

NEWSLETTER

Of The

American Musical Instrument Society

Vol. XIII, No. 1

February 1984

QUESTIONS RAISED ABOUT THE DAYTON C. MILLER COLLECTION

Long-simmering rumors and concerns about the care of the Dayton C. Miller Collection of Flutes in the Library of Congress in Washington, D.C., surfaced publicly with the January 2 publication in the *New York Times* of an article by Harold C. Schonberg, "Flutes in Library of Congress Called Neglected."

Schonberg writes, "The greatest collection of flutes in the world, the Miller Collection in the Library of Congress, has been neglected 'to the point of irresponsibility and even theft and vandalism,' according to its former curator, Tula Giannini.

"Officials of the library and its Music Division concede that the collection has seriously deteriorated, but they said several steps including the appointment of a new curator, would soon be taken to improve the situation.

"The collection is locked up on orders of the Congressional committee that oversees the library and the public is barred from using it until conditions for its safekeeping are improved.

"Friedrich von Huene of Boston, who is considered America's premier flute maker and restorer, estimates the worth of the Miller Collection at \$2 million to \$3 million. 'Everybody,' he said, 'has been blaming previous people for not doing anything or for doing it wrong. In the meantime, we have some very fine instruments in very poor condition.'

"When Dayton C. Miller left his renowned collection to the Music Division of the Library of Congress in 1941, he expected to have a desk there to work with his 1,600 instruments and related materials—books, sheet music, manuals, art works and photographs, nearly all relating to the flute. But Dr. Miller, a physicist from Cleveland, died in February that year, and his collection, Mrs. Giannini said, has deteriorated seriously during what she called four decades of neglect and mismanagement.

"On Dec. 6, 1982, the Music Division appointed Mrs. Giannini part-time curator of the collection, succeeding Michael Seyfrit, a flutist. Mrs. Giannini, who lives in New Jersey, is a professional flutist and also a musicologist who is working on her Ph.D. at

Bryn Mawr. She was to work on the collection 15 hours a week.

"When Mrs. Giannini examined the Miller Collection, she said, she discovered that it had been stored without proper temperature or humidity control. She said many wood and ivory instruments were cracked and flute parts were lying around with no indication of which instruments they belonged to.

"Mrs. Giannini said several flutes had been shaved at their joints by a sharp blade to make them fit together. And, she said, two of the most valuable instruments—rare 18th-century carved ivory recorders—were missing and had been reported to the Library of Congress police as stolen.

"Mr. Seyfrit, now a computer programmer at Polaris, Inc., a Washington concern, denied damaging the instruments but said the library had not devoted sufficient resources to the collection to keep it in good condition.

"Mrs. Giannini sent reports about the poor state of the collection to Donald Leavitt, the chief of the Music Division, and to other division heads of the Library of Congress.

"She also criticized a catalogue of the collection being edited by Mr. Seyfrit. Volume I of the projected seven-volume illustrated catalogue was issued shortly before her arrival.

"She said she found 'hundreds of errors,' including inconsistencies, inaccuracies, omissions and misuse of terminology, and reported them to Mr. Leavitt.

"In addition, Mrs. Giannini said, she carried her complaints about the collection and the catalogue to Daniel J. Boorstin, the Librarian of Congress, and John C. Broderick, the assistant librarian. She also reported her findings to John Childers, chief clerk of the Joint Committee on the Library, the Congressional panel that oversees the library.

"Partly as a result of Mrs. Giannini's memos and complaints, Mr. Leavitt, the chief of the Music Division, appointed a committee of seven specialists to study the published volume of the catalogue.

"The committee's report on April 11, 1983, supported many of Mrs. Giannini's charges.

The members suggested that a new edition of Volume I be published and provided guidelines for future volumes. It also urged that the Miller Collection be housed under proper temperature and humidity controls.

"In addition, a report to Mr. Leavitt from Peter Waters and Peter Sparks of the Preservation Office of the Library of Congress on Aug. 9, 1983, asked for 'a safer location for the Miller Collection.' Still another report on the collection was written by Edward D'Alessandro of the Research Services of the Library of Congress and was submitted to Dr. Boorstin on Sept. 1, 1983.

"Speaking for Dr. Boorstin, Donald Curran, the Associate Librarian of Congress, said the D'Alessandro report found that proper custodial treatment of the Miller Collection had never been maintained and that some instruments had been mutilated.

"It would seem clear,' Mr. Curran said, 'that present arrangements are not satisfactory.'

