

NEWSLETTER

Of The

American Musical Instrument Society

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Photos by André P. Larson

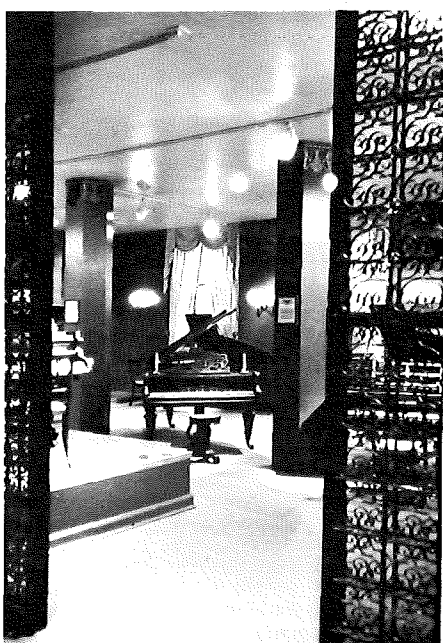
AMIS MEETS IN ST. PAUL MAY 10-13

The American Musical Instrument Society will hold its 19th-annual meeting at The Schubert Club Museum (left) in the Landmark Center (above) in St. Paul, Minnesota, May 10-13. The Landmark Center, a former Federal building, now restored as a cultural center, faces a large, open square in the heart of downtown St. Paul; also facing the square is Ordway Hall and the St. Paul Public Library. Bruce Carlson, Executive Director of The Schubert Club, is the local arrangements chairman. Registration materials will be mailed with the February issue of the AMIS Newsletter.

According to Bob Eliason, chairman of the program committee, the meetings will feature five sessions of papers—two devoted to wind

instruments and one each to collections, iconography, and keyboards—a panel discussion about the use of computers to document and manage collections, a program by Christopher Hogwood about historically-informed performance, and a Minnesota Public Television taping of "In Recital," with Malcolm Bilson.

There will also be concerts by David Breitman, early piano, and the St. Paul Chamber Orchestra, conducted by Christopher Hogwood, with Malcolm Bilson, soloist, a visit to Hope Church to see a Fiske organ, and the annual AMIS banquet and presentation of the Curt Sachs Award Saturday night with music by the New International Trio.



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 (\$25.00 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.

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USD MUSEUM ACQUIRES HIGBEE COLLECTION

The Shrine to Music Museum at the University of South Dakota has acquired the Dale Higbee Collection of 18th and early-19th-century woodwinds, including a recorder (voice flute) in D by Peter Bressan, London, before 1730; a soprano recorder by Benjamin Hallett, London, before 1760; an ivory flute by Thomas Cahusac, London, after 1755; a boxwood flute by George Astor, London, after 1778, with three corps de rechange and the original case; an ivory flute by Andrew Kauffmann, London, ca. 1821-27, also with the original case; an ivory flute by Charles Wigley, London, after 1799; and, a triple flageolet by William Bainbridge, London, ca. 1802-1831.

Dale Higbee, who worked at the Veterans Hospital in Salisbury, North Carolina, from the mid-50's until his recent retirement, acquired most of the 22 instruments in the early '60's, primarily from Philip Bate of London. Three of the instruments came from Fritz Spiegl, a British flutist with the Royal Philharmonic. A few were bought from American dealers, and two of them—a flute and a piccolo made in late-19th-century Germany—were instruments that Higbee played while in junior high school.

In announcing his decision to place the instruments at The Shrine to Music Museum, Higbee, a prominent member of the American Recorder Society and a founding member of AMIS who served on the Board of Governors from 1985-88, said, "I have always thought of myself as a curator of sorts—as the temporary custodian of these important instruments—and I am pleased that they are now going to The Shrine to Music Museum, a world-class institution that has the necessary facilities and expertise to care for them and insure their long-term preservation for the benefit of future generations."

Responding, André P. Larson, Director of the Museum, noted, "The Higbee Collection has long been one of the most important collections of its kind in private hands in this country, and it has been of great interest to the Museum for many years. We deeply appreciate the faith which Dale has shown in us, and we look forward to exhibiting some of the instruments, when we open a new gallery for 17th and 18th-century European instruments in

May."

The Higbee Collection is comprised of the following instruments:

- No. 4825. Soprano recorder in C (fifth flute) by Benjamin Hallett, London, before 1760. Boxwood. Ex. coll.: Fritz Spiegl.
- No. 4826. Soprano recorder in B-flat (fourth flute), stamped "S," England, ca. 1730. Boxwood, ivory trim. Ex. colls.: Philip Bate, A. Nettlefold.
- No. 4827. Recorder in D (voice flute) by Peter Bressan, London, before 1730. Boxwood. Ex. coll.: Spiegl.
- No. 4828. Flageolet by Bainbridge & Wood, London, ca. 1810. Boxwood, ivory trim. Ex. coll.: Bate.
- No. 4829. Patent Chromatic Albion Flute by Bainbridge & Wood, London, ca. 1810. Boxwood, ivory trim. Ex. coll.: Bate.
- No. 4830. Double flageolet by Scott & Purkis, London, ca. 1810. Boxwood, ivory trim. Ex. coll.: Bate.
- No. 4831. Triple flageolet by William Bainbridge, London, ca. 1802-31. Boxwood, ivory trim. Ex. coll.: Bate.
- No. 4832. Vertical flute by William Bainbridge, London, ca. 1802-31. Boxwood, ivory trim. Ex. coll.: Bate.
- No. 4833. Flute by Adam Geib, New York, ca. 1825. Boxwood, ivory trim, brass key.
- No. 4834. Flute by G. Gerock, London, ca. 1804-37. Boxwood, ivory trim, brass key. Ex. coll.: Bate.
- No. 4835. Flute by Valetin Metzler, London, after 1790. Boxwood, horn trim, brass key.
- No. 4836. Flute by A. R. Jollie, New York, after 1832. Boxwood, ivory trim, brass key.
- No. 4837. Flute by Thomas Cahusac, London, after 1755. Ivory, silver trim, four silver keys. Ex. coll.: Bate.
- No. 4838. Flute by Richard Bilton, London, after 1825. Boxwood, ivory trim, four brass keys. Ex. coll.: Bate.
- No. 4839. Flute by John Longman, London, ca. 1801-16. Boxwood, ivory trim, four brass keys. Ex. coll.: Bate.
- No. 4840. Flute by George Astor, London, after



Photo by Linda S. Hansen

Dale Higbee, standing, and André Larson examine an ivory flute with silver trim and eight silver keys, in its original case, made by Andrew Kauffmann of London sometime between 1821 and 1827. Higbee bought the instrument from Philip Bate in 1960.

1778. Boxwood, ivory trim, six silver keys. Three corps de rechange. Original wood case. Ex. coll.: Bate.

No. 4841. Flute by Charles Wigley, London, after 1799. Ivory, silver trim, six silver keys. Ex. coll.: Bate.

No. 4842. Flute by Andrew Kauffmann, London, ca. 1821-27. Ivory, silver trim, eight silver keys. Original wood case. Ex. coll.: Bate.

No. 4843. Flute, nach H. F. Meyer, Hannover, Germany, ca. 1890. Grenadilla, German-silver



Photo by Linda S. Hansen

At his home in Salisbury, North Carolina, Dale Higbee, right, passes his Bressan voice flute on to André P. Larson, Director of The Shrine to Music Museum at the University of South Dakota, as the Higbee Collection was officially transferred to the Museum's custody.

trim, ten German-silver keys. Original case. Higbee's first flute, played by him in the 6th-8th grades (1936-39). Belonged to elder brother of Higbee's great-uncle, Henry Belcher, in whose attic in Proctor, Vermont (where Higbee was born and raised), it was found. No. 4844. Flute in "F" (E-flat), USA, late 19th/early 20th century. High pitch. Grenadilla, German-silver trim, six German-silver keys.

No. 4845. Piccolo, nach Meyer, Germany, late 19th century. Grenadilla, German-silver trim, six German-silver keys. Wood case made by Higbee, when in the 7th grade. Piccolo given to him, when in the 7th grade, by Mrs. Carroll Sisco, Proctor, Vermont.

No. 4846. Walking-stick flute, England, late 18th century. Boxwood, brass key. Ex. coll.: Spiegl.

1989 CIMCIM MEETINGS HELD IN THE HAGUE

Cynthia Adams Hoover, Curator of musical instruments at the Smithsonian Institution since 1961 and a founding member of AMIS, was elected President of the Comité International des Musées et Collections d'Instruments de Musique (CIMCIM) at the 15th triennial meeting of the International Council of Museums (ICOM) held in The Hague, August 27-September 5, 1989. Also elected to serve three-year terms (1989-1992) were Robert Barclay (Ottawa) as Secretary-Treasurer, Hélène La Rue (Oxford) as Newsletter Editor, and Sumi Gunji (Tokyo), Birgit Kjellstrom (Stockholm), and Carlos Eduardo Rausa (Buenos Aires), as members of the Board. Retiring after six years in office were Jeannine Lambrechts-Douilleux (Antwerp), President, and Josianne Bran-Ricci (Paris), Secretary-Treasurer.

During the next three years, CIMCIM will work toward the publication of the second edition of *The International Directory of Musical Instrument Collections* (with AMIS member, Barbara Lambert, as General Editor), design an international data base for sharing museum collection information, and consider a code of ethics for conservators of musical instruments. The group will meet in Japan in the spring of 1991 and at the 16th triennial meeting of ICOM in Quebec in 1992. A brief session to acquaint AMIS members about the work of CIMCIM has been proposed for the annual meeting of AMIS in St. Paul in 1990.

The staff of the Music Department of the Gemeentemuseum in The Hague hosted the 1989 meetings, with Rob van Acht, Curator, the principal organizer, assisted by Onno Mensink, Chairman of the Department, and Clemens von Gleich, Curator. Presentations, many relating in some way to ICOM 89's general theme, "Museums: Generators of Culture," were presented August 29-31 by Allison Alcorn (Vermillion), Dagmar Droysen-Reber (Berlin), Clemens von Gleich (The Hague), Cathérine Homo-Lechner (Belgium), Joseph Johnson (Vermillion), Günther Joppig (Munich), Dieter Krickeberg (Nürnberg), Hélène La Rue (Oxford), Laurence Libin (New York), Klaus Martius (Nürnberg), Onno Mensink (The Hague), Jeremy Montagu (Oxford), Carlos Eduardo Rausa (Buenos Aires), Gary Stewart (Vermillion), and Robert van Acht (The Hague).

During the working group sessions, Cary Karp (Stockholm) chaired the computerization

discussions, with further considerations and drafts of a musical instrument data base to be carried on by a working committee of Karp (chairman), Arnold Myers (Edinburgh), La Rue, and a representative from the Smithsonian Institution. Scott Odell (Washington, D.C.) chaired the deliberations about whether there is a need for a code of ethics, relating to conservation of musical instruments, that could be circulated to private and public collections. A committee of Barclay (chairman), Elizabeth Wells (London), Odell, and Peter Andreas Kjeldsberg (Trondheim) will draft such a document. It was announced that the CIMCIM Newsletter, XIV (1989), was ready to be mailed to members.

In addition to several ICOM tours of Dutch museums and historic buildings, CIMCIM members visited the collections at the Gemeentemuseum, the Brussels Conservatoire, and the Museum Vleeshuis in Antwerp, the bell collection at Nationaal Beraardmuseum in Asten, and the automatic instruments at the Nationaal Museum van Speeldoos tot Pierement in Utrecht, where they also attended a concert of the Utrecht Early Music Festival.

