

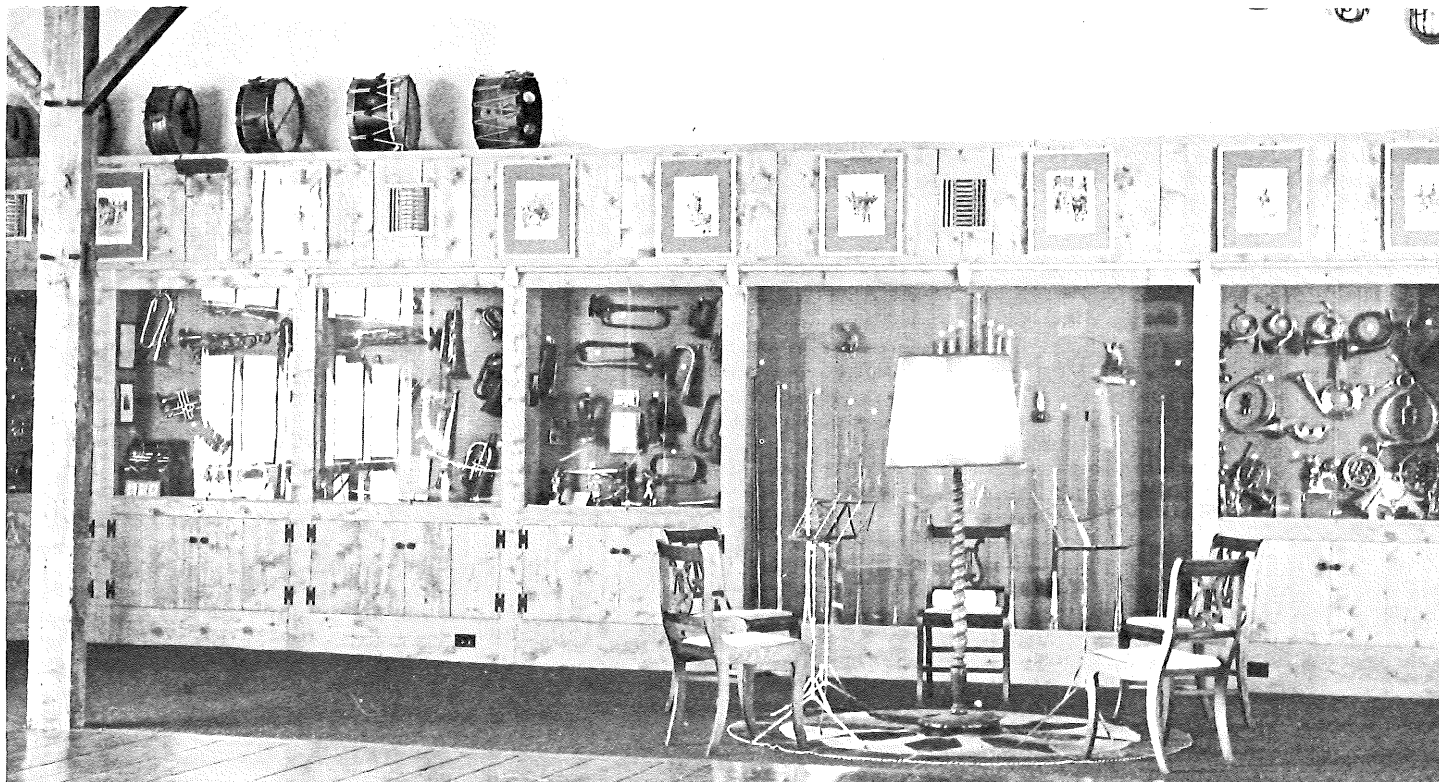
NEWSLETTER

Of The

American Musical Instrument Society

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"When standing in the center of the hall, a visitor has a panoramic view of the history and evolution of brass instruments." Photo by Bill Stoneback, Daily Local News, West Chester, Pennsylvania.

TRUMPET MUSEUM NOW OPEN TO THE PUBLIC

The Trumpet Museum, located on Fairway Farm near Pottstown, Pennsylvania (just west of Philadelphia), is America's newest institution for preserving and displaying historic musical instruments. Built around the Streitwieser historical trumpet collection and organized by the Streitwieser Foundation, it is a private museum with public ambitions.

Its beginning can be traced back to a passing comment made by Mel Broiles, trumpeter with the Metropolitan Opera in New York, to one of his students. He challenged a young man from Germany to do something to improve the public's estimation of trumpet music and the profession of trumpet playing as practiced through the ages. The student, Franz Xaver Streitwieser, who moved to the United States permanently in 1978, set about developing a tangible response to Broiles' challenge.

The formal opening of the new museum, May 17, 1980, capped two years of work to

make an early barn on Fairway Farm into a proper home for the Streitwieser collection. Now fully remodeled, the building contains approximately 500 square feet of space in a hall used both for displays and for concerts. Vitrines and racks hold most of the 350 instruments. For concerts, as many as 150 persons can be accommodated around the central platform that is the stage. Separate rooms provide office space, climate-controlled storage, and a work area for visiting scholars (for whom guest accommodations have been provided).

