

NEWSLETTER

Of The

American Musical Instrument Society

Vol. XV, No. 3

October 1986



Courtesy of Colonial Williamsburg

The 1987 AMIS meetings will open Thursday evening, February 5, with selections from Handel's *Alexander's Feast* performed in the ballroom of the Governor's Palace, shown above, by the Colonial Williamsburg Baroque Ensemble. A reception, hosted by the College of William and Mary, will follow.

AMIS MEETS FEB. 5-8 IN WILLIAMSBURG, VA.

The American Musical Instrument Society will hold its 16th-annual meetings at Colonial Williamsburg in Williamsburg, Virginia, February 5-8, 1987. The meeting headquarters will be the Williamsburg Lodge.

Marianne Wurlitzer of New York City is

coordinating the meetings. William E. Hettrick, Professor of Music at Hofstra University, is program chairman. Other AMIS members assisting with the arrangements include Jeannine Abel, Ellen Eliason, Cynthia Hoover, and Peter Redstone.

Reservations at the Williamsburg Lodge should be made before January 5, and a reservation form is enclosed with this *Newsletter*. Other registration materials will be sent to

AMIS members in December.

A widely-varied program will include a dozen papers, demonstrations, a performance on the Snetler organ, 1760, in Wren Chapel, a fife and drum corps parade, a concert by "La Stravaganza," a Baroque ensemble formed by AMIS member, Thomas MacCracken, demonstrations in the DeWitt Gallery instrument collection, and a candlelit Colonial dinner with entertainment.

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. 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 USA.

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SMITHSONIAN NEWS

Cynthia Hoover returned to the Division of Musical Instruments on September 8, after a year's leave to work on a book dealing with the piano in America, just as Horace Boyer was leaving for a year to serve as a distinguished visiting professor at Fisk University. *Classic Bowed Stringed Instruments at the Smithsonian Institution*, forthcoming from the Tokyo publishing firm of Gakken, bears an introduction by Gary Sturm, who also supervised the photography for the book. John Hasse's publication about the work of Hoagy Carmichael, made possible by the Smithsonian and the Indiana Historical Society, is nearing completion, and John Fesperman's translation of *Organs of Mexico Cathedral* by D. A. Flentrop is slated for October release by the Smithsonian Press. The Division's first laser disc, designed for educational use in the Hall of Musical Instruments, is "A History of the Piano as Seen through the Smithsonian Collection."

The collection has recently been enriched by a Steinway "M" grand of 1936, one of the earliest instruments made with the then-new "Newly Accelerated Action," and by the loan of the Axelrod Quartet of instruments by Antonio Stradivari (see *AMIS Newsletter*, February 1986, p. 15). The Smithsonian Collection of Recordings has just released a six-record set, "Works of W. A. Mozart," performed by the Smithsonian Chamber Orchestra and the Smithsonian Quartet, led by Jaap Schroeder and including performances by James Weaver and Kenneth Slowik.

CALLS FOR PAPERS

The *International Trombone Association* will receive proposals until November 15 for papers to be read at the International Trombone Workshop to be held at Belmont College, Nashville, Tennessee, in late May. Write to Dr. James Roberts, Department of Music, Jacksonville State University, Jacksonville, AL 36265.

The *College Music Society* will receive proposals until January 15 for papers to be read at the Society's annual meeting to be held at the Sheraton New Orleans Hotel, October 15-18, 1987. Write to Samuel A. Floyd, Jr., Columbia College, 600 South Michigan Avenue, Chicago, IL 60605.

YALE COLLECTION ANNOUNCES CONCERTS

The Yale University Collection of Musical Instruments has announced its series of concerts for 1986-87. All of the performances will be on Sunday afternoons at 3:00 in the gallery of keyboard instruments at the Collection, 15 Hillhouse Avenue, New Haven, Connecticut:

Oct. 12. José Luis Gonzales Uriol, harpsichord.

November 2. The Yale Pro Musica Antiqua.

December 14. Jaap Schroeder, violin; Joos van Immerseel, fortepiano.

February 1. Richard Rephann, harpsichord.

March 1. Ensemble Chanterelle: Sally Sanford, soprano; Catherine Liddell, lute; Kevin Mason, lute.

April 5. Edward Smith, harpsichord.

STEARNS COLLECTION FRIENDS ORGANIZED

The Friends of the Stearns Collection of Musical Instruments has been organized to "ensure the growth and maintenance" of the University of Michigan's "internationally recognized and respected musical instrument collection." By becoming a Friend, one will receive *News from the Stearns*, invitations to the Collection's 2 + 2 + 2 lecture series, and announcements of upcoming exhibits and performances, according to an invitation printed in Vol. I, No. 1 of *News from the Stearns* (Fall 1986). Write to the Friends at the University of Michigan School of Music, Moore Building, Ann Arbor, MI 48109.

BOSTON HOSTS ORGAN CONFERENCE

"The American Tradition of Organ Building" was the subject considered at the First Boston Organ Conference, held July 22-24, 1986, under the sponsorship of the Old West Organ Society and the New England Conservatory. Centering around the Fisk organ of 1971 in the Old West Church, master classes in organ repertoire were given by Conservatory faculty members, Yuko Hayashi and William Porter, with Joan Lippincott of the Westminster Choir College, visiting faculty. Lectures and panels were held each evening. Barbara Owen addressed the Conference on the subject, "American organ building in the 19th century," and William Porter spoke about "The American organ in the 20th century." Restorations of the Hook organ in Mechanics Hall, Worcester, and the post-romantic Skinner organ in Woolsey Hall, Yale University, were described on the second evening. The final panel, led by Robert Schuneman of E. C. Schirmer, and consisting of Robert Cornell, the Rev. Jerry Morrow, Barbara Owen, John Fesperman, William Porter, and George Taylor, assessed "The future of the organ in America." A session was also held at the Taylor and Boody organ in Holy Cross Chapel, Worcester.

William Porter, Yuko Hayashi, and Josiah Fisk, who manages the Old West Organ Society, organized the conference. Information concerning the 1987 Conference may be obtained by writing the Society at 131 Cambridge Street, Boston, MA 02114.

— John Fesperman

MALOU HAINE TEACHING AT U. OF ILLINOIS

Professor Malou Haine of the Brussels Museum of Musical Instruments and the Université Libre de Bruxelles is a visiting professor at the University of Illinois in Urbana for the current, fall semester. According to Lawrence Gushee, chairman of the Division of Musicology at Illinois, Prof. Haine is teaching two graduate courses, one specifically dealing with instruments, the other with the various revivals of "early music" that have taken place since the end of the 18th century.

Haine is well known for her important publications about Adolphe Sax.

BE A FRIEND OF AMIS

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

Individuals who wish to join those who will be listed for 1987 should send their contribution to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390. Contributions to AMIS are tax-deductible, within the limits provided by law, and will directly support the activities of the Society.

MUSICORA 87 SET FOR MARCH 4-9 IN PARIS

Musicora 87, a comprehensive music exposition which includes exhibits by instrument makers, dealers, editors, distributors, importers, associations, impresarios, schools, museums, libraries, and so on, as well as numerous concerts, will be held March 4-9, 1987, at the Grand-Palais in Paris.

