

NEWSLETTER

Of The

American Musical Instrument Society

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Courtesy of The Shrine to Music Museum

Two of the important instruments in the Witten-Rawlins Collection are (from the left) a tenor viola by Andrea Guarneri, Cremona, 1664, formerly in the possession of the Counts Canal, Venice, and a violino piccolo, a ½-size violin by Antonio & Girolamo Amati ("the Brothers Amati"), Cremona, 1613, once owned by Andrew Fountaine, London, and exhibited at the South Kensington (now the Victoria & Albert) Museum in London in 1872. They are two of three Cremonese instruments known to have survived in unaltered condition, the third being the Medici tenor by Antonio Stradivari, 1690, in the Museo del Conservatorio de Musica in Florence.

WITTEN COLLECTION IS ACQUIRED BY SHRINE TO MUSIC MUSEUM AT USD

The Shrine to Music Museum at The University of South Dakota has purchased the Witten Family Collection (Southport, Connecticut) of 16th-, 17th-, and 18th-century Italian stringed instruments, bows, labels, tools, and documentary source materials. The purchase was announced June 6 by Dr.

Joseph M. McFadden, President of the University.

Acquisition of the \$3-million collection ended an international struggle to acquire it, keeping a remarkable assemblage of early instruments in the United States. Writing in the *New York Sunday Times* (July 8, 1984), Tim Page, *Times* staff writer, said that the purchase "is believed to represent the largest sum ever paid by a museum for a collection of antique musical instruments."

According to Dr. André P. Larson, Director of the Museum, the collection as a whole

is priceless. "The instruments are among the earliest, best preserved, and historically most important examples that survive, and such a collection can never again be duplicated."

Commenting on behalf of the Witten family, Laurence Witten said, "We are all very pleased that our lifelong collection is to remain in the United States, and that it has gone to an extraordinarily dynamic museum which, despite its comparatively recent formation, is rapidly developing into one of

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NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY

André P. Larson, Editor

The Newsletter is published in February, June and October for the members of the American Musical Instrument Society (AMIS). News items, photos, reviews and short monographs are invited, as well as any other information of interest to AMIS members. Address all correspondence to the Editor, AMIS Newsletter, USD Box 194, Vermillion, SD 57069. Requests for back issues and all correspondence regarding membership (\$20.00 per year) should be directed to the Membership Office, American Musical Instrument Society, USD Box 194, Vermillion, SD 57069.

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the most energetic and significant such holdings in our hemisphere."

Barnes Abell, President of The Shrine to Music Museum Foundation, says that the Museum's Board of Trustees has officially named the collection the Witten-Rawlins Collection. "Larry Witten has made an incredible contribution to the study of cultural history by establishing a collection of instruments and other documentary materials which systematically traces the early history of stringed-instrument making in the chief north-Italian centers of activity. At the same time, it was the extraordinary generosity of the Rawlins family that made it possible to keep the Collection in this country. It is wonderfully appropriate, therefore, that this marvelous resource be known hereafter as the Witten-Rawlins Collection."

The Collection consists of 70 violins, violas, cellos, viols, lutes, guitars, and theorbos by the great Italian masters, including three generations of the Amati family, Andrea Guarneri, Ferdinando Gagliano, Gasparo da Salò, Magnus Tieffenbrucker, and others, plus 30 important bows.

Included are five of the 16 instruments by Andrea Amati (Cremona, ca. 1505-1580) known to survive. One of the five is a famous cello, painted and gilded with the emblems, devices, and mottoes of King Charles IX of France (died in 1574), which was exhibited at the South Kensington Museum in London in 1872 and at the Cremona Triennale in 1982. Andrea Amati was the 16th-century master whose patterns for the instruments of the violin family became the world standard.

The availability of the legendary, yet seldom seen, Witten Collection became known early in December 1983. On January 6 the Preussischer Kulturbesitz in Berlin made a formal offer to purchase the collection, which it planned to house in the new Musikinstrumentenmuseum next to Philharmonie Hall in Berlin. Other institutions trying to raise the funds included the Boston Museum of Fine Arts, the Germanisches Nationalmuseum in Nuremberg, the City of Cremona, and several dealers working for unidentified collectors and museums.

The initial Berlin offer was rejected by the Witten family, but it was clear that the German negotiations would continue, says Mrs. Abell. Responding quickly, the Executive Committee of The Shrine to Music Museum Foundation met on Friday, February 3, to ap-

prove the purchase. Negotiations were concluded at the Witten home in Fairfield, Connecticut, on February 5.

Transfer of the Collection to South Dakota took place quietly in mid-May, when weather conditions were optimal. The instruments are currently stored at the Museum in special climate-controlled areas.

Planning is underway for the installation of a major, permanent exhibition, "The Genius of North Italian Stringed Instrument Making 1540-1793," which will include much of the Witten-Rawlins Collection, along with other important instruments from the Museum's collections. The exhibition will open in May 1986, when the Museum hosts the combined meeting of the American Musical Instrument Society and the Midwest chapter of the American Musicological Society.

Laurence Witten (b. 1926) began collecting in 1942. He is a graduate of the Yale University School of Music and is married to Cora Williams of Atlanta, Georgia, a pianist. Since 1951 he has been an antiquarian bookseller in Southport, Connecticut, and has become well known as a specialist in Medieval manuscripts, early printed books, and Renaissance manuscripts and books.

During the 1950's he began to think seriously of establishing an "ideal" collection of stringed instruments. When several outstanding older collections of instruments, labels, tools, and documents—notably those of the Bisiach family, Milan, and the dealer, Emil Herrmann, Berlin/New York—were broken up during the 1960's, a number of those "ideal" instruments became available.

The remarkable trio of unaltered and virtually new instruments by Cerin (1792), Gragnani (1788), and Mantegazza (1793), which first came to light as a result of the Stradivari Bicentennial in 1937, was united for the first time in the Witten Collection.

The Andrea Guarneri tenor viola (1664) in

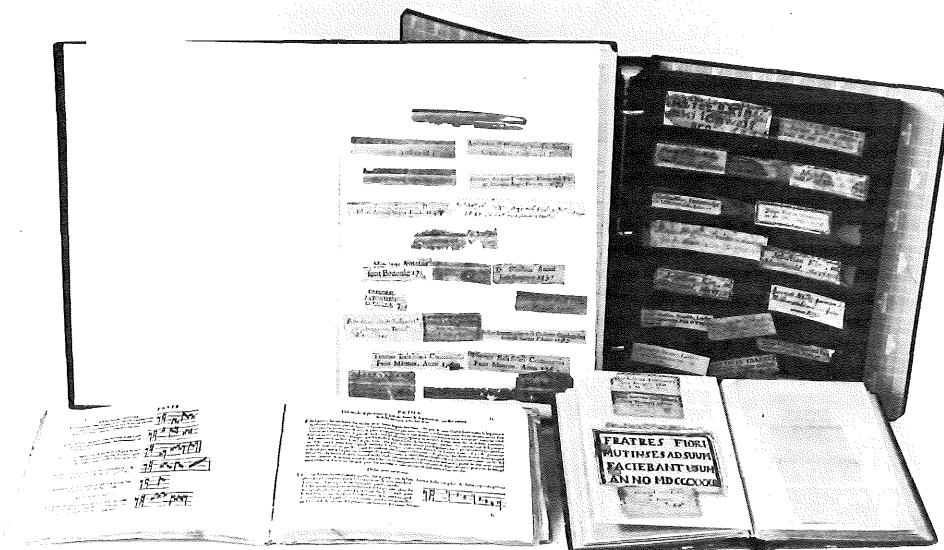
original condition was acquired from the Bisiachs, followed by the small violin by Antonio & Girolamo Amati (1613) in equally original state. Other important acquisitions were the "King Charles IX" cello from the Prieto collection; a Nicola Amati violin (1628) from the Rodewald collection, already being exhibited more than a century ago; one of two surviving instruments by Zanetto of Brescia (before 1564); a great viola by his son, Peregrino (after 1564); and, a superb viola by Gasparo da Salò (before 1609).

The liquidation of the contents of Hever Castle in England by Lord Astor in the 1960's revealed the existence of a group of primarily Venetian plucked instruments, and these, along with an ivory lute (ca. 1550) from the music room of Astor's London house, Cliveden, and a 16th-century harp from the Bisiachs, were also added to the Witten holdings.

Documentary materials include important books and graphics dating back to the 16th-century; the Herrmann and Bisiach collections of antique parts, fittings, tools, drawings, bridges, cases, and other items associated with the early history of violin-making; and the Salabue-Fiorini-De Wit-Herrmann Collection of violinmaker's labels. Virtually complete for important Italian makers of the 17th-19th centuries, the collection of labels was begun no later than 1804 by Count Ignazio Alessandro Cozio de Salabue, the famous Italian collector and diarist, who bought Stradivari's workshop materials from the heirs and owned many great instruments. There are more than 250 Italian labels, including 5 by the Amati family, 11 by the Guarneri, 23 by the Guadagnini, and 8 by the Stradivari. In addition, there is an immense holding of non-Italian labels, especially rich in German masters, formed by the late Emil Herrmann.

The Shrine to Music Museum is currently

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Courtesy of The Shrine to Music Museum

Documentary materials in the Witten-Rawlins Collection include a copy (bottom, left) of *Scintille di musica* by Giovan Maria Lanfranco (Brescia: Lodovico Britannico, April 1533), which includes the earliest printed mention of a stringed instrument maker any of whose instruments is known to have survived, and the Salabue-Fiorini-De Wit-Herrmann Collection of labels, reportedly unrivalled anywhere in scope and importance.

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engaged in a \$4-million capital campaign to purchase the Witten Collection and renovate its facilities. As of September 15, \$3.4 million had been raised.