The glass walls and rustic beams of the building give visitors a sense of oneness with the surrounding rural area; indeed, the bleat of sheep is constantly heard. A typical day at Fairway Farm will see a class of school children or university students, a family touring the East coast, and several musicians interested in research. The seeming openness of the facility is in contrast, however, to a sophisticated security system which guards the building and grounds during non-visiting hours.

When standing in the center of the hall, a

visitor has a panoramic view of the history and evolution of brass instruments. There are groups of natural horns made of wood, metal, glass, clay, and other materials; early trumpets; bugle horns; keyed bugles and ophicleides; instruments with early valve systems; and, interesting members of the trombone family.

Special displays are in preparation to show highlights of the careers of famous performers. For example, in 1981 the museum acquired memorabilia of Ellis Pugh, Civil War musician with the 137th and 198th Pennsylvania Volunteer Infantry, a noted bandsman of the period. Included were several instruments—a hand horn, an unusual trumpet with string rotors, a unique cornet/bugle double instrument by Ferd. Coeuille (Philadelphia), and a Henry Distin (NYC) echo cornet—and rare copies of music, including Hyde's *Preceptor for the Trumpet and Bugle Horn* (London, ca. 1832) and Elias Howe's *Tutor for the Posthorn* (Boston, 1840). Materials are on hand for other displays about W. Paris Chambers, Frank

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NEWSLETTER OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

Andre' P. Larson, Editor

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

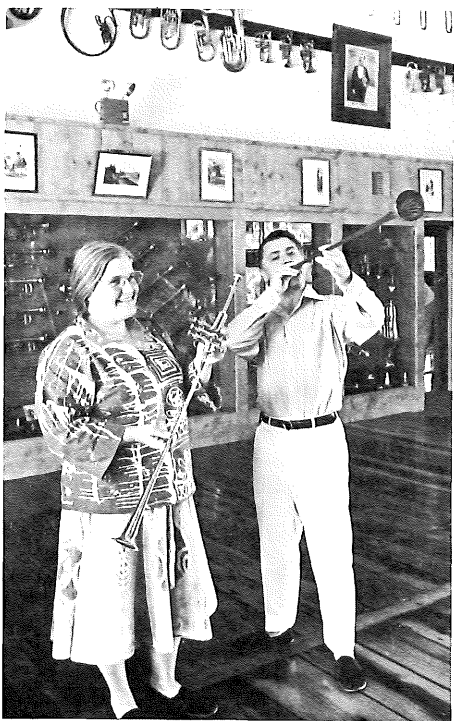
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Scimonelli, and Ernest Williams, as well as the tradition of ceremonial bugling at Arlington National Cemetery.

The museum takes pride in several outstanding saxhorns and tubas by Philadelphia makers, a Köhler (London) trumpet with Shaw disc valves, an early cornet in E-flat by Henry Distin (NYC), cavalry trumpets and



Katherine and Franz Streitwieser

bugles by various makers, and an orchestral trumpet by F. A. Heckel, Dresden, along with a number of elaborately-engraved presentation cornets by Selmann, Distin, Buescher, Conn, and Bach, and a hunting horn by Gautrot (Paris).

In his career as a trumpet soloist (he taught trumpet at Freiburg University and was principal trumpet with the Freiburg, Germany, Philharmonic Orchestra), Streitwieser travels each year to Europe to perform early trumpet music on a small horn built for him to early proportions by Hans Gillhaus of



Freiburg. His recording of concerti by Leopold Mozart, J. B. G. Neruda, and Sperger, made during the Ostermusiktagen in Stuttgart earlier this year, is to be released this fall by Hänssler records.

The museum is reached via US 422 or PA 100. A telephone call ahead of time, 215-327-1351, will be appreciated by the Streitwieser family. An appointment, once made, should not be treated casually; guests are taken very seriously at the Trumpet Museum.

--Lloyd P. Farrar



LEEDY'S REVIEW DISPUTED BY MANLEY

(Steven R. Manley is Coordinator of Keyboard Technology, College of Fine Arts, Wichita State University, Wichita, Kansas.)

Douglas Leedy's unfavorable review of Owen Jorgensen's *The Equal-Beating Temperaments* (Raleigh, North Carolina: Sunbury Press, 1981) appeared in the 1981 issue (Vol. VII) of the *AMIS Journal*. As a musician and professional piano and harpsichord technician, I entirely disagree with Leedy's appraisal.

Leedy maintains that Jorgensen's new book mingles "so much misinformation and confusion with genuine information." But these words apply more to Leedy's review than to Jorgensen's book. Leedy's legitimate criticisms are overshadowed by his errors and his inclination to state personal opinion as fact.

Mark Lindley, author of several important articles about temperament, once complained about authors "obscuring the main issues by adding to the long list of little flaps that have bedeviled the history of writings on tuning and temperament."¹ Leedy is guilty of doing just that. For example, his complaining about Jorgensen's statement that "the ratio of a just major third is 5 to 4, often written as 1.25," seems entirely unnecessary as well as invalid. Jorgensen did not invent the decimal ratio, but if this trivial point needs defending, Hugh Boyle's use of decimal ratios may be cited.² Quibbling further, Leedy takes Jorgensen's statement that "tempered intervals sound unstable,

and they pulsate" out of context and confuses the discussion of tempered intervals by themselves with their effects in full triads. That "in meantone, the beating of the tempered fifths softens the triads and seems to contribute to their particular beauty" is true, but those same fifths played alone quickly go from "soft" to "unstable." Quibbling again, Leedy implies that he is correcting Jorgensen's use of the word "meantones" in his discussion of the Grammateus temperament. Leedy says that "the first word in the fourth line (p. 14) of the description of this temperament, 'meantones,' should read 'mean semitones.'" While it is true that "mean semitones" is the more precise description, "meantones" is also correct; **tone** does not always mean **major second**.

