



The First Amateur Music Directory

by Joel Epstein

ACMP was founded in 1947 by two amateur musicians, Leonard Strauss and Helen Rice, who had a brilliant idea: to create a world-wide Directory of amateurs so that like-minded musicians could find each other in order to play chamber music together.

It was a brilliant idea, but it wasn't completely original. Because someone had done it before. In 1796, Johann Ferdinand von Schönfeld published the *Jahrbuch der Tonkunst*, a sort of musical almanac of Vienna and Prague, including a listing of the leading musicians, both amateur and professional, of those cities.

The *Jahrbuch* is a goldmine of information about amateur music of the period, and it is instructive to compare our Directory with the one of 220 years ago.

Both the ACMP Directory and the *Jahrbuch* have a fair representation of both men

and women. But there the similarity ends. In the *Jahrbuch*, the women overwhelmingly play piano and sing, while the men play violin, cello and other instruments. Many if not most of the women in the *Jahrbuch* are young and unmarried: "Fraulein Josephine von Drostig, daughter of the former Hungarian representative, plays the piano very well, and sings with a sweet alto voice."

The reasons for this disparity are clear: playing a stringed instrument – especially the cello – or a wind instrument was considered highly unladylike. "The harpsichord, Spinnet, Lute and Base violin are Instruments most agreeable to the Ladies. There are some others that really are unbecoming the Fair Sex; as the flute, Violin and Hautboy, the last of which is too Manlike, and would look indecent in a Woman's Mouth; and the Flute is very improper, as taking away too much of the Juices, which are otherwise more necessarily employed to promote the Appetite and assist Digestion," wrote John Essex in *The Young Ladies Conduct; Or, Rules For Education Under Several Heads, With Instructions Upon Dress, Both Before And After Marriage And Advice To Young Wives* (London 1722). As for the preponderance of unmarried women,

a talent in music was considered a powerful man-trap. One Englishwoman wrote to a contemporary music magazine that "on the advice of my friends I had taken up singing for the sole purpose of marrying into a wealthy family and accomplished my goal in a short time."

This is not to say that there were no woman violinists at the time. Fraulein Josephine von Dornfeld, we are told, "plays the violin with great artistry." There is even (Heavens forfend!) one female cellist. But the pianists and singers number the overwhelming majority.

Another difference between the *Jahrbuch* and our Directory is that the *Jahrbuch* has a much higher percentage of professionals; indeed, at the end of the 18th century and well into the 19th, the divide between professionals and amateurs was much less clearly defined. Amateurs and pros



Jahrbuch from 1796, listing musicians in Vienna and Prague

played together regularly; all of the performing orchestras of the period were at least half amateur. The Gewandhaus Orchestra, considered the finest orchestra of the time, had amateur players until the mid 1860s, when the last amateur – a divinity student who played the timpani – quit.

It is interesting to note that music-making in the 19th century dissolved the rigid class distinctions prevalent at the time. The highest noblemen sat shoulder to shoulder with common tradesmen to play quartets. For example, Johan Graf von Esterhazy, a scion of one of the leading noble families of Vienna, is listed as an oboist. Immediately after appears "Joseph Faber, a tradesman, is a stylish flute player."

But if the classes mingled among the players, in the audience class distinctions were strictly preserved. There were almost no public concerts in Vienna in the 19th century, and virtually all music was performed in private gatherings called akademien. There were akademies for the highest, old nobility; for the lower nobility (largely noblemen who had been granted titles in the last generation), and separate still akademies for the growing

professional and bourgeoisie. At these affairs, professional musicians, and musicians of a lower class, entered through the servant's entrance, and dared not partake of the delicacies served to the guests.

The first to challenge this enforced segregation was the always rebellious Wolfgang Amadeus Mozart. At a concert at the Archbishop of Salzburg's residence, Mozart was asked to wait until all the guests had been seated, so as not to be seen mingling with them. "I took no notice, either of the valet or the lackey, but walked straight on through the rooms into the music

room...and went straight up to the Prince, paid him my respects and stood there talking to him." As we know, the Archbishop and Mozart parted ways, and Leopold Mozart's efforts to patch things up and get his son a permanent position were doomed to failure.