The Witten-Rawlins Collection includes:

- No. 3350. Pochette, France or Italy, ca. 1700.
- No. 3351. Violoncello, Andrea Amati, Cremona, before 1574.
- No. 3352. Bass viola da gamba, Johannes Florenus Guidantus, Bologna, 1728.
- No. 3353. Quinton, Giovanni Grancino, Milan, 1693.
- No. 3354. Tenor viola, Andrea Guarneri, Cremona, 1664.
- No. 3355. Violin, Marco Antonio Cerin, Venice, 1792.
- No. 3356. Violin, Antonius & Hieronymus Amati, Cremona, 1628.
- No. 3357. Violin, Antonio Gragnani, Livorno, 1788.
- No. 3358. Violin, attributed to Antonio Mariani, Brescian school, ca. 1640.
- No. 3359. Violin (1/2 size), Lorenzo Storioni, Cremona, 1793.
- No. 3360. Violin (7/8 size), Brescian school, ca. 1760.
- No. 3361. Violino piccolo, Antonio and Girolamo Amati, Cremona, 1613.
- No. 3362. Violin, Pietro Rogeri (Ruggerius), Brescia, 1715.
- No. 3363. Violin, Brescian school, ca. 1630.
- No. 3364. Violin (7/8 size), Hieronymus I Amati, Cremona, 1609.
- No. 3365. Violin, Gio. Paolo Maggini, Brescia, before 1632.
- No. 3366. Violin, Andrea Amati, Cremona, before 1581.
- No. 3367. Viola, Peregrino de Zanetto de' Micheli, Brescia, ca. 1580.
- No. 3368. Viola, Gasparo Bertolotti da Salò, Brescia, before 1609.
- No. 3369. Viola, Pietro Giovanni Mantegazza, Milan, 1793.
- No. 3370. Viola, Andrea Amati, Cremona, before 1581.
- No. 3371. Tenor viola, Jakob Stainer, Absam, Austria, ca. 1650.
- No. 3372. Violoncello, Brescian school, ca. 1625.
- No. 3373. Violoncello, Mantuan school, ca. 1740.
- No. 3374. Violoncello, Ferdinando Gagliano, Naples, 1793.
- No. 3375. Bass viola da gamba, Venetian school, ca. 1540.
- No. 3376. Bass viola da gamba, Zanetto de' Micheli da Montichiario, Brescia, before 1564.
- No. 3377. Bass viola da gamba, Ventura di Francesco de' Macchettis Linarol, Venice, 1582.
- No. 3378. Bass viola da gamba, Gasparo Bertolotti da Salò, Brescia, before 1609.
- No. 3379. Viola d'amore, Bernardo Calcanio, Genoa, 1742.
- No. 3380. Viola d'amore, Niccolo Gagliano, Naples, 175-.
- No. 3381. Bass lute, Andrea Harton, Venice, ca. 1600.
- No. 3382. Theorbo, Magnus Tieffenbrucker, Venice, ca. 1600.
- No. 3383. Theorbo, Pieter Railich for Matteo Sellas, Venice, 1639.
- No. 3384. Lute, Master D. G., Venice, ca. 1550.
- No. 3385. Guitar, attributed to Matteo Sellas, Venice, ca. 1640.
- No. 3386. Cittern, Brescian school, ca. 1550.
- No. 3387. Harp, North Italian, ca. 1550.



Courtesy of The Shrine to Music Museum

Larry and Cora Witten pause for a moment in their home in Fairfield, Connecticut, on May 8, 1984, moments before the Witten Collection left for South Dakota. The Witten's have three daughters, Julia Witten Prentice, Patricia Anne Witten, and Cecilia Witten Allen.

- No. 3388. Viola da gamba bow, France, ca. 1760.
- No. 3389. Violin bow, ca. 1680.
- No. 3390. Violin bow, Italy, 1740.
- No. 3391. Violin bow, attributed to Tourte Aine', France, ca. 1790.
- No. 3392. Violin bow, attributed to Francois Xavier Tourte, Paris, ca. 1820.
- No. 3393. Violin bow, France, ca. 1850.
- No. 3394. Violin bow, France, ca. 1840.
- No. 3395. Violin bow, James Dodd II, London, ca. 1820.
- No. 3396. Violin bow, Benjamin Banks, Salisbury, ca. 1800.
- No. 3397. Violin bow, England, ca. 1780.
- No. 3398. Viola bow, Norris and Barnes, London, ca. 1790.
- No. 3399. Viola bow, John Kew Dodd, London, ca. 1840.
- No. 3400. Viola bow, James Tubbs, London, ca. 1870.
- No. 3401. Viola bow, Louis Panormo, London, ca. 1835.
- No. 3402. Viola bow, England, ca. 1830.
- No. 3403. Violoncello bow, Forster, London, ca. 1800.
- No. 3404. Viola bow, France or Germany, ca. 1830.
- No. 3405. Violoncello bow, France or Germany, ca. 1830.
- No. 3406. Violoncello bow, made for Jean Baptiste Guillaume, Paris, ca. 1850.
- No. 3407. Violin bow, Edward Betts, London, ca. 1790.
- No. 3408. Violin bow, France or Germany, ca. 1830.
- No. 3409. Violin bow, attributed to Francois Xavier Tourte 'le jeune,' Paris, ca. 1790.
- No. 3410. Violin bow, Italy, ca. 1725.
- No. 3411. Violin bow, John Kew Dodd, London, ca. 1820.
- No. 3412. Violin bow, HD, France or England, ca. 1830.
- No. 3413. Violin, Andrea Amati, Cremona, before 1581.
- No. 3414. Violin, repaired by Antonio Stradivari ca. 1719, North Italian, ca. 1660.
- No. 3415. Violin (1/2 size), Lorenzo Storioni, Cremona, ca. 1790.
- No. 3416. Violin (1/2 size), Holland, ca. 1780.
- No. 3417. Violin (1/4 size), attributed to Louis Panormo, England, ca. 1850.
- No. 3418. Violin, Brescian school, ca. 1625.
- No. 3419. Violin, perhaps Luigi Pierotti, Gubbio, ca. 1830.
- No. 3420. Violin, North Italian, ca. 1600.
- No. 3421. Miniature violin, George Gemuender, New York City, 1855.
- No. 3422. Violin, Lodovico Mariani, Pesaro, ca. 1620.
- No. 3423. Violin, Hieronymus I Amati, Cremona, 1604.
- No. 3424. Violin, Venetian school, ca. 1630.
- No. 3425. Mute violin, France, ca. 1900.
- No. 3426. Violin, Andrea Amati, Cremona, before 1581.
- No. 3427. Lira da braccio fragment, at-

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- tributed to Ventura Linarol, Venice, ca. 1580.
 No. 3428. Viola, Leonhard Maussiel, Nuremberg, ca. 1731.
 No. 3429. Violoncello, Wilhelm Schnabel, New York, 1876.
 No. 3430. Bass viola da gamba, attributed to Gasparo Bertolotti da Salò or Gio. Paolo Maggini, Brescia, ca. 1610.
 No. 3431. Double bass viola da gamba, Gasparo Bertolotti da Salò, Brescia, ca. 1600.
 No. 3432. Bass viola da gamba, Gasparo Bertolotti da Salò, Brescia, ca. 1600.
 No. 3434. Bass viola da gamba, North Italian, ca. 1720.
 No. 3435. Mandora (or octave lute), Italy, ca. 1900.
 No. 3436. Mandolin, Neapolitan school, ca. 1775.
 No. 3437. Guitar, Louis Panormo, London, 1836.
 No. 3438. Guitar, Venetian school, ca. 1650.
 No. 3439. Mandolino Lombardo, Italy, ca. 1750.
 No. 3440. Cittern, Gerard Deleplanque, Lille, France, 1777.
 No. 3441. Guitar, Martin, New York, ca. 1890.
 No. 3442. Guitar, Vernon, New York, ca. 1900.
 No. 3443. Orpharion, Italy, ca. 1900.
 No. 3444. Violin bow, Italy, ca. 1760.
 No. 3445. Viola bow, Pajeot, Mirecourt, France, ca. 1840.
 No. 3446. Viola bow, England, ca. 1810.
 No. 3447. Violin bow, Emile A. Ouchard, New York, 1960.
 No. 3448. Viola bow, Germany, ca. 1900.
 No. 3449. Miniature spinet harpsichord, Italy, ca. 1600.
 No. 3470. Violin bow.
 No. 3471. Viola bow, Leon Lolly, France, ca. 1750.
 No. 3472. Violin bow, Vuillaume, Paris, 19th century.
 No. 3473. Violin bow, 19th century.
 No. 3474. Violin bow, 19th century.
 No. 3475. Violin bow, Vuillaume, Paris, 19th century.
 No. 3476. Violin bow, 19th century.
 No. 3477. Violin bow, 19th century.
 No. 3478. Violin bow, 19th century.
 No. 3479. Viola d'amore, Germany, 17th/18th century.
 No. 3480. Violoncello.
 No. 3481. Violin and viola d'amore double case, Italy, 18th century.
 No. 3482. Violin case, Italy, 18th century.
 No. 3483. Violin case, Italy, 18th century.
 No. 3484. Violin case, Italy, 18th century.
 No. 3485. Double violin case, France, 18th century.
 No. 3486. Mandolin case, Italy, 18th century.
 No. 3487. Double violin and viola case, Italy, early 19th century.

UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

It was the winter solstice of 1871. The chill wind of that December evening failed to dampen the determination of two men, wrapped in mink and ermine-trimmed overcoats and beaver hats, from finishing their rounds. Peering through trails of fog drifting in from

the river to the west, they speculated about which door of the three joined buildings on the street corner was actually the entrance to the premises, identified by lettering on the bricks across the triple facade as "Slater & Martin Manufacturers & Importers of Musical Merchandise." The buildings to the right and left had flat roofs and were three or four windows wide on the top two floors, but the middle structure was wider, with five windows. It also had a loft under a low sloping roof. As an Adams Express driver emerged from a door and, climbing into a parked van, clattered away toward Broadway, the two men chose this entrance, and entered what proved to be the office.