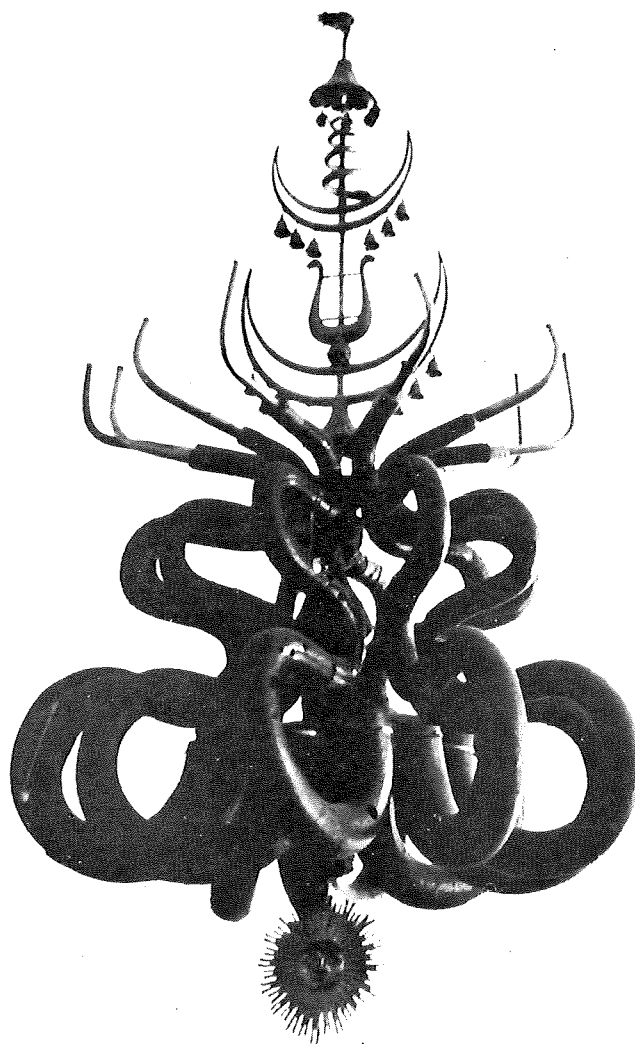
—Cynthia Adams Hoover

SMITHSONIAN CANCELS PLANNED EXHIBITION

A major exhibition, *From Court to Concert Hall*, which the Division of Musical History at the Smithsonian Institution in Washington, D.C., had planned to open November 19 in the Great Hall of the Commerce Building, just across the street from the Smithsonian's Museum of American History, has been cancelled because of problems with the Great Hall's climate-control system that will take a year to correct. According to Gary Sturm, Collections Manager, "there is no alternative space available . . . and the next possible moment to take advantage of this exhibition site will occur roughly two years from now."

WANTS OBOE KEYMAKERS

Paul Covey, who heads one of the few American companies making professional quality oboes, writes that his firm has two job openings for key makers. For further information, write to Paul Covey, Inc., 424 East 30th Street, Baltimore, MD 21218; call 301-467-5587.



This "chandelier" of serpents continues to hang at the Musical Instrument Museum of the Brussels Conservatoire, one of the institutions visited by CIMCIM members during the organization's recent meetings.

Photo by Gary M. Stewart

UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

In 1983, when I wrote about John Pfaff, flutemaker of Philadelphia, for *The New Grove Dictionary of Musical Instruments* (London, 1984), I could do no more than allude to the thought that he might well be related to the better-known Bavarian instrument makers, Franz and Georg Michael Pfaff of Kaiserslautern. In 1987 I visited there, and within a few hours my suspicions were confirmed. Despite the extensive destruction visited on the city by bombing raids during World War II, cemetery records, as well as family artifacts preserved by G. M. Pfaff A.G., identified John clearly as a brother of the Bavarian Pfaffs and, indeed, a figure of esteem in a long family history.

John (Johann) Pfaff (1816-1887) was one of the older of seven sons of Johannes Pfaff, who worked as a turner and instrument maker in Kaiserslautern from around 1805 until his death in 1829. His widow continued the business thereafter, and her sons certainly all acquired much practical shop experience early in life. The elder brother, Franz (1815-1895), produced primarily woodwinds, along conservative lines, from a shop in his native town. Georg Michael Pfaff (1823-1893) followed a brief career restoring and fabricating brasswinds (some of which decorate the lobby of the present-day Pfaff factory) with a long career as Germany's principal manufacturer of sewing machines, founding the industrial dynasty for which the family is best known. It is quite certain he did little or nothing as an instrument maker after about 1860.

A booklet celebrating the 125th anniversary of G. M. Pfaff Industries (*Jubiläumsausgabe*, I/2, April 1987) states that John Pfaff left for America in 1860. As a matter of record, however, a John Pfaff first appeared in Philadelphia city directories in 1843, almost coincidentally with the disappearance of the name, Jacob Pfaff, who was listed as an instrument maker (flutes and clarionets!) in the years 1839, 1840, and 1842. There seems to have been a Pfaff brother, named Jacob, and he may have been the J. Pfaff who exhibited a flute at The Massachusetts Charitable Mechanic Association Exhibit in 1841. It is also conceivable that J. Pfaff, Jacob, and John were in actuality one and the same person. So far, the city records of Philadelphia remain silent on this point.

The presence of the date, 1860, may provide an answer to the mystery surrounding a George Pfaff, a flute and musical instrument maker working at 614 Sacramento in San Francisco, California, from 1861 to 1866. In 1864 and 1865 his work was commended by judges of the San Francisco Mechanics' Exhibit. There was a second Pfaff brother named Georg, who was born in 1821. No funeral record for him could be found in Kaiserslautern, and, by virtue of the destruction experienced during the San Francisco earthquake of 1906, it would appear that no further record will be found in California. The identity of George Pfaff thus remains conjectural.

In Moravian records in Pennsylvania a shoemaker named George Pfaff was married in 1835, and throughout the 1850's and '60's, a John Pfaff from Pennsylvania was senior partner of a thriving varnish manufacturing firm, Pfaff, Webb & McCabe. The Moravian line of Pfaffs, a traditionally Lutheran family,



Courtesy of G. M. Pfaff A. G.
John and Sophia Pfaff with their nephew, Georg Pfaff (1853-1917). Georg represented his father's sewing machine manufactory at the Centennial Exposition in Philadelphia in 1876, where the photo was taken.

was established in Pennsylvania when Peter Pfaff (1727-1804) moved from Kaiserslautern to York. He later joined the Moravian community of Bethania, near Winston-Salem, North Carolina. The name of Pfafftown commemorates the family's pre-Revolutionary presence there. And, yet another Pfaff forbear, Karl Wilhelm, a butcher (1797-?), came over in 1832, about a decade before John emigrated. There exist many possible paths of family lineage to connect the many Pfaffs living in 19th-century America. The date, 1860, preserved in family history, may well be a clue to joining several of those paths.

Collectors have long been challenged by the occasional appearance of woodwind instruments bearing the simple brandmark, PFAFF, with an asterisk (star) above and below. Most of these have been found in the northeastern states, which suggests that they may have been made by yet two other Pfaffs, active after 1860 in New York City. These were Christian C(arl, originally Karl) Pfaff

(December 8, 1825-June 17, 1890) and Christian F(riederich) Pfaff, called also Frederick (February 1824-June 13, 1902). Despite the fact that they were active for fully forty years, there exist no instruments signed specifically by them, even though they listed themselves as manufacturers, as well as importers, of musical instruments. It is tempting to try to assign those enigmatic PFAFF instruments to their shops.

An inspection of all such instruments in American collections leads me to a different conclusion. It first became evident that instruments made in Philadelphia routinely lacked the asterisks. The letters, J. PFAFF and PHILA or PHIL., appear uniformly, and occasionally (American) eagles are stamped above and below the brandmark. None of the punches used by John Pfaff match those of the PFAFF instruments, which, incidentally, seem to have been marked by a single and unvaried set of punches, one different, of course, from John's.

Fortuitously, instruments also exist with the

mark of Franz Pfaff, the older brother. They incorporate the asterisks, with the word, F. PFAFF/KAISERSLAUTERN. The punches used for these marks apparently were the same as those used for the simpler signature. Two conclusions are possible: 1) the two marks are variants for the same maker, Franz Pfaff; or, 2) the simpler mark was used by the father, Johannes, and the punches were inherited by Franz and used in his shop. Joseph Zimmermann, writing in the catalog, *Von Zinken Flöten und Schalmeien* (Düren, West Germany, 1967, p. 106), concluded that the simpler mark was probably that of Johannes only. The instruments examined do, on the whole, seem somewhat advanced in style to be the work of a craftsman who died before the third decade of the century, but further study of specimens in European collections may be needed to settle the matter.

John and Franz Pfaff maintained certain business ties that are documented in their parallel use of certain innovative ideas. John Pfaff's patent of November 29, 1864 (No. 45,270), for the use of gutta percha to form a fife mouthpiece was mirrored in Germany by Franz. It is possible, therefore, that John did import his brother's instruments at one time or another. The idea of an innovative fife embouchure or mouthpiece was a useful one for a nation with many men under arms, and the Union was at that time in the midst of war with The Confederacy.

John Pfaff also patented other inventions. The earliest of these (No. 17,054, April 12, 1857), like the fife embouchure, was intended to make the flute more stable against the player's lips. Pfaff's intention was "that greater convenience may be afforded to the players, and the distortion of arms, fingers, and neck required in playing upon flutes of the ordinary construction, may be avoided." An example of this design, with the body of the flute to be held vertically, may be examined at the Smithsonian Institution in Washington, D.C.

Flutes by John Pfaff are commonly found in American collections. They are relatively uniform in design and dimensions, varying primarily in the elective features of number of keys (eight being most common; if more, a B-foot will usually be incorporated) and materials used (rosewood and German silver were standard, ivory and silver occasionally chosen). He favored an elliptical blow-hole with standard measurements of 10 x 12 mm. Fingerholes are small and always left open in the traditional manner.

Post-mounted keys, such as are standard on these flutes, are never a graceful mechanism, when compared to the forms created by some earlier makers using block mounting. On this point, though, John Pfaff distinguished himself, or so many collectors judge, by the elegance and crispness of form he imparted systematically to his German-silver and silver keys. Further evidence of his skill and interest in metals are an all metal clarinet (also in The Smithsonian Institution) and a metal tailpiece invented by him and patented in 1859.

It may be a bit surprising to find a woodwind maker taking an interest in an accessory for stringed instruments. Apparently, his early training included violin making, for the label of a violin, described by T. J. Wenberg, writing about Pfaff in *The Violin Makers of the United States* (Mt. Hood, Oregon, 1986), reads, JOHN PFAFF/No. 61 Phila 1858. The violin, which has other maker's marks burned into the button at the base of the neck, is presently owned

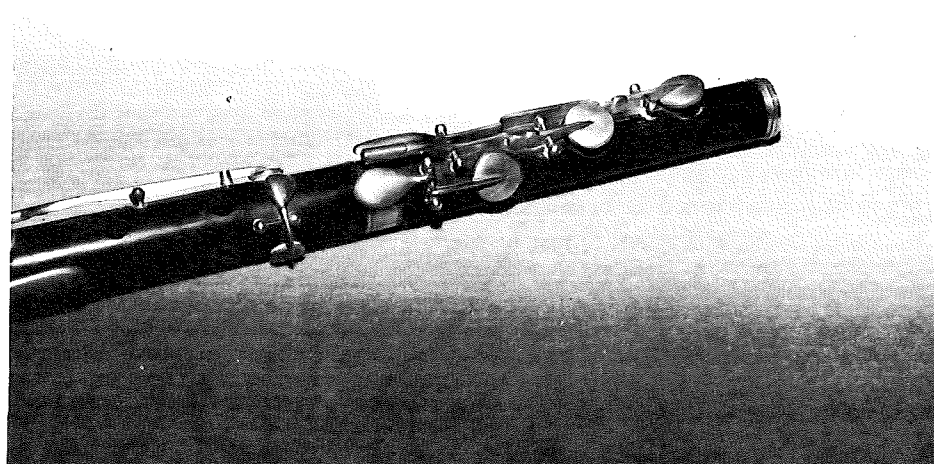
by Fred Oster and can be seen at his shop in Philadelphia.