The 1986 event featured 303 exhibitors and 20 concerts, was visited by 18,000 people, and was covered by 144 journalists, including 39 representatives of the international press.

For further information, write to Musicora 87, Assisté de Soditec, 62 rue de Miromesnil, 75008 Paris, France.

ADDRESS CHANGES

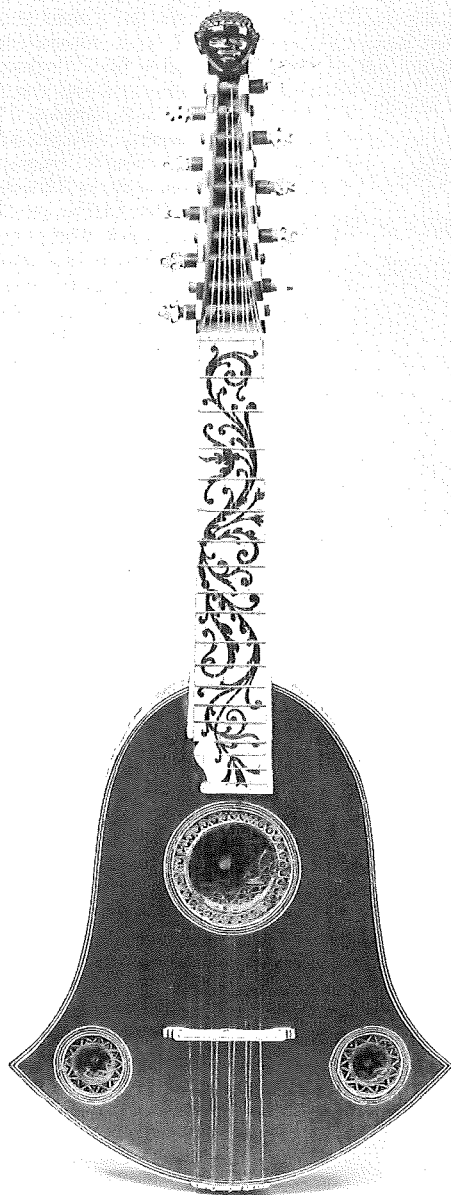
A. H. Dupree Harpsichords, Inc. is now located at 1869 East Shelby Street, Seattle, Washington 98112; telephone 206-322-6462.

Effective November 3, Nordiska Musikförlaget/Edition Wilhelm Hansen will move from Drottninggatan 37 in Stockholm to Nybrogatan 3, S-11434 Stockholm, Sweden; telephone 08-14 42 40. The new location is near both the Royal Dramatic Theatre and the State Museum of Music.

CIMCIM TO MEET IN BUENOS AIRES

The Comité International des Musées et Collections d'Instruments de Musique (CIMCIM) of the International Council of Museums (ICOM) will meet in Buenos Aires, Argentina, October 27-November 3, 1987. The general theme of the ICOM triennial conference is "Museums and Survival of the Heritage: Emergency Call."

1985 ACQUISITIONS AT THE METROPOLITAN MUSEUM



No. 1985.124. Cittern (*Hamburger Cithrinchen*) by Joachim Tielke, Hamburg, ca. 1685. Ivory veneer with inlaid ebony floral designs, carved head of Moorish king surmounting pegbox. The Vincent Astor Foundation Gift and Rogers Fund. No. 35 in *Joachim Tielke: Ein Hamburger Lauten- und Violnmacher der Barockzeit* by Günther Hellwig (Frankfurt: Verlag Das Musikinstrument, 1980). Ex. coll.: W. E. Hill & Sons, London.

(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 Metropolitan Museum of Art in New York City in 1985, according to Laurence Libin, Curator, Department of Musical Instruments, are as follows:

1985.124. Cittern, Joachim Tielke, Hamburg, ca. 1685.

1985.190. Flute, Theodore Berteling & Company, New York, New York, ca. 1890. Silver, Boehm system.

1985.201.1,2. Two Udo drums, Frank Giorgini, Freehold, New York, 1984 and 1985. Clay.

1985.203. Reed organ (physharmonica), A. Debain, Paris, early 19th century. Mahogany chest.

1985.210. Clavichord, Germany, 18th century. European walnut case, ebony and pearwood keyboard.

1985.336. Sgra-snyan (double-bellied wood lute with two resonating chambers), Tibet or Nepal, 19th century.

1985.337. Fife, Edward Baack, New York, New York, mid-19th century. Rosewood.

1985.406.1-3. Three violin bows, Albert Nürnberger, Markneukirchen, Germany, late 19th/early 20th century.

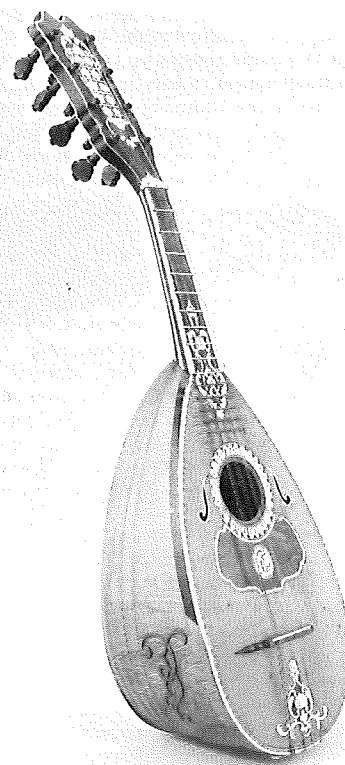
1985.406.4. Violin bow, France, late 19th/early 20th century.

1985.407. Grand piano, Steinway & Sons, New

York, New York, 1869. Rosewood case.
1985.408. Mandolin, Joao Vieira da Silva, Lisbon, Portugal, 18th century. Mother-of-pearl, tortoiseshell, and ivory or pearl inlay.



Courtesy of The Metropolitan Museum of Art
No. 1985.202.1. Udo drum by Frank Giorgini, Freehold, New York, 1984. Made of clay. Gift of Mr. & Mrs. Frank Giles Giorgini.



Courtesy of The Metropolitan Museum of Art
No. 1985.408. Mandolin by Joao Vieira da Silva, Lisbon, Portugal, 18th century. Mother-of-pearl, tortoiseshell, and ivory or pearl inlay. Gift of Mrs. Charles Wrightsman.

UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

In the last issue of this column, it was mentioned that the work of the Hildebrandt men in Baltimore was enigmatic for reason that no instruments bearing the Hildebrandt name are known in any collection. Although the Hildebrandts remain today as a strong and well-identified family in the city, no one in the family can recall seeing a woodwind instrument signed by one of their ancestors. There is record of an heirloom pewter dish, stamped with a master's mark, that was brought from Germany, when the family emigrated. As will be seen, this may shed some light on what could turn out to be one of the more vexing problems in the study of American musical instrument makers.