"Mr. Childers and Tony Harvey, also of the Congressional committee, brought the matter to the attention of Senator Charles McC. Mathias Jr., Republican of Maryland, who is chairman of the committee. On Sept. 30, 1983, Senator Mathias ordered the collection closed to the public and locked up.

"That day, Mrs. Giannini's contract as curator expired and was not renewed. She said she feels she was let go because she brought too many problems to the attention of the Music Division. The Music Division said she was released pending the appointment of a full-time curator and that she was free to apply for the post.

"Mr. Leavitt, the chief of the Music Division, was said by his office to be out of Washington and unavailable for comment. But Jon Newsom, the assistant chief, acknowledged in an interview that the flute collection was in poor shape.

"The Miller Collection,' Mr. Newsom said, 'is one of our greatest treasures and one of our greatest maintenance problems. There never has been adequate funding for it. Dr. Miller left us a \$10,000 bequest to take care of his collection. That brings in about \$800 a

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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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year. The collection never really has had a full-time qualified curator. Mr. Seyfrit was here on a part-time contract. He did some good work here, putting the instruments into map cases, each instrument in its own container.'

"It was in August 1981 that the two ivory flutes were discovered missing. . . Records indicate that the loss was reported to the Protective Services of the Library of Congress on Sept. 2, 1981. Mr. Newsom said the instruments were worth at least \$30,000.

"Although they have not been recovered, the two instruments are listed in the Volume I catalogue. . . compiled by Mr. Seyfrit. Asked why he included them in the catalogue, Mr. Seyfrit said that his photographs were taken long before the instruments were reported missing and that the text had been set when the theft was reported to the police.

"A report by Peter Waters of the Restoration Office, dated Aug. 2, 1983, found 'clear evidence' of the trimming of several flutes by a sharp instrument. Mr. Newsom said there had been some breakage in the collection during Mr. Seyfrit's tenure, and that several instruments had been mutilated. He called the trimmings 'an ill-advised act.'

"Mr. Seyfrit denied in an interview that he had mutilated any instrument in the Miller Collection. He said to fit instruments together for photographs, he used a sharp blade to shave away some badly worn cork at the joints of some flutes.

" 'I will dispute that I have ever cut any wood,' he said. 'It is true that some of the instruments show evidence of cutting, but those were done many years ago, some as far back as the Civil War period.'

"Mr. Seyfrit said the Music Division 'never really fulfilled its obligation to the Miller Collection.' He said he tried to restore the collection to its original state but never had the full cooperation of the Music Division. What the Library of Congress needs, Mr. Seyfrit said, is a qualified, full-time curator with enough staff to do a proper job.

"Mr. Newsom said no more work would be done on the catalogue until a professional curator was appointed along with a committee of recognized experts to help in the work.

"Officials of the Library of Congress say

they are aware of the problem of the deteriorating collection and plan to improve the situation.

"Mr. Curran said the first steps would be to improve custodial care and hire a curator.

"According to Mr. Newsom, the first priority will be to move the collection from the basement of the Jefferson Building to an air-conditioned, temperature-controlled vault in the basement of the new Madison Building, in which the Music Division of the Library of Congress is housed. There also will be space there for scholars to work. Mr. Newsom estimated that this move would take place within five months.

"The next step, he said, will be to put the collection on view under controlled conditions in an area close to the Music Division. But Mr. Newsom said he thought that was at least five years away."

Individual members of AMIS have long expressed varying concerns about the care of the Miller Collection. Most recently, Dr. Howard Schott, Brookline, Mass., has suggested that the Collection be transferred to the Smithsonian Institution's National Museum of American History. "While the display area for musical instruments at the NMAH is limited, some could be provided immediately, along with ample study and proper climate-controlled storage space," he notes.

Published reviews of Volume I of the catalogue of the Collection generally agree that the publication is below standard.

UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

"I should like to go into the country a week, but can't get away, have to have my eyes open & move about to make things go."