In addition to the above-mentioned "little flaps," Leedy's pet complaint seems to concern Jorgensen's decision to use "well-temperament" as a technical term. When examining Leedy's various articles concerning Jorgensen's writings, one gets the impression that he brings up this issue every chance he gets. It should be noted that Leedy's indignation about this (summarized in footnote 3 of his review) is not typical of most readers. For example, Leedy will no doubt find it distressing to discover that Jorgensen's terminology is used throughout the preface of the new edition of *The Well-Tempered Clavier* from Alfred Publishing Company.³ Whether or not 18th-century usage provides a firm academic basis for using "well-temperament" as a technical term, 20th-century familiarity with this term and the in-

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terest it encourages are basis enough. The average musician is much more interested in hearing about "well-temperament" than "circulating, elastic, irregular," etc., temperament. Jorgensen's thoughtful and practical choice should be applauded.

With regard to more important matters, Leedy shows a lack of scholarly restraint when he labels Jorgensen's Rameau-Rousseau-Hall temperament "useless." The whole issue of the French modified meantone is complex and confusing. Any expression of certainty about this matter must be considered premature at this time. Leedy is quick to advocate the versions offered by Lindley, Klop, and Barbour as preferable to Jorgensen's, but he fails to consider how closely these scholars adhered to the historical documentation. That these versions differ so much illustrates the difficulties involved in trying to interpret the historical accounts precisely.

Leedy's most erroneous statement appears with his discussion of the Aron-Neidhardt temperament. Says Leedy: "Two errors should be noted on page 22: the Aron-Neidhardt temperament divides the comma into four, not five, parts, and the comma in question, referred to in footnote 14, is not the ditonic but the syntonic comma." The Aron-Neidhardt temperament does, in fact, divide the ditonic comma⁴ into five parts as Jorgensen wrote. In addition to the four tempered fifths which divide the syntonic comma,⁵ there is also a two cent narrow schisma fifth. These five fifths divide the ditonic comma into a total of five parts. Although the Aron-Neidhardt can be summarized by explaining how it divides either of these commas, Jorgensen described it by referring to the ditonic comma for convenience of comparison with three other ditonic comma temperaments listed on the same page. Describing it any other way would have destroyed the perspective of relationships.⁶

Finally, and most importantly, Leedy is all too quick to renounce the equal-beating method of tempering.⁷ Jorgensen maintains that tempered intervals which beat at the same speed are "identical in quality." Leedy disagrees. "When musicians tune," they will certainly try to equalize the quality, and thus the size, of intervals; if they succeed, the beat rates will be unequal." Perhaps both Jorgensen and Leedy should be chided for making such simple pronouncements about a matter that involves the complex relationships between physical and psychological effects on the ear. Although the ear does to some extent expect higher beat speeds as intervals climb higher on the keyboard, it is also true that the ear can be fooled into perceiving similar beat speeds as meaning similar-sized intervals. To what extent each is true could be the subject of a fascinating study.

Jorgensen's critics would do well to remember that he has thirty years of tuning experience and that the quality of his work is beyond reproach. Having tuned pianos to theoretically-correct ideals literally tens of thousands of times, Jorgensen is able to call on his experience when he suggests setting theoretically-correct principles aside. Leedy says that the equal-beating method yields "sloppy results." On paper, measuring intervals in cents, equal-beating temperament may indeed look sloppy. But this is not the

case in actual performance. The practical musician does not let theory override empirical judgment.

If the surviving historical tuning instructions do not explicitly call for the use of the equal-beating method, they also lend no strength to the arguments favoring the theoretically-correct method. In the absence of such specifics, one must argue logic in place of evidence. The strongest arguments in favor of the historical use of the equal-beating method are that it is much easier to apply than the theoretically-correct method,⁹ that instructions for its use are complete without standardization of beat speeds or pitch, and that it enhances tertian harmony through the additions of proportional-beat triads.¹⁰ It is reasonable to doubt that most musicians of old completely understood the difference between equal size and equal beats. It is tempting to suggest that the German misnomer for equal temperament, "gleichschwebende Temperatur," which, as Leedy points out, literally means "equal-beating temperament," is a reflection of this lack of understanding.

It would be a great mistake simply to dismiss the whole concept of the equal-beating method of tempering when its historical and musical possibilities are so inviting. It is especially because Owen Jorgensen remains the single author who has investigated the possibilities of this practical and accurate procedure that his handbook, *The Equal-Beating Temperaments*, should be considered of essential interest to historical keyboardists.

—Steven R. Manley

NOTES

All definitions are extracted from the glossary of *Tuning the Historical Temperaments by Ear* (Marquette, Michigan: Northern Michigan University Press, 1977) by Owen Jorgensen.