The principals in the story are three (or four) men: Samuel William (b. 1792-d. Baltimore, ca. February 11, 1863); his only son, Charles Hermann (b. Buttstädt in Sachsen/Weimar, 1828-d. Baltimore, May 17, 1893); and one of Charles' six sons and a daughter, Albert C. (b. Baltimore, October 1872-d. November 7, 1932). The first, known originally as Johann Samuel Wilhelm, is said by family tradition to have sacrificed the opportunity of an education at Heidelberg, as enjoyed by others in his family, to take up his father's trade in musical instruments. He located his shop in Buttstädt, where his daughter is specified, in the sole family document extant from the home country, as "des hiesigen Bürgers, Kunst- und Horn-drehers." Aside from defining Hildebrandt as a citizen and, hence, an owner of property in Buttstädt, the statement allows either that he was a turner of decorative objects of ivory and animal horn, or that he made decorative spindles and musical instruments on a lathe. The mark of a guild master on the bowl, mentioned before, supports the first translation, but his career in the United States as a musical instrument maker, particularly a maker of flutes and clarinets, lends credence to the second interpretation. The artistic heritage of the family is evident not only in the continuance of instrument making by Samuel's son, Charles Hermann, but also in the activity of a grandson, Albert, who worked with fine violins, and three other grandsons and a granddaughter who, together, operated Hildebrandt & Co. in Baltimore, a firm that supplied fancy embroidery to the fashionable families of Baltimore and the region for a half-century.

Samuel William Hildebrandt left Buttstädt for Baltimore on September 13, 1837, after what has been said to have been a careful survey of the climate, geography, and economic outlook of the New World gleaned from geography books. With him was his wife, Sabina, his daughter, Bertha, and his son, Charles. The discomforts of a six-week voyage were shared, according to the family, with the family of the piano-maker, Wilhelm Knabe (1803-1864), which, despite the proportionately greater success of Knabe in American industry, remained close and loyal friends of the Hildebrandts. (One might add that the Hildebrandt family, while recognizing that no fortune was ever made in musical instruments, has always taken pride in the responsibility shown by its men in matters of the family.) There is a hiatus of seven or eight years in the record, for the first listing in any Baltimore city directory comes only in the year, 1845: S. D.

(sic!) Hildebrandt, Musical instrument maker, 2 Park st. At this time there were at least five other musical merchants in the city: J. Boswell, G. J. Conradt, S. Carusi, C. H. Eisenbrandt, and G. Willig, Jr. Although the early records for communicants at Zion Lutheran Church (the early, German-speaking congregation which has remained the traditional church home of the Hildebrandt family) have been lost,



Courtesy of Mrs. Arthur Lynch
Charles Hermann Hildebrandt (1828-1893), second-generation woodwind instrument maker in Baltimore, Maryland.

surviving lists show that Willig, music publisher and instrument dealer, worshipped there. Yet a third close tie between the Hildebrandts and other Baltimore musical families came about in 1852 or 1853, this one being with the Stieffs. The Stieff piano factory was started at 7-9 N. Liberty Street, virtually at the moment that Samuel Hildebrandt purchased the house at 19 N. Liberty that was to be the family's principal home and place of business until around 1900, and the property immediately adjoining the Hildebrandts was the main place of business for a second Stieff concern, the silverware/cutlery firm of Charles C. Stieff & Co. at 17 N. Liberty.

The firm was now to be known as S. W. Hildebrandt & Son for a decade, then C. H. Hildebrandt until ca. 1890; it was known, thereafter, as C. H. Hildebrandt & Son, until closing in the mid-1930's. When he removed the family business from its 19 N. Liberty street address—the firm's headquarters of some forty-eight years—about 1900, Albert Hildebrandt, grandson, by then the only person engaged in musical activities in the family, began a series of succeeding moves that signaled wavering fortunes in dealing with musical instruments. Although it is probable that he took some musical training at the then-young Peabody Conservatory, and was a man of good reputation as a string player, there is no evidence that he made instruments in the footsteps of his great-grandfather, grandfather, and father (assuming, even, that his father made instruments). His store was best known

as a violin shop at each of its several addresses: 321 N. Howard (1901); 2418 St. Paul (1903); 19 W. Saratoga (1912); and, for the final two decades, at his home, 2401 Madison Avenue, after a brief interval at 801 Park Street, just prior to the United States' entry into World War I. After Albert's death, the business was sustained for a few more years by his widow and a faithful employee. There is an interesting coincidence, which, however, lacks any substantial documentation, between the ending of the nearly century-long work of the Hildebrandts in Baltimore and the beginnings of another well-known concern at 2 N. Centre Street, near where the Hildebrandt shops always were to be found, Ted's Musicians Professional Shop, for years a supplier of musical goods to Peabody students, as well as all kinds of musicians in the area. For some time it has been a mecca for collectors of early instruments all over the country. As this column is being written, Ted Martini, the owner, is gravely ill, so yet another musical passing may be at hand.

So little is really known of the Hildebrandts as instrument makers! The last issue of this column included a lengthy advertisement of S. W. Hildebrandt, which alluded to the manufacture of all varieties of woodwinds and repair of instruments of any sort. But why are there absolutely no Hildebrandt instruments to be found? One answer might be that the early instruments simply have been lost. After all, pre-Civil War woodwinds from all American makers are sufficiently scarce that those of one maker, especially one who served a southern market soon to be ravaged by war and worked in a city that virtually burned to the ground in the early years of this century, could easily have been reduced to the point of extinction. It could be, also, that, although by profession an instrument-making firm, the Hildebrandts put their manufacturing energies into the more lucrative business of doing artistic turning of parts for the fine furniture trade that enlivened so much of Baltimore's economy of the day. Possibly, repairing, too, became more important to the family than crafting.

A fourth possibility would be that the Hildebrandts worked strictly as makers of unbranded instruments, such as the kind that were distributed in huge quantities by general music merchandisers and suppliers of trade goods through mail-order businesses. A final, and perhaps most exciting alternative, would be that the Hildebrandts sub-contracted directly with one of the larger music houses of the region and allowed their instruments to be sold under another firm's label. This would mean looking carefully at the work of reputed names like, for instance, Eisenbrandt, Klemm & Bro., or R. Wurlitzer, where it is likely that many of the instruments were not actually made "in-house," in order to find some thread of the work of the Baltimore maker who is here our subject. (This would make a dandy academic thesis topic!)

From quite an unlikely source we have a character sketch of the kind of people that were the Hildebrandt men. An article appeared in the *Baltimore Sun* after Albert Hildebrandt's death in 1932, which was subsequently reprinted in the *Peabody Bulletin* of May 1933. The author was no less an esteemed person than H. L. Mencken, who took time to note the death of a man whom he counted as a close friend. It is a curious fact that, just as the death of Samuel in 1863 coincided with the birthday of the then first Republican President, Abraham Lincoln, the announcement of

Albert's death was delayed, except for the perfunctory death notice, because he died literally on the eve of that great Democratic watershed—the election of Franklin D. Roosevelt—the coverage of which dominated the papers in early November 1932. There is a piquancy in Mencken's essay that speaks not alone of the passing of a single man, but perhaps of an age in the city that was never again to be seen: "The late Albert Hildebrandt, who died November 7, 1932, had barely turned sixty, but he really belonged to an elder Baltimore, and it was far more charming than the Rotarian Gehenna we endure today. He was one of its genuine notables, though he got into the newspapers very seldom. What kept him out was mainly his own surpassing amiability. . . his instrument was the cello, which he mastered in early youth. . . as a cellist he had great skill, and in the Baltimore of his day there was not amateur to match him. He was a big fellow, tall, muscular, handsome and imposing, and he had a tone to go with his size. . . for twenty-five years he went to the late Frederick H. Gottlieb's house every Sunday night to engage in chamber music, and for even longer he played every Saturday night with another club." (Mencken goes on to describe evenings in which he himself was a participant.) "He treated his clients with great scrupulosity, and his professional reputation, unchallenged for many years, went far beyond the bounds of Baltimore. He was so unfailingly kindly, so thoroughly square and decent, so completely lovable, that the whole world that he knew was filled with his friends."

