

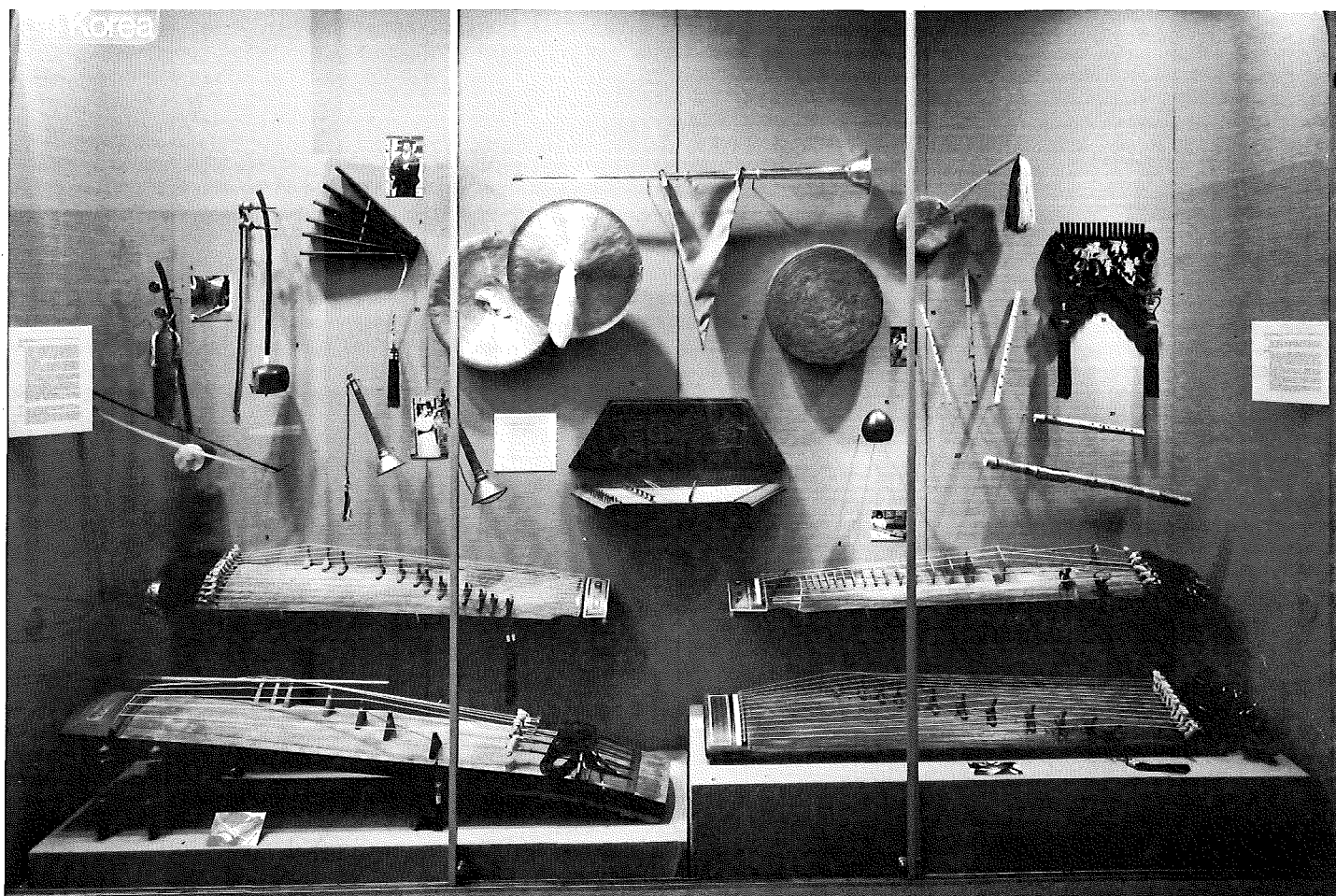
# NEWSLETTER

Of The

## American Musical Instrument Society

Vol. XVIII, No. 1

February 1989



AMIS members attending the annual meeting in New York City will be able to view this exhibition of recently-acquired Korean instruments in the André Mertens Galleries for Musical Instruments.

### AMIS MEETS MAY 25-28 IN NEW YORK CITY

In honor of the centennial of the Crosby Brown Collection at The Metropolitan Museum of Art, the 18th-annual AMIS meeting will be held in New York City, May 25-28, 1989. Most of the official sessions will occur at Barnard College, which marks its centenary at the same time. Low-cost lodging is available in Barnard's dormitory, located directly across the street from the main building, Barnard Hall, on the west side of Broadway at 116th Street.

Registration will begin at Barnard Hall at noon on May 25th; that evening, an informal reception will be held outdoors, weather permitting, on the college grounds. Papers, discus-

sions, musical interludes, and other activities follow on the next two days, with the AMIS business meeting and extra events on Sunday.

The schedule (see pp. 2-3 of this Newsletter) allows ample time to visit the André Mertens Galleries for Musical Instruments at the Metropolitan Museum and to enjoy *A Musical Offering*, a special, NEA-funded exhibition of about 100 outstanding recent acquisitions, many of which have not been displayed before. The Museum is also planning a display of exciting new instruments by Ben Hume, a young American maker of imaginative and exotic instruments.

Concurrently, *Shapes of the Baroque*, an exhibit mounted by the American Federation of Violin and Bow Makers to illustrate the historical development of bowed stringed in-

struments, will be on view in the Amsterdam Gallery of the Library & Museum of the Performing Arts at Lincoln Center, and the American Museum of Natural History has deployed many of its non-Western instruments in new galleries.

Other highlights of the meeting include a concert by the Mozartean Players, during which the Curt Sachs Award for 1989 will be presented; this program will be followed by a reception at the lovely townhouse of AMIS member, Frederick R. Selch. The traditional banquet will take place at Barnard College, and will be followed by the second-annual AMIS Show 'n' Sell auction.

On Sunday afternoon the Metropolitan Museum will present several films about

(Continued on p. 2)

Courtesy of The Metropolitan Museum of Art

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, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA. Requests for back issues and all correspondence regarding membership (\$20.00 per year) should be directed to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

BOARD OF GOVERNORS

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(Continued from p. 1)

musical instruments—"Diro and His Talking Music Bow" (W. Africa), "Making a Cello," and "A Drum is Made" (Nigeria)—as well as three lectures by distinguished speakers, including Simon Levin, retired curator of the instrument collection in Leningrad, and Hubert Henkel, newly-appointed curator of the collection at the Deutsches Museum in Munich (and former director of the Musikinstrumenten-Museum in Leipzig).

AMIS members who wish to prolong their stay in New York may remain at Barnard College up to two weeks at the reduced conference rate, a real bargain in this city. However, the dormitory has only twelve double rooms, so immediate reservations are advised for couples and persons wishing to share. More luxurious, but still inexpensive, alternate housing is available directly across Central Park from the Museum, at the Excelsior Hotel (for information see the registration form enclosed with this Newsletter or phone the hotel directly at 212-362-9200).

Local arrangements chairman for the meeting is Laurence Libin, Curator of the Department of Musical Instruments at the Metropolitan Museum of Art. William E. Hettrick, Professor of Music at Hofstra University, and Marianne Wurlitzer of Wurlitzer-Bruck in New York, are co-chairmen of the program committee.

AMIS members are reminded that the Boston Early Music Festival and Exhibition follows immediately after the meeting in New York.

## FISKE MUSEUM PLANS APRIL CONCERTS

James Tyler and members of his group, La Musica Viva, will present a concert of Baroque vocal and instrumental music, with the British tenor, Nigel Rogers, on Sunday, April 9, at 3:00 p.m. in Bridges Hall of Music, Pomona College, Claremont, California. The eight instrumentalists play bowed and plucked stringed instruments characteristic of the period.

Frans Brüggen will perform a recital of Baroque and contemporary works for solo recorder on Friday, April 28, at 8:00 p.m. in Balch Auditorium, Scripps College, Claremont. This will be Brüggen's first southern California appearance in several years.

# AMERICAN MUSICAL INSTRUMENT SOCIETY 18TH-ANNUAL INTERNATIONAL MEETING

May 25-28, 1989

New York, New York

### THURSDAY, MAY 25 (Barnard College)

|            |                             |
|------------|-----------------------------|
| 12:00-     | Registration.               |
| 3:00- 6:00 | Board of Governors Meeting. |
| 6:00- 8:00 | Reception.                  |

### FRIDAY, MAY 26 (Morning activities at Barnard College)

|             |                                                                                                                                                                                                                                                                                                                                                                                     |
|-------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 9:00-10:30  | <b>Wind Instruments</b><br>Tula Giannini, South Orange, New Jersey, "Jacques Hotteterre le Romain and His Father, Martin: A New Look Based on Recently Found Documents."<br>Cecil Adkins, North Texas State University, "Oboes beyond Compare? Not Any More!"<br>Debra Kahler, University of South Dakota, "Unusual Trumpet and Cornet Mouthpieces of the Early Twentieth Century." |
| 10:45-11:45 | <b>Scientific Topics</b><br>Edward L. Kottick, University of Iowa, "Modal Behavior of Harpsichords: What Vibrates and How"<br>John Koster, New Bedford, Massachusetts, "Scientific Wood Identification: A Look at the Possibilities"                                                                                                                                                |
| 10:30-10:45 | Break.                                                                                                                                                                                                                                                                                                                                                                              |
| 12:00-12:30 | Miniconcert.                                                                                                                                                                                                                                                                                                                                                                        |
| 12:30-      | Lunch (on your own).<br>Afternoon free, allowing for visits to The Metropolitan Museum of Art (André Mertens Galleries for Musical Instruments, plus A Musical Offering, an exhibition of 100 recent acquisitions), Lincoln Center (Shapes of the Baroque, an exhibit prepared by the American Federation of Violin and Bow Makers), and/or other activities.                       |
| 7:00-       | Concert, The Mozartean Players, plus presentation of the Curt Sachs Award, The Metropolitan Museum of Art.<br>Reception, home of Mr. & Mrs. Frederick R. Selch.                                                                                                                                                                                                                     |

### SATURDAY, MAY 27 (Barnard College)

|             |                                                                                                                                                                                                                                                                                                                                                              |
|-------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 9:00-10:30  | <b>Keyboard and Percussion Instruments</b><br>Rodger Kelly, University of South Dakota, "Paul von Janko's Neue Claviatur: Was It a Viable Alternative?"<br>Roland Loest, "The Great Square-Piano Bonfire of 1904."<br>Harrison Powley, Brigham Young University, "Music for the Holzspiel: A New Repertory."                                                 |
| 10:30-10:45 | Break.                                                                                                                                                                                                                                                                                                                                                       |
| 10:45-11:45 | <b>Bowed Stringed Instruments</b><br>Frederick R. Selch, New York City, "The Five-String Bass Viol from Praetorius to Prescott."<br>Allison A. Alcorn, University of South Dakota, "Current Trends in Issues of Violin Making: Case Study—Minnesota Makers."                                                                                                 |
| 11:45-12:00 | Break.                                                                                                                                                                                                                                                                                                                                                       |
| 12:00-12:30 | Miniconcert.                                                                                                                                                                                                                                                                                                                                                 |
| 12:30- 2:00 | Lunch (on your own).                                                                                                                                                                                                                                                                                                                                         |
| 2:00- 3:30  | <b>Iconographical Topics</b><br>Sue Carole DeVale, University of California, Los Angeles, "Harps and Harpists in Medieval Persian Miniatures."<br>Alis Dickinson, North Texas State University, "Musical Instruments in the Pre-Raphaelite World."<br>Dennis G. Waring, Middletown, Connecticut, "Advertising the Estey Reed Organ: Trade-Card Iconography." |
| 3:30- 4:00  | Break.                                                                                                                                                                                                                                                                                                                                                       |

|            |                                                                                                                                               |
|------------|-----------------------------------------------------------------------------------------------------------------------------------------------|
| 4:00- 5:00 | <b>Demonstration</b> of instruments in the Violin Octet, directed by Carleen M. Hutchins and sponsored by the Catgut Acoustical Society, Inc. |
| 5:00- 6:45 | <b>Break.</b>                                                                                                                                 |
| 6:45- 7:30 | <b>Cocktails.</b>                                                                                                                             |
| 7:30-      | <b>Banquet</b> , followed by auction.                                                                                                         |

**SUNDAY, MAY 28** (Morning activities at Barnard College)

|             |                                                          |
|-------------|----------------------------------------------------------|
| 8:00- 9:00  | <b>Editorial Board Meeting.</b>                          |
| 9:30-10:30  | <b>Annual Business Meeting.</b>                          |
| 10:30-12:00 | <b>Brunch.</b>                                           |
| 12:00- 5:00 | <b>Special Program</b> , The Metropolitan Museum of Art. |

## MET CELEBRATES CROSBY BROWN CENTENNIAL

"A Musical Offering," a series of special events celebrating the Centennial of the Crosby Brown Collection of Musical Instruments at The Metropolitan Museum of Art in New York City, continues (see AMIS Newsletter, October 1988, p. 3) with the following events scheduled:

February 6. Conversation about Performance Style (Beethoven) with Robert Winter.

February 7. Fortepiano recital by Paul Badura-Skoda.

February 19. Music of Cambodia.