1. Mark Lindley, "Communications," *Notes*, Vol. XXXV, No. 1 (September 1978), p. 203.

2. Hugh Boyle and Llewellyn S. Lloyd, *Intervals, Scales and Temperaments* (New York: St. Martin's Press, 1978), pp. 301-316. Here, Boyle gives each member of his table of ratios in decimal ratio form.

3. Edited by Willard Palmer, this scholarly edition is a welcome one for many reasons, not the least of which is its intelligent discussion of temperament.

4. The ditonic comma is the excess of twelve fifths over seven octaves, which in rounded numbers is twenty-four cents in size.

5. The syntonic comma is the excess of four fifths over two octaves, which in rounded numbers is twenty-two cents in size.

6. Leedy failed to notice the one true error on page 22. Jorgensen failed to take the schisma fifth into account in his description of the Kirnberger well-temperament.

7. The equal-beating method of tempering is the procedure by which two tempered intervals with a common tone are adjusted so that they both beat at exactly the same speed. When this is done, the intervals in question will be of slightly different sizes. This is as opposed to the theoretically-correct method, by which the tuner strives to make tempered intervals identical in size, resulting in slightly different beat speeds.

8. Actually, "temper" would be the better word here, not "tune" as Leedy states.

9. Leedy's implication that adjusting beat

speeds to make them theoretically-correct "is just as easy to do as equalizing the beat rate" must be qualified. For obtaining precise, repeatable results, it is incomparably easier to use the equal-beating method. Leedy's statement holds true only for those who are willing to accept rough and inconsistent approximations of theoretically-correct beat speeds.

10. A proportional beat triad is a triad in which each of the three separate beat speeds of the three intervals of the triad are in exact simple proportions to each other.

METROPOLITAN OFFERS FELLOWSHIPS

The Metropolitan Museum of Art in New York City offers several fellowships for individuals planning to do research which utilizes the Museum's collections. Individuals interested in applying for fellowships in 1983-84 should write to Laurence Libin, Curator, Department of Musical Instruments, The Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, NY 10028.

JOURNAL ARTICLE CLARIFIED

William E. Hettrick, Editor of the *AMIS Journal*, sends the following communication: Through editorial oversight, the reference to "the four instruments cited at the beginning of this report," which appears in the last paragraph of Phillip T. Young's article, "A Bass Clarinet by the Mayrhofer of Passau," in the *Journal*, Vol. VII (1981), p. 46, may be confusing. It was meant to refer to the four similar bass clarinets (one formerly in Berlin, now lost; the others in Brussels, Florence, and Lugano) mentioned on page 40.

1983 AMIS DUES REQUESTED

It is asked that AMIS dues for 1983 (the Society operates on a calendar year basis) be paid before Jan. 31, 1983. The dues are \$20 for regular and institutional members 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 1983 dues will be appreciated. A pre-addressed dues envelope is enclosed to make payment more convenient.

YALE COLLECTION ANNOUNCES CONCERTS

The Yale University Collection of Musical Instruments has announced its series of concerts for 1982-83. All of the performances will begin at 8:00 p.m. in the gallery of keyboard instruments at the Collection, 15 Hillhouse Avenue, New Haven, Connecticut.

September 26. The Classical Quartet.

November 7. Julia Blue, soprano; Nicholas Renouf, piano.

December 5. William Porter, harpsichord.

January 31. Yale Pro Musica Antiqua, Richard Rephann, director.

February 27. Richard Rephann, harpsichord.

March 27. Jaap Schroeder, violin; Susan Thompson, recorder; Laurence Dreyfus, viol; Richard Rephann, harpsichord.

1981 ACQUISITIONS AT THE METROPOLITAN



This mid-18th-century German (?) clavicytherium of unique design was given to the Metropolitan Museum of Art (New York City) in 1981 by Helen C. Lanier of that city. It was brought to New York about 1904 to furnish the music room of the Lanier townhouse. Its provenance is unknown, but stylistically it resembles the work of builders such as Christian Ernst Friederici of Gera, who produced several pyramid pianos of similar design. The case is painted dark green with gilt moldings and carved decoration; the soundboard is painted by a different, probably later hand. The keyboard and mechanism (FF-f³; 2 x 8') are of good quality, though the joinery and choice of materials suggest a provincial origin. The instrument rests on a separate stand, extending altogether nearly nine feet tall. Clavicytheria of this size and date are uncommon, and so far as is known there is no similar example in the United States.

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

Musical instruments acquired by the Metropolitan Museum of Art in New York City in 1981, according to Laurence Libin, Curator, Department of Musical Instruments, are as follows:

- 1980.544. Electric guitar, Bruce BecVar, California, 1974.
- 1981.7. English violet, Paulus Alletsee, Munich, 1726.
- 1981.28.1. Komun'go (zither), Korea, 20th century.
- 1981.28.2. Kayagum (zither), Korea, 20th century.
- 1981.28.3. Haegum (fiddle), Korea, 20th century.
- 1981.28.4. Taegum (flute), Korea, 20th century.
- 1981.28.5. Sogum (flute), Korea, 20th century.