At a rolltop desk to one side, near the door to a modest showroom, was a man of middle years, with English features and manner of speech. He was issuing weekly pay of five, six, or eight dollars to workmen, many with pronounced German accents, who were filing down a narrow stairs from the workrooms in the upper stories. They wore the leather aprons of metal workers, and smelled of gas soldering burners, buffing compound, and repeated one-pint tins of beer consumed during the ten-hour workday.

When there was a break in the procession, the younger of the two callers approached the desk and identified himself and his companion as gentlemen collecting for a Christmas charity. "It is our custom," he explained, "to call upon our successful merchants to share the benefits of a year's commerce, that the poor and less fortunate of this city may know a bit of holiday cheer. Do I have the pleasure of addressing Mr. Slater or Mr. Martin?"

"Good Lordie!" replied the man, neither rising from his desk nor motioning the callers to be seated, "Martin's been gone since back in '68 now. No, I don't mean dead, just gone back to Germany. We get shipments of horns from him quite regular now—different from what we make upstairs and a bit cheaper to sell, too!"

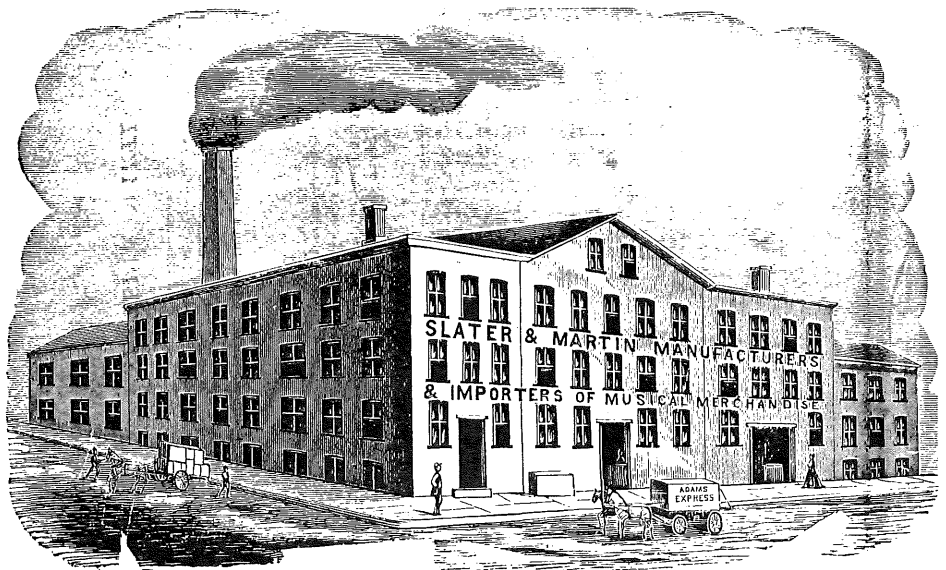
Not necessarily having come to get a history of business practices in New York City, the older caller mumbled something about having inferred a partnership from the sign on the building.

"Oh, that!" replied Moses Slater, for, indeed, it was Slater with whom they were speaking. "Business has been so bad, with banks closing and everybody short of cash, I couldn't see the profit of hiring a man just to paint Martin out of the city, particularly since we expect him back eventually and still sell his cornets and all." As he said this, he counted several greenbacks into the hands of the callers. Thanking him vociferously, they pulled their scarves up once again to their chins, and stepped back out onto Cortlandt Street and the now-dark, night-enclosed city. Commenting wryly on just how fortunate this Herr Martin might be, having exchanged American democracy for a new German emperor, they walked off with one of them saying he could understand why Martin might be in a hurry to come back to this country.

The scenario, of course, is fictitious. However, the business situation at No. 36 Cortlandt Street in that particular year of the American musical instrument industry is factual. Moses Slater, born to John and Esther Slater in England in November, 1826, lived his entire life after 1841 in the United States. He came to New York in 1864, and died there, one of the city's respected merchants and manufacturers, on October 11, 1899. Much less is known about Godfried R. (or G. Robert) Martin, a brass instrument maker active in New York at various times from 1852 to 1885. Whether or not he was related to the instrument maker, Gottfried Martin of Potsdam, Prussia (1772-ca. 1842), is conjectural. Also open to conjecture is the fact that in 1869-70, when John F. Stratton moved manufacturing from New York to Neukirchen, Saxony, Martin's residence was given in city directories as "Home, Germany."

Martin's first association with Moses Slater was the firm, Martin & Slater, listed in the directory for 1868. The year following it was Slater & Martin. The business was located on Green Street, not a prestigious address. But from new premises at 36 Cortlandt Street in 1871 or 1872, in a catalog illustrating many brass instruments and other merchandise, Slater stated: "Having

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succeeded through purchase to the entire business, I am prepared to furnish instruments superior in quality to any I ever offered before. I am determined to produce first-class instruments musically considered at a moderate price; my main object is to place my instruments within the easy reach of all, to extend my business and have it yield a fair profit only above the cost of materials and labor, and still allow a reasonable discount to Leaders and Teachers, to whom I think it is justly due."

He continued, pointing out recent innovations in manufacture: "The action (of rotary valves) has been materially improved. . . All its parts are manufactured by machinery, so that the action is the model of precision, unattainable by the usual mode of manufacturing by hand."

Slater also spoke of improvements made in the design of both street and orchestra cornets "within the last year," and the catalog offered larger brasses with optional piston valves, as well as piccolos "of my own manufacture." Because the piston-equipped instruments sold for one-third less than those with rotary valves, they may well have been imported, rather than made in the Cortlandt Street manufactory.

Now, more about this House on Cortlandt Street, which soon appears to have housed many operations. First of all, Slater himself pushed his instruments, either marked as his own or left unengraved for later stencil identification by a local dealer, most of whom seemed to be in the South or the Midwest. It is interesting to note how often the fine line-cuts of Slater's catalogs reappear in advertisements for regional dealers. As Slater said: "I would like to ask what other House in the United States does or will give such terms, or offer anything like such advantages." The question now arises, what further advantage came of the creation just a short time later of the firm of Martin, Pollman & Co. at the nearly-identical address of 31 Cortlandt Street, which it occupied from 1872 to 1879? Other than receiving assignor's rights to manufacture Louis Menger's Sole Leather Violin Cases (US Pat. 208,409, September 24, 1879), this firm seems to have had no specific, identifiable purpose. Henry A. Pollmann was active in New York from 1872 to 1879; August Pollmann (no longer at 31 Cortlandt, but at 58 Maiden Lane, a few doors from John Stratton) from 1880 to 1889. For another 15 years it was on Franklin Street where Pollmann carried on a very successful music business, until his apparent death ca. 1905. Yet, although he seems to have been only a merchant and importer (quite an important one at that), he wrote in his many published catalogs that "The Artist's Line of my Instruments is elegant in Model, solid in Make, the German Silver Pistons are of the shortest, lightest, and quietest Action possible, the materials used made under the supervision of the Manufacturers. . ." But who were the "Manufacturers?"

In 1879, when the Pollmann shop left Cortlandt Street, those same premises became the address of Martin Brothers, Manufacturers of Improved Piston Light Valve Band Instruments and Celebrated Guitars, and, incidentally, became also a temporary residence for the elusive G. Robert Martin. It is futile to search for the named Martin

brother, and he may well have been a commercial fiction.

(Note: It is certain that there was no connection to the famous Martin Frères of Paris and London, woodwind manufacturers for the past 150 years; similarly, despite the reference to "Celebrated Guitars," no connection, either, to the equally long-lived guitar firm of C.F. Martin & Co. of New York and Nazareth, whose interests were jealously guarded by C.A. Zebisch and Sons of 46 Maiden Lane, and often encroached upon by Charles Bruno & Son, formerly at 4, then 10 Cortlandt Street, but, by 1879, at 2, and eventually 47, Maiden Lane. About this, see this column in the Newsletter XIII/1, where the enduring ties of these two firms with the Neukirchen, Saxony, builders is described.)

The 1879 Martin Brothers catalog obviously took illustrations from previous Slater imprints; it also advertised the Sole Leather Cases that were proprietary with Martin, Pollman & Co. But the entire scope of manufacturing was greatly expanded, and this new shop must have been impressive:

"As our Factory is gradually increasing. . . we can sell our Own Manufactured American Band Instruments at lower prices than any other American Manufacturer can.

"It is well known to the public that we have been manufacturers for a large number of years, and thoroughly understand every branch of the trade. We now manufacture, under our personal superintendence, over two hundred and fifty different kinds of Instruments, and only use first quality metal. . . In offering this line of Improved Piston Light Valve Instruments, we beg to consider that we do not import same parts and have them soldered together here in other shops (like others finish similar Instruments), so as to leave only the little trouble to stamp them, and after sell them for American Make Instruments, as ours are original with us, and made entirely under our own supervision, in our own Factory, No. 31 Cortlandt Street, New York City."

As well as referring to Piston Light Valves, which was a trade-name originally applied to Henry Distin brasses from London, the Martin Brothers also advertised the Improved Rotary Valve, which seems to be the same one assigned to Moses Slater by George Parker (U.S. Pat. 140,069, June 17, 1873). The catalog also carried displays of Martin/Paris clarinets, Berteling flutes, Southard's flute attachment, and Dobson's banjos (patented in 1876, and in 1867 and 1878, respectively). Drums and guitars were described as Own Make, but they appear identical with those of other makers of the day. The catalog assured the reader, however, of the integrity of the firm in the use of labels. On a page describing Artists Instruments, it is stated that "no Instrument of this kind will leave our house without having our firm name engraved." The name intended in this passage was, of course, Martin Brothers; yet, the trade-name, Artists, was, as mentioned, one of several used by August Pollmann after the dissolution of Martin, Pollmann & Co. One can only infer from this that the dissolution was one of nomenclature and not really one of business association.