February 27. Conversation about Performance Style (Mozart) with Konrad Wolff.

March 3. Pioneer American Instrument Collectors: Mrs. John Crosby Brown; a lecture by Mrs. Thatcher M. Brown.

March 4. Members' lecture by Laurence Libin.

March 5. Members' lecture by Laurence Libin.

March 7. Seleshe Damessae, Ethiopian Krar & Asmari songs.

March 8. Cello recital by Barbara Bogatin and Myron Lutzky.

March 10. Public opening of the exhibition, **A Musical Offering**.

March 10. Pioneer American Instrument Collectors: Belle Skinner; a lecture by Susan Thompson.

March 13. Conversation about Performance Style (Bach) with Christopher Hogwood.

March 14. Seneca Indian music with Bill Crouse.

March 19. Music of the Middle East.

March 21. Gallery Tour, New Directions in Collecting Musical Instruments with Stewart Pollens.

March 21. Music for Persian New Year's Eve with Bahram Sabeghian and Shahla Nikfal.

March 23. Gallery Tour with Stewart Pollens.

March 24. Pioneer American Instrument Collectors: Sarah Frishmuth; a lecture by Linda Moot.

March 28. Gallery Tour, Collecting American Musical Instruments with Joseph Peknik.

March 28. The Norwegian Hardingfele Tradition with Knut Buen.

March 30. Gallery Tour with Joseph Peknik.

March 31. Pioneer American Instrument Collectors: Joseph W. Drexel; a lecture by J. Kenneth Moore.

April 11. Gallery tour, A Century of Collecting Non-Western Musical Instruments with J. Kenneth Moore.

April 13. Gallery Tour with J. Kenneth Moore.

April 14. Violin recital by Daniel Stepner.

April 16. Music of the Middle East.

April 26. Reception and violin recital by Nancy Wilson.

May 21. Asian Music Series.

May 23. Reception and koto recital by Reiko Kamata.

## A MUSICAL OFFERING OPENS AT THE MET IN NYC ON MARCH 10

**A Musical Offering**, a special exhibition of 100 musical instruments acquired by The Metropolitan Museum of Art in New York City since 1980, will open March 10 in the Museum's Robert Wood Johnson, Jr. Recent Acquisitions Gallery. Many of the instruments, which were selected for acquisition on the basis of musical importance and quality of design and craftsmanship, have not been shown before at the Museum.

The exhibition, which emphasizes current trends in collecting, is intended to be viewed in conjunction with the permanent exhibition of some 820 related instruments in the André Mertens Galleries. Most of the latter are from the Crosby Brown Collection, given to the Museum beginning in 1889.

Made possible by the financial support of the Real Estate Council of The Metropolitan Museum of Art and the National Endowment for the Arts, the exhibition will run through July 30, according to Laurence Libin, Curator of Musical Instruments.

## NEWS OF MEMBERS

**Walter Hermann Sallagar** of Vienna (he actually lives in the forest about 35 miles southwest of the city) is happy to assist or meet AMIS members who plan to visit Austria. He works with woodwinds, particularly bassoons and contrabassoons.

**Gary M. Stewart**, Conservator at The Shrine to Music Museum in Vermillion, has been promoted from Assistant to Associate Professor of Museum Science at the University of South Dakota.

**Michael Nagy** of Vienna is still working at the Wiener Staatsoper with Claudio Abbado and at the Wiener Musikhochschule, where he says he is involved with interesting acoustic research projects dealing with musical instruments.

**Laurence Libin**, Curator of Musical Instruments at the Metropolitan Museum of Art in New York and Vice President of AMIS, was married to Kathryn Lynn Shanks on New Year's Eve.

**George Lucktenberg**, Professor of Music at Converse College in Spartanburg, South Carolina, presented a recital, "Three Centuries of French Harpsichord Music," at the Library of Congress in Washington, D.C., on January 27. He is the founder of the Southeastern Historical Keyboard Society, and has led study-tours to keyboard collections in Europe.

**Peggy F. Baird** of Huntsville, Alabama, will read a paper, "Southern Mountain Instruments in the Museum of Appalachia at Norris, Tennessee," during a session, "Sources of Country Music," at 11:15 a.m. on Saturday, April 8, during the 15th-annual conference of The Sonneck Society for American Music at the Vanderbilt Plaza Hotel in Nashville, Tennessee, April 5-9. She has some 40 slides of Appalachian stringed instruments which she is eager to share.

## AMIS MEMBERS TO HEAR THE MOZARTEAN PLAYERS



Photo by Jack Mitchell

**Steven Lubin** (above), pianist/fortepianist, **Stanley Ritchie**, violin, and **Myron Lutzke**, 'cello, who perform together as **The Mozartean Players**, will play for AMIS members on Friday evening, May 26, at 7:00 p.m. at The Metropolitan Museum of Art in New York. The trio specializes in the masterworks of Mozart, Haydn, and Beethoven, performing on instruments of the period. Included on the program will be the presentation of the Curt Sachs Award for 1989. A reception will follow at the home of Mr. & Mrs. Frederick R. Selch.

## UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

(In this, his third and final article about the musical instrument makers of the Bowery district in New York City, Farrar, among other things, clarifies the confusion, evidenced in the captions provided for his column in the October 1988 issue of the *Newsletter*, between William R. Meinl (student of Badger), Meinl's son, William F. Meinl, and William Meinl [with one l]; despite the similarity of names, the two families were not related. —Ed.).

If the range of instrument types produced in New York City's Bowery sector can be said to define its stylistic "boundaries," then it is similarly possible to say that these "boundaries" were fixed before 1860 by the respective work of Theodor(e) Berteling and Alfred G. Badger. They competed in the same market, yet their personal differences were so great as to mark the extreme borders, instrumentally speaking, of the neighborhood.

Berteling came to Centre Street, near Bowery, from Boston in 1857 or 1858. The manufactory he created employed a modest workforce that maintained a generous output of instruments for many years. These were woodwinds of a medium to quite high quality which reflected, even under an encroaching, factory-like atmosphere, the founder's exacting standards in guiding the work of the group. But, they also showed a conservative bent.

Alfred G. Badger, too, was a maker with exemplary standards, but his shop had much more the character of a cottage industry than did Berteling's. Badger first went to Newark, New Jersey, upon leaving Buffalo, New York, about 1844. He relocated permanently on Broadway, a street parallel to Bowery, in 1848. The work of Berteling included a variety of flutes and soprano clarinets, as well as some oboes; that of Badger was exclusively flutes, notably, untraditional, innovative ones.

An 1882 catalog of Berteling & Co. (so called after 1875) mentions the professional qualities of the instruments produced, stating that for more than thirty years they had "manufactured these instruments to order exclusively for musicians." Eventually, "made to order" became less and less true, as factory-based production and commercialism became a rule of the trade. Many retail catalogs offered Berteling instruments as readily-available staples, even though the company still sold directly to individuals as before. Under the direction of Berteling's family the business went on energetically after his death in 1889.

Badger's name is linked inseparably with the earliest manufacture of Boehm-system flutes in the United States. By the time he arrived in New York City, he had abandoned the traditional flute with inverse conical bore, and made only those with a cylindrical bore and Boehm mechanism. Like Berteling, he did not work alone, and the business was called Badger & Co. after 1860. Production, though, was relatively limited, with Badger's personal involvement with each instrument quite pronounced. After 1860, then, the clientele for Badger flutes came from a relatively small group of progressive flutists who embraced the new instrument upon which Badger had staked his career.

Berteling, too, addressed this clientele, although he did it quite differently. In 1868 he



Courtesy of the Library of Congress  
William Meinl (1864-1916), right, is shown with his two sons, Frank G. (left) and William, Jr. (1900-1918). The portrait was clipped by Dayton C. Miller from a copy of *Dominant*, sometime around 1913/14. It may or may not be coincidental that Frank's flute is of the old or traditional type, with a characteristic B foot, whereas Meinl, himself, is playing a Boehm-system clarinet.

introduced a Boehm flute with a wooden body and a mechanism featuring adjustment screws at each point where one moving part acted upon another. This was covered by U.S. Patent 76,389, which was the seventh American patent for a woodwind mechanism and the first for a Boehm-system flute.

Berteling's move, albeit progressive, had been pre-empted a year before (1867), however, by Badger's first flute made completely of silver, both body and keys. According to Badger scholar, Mary Jean Simpson, Badger also had been using adjustment screws for several years, even though he never sought the legal protection that eventually was assumed by Berteling. Nevertheless, Berteling's design was a distinctive one, and the "innovation" remained for years a visible hallmark of his instruments, even though Badger had moved fully to the fore of the industry.

The situation can be discerned in the implicit meaning of the following passage from a Berteling catalog issued about 1882:

Most of our customers, at least the largest part of them, are experienced musicians who have used instruments before from other makers—even from makers with all kinds of medals, and surely it is not probable they would prefer our instruments if they were not superior to all others. . . . The perfect mechanism of the Boehm Flute is a very valuable consideration, it bearing many valuable improvements not possessed in others.

Later, however, the catalog continues: "The so called ancient (or ordinary) flute has never been, heretofore, brought to such perfection as those made by us."

The closing sentence is an unspecified, but obvious, reference to U.S. Patent 264,611, granted to Berteling in 1882. Here the maker had turned to the older and long-established genre of flute and given it a system of half-rings (forming a whole), plus a full-ring over holes 2

and 1 of the upper joint. These rings activated two key-pads which made certain combinations of notes more accessible to smooth and rapid connection than they had been on the traditional open holes and chromatic side-keys.

This invention by Berteling, coming quite late in his lifetime, was an effective, though, in fact, futile, rear-guard sortie by the retreating adherents of the "ordinary" flute. It was the response of a conservative maker to that burdening pressure which all makers felt in the last decades of the century, a pressure created by the growing demands for mechanical facility and chromatic fluency to play much of the music being written in the period. Berteling made what was already old just a bit better, at least for the moment.

The response made by Badger was clearly in favor of modernity. As mentioned already, he ceased making "ordinary" flutes by 1860, as soon as he was established in New York City. Berteling & Co. continued to manufacture its characteristic and constructively-attractive line of woodwinds for a quarter-century after the founder was dead. Carl Fischer, Inc. found the instruments still of enough commercial value to absorb Berteling & Co. about the time of World War I, and the company advertised the instruments well into the Depression. The conservative clientele, seemingly, was slow to fade away.

The polarity between conservatism and modernity was incumbent on all makers of this era, and nowhere is the polarity more evident than in the comparison of the career of William R. Meinl with that of the man with whom he is often confused, William Meinl.

Meinl was of Saxon or Bohemian origin, was trained in traditional instrument making in Erfurt, and became a U.S. citizen in 1895. In 1898 Meinl & Co. was established at 222 E. 89th, which placed it technically outside the Bowery neighborhood. The business, shared with his wife and son, was both a woodwind instrument

manufactory and a retail store for general musical merchandise. As will be explained below, Meinl's clarinet mechanism, offered for patent in 1901, was the last serious contribution to the effort to extend the lifetime of that moribund family of old-style instruments. His contribution assigns him to the group of makers who attempted to address the needs of both traditional and progressive musicians. He was relatively productive, and his instruments are commonly-seen collectibles today.

By contrast, William R. Meinell, American-born and trained (by Badger), seems to have worked very much alone in a modest shop. His instruments, although very beautiful and well-made, are rarities. He and Gustav Behrle are the only two Badger protégés to have established independent shops. Behrle's importance lies primarily in the work he did for Badger & Co. as foreman of the small workforce. Meinell, by his own account, worked (or more likely studied) with Badger for just three years, 1870-73. He set up his own shop in 1874, and made only Boehm-system flutes, principally flutes with fully silver bodies. He was, in essence, Badger's truest disciple, a mat-

ter which he discussed on several occasions in a series of letters written to Dayton C. Miller between 1886, when Miller was just twenty and bought his first professional quality flute (one of Meinell's make), until 1901, just before Meinell's apparent, though as yet undocumented, death. The letters and a William F. Meinell catalog are among Miller's papers in the Library of Congress.

In June 1886 Miller was to play a flute solo during his graduation exercises from Baldwin University in Berea, Ohio. The correspondence starts with Meinell's letters to S. W. Perry, a dealer in Berea from whom Miller, an active and avid amateur performer, had already purchased a few simple-system flutes. The bulk of the letters are answers to concerns expressed to Meinell in the first months he owned his new

flute, especially concerns about the tendency of the head joint to crack, as well as Meinell's advocacy of metal or a very new material—vulcanized rubber (Badger had been the first to use it for a musical instrument)—alternately called Ebonite, Vulcanite, or Hard Rubber.

May 15

(to S. W. Perry): If you favor me with an order, I will make the flute within three weeks time. . .

July 9

(to S. W. Perry; Miller was by now graduated): For the record let me state again that the flute I am about to make for you will be first class in every respect. . . superior to anything Badger or Berteling make.

## The New G. L. Penzel & Müller Clarinet With Improved System of Keys.

(PATENTED APRIL 18, 1899.)