In a June 7, 1859, patent, Pfaff disavowed any claim to a unique use of metal for a violin tailpiece, saying also that "it may be made of silver, German silver, or other metal alloy capable of being bent without breaking." His object was to make a tailpiece that was of greater convenience to the performer and that imparted (by his judgment) greater tone quality to the instrument. "Every facility has been afforded for fastening the strings to the tailpiece ... the ordinary wooden tailpiece ... forms so inconvenient an obstacle in the way of proper adjustment of the instrument to the chin of the player, as to involve the necessity of holding the violin in a peculiar position which is far from being the best for a rapid and skillful execution."

Pfaff's device was neither an oddity nor an aberration. His invention was anticipated by a competing merchant, Charles Zimmerman, active in Philadelphia in 1850 and following years. Zimmerman introduced—about twelve

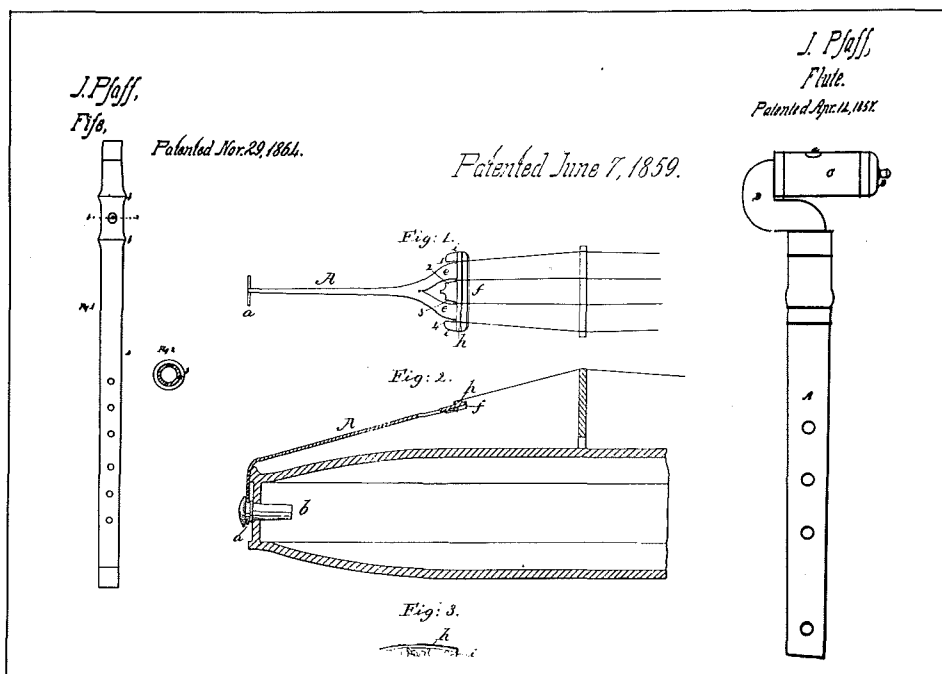
months before Pfaff—a tailpiece (patented) which essentially addressed the same issues of convenience and neatness in fastening the strings. A year after Pfaff, the violin maker, John Albery, began his long and admired tenure in Philadelphia with the introduction of a tailpiece with a mechanical means for vertical and lateral adjustment. Whether this obvious competition for the attention of the customer was more for commercial or more for artistic advantage is difficult to estimate today, for all three schemes are now long obsolete.

In closing, I return attention to the Pfaff Brothers of New York, who, as fact would have it, worked as stated partners only for the first few years of the 1860's on Stanton Street, after which they each had separate addresses at which each lived (and worked?) until their times of death. These were on East Houston and on 3rd Streets, both residences in the lower Manhattan instrument mercantile neighborhood. Carl died intestate in 1890, leaving children and a small estate that was administered by his brother and a son. Christian



Courtesy of Yale University Collection

John Pfaff's work can be recognized by the crisp, elegant design of his keys. This rosewood flute with silver trim from the Yale University Collection of Musical Instruments (No. 3257.53) is typical of his work.



Friederich's will, however, is of the detail for which historians long, but seldom find—it explains meticulously how an estate of real and personal property is to be converted into four equal shares of cash and these equal shares given to four persons (or their children) whose relationship as sister, sister-in-law, and/or brother is clearly stated. Christian Friederich remembers children of his deceased brother, Carl, who "reside in New York State," and children of a deceased brother, Gottlieb, "who reside at or near Zwota, near Klingenthal, in the Kingdom of Saxony, Germany . . ."

The mention of Klingenthal casts new light on the question of Pfaff relationships. In those days, Bavaria and Saxony were distinct and separate nations. The distance between Kaiserslautern and Klingenthal (a town famous for its instrument makers) was not only a geographical consideration; there were also political and cultural distances separating them. A photo of John Pfaff shows a well-dressed businessman with his fashionably dressed wife entertaining an equally fashionable nephew, Georg Pfaff (son and principal heir of Georg Michael), at the Centennial Exposition in Philadelphia. Both Pfaff sewing machines and Pfaff flutes were shown and commended at the fair, and, in representing his father's firm at the fair, young Georg made his first step into what was to become a rewarding world of export merchandising for the company that until then had generally addressed a home market. Was there a niche for the New York Pfaffs in the world of John and his Bavarian relatives?

The assumption must be that both John in Philadelphia and the two brothers in New York did well in business and thus could not have lived so close to one another for nearly 30 years without at least becoming acquainted. How greatly they may have cooperated in business cannot be said, although it seems almost certain that there was no immediate family relationship to tie them together.

A statement in Friederich's will gives some hint as to how successful the Pfaffs may have been. After dividing his property into four shares, all going to persons who were family, but not his own offspring, he entered this proviso: "If any legatee or devisee receiving any part of my estate, under the terms and provisions of this will, should contest or oppose the probate of the same . . . then such legatee and devisee shall be excluded from receiving any part of my estate, and the legacy or devise in favor of such contestant is in that event, to be considered as revoked by me." (Surrogate Court, Borough of Manhattan, 19042323023415).

ARTICLES SOUGHT FOR THE AMIS JOURNAL

The AMIS Journal welcomes articles representing original research related to musical instruments on a wide variety of topics of interest to scholars, collectors, curators, and performers.

Those who plan to contribute articles, reviews, or communications to the Journal should submit them to Arthur P. Lawrence, Editor, 234 East 14th Street, Apt. 6C, New York, NY 10003.

The deadline for the 1990 Journal is December 31, 1989. A copy of "Guidelines for Contributors" is printed in the 1989 AMIS Membership Directory (pp. 14-17).

1988-89 ACQUISITIONS AT THE MFA IN BOSTON

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

Musical instruments acquired by the Museum of Fine Arts in Boston in 1988 and 1989, according to D. Samuel Quigley, Keeper of Musical Instruments, are as follows:

1988.243. Notched flute, Chimu or Chancay culture, Peru.

1988.276. Bassoon by Cuvillier, St. Omer,

France, ca. 1825-50.

1989.127. Square piano by John Osborne, Boston, ca. 1825.

1989.129. Appalachian dulcimer by James Edward Thomas, Bath, Kentucky, 1913.

1989.130. Concert zither by Heinrich Stadlmair, Bavaria, late 19th century.

1989.131. Kantele, Parish of Toivakka, middle Finland, late 19th century.

1989.132. Bones, United States, late 19th century. Two pairs.

1989.133. Violin bow, Germany, 19th century.

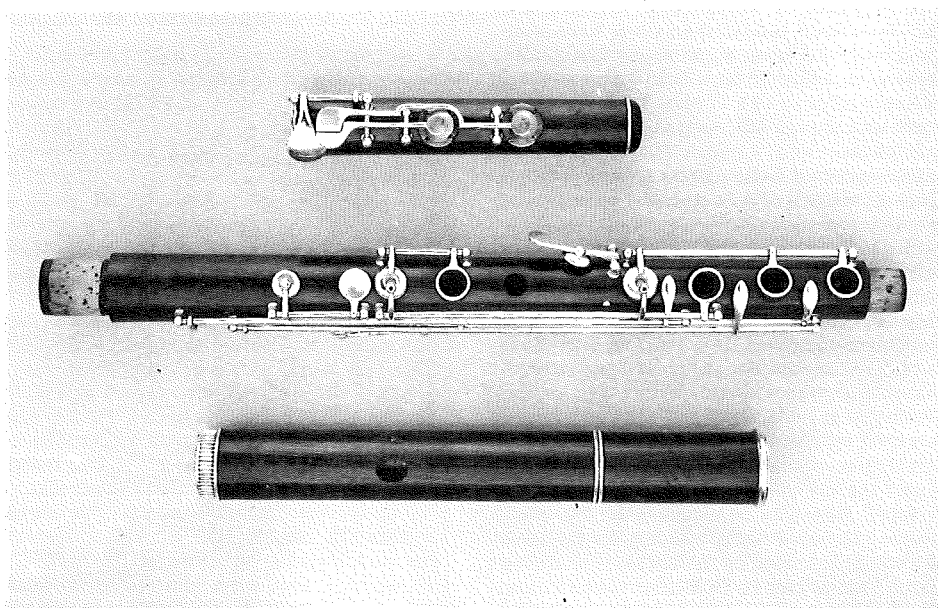
1989.134. Violin bow by F. P. Brown, Boston, ca. 1900.

1989.135. Raven rattle, Northwest Coast American Indian, probably late 19th century.



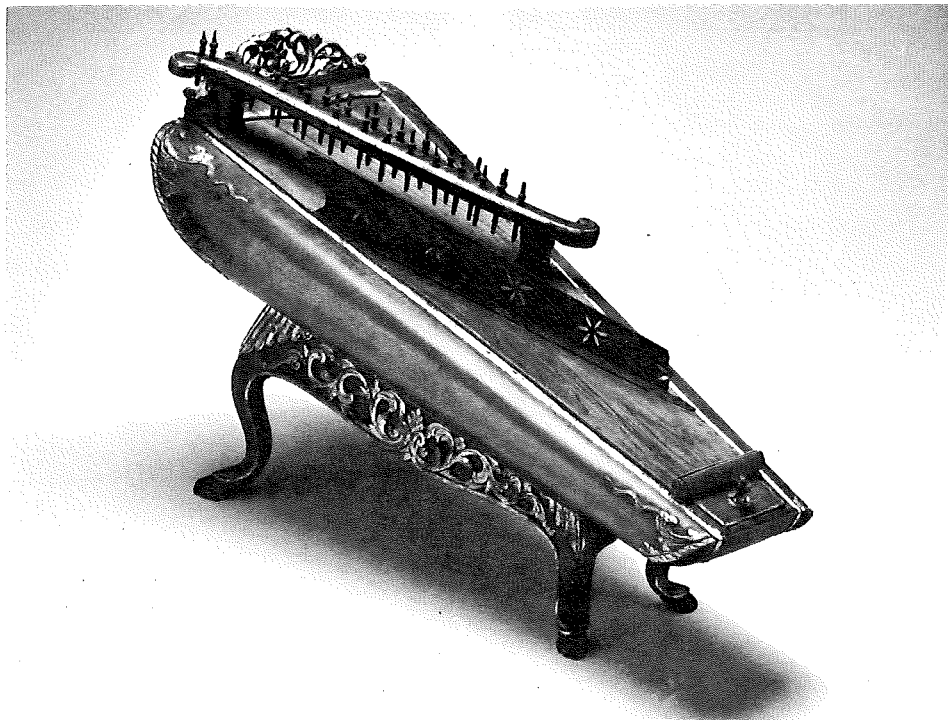
Courtesy of Museum of Fine Arts

No. 1989.127. Square piano by John Osborne, Boston, ca. 1825. Six octaves. Mahogany veneer. Gift of Joseph L. Braun, James E. Tucker, and Marion V. Donnelly.