Joel Epstein (Vn/Va), Moshav Magshimim, Israel, is a frequent contributor to the Newsletter and an energetic member of the ACMP's International Advisory Council

Members Share Stories of Using the ACMP Directory

Don't Leave Home Without It (An ACMP membership, of course.)

Quig Conley (Vc), New York, NY, writes: The first time we took advantage of the worldwide reach of ACMP was when we were in Salzburg for a week. Through ACMP my wife, Laura, a violist, found a local family who invited her to play quartets. I was a listener. Mozart and Haydn were on the menu, which was rounded out by local delicacies and copious amounts of wine (yes, after playing). We had a most memorable evening.

A few years later we travelled to Berlin. One of my planning glitches was forgetting that I had to play the cello part of a Mozart piano quartet at a music workshop the day after my return to New York. Not looking at the piece for two weeks was not, ugh, a good idea. As I don't have a folding travel cello (I discovered they do exist), I posted a note on the ACMP website to inquire about renting a cello in Berlin. Right away I got an answer: "Don't rent, borrow mine." This was from Friederike Kendel (Vc), Berlin, Germany, an enthusiastic ACMP member and most accomplished cellist. She spontaneously offered me her grandmother's cello. We met for the first time when she delivered the cello to the apartment Laura and I had rented near the Roenthaler Platz.

Thanks to Friederike's kindness I could practice cello every day. Following a visit to the botanical garden we were invited to Friederike's house where we met her husband, Justus, and had a wonderful visit in their garden. I still fondly remember the plum tarte Friederike had made for us. When we learned that their daughter, Cora, was studying in Connecticut, we contacted her, and she spent some time with us. Then just last year Friederike and Justus stayed with us in New York. An evening with quartets was a highlight.

Thanks to ACMP and music we made three new friends whom we look forward to seeing again. As Friederike says, "Music makes such wonderful friends."



Quig Conley with Friederike Kendel and her grandmother's cello



Making Connections in a New City through ACMP

Lucia Woodruff (NAOC/Vn/Va), Austin, TX, writes: In 1980 we spent the autumn in Pittsburgh as my husband had the opportunity to teach at Pitt for the semester. I was not too pleased at having to uproot our lives with 2 preschoolers — I knew no one at all in Pittsburgh, and in haste, glanced briefly at names in the ACMP Directory before leaving home. At a party for newcomers, when introduced to the Dean, something clicked in my head. "Are you in ACMP?" I blurted. "Yes! You too?...Why don't you come play quintets tomorrow."

I lucked out! The cellist playing at the Dean's house that night played in a different quartet that met weekly — a really good one! Their wonderful violist (the late Eve Cohen) had just moved to L.A., so he asked me if I could fill in for the autumn. Thus I got the chance to play with people who were much better than I, and made wonderful connections.

ACMP Cellists to the Rescue

Marjana Rutkowski (IAC/Vc), Porto Alegre, RS, Brazil, writes: This is a story that starts badly and ends well, thanks to ACMP and the Directory.

I am a professional cellist, and as usual, I had purchased a separate ticket for my cello (under the name of Mycello Mastroianni). Even though I had checked that everything was in order one week before the flight, at the airport, I was refused permission to board with my cello.

Thus, I ended up in Boca Raton, FL, with no cello. So I searched the Directory and e-mailed this letter to cellists in the area:

I am reaching out to the ACMP community to locate a cello for a few days while I am in Florida on my way to Montreal to McGill University for a professional engagement. I am without my cello because, at the last minute, the airline would not allow me to travel with my instrument even though I had purchased a separate ticket for it. I will continue my journey in a few days, and would return the instrument before traveling. An ACMP member in Manhattan who regularly lends me her cello will vouch for me. If you would be willing, or know anyone who lives nearby and could help me as soon as possible, I would greatly appreciate it. Please feel free to share my contact information as necessary.

I started to receive responses the very next day, and one, James Gill (Vc), Ft. Lauderdale, FL, suggested that I contact the cellist of a professional quartet in Delray Beach. This turned out to be the renowned Brazilian cellist, Claudio Jaffé, whom I had known of while growing up in Brazil! He promptly offered me his second cello, the one that he had played for most of his career. So now I had not only the cello, but the thrill of meeting this wonderful musician.