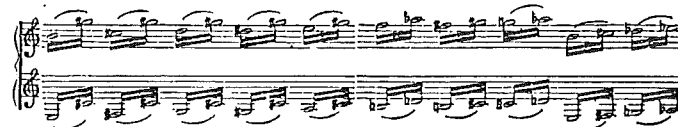
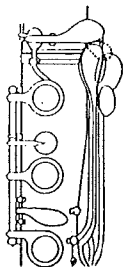
Difficult Execution now made simple.

Albert System Fingering.

Considering that the Boehm System Clarinet, notwithstanding the advantages of its complicated keys, is not in favor with players of the old system of clarinets, we thought that it would be of importance to find a way to improve the old system clarinet, in order to procure to this instrument the best part of the advantages resulting from the Boehm system.

The great advantage of this improvement consists in this important point that no change is made to the habitual fingering of the Clarinet.

The mechanism of our new Clarinet consists in a new key of G sharp in two parts and its connections with other keys. This key is moved by the keys of B natural and C sharp and permits the playing of the following passage without displacing the little finger of the left hand but by lifting the right hand:



The first ring on lower joint of this Clarinet is in connection with the new G sharp key and permit easy thrilling and quick playing of the following passage:



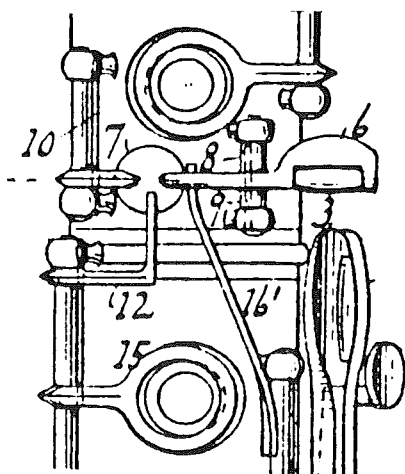
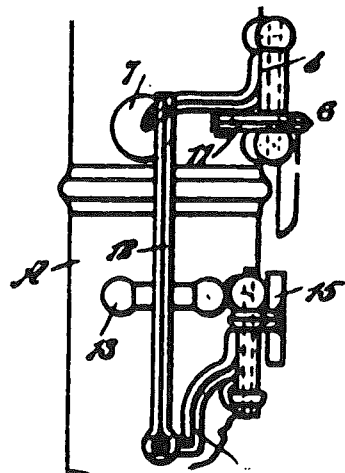
Please try these notes and you will find that the same can be played without difficulty upon our new Clarinet

Courtesy of Lloyd Farrar

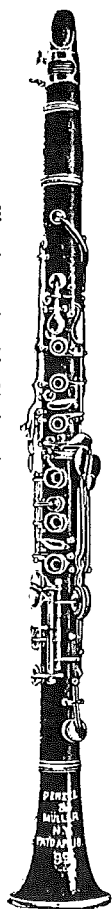
The G. L. Penzel & Müller Improved System clarinet, introduced in 1899, highlighted the closing chapter of the development of simple-system clarinets in America. It normally carried 15 keys and six or seven rings. At the right, above, is an advertisement from a catalog of 1911. It was reprinted for many years. It explains the advantages of the Improved System. The price shown (\$90), though the highest for a traditional clarinet, was \$10 less than the cheapest and \$30 less than the costliest Boehm-system clarinets in the same catalog.

At the left, above, is a section from a patent drawing filed by G. L. Penzel & E. Müller on October 28, 1898. In 1899 it was confirmed as No. 623,422. Seen in side view, it shows the rocker arm which links the RH 1st ring to the articulated c'-sharp/g''-sharp key that normally could be moved only by the LH 4th finger.

At the left, below, is a similar section from William Meinl's patent (No. 691,646, January 21, 1902). The linkage from ring to key in this mechanism is simpler and more direct. It was incorporated in the later Improved System instruments of G. L. Penzel & Müller. Meinl's added idea of linking the c'-sharp/g''-sharp key to the long keys for LH 4th finger by a diagonal arm proved less feasible than the inelegant, but simple, tab used by the 1899 mechanism (shown by dotted lines behind the two long keys).



We also make this Clarinet in One Joint. To Order Only.



\$90.00.

July 31 I read your letter or rather Mr. Miller's letter of the 23rd inst. with cut enclosed of Bertelings cheap engraving & would say that I have all my flutes plain... it looks cheap... unless it is a flute ordered with gold plate or other gold mountings. (The flutes was sent on this date, with apologies for not keeping earlier promises; on the 22nd, Meinell had written of being hindered by the press of repair work and jobbing [perhaps meaning playing engagements]).

August 24 (to Miller): I will make you another (head) of wood or vulcanized rubber... (which) is not quite as good for tone & comes nearer the silver head, more brilliant instead of the mellow and broad tone of the wood head.

Aside from their autobiographical informativeness, Meinell's letters convey the still-evolving status of woodwind instruments at a time when not only was there a need for player and maker alike to choose between mechanical alternatives, but even between the materials to be used. Because we lack Miller's letters to Meinell, we do not know if Miller appreciated the work of this forward-thinking maker. Miller obviously had much to learn about the progressive school, for Meinell warned him in the July 31 letter that "to engrave all flutes of my make after Bertelings style or anything like it, (I) would say that not one out of a doz. of my patrons would have it."

G. L. Penzel & Bro. thrived longer than any other manufacturing company on Bowery or in the neighborhood, except for Carl Fischer, founded in 1872. Gustav L. Penzel was probably the stronger craftsman of the two brothers; Gustav F. was a good enough clarinetist to play occasionally with the old Philharmonic Society Orchestra. Their shop began on Sixth Street, a decade after Carl Fischer's publishing business. It preceded William Meinl & Co. by fifteen or sixteen years, and it is quite possible that Meinl had once worked for the Penzels, after they had moved onto Bowery. Meinl's business resembled Penzel's in most respects, particularly in a mutual attempt to meet the needs of both of the markets that have been identified above.

Penzel made its own mainline woodwinds, but the catalog also offered a full complement of brasses made locally by August Pollman, who shared a manufactory with Moses Slater on Cortland Street (see *AMIS Newsletter*, Vol. XIII, No. 3 [October 1984]), although they were advertised as Penzel's ARTIST BAND INSTRUMENTS. Penzel also sold the usual metronomes, satchels, reeds, swabs, snare drums, and so on, of a complete band instrument dealer. In 1898 Edward G. Müller replaced G. F. Penzel as the junior partner, and the firm owed much of its eventual longevity to Müller's unusual combined skills of craftsman and accomplished tradesman. Coincidentally, Müller purchased the vestigial remains of Badger and Co. for Penzel about 1920.

In 1898 and thereafter, Penzel advertisements noted: "Recently we have engaged several very experienced men for the manufacture of BOEHM flutes, and can compete with any firm in existence in regard to workman-

ship, tone and tune." Did this statement refer to Müller, Meinl, or possibly even Behrle? Regardless of the answer, the word BOEHM tells its own story at this late moment in the Bowery's history.

In an early Penzel & Bro. catalog, a single Boehm clarinet cut a lonely figure on a page showing fifteen or so simple-system clarinets which were said to be "exact copies of Buffet," when given the minimal complement of but twelve keys, which the catalog designated as "Albert system." Other Penzel & Bro. clarinets were made with fourteen or fifteen keys and up to four rings. A particular feature, even of the simpler clarinets, was a mechanical linkage enabling the speaker key or an added thumb ring to activate a pad normally standing open for enhancing the tone of G in the throat register. This kind of mechanism, especially one using a thumb ring, was an inherent feature of Boehm-system keywork on clarinets, but its appearance on these earlier Penzel instruments is a unique borrowing from the new system to upgrade the old.

The proportions in Meinl's catalog are deceiving: there is but one Boehm clarinet, yet four of the ordinary system, while the flute models are more balanced between the two approaches. However, only one Meinl clarinet was of the bare-bones "Albert" type; the others display more complicated mechanisms of four to six rings and from fifteen to seventeen keys, a luxurious outfitting indeed! In 1899 Penzel and Müller had patented a similarly opulent mechanism which had as its principal object the provision of an alternative fingering for the two adjacent keys controlled by LH-4 on the old clarinet, which had made rapid and smooth connections of certain notes all but impossible. The new mechanism of fifteen keys and seven rings required 28 moving and interacting parts. The most important was an articulated G-sharp key, which could be moved by its own touch-piece, by a secondary action of an unrelated side-key, or by the first ring of the lower hand (see the accompanying illustration).

Two years later, William Meinl offered his own version of this "ultimate simple-system" instrument, which he advertised as his "improved clarinet." In no way did it go beyond the spirit of the Penzel & Müller design, and it differed from it only in small technical features. It lacked the fulcrumed rocker arm that the 1899 patent had for linking the right hand to the left hand keys (particularly to move the articulated G-sharp). The advertisement shown here, in fact, has discarded that same rocking bridge linkage in favor of a simple tab connecting the RH-1 ring to the G-sharp key, exactly as was done on Meinl's scheme. This version was the one commonly manufactured.

Penzel & Müller introduced a new, hard metal with a brilliant luster for its complicated clarinet mechanism, replacing the commonly-used German (or nickel) silver, just as that metal had replaced the brass or coin silver used for keys on early woodwinds. Meinl also boasted a NEW BORE which offered fuller tone for notes that traditionally were stuffy. In this regard, Meinl was matched by similar innovations by Thibouville-Lamy of Paris and Wilhelm Heckel of Biebrich which appeared at this time. These, too, were late attempts to extend the life of the old clarinet, and all such attempts were manifestations of the slowness with which the Boehm-system clarinet found acceptance with players even at the start of the 20th century.

By this time, flutes and piccolos, clarinets,

oboes, and bassoons leaving the Bowery workshops differed little in detail from instruments still made today, despite the delaying tactics of the conservative camp narrated here. In the Penzel-Müller plant, soon removed to Long Island City, the American musical instrument industry enjoyed its most successful producer. Hard rubber, given its first optimistic use by Badger and Meinell, became the most popular material for student instruments. Clarinet mouthpieces of hard rubber (personally adjusted or "faced" by Robert Hoffman, a prominent clarinetist who served Penzel-Müller as a part-time worker for many years) became the mouthpiece of choice for many players, soon supplanting the older wooden mouthpieces. Meinl soon followed the Penzel-Müller lead in this matter.

In the 1875 edition of *History of the Flute*, Alfred Badger wrote that he had "never been backward in experimenting, regardless of expense, with a view to perfecting the flute." The history given briefly here is an account of a time and a place in American history when a group of talented craftsmen were required to experiment with received tradition as a response to onrushing demands for instruments capable of performing music that was technically more involved, tonally more expansive, and chromatically more rich than music of earlier years. All shared, in ways unique and peculiar to each, the experimental zest Badger so unashamedly proclaimed, though the response each made showed how little or how much each maker's attitudes differed from Badger's progressive spirit. The comparison of their contributions reveals one aspect of the humanizing constraints forced upon them by the musical world they sought to serve.

(Special thanks for help in preparing this three-part survey of instrument making along Bowery Street are due to Lillian Caplin, William Maynard, Robert Sheldon, Jack Silver, Mary Jean Simpson, and Kermit Welch—all of whom are AMIS members; also, to Dorothy McKelvey of Baldwin-Wallace College, who was privileged to know Dayton C. Miller as a personal friend, called "Daydee," and, as well, to clarinetists, Sidney Forrest and Jerry Pierce, whose early careers were enhanced by their friendship with Edward Müller and other men in the Penzel-Müller Co.)

## MFA IN BOSTON EXPANDS PUBLIC HOURS

Alan Shestack, Director of the Museum of Fine Arts in Boston, has announced that the musical instruments gallery, formerly closed on weekends, is now open from 1:00 to 5:00 on Saturdays and Sundays, in addition to 2:00 to 4:00 p.m. on weekdays (Tuesday-Friday). Shestack also notes that "during the past year, the musical instruments gallery, located near the Huntington Avenue entrance, has been completely reinstalled with 150 of our most beautiful 16th- to 20th-century European and non-Western instruments."

According to D. Samuel Quigley, Keeper of Musical Instruments, "We are extremely pleased with this change in visiting hours... By opening to the public on weekends, we have increased the number of visitors in our gallery eightfold, and we will no longer have to answer charges that we practice *de facto* discrimination against working people."

## SUMMER HAPPENINGS

The seventh-annual **Connecticut Early Music Festival** will be held in the Mystic/New London area, June 8-25. Under the artistic direction of AMIS members, Igor Kipnis and John Solum, there will be 12 concerts, featuring 46 musicians playing either antique originals or replicas. Kipnis will perform Beethoven's *Piano Concerto No. 2* on his 1793 Dresden fortepiano. For ticket information, write to the Festival, P. O. Box 329, New London, CT 06320. Call 203-444-2419.

The annual course in Baroque music and dance organized by the **Bath Summer School of Baroque Music** will be held at Douai Abbey and School, Upper Woolhampton, near

Reading, England, August 6-13. Write to Cherry Gilchrist, 34 Somerset Street, Kingsdown, Bristol BS2 8LY, England.

The **San Francisco Early Music Society** will sponsor five workshops this summer, according to Kathleen Kraft, President: June 25-July 1, Recorder Workshop; June 25-July 8, Baroque Music Workshop; July 23-August 5, Instrument Building and Design Workshop; July 30-August 5, Medieval Music Workshop; and, August 6-12, Renaissance Music Workshop. All sessions are held on the campus of Dominican College, San Rafael, California. Students interested in attending, but who cannot afford the full cost, are urged to make immediate contact. Write to Anna C. Dudley, 1745 Capistrano Avenue, Berkeley, CA 94707.