So wrote New York businessman, Charles August Zuebisch, Jr. (1824-1911), to his long-time friend and business associate, Christian Frederick Martin, Sr., at the latter's factory in Nazareth, Pennsylvania, on September 1, 1869. This remark is interesting for several reasons. Taken from one of the scant, two dozen letters written by Zuebisch to Martin still preserved in the archives of the Martin Guitar Co., the statement explains part of the reason why this guitar maker, and not one of his numerous competitors, became so important among American instrument manufacturers. Zuebisch headed C. A. Zuebisch and Sons, a store for selling domestic and imported musical instruments at 46 Maiden Lane, New York City, during most of the last half of the 19th century. Fashioning the firm as **Depot for C. F. Martin & Co.'s Celebrated Guitars**, he became Martin's aggressive and dedicated agent, virtually an exclusive distributor for, and the sales representative of, the Martin Co. until the late 1890's. It was then that Frank Martin, who, at the age of twenty-two, inherited the business upon the death of his father, C. F. Martin II, in 1888, finally withdrew the close bonds that had joined his father and grandfather to the Zuebisch firm, and directed all sales efforts from Nazareth. Frank was the first Martin president to have been born in America; his predecessors, as well as Zuebisch, had emigrated from Neukirchen, Vogtland (Saxony). Before him the business had been developed under Old World ties of blood and marriage, while

under him, it became a corporate business after a New World model.

Another thing to be surmised from the quotation is that correspondence between the two, German-born gentlemen was carried on in the English language. In the total collection of a thousand or more early letters in the Martin archives, virtually none are in German. The determination of these immigrant families to become wholly American is shown by this studied use of the new language—the writing, in general, is grammatically correct, with a good, if not poetically, varied vocabulary, even when corresponding with former countrymen.

This new patriotism, however, did not restrain Zuebisch from exulting in a letter of 1870 over Martin's donating a fine guitar to be auctioned, apparently, "for the German cause," during the invasion of Germany by Napoleon II. Zuebisch estimated that the French surely would be defeated, certain that "the Prussians are prepared." He was concerned about the well-being of relatives still in Germany, however, and on July 15, 1870, Zuebisch telegraphed his brother, Bernhardt, in Neukirchen, to which the latter had returned after living in the United States for a decade. A letter from Bernhardt, explaining that the family was yet safe despite the war mobilization going on all around them, and that the telegram had arrived at 11 o'clock that very night, was received by Zuebisch on August 1, two weeks later. Immediately Zuebisch wrote Martin: "Isn't that astonishing? N. York and Neukirchen Only (sic!) a few hours apart. . ."

We, reading this in 1984, can share his astonishment, but for another reason—not at the speed of the electronic communication, but at the quickness of a reply by surface mail. Yet the correspondence shows, by comparing postmarks, that from 1868 to 1894, particularly the last ten years, a letter mailed during working hours in New York City usually was received in rural Pennsylvania on the first or second day following. A three- or four-day exchange of memoranda was the working arrangement of the two firms, so that daily messages, sometimes several in a day, were sent out from New York as routinely as a sales manager in a modern firm would send an inter-office memo to a production manager. Express shipments leaving one place would be received at the other end routinely by opening time the next morning, even though they had only been given to the express agent at 5 P.M. the night before. It was this closeness of communication by rail (they then called it "steamer") service that made the association of the two firms so effective.

When Frank Martin assumed control of the business, Zuebisch, who was forty-two years older, wrote the young man many letters in which he expressed patience, sympathy, and even empathy with the efforts of the young Frank to take up what his father had so unexpectedly bequeathed to him. Zuebisch's son, more nearly Frank's age, was less patronizing and more to the point than his father, even though his letters were always cheerier and more mixed with news of the family. Yet, at this crucial point in the history of the business, Clemence T. Zuebisch (1845-1921) wrote, simply, that all they in New York wanted to do was to attend to the selling of guitars and all that he (Martin in Pennsylvania) should do was to keep the

manufacturing up and the orders filled on time! But, it was not all that simple.

Although guitars basically are made of wood, and Pennsylvania was a lumbering state, native woods, with the exception perhaps of cedar used in the older guitars for the necks, had not a thing to offer a guitar maker who needed clear spruce, rosewood, mahogany, ebony, and ivory or pearl to make a fine instrument. Zoebisch, on the other hand, was an importer living in a seaport city, and so it became the function of the New York people to see to the selection of, ordering of, and paying for the lumber, obtained mainly from the firm of J. Rayner, dealer in Spanish cedar, mahogany, and cabinet woods at the Foot of Houston Street in New York. Ivory was obtained from someone identified only as Kallenberg, who could have been either a man on John Street who sold meerschaum or H. Kallenberg, an accordion maker at a nearby shop on Nassau. Brass hardware for guitar cases regularly was made to order by a Lehr, who, however, does not seem to have been the source for the major piece of guitar hardware, the screw mechanism comprising the machine or patent heads. These seem to have been obtained overseas; and, reading between the lines, we may guess that it was Bernhardt Zoebisch in Neukirchen who was producing them.