The happy ending continues. Not only have I kept up with several of the contacts for subsequent chamber music sessions, but I hired a lawyer, sued the airline, and won!



Marjana Rutkowski and "Mycello Mastroianni"

Welcoming Our New Members

Over 140 new members from 8 countries and 25 states have joined ACMP since the last newsletter issue. Join us in welcoming them.

Stay connected! We encourage you to use the Directory online, where you will find the most up-to-date member information for reaching out to those in your area or on your travels.

New Members are from 8 countries:

Canada (4)
England (1)
France (2)
Germany (3)
Hong Kong (1)
Ireland (1)
Scotland (2)
Sweden (1)

In the USA, 127 members span 25 states:

AZ (3)	NC (2)
CA (16)	NH (1)
CO (7)	NJ (5)
CT (1)	NY (38)
FL (5)	OR (5)
HI (2)	PA (5)
IL (1)	RI (2)
KY (4)	SC (1)
MA (9)	VA (4)
MD (4)	VT (2)
MI (3)	WA (5)
MO (1)	
U.S. Armed Forces, Europe (1)	

Getting the Most Out of The Directory — Using The Online Search Feature

Did you know that you can search the Directory online by instrument, playing level, and geographic location?

First, log on to ACMP.net with your user name and password, then click on the **Member Center** tab.

Search The Directory is the first choice at the top of the gray menu on the lefthand side of the screen.

Search the Directory offers two choices; **Find a Member by Name** and **Find Members In Your Area**.

Under **Find Members in Your Area**, scroll through the columns to find the area you want.

Then refine your search by **Instrument(s)** and **Playing Level** as desired.

Have fun finding new players and new friends!

Letter from the Chair



New Year is a time for chamber music parties, for setting personal goals and for reconnecting with our friends. I always like to pick an aspect of my cello playing to work on each year, and in 2016 I'll be focusing on my vibrato. It's a good goal when I delve into one of the great ACMP Member Benefits, the ACMP Workshop Guide. It's always fun to browse through the great worldwide selections and decide which workshops I plan to attend in the coming year to show off my new improved vibrato.

Our annual Worldwide Play-In Weekend is fast approaching on March 5-6, 2016. Why not make it your New Year's resolution to expand your chamber music circle by reaching out to a new member in your area and invite them to play with your group that Weekend? I spent a very pleasant morning delivering flyers for the Play-in I'm organizing in San Diego, reconnecting with my contacts at the local violin stores.

Talking about chamber music is almost as much fun as playing chamber music! Getting out into the community, sharing our passion for making music with others and the added dimension it brings to our lives, is what Worldwide Play-In Weekend is all about.

Do tell us your Play-In plans and contact us at play-in@acmp.net if you need help in finding a venue, players or music for your group to play. Why not approach a local music store, or book store, or art gallery to see if they would be willing to have your group play there? Or consider playing at a retirement home or clinic to bring the joy of chamber music into your community. Let's circle the globe with chamber music once again this March!

Warmest Regards to All,
Janet White



Notes from the Executive Director

Welcome to the *Winter 2016 Newsletter* from snowy New York (second largest snowstorm since 1869)!

An acquaintance recently asked me what I had read lately. "Some woodwind quintets by Arthur Berger and Frank Bridge, and, when the horn player can't make it, we read quartets by Kurt Mederacke, Stephen Paulus, and Jurriaan Andriessen," I replied. From the puzzled look on her face, it struck me: she meant BOOKS, of course!

ACMP members constitute that rare yet vibrant breed that reads MUSIC for pleasure. Out of a desire to connect with others similarly inclined, the ACMP Directory was born in 1947. "[I can] just take my club Directory with me in every city I visit on a lecture tour, call a likely name, and suggest the evening," wrote Catherine Drinker Bowen, an accomplished, conservatory-trained violinist, award-winning author, and a founding ACMP member.