Call 415-527-3748.

The 16th-annual **Violin Craftsmanship Institute** will be held at the University of Vermont in Durham: June 5-16 and 19-30, Bow-making; June 12-19, Basic Bow Maintenance and Repair; June 16-30, Basic Violin Maintenance and Repair; July 3-7, Violin Repair for Craftsmen; July 10-14 and 17-21, Advanced Repair; and, July 24-August 18, Violin Building and Varnishing. Write to University of New Hampshire, Division of Continuing Education, Violin Institute, 6 Garrison Avenue, Durham, NH 03824. Call 603-862-1088.

## CAPLIN SEEKS AMIS ARCHIVAL MATERIALS

Lillian Caplin, archivist for the American Musical Instrument Society, asks for the assistance of all AMIS members to help preserve materials related to the activities of the Society that can someday be used by individuals interested in researching the history and development of the organization. Correspondence, early membership records, minutes of meetings, publication proofs, and similar materials are all important. At this point, anything of possible interest should be saved. There is a particular need for materials from the first year or two of the Society's existence, including what might otherwise be assumed to be such common things as minutes of the first meetings.

Caplin will organize the materials she receives. They will then be sent to the Society's membership office at the University of South Dakota, where they will be stored in secure, climate-controlled conditions. Xerox copies of materials will be provided to those who need them for research.

Please send anything you may have, regardless of whether or not you think it is of importance, to Lillian Caplin, 544 East 86th Street, New York, NY 10028.

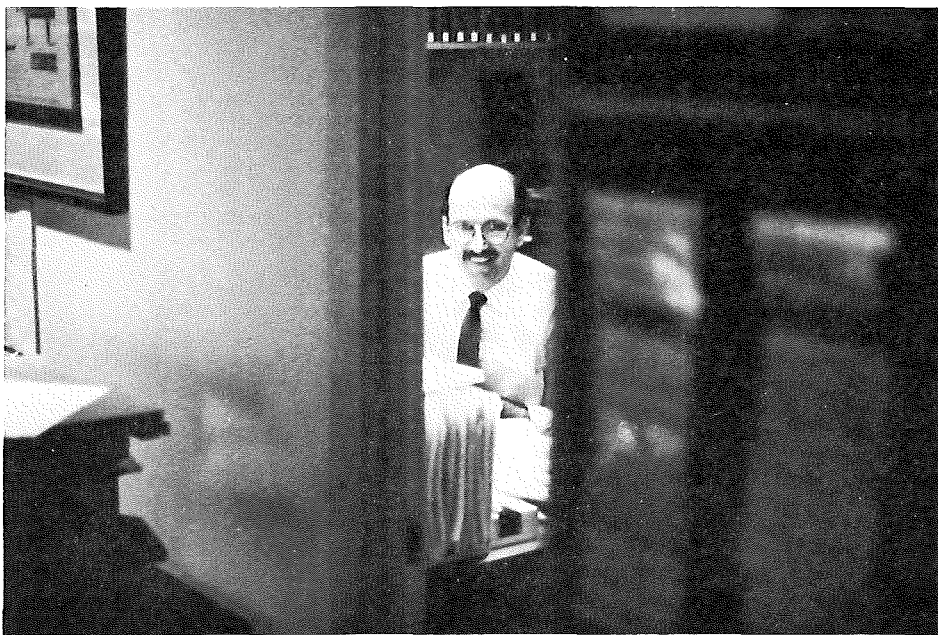


Photo by Gary M. Stewart

D. Samuel Quigley, Keeper of Musical Instruments at the Museum of Fine Arts in Boston, smiles with delight at the Museum's decision to expand the public hours of the musical instruments gallery to include Saturday and Sunday afternoons.

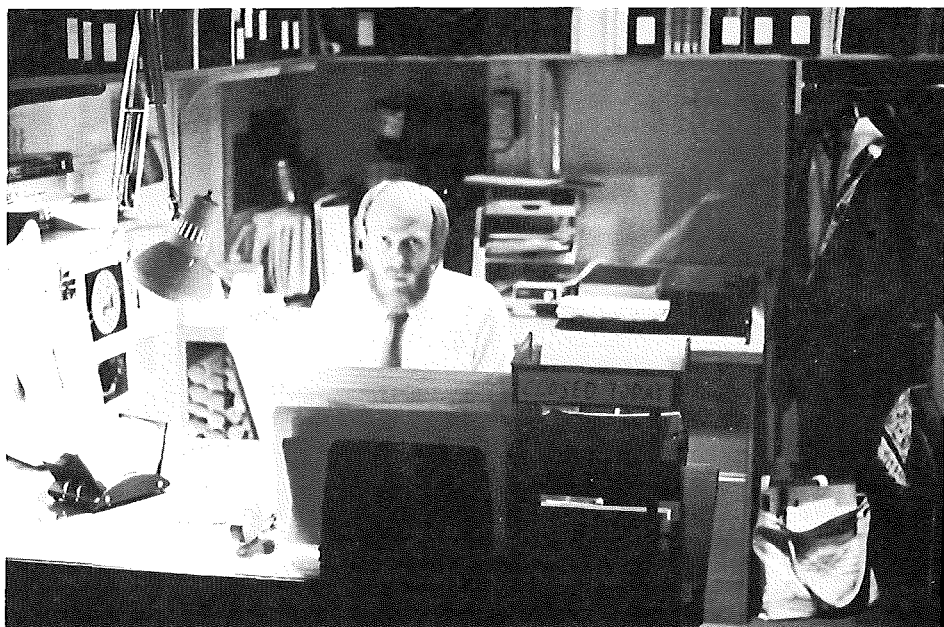


Photo by Gary M. Stewart

Meanwhile, Darcy Kuronen, Assistant to the Keeper, looks forward, presumably, to making less use of the "Closed Today" sign shown here on his desk.

## FOUR SUMMER COURSES AT BATE COLLECTION

There will be four Bate Collection summer schools in 1989, providing "unrivalled opportunities to study historical instruments in a historic University city, surrounded by the most comprehensive collection of antique wind instruments in Britain," according to Jeremy Montagu, Curator. In keeping with Bate Collection policies, students will be able to play original instruments from the Collection:

August 7-11. "Renaissance Recorder" with Alan Davis, Lewis Jones, and Helen Rees.

August 13-18. "Baroque Recorder" with Alan Davis, Lewis Jones, and Helen Rees.

August 20-25. "Baroque and Classical Traverso" with Lisa Beznosiuk and Lewis Jones.

September 10-15. "Baroque Oboe and Bassoon" with Paul Goodwin, Dick Earle, Lorraine Wood, Andrew Watts, and Paul White.

For information, write to The Curator, Bate Collection, Faculty of Music, St. Aldate's, Oxford OX1 1DB, United Kingdom.

## 1988 ACQUISITIONS AT USD MUSIC MUSEUM

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

Musical instruments acquired by The Shrine to Music Museum at The University of South Dakota in Vermillion in 1988, according to Margaret D. Banks, Curator, are as follows:

No. 4202. Descant (soprano) recorder by Richard Haka, Amsterdam, ca. 1690. Ebony with ivory trim. Tooled leather case.

No. 4203. Lira da braccio by Francesco Linarol,

Venice, 1563. Ex. coll.: W. E. Hill & Sons, London.

No. 4206. Violin, Germany, late 19th century. Schweitzer model.

No. 4209. Tenor saxophone by Henri Selmer, Paris, ca. 1930.

Nos. 4210-4227. Non-Western instruments.

Nos. 4236-4238. Cambodian instruments.

No. 4239. Tenor oboe by Johann Wolfgang Kenigsperger, Roding, Germany, ca. 1725.

Fruitwood, horn trim, three keys. Ex. coll.: van Zuylen, Liege, Belgium.

No. 4240. Oboe by Johann W. Oberlender II, Nuremberg, Germany, after 1735. Fruitwood, three keys. Ex. coll.: van Zuylen.

No. 4241. Clarinet in B-flat by Heinrich C. Eisenbrant, Baltimore, after 1819. Boxwood, horn, five keys.



Photo by Simon R. H. Spicer

No. 4203. Lira da braccio by Francesco Linarol, Venice, 1563. Ex. Coll.: W. E. Hill & Sons, London. Rawlins Fund.

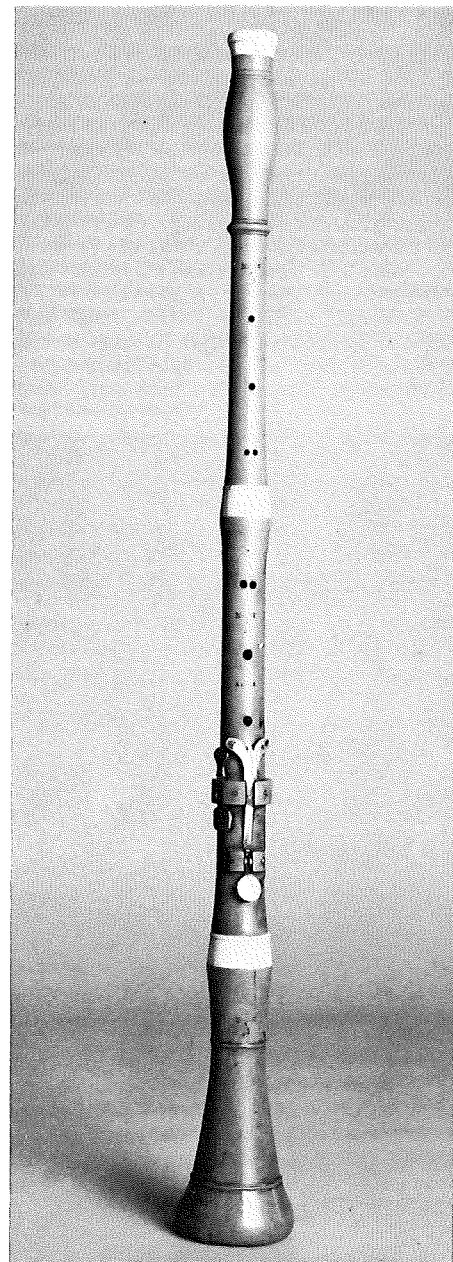


Photo by Simon R. H. Spicer

No. 4546. Oboe by Martin Lot, Paris, ca. 1750. Boxwood, ivory, two keys. Board of Trustees.

No. 4242. Clarinet in C by Heinrich Grenser, Dresden, Germany, before 1807. Boxwood, horn, five keys.

No. 4243. Bugle by Getzen, Elkhorn, Wisconsin, ca. 1961. One valve.

No. 4245. Helicon in BB-flat by Lyon & Healy, Chicago, after 1906.

No. 4247. Mellophone, Czechoslovakia, after 1918. Sold by W. J. Dyer & Bro., Minneapolis.

No. 4297. Flute by Eliha Gamliel, Sioux City, Iowa, ca. 1966. Bamboo.

No. 4299. Guiro, Laplaya, Mexico, ca. 1950.

No. 4300. Nagoya Harp (Zither), Japan, ca. 1966.

No. 4304. Clarinet in B-flat by Frank Holton, Elkhorn, ca. 1926.

No. 4305. Oboe by Guy Humphrey, Paris, ca. 1925.

No. 4306. Clarinet in B-flat by G. L. Penzel, New York, ca. 1925.

No. 4308. Clarinet in B-flat by Buffet Crampon, Paris, ca. 1925.

No. 4312. Clarinet in E-flat by Martin frères, Paris, ca. 1860.  
 No. 4319. Electric mandolin, Japan, ca. 1970.  
 No. 4323. Clarinet in B-flat by C. G. Conn, Elkhart, ca. 1901.  
 No. 4326. Art violin (zither) distributed by American Music, Kansas City, ca. 1930.  
 No. 4327. Clarinet in B-flat by Henry Gunckel, Paris, after 1860.  
 No. 4328. Square piano by Andre Stein, Vienna, ca. 1820-25. Six octaves.  
 No. 4330. Nyckelharpa (keyed fiddle), Sweden, after 1838. Silver-drone model.  
 No. 4331. Oboe by Hawkes & Son, London, England, after 1884.  
 No. 4332. Upright piano by C. Oehler, Stuttgart, Germany, after 1873.  
 No. 4333. Mandolin by Musik Instrumentenfabrik, Reghin, Romania, 1974.  
 No. 4336. Violin by Sylvester A. Kuntz, Breslau, Germany, 1863. Maggini model.  
 No. 4340. Vielle à roue en luth (hurdy-gurdy), France, 19th century.  
 No. 4341. Flute by O. W. Palmer, Sioux Falls, ca. 1950.  
 No. 4342. Hardingfele (Hardanger fiddle) by Olav Lomundal, Hoston Orkdal, Norway, 1966.  
 No. 4343. Violin (Wander Geige), Germany, ca.