One final wrinkle in the fabric of this history was created by the activities of Henry J. Distin (1819-1903), who immigrated to New York City in 1877. His principal shop was at 115-121 E. 13th Street, in the vicinity

of, but not adjacent to, Cortlandt Street. Yet, there are New York brasses, clearly engraved with his American trade-mark of 1878, which, by design and detail, were equally clearly made in the Cortlandt Street factory. Curiously, these instruments also are stamped "42 Cortlandt Street," which was the address of Moses Slater from 1876 to 1889 or 1890. The association lasted possibly no more than two years, and was, by later reports, not a successful one. By 1882 Distin had moved to Philadelphia. Nonetheless, Slater's catalog of January, 1881, carried Distin's sanguine advertisement:

"Henry Distin begs to return thanks for the patronage he has received since he began manufacture in New York (in 1878) of his new Patent Light Valve. . . Having frequently been asked by Leaders of bands if I could make an instrument at a lower price, I have now, by aid of improved steam machinery, and the engaging of the most experienced workmen, produced a Light Action Instrument. . . never before equalled, which I will offer at the FOLLOWING LOW PRICES. . ."

The enthusiasm of Americans for brass bands during the last third of the 19th century, admittedly stimulated by the military spirit of the 1860's, stimulated, in turn, the growth of a new industry of manufacturing band instruments. Beginning in New England, largely through the influence of European-trained craftsmen and merchants, the industry expanded through the middle-Atlantic seaboard, where many new firms flourished for a time. During the same period, other companies, which have survived even to this day, developed in the Midwest. Without setting forth reasons for the eventual decline of East-coast manufacturing, some documentary hints have been given here of the complexity of conducting business during that earlier period of turbulent innovation. The conclusion must be that that House on Cortlandt Street was the scene of many varied efforts; that there was no consistent, steady, and homogeneous stream of products, uniformly engraved, coming from that site; and, that many businesses which historians might like to treat as distinct and separate may have been intricately intertwined and interdependent in operation.

When next on Lower Manhattan, take a walk from the area of Pier 16 and The Seaport Museum westward along Maiden Lane, following the route of thousands of crates of musical instruments from the Customs House to the many music stores that once crowded the area. Crossing Broadway you will come to stand, between Liberty and Vesey Streets, on the present-day World Trade Center plaza, where once the complex of addresses from 31 to 42 Cortlandt Street would have been found. Conjure in your mind an impression of that three-story brick factory that once produced so much musical merchandise. Breathe deeply and you may yet "smell" the smoke of Martin Brothers' steam boiler furnaces, and, with effort, you may yet "hear" the whirr of overhead leather drivebelts carrying power to Distin's newly-installed lathes, piston drills, and tube grinding machines, or even the hiss of gas burners flaming on wooden tables in the assembly room. Turning away, you may be able to "follow" the horse-drawn Adams Express van clattering away from the side loading entrance toward the railroad station. And, if

(Continued on p. 6)

(Continued from p. 5)

the driver has forgotten to secure the back curtains, you may yet be able to read the lettering on the crates within, which, bound for states and counties across the continent, originated with Moses Slater, Musical Instruments, 36 (or 42) Cortlandt Street, New York.

(Special thanks to AMIS members, Lillian Caplin, Robert Eliason, and Kurt Stein, who shared early catalogs cited in this column, and especially to Nancy Groce, who has gathered so much primary evidence for us in her dissertation (University of Michigan, 1983) about New York makers and merchants.)

BARBARA LAMBERT OFFERS CONSULTANT SERVICES

Barbara Lambert, who resigned June 30 from her position as Keeper of Musical Instruments at the Museum of Fine Arts in Boston, is now making her professional experience and skills available to individuals and institutions as an independent consultant.

During her eighteen years at the Museum, she was frequently approached for curatorial assistance by private collectors and institutions with instruments, but without a specialized staff. Recognizing the professional void with which they were faced, she determined to correct the situation.

Ms. Lambert can now devote her professional expertise and skills to her clients' best interests. She can be engaged by private collectors to assist with insurance coverage. She is also available for the following: appraisals; conservation, acquisition of historic instruments and modern copies, and estate guidance; collection inventories and cataloging; documentation and research; exhibits and their design; concert planning; collection photography; and lectures. She will also work with the conservation of three-dimensional, historical art objects, as well as with musical instruments.

At the Boston Museum of Fine Arts, Ms. Lambert was responsible for the acquisition of all types of instruments, the conservation and restoration of instruments to preserve their integrity, as well as their value, interpretation of the collections through exhibitions, catalogues and checklists, research and documentation, musical iconography, concerts, and teaching. She is knowledgeable about museum and private collections worldwide, and is also experienced in museum standards and practices, museum development, and fund-raising. Her scholarly specialty is American music and instruments.

For inquiries about these or other services, one may contact Ms. Lambert at 10 Pequot Road, Wayland, MA 01778; (617) 655-1514.

DECORATED STEINWAYS TO BE STUDIED

Ronald V. Ratcliffe, an AMIS member from San Luis Obispo, California, has begun a project with Helen R. Hollis to document the American Steinway Art-Case Pianos. AMIS members are requested to contact Professor Ratcliffe, if they know the location of an elaborate Steinway piano. Please write

to Professor Ratcliffe at the Music Department, California Polytechnic State University, San Luis Obispo, CA 93407 or call (805) 546-2896 or 543-7844.

NEW CURATOR FOR THE MILLER COLLECTION

Although no formal announcement has yet been made, it is understood that Catherine E. Folkers, a maker of Baroque flutes in Ypsilanti, Michigan, and, more recently, the Boston, Massachusetts, area, has been appointed curator of the Dayton C. Miller Collection of Flutes at the Library of Congress in Washington, D.C. (See "Questions Raised About the Dayton C. Miller Collection," AMIS Newsletter, XIII/1.)

BE A FRIEND OF AMIS

AMIS members who contribute \$100 or more in excess of dues in any one year will have his or her name inscribed in the AMIS Journal as a "Friend of the American Musical Instrument Society."

Individuals who wish to join those who will be listed for 1985 should send their contribution to the AMIS Membership Office, USD Box 194, 414 E. Clark Street, Vermillion, SD 57069. Contributions to AMIS are tax-deductible, within the limits provided by law, and will directly support the activities of the Society.

PENNY WHISTLE SOCIETY ESTABLISHED

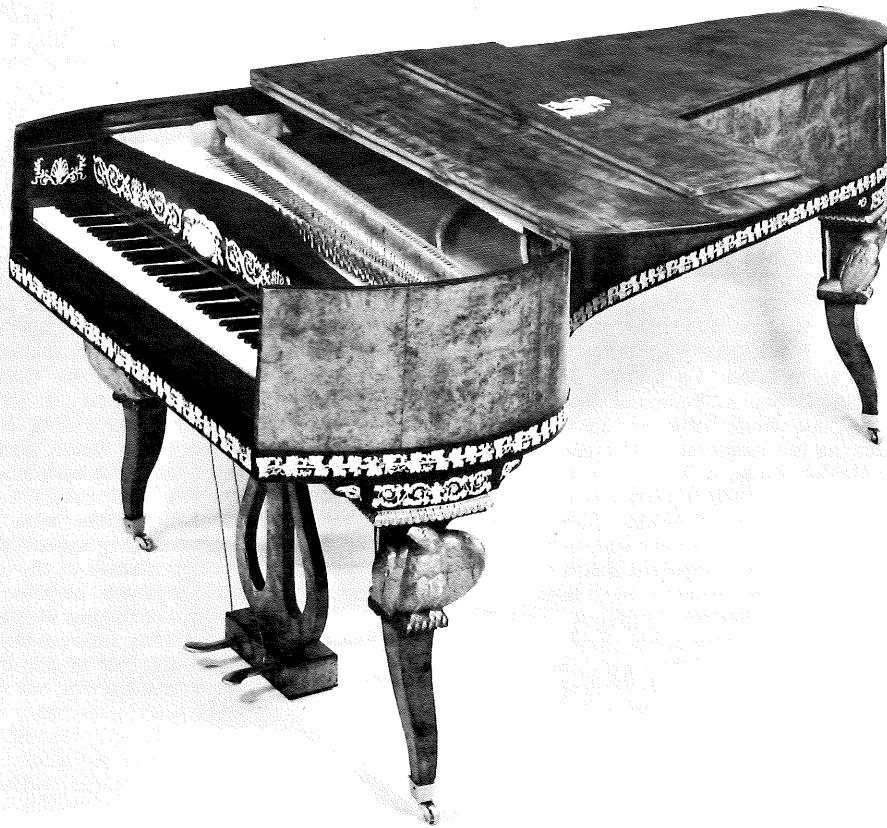
A Penny Whistle Society has been formed to encourage the performance of traditional Irish penny whistle music, studies in the ethnomusicology of Irish dance music, publication of articles, music, and related material, and festivals and competitions which focus on the penny whistle, as well as other traditional Irish musics. For information, write: The Penny Whistle Society, P.O. Box 3663, Glyndon, MD 21071.