- 1981.28.6. Tanso (flute), Korea, 20th century.
- 1981.28.7. Hyang-p'iri (oboe), Korea, 20th century.
- 1981.28.8. Taep'ysongso (oboe), Korea, 20th century.
- 1981.28.9. Changgo (drum), Korea, 20th century.
- 1981.28.10. Ching (gong), Korea, 20th century.
- 1981.28.11. Kwaenggwari (gong), Korea, 20th century.
- 1981.28.12. Pak (clapper), Korea, 20th century.
- 1981.29. Square piano, J. Pirsson, New York, mid-19th century.
- 1981.51. Quena, Peru, pre-Columbian.
- 1981.63 a-b. Oboe with case, A. Abbate e figlio, Naples, ca. 1900.
- 1981.123. Ngombi (arched harp), Tsogo people, Gabon, 20th century.
- 1981.136. Sogo (drum), Korea, mid-20th century.
- 1981.137. Double ocarina, Alan Albright, San Francisco, 1981.
- 1981.164.1. Raft zither, Africa, ca. 1980.
- 1981.164.2. Cocoon dance rattles, Africa, ca. 1980.
- 1981.216. Oboe, T. Collier, London, late 18th century.
- 1981.217.1. Soprano ocarina, Alan Albright, San Francisco, 1981.
- 1981.217.2. Bass ocarina, Alan Albright, San Francisco, 1981.
- 1981.217.3. Triple ocarina, Alan Albright, San Francisco, 1981.
- 1981.221. Pitch pipe, Cook & Reed, New York, ca. 1880.
- 1981.228. Valiha (tube zither), Madagascar, mid-20th century.
- 1981.323. Spinnet, C. Lallier (?), France, ca. 1700.
- 1981.374. Harpsichord, Dolmetsch-Chickering, Boston, 1909.
- 1981.477. Clavicytherium, Germany (?), mid-18th century.
- 1981.478. Square piano, Meacham & Co., Albany, New York, ca. 1830.
- 1981.479 a-c. Snare drum, beaters, Henry Eisele, New York, ca. 1885.
- 1981.480. Viola d'amore, Joseph Gagliano, Naples, ca. 1780.

BOSTON MUSIC FESTIVAL SET FOR MAY 24-30

The Boston Early Music Festival & Exhibition, May 24-30, 1983, will include a major exhibition of early instruments by present-day craftsmen from throughout the world, along with exhibits by dealers in antique instruments, rare books, prints, and manuscripts, record companies, publishers and accessory makers.

There will also be numerous concerts, including a fully-staged production of Rameau's opera, *Zoroastre*, master classes, a *Grande Fête Champêtre* (an evening of 18th-century cuisine and entertainment), and the 16th-annual Bodky competition, open this year to players of early keyboard instruments who perform music written before 1791.

A symposium, *Museum Musicum - Expert Views on Historical Instruments*, will be chaired by Howard Schott, a member of the AMIS Board of Governors. Presentations will include "The Retrofitting of Antique Stringed Instruments - Policy and Practice" by Laurence Libin (AMIS) and David Rubio;

"The Early Italian Clavichord as Viewed by Player and Maker" by Bernard Brauchli (AMIS) and Clifford Boehmer; "The 1667 French Harpsichord in the Museum of Fine Arts" by John Koster (AMIS); "From Baroque Sackbut to Classical Trombone" by Robert Rosenbaum (AMIS); and, "Iconographic and Theoretical Aspects of Baroque and Classical Oboe Reeds" by Nora Post (AMIS).

LETTER FROM EUROPE

(For the past few months Phil Young, author of *2500 Historical Woodwind Instruments*, has been squeezing maximum benefit from a Eurailpass, visiting 76 museums and private collections of instruments in Europe. Somewhere along the route, it occurred to him that some of his observations might be of interest to AMIS members and he forwarded some of his jottings for publication. - Ed.)

The biggest news in my judgment is that the fabulous collection of instruments at Munich's Bayerisches Nationalmuseum, locked in an attic storeroom since World War II, will be transferred via extended loan to the Musikinstrumenten Museum of the Munich Stadtmuseum. The latter is already one of the finest instrument museums anywhere, as I pointed out in the *AMIS Journal*, Vol. VII (1981), while describing its Mayrhofer bass clarinet. (There is, of course, also a third important collection in Munich at the Deutsches Museum. - Ed.)

A few items will stay at the Bavarian National Museum, notably the 1691 Tielke viol (Hellwig No. 59) and probably the set of natural trumpets by Haas (all details are formalized, the uncertainty is only my own), but going to the handsome galleries of the City Museum are the Johann Christoph Denner chalumeau and three bass recorders, the J. G. Eisenmenger rectangular basset horn, the quintbass and great bass recorders by Hans Rauch von Schrott, and dozens of other treasures, known to most of us chiefly through the 1951 loan exhibition at the Bavarian National Museum, which produced a widely-circulated catalog.

Credit for negotiating the present transfer, announced only in September, must be shared by Dr. Manfred Hermann Schmid, the young, energetic director of the Musikinstrumenten Museum who was appointed only three years ago but has accomplished so much in a short time, and Dr. Georg Himmelheber, Landeskonservator of the Bayerisches Nationalmuseum, who obviously thus reveals a degree of enlightened benevolence rare in any profession.

The Musikinstrumenten Museum is currently closed for several months to permit renovation of its galleries to provide appropriate places of honor for its new acquisitions.