(Special thanks are due to two granddaughters of C. H. Hildebrandt in Baltimore—Miss Eva Hildebrandt and Mrs. Arthur Lynch—who were generous in sharing family papers and reminiscences with me. The portrait of her grandfather is used with Mrs. Lynch's permission.)

JOSEPH R. JOHNSON PROMOTED AT USD

Joseph R. Johnson, a research associate at the Shrine to Music Museum on the campus of the University of South Dakota (USD) in Vermillion since May 15, 1985, has been promoted to the position of Museum Educator, effective July 1, 1986. In that position he is responsible for giving gallery tours, working with elementary and secondary schools, and training docents (volunteers).

A native of Titusville, Pennsylvania, Johnson is a 1983 graduate of Old Dominion University in Norfolk, Virginia, and is completing his M. M. degree with a concentration in the history of musical instruments at USD. His thesis topic is "Mandolin Clubs and Orchestras in the United States (1880-1924): Their Origin, History, and Instruments."

Johnson's position is being funded by the recently-created Rawlins Endowment for Personnel.

ARE YOU MOVING?

Are you moving? If so, please be certain that you notify the Society of your new address, as soon as possible. Write to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

CONCERTINA STOLEN IN NEW YORK CITY

A Wheatstone, model 6E concertina, serial number 35113, has been stolen from Lisa Garrison, 285 Ft. Washington Avenue, No. 56, New York, NY 10032. It has 56 buttons and is made of amboyna wood. A reward is being offered. Please contact her at 212-923-4269.

ARTICLES SOUGHT FOR AMIS JOURNAL

Martha Mass, Editor of the *AMIS Journal*, is always pleased to receive articles to be considered for publication in future issues. Materials should be sent to Martha Maas, School of Music, Ohio State University, 1866 College Road, Columbus, OH 43210-1170.

SCHAMBACH INSTRUMENTS ON EXHIBIT AT YALE



Photo by Gary M. Stewart

Shown above and below are some of the bows and stringed instruments from the Schambach-Kaston Collection, exhibited since March 1985 at the Yale University Collection of Musical Instruments, 15 Hillhouse Avenue, New Haven, Connecticut. It was previously shown at Hamilton College in Clinton, New York, and at the Metropolitan Museum of Art in New York City (see *AMIS Newsletter*, October 1983, p. 4, and February 1985, p. 3).

A 64-page catalog of the collection is available from the Fred L. Emerson Gallery, Hamilton College, Clinton, NY 13323.



Photo by Gary M. Stewart

JANSSEN COLLECTION OPEN HOUSE OCT. 5

By Albert R. Rice
and Patrick J. Rogers

The Curt Janssen Collection of musical instruments in the Kenneth G. Fiske Museum at The Claremont Colleges in Claremont, California, is one of the largest and most comprehensive collections on the West Coast. This summer, AMIS member, Albert Rice, and Patrick Rogers completed an inventory of the collection. There are 630 instruments, including 363 Western instruments and 267 ethnic and folk instruments. The collection includes a large selection of brasses, woodwinds, strings, percussion, keyboards, automata, and various types of aerophones. Some of the unusual or rare examples include a set of seven, over-the-shoulder saxhorns by Hall and Quinby, Boston, tuned in thirds (E-flat, G, B) according to a patent by R. H. Gates in 1872; a "King" trumpet more than seven feet long made for display purposes by the H. N. White Company; a tuba in E-flat by Wright, Esbach and Hartman, Boston; a 17th-century treble viol; and, a Grand Harmonicon by Frances H. Smith, Baltimore, ca. 1831.

The ethnic and folk instruments come from a variety of different cultures, but are especially rich in instruments from the Orient, Tibet, and the United States. Examples include a set of ten Tibetan temple horns, one of which, a dung-chen, is more than eight feet long; an enogol (nose flute) from the Philippines; a salvang pauh (end-blown flute) from Sumatra; a rebab (spike fiddle) from Sumatra; an ichigen-kin (one-string koto) from Japan; and, a turtle-shaped violin from Greece.

Claremont University Center at The Claremont Colleges sees the Janssen Collection as an important asset to the general public, as well as to the academic community. A docent program is planned, starting in early 1987, to provide tours of the collection for school children, senior citizens, and others interested in musical instruments. The collection is also open to scholars who would like to study the instruments. Barbara Lambert, consultant, recently completed an evaluation of the collection, and provided advice concerning its research potential for scholars and possible areas of future development.

An open house on October 5 included a wine reception and an opportunity to browse among the instruments, followed by introductory remarks by John David Maguire, President of Claremont University Center and Graduate School, and a concert featuring instruments from the collection played by Albert R. Rice and Daniel Thomason, co-Director of the Viola d'amore Society of America, among others.

MET MUSEUM RECEIVES MERTENS FUNDS

The Metropolitan Museum of Art in New York has received funds from the estate of Mrs. Clara Mertens, Westport, Connecticut, which complete her pledge for the installation of the André Mertens Galleries for Musical Instruments and provide the Museum with funds for the acquisition of additional instruments for its collection. The galleries, which house the Museum's European, American, and non-



Courtesy of Albert R. Rice
Albert R. Rice holds a Conn-O-Sax by the C. G. Conn Company, Elkhart, Indiana, ca. 1927, from the Janssen Musical Instrument Collection at Claremont University Center in Claremont, California.



Courtesy of Albert R. Rice
Al Rice holds a Tibetan "dung-chen," more than 8 feet long, next to a Grand Harmonicon by Francis H. Smith, Baltimore, ca. 1831. Both instruments are part of the Janssen Collection in Claremont, California.

Western instruments, are named in honor of Mrs. Merten's late husband. An internationally-known impresario and concert artist manager, André Mertens was, at his death in 1963, Chairman of the Board of Columbia Artists Management.

In 1964 Clara Mertens also gave the Museum an important painting, *Måda Primavesi*, by Gustav Klimt. She died in October 1985 in Westport, and has been posthumously declared a Benefactor of the Metropolitan Museum of Art, in recognition of her great generosity.

BOOK REVIEWS

Twentieth Century Brass Musical Instruments in the United States by Richard J. Dundas. Distributed by Queen City Brass Publications, P.O. Box 75054, Cincinnati, Ohio, 1986. 58 pp., many black and white illustrations. Paperback, \$9.95.

Intended for the "instrument fancier," this slim volume is described by the author, Richard Dundas, as "a collection of available information about the history and characteristics of the brass instruments manufactured or distributed extensively in this country (USA) in the twentieth century." Trained in engineering, education, and psychology, Dundas has worked primarily in a university setting as an instructor, administrator, and college president, but he has also had experience as an amateur trumpet player, and cites "buying and trading over 300 brass instruments, visiting factories and museums, conferring with designers, and attending and managing instrument exhibits," as the means by which he accumulated the information and material needed for the book.