1950. Trapezoidal body.  
 No. 4344. Hardingfele (Hardanger fiddle) by O. Loseth, Fannrem, Norway, 1961.  
 No. 4347. Flute by O. W. Palmer, Sioux Falls, ca. 1950.  
 No. 4348. Flute by O. W. Palmer, Sioux Falls, ca. 1950.  
 No. 4349. Flute by O. W. Palmer, Sioux Falls, ca. 1950.  
 No. 4353. Castanets by L. A. Elkington, New York, ca. 1955.  
 No. 4354. Violin, Germany, ca. 1900. Wilhelmj model.  
 No. 4356. Bass saxophone in B-flat by C. G. Conn, Elkhart, ca. 1929.  
 No. 4358. Appalachian dulcimer by Wimer, New Martinsville, West Virginia, ca. 1975.  
 No. 4359. Appalachian dulcimer by Jim Good, Gandeeville, West Virginia, ca. 1980.  
 Nos. 4372-77. Canning Banjo Collection.  
 No. 4378. Euphonicon (harp-piano) by John Steward, London, ca. 1841-43. Ornately-decorated.  
 No. 4383. Alto horn by C. G. Conn, Elkhart, ca. 1902.  
 No. 4387. Baritone horn by August Pollmann, New York, ca. 1887.  
 No. 4388. Tenor horn by J. W. York & Sons,

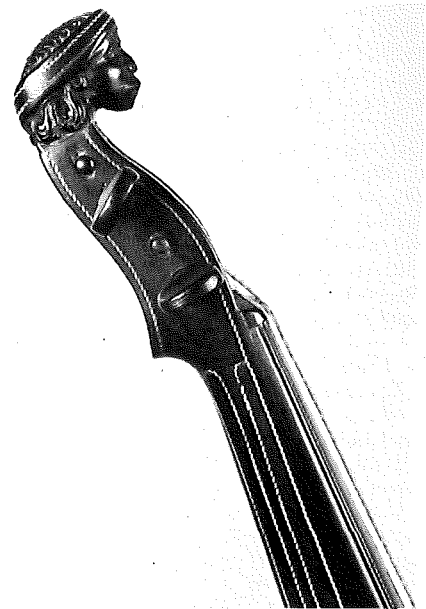


Photo by Simon R. H. Spicer

No. 4542. Pochette (dancing master's fiddle) by Joachim Tielke, Hamburg, 1671. Twisted silver wire purfling. Ex. coll.: W. E. Hill & Sons, London. Board of Trustees.



Photo by Simon R. H. Spicer

No. 4378. Euphonicon (harp-piano) by John Steward, London, ca. 1841-43. Ornately-decorated. Rawlins Fund.

Grand Rapids, Michigan, ca. 1900-1930.  
 No. 4394. Accordion, Germany, ca. 1846-1860.  
 No. 4396. Khalel (goblet drum), Beni Abbas, Algeria, 1954.  
 No. 4411. Mellophone by C. G. Conn, Elkhart, ca. 1921.  
 No. 4412. Goblet drum, Western Asia or North Africa, mid-20th century.  
 No. 4413. Valve trombone by Grand Rapids Band Instrument, Grand Rapids, Michigan, after 1914.  
 No. 4414. Clarinet in A by Couesnon, Paris, after 1900.  
 No. 4424. Cornet by M. Dupont, Paris, ca. 1908.  
 No. 4425. Clarinet in B-flat by Penzel-Müller, New York, ca. 1930. Full Boehm system.  
 No. 4426. Flute by William S. Haynes Co., Boston, 1937. Silver.  
 No. 4427. Clarinet in B-flat by Couesnon, Paris, ca. 1920.  
 No. 4428. Clarinet in B-flat by G. L. Penzel & Müller, New York, ca. 1920.  
 No. 4429. Clarinet in B-flat by Henri Farnier, Paris, ca. 1920-30.  
 No. 4430. Square piano by Charles Albrecht, Philadelphia, ca. 1795. Five octaves, prellmechanik action.  
 No. 4431. Flute by Goulding, D'Almaine, Potter, London, ca. 1811-23. Boxwood, ivory trim, six keys. Case.  
 No. 4434. Flute by Goulding & D'Almaine, London, 1823-24. Boxwood, ivory, four keys.  
 No. 4435. Flute by Metzler, London, ca. 1800-21. Boxwood, ivory, four keys.  
 No. 4436. Flute by James Wood, London, ca. 1799-1808. Curly boxwood, ivory, six keys.  
 No. 4437. Flute by Potter, London, ca. 1800. Stained boxwood, ivory, one key.  
 No. 4438. Flute by Potter, London, ca. 1800. Boxwood, ivory, one key.  
 No. 4439. Flute by William Henry Potter, London, ca. 1809-17. Boxwood, ivory, six keys.  
 No. 4440. Flute by Potter, London, ca. 1809-17. Boxwood, ivory, six keys.  
 No. 4441. Flute by William Blackman, London, ca. 1810-21. Boxwood, ivory, four keys.

No. 4442. Flute by Rudall & Rose, London, ca. 1827-37. Boxwood, ivory, six keys.  
 No. 4443. Flute by George Xicluna, Malta, ca. 1820. Boxwood, ivory, one key.  
 No. 4445. Flute by William Milhouse, London, ca. 1799-1828. Ebony, ivory, four keys.  
 No. 4446. Flute by William Milhouse, London, ca. 1799-1828. Boxwood, ivory, five keys.  
 No. 4447. Flute by Monzani, London, ca. 1820-29. Rosewood, silver, eight keys.  
 No. 4448. Flute by Monro & May, London, ca. 1823-48. Boxwood, ivory, four keys.  
 No. 4449. Clarinet in B-flat by William Camp, London, 1838-39. Boxwood, ivory, 13 keys.  
 No. 4450. Clarinet in C by G. Geroch, London, ca. 1832-37. Boxwood, ivory, six keys.  
 No. 4451. Clarinet in B-flat by F. Zogbaum, New York, ca. 1854-70. Boxwood, ivory, 10 keys.  
 No. 4452. Clarinet in C by Thomas Key, London, ca. 1850. Boxwood, ivory, 12 keys.  
 No. 4454. Clarinet in B-flat by Buffet Crampon, Paris, ca. 1875. Boxwood, ivory, 14 keys.  
 No. 4455. Clarinet in C by Martin frères, Paris, ca. 1860-70. Boxwood, ivory, 13 keys.  
 No. 4456. Clarinet in C attributed to Martin frères, Paris, ca. 1840-50. Boxwood, horn, 10 keys.

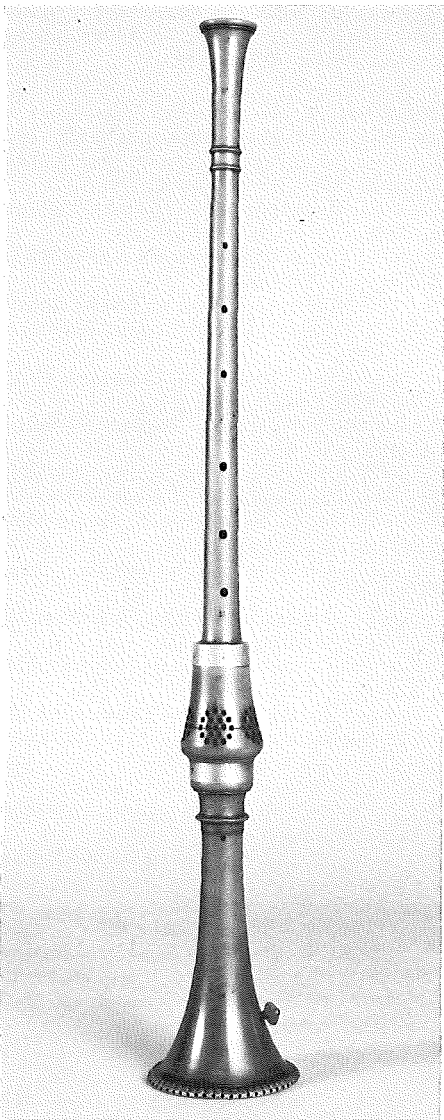


Photo by Simon R. H. Spicer

No. 4545. Deutsche schalmey by Richard Haka, Amsterdam, ca. 1680. Boxwood, brass trim. Board of Trustees.

No. 4457. Clarinet in B-flat by Martin frères, Paris, ca. 1840-50. Boxwood, horn, eight keys.  
 No. 4458. Clarinet in C by Henry Pourcelle, Paris, ca. 1840-50. Made probably by Martin frères. Boxwood, horn, 10 keys.  
 No. 4459. Clarinet in B-flat by Henry Pourcelle, Paris, ca. 1840-50. Made probably by Martin frères. Boxwood, horn, 10 keys.  
 No. 4460. Clarinet in B-flat by Theodore Berteling, New York, ca. 1885.  
 No. 4461. Clarinet in C by Metzler, London, ca. 1812-42. Boxwood, ivory, six keys.  
 No. 4463. Clarinet in B-flat by Buffet, Paris, late 19th century. Albert system.  
 No. 4503. Bassoon by William Milhouse, London, ca. 1800-10. Eight keys.  
 No. 4504. Treble (alto) recorder by Master I.V.H., The Netherlands, ca. 1635-65. One-piece, ivory.  
 No. 4507. Viola bow by Caressa & Francais, Paris, ca. 1901-20.  
 No. 4508. Viola bow, Nippon, Japan, ca. 1950.  
 No. 4509. Violin bow by Hemmig, Germany, early 20th century.  
 No. 4510. Violin bow by Heddon, USA, ca. 1948. Metal.  
 No. 4512. Violin bow by Bausch, early 20th century.  
 No. 4514. Cornet by C. G. Conn, Elkhart, 1918. Wonder model.  
 No. 4517. Cornet, England, before 1883. Engraved on the bell, "This cornet was found by the late Captain James Scott-Barbour of the Egyptian Army in the El Obeid Desert in 1898 on the battlefield where Hicks Pasha's ill-fated

army was annihilated in 1883."  
 No. 4518. "Stroh" violin by Stroh, England, ca. 1901-04.  
 No. 4519. Tambora Peti (sruti box) by H. B. Gore, Belgium, West India, 19th century. Brass reeds, bellows.  
 No. 4520. Conch shell horn.  
 No. 4521. Cow horn, Mexico, ca. 1950.  
 No. 4522. Viola by Ernst R. Schmidt, Markneukirchen, Germany, 1893. Unique body configuration, flame holes.  
 No. 4523. Trumpet by C. G. Conn, Elkhart, 1917.  
 No. 4524. Trumpet by Henri Gautier, Austria, ca. 1920.  
 No. 4526. Clarinet in E-flat by H. Bettoney, Boston, ca. 1925.  
 No. 4527. Walking-stick fiddle, Germany, ca. 1900.  
 No. 4528. Zither by Frans Schwarzer, Washington, Missouri, after 1885. Silver trim with floral engraving.  
 No. 4531. Oktavin by Adler, Markneukirchen, Germany, ca. 1895-1910.  
 No. 4534. Trombone by Henry Distin, Williamsport, Pennsylvania, ca. 1900.  
 No. 4542. Pochette (dancing master's fiddle) by Joachim Tielke, Hamburg, 1671. Twisted silver wire purfling. Ex. coll.: W. E. Hill & Sons, London.  
 No. 4543. Pochette attributed to Joachim Tielke, Hamburg, ca. 1670. Twisted silver wire purfling. Ex. coll.: W. E. Hill & Sons.  
 No. 4544. Pochette bow, France, ca. 1700. Ex. coll.: W. E. Hill & Sons.

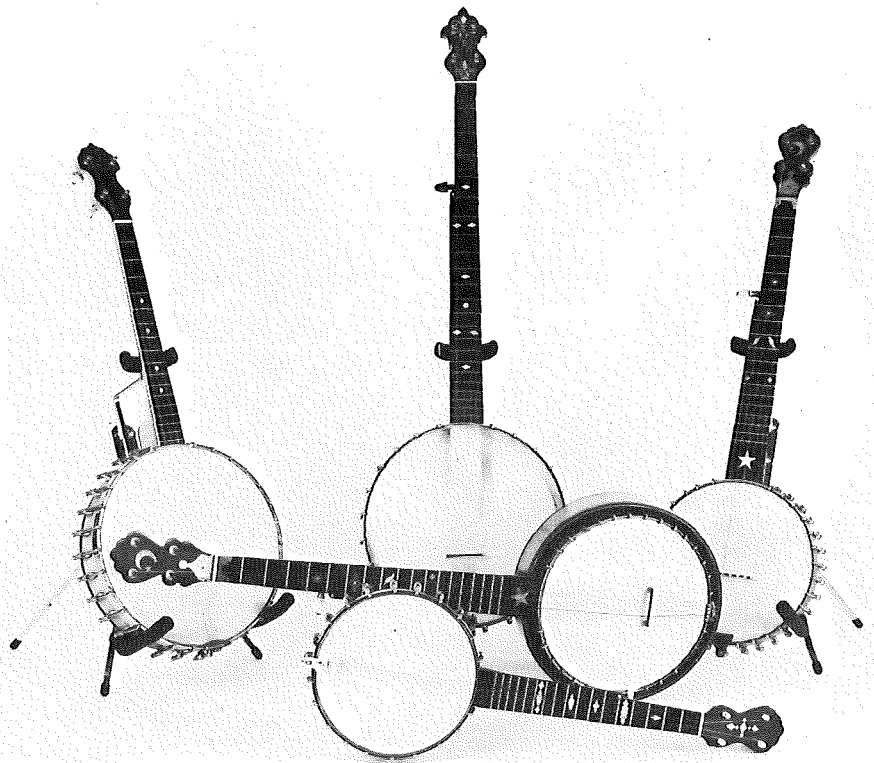


Photo by Simon R. H. Spicer

The Canning Collection of banjos and related materials. Gift of Mr. & Mrs. Thomas Scribner Canning, Morgantown, West Virginia, in memory of Mr. Canning's mother, Clare Hawthorne Canning (1882-1960), and his father, James Scribner Canning (1880-1965), the banjoist who formerly owned and played the instruments. Included are instruments by Weymann & Son of Philadelphia, The Vega Company of Boston, and Fairbanks & Cole of Boston, as well as banjo journals, music arrangements still in manuscript, photographs, and other memorabilia, including a personal scrapbook (and the small banjo shown above) of Albert Bauer of Brookville, Pennsylvania, and New York City, a famous banjo advocate, soloist, and teacher at the end of the 19th century.

