
Silver Spring MD 20906
301-598-6647
Viola

Elizabeth C. Peterson
14821 Clavel St
Rockville MD 20853-1544
elizabeth_peterson@yahoo.com
Cello

Mark Pfannschmidt
18415 Hallmark Ct
Gaithersburg MD 20879-4668
301-869-8592
markandlaurap@yahoo.com
Viola

Dorothy S. Pickard
501 E Campus Ave #1014
Chestertown MD 21620-1671
410-810-1748
dpickard@hpiwg.org
Viola

Lisa B. Pickett
114 Clagett Crossing Pl
Kentlands
Gaithersburg MD 20878-5668
301-869-1010
pickett@b@aol.com
Viola

Anastasia Pike
P O Box 1113
Fort Meade MD 20755
W: 410-674-5625
H: 410-674-5788
pike@wam.umd.edu
Harp

Shirley Polly
8741 Susanna Ln
Chevy Chase MD 20815
202-782-9271
SMPolly@compuserve.com
Cello

David Glen Ponder
2708 Guilford Ave
Baltimore MD 21218-4415
410-243-6176
davidpondr@aol.com
Harp

Lisa Ponton
4608 Fordham Rd
College Park MD 20740
301-864-8874
Viola

Nayiri Poochikian
11343 Palatine Dr
Potomac MD 20854
301-299-2029
nayirikp@aol.com
Violin

Jean Provine
4611 Beechwood Rd
College Park MD 20740
301-927-5312
jeanprovine@yahoo.com
Violin

Neil Puzon
9723 Cadwell Street
Waldorf MD 20603-5703
W: 240-416-3105
H: 301-396-3961
d.puzon@att.net
Violin

Bernard J. Quinn
5712 Aberdeen Rd
Bethesda MD 20814
W: 301-763-8000 x7139
H: 301-654-0938
barney-quinn@noaa.gov
Cello

Barbara Raibourn Pearl
214 Cramer Ave
Walkersville MD 21793-9128
301-898-1410
Winds

Ursula Ratcliff
12011 Whipoorwill Ln
Rockville MD 20852-4443
301-881-2031
Harp

Jennifer M. Rende
39 Overbrook Road
Baltimore MD 21228-1945
410-455-0491
Viola

Bonnie Resnick
13122 Okinawa Ave
Rockville MD 20851
W: 202-622-0167
H: 301-881-0207
bonnie.resnick@do.treas.gov
Violin

Gloria Retzer
511 Grant Pl
Frederick MD 21702
301-682-3778
Violin

Emily R. Ricks
8502 16th St #411
Silver Spring MD 20910
301-585-5859
emily.ricks@lycos.com
Violin

Maura Eileen Riffe
310 Ridgemed Rd #401
Baltimore MD 21210-2946
410-662-8475
Violin

Pervinca Rista
110 W 39th St Apt 600
Baltimore MD 21210-3130
410-366-5664
Violin

Christine T. Robbins
44 Pine Cone Dr
North East MD 21901
410-399-9900
Violin

Jean A. Robbins
7203 Bradley Blvd
Bethesda MD 20817
301-469-7943
Cello

Louis Roberts
3704 Carey St
Silver Spring MD 20902
W: 301-652-7070
H: 301-949-5793
Cello

Katherine Rogers
3 Sparks Station Rd
Sparks MD 21152-9334
410-472-0026
Violin

Cindy Rosenberg
7437 Marriottsville Rd 2
Marriottsville MD 21104
410-552-3411
cindycello@netzero.net
Cello

Cecilia Rossiter
3921 W St NW Apt 2
Washington DC 20007
202-337-4233
Cello

Lucinda M. Rouse
125 E Montgomery St
Baltimore MD 21230-3923
410-323-4362
Rouek@aol.com
Violin

Kara Rowley
5311 Abbeywood Ct
Baltimore MD 21237-4932
W: 410-273-5510
H: 410-933-0418
kararowley@yahoo.com
Brass

Melissa D. Ruof
1304 John St
Baltimore MD 21217-4115
410-462-3297
mdruof01@bepl.net
Violin

Carol J. Russell
18 Kintore Ct
Baltimore MD 21234
W: 410-396-6068
H: 410-665-0651
Cello

Lisa E. Sadowski
9309 Snyder Lane
Perry Hall MD 21128
W: 410-659-8100
H: 410-529-1471
lcole@peabody.jhu.edu
Violin

Kathleen Scarborough
8211 Tuckerman Ln
Potomac MD 20854
301-983-8446
Violin

William N. Schachter
4400 East West Hwy Apt 515
Bethesda MD 20814-4505
301-652-3251
maestrowns@aol.com
Cello

Barbara S. Schneider
101 E Mount Royal Ave
Apt 503
Baltimore MD 21202-8102
410-547-1782
Violin