The resulting publication, according to Dundas, "should provide a comprehensive guide to modern brass instruments—elaborate enough in detail to give an instrument fancier as much information as he needs and concise enough to enable an owner to estimate the value of an unfamiliar brand instrument."

Unfortunately, the book does neither. It fails to provide a complete list of makers and distributors of brass instruments in the United States; the reader may wonder why Lyon and Healy, Wunderlich, Lawson, Geyer, and a variety of East Asian makers whose instruments are sold by American importers, were not included in "a comprehensive guide!" The quality and scope of the material provided lacks a scholarly, organized approach, and often conflicts with itself. The article about F. E. Olds states that "production was terminated in the early 1980's," while an article about Reynolds states that "in 1979 Norlin Music Company stopped production of both Olds and Reynolds instruments. . ." Some articles about major musical instrument companies read like they came straight from promotional pamphlets, complete with company photos of the "latest" instruments. It may be useful to display the latest product lines from Leblanc or Yamaha, but this should be done in a context complete with past models and product lines. The reader may also wonder why nothing was mentioned about mutual relationships in the production of instruments by companies like Leblanc and Yamaha. Such information is not found in company pamphlets, of course, but is essential for a book about brass instruments manufactured or distributed in the United States. Evidently, Mr. Dundas either does not believe that readers need much information or he was unsuccessful at getting past the public relations department of most companies.

Finally, Dundas says that the book is "concise enough to enable an owner to estimate the value of an unfamiliar brand of instrument." However, the book lacks any systematic structure that would aid the reader in identifying major models and production years, serial numbers, quantity and qualities of models, unusual construction methods or materials, or respective values. In short, it fails to provide either the concise or the elaborate information

necessary to fulfill the author's claims.

The book is poorly bound—the pages begin to work loose as soon as the book has been opened a time or two. It does not meet its claims of being comprehensive, elaborate in detail, or concise in presentation of material. It suffers from a lack of scholarly research. Absence of an organized approach to the body of the material distracts from the quality and unity of the book. The misleading claims about the book being "concise enough to enable an owner to estimate the value of an unfamiliar brand of instrument" makes it difficult to recommend the book to the general public. The subject demands scholarly research and an organized presentation of a kind not found in this work.

—James Jordan

The author, an AMIS member, retired recently from a career in higher education. He has used the time since to explore, with the knowledge of one skilled in engineering and psychology, the physical features of brass instruments which he has used for years as an amateur performer.

He has written 32 short essays about the most admired brands of instruments found on dealers' shelves in recent years, with weight especially on the men who created them. His intention is to inform the people who buy and play these instruments of the history lying behind each of them. Dundas' obedience to these parameters is unwavering, and it is the source of both the strengths and weaknesses of what he has accomplished. His prefatory remarks acknowledge this with dignified modesty, when he professes to have broken no new ground, but, rather, has attempted to retell in compact form the many accounts that have circulated among brassmen, dealers, and repairers over the years, or have been published by the makers themselves in house organs or trade journals. He pulls these together quite deftly, with admitted indebtedness to L. G. Langwill's *Index of Musical Wind-Instrument Makers* and Martin Kriven's 1961 University of Iowa doctoral study of American makers of the preceding one hundred years. He is, therefore, dependent on writers before him for what is factually correct and what is, in true fact, apocryphal. But no library or research center to date has had such a handy single reference tool, nor have dealers themselves even been so privileged. Now, for very little expense, we all can enjoy the romance of the industry.

Remarkably, only thirteen (or about one-third) of the makers in Dundas' book were included in the *New Grove Dictionary of Musical Instruments* (1986), and seven were even omitted in the last edition of Langwill's *Index*. At present there is no other ready biographical source for such influential and formative figures as Robert Giardinelli, Lorenzo Sansone, or the newcomer, David Monette. The real protagonists, however, are Elden and Donald Bengé, and the French Besson trumpet, whose variegated histories are told repeatedly, as they touched those of successor companies such as Olds, H. N. White, and Boosey & Hawkes.

As has been said, the price for so richly illustrated and attractively-designed a book is very good. The producer did exercise some regrettable economy in the binding—pages came loose in my copy as I first read it. And, because the illustrations were drawn from many kinds of sources, they vary greatly in clarity. The captions never specify a time of

manufacture for even the early instruments in the introductory chapter on antecedent genres of brasswinds, and this will bother historian-readers. There are some misprints ("value" for "valve" for example); and, in the table of contents, Henry Martin is given the initials of C. F. Martin, who was a guitar maker. H. Martin is said to have been at one time a partner of Amos Slater, which he probably was not. C. G. Conn is said to have bought out Henry Distin, which he did not. But, leaving the historical makers for those of more recent times, we find two of the nicest men in the business—Emil K. Blessing and his successor, Merle O. Johnson—who are quite correctly shown to have been suppliers of parts such as valve assemblies to other firms whose greater prestige was earned partially because of the quality of Blessing products. Portraits of most makers are included, ranging from the late-18th-century visage of the founder of the firm in Mainz of Gebr. Alexander to the muscular hands of Jerome Callet thrusting a mandrel into a trumpet bell to adjust its tonal qualities. The text is full of brass "savvy," but free of technical jargon. I regret, however, that besides the study of Lorenzo Sansone of New York City there is no comparable study of the estimable Carl Geyer of Chicago, a French horn maker of equal, if not greater, importance. Perhaps in the next edition?

—Lloyd P. Farrar

Classic Italian Violin Varnish by Geary L. Baese. Published by the author, 610 West Mountain Avenue, Fort Collins, CO 80521. 17 full-page color illustrations. \$180.00 prepaid.

I found this attractive publication beneficial and easy to understand. While not familiar with all of the current techniques of varnish preparation being used by instrument makers around the world, I have, however, personally examined more than 200 instruments which came from the workshops of the Amati and Stradivari families. The use of high-powered lenses has helped me to appreciate deeply the radiant beauty of well-preserved Cremonese violin varnish on carefully-selected wood.

The material in Mr. Baese's book begins with a preface which it is important to read very carefully. The text, itself, consists of three parts: 1) history, about 20 pages highlighting the story of varnishes from the 1st century A.D. to 1847 A.D.; 2) materials, 25 pages with attractive, full-page color illustrations; and 3) preparation and application, nine pages of very good text, 2 very good and 2 very poor illustrations (Plates 17 and 20 could have been color photographs, instead of drawings, showing the scraping, smoothing, and brushing of a white violin, and pad and brush application of varnish to a white violin). The violin drawings may be offensive to many readers!

Finally, there are 32 pages of references to the cited manuscripts—many of them hard to find—in chronological order. These 32 pages, alone, are worth the price (\$180) of the book!

The majority of this important work presents the clearest, most easily digested aid ever written for anyone wanting to make an excellent quality varnish for their instruments.

There are a number of violin-makers who are already very pleased with the varnish they have made using this book. Most violin-makers today are looking for assistance in this area, and here it is! Hundreds of hours of time spent sifting through countless books and manuscripts about violin varnish, botany, and

chemistry, are saved for the fortunate enthusiast who owns a copy of "Classic Italian Violin Varnish." One merely needs to overlook the two poor illustrations (Plate 17 on page 46 and Plate 20 on page 56), and give serious consideration to the rest. The remaining 18 color illustrations, depicting really important manuscripts, historical perspectives, key plants and natural resources, and so on, are very beautiful, and helpful to the varnish preparer.