Courtesy of Museum of Fine Arts

No. 1989.204. Flute by Rudall & Rose, London, ca. 1845. Boehm system of 1832, silver keys and trim. Otis Norcross Fund.



No. 1989.213. Celempung, Surakarta, Central Java, before 1900. Alice M. Bartlett Fund.

- 1989.136. Flute by J. F. Engelhard, Nürnberg, ca. 1750-1800.
 1989.137. Glockenspiel, United States, early 20th century.
 1989.138. Appalachian dulcimer by Mr. and Mrs. Edd L. Presnell, Banner Elk, North Carolina, 1962.
 1989.139. Concert zither, probably Germany, late 19th century.
 1989.140. Aeolian harp by Lawrence Thompson, Martha's Vineyard, Massachusetts, ca. 1960.
 1989.141. San-hsien, China, probably late 19th century.
 1989.204. Flute by Rudall & Rose, London, ca. 1845.
 1989.213. Celempung, Surakarta, Central Java, before 1900.
 1989.227. Koto, Japan, 20th century.

TWO NEW EXHIBITS AT THE FISKE MUSEUM

The Kenneth G. Fiske Museum in Claremont, California, has continued to accept gifts of instruments even though the Museum's public hours were discontinued in May (see *AMIS Newsletter*, June 1989, p. 2). A painting and 49 instruments were received in 1989, including a collection of mechanical instruments from the late Carl Broderick of Los Angeles. The Broderick Collection features a reproducing piano by the Aeolian Company, New York, 1917, and an automatic-playing, 27" disc music box by the Regina Company, Rahway, New Jersey, ca. 1899.

In addition, the Museum is exhibiting three keyboard instruments from the collection of Edgardo Sodero of Claremont:

- 1) Double-manual harpsichord by the Gaveau Company and Arnold Dolmetsch, Paris, 1913. This instrument was owned by Violet Gordon Woodhouse (1872-1948), an English harpsichordist, clavichordist and pianist. She was one of the pioneers in the

English revival of interest in early keyboard instruments. Gordon Woodhouse was the first person to make a recording of harpsichord music, in July of 1920, and the first solo harpsichordist to broadcast in England, in March 1924.

- 2) Square piano by Thomas Haxy, York, 1774. Formerly in the Colt Clavier Collection, Bethersden, Kent, England. GG (without GG-sharp)-f3.
- 3) Transverse spinet by Stephen Keene, London, ca. 1675-1700. GG/BB-d3, with a broken octave (split keys for the two lowest accidentals).

The Fiske Museum is located at 450 N. College Way in Claremont. For an appointment to view the Broderick and Sodero instruments, which can be seen through May 31, 1990, call 714-621-8307 or 714-621-8026.

USD MUSIC MUSEUM ANNOUNCES CONCERTS

The Shrine to Music Museum on the campus of The University of South Dakota, Vermillion, has announced its fourth-annual series of Sunday-afternoon (2:30) concerts for 1989-90. The performances will be held in the Arne B. Larson Concert Hall at the Museum, corner of Clark & Yale Streets, Vermillion:

October 22. Music of the French Revolution: A Bicentennial Salute.

November 19. New World Consort of Vancouver.

December 17. Calliope: A Renaissance Band.

February 4. Eduard Melkus, violin, and Preethi de Silva, harpsichord and fortepiano.

April 1. Concert Royal of England.

The Museum will also present its 16th-annual concert, *The Golden Age of Bands 1865-1915*, on May 4 in Theatre I of the Warren M. Lee Center for the Fine Arts on the USD campus.

The Museum will also present a second series of noon-hour, brown bag tours:

October 20. Portrait of the Musical Conn Man: The C. G. Conn Company.

November 17. Mandolin and Banjo Orchestras in Turn-of-the-Century America.

December 8. Oscar Howe: A Gallery Tour.

January 19. Broadwood Pianos of London.

February 16. May I Have the Pleasure? Renaissance Dance Rediscovered.

March 16. Rites and Rituals in Non-Western Society.

April 20. Jazz and Big Bands in America.



In a ceremony in the Sala Nervi of the Vatican on June 21, one of Michele Greci's new guitars (see the *AMIS Newsletter*, October 1988, p. 5) was presented to Pope John Paul II by Greci (center) and Father L. Zappatore (left) as a gift to the Vatican Museums.

Courtesy of Michele Greci

1988 ACQUISITIONS AT THE METROPOLITAN MUSEUM



No. 1988.345.1-3. Two jew's harps, Northern Europe, possibly late 17th century. Iron. Wood case. Clara Mertens Gift.

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

Musical instruments acquired by the Metropolitan Museum of Art in New York City in 1988, according to Laurence Libin, Curator, Department of Musical Instruments, are as follows:

1988.29. Clarinet in B-flat by John and Horace Meacham, Albany, New York, ca. 1820. Boxwood with ivory trim, 5 square brass keys.



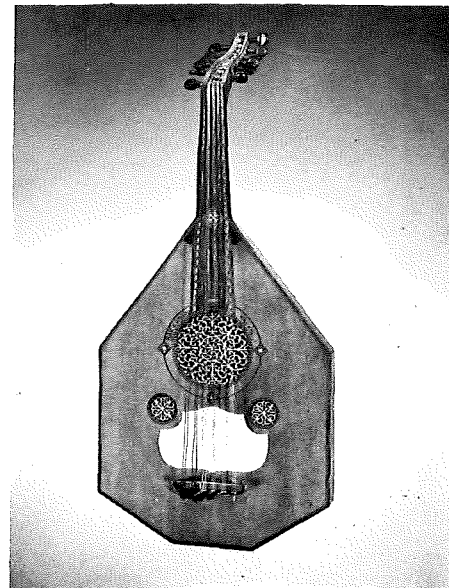
Courtesy of The Metropolitan Museum of Art
No. 1988.349. Detail of Dung-chen, China for the Tibetan market, 17th century. Cloisonné decoration. Mr. & Mrs. Rubert P. Freedman Gift, by exchange.

Courtesy of The Metropolitan Museum of Art

1988.87. Chitarrone by David Tecchler, Rome, 1725. Tortoiseshell decoration.

1988.91. Xiao (endblown flute), Fukien Province(?), China, Qing Dynasty (18th-19th century?). Molded porcelain tube in form of bamboo.

1988.99ab. Pair of Rkang-gling (Tibetan trumpet), China (for export to Tibet), early 19th century. Copper tubes covered with



Courtesy of The Metropolitan Museum of Art
No. 1988.278. 'Ud by Toufighe Jahromi, Brooklyn, New York, 1928. Gift of Rosalind K. Frey in memory of Sidney Frey and Mohammed Al Bakkar.

cloisonné enamel and semiprecious stones.

1988.115. Miniature violin by Francois Fourrier Nicolas, Paris, early 19th century.

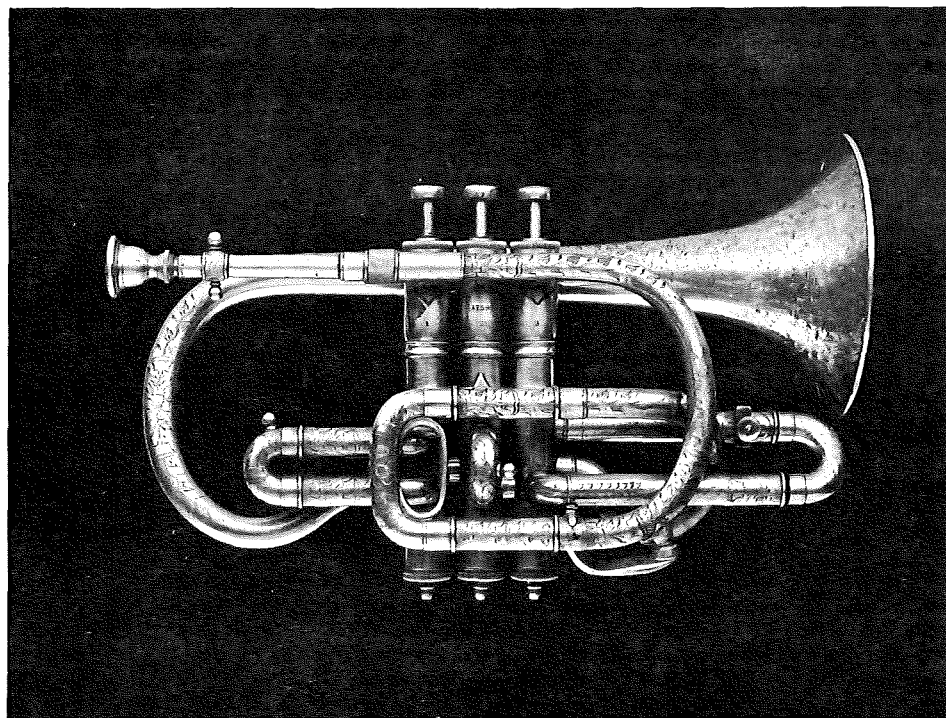
1988.116. Piston bellows, New York(?), mid-19th century.

1988.208. Flute by John J. Rickers, New York, 1825-28. Boxwood with brass trim.

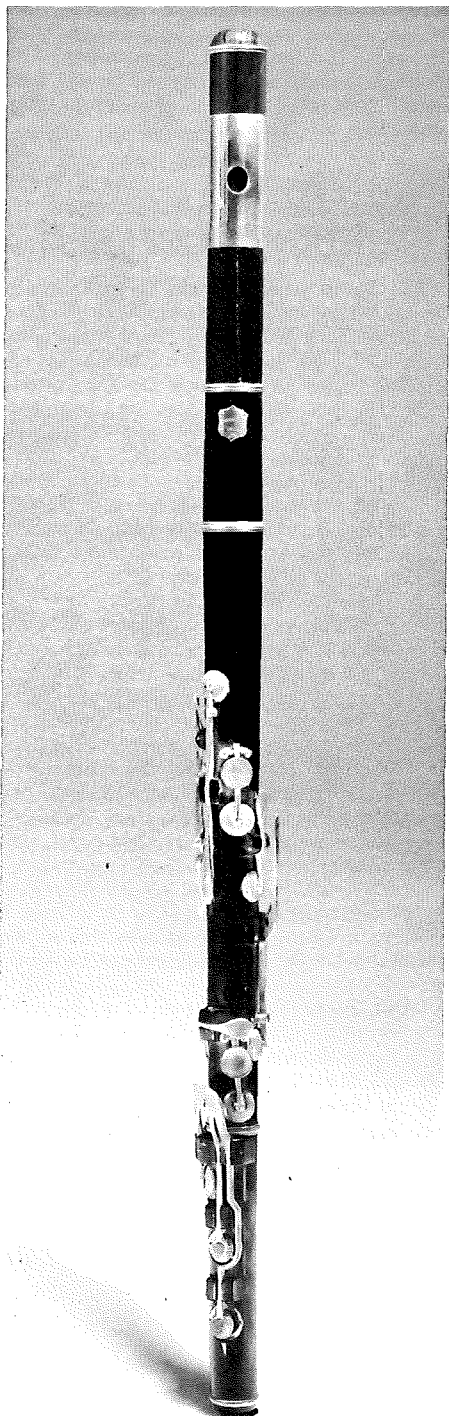
1988.234. Flamenco guitar by Pablo Concepcion, Spain, 1846.