Erika Schulte
4998 Battery Ln #109
Bethesda MD 20814-4956
W: 202-732-1612
H: 240-497-0040
erikaschulte@verizon.net
Violin

Alexis Schultz
606 St Paul St #524
Baltimore MD 21202-2310
860-869-0687
lexbean@hotmail.com
Viola

Paul Scimonelli
The Landon School
6101 Wilson Ln
Bethesda MD 20817
W: 301-320-1091
H: 301-596-1134
paul_scimonelli@landon.net
Bass

Barbara R. Seidman
5301 Westbard Cir #143
Bethesda MD 20816-1425
301-656-4473
Harp

Susan O. Sella 12906 Larkin Pl Rockville MD 20853 301-929-0759 Harp	Kathleen M. Silk 178 Tall Tree Trail Arnold MD 21012 410-647-7182 kmsilk@aol.com Violin	James Stern 2026 Forest Hill Dr Silver Spring MD 20903 W: 301-405-5330 H: 301-445-3448 js595@umail.umd.edu Violin	Cynthia Swiss 4403 Falls Rd Baltimore MD 21211 W: 410-363-0600 x270 H: 410-889-8325 CSWISS@MCDONOGH.ORG Violin
Jennifer S. Shannon 6913 Oakridge Rd University Park MD 20782 301-699-3388 Jshan@853aol.com Violin	Rachele Sills 4602 Cedargarden Rd Baltimore MD 21229 410-525-1679 rachele2@umbc.edu Violin	Lya Stern 7012 Hopewood St Bethesda MD 20817 301-320-2693 lya@asta.net Violin	Kimberly Syvertsen 1101 N Calvert St Apt 1612 Baltimore MD 21202-3840 W: 973-534-3128 H: 410-837-3530 ephemeral_sky@hotmail.com Violin
Barry Shapiro 9602 Hillridge Dr Kensington MD 20895 301-942-4640 Viola	Judith S. Silverman 14315 Bauer Dr Rockville MD 20853 301-871-7444 judiths@aol.com Viola	Catherine Stewart 17500 Princess Anne Dr Olney MD 20832 301-260-0858 CSTEWART91919@msn.com Violin	Zoltan Szabo 5411 Tramore Rd Baltimore MD 21214-1922 W: 410-704-2837 H: 410-426-1753 zszabo@towson.edu Violin
Judith B. Shapiro 3913 Dunnel Ln Kensington MD 20895-3510 301-946-6711 jsha187552@aol.com Violin	Bret P. Smith 2130F C S Performing Arts Center University of Maryland College Park MD 20742 W: 301-405-5508 H: 410-721-8133 bs166@umail.umd.edu Cello	T. Alan Stewart 1318 E 36th St Baltimore MD 21218-2119 202-882-1968 Bass	Annette Szawan 4280 Coattail Court Ellicott City MD 21042 410-461-3933 Violin
Judith L. Shiffers 10207 Lariston Lane Silver Spring MD 20903 301-445-3433 Cello	Julie M. Smith 8025 York Rd Apt B3 Towson MD 21204 W: 410-532-3700 H: 410-337-7322 jjs1983@cs.com Cello	Yvonne D. Stiso 11 Hillcrest Rd Riva MD 21140-1214 Other	Fiona L. Thompson 5006 Tulip Ave Halethorpe MD 21227-4951 410-536-9265 Cello
Shino Shimoji 3010 Bomarie Ct Apt G Baltimore MD 21209 W: 410-614-1265 H: 410-764-6354 sshimoj1@jhmi.edu Violin	Nancy Jo M. Snider 3041 O St NW Washington DC 20007 202-234-1363 Cello	Oliver Strand 7114 Downing St Adamstown MD 21710 301-607-4127 amandastarr@starpower.net Violin	Matthew I. Tifford 11235 Ashley Dr Rockville MD 20852 301-770-4377 Cello
Rosalind Shipley 117 E 25 St Baltimore MD 21218 410-235-7490 rosie_shipley@yahoo.com Violin	Dianna Souder 211 Rolling Rd Gaithersburg MD 20877-2041 301-417-0709 Violin	Julia Stymiest 6614 Cherry Hill Dr Frederick MD 21702-2348 301-695-9706 Viola	Wallace Toroni 200 Charmuth Rd Timonium MD 21093-5212 410-453-0446 Cello
Amy Shook 8116 Chapel Cove Dr Laurel MD 20707 W: 509-951-2284 H: 301-604-1734 flamycandel@hotmail.com Bass	Janie Spangler 7571 Weather Worn Way Unit B Columbia MD 21046-2480 W: 410-313-2800 H: 410-290-7798 gostrings@hotmail.com Violin	Jeanne Su 505 White Surf Dr Gaithersburg MD 20878 W: 301-279-8475 H: 301-330-1911 jwsu@umd5.umd.edu Violin	Peter Tropper 4715 Crescent St Bethesda MD 20816-1720 W: 202-458-9124 H: 301-229-7947 sjtropper@aol.com Violin
David Shumway 346 Rosebank Ave Baltimore MD 21212 410-532-3649 Cello	Joan Spicknall P O Box 1284 Columbia MD 21044 410-964-1983 director@suzukimusicsschool.com Piano	Celia R. Sucgang 3037 Abell Ave Baltimore MD 21218 W: 410-396-6068 H: 410-889-7932 Violin	George Vance 9100 Louis Ave Silver Spring MD 20910 301-588-9275 george@slavapub.net Bass
Jennifer Sigmon 11654 Sun Circle Way Columbia MD 21044-4376 410-995-5165 Violin		Vivian Roe Sweet 8100 Connecticut Ave #203 Chevy Chase MD 20815-2811 301-951-3540 jssvrs@aol.com Violin	