In conclusion, I urge all owners, readers, and reviewers of this book to overlook the minor faults, and to consider the outstanding sincerity and accuracy of this work. There are 15-25 truly great violin-makers and/or restorers in the world today. Many hundreds of others are working very hard to achieve higher standards. While the small number of greats may already have several top-quality varnish recipes, the many hundreds of others should not delay getting a copy of what is probably the best book about violin varnish to be written in the 20th century.

—Daniel Draley

Cello Story by Dmitry Markevitch. Translated from the French by Florence W. Seder. Princeton, New Jersey: Summy-Birchard Music, 1984. 181 pp., paperback, \$13.95.

Concert 'cellist Dmitry Markevitch blends anecdote, personal reminiscence, and historical fact in his unhesitatingly subjective and unabashedly romantic story of the 'cello—the result of his publicly-acknowledged, life-long love affair with the 'cello and its music. An American citizen living in Switzerland and teaching in Paris, Markevitch is the grand-nephew of Russian Senator Andrei Nicolaievitch Markevitch (1830-1907), a former owner of the 1709 "Delphino" 'cello by Stradivari. Incidentally, Markevitch notes, this 'cello was apparently worth more than its weight in gold, when, in 1822, it was "acquired in exchange for a superb open carriage with four jet-black horses, as well as two bondsmen, a coachman, a footman, and all their families." Obviously proud of his musical inheritance, Markevitch shares a number of personal family photos in his book, including several of himself, as well as two copies of a pen-and-ink drawing of himself as a child, done in 1934 by Jean Cocteau.

Approximately a quarter of the book is devoted to a superficial, sometimes inaccurate, recounting of the history of the 'cello, the bow, and the "great luthiers," while another quarter surveys repertoire. Nearly half of the book features biographical sketches, photographs, and portraits of both amateur and professional 'cellists, including an interesting photograph of Pablo Casals participating in the Musicians' Tennis Championship in Paris in 1913. Referring to himself as a "close disciple" of the great 'cellist, Gregor Piatigorsky, Markevitch allots a respectful number of pages to his master teacher, including two photographs of himself and Piatigorsky during a master class held at the Institute for Advanced Musical Studies, founded by the author, in Montreux, Switzerland. On the lighter side, Markevitch includes a photograph of a racehorse belonging to Baron Guy de Rothschild, appropriately named "Violoncelle," in honor of Piatigorsky, the Baron's brother-in-law.

Markevitch acknowledges that he has "merely skimmed the surface of the subject," but in so doing hopes that the reader may have

"found the text entertaining" and have "learned one new thing from reading this book." An easily-readable book for the non-specialist.

—Margaret Downie Banks

Historic Flutes from Private Collections by Robert A. Lehman and Laurence Libin. New York: Metropolitan Museum of Art, 1986. 41 pp., 6 color, 61 black & white photos. Paperback, \$5.00 post-paid, order from Department of Musical Instruments, Metropolitan Museum of Art, 5th Avenue at 82nd Street, New York, NY 10028.

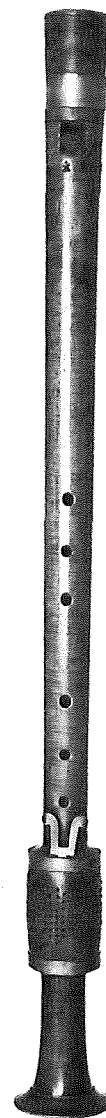
When the National Flute Association decided to hold its 14th-annual convention in New York City, August 21-24, 1986, the Metropolitan Museum of Art decided to mount a special exhibition of 61 privately-owned flutes, some shown publicly for the first time, that would illustrate both the variety and the high quality of the flutes that collectors have been assembling. Happily, the Museum also decided to publish this slim volume, thereby sharing the instruments with those of us who could not make the summer trek into the City. Twenty of the instruments are owned by Robert A. Lehman, AMIS Secretary, who not only wrote the descriptions of each instrument in the exhibition, but also measured each flute with a uniform technique that ensured consistency, as well as accuracy. Another 25 are from the collection of Mr. & Mrs. Charles Valenza (AMIS, Rochester, New York), and seven belong to Glennis Stout (AMIS, Ann Arbor, Michigan). Former AMIS President Robert and Dorothy Rosenbaum loaned four, John Solum (AMIS, Westport, Connecticut), three, and Ardith Bondi, two.

Ranging from a keyless, 16th/early 17th-century example by an unknown Western European maker to a Boehm-system instrument made by William S. Haynes of Boston in 1929, the flutes represent many of the important stages in the instrument's long history and development. Other flutes in the Museum's permanent collection, displayed in the André Mertens Galleries, provided a broad context, of course, for the special exhibit.

Thankfully, the book contains high-quality, black & white photographs of all 61 flutes, plus half a dozen lovely color photos of groupings of many of the particularly important examples, including some of those that are especially nicely decorated. This writer is one who has long believed that "a picture is worth a thousand words," at least when it comes to documenting musical instruments, and the photos by Stewart Pollens, Master Restorer in the Department of Musical Instruments at the Met, add immeasurably to the value of the volume.

Not all is perfect; one or two typos crept in, and it is embarrassing to find Jane Bowers' important article about the development of the flute between 1650 and 1750 attributed to the *Journal of the American Musicological Society*, rather than to the *Journal of the American Musical Instrument Society*. But, the fact remains that this sort of carefully produced, low cost documentation of quantities of instruments is much needed, and the Met, along with those who provided the necessary funding—the Flute Industry Council, the Shorey family, and Mr. & Mrs. Charles Valenza—are to be commended. The book is a must for the library of anyone interested in wind instruments.

—André P. Larson



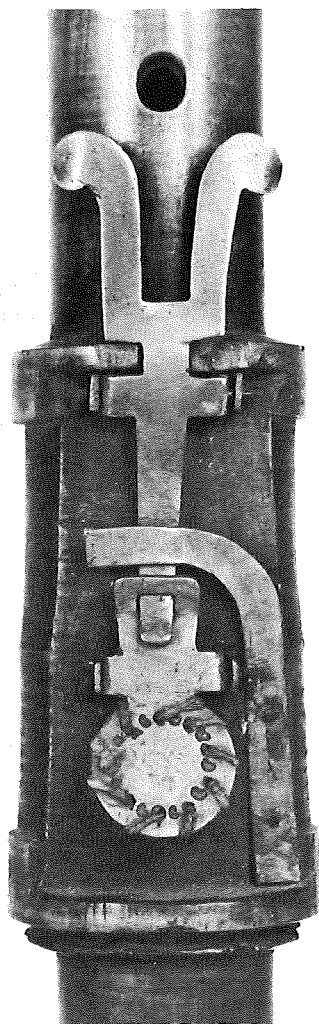
Courtesy of The Shrine to Music Museum

This Renaissance bass (basset) recorder in G, made sometime between 1552-1599, was once in the collection of the late Francis W. Galpin, Canon Emeritus of Chelmsford Cathedral in England. It is now No. 3606 in the collections of the Shrine to Music Museum at the University of South Dakota in Vermillion.