How fitting, now, to read Joel Epstein's chronicle of an ever-relevant and persistent networking almanac, in spite of evolving perceptions of "ladies' instruments," and Ivy A. Turner's ever-resourceful hints for forming groups of players at play-ins large and small.

Why not use the ACMP Directory to put together your own monthly musical reading club, complete with a summer favorites list, themed play-ins, and intergenerational participation? The possibilities are endless, and ACMP is here to help.

Thank you for joining with ACMP to spread the love of playing chamber music everywhere and for all time.

Rebecca Sayles

The Art of Making Congenial Groupings at Play-Ins

A Conversation with Ivy A. Turner

Ivy A. Turner (ACMP Board, Vc), Cambridge, MA, has been organizing play-in groupings for many years, at the AMC-ACMP Play-In, Kent Music and Wyoda in Vermont. She has developed two ingenious systems for arranging groups so that people find like-minded and congenial players.

ACMP

What is your secret? How DO you organize players into congenial groups at play-ins?

IVY

It depends on how many players are at the event. For large events, such as the AMC-ACMP Play-In held in March each year we can have as many as 60 participants! The idea is to get them all playing with as many different groups as possible during the day so that they can meet new people and have fun.

ACMP

What are your strategies?

IVY

It is really important to get everybody assigned as soon as possible, yet there are always late arrivers who also need to find playing assignments. So, I have the social hour first! This way, people get the lay of the land, talk with people they may already know, and the late arrivers can join in the socializing right away without missing the first group session.

ACMP

What's the next step after the social hour?

IVY

I ring a bell and explain the ground rules. Each group plays for 45 minutes, and when the bell rings, no matter where you are in the piece, or how much fun you are having, come back to this main lobby so we can assign the next groups.

ACMP

How do you assign the groups?

IVY

People are always worried that they will be grouped with people at unequal levels; the less experienced don't want to be sneered at, and the more experienced don't want to be held back. I compare group assignments to ski school assignments.

ACMP

Could you explain?

IVY

In ski school, they say, for instance, if you can handle black double diamonds, but would like to improve your style, go with this group. On the other hand, if you are here to learn snowplow turns, go with this group.

I use this idea to form the first groups by experience and playing level: I say, "OK, all the people who can sight read any composer at any tempo in any key, gather by the fireplace! Those who are experienced, and who can sight read pretty well, but are more comfortable at a slower tempo, gather under the chandelier. Those who prefer to stick to Haydn and Mozart at more relaxed tempi, gather by the windows, and those who are pretty much starting out, and might even be happy with two on a part, gather by the stairs."

Then we quickly see the instrumentation possibilities, and form groups, trios, quartets, quintets or whatever by instrumentation and playing level, grab the music from where it is laid out on a table, and send them off.

ACMP

What about forming the second groups?

IVY

I do this by geography. One of the great hopes at a play-in is to find players near you. Our play-in is in the suburban Boston area, so I tell northern area people to gather by the fireplace, western area people under the chandelier, southern area people by the windows. Then we quickly form into groups, grab music and go off for the next session.

ACMP

First you group by playing level, next by geography, then what??

IVY

When the bell rings again, we re-gather and this time I ask people to form groups by work and composers. For instance, a pianist can say, "I've been working like mad on the *Shostakovich Piano Quintet*, anybody game?" By now, people have a very good sense of compatibility and geography. (Very often, a much more experienced player will be happy to play with someone who is not quite as experienced, but a near neighbor.) There is always a bit of controlled chaos, but the groups seem to form very easily, and so, off to the third hour.



Ivy A. Turner arriving with cello

You compare chamber music to skiing ??

ACMP

What about groups of 20 or less?

IVY

For smaller groups the goal is still to form compatible ensembles, but the time pressure isn't quite as intense. Balanced instrumentation can be tricky, though, so I color code by instruments—green, say, for cello, pink for pianists, yellow for violas. If someone plays both oboe and viola, there are two cards for that person, one for each instrument. Then I deal out the cards on top of the scores so that there is a player for each part and every person has a group.