No. 4545. Deutsche schalmey by Richard Haka, Amsterdam, ca. 1690. Boxwood, brass trim.  
No. 4546. Oboe by Martin Lot, Paris, ca. 1750. Boxwood, ivory, two keys.

## IN MEMORIAM



Courtesy of Gribbon Estate  
**William E. Gribbon**  
1906-1988

William E. Gribbon, 82, died Sunday, September 25, in Franklin Medical Center, Greenfield, Massachusetts.

Born in Poughkeepsie, New York, August 4, 1906, he attended its schools, graduated in 1925 from its high school, and in 1929 graduated from Trinity College in Hartford, Connecticut.

Gribbon came to Greenfield in 1930 and founded Gribbon's Music Store. He was its sole proprietor until his retirement in 1967, when he sold his interest in the business. The Gribbon band instrument store at 20 Colrain Street today still bears his name.

He married the former Fanny Fitzroy. She assisted her husband in the operation of the music store, and together they participated in the Pioneer Valley Symphony Orchestra. She died in August 1983.

Gribbon was a communicant of St. James Episcopal Church. He was active with Boy Scout Troop 10, and was the recipient of a plaque for his years of service in Scouting with that troop. He also had been active with the Greenfield High School Band, receiving a band service plaque for his efforts, and received the Vocational Service Award, administered by the Greenfield Rotary Club, in 1980. He was active with the Greenfield Masonic Lodge 237 for more than 50 years.

Survivors include two sisters, Sarah Greeves of Belfast, Ireland, and Nancy of San Leon, Texas, and several nieces and nephews. Two sons, Henry D. and Robert A., died in July 1972, and a daughter, Dorothy G., died in December 1977.

Gribbon's interest in musical instrument collecting began while he still owned the music store. An instrument collector, Kenneth Parker, started coming in to trade for any old instruments that might have been brought to the store. After awhile, Bill became interested and decided to keep some of them himself. After retirement, he worked nearly full time at antique instrument collecting, traveling often to Europe in search of unusual and historical examples. He became known among many performers, collectors, and museums as an excellent source of fine antique musical instruments.

He was an active member of AMIS, attending almost every meeting since its founding and standing for office a number of times. At every meeting members could be sure that Bill Gribbon's hotel room, his luggage, and his pockets would be full of newly-acquired treasures for sale or trade.

He also supported AMIS financially each year as "A Friend of the American Musical Instrument Society."

Grib, as he was known to his friends, did everything with boundless enthusiasm. He was also a compassionate friend.

In his younger years, he and a friend spent a good many weekends every spring and summer canoeing every wild stream they could find. Before white water paddling became popular, they had already busted canoes on most of the tough rapids in New England. In later years, if things got dull when he and Fanny were at their Shadow Lake camp in Vermont, he would drive his speed boat around the lake offering rides or ski tows to any kids he could find.

On most of his European trips, Bill visited his and Fanny's relatives in Ireland. These were not, however, the usual kind of visits. While there, he bought materials, built rooms, installed electricity and plumbing, and put in toilets and septic systems for relatives who needed them. At least once, he bought a car for local transportation and then gave it to one of the families.

To celebrate his 80th birthday, Grib used money from the sale of the Vermont camp to take about a dozen of his wife's Canadian and American nieces and nephews to visit their relatives in Ireland. He reserved a small inn, and the festivities and family gatherings went on for more than a week.

The last few AMIS meetings he attended, Bill assisted John Alfredo, who was recovering from the effects of a stroke, so that he, too, could attend.

Bill will be remembered for his ready humor, zest for living, and compassion for others.

—Bob Eliason

## LINCOLN CENTER HOSTS BOWED STRING EXHIBIT

*Shapes of the Baroque*, an exhibition illustrating the development of bowed stringed instruments, presented by William L. Monical under the auspices of the American Federation of Violin & Bow Makers, the New York Public Library at Lincoln Center, and the Division of Musical History at the Smithsonian Institution in Washington, D.C., will open March 23 at the Amsterdam Gallery of the Library & Museum of the Performing Arts at Lincoln Center (111 Amsterdam Avenue at 65th Street) in New York City.

The exhibition will feature approximately 40 instruments which retain significant original features, such as original necks, bass-bars, fingerboards, and fittings. The show runs until June 10, during which time the American Musical Instrument Society, the American Federation of Violin & Bow Makers, and the International Society of Violin & Bow Makers will all meet in New York. A catalog will also be published.

## MET SCHEDULES FILMS

The Metropolitan Museum of Art in New York City has scheduled a series of films about musical instruments:

April 11. *Diro and His Talking Musical Bow* (W. Africa), *A Drum is Made* (Nigeria), and *The Sitar*, beginning at 1:00 p.m. *Mountain Music of Peru* at 2:00 p.m.

April 12. *Making a Cello* at 1:00 p.m. *Patrick*, a seven-minute, animated interlude on a theme by Dvorak, and *Harpsichord Building in America* at 2:00 p.m.

April 13. *Mountain Music of Peru* at 1:00 p.m.

*Diro and His Talking Musical Bow* at 2:00 p.m.

April 14. *Harpsichord Building in America* at 1:00 p.m.

May 28. *Diro and His Talking Musical Bow* and *Making a Cello* at 12:00 noon. *A Drum is Made* at 4:00 p.m.



Courtesy of Betty Austin Hensley  
*Flutes of the World*, an exhibition of 45 flutes, plus 40 pieces of flute art, was exhibited for a month at Texas A&M University, in conjunction with an early-October concert presented at the University by AMIS-member, Betty Austin Hensley of Wichita, Kansas.

## 1988 ACQUISITIONS AT THE FISKE MUSEUM

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

Musical instruments acquired by the Kenneth G. Fiske Museum of Musical Instruments of The Claremont Colleges in Claremont, California, in 1988, according to Albert R. Rice, Curator, are as follows:

- 1988.1. Valve bugle by David C. Hall, Boston, 1862-66.
- 1988.2. Cornet by Hermann Hommel, probably Germany, late 19th century.
- 1988.3. Flugelhorn by P. L. Gautrot, Paris, 1850-70.
- 1988.4. Trumpet by F. E. Olds, Los Angeles, 1930-40's.
- 1988.5. Bugle made of beer cans, Los Angeles, 1930's.
- 1988.6. Square piano by Mathushek, New York, ca. 1860. CC-c''''', serial no. 852.
- 1988.7. End-blown flute, Vanuatu, 20th century.
- 1988.8. Side-blown flute, New Guinea, 20th century.
- 1988.9. Flute, Bali, 20th century. Wood.
- 1988.10. Slit drum, Vanuatu, 20th century.
- 1988.11. Alto harp zither by Karl Kiendl, Vienna, late 19th century.
- 1988.12. Clarinet in B-flat, Carl Fischer, New York, ca. 1880.
- 1988.13. Clarinet in B-flat by William G. Schulze, New York, ca. 1890.
- 1988.14. Accordion, "Alexia," by Soprani, Castelfidardo, Italy, ca. 1936.
- 1988.15. Mellophone, "Champion, Silver Piston, Chicago," probably Bohemia, ca. 1890-1900.
- 1988.16. Melodeon or Seraphine by Sage, Middletown, Connecticut, ca. 1850. C-d''''.
- 1988.17. Portable record player, "Excelda," Switzerland, ca. 1920.
- 1988.18. Grand piano by Jonas Chickering, Boston, 1850. CC-g''''', serial no. 10715.
- 1988.19. English horn, "Gebrüder Alexander, Mainz," probably by Wilhelm Heckel, Biebrich, late 19th century.
- 1988.20. Flute, USA, early 20th century. Boehm system.
- 1988.21. Bassoon, Germany, late 19th century.
- 1988.22. Accordion, "A. Lupinacci," Italy or USA, ca. 1920.
- 1988.23. Ukelin, Manufactures Advertising, Jersey City, ca. 1930.
- 1988.24. Concert zither by Georg Tiefenbrunner, Jr., Munich, late 19th century.
- 1988.25. Violin, Saxony, ca. 1920. Bow.
- 1988.26. Grand piano by Ludwig Bösendorfer, Vienna, 1872. AAA-a''''', serial no. 7532.
- 1988.27. Clarinet by Penzel, Müller, Pruefer, New York, ca. 1920.
- 1988.28. Square piano by Steinway & Sons, New York, ca. 1883. AAA-c''''', serial no. 51425.

The Electronic Music Studio of Ruth White, Los Angeles, ca. 1964-70:

- 1988.29. Audio oscillator by RCA, New York. Serial number WA-54 A.
- 1988.30. Audio oscillator by Jackson Electrical Oscillator, Dayton, Ohio. Model 655.
- 1988.31. Audio oscillator by Technical Apparatus, Boston. Serial number 29.
- 1988.32. Three color-coded telegrapher's key-

ing units adapted to function as a keyboard controller for oscillators 1, 2, and 3 by Ruth White, Los Angeles.

1988.33. Percussion box oscillator by Ruth White, Los Angeles.

1988.34. Cathode ray oscillograph by Allen B. Dumont Laboratories, Clifton, New Jersey. Type 304 AR, serial number 7655.

1988.35. Oscillograph control box with angle, phase shift, and amplitude by Ruth White, Los Angeles.

1988.36. Record turntable by Girard, London, late 1940's-early 1950's. Model TA MK2.

1988.37. Radio-receiver, AM-FM tuner by Craftsman. Series J33173.

1988.38. Cabinet housing the Craftsman radio-receiver and originally the Girard record turntable.

1988.39. Electrostat 3 tweeter by Realistic.

1988.40. Electrostat 3 tweeter by Realistic.

1988.41. Crossover kit by Realistic, early 1950's, for use with tweeters and mono speaker.

1988.42. Mono speaker by University, early 1950's. Model 6201.

1988.43. Clavinet II by Hohner, 1976. Control #615619.

1988.44. Radio by General Electric, Utica, New York. AM-FM dual speaker musaphonic, Model 7210.

1988.45. Record player with variable speed and a strobe by Rheem Califone, Los Angeles. Continental Model 16VP2-9, serial number G31699.

1988.46. Duo-speed tape recorder with a microphone by Pentron, Chicago, 1950. Model 9T-3, serial number B 18973.

1988.47. Mono tape recorder with Ampex model 200 electronics, containing a special editing device by Walter White, late 1940's.

1988.48. Electra-piano and harpsichord by Rocky Mountain Instruments, 1970. Model #300B, with pedal. Serial number 4264.

1988.49. Tape recorder by Magnecord, ca. 1959, model #728. Stereo, two-channel with a w- and x-inch track and an input for balanced microphones, with tape holders for 7" and 10" reels.

1988.50. Seven foot rack originally in use at Film Fair, Hollywood, during the 1950's, extensively modified in 1964 by Warren Dace to include the following components: 1) two amplifiers by Altec and Craftsman; 2) a patchbay with 72 inputs (high and low impedance inputs) and 8 patch cords (acquired at an AT&T outlet); 3) two pan pots, cross faders with two channels; 4) two VU meters by Craftsman; 5) compressor by Altec-Lansing, Los Angeles, model 43 A; 6) space expander reverberation unit by Fisher Audio, New York, serial number 36756, the first commercial unit; 7) audio baton by Blonder-Tongue, 1950's, model B 9, the first commercial graphic equalizer; 8) monitor panel; 9) preamp by Heath, Benton Harbor, Michigan, 1950's, Heathkit model WA P2; 10) microphone used for slating, American model D4; 11) connections and switches for speed changing devices with transformers; and, 12) five high impedance potentiometers for amp 2 and 3, low impedance potentiometers for amp 1.

1988.51. Bugle, USA, ca. 1940.

1988.52. Talking drum, Africa, 20th century.

## 1988 ACQUISITIONS IN BAD SÄCKINGEN, GERMANY

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

Musical instruments acquired by the Trompetenmuseum in Bad Säckingen, West Germany, in 1988, according to Edward H. Tarr, Director, are as follows:

- 12002. Slide-valve trumpet in F by Charles Pace, London, ca. 1850. Two Périnet valves.
- 14227. Miniature trumpet, Milan, 20th century. Scale 2:1.
- 14228. Bass trumpet in C by Pelitti, Milan, 19th century. Serpentine form, three Périnet valves.