Another rewarding amalgamation is at Edinburgh University, described recently by its young Honorary Curator, Arnold Myers, in *The Galpin Society Journal*, Vol XXXV (1982). A number of important collections, including the Rendall, the Macaulay (plucked strings), some of Lyndesay Langwill's bassoons, and the Galpin Society Permanent Collection have been added to the University's own collection, supplemented with loans from various private collections. All this is nicely displayed in the former library rooms

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of the University's Reid School of Music. Arnold Myers has prepared checklists of various wind types, with more planned for the near future, available at nominal cost. The address is Edinburgh University's Collection of Historic Musical Instruments, Reid School of Music, Teviot Place, Edinburgh EH8 9AG, Scotland.

Peter Spohr and Kurt Reichmann are responsible for a marvelous loan exhibition of flutes and recorders, both ethnographic and European, held this past summer in the half-timbered village of Dreieichenhain, south of Frankfurt am Main. Many of the more interesting specimens are from private collections, giving special value to the small, attractive catalog that includes photos of most items. The catalog may be had for DM15 (about US \$6), which includes surface postage, from Peter Spohr, Balduinstrasse 76, D-6000 Frankfurt am Main 70, West Germany.

Think quickly! From what century come the first walking-stick instruments - most commonly flutes and recorders, but later even violins and trumpets? Dr. Dieter Krickeberg of the Berlin Musikinstrumenten Museum is the first to draw my attention to the astonishing statement made by Christoph Weigl in 1698 that among instrument types made by Johann Christoph Denner are walking-stick flutes! None by Denner are known as yet, but nearly as early must be a walking-stick flute by the celebrated Richard Haka, Amsterdam, in the Gemeentemuseum, The Hague. I recently reported that the Museum believed that this must have been made by a second, later R. Haka, but my own examination in June and Weigl's statement about J. C. Denner convince me that it is an early-18th-century instrument. Now two walking-stick instruments by the great Scherer have also surfaced, both of these **incredibly** offering a one-keyed flute in the upper portion of the walking stick and a one-keyed (e'-flat) oboe (lowest tone d') in the lower portion, its projecting reed protected by a removable metal cap! One of these has long been (undisplayed, apparently) in the Hessisches Landesmuseum, Darmstadt, and the other is only recently on loan to the Berlin Musikinstrumenten Museum from the descendants of an earlier owner, a minister at the court of Frederick the Great. Rainer Weber believes the ivory-like walking sticks are probably made of narwhal tusk.

The Darmstadt Hessisches Landesmuseum has recently published an informal catalog of its instrument collection, with a few photos. The best-known item is the bass clarinet dated 1795 by August Grenser, nearly identical to his nephew Heinrich's dated 1793 and now in the Stockholm Musikmuseet. A much more lavish, formal catalog has been published by the Museum Vleeshuis, Antwerp, and is a major addition to the slim list of modern instrument collection catalogs. It supplants the small booklet of a few years ago, and, astonishingly, like that one, is undated. Even more thoughtless, a new number in bold-face type is assigned to each instrument, although the previous booklet's number and the museum's actual inventory number are included in each entry in lighter-face type.

I had not known until June that the re-

mainder of the Thibault-Chambure collection had been purchased by the French government for the Musée Instrumental of the Conservatoire National Supérieur, Paris, in addition to the sizable portion acquired three years ago. Mme. de Chambure's interests were not limited to the 17th and 18th centuries, in evidence of which is a fine selection of 19th-century wood- and brasswinds, for example, as well as many earlier specimens. Among the names that caught my eye first were Stanesby Sr. and Jr., Grundmann, Haka, August Grenser, Ancuti, Cahusac, Triébert, Savary père and jeune, Raoux, and Courtois. What a joy that this museum, the only instrument museum of any consequence in all of France, has been so enriched, and, in this day of cutbacks, that the means has come from the French government itself. Obviously, credit must go, too, to Conservateur Josiane Bran-Ricci.

A smaller museum, when compared with any of the above, the Gruuthuse Museum in Bruges, Belgium, has been overlooked on my previous trips, but it is high on the list of places to which the Young family hopes to return. The old part of the city is one of the lovelier, better preserved, unspoiled areas in all of Europe, ideal with or without children, whether teens or toddlers. Other than the polygonal virginal (1591) by Hans Ruckers the Elder, the most interesting specimen to me is one of two known bassoons by I. H. Rottenburgh, both four-keyed, although the Bruges instrument is stamped PERE in larger letters under the familiar I. H. ROTTENBURGH stamp. Since I. H. Rottenburgh was preceded by his father, G. A. J. Rottenburgh, and had three sons of his own who were supposedly instrument makers (two in addition to the well-known G. A. "jr."), it seems possible that another of I. H. Rottenburgh's sons was also I. H. and his activity as an instrument maker caused his father to add PERE to the stamp on this bassoon. It may also help explain the old discrepancy between I. H. (PERE)'s reported death in 1756 and the later statement in 1765 that G. A. and I. H. Rottenburgh were then among the six "tourneurs d' instruments" in Brussels.

Dr. Gerhard Stradner has been chosen as the new director of the Musikinstrumenten Sammlung in the Neue Burg, Vienna, succeeding Dr. Kurt Wegerer, who was forced into early retirement by poor health. Stradner is a woodwind player/specialist, of whom few have risen to museum positions of such importance. We met four years ago when I had the pleasure of examining his fine private collection, which includes a handsome J. C. Denner bass recorder that Stradner bought in Cremona! Among more important qualifications for his new post, Dr. Stradner is more fluent in English than he modestly admits. We wish him a long and rewarding tenure and hope that publication of an up-to-date catalog can be resumed at an early date.