1988.243. Flute by Hugh Cottier, New York, 1850. Cocus with silver keys and trim.

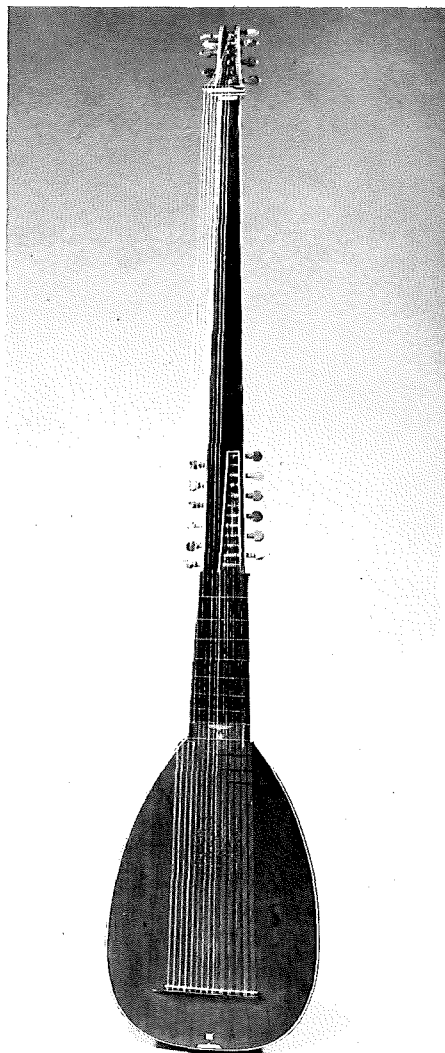
1988.248a-j. Cornet by Henry Distin Manufacturing Company, Williamsport, Pennsylvania, ca. 1900. Silver plated with engraved and gold-washed decoration.



Courtesy of The Metropolitan Museum of Art
No. 1988.248. Cornet by Henry Distin Manufacturing Company, Williamsport, Pennsylvania, ca. 1900. Silver plated with engraved and gold-washed decoration. Clara Mertens Gift.



Courtesy of The Metropolitan Museum of Art
No. 1988.243. Flute by Hugh Cottier, New York, New York, 1850. Cocus with silver keys and trim. Gift of Glennis M. Stout.



Courtesy of The Metropolitan Museum of Art
No. 1988.87. Chitarrone by David Tecchler, Rome, 1725. Tortoiseshell decoration. Clara Mertens Bequest, in memory of André Mertens.

Europe, possibly late 17th century. Iron. Case.
1988.349. Dung-chen, China (for Tibetan market), 17th century. Cloisonné decoration.
1988.365. Viola da gamba ascribed to Jacob Stainer, Tyrol (Absam), 1669.
1988.424.1-7. Violin septet by Carleen M. Hutchins and assisting artists, Montclair, New Jersey, 1971-86. Wood.

AMIS MEMBERS INVITED TO JOIN CIMCIM

According to its by-laws, the Comité International des Musées et Collections d'Instruments de Musique (CIMCIM) is constituted within the International Council of Museums (ICOM) "to encourage, promote, and organize all professional activities relating to collections and museums of musical instruments of all kinds and from all countries . . ." Full committee membership is offered to those individuals and institutions who are current members of ICOM. For more information about CIMCIM, contact Cynthia Adams Hoover, Division of Musical History, Smithsonian Institution, Washington, DC 20560 or Robert Barclay, Canadian Conservation Institute, 1030 Innes, Ottawa, Canada K1A 0C8.

HILDEBRAND CLARINET DISCOVERED



Courtesy of The Shrine to Music Museum

A 12-keyed, rosewood clarinet stamped **HILDEBRAND/BALTIMORE** was recently discovered by Margaret D. Banks, Curator of Musical Instruments at The Shrine to Music Museum in Vermillion, when she was cataloging instruments from the Arne B. Larson Estate, donated to the Museum in 1988. According to Lloyd Farrar of Silver Spring, Maryland, who writes "Under the Crown & Eagle" for the *AMIS Newsletter*, the clarinet (now No. 4702 in the Museum's collections) is the only known woodwind to bear the Hildebrand stamp (*AMIS Newsletter*, June 1986, p. 4). The clarinet, made ca. 1847-50, has been attributed to Samuel William Hildebrand(t) (who died ca. 1860), the father of Charles Hermann Hildebrandt.



Courtesy of The Shrine to Music Museum

1988.278. 'Ud by Toufighe Jahromi, Brooklyn, New York, 1928.
1988.289.1-3. Three grand piano models by George Denninger, Sugarloaf, New York(?), 1980's. Epoxy.
1988.299. Kettledrum, India, 19th century(?).
1988.310a-e. Flute by Johann Friederich Boie, Göttingen, Germany, ca. 1800. Ebony with ivory trim.
1988.335. Piano (upright piano) by Pierre Erard, Paris, ca. 1840-45.
1988.336. Upright piano by Daniel Thomas(?), New York, ca. 1825.
1988.345.1-3. Two jew's harps, Northern

BRASS EXHIBITION HELD IN EDINBURGH



Photo by Antonia Reeve

The veteran cornet and trumpet virtuoso, Harry Mortimer, age 87, who opened the exhibition in Edinburgh, with the showcase of instruments from 1914-1963, including his own gold-plated Besson cornet (lower right).

An exhibition, *Brass Roots: 150 Years of Brass Bands*, opened August 11 in Reid Concert Hall, Bristo Square, Edinburgh, the home of the Edinburgh University Collection of Historic Musical Instruments. The exhibition, organized by the Edinburgh Collection in cooperation with the Arts and Museums Division of the City of Bradford Metropolitan Council, told the story of brass bands and their music, from their beginnings in the 1830's to the present day.

The array of instruments, mostly in private ownership and never before gathered together, was the first major exhibition dealing with British brass bands, according to Arnold Myers, Curator of the Edinburgh Collection. The exhibition closed September 2 with performances by The Early Victorian Brass Band (brass band music of the 1840's and 1850's played on period instruments) and the Murray International Whitburn Band (original

compositions for brass band dating from 1884 to the present day). It will subsequently be shown in Llangollen (November and December), Salford (February and March), London (March and April), and Manchester (May and June).

STUDENT TRAVEL ASSISTANCE OFFERED

The AMIS Student Travel Grant Committee is offering assistance to students planning to attend the meetings in St. Paul, Minnesota, May 10-13. Each application should be addressed to the Chairman of the Committee, Albert R. Rice, 495 St. Augustine, Claremont, CA 91711, and must consist of the following documents (items 1-4):

- 1) A letter of application, including a statement, not exceeding 300 words, of the way or ways in which the applicant's academic study and career interests relate to the purposes of the Society.
- 2) A one-page curriculum vitae.
- 3) Two letters written in support of the application by persons who know the applicant's work, study, and career interests. One letter is to be written by an AMIS member whose membership is in the non-student category. The other letter is to be written by one of the applicant's professors on official institutional stationery and should include a statement of verification of the applicant's student status; the writer of this letter does not have to be an AMIS member. It will be most helpful to both the applicant and the Committee if both of these letters address themselves to the applicant's qualifications for receiving the grant.
- 4) An itemized estimate of all of the applicant's anticipated meeting-related expenses. (Fees that have not yet been announced at the time of application—such as those for registration, banquet, concerts, and so on—may be estimated on the basis of similar fees at the previous annual meeting.) The format of this itemized estimate should include separate amounts

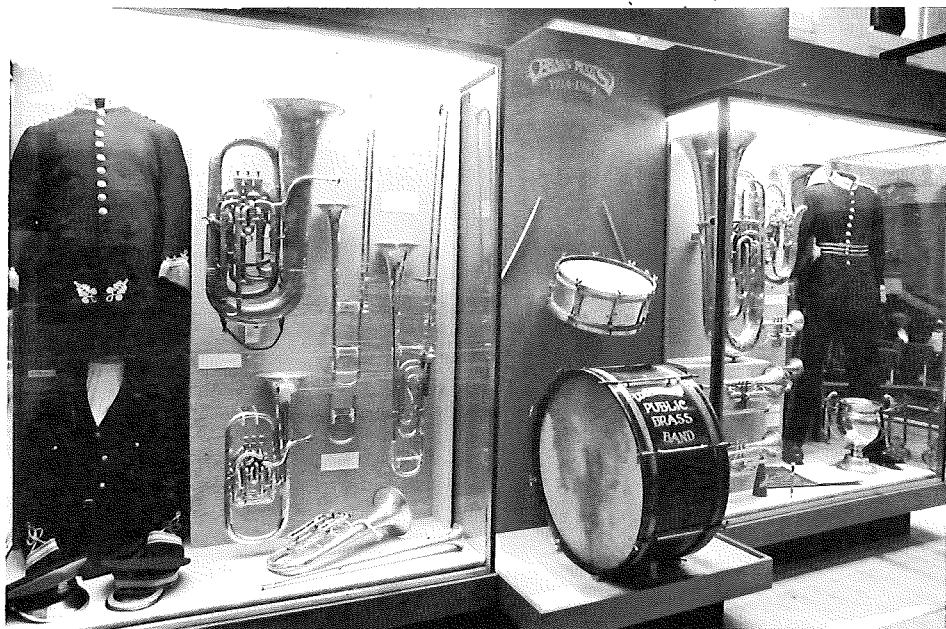


Photo by Antonia Reeve

This showcase contains instruments and uniforms used by British brass bands after 1914.

for transportation and each day's worth of each additional category of expenses. A total for each category should be shown, as well as a grand total.

The following documents (items 5 and 6) are optional, but may be included with the application, if appropriate:

- 5) If the applicant has proposed (or will propose) a paper, performance, or other kind of presentation for the annual meeting in question, a copy of the abstract submitted (or to be submitted) to the Program Committee.
- 6) If the applicant has attended one or more previous annual meetings, a statement (not exceeding 300 words) of impressions

gained from that experience.

Deadline for receipt of applications is March 1, 1990.

TRUMPET MUSEUM ACQUIRES HORNS

A \$50.00 per person, gala evening of dinner and music reportedly was held at the Trumpet Museum in Pottstown, Pennsylvania, on September 16, in celebration of the Museum's 10th year and the unveiling of the Louis Stout Horn Collection (Ann Arbor, Michigan), which the Museum apparently has acquired. Further details were unavailable at press time.



Photo by Antonia Reeve

Arnold Myers and Angela Cartledge, who jointly organized the exhibition, in front of the showcase of brass band instruments from 1873-1914, the golden age of brass bands.