The instrument is made of boxwood with brass trim, and has the straight, unadorned lines, one-piece construction, and inversely conical bore characteristic of the period. It has a detachable cap and is edge-blown. The single brass key with swallowtail touchpiece has a round, flat cover with the pad sewn to it and a heavy brass spring, attached to the wood, all of which is covered with a perforated fontanelle (wooden sleeve). The instrument is 92 cm long.

Branded twice just below the windway exit is the stamp of a yet unidentified maker whose stamp is also found on five *sfayff* (schreyerpfeifen) inventoried at the Hofkapelle in Rožmberk, near Prachatitz, Bohemia, in 1599 and 1610. The Rožmberk court band, organized in 1552 and enlarged during the following half century, owned 175 instruments,

12 of which (including the 5 srayffaiff) survive today in the Národní Muzeum in Prague. Because many of the musicians were Netherlanders, the instruments, often unsigned, cannot necessarily be credited to central European makers (see Jaroslav Vanický, "The Rožmberk Band and its Inventory" *The Consort*, Vol. XXII (1965), pp. 17-30).



Courtesy of The Shrine to Music Museum

SMITHSONIAN HOSTS MUSIC SEMINAR

"Music at the Smithsonian," one of five, week-long seminars designed to explore various aspects of the Smithsonian's thirteen museums in Washington, D.C., was held September 21-26.

Included in the \$495 program (\$715 with hotel accommodations) was "a look at the Classical and Romantic heritage as demonstrated by members of the Smithsonian Chamber Players," study of "the African roots of America's music with Bernice Johnson Reagon and Horace Clarence Boyer," "travel behind the scenes for fun and fact-filled tours of the Smithsonian's collections of music-making machines and musical instruments," and "a gala evening concert of Romantic music at the Smithsonian's Renwick Gallery."

For information about 1987 programs, contact Charlene James-Duguid, Program Manager, Smithsonian National Associates Lecture and Seminar Program, Smithsonian Institution, Washington, DC 20560.

CHRISTIE'S TO AUCTION FOUR POWELL FLUTES.



Courtesy of Christie's

William Kincaid with his platinum flute by Verne Q. Powell, Boston, 1939.

Christie's in New York will auction four flutes made by Verne Q. Powell of Boston on October 18 during a sale of American furniture, silver, folk art, and decorative art at its 502 Park Avenue address. The instruments are from the estate of Elaine Shaffer. Three of them, two of silver and one of gold, were made for her in 1946, 1950, and 1956; the fourth was made in 1939 for William Kincaid, and was acquired by Shaffer after Kincaid's death in 1967. It is a platinum, French model instrument, B-foot with "gizmo," with an additional platinum headjoint and a fitted leather case bearing Kincaid's silver name-plate.

MET EXHIBITS FLUTES

A special display of historic flutes from private collections was shown in the André Mertens Galleries for Musical Instruments at the Metropolitan Museum of Art in New York City, July 1-August 24, 1986. The exhibition, *Historic Flutes from Private Collections*, was organized to coincide with the annual convention of the National Flute Association, held in

New York August 21-24.

Approximately 60 flutes represented flute-making from the 16th to the 20th centuries, including instruments by American, British, and Continental makers. Flutes from the Museum's collection on permanent display in the Mertens Galleries supplemented the exhibition, which was organized and selected by Laurence Libin, Curator of Musical Instruments at the Metropolitan Museum.

SAX SAXOPHONES EXHIBITED AT USD



Courtesy of The Shrine to Music Museum
No. 4040. Baritone saxophone in E-flat by Adolphe Sax, Paris, France, 1858. Brass. No. 16722.
Purchase funds gift of Jeannette G. Abbey, Brookings, South Dakota, 1986.

A temporary exhibition devoted to Adolphe Sax's invention of the saxophone has been installed by The Shrine to Music Museum in the lobby of the Warren M. Lee Center for the Fine Arts on the campus of the University of South Dakota in Vermillion. The exhibit includes three saxophones built by the inventor, an alto from 1857, a tenor from 1861, and a baritone from 1858, plus photos of Sax at various stages in his career, his factory, and the original patent for the saxophone.

SMITHSONIAN POSTERS STILL AVAILABLE

The Division of Musical Instruments and the Friends of Music at the Smithsonian continue to offer three color posters, each 19"x28", which can be ordered by mail for \$6.50 each (postage-paid) from Division of Musical Instruments, Room 4124, NMAH, Smithsonian

Institution, Washington, DC 20560.

"Musical Instruments of the 18th Century," first issued a number of years ago, features a harpsichord by Dulcken, Antwerp, 1745; a flute by Sutter, Switzerland, late 18th century; an oboe by Terton, Netherlands(?), early 18th century; a trumpet by J. C. Frank, Nuremberg, late 18th century; a horn by Grinwalt, Munich, 1725; and, a viola da gamba by Norman, London, 1718.

"American Folk Instruments," photographed in front of a post office used from 1860 to 1974 in Headville, Virginia, and now installed as an exhibit in the National Museum of American History, includes a guitar by Martin, Nazareth, Pennsylvania, ca. 1850, banjos, an Appalachian dulcimer, a 'cello, a fiddle, a harmonica, a jaw's harp, and a mule's jaw bone.

"The 'Hellier' Stradivarius Violin," the newest poster, shows three views of the decorated instrument.

UHLMANN RESEARCH UNDERWAY

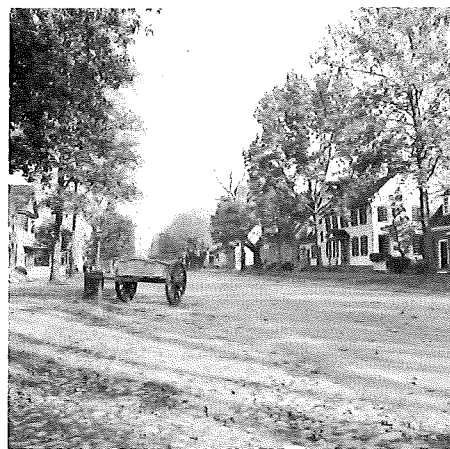
Michael Nagy, an AMIS member in Vienna, Austria, whose research concerning wind instruments has led to a dozen articles in recent, German-language publications, is now trying to find private collectors or smaller collections not known in Europe that have instruments made by the Uhlmann firm—Leopold Uhlmann, Johann Tobias Uhlmann, and Jakob Paur (Bauer). Information about such instruments, as well as any documents or related materials that survive, should be sent to Michael Nagy, Mölker Bastei 8/11, A-1010 Wien, Austria.

1987 AMIS DUES REQUESTED

It is asked that AMIS dues for 1987 (the Society operates on a calendar year basis) be paid before January 31, 1987. The dues remain at \$20 for regular members and institutional subscribers and \$10 for student members. Payment must be made in U.S. dollars through a U.S. bank. Student members must include proof of current enrollment.

Because printing and mailing costs continue to escalate, prompt response to this call for 1987 dues will be appreciated. A pre-addressed dues envelope is enclosed to make payment more convenient.

The 1986 issue of the *AMIS Journal* is expected to be mailed to members at the end of November or in early December.