Highlights from The Chamber Music Network

Spotlighting

International Advisory and North American Outreach Councils

Introducing David Yang (Va), Philadelphia, PA

New North American Outreach Council (NAOC) Member

Violist David Yang has been called “a conduit for music” and described as “lithe and expressive” by *Strad Magazine*. An artist fellowship recipient from the Independence Foundation, the all-around Renaissance man has forged a career that is a unique blend of performance, composition, coaching, and storytelling. David is a member of the string trio, Ensemble Epomeo, based in the United Kingdom and has appeared in collaboration with members of the Borromeo, Brentano, Cassatt, Miro, Tokyo String, and Vermeer String Quartets, as well as the Trio Solisti, Cavatina, and Eroica Piano Trios. He currently serves as Artistic Director of the Newburyport (MA) Chamber Music Festival and Director of Chamber Music at the University of Pennsylvania.



As leader of the storytelling music troupe Auricolae, he developed a residency program to foster the creation of new compositions by public school students in Philadelphia. He is also a staunch advocate of the music of our time and has commissioned several dozen new works.

David lives in Philadelphia with his daughters, Eliana (cello) and Alessandra (viola), and says, “When not practicing or hanging out with them, I spend my free time following professional cycling, swimming in any decent-sized body of water, and eating anything with lots of garlic in it.” His adds that his various pursuits over the years have led him to acquire a Masters Degree in architecture, work as a bicycle messenger in Manhattan, and hunt for fossils in the Utah desert.

Did you know?

Over 40% of our members have been active in our Network for 10 years or more!

If you've been a member for 50 years or more, we'd like to honor you with an ACMP lapel pin!

Let us know, and share memories!
E-mail Kitty Benton,
News Editor,
kbenton@acmp.net.

IOWA— Play-In Weekend

Pat Addis (NAOC/Vc) Iowa City, IA, shares plans for the 4th Annual Worldwide Play-In Weekend event at the Preucil School of Music in Iowa City. One of the features of this celebration is the involvement of children, university students, teachers,—a very inclusive undertaking. It is a very open approach, including players leaving doors open when playing so that listeners (esp. parents) aren't shut out! Visit their website to see how this model works.

Pat also told us about managing to end this past year, (no plans aforesought), with the spectacularly horrible and hilarious chord at the end of the Mozart Musical Joke and found it quite a good ending for the event. Sounds like a tradition in the making!

(Google chambermusicmosh2016 for more information)

Naples, FL —Play-In Weekend

Martha Pressler (ACMP Board/NAOC Chair/Vc), Portland, OR, writes: Worldwide Play-In Weekend plans include using the local violin shop in Naples, Florida to host several sessions depending on who signs up and the hope is to have all ages.

Portland, OR —Coached Workshop

Randy Graham (NAOC/Vn/Va) helped organize an ACMP coached workshop on February 27 in Portland, OR.

ACMP has helped with funding and local ACMP member Ginny Feldman (Pf/Vn/Voice) has been “instrumental” in getting the event going.

France—Play-In Weekend

Michel Mayoud (IAC/Vn), Valance, France, who actually managed to persuade the French Government to support his Play-In, and wrote local musicians saying,

“I urge you to participate massively and in various ways. Be imaginative and creative: from planning simple small musical gatherings this weekend to a big music ‘happening’ in a public or private place (try your local associations, conservatories or music schools). Let everyone know about our shared passion for chamber music.”

Los Angeles, CA —Clarinet Quintets

George Valley (NAOC/Cl) recently hosted an afternoon of clarinet quintets (clarinet and string quartet) by British composers. There are enough in that genre alone for a full afternoon of playing (Arthur Bliss, Gordon Jacob, Samuel Coleridge Taylor...)

ACMP Welcomes Cambristi Lemani

Cambristi Lemani has been created in the Geneva area of Switzerland. There are now four chapters of I Cambristi, kindred organizations of ACMP in Europe. The others are I Cambristi (Belgium), I Cambristi (Italy), and Chti Cambristi (France). The Cambristi Lemani founding committee includes Dirk van der Marel (Pf, Geneva), Lydie Lane (Vc, Geneva area) and Marcel Ardit.



Vienna—ACMP Visitors!

Martin Donner (IAC/FI, Vienna, Austria) writes: I have been a member of ACMP for 30 years, and find that every year members from all over the world find themselves in what is known as “The World Capitol of Music!”, a term I did not invent, but it may be true!