DICTIONARY OF MUSICAL INSTRUMENTS OUT SOON

The New Grove Dictionary of Musical Instruments, a three-volume work edited by Stanley Sadie, is scheduled to be published by Grove's Dictionaries of Music in New York on November 19, 1984. The price is \$350.00

ARTICLES SOUGHT FOR THE AMIS JOURNAL

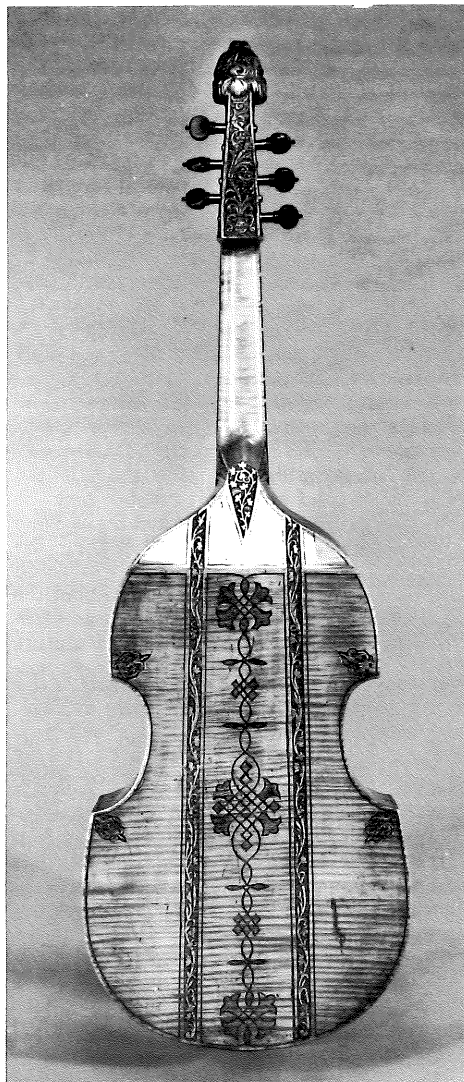
William E. Hettrick, Editor of the AMIS Journal, is always pleased to receive articles to be considered for publication in future issues of the Journal. Materials should be sent to him at the Music Department, Hofstra University, Hempstead, NY 11550.



Courtesy of The Metropolitan Museum of Art

The Metropolitan Museum of Art in New York City purchased this grand piano in 1982 with support from the Rogers Fund and funds from various donors. The piano, built by Joseph Boehm, Vienna, ca. 1815-20, has a Carpathian elm case with oriental hardwood banding, gilded brass mounts, two pedals, and a six-octave compass.

1982-83 ACQUISITIONS AT THE METROPOLITAN MUSEUM



Courtesy of The Metropolitan Museum of Art

This late 17th-century bass viola da gamba by Richard Meares, London, ca. 1682, was purchased by The Metropolitan Museum of Art in 1982 through the Louis V. Bell Fund, Mrs. Vincent Astor Gift, and funds from various donors. It has a spruce and maple body, elaborate ornamental purfling, and a carved female head surmounting the pegbox.

(This is another in a series of lists designed to keep the membership informed of instruments acquired by major American institutions which might be of interest for research. -Ed.)

Musical instruments acquired by The Metropolitan Museum of Art in New York City in 1982 and 1983, according to Laurence Libin, Curator, Department of Musical Instruments, are as follows:

1982.15. Dam-ngi (fiddle), Western Nepal, 18th or 19th century.
1982.18. Clarinet in E-flat, Theodore Berteling, New York, ca. 1880. Ivory, 18 keys.
1982.24. Violoncello bow, atelier of William Forster III, London, ca. 1800.
1982.32. Dadabwaan (drum), Philippines, 20th century. Goblet-shaped, shell inlay.
1982.42. Clarinet in B-flat, Edward Riley, New York, ca. 1830. Boxwood, 5 keys.
1982.59. Pipe organ, Thomas Appleton, Boston, ca. 1830. Two manuals, pedals, 16 ranks.
1982.76. Square piano, John Broadwood &

Son, London, 1797. FF-c''''.

1982.89.1. Whistle, Mossi or Furonsi people, Upper Volta. Figural carving.

1982.89.2. Rattle, Bambara people, Mali. Calabash rind disks on branch.

1982.100.1. Bassoon, Johann Ziegler, Vienna, ca. 1825. Maple, brass bell, 16 keys.

1982.100.2. English horn, Italy or Germany, ca. 1825-50. Eight keys.

1982.100.3. Basset horn, Germany or Austria, ca. 1780. Eight keys.

1982.100.4. Musette, France, mid-18th century. Ivory pipes.

1982.101. Church bass (Yankee bass viol), William Green, Medway, Massachusetts, 1807.

1982.138. Grand piano, Joseph Boehm, Vienna, ca. 1815-20. FF-f''''.

1982.143.1. 'Ud (lute), George Gamil fils, Cairo, 20th century. Six paired strings.

1982.143.2. Sarangi (fiddle), India, 19th or 20th century.

1982.144. Kachapi (bowed lute), Sumatra, 20th century. Two strings.

1982.171.1-13ab. Eleven instruments and accessories, Korea, 19th and 20th centuries.

1982.240. Appalachian dulcimer, Billy Reed Hampton, New York, 1982.

1982.241.1. Arch-cittern, Jean Francois, Tiphanon, Paris, 1782. Six courses.

1982.241.2. Cittern, Gerard J. Delaplanque, Lille, France, 1772. Six courses.

1982.241.3. Cittern, Christian Claus, London, ca. 1785. Six courses.

1982.241.4. Lute altered to a guitar, Antonio Giacomo Zana, Cremona, Italy, 1646.

1982.324. Bass viola da gamba, Richard Meares, London, ca. 1682.

1982.387. Drum, Ghana, 20th century. Carved body.

1982.388.1. Violin, ascribed to Januarius Gagliano, Naples, Italy, 1732.

1982.388.2,3. Violin bows, 19th century. Gold-mounted.

1982.389. Violin bow, Francois Nicolas Voirin, Paris, ca. 1860-80.

1982.390. Alto recorder, Thomas Stanesby, Jr., London, mid-18th century.

1982.482. Double bass bow, Czechoslovakia or Germany, ca. 1875.

1983.30. Slit drum, Zaire.

1983.58. Clarinet in B-flat, Firth, Hall & Pond, New York, ca. 1840. Eight keys.

1983.75. Square piano, Jonas Chickering, Boston, 1829. FF-c''''.

1983.76.1. Harp-lute, Ivory Coast, late 19th century.

1983.76.2. Hourglass drum, New Guinea, late 19th century.

1983.94. Tanganing drum, Batak people, Sumatra.

1983.107. Trumpet in B-flat, Gebrüder Alexander, Mainz, Germany, ca. 1900.

1983.108. Musical clock, Germany, ca. 1800.

1983.118. Folk bass bow, United States, ca. 1830-50.

1983.119a-e. Cornet in B-flat, Isaac Fiske, Worcester, Massachusetts, ca. 1875.

1983.129. Folk bass bow, United States, ca. 1825.

1983.130. Double bass, Johann Ulrich Eberle, Prague, 1734. Viol-shaped body.

1983.187.1,2. Trumpet mouthpieces, Czechoslovakia, 20th century.

1983.188.1,2a-d. Transverse flute, Louis Lot, Paris, late 19th century.

1983.267. Piccolo, successors to Theodore Berteling, New York, ca. 1890.

1983.346. Harp, Lyon & Healy, Chicago, Illinois, 1929.

1983.348. Guitar, Christian Frederick Martin, Nazareth, Pennsylvania, ca. 1867-98.

1983.363. Practice clavier, Virgil Company, New York, ca. 1900.

1983.425. Alto violin, Louise M. Condax, Rochester, New York, 1966. Designed by Carleen Hutchins.

1983.435. Violoncello, Francois Louis Pique, Paris, ca. 1790.

1983.440. Cabinet organ, Adam and William Geib, New York, ca. 1825. One manual, three stops, upright mahogany case.

1983.467. Violin bow, Henry Richard Knopf, New York, early 20th century.

1983.487.1. Hurdy-gurdy, Gilbert Nigout, Jenzat, France, 1879.

1983.487.2. Violoncello, Tyrol, 18th century.

1983.495. Violoncello, Saxony, late 18th century.

1983.533.1. Jews harp, Borneo, 20th century. Ornate brass frame.

1983.533.2. Gambus, Borneo, 20th century. Carved boat-shaped body.

DISCOVERING THE ALPHORN

By Philip A. Drinker

The Alphorn is a natural horn, carved of wood, the length of which is determined by the key and playing range desired. The most common length for modern Alphorns is approximately 12½ feet, yielding the same series of open tones as a French horn in F. The Alphorn has a conical bore, like the baritone horn and other members of the Sax-horn family, and its timbre is quite similar to those instruments. Although the Alphorn is a traditional folk instrument in Switzerland, few Americans are familiar with it, other than as a curiosity, or are aware of its musical potential. In fact, Alphorn melodies figure in many orchestral works, the most familiar being the horn call in the fourth movement of the *First Symphony* by Brahms and the English horn solo in Rossini's *Overture to William Tell*.

In August 1982 I embarked on the construction of an Alphorn. The entire project was so rewarding and enjoyable, and the end result so successful at its completion some nine months later, that I started a second instrument the following summer. Although this account deals primarily with the production of the first horn, I have indicated where experience gained in design or execution led to changes in the second instrument.

To the inevitable question, "why an Alphorn?", I give a three part answer: enjoyment and tolerable skills in designing and building devices; a lifelong love of the French horn (acoustically, a close cousin); and, finally, as a horn player and yodeler, a penchant for mountain echoes—the Alphorn at its best.

Some years earlier I had played an Alphorn that was on display at a restaurant in Stowe, Vermont, then later chanced upon a magazine article about the maker of that horn, Pierre Cochard, of Lausanne, Switzerland. I was struck by the essential simplicity of the instrument, and realized that it was well within the grasp of a competent craftsman with a reasonably well-equipped shop. The notion of actually building an Alphorn, however, lay dormant until 1982, when on vacation in Mt. Desert, Maine, a spell of dreary weather aroused the creative urge. A brief description by Anthony Baines in *New Grove* (1980) suggests that the choice of wood is not critical ("—a young fir, lime, poplar, etc.—"), and outlines the construction: "the tree is split lengthwise, each half is hollowed, and the two pieces rejoined and sealed. A tree growing on a hillside may have a curved, flaring base forming an upturned bell."