Courtesy of Kenneth G. Fiske Museum

No. 1988.18. Grand Piano by Jonas Chickering, Boston, 1850. Serial number 10715.

14601. Straight trumpet in C by Müller, Lyon, 19th century. Two Berlin valves.  
34208. Pocket cornet in A by I. Ph. Müller, Moscow, ca. 1920. Three Périnet valves.  
61003. Bugle by Barth, Stuttgart, ca. 1900. English form.

61004. Bugle by Zimmermann, Markneukirchen, 1916. English form, made for a regiment from Baden.

M61005. Military trumpet in E-flat by Louis Augu, Bourges, ca. 1900. Rotating bell.

In addition, the Museum acquired some 13 woodcuts, engravings, lithographies, and related materials.

## BOOK REVIEWS

**Ringve Museum, Trondheim** by Sissel Gutormsen, Peter Andreas Kjeldsberg, and Jan Voigt. Trondheim: Ringve Museum, 1988. 95 p. NOK 50, plus postage.

Although the collection at the Ringve Museum in Trondheim—the only museum in Norway dedicated exclusively to the presentation of musical instruments—may not be as large or as comprehensive as some of those found in other European cities, the Museum's splendid location on a hill overlooking the city and the Trondheim fjord is one of unparalleled beauty. Surrounded by the Ringve Botanical Gardens (35 acres), the Museum occupies one of three ancient manors at Lade, a peninsula a couple of miles from the center of Trondheim, with four buildings in white and ochre built around a rectangular courtyard. Still run as a farm long after the Museum's festive opening in 1952, there were cattle at the manor as late as 1961.

It would be difficult to forget the beauty of the vista which greeted us, when Jeremy Montagu, Curator of the Bate Collection at Oxford University in England, and I arrived at the top of the hill in 1982, after an early morning walk from our downtown hotel. But, if memories had begun to fade, they would have been quickly revived by this lovely book, written in Norwegian, English, French, and German, with 40 color photos of the instruments, plus a couple of black and white archival photos: the founders of the Museum, Victoria and Christian Anker Bachke, photographed about 1930 in what is now the Museum's Chopin room, and a 1943 view of the exterior of the main building, constructed about 1860.

The book begins with a brief, but fascinating history of Ringve manor and the music museum, a story that goes back to the late 1600s. There are color photographs of two of the galleries: one, a period setting for instruments from the times of Grieg and Tchaikovsky; the second, once the "garden room," now a setting for 18th-century instruments, known as the "Mozart room." There are also manuscripts by Jacques Offenbach and by the first Norwegian composer of concertos for piano and orchestra, Thomas Dyke Acland Tellefsen (1823-74), who was born in Trondheim.

Keyboard instruments include a Kirkman harpsichord of 1767 (which made the trip to Norway via Jackson's Pianos & Organs in Rockford, Illinois!); an 18th-century French harpsichord attributed to Antoine Vater; a grand piano by Johann Andreas Stein, Augsburg, 1783; and a clavichord, once owned by the Trondheim organist, pianist, and composer, Ole Andreas Lindeman (1769-1857),

## KEYED BRASS INSTRUMENTS CONFERENCE HELD



Courtesy of Ralph Dudgeon

Among those performing during the 1987 Keyed Brass Instruments Conference—most of them AMIS members—were (back row, l. to r.) Robert Eliason, Virginia Dudgeon, Mark Elrod, and Robert Pallansch, and (front row) Ralph Dudgeon, Henry Meredith, Phil Palmer, Connie Palmer, Robb Stewart, and Frank Campos.

The first conference devoted to keyed brass instruments took place on the campus of State University of New York, College at Cortland, October 22-25, 1987. The conference, which attracted musicians from the United States and Canada who play keyed brass instruments, consisted of rehearsals, workshops, and papers. It culminated with a public concert at the Unitarian Universalist Church in Cortland, celebrating both the church's 150th birthday and the first 20th-century gathering of a large ensemble of keyed brass players.

Robert Eliason presided over an informal discussion about ophicleide fingerings that left the participants' heads swimming with new fingerings and strategies for tuning their sometimes uncooperative instruments. Robb Stewart discussed the problems of producing replica keyed instruments. Ralph Dudgeon, the

conference's organizer, discussed the keyed bugle's role in the American social orchestra. Between the presentations and rehearsals, the conference participants sampled some of Cortland's Italian cuisine at the now-famous "Hollywood" Restaurant, picked delicious Cortland apples, and drank cider while swapping "fish stories" of instrument collecting and comparing notes on styles and types of instruments.

The next keyed brass conference will be held at the Trumpet Museum in Pottstown, Pennsylvania, October 13-15, 1989. Franz X. Streiwieser is in charge of local arrangements, and Ralph Dudgeon is the coordinator of the event. Those wishing more information about the conference should contact Ralph Dudgeon, 5745 US Route 11, Homer, NY 13077.

attributed to Hartvig Mueller, Copenhagen, 1775.

We are shown a violin (modernized) by the Brothers Amati, Cremona, 1612; an ivory alto recorder by Johann Benedikt Gahn, Nuremberg, ca. 1700; the ornately-carved heads of violas d'amore by Johann Ullrich Eberle, Prague, 1755, and Louis Lamot, Augsburg, 1733; and a wonderful barrel organ by Xaver Bruder, Waldkirch, Germany, 1851. Norwegian instruments include a set of "Aeolian bells," 18th-century garden bells that were hung from the branches of trees to protect people from evil spirits; a "Monochordon Unicum," invented in 1752 by the Norwegian composer, scientist, and instrument maker, Johan Daniel Berlin (1714-1787) of Trondheim, "to measure both the frequency and the pitch of tones;" and several Hardanger fiddles and wonderfully-painted wood cases. There are superb non-Western instruments, as well. Svein Lian's photos are a delight, and the book, although designed for the general visitor, provides an introduction to the Museum that will

appeal to anyone interested in musical instruments. Peter Andreas Kjeldsberg, one of the authors, is an AMIS member; contact him, if you have difficulty ordering a copy.

—André P. Larson

**Imago Musicae - International Yearbook of Musical Iconography**, edited by Tilman Seebass. Durham, North Carolina: Duke University Press. Vol. II (1985), 304 pp., \$57.50; Vol. III (1986), 228 pp., \$55.00; Vol. IV (1987), 366 pp., \$55.00.

The first volume of *Imago Musicae* (1984), published under the auspices of the International Repertory of Musical Iconography (RiDIM), was reviewed in the *Newsletter of the American Musical Instrument Society*, Vol. XV, No. 1 (February 1986), pp. 13-14. The subsequent three volumes continue to advance the purpose of the International Yearbook of Musical Iconography, "to publish original musicological and art-historical articles on the representations of music in the visual arts."

Although studies involving the iconography of musical instruments are included, editorial policy does not permit the inclusion of "articles concentrating on musical instruments solely as organological objects." Nevertheless, most of the articles, the bibliographies of works written between 1981 and 1985, and AMIS-member Howard Mayer Brown's three-part series, "Catalogus: A Corpus of Trecento Pictures with Musical Subject Matter," will be of interest to AMIS members.

Since the yearbook recognizes English, French, and German as its official languages, two of the eight articles which appear in Volumes II (1985) and III (1986) are written in German; five are in English. Volume IV (1987) is a special edition, dedicated to the memory of Geneviève Thibault de Chambure (1902-1975), founder of the French Centre d'Iconographie musicale et d'Organologie. It features 22 short papers, presented at the Tenth International Conference of Musical Iconography held at the Collège de France, Paris (1985), in which the theme, "De l'image à l'objet. La méthode critique en iconographie musicale," is examined. The works of European scholars predominate in this volume. Only four Americans are represented. Consequently, four of the articles are written in English, two in German, and the remainder in French.

All three volumes offer a rich and well-balanced diversity of subject matter, covering many periods of Western, as well as non-Western, music history. Obviously, it is impossible in a short review to list all the articles which might be of interest to AMIS members; therefore, the following are offered as representative samples of the contents and variety of these three issues.

Articles about the musical iconography of non-Western and ancient civilizations include one by Adrian Vickers of the Department of Indonesian and Malayan Studies at the University of Sydney, Australia, "The Realm of the Senses: Images of the Court Music of Pre-Colonial Bali" (1985). "The Flutes of El Dorado: Musical Effigy Figurines of the Tairona" (1986) by Dale Olsen, Professor of Music at Florida State University at Tallahassee, deals with the same subject matter as his article published the same year in the *Journal of the American Musical Instrument Society* ("The Flutes of El Dorado: An Archaeomusicological Investigation of the Tairona Civilization of Colombia"). Both articles are based upon Olsen's examination of the anthropomorphic and zoomorphic magical flutes and ocarinas made by the Tairona culture of northern Colombia, a civilization which was destroyed culturally by Spanish conquerors at the beginning of the 16th century.

Medieval and Renaissance topics include "The Music Paintings of the Cappella Palatina in Palermo" (1985), in which David Gramit of Duke University examines the richly-carved and painted, mid-12th-century Palermo chapel ceiling and its representations of Islamic musical instruments at their first point of contact with Christian culture. Italian author, Elena Ferrari-Barassi, discusses problems associated with the interpretation of musical instruments in north Italian Renaissance art in her article, "La peinture dans l'Italie du nord pendant la Renaissance: problèmes d'investigation organologique" (1987).

The remarkably faithful depictions of the 17th-century Netherlandish organs in the churches of St. Bavo's (Haarlem), St. Peter's (Utrecht), and St. Lawrence's (Alkmaar), is the

subject of Stephen Keyl's illustrated article, "Pieter Saenredam [1597-1665] and the Organ: A Study of Three Images" (1986). Keyl is a Duke University faculty member.

Eighteenth-century studies include one by AMIS-member, Josiane Bran-Ricci, Curator of the Musée Instrumental du Conservatoire National Supérieur de Musique de Paris, "La flûte traversière chez Diderot. Tentative d'investigation à travers l'Encyclopédie" (1987). Richard D. Leppert, Professor of Humanities at the University of Minnesota, Minneapolis, contributes his provocative, socio-cultural study, "Men, Women, and Music at Home: The Influence of Cultural Values of Musical Life in Eighteenth-Century England" (1985), including 52 reproductions of period artwork, in which he examines the "influence of social values, ideology, and sexism on music history" and "clarifies how musical practices [including the playing of certain musical instruments] helped to assure and preserve male domination of women by limiting female activity to the home."

Several studies relate to specific musical instruments. These include "The Development of the Cello Endpin" (1987) by Tilden A. Russell, Department of Music at Southern Connecticut State University, New Haven, who is also the Assistant Editor of *Imago Musicae*, and "Le triangle et ses représentations comme signe social et culturel" (1987) by Claudie Marcel-Dubois, honorary director of research at the Centre d'Iconographie musicale et d'Organologie, Paris.

*Imago Musicae* is an elegant, exceptionally well-planned and well-produced publication; the iconographic depictions upon which it depends are reproduced, on the whole, clearly and with good black and white contrast. The primary source material alone, not to mention the interpretation of that material, is well worth the monetary investment for serious scholars of musical instruments.

—Margaret Downie Banks

**Maud Powell: Pioneer American Violinist** by Karen A. Shaffer and Neva Garner Greenwood. Ames: Iowa State University Press, 1988. 530 pp. \$29.95.

As a youngster growing up with the violin, one learns to revere such names as Yehudi Menuhin, Eugene Ysaÿe, Fritz Kreisler, Isaac Stern, and Itzhak Perlman. That one does not grow up learning about the turn-of-the-century violinist, Maud Powell, is unfortunate. This first-rate biography convinces one that it is not possible to understand America's musical development apart from the person and work of this woman. No, Maud never taught private students in a studio. Her student was America, her studio was the nation.

The authors follow Maud through each stage of her training at home and abroad, and trace the path of her career as it began when she returned to the States. At this point, Maud does not distinguish herself as especially different from other young violinists of the time. What will make her a pivotal figure in the development of American music are the attitudes she was forming during those years, culminating in what could be perceived as her primary mission: the education of her country.

Educating a nation as young and as isolated as the United States presented numerous problems, of course. One simply could not approach a concert, even in as sophisticated an

area as New York City, in the same way in which one approached a concert in Leipzig. In more ways than one, Maud was perhaps a soul-mate of Theodore Thomas, conductor of the Theodore Thomas Orchestra, founded in Chicago in 1862. Thomas' self-proclaimed goal was to educate his audiences and musicians to appreciate the highest forms of classical music. He soon found that he could not sustain public interest in a complete symphony, however, so he began his educational process by sandwiching a symphony movement between opera overtures and waltzes. Maud, consciously or unconsciously, adopted the same goal and was a genius at programming with it in mind. She took to heart Thomas' advice to include short, simple things that listeners could "get hold of—nothing inartistic, but something selected from their standpoint, not from mine, and played as artistically as possible. Yet there must also be something that is beyond them collectively. . ."

This gradual prodding into cultural awareness included performing not only from the standard repertoire, but also new music. Never was there an artist apparently more dedicated to the promotion of new works by American composers. Maud did not play things just because they were American; if it was not good music, she would not perform it. However, she felt strongly that one could not expect to develop a national style, if one was not willing to play American pieces publicly—and often.