It is similarly probable, although there is as yet no document proving this, that the Zoebisch family originally was one of brass instrument makers. In the early years the Zoebisch store was on William Street, somewhat of a manufacturing area, and between the firm's beginnings in 1849 and the time when the name of Charles A. Zoebisch, as distinct from the C. A. Zoebisch, Jr., of whom we have spoken up to now, disappears from New York City directories (during the years of the Civil War), the two men were listed either as dealers in, or makers of, musical instruments. Until this time, too, C. A. Zoebisch & Sons was listed usually as manufacturers and importers of musical instruments; then the term, wholesalers, was added to the previous two, and eventually the reference to manufacturing was dropped. However, the firm's logo was a soprano cornet, and Bernhardt was certainly close to the instrument makers in Neukirchen, for he was very quick to report in 1869 when he discovered that Charles Bruno, a New York dealer with whom Zoebisch was on very uncordial relations, was having guitars made in Saxony that were exact duplicates of Martin's most popular model. Zoebisch wrote to Martin, after examining one of these guitars, that they were well made, probably crafted by several workmen who once had been in the shop of C. F. Martin's very early business associate, Henry Schatz. Despite the quality, he was certain that Bruno could never obtain them in sufficient quantity or cheap enough to offer any danger to the reputation and market dominance of the Martin guitar.

As most of the sales, either to dealers or individuals, as well as a great majority of the contracts for repairing guitars, violins, mandolines, and zithers, were negotiated and the money collected in New York, and not in Pennsylvania, Zoebisch not only became a kind of treasurer for the firm, but also did banking and made investments for people from Nazareth in New York. He himself made extensive financial moves, including the under-

writing of the Chicago Music Co., to whom he shipped merchandise for their shelves. He also was a trustee for the St. Nicholas Bank of New York and for many years the chief financial officer of the Moravian Church of America. Each month he sent Martin a check representing the difference between the (undisclosed) discount price he was being charged for the guitars shipped to him in a steady stream, packed ten to a packing case (he once complained that wood shavings left carelessly in the crates, had scratched the guitar finish), and expenses he had incurred for lumber, ivory, drawn silver wire for string manufacture, and shellac or varnish, that difference then becoming the main cash input received at the factory. In good months this net difference amounted to four or five hundred dollars, and Zoebisch kept as many as sixty guitars on hand and was always impatient for new orders to be finished. In slack years, however, these monthly checks dropped to as low as a quarter of the good months, and times were hard when payday came around at the factory.

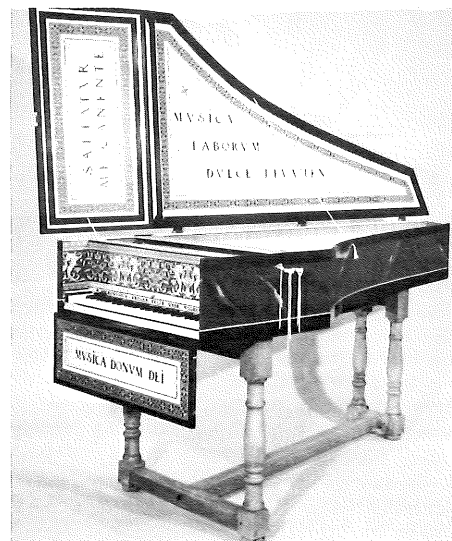
The number of workers there is not known. What is known, however, is that all were German-born. Clemence T. Beitel was the first American to be trained and employed in Nazareth. He, too, was "family," a nephew of Zoebisch's wife and bearer of the same name as Zoebisch's oldest son. When trying to locate needed new workers in New York, Zoebisch wrote that a man named Rissler was a Russian and single, but that would work out all right because he spoke German and had no family to support; furthermore, he had been working for \$12 a week in New York, which was \$4-6 less than other craftsmen made in New York, but would be about what Martin would be able to offer. Rissler got the job.

The space here is far too short to describe Zoebisch's intense concern for the ethics of the business and his contempt for the things his competitors would do to take away customers. He did sell Martin guitars at one-third less than retail prices to other dealers whom he liked and trusted. Teachers were given 10% discounts. However, Zoebisch repeatedly complained that teachers were an unscrupulous lot, unwilling to let the dealer make a dollar or two on the sale and always trying to play dealer against wholesaler in an attempt to get larger discounts. In fact, Zoebisch was so intense a businessman that, as was quoted in the opening, the conduct of daily sales activities dominated his life. Although he often complained that the weather was either "terrible hot" or "horrible cold" or that certain customers could never be satisfied, he never seemed to tire of the business of writing the almost daily letters to Pennsylvania ordering up new instruments with explicit instructions as to finish, adjustment, how soon needed, and so on. Thus, he made a success of his career in the new country and propelled the Martin enterprise into a position of eminence.