Basel, Switzerland — Member Survey

Jean Carol (IAC/Vc) surveyed her area members and learned that more attention to newcomers would be welcomed. Her survey respondents pointed out that many are hesitant to reach out for the first time — a feeling she recognizes. Jean writes a welcome mail to new members and suggests following up, a few months later, with a personal letter to each new member asking whether they have found musical partners yet, whether they need any assistance, or need answers to any questions. Jean also invites new members in the Basel area to a chamber music evening.

Milan—A Classical Music Rave

Nearly 150 musicians took part in a “Classical Music Rave” on November 29, 2015.

Sponsored by I Cambristi Macau, using Facebook among other platforms, musicians were invited to apply as pre-formed trios, quartets or duets. Following the solo group performances, all players participated in a flash mob symphony, finishing up with a DJ playing classical music well into the night!



Boston, MA —

Focus on Less Experienced Players
Cassandra Gordon (NAOC/Vc) represents our less experienced players including those who started playing later in life. She recently joined an adult ensemble where neither the coach nor the other violinists in her group had ever heard of ACMP! Not only has she brought them up to date, but will distribute materials at their upcoming concert, and plans to sign people up for the Worldwide Play-In Weekend as well!

San Diego, CA — Play-Ins Galore!

Ed Annavedder (NAOC/CI/Vc), one of our newest NAOC members has come to the aid of our busy Chair, Janet White, in the San Diego area by helping to plan the Play-in on March 5 at a local church.

Ed has also recently hosted a play-in at his home, including wind players (Ed plays clarinet and trumpet as well as cello) and also taken advantage of a community clubhouse in order to offer more options for local groups.

Thank You For Your Generous Support!

To date, the 2015-16 annual appeal has raised over \$26,000 from 375 donors, and gifts are still coming in. Your donations help us keep membership affordable, offer support for coaching sessions and workshops, improve our publications and member services, and enhance our grant-making programs.

We truly appreciate your generosity and interest in ACMP.

Donations to ACMP, Inc. are deductible as allowed by U.S. law. If you wish to make a charitable contribution, memorial gift, or bequest, please contact ACMP at 212-645-7424.

A Member Project

Amy Nathan, author of two Oxford University Press musical “survival guides,” invites ACMP musicians to fill out an online questionnaire—an important part of the research for her new book that will be for and about amateur musicians, to be published by Oxford University Press.

The questionnaire asks about your recent music-making experiences and about the advice you might have for others on how to keep music-making in their lives.

If you'd be willing to fill out the questionnaire—or to learn more about this new book project—please e-mail her at: info@AmyNathanBooks.com

Cadences

We are saddened to learn of the deaths of the following members.

Margaret Bassett (Pf)
New York, NY

Bonnie Cataldo (Vc)
Duluth, GA

Francis L. Church (Vc)
Midlothian, VA

Arthur L. Rosen (Vn)
Winnetka, IL

Ulla Vuorela (Pf/Accordion)
Helsinki, Finland



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Thank You For Your Generous Support!
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Cadences

Home Coaching

Is your ensemble ready for coaching?

Take advantage of a popular ACMP member benefit and apply to the ACMP Home Coaching program.

Here's How:

- Form your group (all participants must be ACMP members)
- Choose your repertory
- Choose your coach
- Choose your time and place
- Download your application and submit it

ACMP will match 50% of the coaching fee

Participants and coaches alike rave about the program.

"Working with Kate makes us feel that we can take music to a magical level that didn't seem possible before."

Home Coaching Participant

"We've coached amateurs for over 30 years, and they are incredible people. Thank you for offering these opportunities."

Tom and Cynthia Stauffer, Coaches"

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The mission of ACMP— Associated Chamber Music Players—is to stimulate and expand the playing of chamber music for pleasure among musicians of all ages and skill levels, worldwide, by connecting people and supporting chamber music activities for individuals, groups, and organizations.

A copy of ACMP's last annual report may be obtained from the Office of the Attorney General, Charities Bureau, 120 Broadway, New York, NY 10271