The enlarged quarters for the Bate collection at Oxford are being used most tastefully by Jeremy Montagu, who succeeded retiring Anthony Baines nearly a year ago. Some new display cases have been provided, although too many of the dark and dreary older ones continue to be needed. Many specimens from Montagu's personal collection, especially percussion, are now on loan and imaginatively displayed. A further wonderful and impor-

tant addition are the very pair of hand horns and the pair of G. Miller, London, six-keyed clarinets that are pictured in the well-known John Zoffany painting of the Sharp family (ca. 1780). The instruments have been loaned to the Bate collection by the executors of the late Miss O. K. L. Lloyd-Baker.

Shorter items.... Another virtually-unknown collection is at the University of Göttingen, housed in the musicology building under the knowledgeable eye of Hans-Jörg Maucksch, a doctoral candidate. This old university town is quite as wonderful a place to visit as Bruges and quite as unspoiled. Many specimens in the collection are from the former collection of Dr. Hermann Moeck, Celle, and/or from the municipal collection disposed of a few years ago by the town of Offenbach.

One of the most handsome, intelligent new catalogs is of Frans Brüngen's recorder collection, Amsterdam, published in Japan. Enough measurements and other details are given to permit reasonable duplication, I would think, by a modern maker. The Brüngen catalog is available from Tony Bingham, London, among other places, which shop is becoming better and better stocked with in- and out-of print books and catalogs, as well as with antique specimens themselves.

Frans Brüngen's oboe by L. Hotteterre has been sold to an outstanding Japanese oboist, whose name is too deeply buried in my notebook to be reportable at this time.

Rainer Weber first voiced the opinion to me that the Salzburg instrument (No. 8/1) termed a dulcian or sordun in Kurt Birsak's catalog is, in fact, a clarinet or chalumeau, perhaps a bass clarinet and certainly earlier than the Mayrhofer in the Munich Stadtmuseum. Dr. Birsak agrees, as do I, after a thorough look in September.

Ursula Menzel, the first and (I think) only woman to earn formal certification as a Master Brass Instrument Maker in Germany, has opened an attractive workshop and showroom in downtown Munich, around the corner from the Stadtmuseum. She does brass restoration for many of the major European museums and also buys and sells antique specimens, as well as making modern brasses to order. Her actual title (my favorite German word) is **Blechblasinstrumentenbaumeisterin**.

Last tip! Don't miss the Beethovenhaus (birthplace) in Bonn, the West German capital, which now owns and displays the large woodwind collection of the late Dr. Josef Zimmermann, as well as Beethoven's Conrad Graf, Vienna, piano.

-Phillip T. Young

CLASSIFIED COLUMN

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

FOR SALE: Rosewood square piano. Mid-19th-century Chickering. Case in good condition. Best offer. Mary Anne Ballard, 8871 Norwood Avenue, Philadelphia, PA 19118.

FOR SALE: Volume I of the *Catalog of the Collections, The Shrine to Music Museum*. Send \$6.50 (includes U.S. postage) per copy to USD Box 194, Vermillion, SD 57069, USA.

UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

(In the October 1981 issue of the Newsletter, readers were asked to contribute information about Henry J. Distin and Brua C. Keefer. The writer thanks the individuals who responded and offers here some of the more interesting new materials received. This is the first of a regular column devoted to sharing informal research about American builders, be they Colonial (The Crown) or Federal (The Eagle). Items of historical import too short for treatment in a full article may be sent to Lloyd P. Farrar, 14416 Marine Drive, Colesville, MD 20904, who will edit them and provide continuity for each issue of the Newsletter. Next time, in addition to your contributions, we will present in abstract a recently-found biographical sketch of Abner Stevens, an early Federal drum maker in Pittsfield, Massachusetts.)

From Michael Hathaway, Conway, New Hampshire, a new member of AMIS, came transcriptions of engravings of two cornets he believes were played in the Whitefield, New Hampshire, Town Band. One is a cornet made by J. Higham at the Great Ducie Street address, serial no. 3362. Typical of Higham instruments, it bears seals for awards won, in this instance, at London, 1862, and Dublin, 1865. The other cornet is engraved, Henry Distin/Trade Paris Model Mark/Philadelphia/No. 1482. Many collections have fine Distin horns bearing the 1878 New York address and trade mark. This cornet, however, is unique for its Philadelphia address, and gives, by its serial number, a means of estimating the extent of Distin's production in NYC before leaving for Philadelphia about 1881.

Bob Eliason, Dearborn, Michigan, called our attention to an obscure article in the *Philadelphia Press*, February 25, 1884, given here in part. It describes music performed by Distin at the Journalists Club, which included "Miserere" from *Il Trovatore*, played as a brass duet "in a most delightful manner, so that several encores had to be given." Several novel instruments are mentioned: "One was the melody horn with an echo attachment. This he has invented to take the place of the French horn, or to be used in addition to it. It is rightly named, for, if there ever came a soft, mellow note from brass, surely the melody produces it. Another was the Flugel (sic!) horn, an adaptation of the Saxe horn, which he designs to take the place of the cornet. With this last horn and his son on the cornet," etc.