Martha Dana Vance
9100 Louis Ave
Silver Spring MD 20910
W: 301-588-9275
H: 301-588-9294
marvcello@aol.com
Cello

Keri Vandeman
14454 Twig Rd
Silver Spring MD 20905-7016
301-384-9899
kvandeman@juno.com
Violin

Kerry Van Laanen
13705 Loree Lane
Rockville MD 20853-2928
301-871-4117
Cello

Jonathan Velsey
8303 Haddon Dr
Takoma Park MD 20912
301-562-2063
jvelsey@earthlink.net
Cello

Marcia Vogin
17209 Sandy Knoll Dr
Olney MD 20832-2036
W: 301-365-4477
H: 301-570-8714
nvogin@comcast.net
Violin

Tianheng Wang
18008 Wildman Ct
Boyd MD 20841
301-972-4670
wangshujiang@hotmail.com
Cello

Anne S. Ward
9008 Furrow Ave
Ellicott City MD 21042-1837
W: 410-313-5500
H: 410-480-0177
annesward@msn.com
Brass

Margaret Motter Ward
P O Box 517
New Windsor MD 21776
W: 410-857-2554 x2554
H: 410-857-4748
peggyward1@aol.com
Viola

Donald E. Watts
3711 Font Hill Dr
Ellicott City MD 21042
W: 410-704-2819
H: 410-313-8590
dwatts@towson.edu
Cello

Rosemary Webster
17733 Lochness Cir
Olney MD 20832
301-774-2299
rfwebster@msn.com
Bass

Charlie Whitten
10942 Whiterim Dr
Potomac MD 20854-1778
301-983-9377
Violin

Bethany Wildes
2806 Overland Ave
Baltimore MD 21214
410-444-7664
the_antonieta_strad@yahoo.com
Violin

Stephanie Wiman Myers
11105 Hudee Ct.
Bowie MD 20721-2431
W: 301-262-3322
H: 301-464-2828
CrystalStrings@aol.com
Violin

Ephriam Wolfolk, Jr.
12200 Hollybank Dr
Fort Washington MD 20744-6200
301-292-6359
ebassic@aol.com
Bass

Douglas R. Wolters
9218 Manchester Rd
Silver Spring MD 20901-3341
301-589-4476
cellolibb@aol.com
Cello

Nathan Wong
202 Crickett Ct
Timonium MD 21093
410-561-2981
cngwong@juno.com
Violin

Eleanor C. Woods
5456 Nebraska Ave NW
Washington DC 20015-1350
202-244-8658
Violin

Margaret Wright
4604 Stoneleigh Ct
Rockville MD 20852
W: 202-686-9772 x1125
H: 301-770-1955
Violin

Donald Yeung
10101 Grosvenor Pl
Apt 1311
Rockville MD 20852
W: 301-405-3649
H: 301-564-1067
Violin

Alice Young
346 Rosebank Ave
Baltimore MD 21212
410-532-3649
Viola

Shintaroh Yuhki
2403 Noble Manor Ln
Frederick MD 21702
W: 301-846-5295
H: 301-662-2938
yuhki123@aol.com
Violin

Paul A. Yutzy
5723 Greenspring Ave
Baltimore MD 21209
W: 410-649-3337
H: 410-664-7034
Guitar

Dobrochna Zubek
7000 Harford Rd
Baltimore MD 21234-7704
410-444-5562
zubekdobrochna@hotmail.com
Cello

The Lighter Side

The badness of a musical composition is directly proportional to the number of violas in it.

You will never find anybody who can give you a clear and compelling reason why instrumental parts are written in transposed pitch. (Especially trumpet parts in E.)

People who feel the need to tell you that they have perfect pitch are telling you that their sense of relative pitch is defective.

A penny saved is a penny earned. A string sample saved is worthless.

There comes a time when you should stop expecting other people to make a big deal about your musical talent. That time is age eleven.