Unencumbered otherwise by formal knowledge, I cut a straight, young white cedar (*arbor vitae*) that was growing out of a steep ledge in the woods behind our house. For the neophyte this proved a fortunate choice; cedar is soft and easily carved, has a true grain, and can be worked while green with only minimal checking, thus avoiding the delays and uncertainty of attempting to season hardwoods.

After the bark had been stripped, the 17-foot tree was cut lengthwise with a band saw. For hollowing the two halves a gouge, even meticulously sharpened, seemed frustratingly slow, and I found that an electric chain saw, wielded with care, speeded the work. I

should add, however, that experience greatly improved my skills with a hand-held gouge, and for the second horn the chain saw was used only in the curved section where the grain was gnarled and would not part cleanly. The internal dimensions of the horn were guided partly by intuition, and partly by the geometry of the tree, starting at the mouthpiece bore of 3/8-inch and enlarging linearly to a diameter of about 4-inches at the start of the bell. The main conical section of the bore was sanded smooth, while the bell was left rough for final shaping after gluing. Rotary tools (rasps, as well as drum- and small flap-sanders) used with a motor-driven flexible shaft were invaluable throughout the work, which, spread over months, had probably taken 100 hours up to that point. Finally, late one night in December, the two halves were glued together with resorcinol resin, and clamped with closely spaced rope tourniquets.

The following morning, after the glue had set, I had the first opportunity to test the horn, using my French horn mouthpiece in a cork bushing. I was not prepared for the astonishing voice that filled the workshop! In retrospect, I had been skeptical about the outcome of this venture, and had been viewing it more as an exercise in wood sculpture than in instrument-making. The rough, unfinished horn, still in its ropes, with weeks of work remaining, played easily with a warm, full tone, and accurate intonation. The decision to build a second horn was made at that time.

Once the rope ties were removed, two errors became apparent. First, while the split tree was drying during the previous months, the cut surfaces became convex inwardly; failure to dress the band saw cut prior to gluing resulted in a wide, external seam which affected appearance, but, fortunately, not the seal. For the second horn, a few minutes with a sanding block over both halves produced a clean, narrow seam. More serious, however, was the fact that I had neglected to support the horn in a straight position while the glue was soft. It sagged in its slings, setting with an annoying bend that required later revision. The use of a 6 x 6 timber, with dowels set appropriately, afforded a simple and effective means of keeping the second horn straight. The heavy timber was also useful with rope ties to stabilize and hold the horn during working.

The outer surface of the horn was shaped with drawknife and spokeshave to give the thinnest wall that seemed prudent — approximately 3/8 inch — then sanded to a smooth, uniform taper. As the sanding and finishing progressed, it became clear that the bend caused by inadequate positioning during gluing was unacceptable — the top four feet of the horn veered to the left. Pegging the horn to a beam, with repeated wettings, failed to eliminate the bend. Borrowing a technique from orthopedic surgery, I performed a wedge resection — the removal of a narrow transverse wedge from about 4/5 of the diameter, which allowed the horn to be bent into alignment. The cut, now closed, was wrapped in fiberglass impregnated with polyester resin (standard auto body repair material). The offending error was later concealed by a strategically-placed rattan band.

The next step was to tune the horn to proper length. Because the standard construction of Alphorns includes a slip-joint in the

mid-section, for portability as well as to permit some flexibility in tuning, I worked from the center, lopping off successive lengths, and testing against a French horn, with a sheet rubber sleeve to seal the joint. Although most Swiss horns are tuned to F, I elected to put mine in E flat, purely as a matter of personal preference, as I think the intonation is warmer and more pleasant. The final length of the finished horn is nearly 14 feet.

Although the first horn has been carved with the full, 17 foot length intact, it seemed more sensible to separate the sections of the second horn early. This not only made it easier to maneuver in a crowded shop, but it was possible to turn the top, seven-foot section on the lathe, with an improvised tail-stock fixed to the wall, using hinged sanding blocks for the shaping. The slip-joint on the second horn was positioned so that the top section can be mated with the shorter base of the first, producing a horn in F, in anticipation of ensemble playing with Swiss horns.

Various construction details remained. A walnut ferrule was turned to accept the mouthpiece, and fitted to the mouthpiece end. A foot to support the horn was carved from maple, and mounted to the underside of the bell. A reinforcing hoop laminated from ash was fitted and glued to the end of the bell. For the first horn I used ash I had on hand, ripping it into thin slats that were steamed and clamping the laminations with white glue around a form cut to the outline of the bell (the center of the form was cut out, to accept C-clamps). For the second instrument, I found it easier to use ash split for chair-caning. The thinner laminations could be glued on the form without steaming and the results were more uniform. After drying, the hoop was soaked in polyester resin, and the excess sanded off. This produced a strong, hard surface that did not degrade the appearance of the wood.

For the joint, I used sleeves of phenolic tubing (available from industrial plastics suppliers), machined for a snug fit, with a 1-inch wide cork band set into a groove on the inner sleeve. (Swiss horns that I've seen have metal ferrules that tend to bind.) The sleeves were set with epoxy resin into recesses in the two horn sections, with external rattan banding for reinforcement.

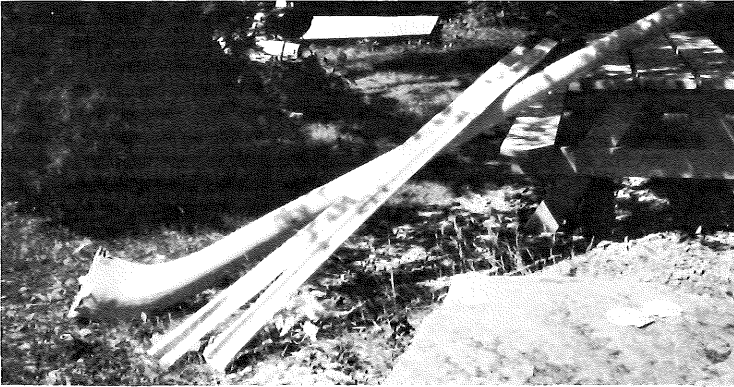
Swiss horns are traditionally finished on the outer surface by wrapping the entire straight section with rattan; the bell is usually painted with alpine flowers and the Swiss emblem. Because of the beauty of the wood, however, I decided to leave the American horns unadorned, using only spaced bands of rattan where reinforcement, or covering, was necessary. For the final exterior finish I used Deft Clear Wood Finish applied with a rag in thin coats, with much rubbing between (600 grit paper). The finished surface is elegant in appearance, but, months later, I must admit, not as durable as I would have liked; nicks and dents are accumulating.

The choice of internal finish was a matter of concern because, while it seemed important to protect the wood from repeated wetting and drying, I wanted to modify the surface as little as possible in order to preserve the warm tone of the unfinished horn. Some months earlier I had inadvertently demonstrated the effect of bore surface on

(Continued on p. 9)

the tone when repairing a friend's Alphorn that was leaking badly in the upper section. When I received it, the tone of the horn was reasonably good, but the notes would not center properly. Rather than unwrap the rattan and caulk the wood externally, I poured polyester resin into the bore, dumping the excess, and rotated the instrument during curing to allow even spreading. The result was a hard, smooth surface that indeed eliminated the leaks, but produced a new trumpet-like tone that was not as agreeable. For my own horn, therefore, I used only a waterproofing agent, Thompson's Water Seal, which protects the surface but leaves no visible

(Continued on p. 10)



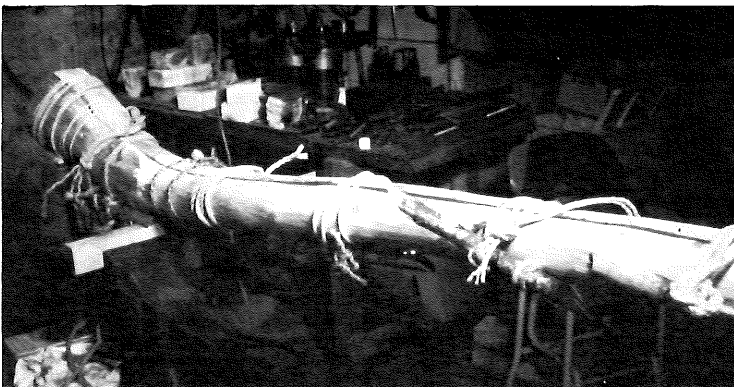
Early stage of construction, second horn.



Sawing the second horn.



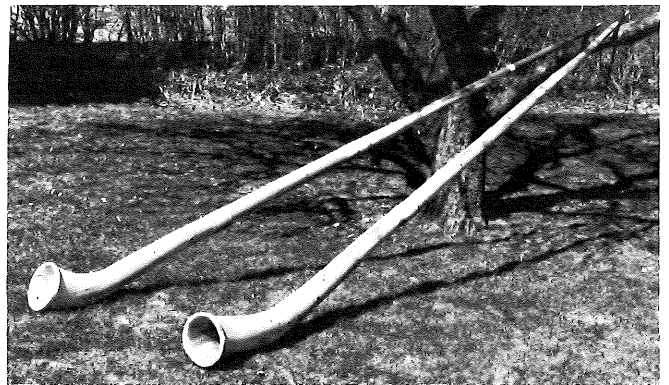
The lower section of the second horn nearing completion. The piece being worked is lashed to a heavy timber for stable positioning.