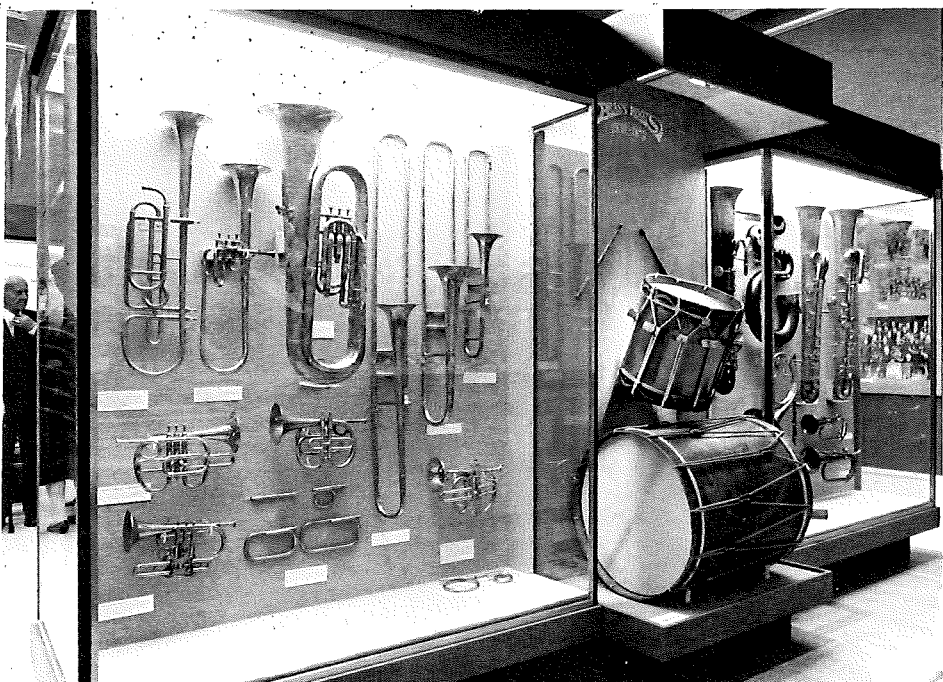


Photo by Antonia Reeve

A showcase containing instruments as used by the very earliest brass bands (1830-1873).

NEWS OF MEMBERS

Bill Garlick, who, beginning in 1968, directed and developed the Department of Piano Technology at the North Bennet Street School in Boston, and, since 1984, has been with Steinway & Sons in New York City, has opened a stringed keyboard consultancy service, which includes training seminars, inventory management, appraisals, conservation and restoration, illustrated lectures, and general services. Write to Bill Garlick Associates, 144-43 25th Drive, Whitestone, NY 11354; call 718-539-4149.

Edwin S. Good, Professor of Religion at Stanford University in Palo Alto, California, and author of *Giraffes, Black Dragons, and Other Pianos*, recently completed a year at the Smithsonian Institution in Washington, D.C., where he transcribed and annotated the personal diary (1861-1896) of William Steinway, one of the major 19th-century figures at Steinway & Sons.

Among those participating in a keyed brass conference at the Trumpet Museum in Pottstown, Pennsylvania, October 13-15, were Ralph Dudgeon, Bob Eliason, Mark Elrod, Lloyd Farrar, Mark Jones, Henry Meredith, Phil Palmer, Robb Stewart, Franz Streitwieser, and Robert Wagenknecht.

Cynthia A. Hoover, Curator in the Division of Musical History at the Smithsonian Institution, continues to document the history of the piano in American life from the 1770's to about 1820. Last fall she spent time as a Benno Forman Fellow at the Winterthur Museum, where she examined several early American pianos, along with diary accounts recording the importance of the piano in the lives of Americans, especially young women.

Margaret D. Banks, Curator at The Shrine to Music Museum, recently received a second, major University research grant to support travel to Elkhart, Pittsburgh, and other American cities to continue her research about the history of the C. G. Conn Company.

1990 AMIS DUES REQUESTED

It is asked that AMIS dues for 1990 (the Society operates on a calendar year basis) be paid before January 31, 1990. The AMIS Board of Governors voted at its May meeting to increase the dues as follows: \$25.00 for individual and institutional members and \$15.00 for student members. There is a spouse membership for \$5.00; members are entitled to full voting privileges, but do not receive any of the publications. Payment must be made in U.S. dollars through a U.S. bank. Student members must include proof of current enrollment.

Dues notices for 1990 have been mailed and a prompt response will be appreciated. A pre-addressed dues envelope was enclosed to make payment more convenient.

The 1989 issue of the *AMIS Journal* is expected to be mailed to members in December.

ROYAL COLLEGE MUSEUM IN FINANCIAL TROUBLE

Citing financial difficulties, the Royal College of Music in London is no longer able to fund the annual maintenance and staffing of the Museum of Instruments. It is hoped that the Museum can be kept open from 2-4:00 p.m. on Mondays and Wednesdays, when school is in session, with other visits by appointment only.

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.

ORGANS ARE A SPECIALTY. Professional inventories, appraisals, catalog descriptions, research, advice on restoration. Barbara Owen, 28 Jefferson Street, Newburyport, MA 01950. Call 508-465-2068.

CONTINUO MARKETPLACE. Mail Order Service for early music lovers - CDs, LPs, Cassettes, Books, Tuning Forks, Hygrometers, and more, with a comprehensive list of the best European, U.S., and Canadian record labels. Continuo Magazine - North America's magazine of old music - six issues per year, featuring articles, current events, record and book reviews, and including a Marketplace supplement featuring the latest old music, records, and books. Free sample Issue! CONTINUO, P.O. Box 10, Bath, NY 14810. Call 607-776-3611.

FOR APPRAISALS, research, exhibitions, advice on restoration/conservation, acquisitions, and help with fund raising, contact: Barbara Lambert, Specialist in Musical Instruments and Conservation, 201 Virginia Road, Concord, MA 01742. Call 508-369-9557.

FOR SALE: The Shrine to Music Museum: A Pictorial Souvenir, illustrated with 144 superb color photographs by Simon R. H. Spicer and 25 black & white archival shots. Softcover, \$12.50, including postage and handling; hardcover, \$27.50 by mail. Checks must be in U.S. dollars, payable through a U.S. bank. Order from The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

FOR SALE: Bow by Sartory, U.S. \$9,000, and Violin by Caspar Strnad, 1790, bohemian, U.S. \$8,000, both in excellent condition. Ingrid Pitzer, Mittenwalderstrasse 7, 1000 Berlin 61, West Germany.

FOR SALE: B-flat clarinet by Selmer, ca. 1920. Full Boehm system. Inherited presumably from original owner. In playing condition with case and mouthpiece. \$125.00. Frank Sarvello, 1233 Jarvis, Chicago, IL 60616. Call 312-465-3361.

RESTORATION of rare, historic and professional pianos. Completion of fortepiano kits. Documentation and preservation of original wire, textiles, and wood. Pianos bought and sold. Wound bass strings in brass and iron. Edward Swenson, 11 Congress Street, Trumansburg, NY 14886. Call 607-387-6650.

FOR SALE: Rare Concert fortepianos by Conrad Graf, Ignaz Bösendorfer, Broadwood, Erard. Edward Swenson, P.O. Box 634, Trumansburg, NY 14886. Call 607-387-6650.

FOR RESTORATION: 6'8" Steinway grand, S#23,116, 1871; asking \$5,500. Robert J. Zoernig, 3129 Nebraska, Sioux City, IA 51104. Call 712-255-6630/258-8678.

FOR SALE: Antique barrel organ; Frati 33-key

Clariton #56, dated 1906. Family heirloom, good condition. Best offer. Call 717-369-2818.

FOR SALE: Erard 7' grand, Paris, #54680; brass inlaid rosewood, prime condition. Photos on request. Call 617-491-8936.

BOOK REVIEWS

Old Organs of Princeton: Being an Historical Chronology and Description of all the known Pipe Organs installed in the Town of Princeton, New Jersey, from 1760 to 1925, including Photographs and Stoplists when available, as well as Accounts from Newspapers, Church Records, Histories, and Diaries by Stephen L. Pinel. Harrisville, New Hampshire: The Boston Organ Club Chapter of The Organ Historical Society, 1989. 146 pp. \$29.95.

American organs from the colonial days through the nineteenth century contributed much to our nation's musical and intellectual growth that is often overlooked in general histories. This is due, no doubt, to the fact that the vast majority of the instruments no longer survive, evidence of them existing only in records which are often unorganized or inaccessible. Still, much can be gleaned from pulling together what information does exist, as Pinel demonstrates in *Old Organs of Princeton*.

Rather than concentrating on the makers of the instruments, Pinel presents a chronology of the installation and use of pipe organs in Princeton, New Jersey. His careful selection of source material presents a coherent document which not only chronicles the organs, but also sheds light on the role of the organ in society. Glimpses of bygone eras are illuminated by the inclusion of source material discussing fund raising, dedication recitals, instructions for the organist, and the dilemma of finding the organist!

The book is well documented, and is handsomely illustrated with plates of organs, churches, and portraits. An appendix presents organ contracts, descriptions, and stoplists from a variety of sources, both manuscript and printed. According to Pinel, only one organ from the nineteenth century survives in Princeton, and no organ built before 1925 exists in original condition. One could wish for more details about the existence of the early 20th-century organs, and the extent of the rebuilding. Notwithstanding, *Old Organs of Princeton* is a model work, one which elegantly depicts an interesting aspect of the history of this Eastern community.

—Rodger S. Kelly

The Oboe and the Bassoon by Günther Joppig. Translated by Alfred Clayton. Portland, Oregon: Amadeus Press, 1988. 223 p. \$32.95.

This translation of *Oboe & Fagott: Ihre Geschichte, ihre Nebinstrumente, und ihre Musik* (Bern: Hallwag, 1981) surveys the history of the oboe, bassoon, and related double-reed instruments. Its primary focus is on performers and repertoire; few details are given, for instance, about early makers of the oboe and bassoon. At times, the treatment of related instruments is overbalanced; the author, who is now Leiter des Musikinstrumentenmuseums im Münchner Stadtmuseum, devotes nearly as much discussion to the sarrusophone as he does to the role of the oboe and bassoon in the orchestra.

Biographical information is presented for performers of both the past and present. Joppig outlines family trees for the Hotteterres, Brauns, and Besozzis, and discusses players associated with current national schools of performance. The emphasis here is on the German school. Although the author makes no claim to exhaustive coverage, it is disappointing that



Photo by Susan E. Thompson

Edmund A. Bowles, left, Vice-President of AMIS, 1981-87, and a current member of the Board of Governors, and Bob Eliason, Treasurer, do some homework during the New York AMIS meetings.

neither Marcel Tabuteau nor John Mack are mentioned in connection with the American school of oboe playing. However, it is refreshing that no value judgments are expressed regarding the relative merits of the different schools. The recent activity of performers using historical instruments is only briefly discussed.

Most of the suggestions in the chapter, "Advice for Beginners," are valid, although a few teachers would question the author's devotion of three pages to a discussion of circular breathing.

The text is attractively illustrated with photographs of instruments (many of them from Joppig's private collection), diagrams (for example, of the development of the Triebert system), reproductions of iconography and of manufacturers' advertisements, and copious musical examples. The color plates which are found throughout the German edition, are gathered together in the center of the English edition.

The bibliography is not extensive, nor is the text profusely documented. The book will be of more interest to the enthusiast seeking a concise historical overview, than to the musical instrument historian desiring in-depth information.

—Amy Duggins

A Checklist of American Musical Instruments: Department of Musical Instruments, The Metropolitan Museum of Art, New York by Laurence Libin. New York: Metropolitan Museum of Art, 1989. 48 p. \$1.50.

Keyboard Instruments by Laurence Libin. (The Metropolitan Museum of Art Bulletin, Summer 1989.) New York: Metropolitan Museum of Art, 1989. 56 p. \$4.75.