Maud ventured into the West with her concerts, claiming that she had inherited the pioneer spirit that led her grandfather into opening the West to settlers and her uncle into expeditions into the Grand Canyon. On these tours, which were viewed with some shock in the East, every statement and action Maud made gave voice to her belief in the potential for cultural integrity on the part of the cowboys and the work-toughened pioneers. She did not view herself or her art as superior, but offered both to anyone who would listen.

To speak of Karen Shaffer, one of the authors of the biography, is to speak of the enthusiasm and love of the violin that was Maud's legacy and purpose in life. Shaffer is an attorney in the Washington, D.C., area, who undertook this "labor of love" at the request of the late Neva Garner Greenwood, with whom she had studied violin at The American University. Her exuberance is so all-encompassing that one has reservations about the book's objectivity, but perhaps that is not all bad. To know Maud Powell is to love Maud Powell. In fact, this biography is at its best when Maud is allowed to speak for herself. She was an unusual artist because she spent a great deal of time thinking about issues—about her art, about her country, about current events—and she could express herself eloquently.

**Maud Powell: Pioneer American Violinist** sheds much-needed light on the classical music scene in America from the turn-of-the-century through World War I. To understand the development of America's cultural mind-set at a time of social and technological advances such as the gramophone (about which there is a brief, but fascinating, chapter) is to begin to understand American music and the tradition of performance in America. Making the acquaintance of Maud Powell is an important step in that process, one that is well-served by Karen Shaffer and Neva Greenwood in their biography of this American violinist.

—Allison A. Alcorn

## 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, AMIS Newsletter, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.*

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**EGGER NATURAL TRUMPET** for sale. A 1987 instrument with four crooks (C and D, modern and Baroque pitch), Ebe mouthpiece. Asking 1987 price, \$2,000. Jeff Nussbaum, 148 W. 23rd Street, No. 2A, New York, NY 10011. Call 212-627-3820.

**NETWORK** connecting performers, promoters, publishers. Focus: primitive and folk instruments, world musics. Send resume, activities, tapes, publications; include SASE. Michael Rizza, 650 Fondale Court, Escondido, CA 92027.

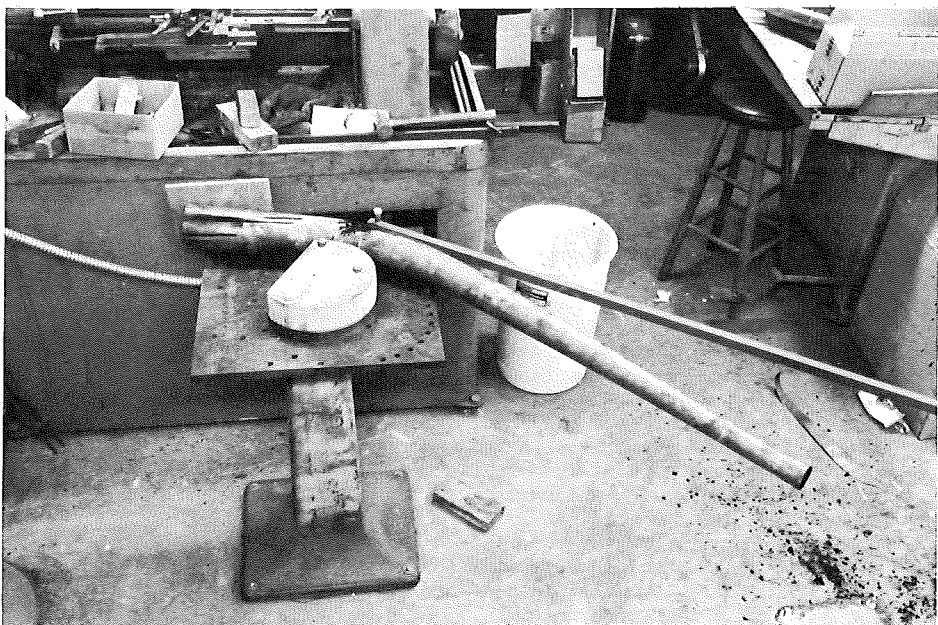
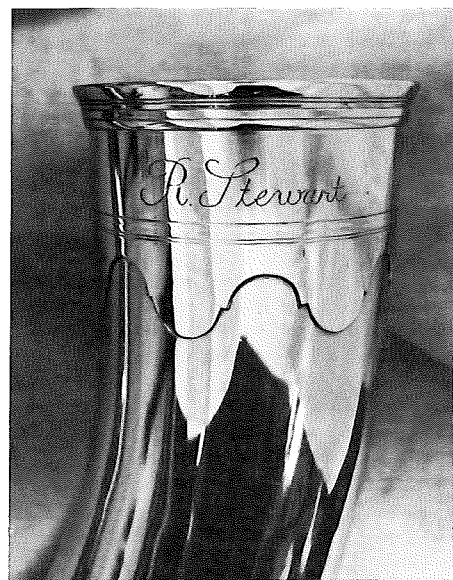
## AMIS AUCTION 2 SET FOR NEW YORK

A sensation at last year's meeting in Claremont was the small, trial auction of contributed instruments, books, prints, and memorabilia that took place after the banquet. For those

who were not there, be assured that it was a congenial event that was certainly more fun than after-dinner speeches, and one that rather painlessly raised money for the newly-founded scholarship fund.

This experiment was so successful that an even bigger and better auction is planned for this year in New York. Hopefully, all those attending will bring something for the sale and bid on a prize to take back home. Even those who cannot go to New York can contribute an item by mail.

Full details of how the auction works—what to bring or send, tax deductibility, and reserves—are included with the registration materials enclosed with this issue of the Newsletter. Questions can be addressed to Gene Bruck, 60 Riverside Drive, New York, NY 10024. Call 212-787-6431.



Courtesy of Robb Stewart

Robb Stewart, above left, AMIS member from North Hollywood, California, demonstrates a serpent, made of copper with brass trim, which he recently built for fellow AMIS members, Phil and Connie Palmer of Richmond, Virginia. The instrument is a replica of No. 2677 (England, ca. 1825-30) at The Shrine to Music Museum at the University of South Dakota (see *The Shrine to Music Museum: A Pictorial Souvenir*, p. 10). The replica is based on drawings and measurements prepared by Gary M. Stewart, Conservator at the Museum. Robb Stewart's signature is engraved on the bell (above right). The process of bending the large branch of the body is shown below.

## MET TO EXHIBIT BEN HUME INSTRUMENTS

The Metropolitan Museum of Art will exhibit two dozen musical instruments made by Ben Hume, a young American maker of imaginative and exotic instruments, during the AMIS meetings in May. "Many he has designed himself, many stem from other cultures," notes Laurence Libin, Curator at the Met, who adds, "He has travelled widely, most recently to Egypt, to study instrument making and playing; he plays all the instruments he makes, and he has altogether astonishing insights into the physics and acoustics of non-Western and folk instruments."

A native of Manhattan, Hume likes Calder, Pollock, and Van Gogh, made sculptures and rag dolls and tiny people when he was small, learned ceramics and jewelry, got a job in 1974 as an executive secretary and began making simple flutes and harps from office supplies at his desk, and, in 1981, was hired as a wood-working teacher and began making ancient instruments. He has made about 120 distinct pieces, the "copies" and the "inventions" progressing interdependently. According to Hume, "the act of 'making'—balancing these forms and forces—conditions my improvised music, so, when done, I can sit down and listen to the effect that the instrument and I have had on each other." He performs in New York and San Francisco, and teaches making and playing at his home in New York.

## SERPENT FESTIVAL SET FOR OCTOBER

The "First International Serpent Festival" will be held October 20-22 in Columbia, South Carolina. Sponsored by United Serpents and the University of South Carolina, the festival will include performances by the London Serpent Trio, a United Serpents Grande Band, and two American, 18th-century military bands (playing English and French literature). Write for details to Craig Kridal, Editor, *The Newsletter for US, United Serpents*, P.O. Box 8915, Columbia, SC 29202.

## SOCIETIES TO MEET

The *Midwestern and Southeastern Historical Keyboard Societies* will hold a joint meeting at Oberlin College, Oberlin, Ohio, March 30-April 2. The feature event will be a concert by Jos van Immerseel, Belgian harpsichordist. Willard Martin, harpsichord builder, will talk about the *lautenwerck* (gut-strung harpsichord), which he recently completed, and George Lucktenberg and Edward Kottick will present slides of the 1988 historical keyboard tour of Europe. Conferees will also enjoy an organ walk of the Oberlin organs. For information, call 715-836-2159 or 704-334-3468.

The *Society for Ethnomusicology* will hold its 34th-annual meeting at the Hyatt-Regency Hotel in Cambridge, Massachusetts, November 9-12. For information, contact Jeff Titon, Music Department, Brown University, Providence, Rhode Island 02912.

The *Sonneck Society* will hold its annual meeting at the Vanderbilt Plaza Hotel in Nashville, Tennessee, April 5-9. The sessions are devoted to all aspects of American music. For information, contact Paul F. Wells, Center for Popular Music, Middle Tennessee State University, Murfreesboro, TN 37132.

## FRITZ THOMAS RETIRES; SUCCEEDED BY HENKEL

Fritz Thomas retired as Curator of the musical instrument collection at the Deutsches Museum in Munich, West Germany, in December, ending a distinguished, 40-year career at the Museum. He was succeeded by Hubert Henkel, former director of the Musikinstrumentenmuseum in Leipzig, East Germany, who defected to the West in September.

## BATE COLLECTION GETS H. RICHTERS OBOE

The Bate Collection of Historical Instruments at the University of Oxford in Oxford, England, has acquired an oboe by Hendrik Richters of Amsterdam, the great Dutch maker, made about 1710-20. The body is of ebony, the mounts of superbly-carved ivory (rose engine turned), and the three keys of silver, the great key engraved with Richter's rebus, the two small keys with musicians and dancers.

According to Jeremy Montagu, Curator, "there are only 15 such oboes in existence, and this is the only one in any museum in Britain." In the United States, examples can be seen at the Library of Congress in Washington, D.C., The Metropolitan Museum of Art in New York, the Museum of Fine Arts in Boston, and The Shrine to Music Museum at the University of South Dakota.

The Oxford University purchase was made with the assistance of the Local Museums Purchase Fund, the National Art Collections Fund (Mrs. Beatrice Stuart Bequest), the Hulme University Fund, and many individuals.

## OBOE KEYMAKER SOUGHT

Paul Covey, who heads one of the few American companies making professional quality oboes, writes that his firm has a job opening for an oboe keymaker. For further information, write to Paul Covey, Inc., 424 East 30th Street, Baltimore, MD 21218. Call 301-467-5587.

## BRASS ENTHUSIASTS FORM NEW SOCIETY

The Historic Brass Society has been formed "to serve everyone—players, makers, historians—involved in the field of early brass—cornetti, natural trumpets, natural horns, sackbuts, serpents, keyed brass, and 19th-century brass-band instruments." A newsletter and a journal are planned. Write to Jeffrey Nussbaum, President, 148 West 23rd Street, Apt. 2A, New York, NY 10011.

## NOMINATIONS SOUGHT FOR DENSMORE PRIZE

The second biennial Frances Densmore Prize will be awarded by AMIS in 1990 for the most significant article, published in English during the calendar years, 1987 or 1988, which best furthers the Society's goal, "to promote study of the history, design, and use of musical instruments in all cultures and from all periods." A committee of three will make the selection, based on qualities of originality, soundness of scholarship, clarity of thought, and contribution to the field.

The Densmore Prize and the Nicolas Bessaraboff Prize for the most significant book are awarded in alternate years. The prize for each consists of \$500 and a certificate. The 1988 Densmore Prize recipient was Bruce Haynes for his article, "Questions of Tonality in Bach's Cantatas: The Woodwind Perspective," in *Journal of the American Musical Instrument Society*, Vol. XII, 1986. The first Bessaraboff Prize will be announced at the AMIS meeting in New York in May.

Nominations (including self-nominations) and copies of the publication nominated for the 1990 Densmore Prize should be submitted immediately to the committee chairman, Cynthia Adams Hoover, NMAH 4123, Musical History, Smithsonian Institution, Washington, DC 20560.

## HISTORIC BRASS SYMPOSIUM IN APRIL

Andrew Parrott, conductor, will moderate a day-long historic brass symposium at Sarah Lawrence College, Bronxville, New York, on Sunday, April 2. The symposium will focus on the natural trumpet and cornetto, including the literature, sources, technique, authenticity, pitch standard, and instrument construction. Among those expected to participate are Barry Bauguess, Ralph Dudgeon, Fred Holmgren, Steve Silverstein, Don Smithers, and Bob Stibler. Write to Jeffrey Nussbaum, 148 West 23rd Street, Apt. 2A, New York, NY 10011. Call 212-627-3820.

## WELTE PIANO ROLL INFORMATION SOUGHT

The Augustiner museum in Freiburg, West Germany, has acquired the estate of Edwin Welte, and is collecting information for a catalog to be published of Welte piano rolls. Freiburg is the home town of M. Welte and Sons. AMIS members who own Welte rolls or reproducing instruments are invited to contact Gerhard Dangel-Reese, Städtische Museen Freiburg, Augustinerplatz, Salzstrasse 32, 7800 Freiburg i. B., West Germany, who is compiling the catalog.

### 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.