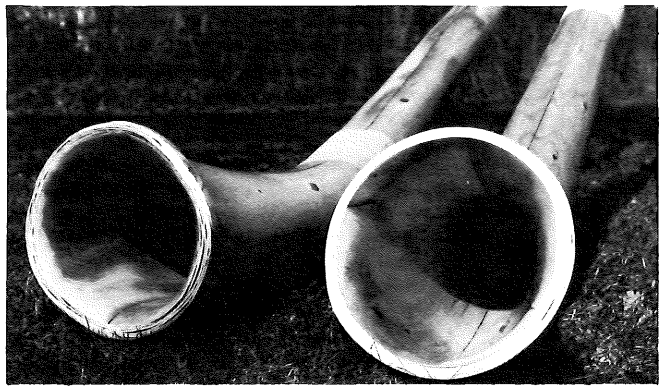
The horn being glued and sealed, with rope tourniquets for clamping.



Dressing the bell with a rotary drum sander.



The two horns, the first (foreground) completed in April 1983, the second, January 1984.



The bell sections with laminated ash reinforcing hoops.



The author playing on Beech Mountain, Mt. Desert Island, Maine, August 1984.

(Continued from p. 9)

trace. In the second horn, small leaks which developed along the glued seam affected the playing, so I flushed the bore with Watco Danish Oil, a finishing sealant that does not change the wood surface as much as a layer of polyester resin. The leaks were eliminated, and, although the timbre seemed somewhat changed, it was not as brassy as that of the horn repaired earlier with resin.

The traditional Alphon horn mouthpiece is made of wood. In the early instruments, the mouthpiece was carved as an integral part of the horn, but today they are turned separately, usually from boxwood. Although many French horn players prefer to use their own mouthpiece with an adapter fashioned to fit into the larger bore of the Alphon, I chose to learn the art of making — and playing with — wooden mouthpieces. A few experiments with common hardwoods such as cherry and maple quickly demonstrated the superiority of boxwood, which is extremely hard and fine-grained. With the lesser hardwoods, the rim, no matter how well polished, becomes rough and irritating, as the end grain rises unevenly when dampened. The best wood I have found is *lignum vitae*, which takes a high, durable polish because of its hardness, density, and natural wax content.

For the design I started with the basic configuration of my own French horn mouthpiece, copying the rim and extending the backbore taper to a final diameter of 3/8-inch. Experiments with cup depth and throat diameter resulted in a series of

mouthpieces of varied quality. Some produced good tone, but were hard to control or ran flat in the upper registers. Others gave good control and intonation, but brayed or buzzed.

Fortunately, a few turned out to be quite acceptable. My best mouthpieces have a cup with a 17 degree taper (slightly shallower than my French horn mouthpiece), a throat diameter of 0.161 inch (no. 20 drill), and a backbore length of about 3 inches. (To cut the backbore, I ground tapered reamers from square files.) In experimenting with my two horns, which are by no means identical, I found an interdependence between horn and mouthpiece; a mouthpiece can be pleasing with one instrument, and abysmal with another.

After completing this wholly empirical process — enjoyable to one who is happy at the lathe — I learned of the work of Benade (1973, 1976) and Pyle (1975), and realized that proper mouthpiece and mouthpipe design is a topic at least as complex as that of the horn itself. This part of the project is still unfinished.

With the completion of the second horn in December 1983, and the opportunity to practice on both instruments, as well as to play duets, it has been interesting to compare them. Their characters are quite different. Ironically, the first horn is far superior in voice, intonation over the full range, and centering of the notes, in spite of imperfections and less meticulous construction. In my enthusiasm to assemble and test it, I had skimped a bit on sanding and finishing the bore, and made no real effort to eliminate irregularities; but, nonetheless, it is dependable and enjoyable to play. In the second horn, on which I worked hard to achieve an uninterrupted, uniform, conical bore, intonation is somewhat off on the 3rd, 5th and 6th harmonics, and centering is treacherous. The tone is acceptable, but it is not a friendly instrument.

Although I can not yet offer a satisfying explanation for the difference between the two horns, it appears that the fault in the second lies in its top section. The F horn formed by joining it with the base of the other instrument is equally hard to manage, whereas the D flat horn produced by the opposite combination is well behaved and sonorous. The next step will be to construct a new top section and test it sealed, prior to gluing, so that it can be disassembled and reworked as necessary. In a project such as this, that can be pursued at a leisurely pace, even the setbacks become enjoyable challenges.

* * *

One of the most rewarding aspects of working with Alphon horns has been the enthusiastic encouragement and assistance given freely, wherever it was asked, by many people. I am particularly grateful to Julia Drinker for assistance in the photography; Robert C. Rich, Bass Harbor, Maine, who directed the sawing of the trees in his boat shop; the staff of The Caning Shoppe, Cambridge, Massachusetts, who taught me techniques of working with rattan and split ash; Peter S. Kyvelos of Unique Strings, Belmont, Massachusetts, who discussed the rarer hardwoods and provided me with samples of boxwood and *lignum vitae*; Barbara Barss, Belmont, Massachusetts, who applied a sculptor's skills and knowledge in guiding me

on wood finishes; and, Ronald H. Goldenson, my instructor and collaborator in Alphon playing.

(Individuals who wish to correspond with Mr. Drinker may do so at 48 Cedar Road, Belmont, MA 02178.)

1985 AMIS DUES REQUESTED

It is asked that AMIS dues for 1985 (the Society operates on a calendar year basis) be paid before January 31, 1985. The dues remain at \$20 for regular members and institutional subscribers and \$10 for student members. Payment must be made in U.S. dollars through a U.S. bank. Student members must include proof of current enrollment.

Because printing and mailing costs continue to escalate, prompt response to this call for 1985 dues will be appreciated. A pre-addressed dues envelope is enclosed to make payment more convenient.

The 1984 issue of the *AMIS Journal* is expected to be mailed to members before the end of the year.

YALE COLLECTION ANNOUNCES CONCERTS

The Yale University Collection of Musical Instruments has announced its series of concerts for 1984-85. All of the performances will be on Sunday afternoons at 3:00 in the gallery of keyboard instruments at the Collection, 15 Hillhouse Avenue, New Haven, Connecticut:

October 21. Fernando Valenti, harpsichord.

November 11. Robert Parkins, organ and harpsichord.

December 2. Igor Kipnis, piano.

January 20. The Los Angeles Baroque Players.

February 3. Jaap Schroeder, violin; Richard Rephann, harpsichord.

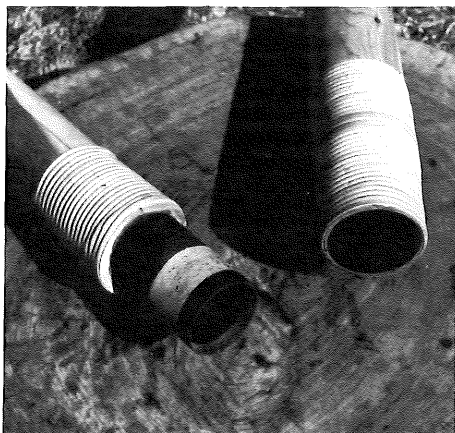
April 14. Joseph Bresniker, guitar.

TRADITIONAL MUSIC CONFERENCE IN 1985

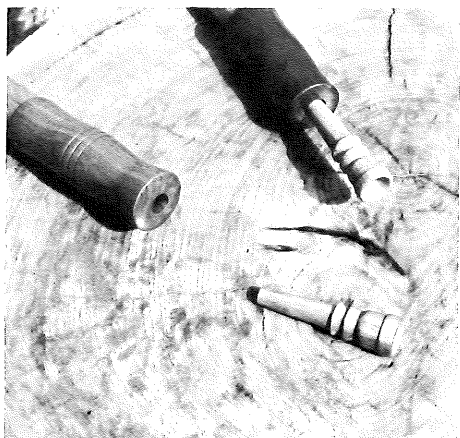
The 28th conference of the International Council for Traditional Music will be held in Stockholm, Helsinki, Leningrad, and on board ship from July 30 to August 8, 1985. The main themes of the conference are "Traditional Music and Dance Around the Baltic" and "The Formation of Musical Traditions;" the latter will include "Musical instruments/musical tools: tradition, innovation and revival." For information, write: Dr. Krister Malm, ICTM Conference, Musikmuseet, Box 16326, S-103 26 Stockholm, Sweden.

INT'L. TRUMPET GUILD MEETS IN NEW MEXICO

The International Trumpet Guild will hold its 1985 conference at the University of New Mexico, Albuquerque, May 28-31, 1985. For information, write: Jeffrey Piper, Music Department, University of New Mexico, Albuquerque, NM 87131.



Joint made from phenolic tubing, with cork band inlay and Rattan wrap.



Mouthpipe sections and mouthpieces.

BOOK REVIEWS

Principles of the Harpsichord by Monsieur de Saint Lambert. Translated and edited by Rebecca Harris-Warrick. Cambridge: Cambridge University Press, 1984. 138 pp. \$34.50 hardcover, \$14.95 paperback.

Saint Lambert's *Les Principes du Clavecin* was first published in Paris in 1702, qualifying it as the first treatise to deal exclusively with the harpsichord. The book begins with a thorough introduction to the fundamentals of music, designed as it was for the use of amateurs. However, St. Lambert also touches upon topics of theory, beyond the basics, which should be of interest to music scholars. Particularly interesting is his discussion of meter and tempo. St. Lambert was anxious to codify accurately the exact tempos indicated by various time signatures. Unfortunately, he utilizes a rather inexact standard to describe tempo, relating it to the stride of an average man walking one and a quarter leagues in an hour. By manipulating some possible 18th-century figures for the stride and distance, one can arrive at a range of possible metronome speeds. Although exact accuracy is perhaps lost in the translation, it certainly provides some tangible parameters with which to deal.

Following the section on theory are topics more directly related to the harpsichord. There is a brief, but informative chapter about fingering, followed by a lengthy, methodical discussion of ornaments. It is in the area of ornamentation that the treatise proves most useful. St. Lambert presents not only his own ideas of embellishment, but also includes the ornament tables of several important, 17th-century keyboard composers. Discussing each ornament separately, and citing other composer's variants of notation and performance, St. Lambert has compiled one of the most sensible explanations of ornamentation in ancient or modern times.