The Trumpet Museum, Pottstown, Pennsylvania, has acquired a copy of *J. W. Pepper's Musical Times & Band Journal*, Vol. VI, No. 58 (August 1882). Dating from the period when Pepper and Distin enjoyed a cooperative relationship, it includes a feature article full of lavish praise for the latter: "It is significant that some firms who advertise the loudest and claim all manner of excellence for their wares really learned their trade, so to speak, under this master of instrument making... Mr. Distin was the originator of the Patent Light Piston Valve system... He has had a host of imitators endeavoring to reap the advantages of his genius by producing counterfeits of his invention - but an imitation is never equal to the original. The advantages of the valving applied to all the Distin Superior Band In-

struments consists of a perfect Clear Bore...with no obstruction of sharp corners to check the air column or destroy its vibration."

Finally, from the Brown Public Library, Williamsport, Pennsylvania, came a copy of a moving obituary published in the *Gazette and Bulletin*, October 13, 1903: "Henry Distin, the venerable inventor and manufacturer of band musical instruments...was in his eighty-fifth year and up until last spring was most active for one of his advanced years... At the time of the formation of the present Henry Distin Manufacturing Company of this city, who have for some years controlled all the inventions, patents, and machinery...he retired from active business, receiving a handsome salary and a royalty on all the instruments made by the company... Mr. Distin was married on September 9, 1848, in London to Miss Jane Baynes, and is survived by his widow, who is now in her eightieth year, and three children, William Henry, himself a cornetist of note, and Eleanor, and Mrs. Mary Wunderlich."

The article notes Distin's late residence in Philadelphia, but also that he did not forget the enterprise in Williamsport: "Up to within the past two years Mr. Distin made several trips each year to this city to greet his many friends who always had a glad welcome for him." The article also explains how Distin first came to know Pennsylvania. After recounting the history of the Distin Family Quintet in Europe during Henry Distin's youth, it speaks of the 1849 Park Theatre engagement in New York City: "While rehearsing for their series, they were invited by Pierce Butler, of Philadelphia, to give one concert in that place for the then unprecedented sum of \$400 and all expenses. It was during this first visit that Henry Distin conceived the idea of returning at some future period and settling in the United States."

NEWS OF MEMBERS

Arthur Lawrence, Lancaster, Pennsylvania, has been appointed associate editor of *The American Organist*, the official journal of the American Guild of Organists. Lawrence comes to his new position from a decade of college teaching in the Midwest, where he was also editor and publisher of *The Diapason* in Chicago.

Jacques Francais, violin dealer and restorer in New York City, is featured on a 24-minute segment of *Handmade in America* currently being shown on ARTS, ABC's cable-television outlet for arts programming.

Laurence Libin, Curator of Musical Instruments at the Metropolitan Museum of Art in New York, can be seen demonstrating several instruments on *At the Met: Curator's Choices*, also on the ARTS channel.

Robert E. Eliason (Henry Ford Museum), Cynthia A. Hoover (Smithsonian Institution), and Andre' P. Larson (Shrine to

Music Museum) participated in an international conference, "Exhibition of Musical Instruments," sponsored by the International Council of Museum's Comité International des Musées et Collections d'Instruments de Musique (CIMCIM), June 11-19, at the Ringe Museum in Trondheim, the Musikmuseet in Stockholm, and the Musik-historisk Museum og Carl Claudius' Samling in Copenhagen.

Margaret A. Downie, Associate Curator at the Shrine to Music Museum, presented a program, "The Diversity of the Renaissance Rebec," at the national conclave of the Viola da Gamba Society of America, Annapolis, Maryland, in August. Her article, "Rebec in French Literary Sources from 1379-1780," will appear in the 1982 issue of the *Journal of the Viola da Gamba Society*, and she will read a paper, "The Rebec in Italian Iconographic Sources from 1400-1540," at the national meeting of the American Musicological Society in Ann Arbor, Michigan, in November.

N. Y. HISTORICAL SOCIETY EXHIBIT WILL TRAVEL

Oom Pah Pah: The Great American Band, an exhibition which opened at the New York Historical Society in June, will close November 7 and travel to the Dallas Historical Society (January 5-February 13), the New York State Museum, Albany (March 7-May 29), and the Milwaukee Public Museum (June 25-August 14).

The exhibition uses instruments, photographs, music, and other memorabilia drawn from American museums and private collections (including those of AMIS members) to chronicle America's "lifelong love affair" with bands and band music.

SORENSEN COLLECTION DONATED TO USD

The W. Wayne Sorensen Collection of more than 100 woodwind instruments, primarily 19th-century flutes, clarinets, and oboes, has been donated to the Shrine to Music Museum at the University of South Dakota by Professor Sorensen, an AMIS member who was associated with San José State University in California from 1948 until his recent retirement.

NEW LANGWILL INDEX PLANNED

An all-new, 7th edition of the *Langwill Index of Wind-Instrument Makers* is being planned by William Waterhouse, 86 Cromwell Avenue, London N6 5HQ, England, long-time friend and colleague of Lyndesay Langwill, the author of the first six editions of the pioneering work. Waterhouse will collaborate with Tony Bingham, London dealer, who will furnish the necessary data-storage technology.

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.