The Metropolitan Museum of Art in New York City, which began to collect musical instruments systematically in 1889 with the acquisition of the Joseph W. Drexel and Mrs. John Crosby Brown Collections, celebrated the 100th anniversary of that notable event in many ways this year, including the publication of these two inexpensive, but important booklets.

The Met's keyboard instruments form one of the Museum's great strengths, and 52 of them are pictured—most of them in color—in the summer 1989 issue of the Museum's quarterly bulletin. Although written for the Museum's general membership, as are all of the bulletins, Libin's commentary is always of interest, and the splendid photographs of the Museum's keyboard treasures, along with some iconographical details, makes this volume well worth having.

Nineteen of the instruments came to the Museum in 1889. Another 32 have been acquired since then—a testament to the Met's continued commitment to collecting—and one of them, a double-manual piano invented by Emanuel Moor that had a brief vogue in the 1920's, according to Libin, is on loan from Winifred Christie Moore.

The familiar harpsichords are all here—the gilded instrument, supported by tritons, by Michele Todini, Rome, ca. 1675, that the late Emanuel Winternitz, former curator of the Met's collections, wrote about (*Musical Instruments and their Symbolism in Western Art*, 1967, pp. 110-115), the Venetian spinet made in 1540 for the duchess of Urbino (purchased by the Museum in 1953), the double virginal by Hans Ruckers the Elder, Antwerp, 1581, discovered earlier in this century near Cuzco, Peru (gift of B. H. Homan, 1929), and the single-manual instrument by Jan Couchet, Antwerp, ca. 1650, that was later enlarged by the addition of several notes and a second keyboard—along with the more recent, less-published acquisitions: a small, high-pitched, South German clavichord of the late 18th century that the Museum purchased in 1985 (a drawer extending the full width of the walnut case encloses compartments for pens, ink, and music paper), the mid-18th-century German clavicymbelium given to the Museum by Helen C. Lanier in 1981, the mahogany spinet by John Harris, Boston, ca. 1769, acquired at great cost for the Museum's American Wing in 1976, a grand piano by Ferdinand Hofmann, Vienna, ca. 1790, given to the Museum in 1984 by Geraldine C. Herzfeld, in memory of her husband, Monroe Eliot Hemmerdinger, and many others.

One might wonder why a virginal of Flemish type, built by Arnold Dolmetsch for Chickering & Sons of Boston in 1906, was given the honor of being on the front cover, but the wonderful, back-cover shot of the interior of the Thomas Appleton organ (Boston, 1830)—reminding one of the way the Wurlitzer organ at the Berlin musical instrument museum is exhibited so that visitors can see into it—more than compensates for that anomaly.

Many of the Museum's other recently-acquired American keyboard instruments are also featured in the bulletin, as they are in Libin's pioneering book, *American Musical Instruments in The Metropolitan Museum of Art* (W. W. Norton, 1985), now available from the Museum for the special price of \$14.95. The Museum has some 60 American keyboards and automatons, however, along with more than 70 stringed instruments, 85 winds, and 40 noise-makers, percussion, toys, and miscellanea, which is what makes the newly-published checklist of American instruments so helpful.

The 250 American representatives are but a small part of the Met's almost 5,000 instruments. Except for those that came to the Museum with the Crosby Brown Collection, the Met showed little interest in American instruments until Libin became curator. It was he who began the systematic acquisition of things American, and the checklist documents his success to date, ranging from the previously-mentioned Appleton organ, purchased in 1982, to the 1988 gift by Carleen M. and Morton A. Hutchins and the Harriet M. Bartlett Fund of the Catgut Acoustical Society of seven violins of graduated size and original design built by Carleen M. Hutchins, Montclair, New Jersey, 1971-86, that AMIS members heard demonstrated at the recent meetings at Barnard College.

Copies of Libin's book, the bulletin, and the checklist (prepayment required) can be ordered from the Bookshop, Metropolitan Museum of Art, 5th Avenue at 82nd Street, New York, NY 10028.

—André P. Larson

MORE INFO ABOUT MILLER FLUTES

In response to David Shorey's letter, quoted in Lloyd P. Farrar's column, "Under the Crown & Eagle" (AMIS Newsletter, June 1989, p. 5), about "Allie's Meinell flute," AMIS member, Bill Maynard, writes,

"I don't find anything in my brief notes about the missing(?) Meinell flute, but I can clear up who 'Allie' was, although I don't recall seeing him referred to by this name.

"Alanson Pomeroy Miller (b. July 18, 1873; d. December 29, 1934) was a younger brother of Dayton Miller. He worked for the Prudential Insurance Company. His daughter, Frances Hanover, sent me a great amount of family information and pictures during the early 1970's, when I was researching the Miller collection. In a letter dated January 4, 1971, she told me, 'I forgot to mention that my Uncle Dayton made a silver flute for my father. My niece, Phyllis Riley, now owns it.' She wrote on May 15, 1974, 'My niece, Phyllis, has decided to give the silver flute to her son. I am very disappointed.' However, on January 10, 1975, she wrote, 'Phyllis has decided to sell Uncle Dayton's silver flute to the Library of Congress . . . I kept the flute in a safe deposit box for quite a while. Now she has it.'"



Photo by Susan E. Thompson

Edwin M. Good, left, author of *Giraffes, Black Dragons, and Other Pianos*, and Phillip T. Young, recipient of the 1989 Curt Sachs Award, visit during the May AMIS meetings in New York City.



Courtesy of New York State Historical Association
The pinned cylinder of the Howe barrel organ in Cooperstown.

COOPERSTOWN SHOWS HOWE BARREL ORGAN

In celebration of the bicentennial of James Fenimore Cooper's birth, a barrel organ which stood in the Cooper ancestral home, Otsego Hall, has been restored to playing condition and is on exhibit in Fenimore House, the museum of the New York State Historical Association in Cooperstown, New York. The floor-model, mechanical parlor instrument was brought to Cooperstown from Philadelphia by Judge William Cooper, James Fenimore's father. It was placed in Otsego Hall, and was often played for family entertainment. The Federal-style, mahogany cabinet with inlaid veneer and brass hardware has gold decorative pipes and bears a maker's label in an oval cartouche which reads: *Howe/Successor to Mr. Dodds/Musical Instrument maker/320/Pearl street late Queen Street/New York/Wholesale Retail and For Exportation.*

According to information about New York City musical instrument makers collected by

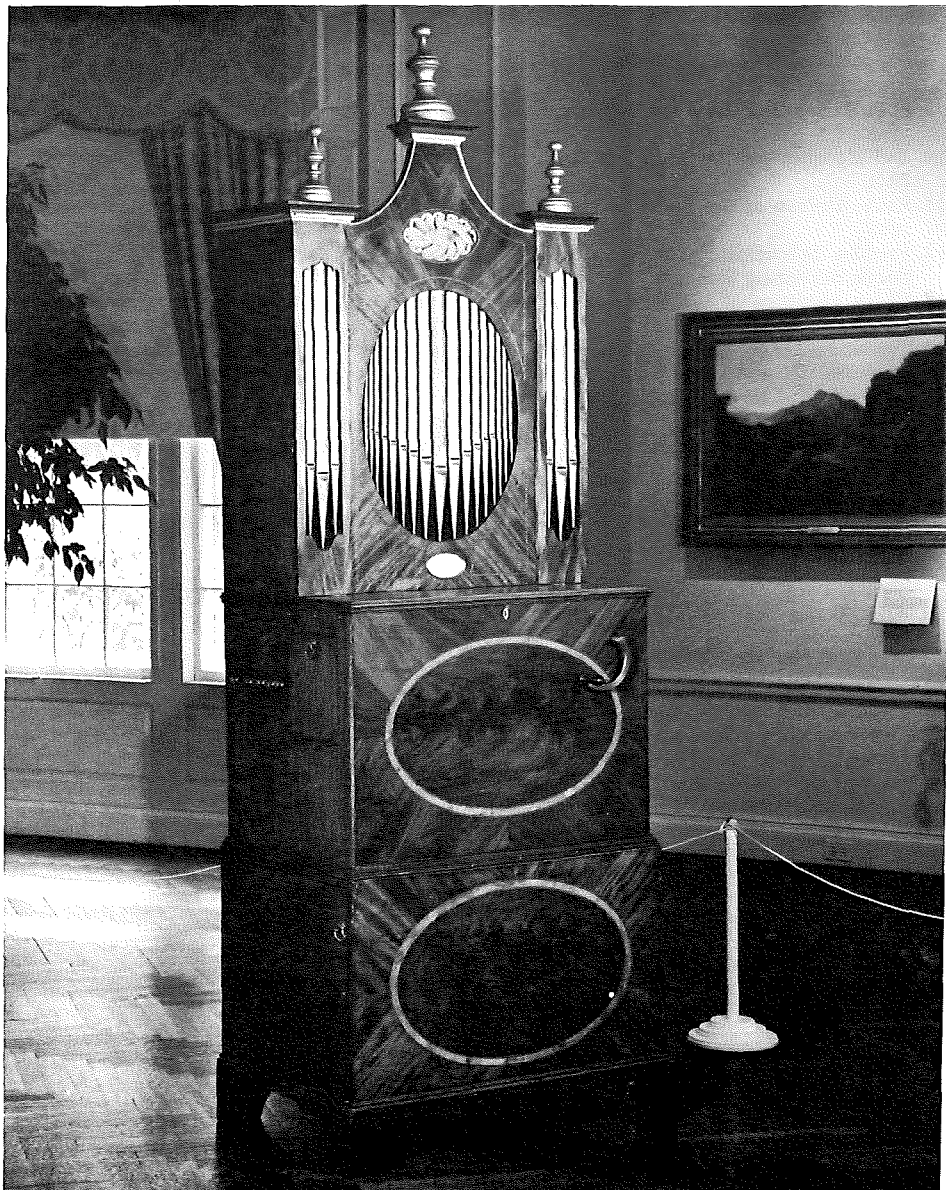
Nancy Groce and the Organ Historical Society, Mr. Howe's shop was in operation at the Pearl Street address between 1797 and 1805. These dates also coincide with Judge Cooper's furnishing of Otsego Hall. The instrument is similar in design and construction to English barrel organs of the same vintage. A wooden barrel or cylinder is studded with brass pins or staples which direct levers to open or close the air supply to pipes at the appropriate time for the appropriate durations. The two ranks of wooden pipes and three ranks of metal pipes speak on a 1½-inch wind pressure created by a leather bellows with four small feeders on the bottom. The bellows feeders and the turning of the barrel are both activated by the action of a handcrank in the front of the case. Five drawknobs for the pipe stops are located on the left side of the case. The operator stands at the front of the case to turn the crank, and reaches to the side to make stop selections. Each of the five extant barrels holds pins for ten tunes.

The stops available are also similar to English barrel and keyed church organs of the time. A Flute 8', Flute 4', Principal 4', a Twelfth 2 2/3', and a Fifteenth 2' comprise the five ranks of 21 pipes each. The compass extends from Tenor D to Treble B. The pipes are neither chromatic nor diatonic, but offer the following selection of pitches: B, mC, C-sharp, D, E, F-sharp, G, G-sharp, A, B, C, C-sharp, D, E, F-sharp, G, A, B, A, G, D-Tenor.

During restoration by the Chase Organ Company of Worcester, New York, several pencil inscriptions were discovered in the organ's main chest. Signatures by C. D. Pease and C. D. Pease Ibertson were made in 1832, 1845, and 1872, indicating that repairs were made at those times. Pease is known to have been a Cooperstown, New York, piano and organ builder during that time period. Two of his pianos are in the collections of the New York State Historical Association. Wood samples were also taken at the time of the organ's installation in Fenimore House. Analysis shows the material to be American pine.