Most music scholars are familiar with another French treatise, *L'art de Toucher de Clavecin* by Francois Couperin. It is unfortunate that Couperin's treatise has so long overshadowed the St. Lambert work. St. Lambert approaches the subject in quite a different manner, providing more complete information, in a well organized format. The two treatises also reflect different repertoire. Whereas Couperin's book is most useful for music by Couperin himself, composed in the galant style of the early 18th century, St. Lambert sums up the performance practices of the earlier French school of 17th-century harpsichordists, including Chambonnieres, d'Anglebert, Louis Couperin, and Lebegue. All in all, the two works are complementary, both essential to the study of French harpsichord music.

Harris-Warrick has done an admirable job of editing the work, providing an abundance of prefatory material, helpful footnotes throughout the text, and a useful set of appendices, including musical works cited by St. Lambert in the text and a compendium of St. Lambert's ornament examples. Although struggles obviously occurred in the translation of the 18th-century French, the end result is readable and clear. For the items of musical notation, the engravings from the original printing are used, a device which is helpful in understanding certain details of the text. With the increasing interest in 17th-

KERMIT WELCH DIRECTS DENNER CLARINET CHOIR



Courtesy of Kermit Welch

For several years providing music for weddings and wedding receptions has been an avocation of Kermit Welch, an AMIS member from Lomita, California. The Denner Clarinet Choir, which he founded and directs, has played for the weddings of his own daughters, his students, and other choir members. The clarinet choir has proven to be an excellent vehicle for the music of traditional ceremonies and outdoor weddings, according to Welch. The six-octave range of the choir enables it to play transcriptions of symphonic, band, organ, or piano music, and to provide accompaniment for trumpet, flugel horn, flute, French horn, saxophone, and vocal soloists.

At the 1984 AMIS meeting in Tempe, Welch mentioned to Lloyd Farrar his plans for the music of the impending wedding of his daughter, Leslie. At Farrar's suggestion, he substituted the mezzo-soprano saxophone in F as the solo instrument for Schubert's "Ave Maria," using the original 1920's mouthpiece. The result was a light classical sound, faintly reminiscent of the English horn, which reportedly blended well with the clarinet choir. A brief concert before the wedding included "The Maid with the Flaxen Hair" by Debussy, arranged by Marshall Rips; Pachelbel's "Canon in D" was used for the processional and recessional.

century harpsichord music, this translation is a welcome one. As Ralph Kirkpatrick says of the treatise, "Anyone who wishes to learn anything at all about French keyboard music cannot afford to do without it."

— Darcy Kuronen

Ring the Banjar! The Banjo in America from Folklore to Factory by Robert Lloyd Webb. Cambridge: Massachusetts Institute of Technology, 1984. 101 pp. \$17.95 + \$2.00 postage and handling. Order from MIT Museum, 265 Massachusetts Avenue, Cambridge, MA 02139.

What a rich ethnic culture we have in the United States, with instruments such as the banjo playing an invaluable role in that history! From its roots in the rich musical culture of the Black slaves to the minstrel shows of the Civil War era, to vaudeville and the present, the banjo has been, and remains, characteristically American.

As part of the centennial celebration of the banjo's introduction to the halls of Massachusetts Institute of Technology (MIT)—a Banjo Club was formed there in 1883-84—an exhibit was mounted by Robert Lloyd Webb, April 12-September 29, 1984 in the MIT Museum. *Ring the Banjar* is the

catalog of that exhibition, and contains three main sections: "Confidence and Admiration: The Enduring Ringing of the Banjo" by Webb, "The Banjomakers of Boston" by James F. Bollman, and the photos of the instruments from the exhibition. Notes to the plates, a brief glossary of the banjo, and a selected bibliography conclude the book.

Webb's informative text concerns the social history of the banjo, its roots in the American South, the popular performers, and the major makers of the 19th century. He avoids an in-depth approach, in keeping with the purpose of the book, yet has a special ability to make that segment of America's musical heritage very real and alive.

Bollman's section concerning Boston banjomakers is of particular interest because of the details he provides about the makers themselves. It is a valuable resource.

The photographs of the exhibition complete the text beautifully. The 37 color and black & white plates are exquisite in their precision, clarity, and color. The photos would be valuable to any musical instrument connoisseur, conservator, or restorer.

Ring the Banjar is more than just an exhibition catalog; it is an invaluable slice of Americana!

— Joseph R. Johnson

CLASSIFIED COLUMN

Advertisements of interest to AMIS members may be placed in this space. Each 20 words or less cost \$5.00 per issue for AMIS members, \$10.00 for non-members. Checks, made payable to AMIS, must be included with your copy to the Editor (USD Box 194, Vermillion, SD 57069).

FOR SALE: Violin labeled St. Cecile des Thernes, Paris 1849 No. 376, Jean Baptiste Vuillaume a'Paris, Rue Croix des Petits Champs. Good condition. 214-398-8311.

THE RENAISSANCE SACKBUT and Its Use Today by Henry George Fischer. Having tested original instruments in European collections, the author, an amateur sackbutter, is persuaded that their sound is distinctively different from that of their modern descendant, or from most of the reproductions of sackbuts currently in use. He seeks to explain the difference by examining the structure of the original instruments, with special attention to such matters as bore and bell measurements, the method of manufacture, thickness of metal in the bell, and the details of mouthpieces. His findings are applied to modern reproductions and the possibilities for improvement. A list of manufacturers is included, with descriptions of models available from each, and with prices. November, 1984, 7x10", ca. 92 pp., 22 illustrations. Sewn paper, \$4.50. Order from Book Sales Dept., The Metropolitan Museum of Art, New York, NY 10028.

FOR SALE: Viola labeled Pietro Pallotta, fece L, Anno 1794 No. 23 Perugia. Yellow-orange varnish, broad-grained top. Good condition. 214-398-8311.

FOR SALE: Antique Square Piano "Musio Clementi" ca. 1815 - \$3,075. Square Piano "John Broadwood" ca. 1850, rosewood-\$2,393. Virginal, 17th-century cyprus wood, contained in elaborately painted separate case - \$10,986. Harp by "Cousineau" of Paris, 18th-century original (ca. 1760), single action mechanism, decorated sound-board, carved crown and pillar - \$15,500. Grand Piano by "Erard", elaborately painted case, set of nine plaques on rim depict journeys of Ulysses Burne Jones school ca. 1898 - \$15,376. Practice Keyboard inscribed "Virgil practice clavia, New York" touch weight variable from 1-20 ozs. - \$843. Many other interesting items. Full lists and photographs available from Morley Galleries, 4, Belmont Hill, London, S.E. 13. Tel: 01-852-6151. See how the strong dollar buys more in Europe.

FOR SALE: Violin labeled Jeannes Franciscus Celoniatius fecit Taurini Anno 1735 and Wm. Lewis & Son No. 6234. Good condition. 214-398-8311.

SQUARE PIANO - Robert Nunns, Clark & Co., N.Y., No. 1862. Made in 1830's. Crotch mahogany veneer. Leather hammers. Good condition. David Udin, 316 Woodward Avenue, Buffalo, NY 14214. 716-838-4525.

FOR SALE: Sets of 20 color postcards of instruments from the collections of The Shrine to Music Museum, including the Witten-Rawlins Collection. Send \$5.50 per set (includes postage & handling) to Shrine to Music Museum, Inc., USD Box 194, Vermillion, SD 57069, USA.

LYNDESAY LANGWILL (1897-1983) REMEMBERED



Photo by Gary M. Stewart

Lyndesay G. Langwill, shown here after completing a lecture about the bassoon and the contrabassoon at the AMIS meetings in New Haven, Connecticut, April 14-16, 1978, died September 1, 1983, in Edinburgh, Scotland. Author of *The Bassoon and Contrabassoon* and several editions of *An Index of Wind Instrument Makers*, Langwill was a founding member of The Galpin Society, served as Vice-President, and was Honorary Treasurer from 1947 to 1969. AMIS members attending the New Haven meetings will remember Lyndesay as a grand old man, wonderfully alert and spry. A full obituary will be published in the 1985 issue of *The Galpin Society Journal*.

CHICAGO HOLDS EARLY MUSIC FESTIVAL

The Chicago Area Early Music Association will present the Chicago Early Music Festival and Exhibition Saturday, October 20, at the Church of the Ascension in Chicago and Sunday, October 21, at the Unitarian Church in Evanston, Illinois. The event will include numerous performances, as well as exhibits by a number of instrument builders and music dealers: Knight Vernon, Tom Boehm, Richard Brune, Mark Norfleet & David Orlin, Paul Irvin, John Lyon, Performers Music, and Early Music Center. The activities are made possible in part by a grant from the Illinois Arts Council.

BIOGRAPHIES OF MODERN FLUTISTS TO BE PRINTED

Mary Jean Simpson, AMIS member from Hyattsville, Maryland, writes that because it is frequently hard to find such information, she, Irene Maddox, and Mark Anderson are compiling a book of biographies of modern flutists, which will be sold at the cost of printing (their time will be donated). All flutists are invited to be listed at no charge. To be included, please send a stamped, self-addressed envelope to Irene Maddox, Pan Publications, 4508 Carriage Drive, Charlotte, NC 28205 for an information sheet to fill out. Deadline for receipt of information is January 1, 1985.

A NOTE FROM THE EDITOR...

The AMIS Journal publishes scholarly articles about the history, design and use of instruments in all cultures and from all periods. The AMIS Newsletter, on the other hand, is designed specifically to be a vehicle for communication between all AMIS members, with or without scholarly pretensions. All AMIS members are invited to submit materials for publication, including information about their personal activities dealing with musical instruments. Black and white photos of particularly interesting instruments are also invited.