Courtesy of Historic Colonial Williamsburg

The wide, rustic streets of Historic Colonial Williamsburg await the footsteps of AMIS members who will gather there February 5-8, 1987, for the Society's 16th-annual meeting.

MUSEUM RIETBERG INCLUDES INSTRUMENTS



Courtesy of the Museum Rietberg

The Museum Rietberg is housed in the Villa Wesendonck, built by Leonhard Zeugheer in 1853/57, which stands amid beautiful lawns overlooking the lake and city of Zürich.

AMIS members planning to visit Zürich, Switzerland, should not overlook the Museum Rietberg, housed in the Villa Wesendonck, on the grounds of which Richard Wagner lived for some time, at Gablerstrasse 15. Although best known as a small, but superb, museum for non-Western art, the Museum's holdings include both slit and waisted, handle drums from New Guinea, angle harps from Zaire, and bronze drums from southeast Asia, among other things. All of the Museum's objects are splendid examples of their kind.

Open Tuesday-Sunday from 10:00 a.m. to 5:00 p.m., as well as on Wednesday evenings, the Museum is easily reached from the main railroad station (hauptbahnhof) by taking tram 7 or 10 to the Rietberg stop, walking another block in the same direction, and then turning right and going up the hill. Everything is well marked. Admission is 3SF; a 24-hour pass for the tram is 5SF. Enjoy!

—André P. Larson



Courtesy of the Museum Rietberg

This ladies orchestra with dancer is from the collections of the Museum Rietberg and dates back to the Sui Dynasty in China, ca. 600 A.D.

CHICAGO HOLDS FESTIVAL/EXHIBITION

The annual Chicago Early Music Festival and Exhibition was held October 10-12 at the Church of the Ascension, 1133 N. LaSalle, Chicago, and the Unitarian Church of Evanston, 1330 Ridge, Evanston, Illinois.

Included were exhibits by builders of forte-pianos, natural horns and trumpets, Baroque flutes and recorders, harpsichords and clavichords, viols, violins, cellos and violas da gamba, lutes, and psalteries, as well as displays of books, music, and musical products. There were also concerts, dances, and "the ever-popular assortment of delectable Renaissance goodies to eat and drink prepared by The Society for Creative Anachronisms."

Write to the Chicago Area Early Music Association, P.O. Box 148265, Chicago, IL 60614.

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.

FOR APPRAISALS, research, exhibition, advice on restoration/conservation, acquisitions, and help with fund raising, contact: Barbara Lambert, Specialist in Musical Instruments and Conservation, 10 Pequot Road, Wayland, MA 01778; 617-655-1514.

VIOLINS and **Violinists Magazine**—required urgently for research purposes, complete or part set. I am prepared to pay a favourable price. If anyone can help, please contact Roger Hargrave, Grosserkamp 23, 2822 Schwane-wede 1, West Germany.

WANTED: Buffet low pitch wooden Albert system clarinets. Avraham Galper, 679 Coldstream Avenue, Toronto, Ontario, Canada M6B 2L6.

FOR SALE: The first harpsichord built in the United States by Arnold Dolmetsch, Boston, 1907. For further details: J & J Lubrano, P.O. Box 127, South Lee, MA 01260; 413-243-2218.

BY APPOINTMENT: Fine keyboard instruments, currently offering 1850 Broadway grand, 1890 John Cramer burl upright with candelabra, Italian virginal (modern copy). In restoration: 1799 Kirckman square and two early-19th-century English uprights. Traditional restorations, fully guaranteed. Carolyn Kunin, 818-761-0857.

NEW BOOK: *Twentieth Century Brass Musical Instruments in the US*, 68 pages, 167 photos, available from the author for \$9.95, plus \$1.50 shipping. Richard Dundas, 31 North St. Ext., Rutland, VT 05701.

RARE and out-of-print books on musical instruments. Also old tutors, printed music, manuscripts, etc., bought and sold. Catalogs issued. J & J Lubrano, Dept. AMIS, P.O. Box 127, South Lee, MA 01260; 413-243-2218.

LUDWIG BOEHM VISITS BOEHM FLUTES IN USA

Ludwig Boehm of Munich, West Germany, the great-great-grandson of Theobald Boehm (1794-1881), the famous flute maker, recently spent four weeks in the United States in order to take photographs of the 58 extant flutes by Theobald Boehm (Boehm & Greve, Boehm & Mendler) he knows to be in the country. The photos will become part of the Theobald-Boehm-Archiv at Asamstrasse 6, D-8032 Locham Kr. München, West Germany.

Among the 20 cities Boehm visited were Ann Arbor, Boston, Chicago, Cleveland, Elkhart, Indiana, Franklin, Pennsylvania, Grand Junction, Colorado, Huntsville, Alabama, Missoula, Montana, New York, St. Louis, Tallahassee, Florida, Vermillion, and Washington, D.C.

An adventurous man who wanted to combine his search for Boehm flutes with a glimpse of "The Wild West," he rented a car in Denver and drove 4,388 miles in 6 days to visit Grand Junction, Missoula, and Vermillion, with stops at "the Custer battlefield, Mt. Rushmore, wild buffalo, Wounded Knee on the Sioux reservation, Glen Canyon, and a sunset in Monument Valley between Utah and Arizona."

In Huntsville, AMIS member, Peggy Baird, had him interviewed on television, her Boehm & Mendler flute in hand. She reports that "it really took him by surprise, but he recovered quickly and was great on TV!"

USD MUSIC MUSEUM ANNOUNCES CONCERTS

The Shrine to Music Museum on the campus of the University of South Dakota, Vermillion, has announced its series of Sunday afternoon (3:00) concerts for 1986-87. The performances will be held in the Arne B. Larson Concert Hall at the Museum, corner of Clark and Yale streets, Vermillion:

October 12. Catharina Meints, viola da gamba; James Weaver, harpsichord.

November 23. The Baltimore Consort.

January 18. Preethi de Silva, fortepiano.

February 15. Konrad Junghaenel, lute; Linda S. Hansen, soprano.

March 22. The Classical Quartet.

The Museum will also present its 13th-annual American Music Festival concert, featuring The Golden Age of Bands 1860-1915, on May 1 in Theatre I of the Warren M. Lee Center for the Fine Arts on the USD campus.

ELKHART, INDIANA EXHIBIT OPENS

The Elkhart County Historical Society will honor the band instrument industry of Elkhart on Sunday afternoon, October 19, at the Elkhart County Historical Museum, Rush Memorial Center, S.R. 120, Bristol, Indiana.

Featured speaker will be AMIS member, William Scarlett, assistant principal trumpet of the Chicago Symphony, who has researched the history of the band instrument industry and is a collector of early instruments.

The afternoon will also feature a brass ensemble performing 19th century band music, and the opening of a special exhibit of Elkhart-made brass instruments from Scarlett's collection.

Elkhart, Indiana, was once perhaps the single most important center for the manufacture of band instruments in the United States, and many former workmen still live there.

For further information, contact the Elkhart County Historical Society, P.O. Box 434, Bristol, IN 46507; telephone 219-848-4322 or 219-294-7164.



Courtesy of Historic Colonial Williamsburg

The King's Arms Tavern is one of a number of popular restaurants and taverns to be found at Historic Colonial Williamsburg in Virginia, where AMIS will hold its 16th-annual meeting, February 5-8, 1986.

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.