Courtesy of New York State Historical Association
The oval cartouche which carries Howe's label from his 320 Pearl Street address.



Courtesy of New York State Historical Association

Barrel organ by William Howe, 320 Pearl Street, New York, ca. 1797-98, on exhibit at Fenimore House in Cooperstown, New York, through November.

The 50 tunes on the organ's barrels comprise a selection of popular American marches, country dances, hymns, and songs. A limited edition, Cooper anniversary cassette tape of most of the tunes is available from the Fenimore Bookstore of the New York State Historical Association, P.O. Box 800, Cooperstown, NY 13326.

AFRICAN INSTRUMENTS ON DISPLAY IN BOSTON

"Music South of the Sahara," a small exhibit of African musical instruments, is currently on view at the Museum of Fine Arts in Boston. Featuring thirteen pieces from the Museum's permanent collection, the exhibit includes a number of instruments from the Leslie Lindsey Mason Collection that have not been on view for many decades.

The instruments are all from sub-Saharan Africa. Many of them date from the nineteenth century. One of the most attractive features of the exhibit is the range of materials and textures to be seen. A large, eight-string lyre

(ndongo) from Uganda has a reptile-skin top and wild plumes of animal hair at each end of the yoke. A notched flute (ndere), also from Uganda, is decorated with beads and tiny sea shells. Two side-blown trumpets are shown, one from Zaire, made of ivory, the other from Kenya, made of wood wrapped in animal skin (with hair intact).

African percussion is represented by a well-preserved hourglass-shaped drum (dundun) from Niger, a Mozambique xylophone (mbila), and a large basket rattle from Zaire. Also shown is a mbira (thumb-piano) of relatively recent vintage, from Botswana, which utilizes bottle caps from "Lion Lager" beer as jingles.

The exhibit is near the Museum's Huntington Avenue entrance, just outside the permanent gallery of musical instruments. It will remain on view until April 1, 1990.

MODERN INSTRUMENTS SHOWN IN VIRGINIA

"Sound Arts," an exhibition of contemporary musical instruments, was presented by

Vista Fine Arts of Middleburg, Virginia, August 20-September 9. It was the first such exhibition in the Washington, D.C., area in more than ten years, according to AMIS member, Peter Adams.

The exhibition of 37 instruments (mostly stringed instruments) included a reproduction by Raphael Weisman of the Paris vihuela de mano, a number of experimental instruments, including a violin and a guitar, both with sympathetic strings, several whimsical instruments made by Michael Creed, and a banjo made by Geoff Stelling.

AMIS BACK ISSUES AVAILABLE: SAVE NOW

Beginning January 1, 1990, the prices of back issues of the *AMIS Journal and Newsletter* will increase to coincide with the current dues increase. The new prices will be: \$3.50/Newsletter; \$15.00/Journal (except for the combined Journal issue V/VI, 1979/80, which will be \$30.00). Now is the time to order those back issues that you have always wanted to complete your AMIS Library. Until December 31, 1989, orders will be accepted at the old prices: \$2.50/Newsletter; \$12.50/Journal (V/VI, \$25.00). Prepaid orders may be sent to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069-2390 USA.

UTAH FESTIVAL LOOKS FOR INSTRUMENTALISTS

The Utah Shakespearean Festival has six positions available for versatile players of early winds, strings, keyboard, and lute. There is a \$1,500.00 stipend, plus a travel allowance and housing; participants will need to be in residence from late May to Labor Day 1990. The deadline for receipt of application forms and a tape is March 1. Apply to Utah Shakespearean Festival, 351 West Center Street, Cedar City, UT 84720.

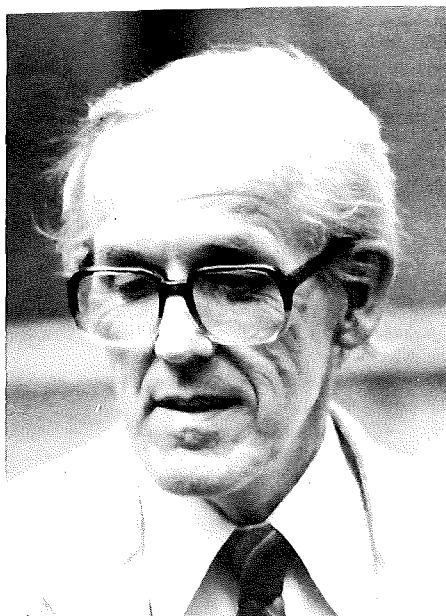


Photo by Susan E. Thompson

Cecil Adkins, President of the American Musical Instrument Society, caught in a pensive mood during the New York meetings in May.

YALE COLLECTION ANNOUNCES CONCERTS

The Yale University Collection of Musical Instruments has announced its series of concerts for 1989-90. All of the performances will be on Sunday afternoons at 3:00 in the second-floor gallery at the Collection, 15 Hillhouse Avenue, New Haven, Connecticut:

September 24. Per-Olof Johnson, guitar.
October 29. The London Serpent Trio.
December 3. Don Angle, harpsichord.
January 28. Richard Rephann, harpsichord.
February 25. Neva Pilgrim, soprano; Edward Smith, harpsichord.
March 25. Andrew Appel and Davitt Moroney, two harpsichords.

SMITHSONIAN PIANO RESEARCH ENHANCED

The Division of Musical History at the National Museum of American History in Washington, D.C., continues to add to its resources documenting the manufacture and use of pianos in the United States. These reference materials include several illustrations of musical instruments in art, a microfilm set of the Steinway factory number books from 1853 to 1973, a microfilm record of the Chickering & Sons factory books from the company's founding in Boston in 1823 through 1985 (except for one vital volume from 1850-53), miscellaneous items and photographs from the Ivory Museum of Pratt, Read & Company, makers of keyboards in Ivoryton, Connecticut, and, most recently, the remaining books of Sohmer, Mason & Hamlin, and Knabe.

ARCHIVAL POSTCARDS AVAILABLE AT USD MUSIC MUSEUM

The Shrine to Music Museum has just published a set of black and white postcards of photographs from its photo archives. The postcards include advertisements from old C. G. Conn catalogs and photographs of turn-of-the-century musical ensembles, the C. G. Conn factory, Stan Fritts and the Korn Kobblers, and Arne B. Larson. The cards are 50 cents each; the entire set of 20 cards is available by mail for \$8.00, plus \$1.00 for postage and handling:

1. Advertisement for Conn's line of Wonder Saxophones, printed in *Musical Truth*, November 1907.
2. Advertisement for Conn's line of BB-flat basses, printed in *Musical Truth*, November 1907.
3. H.F. Doudt, Freeland, Pennsylvania, advertising Conn bass.
4. Baby Carr in an E-flat tuba, 1924 Conn Bass Catalog.
5. Lillian Sieger and Conn New Wonder Cornet.
6. The Schuster Sisters Saxophone Quartette.

ARE YOU MOVING?

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7. C. G. Conn Company Strapping Department, Elkhart, Indiana, 1913.
8. C. G. Conn Company Helicon Bending Department, Elkhart, Indiana, 1913.
9. Stan Fritts and the Korn Kobblers, ca. 1941.
10. Hal Marquess of the Korn Kobblers, ca. 1941.
11. Eddie Grosso of the Korn Kobblers, ca. 1941.
12. Freddie (Schnickle Fritz) Fisher and his Decca Recording Band.
13. Three members of the Beresford Band, Beresford, South Dakota, ca. 1911.
14. The Norris Harp Orchestra, South Dakota, 1906-08.
15. University of South Dakota "Tridentia" Club, 1900.
16. Palmer Roe plays his barrel cello, 1954.
17. Palmer Roe and others at Methodist Church Fall Festival, 1955.
18. Arne B. Larson and a helicon brave the blizzard of January 10, 1975.
19. Arne B. Larson at age 21, Hanska, Minnesota, 1925.
20. Arne B. Larson visits "Mister Rogers Neighborhood," 1973.

Order from The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069-2390 USA.

BERKELEY FESTIVAL DEBUTS IN 1990

Robert W. Cole, general director of the Berkeley Festival and Exhibition: *Music in History*, has announced program details for the music festival, to be held in the San Francisco Bay area, June 10-17, 1990. New this season, the Festival will include more than 30 concerts, master classes, symposia, and workshops. It is envisioned as an event of national/international importance, one which will occur during subsequent, even-numbered years. The Berkeley Festival and Exhibition is supported, in part, by a major grant from the Hewlett Foundation.

Highlights of the festival include a fully-staged production of Niccolò Jommelli's opera, *La schiava liberata*, Handel's *La Resurrezione*, performances by Ensemble Hesperion XX and the Aulos Ensemble, two programs by Musica Antiqua Köln, a Monteverdi Day, a staged production of *Carmina Burana*, organ recitals by John Butt and Kimberly Marshall, music from the Santa Cruz Baroque Festival, and performances by Project Ars Nova, Arcangeli String Ensemble, Concerto Amabile, American Baroque Ensemble, and The Streicher Trio.

There will be a major exhibition of instrument makers, music publishers, and others who provide goods and services of interest to Festival participants.

Tickets to Festival performances will be available December 1, 1989. For additional details, contact the Berkeley Festival and Exhibition, 101 Zellerbach Hall, The University of California, Berkeley, CA 94720; call 415-642-2849.

LENINGRAD CONSERVATOR VISITS ENGLAND

Alexander Batoff, a member of the staff at the Leningrad State Museum of Theatre and Music Arts, spent two weeks in the autumn of 1988 in England as the guest of members of The Galpin Society living in Edinburgh, Leicester, London, and Oxford. His visit coincided with a meeting of The Galpin Society in Oxford and a meeting of the Lute Society in London. The necessary arrangements, which included a grant for air-fare to London (all else being provided through the courtesy of Galpin Society members and friends), were made by Pauline Holden, Secretary of the Society, following the 1987 Galpin Society visit to Moscow and Leningrad (AMIS Newsletter, February 1988, pp. 11-13), which included consultations with Vladimir Koshelev, Curator, and Natasha Metelitsa, Deputy Director of the Leningrad Museum.

WESTFIELD CENTER SPONSORS HAYDNFEST

The Westfield Center and Smith College will present "Haydn's Piano Sonatas: A Conference and Festival of Recitals," March 29-April 1, at Smith College, Northampton, Massachusetts.

Malcolm Bilson and Steven Lubin will perform fortepiano sonatas by Haydn on two evening recitals. For some rarely-heard songs by Haydn, Bilson will be joined by Julianne Baird, soprano. Clavichord, harpsichord, and fortepiano performances will also be given by Kenneth Fearn, Don Franklin, Margaret Irwin-Brandon, Monica Jakuc, John van Buskirk, and Lory Wallfisch.

A panel of scholars and performers has also been assembled for the conference, including Laszlo Somfai, A. Peter Brown, and James Webster. Session topics include older and newer perspectives of Haydn, matters of form, style, and genre, elements of Haydn's compositional process, problems relating to performance practice, the reception and transmission of Haydn's keyboard music, and directions for research. Other participating scholars are Mark Evan Bonds, Christopher Hogwood, Darcy Kuronen, Leonard Ratner, Sandra Rosenblum, Hollace Schafer, Elaine Sisman, and Gretchen Wheelock.

There will be library exhibitions and an exhibit of period instruments.

For further information, contact The Westfield Center, One Cottage Street, Easthampton, Massachusetts 01027; call 413-527-7664.

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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.