As was written in the previous issue of the *Newsletter*, the C. F. Martin, Co., which observed its sesquicentennial anniversary in 1983, is the oldest instrument maker in America. The firm of C. A. Zoebisch & Sons, now more than sixty years lost to us, provided the needed marketing genius and secured the Martin Company's international reputation as the pre-eminent American guitar maker.

I wish to close this second of two treatments of the Martin story with thanks to the Martin family and to Mike Longworth, Public Relations Manager for the Martin Guitar Co., for opening the files to me for the reading of the Zoebisch letters. From the hand of Charles Zoebisch himself comes this postscript: "Business yet very dull. 78 Guitars sitting today on hand. Yet I hope before many years since orders will come in, trouble is too many people out of work, bad collections, etc. which makes everybody careful but can't have run so far ever. Yours truly, C. A. Zoebisch & Sons." New York City, Nov. 28, 1893. (Or was it 1983?)

MAKERS TO EXHIBIT AT ARIZONA MEETING



This harpsichord by a California maker is one of a number of instruments and other materials that will be exhibited during the AMIS meetings in Tempe, Arizona, March 8-11. AMIS members who have not yet registered for the meetings should contact J. Richard Haefer, Associate Professor of Music, Arizona State University, Tempe, AZ 85287. Haefer is the local arrangements chairman and can provide registration materials, hotel information, and so on.

BE A FRIEND OF AMIS

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

Individuals who wish to join those who will be listed for 1984 should send their contribution, as soon as possible, to the AMIS Membership Office, USD Box 194, Vermillion, SD 57069. Contributions to AMIS are tax-deductible, within the limits provided by law, and will directly support the activities of the Society.

1983 JOURNALS MAILED

Copies of Volume IX (1983) of the *AMIS Journal* were mailed from Vermillion on February 2, 1984, to AMIS members who paid dues for 1983. The *Journals* were sent to individual members via special 4th-class rate, to libraries by library rate, and overseas by surface mail.

IAN WATSON WILL PERFORM FOR AMIS MEETING IN ARIZONA



Ian E. Watson

AMIS members attending the 1983 meetings in Tempe, Arizona, will be able to attend a concert Friday evening, March 9, in Scottsdale by the English organist and harpsichordist, Ian E. Watson, perhaps best known for his extensive touring and recording with the Academy of St. Martin-in-the-Fields. He is in great demand as a continuo player and also performs with the City of London Sinfonia and the English Chamber Orchestra.

Watson was accepted at the Royal Academy of Music at age 14 and later studied organ with Flor Peeters in Belgium. He was the organist of St. Margaret's Westminster (the Parish Church of the House of Commons, London) from 1972 to 1982 and recently performed the solo part in Janacek's *Glagolitic Mass* with the Royal Philharmonic Orchestra.

Current projects include tours of Australia, Belgium, and Holland with the Academy of St. Martin-in-the-Fields, a solo piano debut at London's Royal Festival Hall, directing the London Bach Orchestra from the keyboard at Queen Elizabeth Hall in London, and directing from the keyboard a performance of the Monteverdi *Vespers* at St. James Palace, London, in the presence of Her Majesty, the Queen.

In addition to the Ian Watson concert, AMIS members will also hear the Arizona State University Collegium Musicum, a Tambourizan Orchestra, the Joseph Wytko Saxophone Quartet, Native American flute music, and Renaissance & Baroque music by Musica Dolce, an Arizona-based early music ensemble.

Special exhibits will include **Latin American Folk Art** at the ASU Memorial Union Building and **Images of Sound** at the Heard Museum of Anthropology and Primitive Art in Phoenix.

AMERICAN MUSICAL INSTRUMENT SOCIETY

13TH-ANNUAL NATIONAL MEETING

MARCH 8-11, 1984

ARIZONA STATE UNIVERSITY, TEMPE, ARIZONA

THURSDAY, MARCH 8

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| 1:00 - 5:00 | Registration , Howard Johnson Hotel. |
| 3:00 - 5:00 | AMIS Board Meeting , Howard Johnson Hotel. |
| 5:00 - 7:00 | Show and Tell , Howard Johnson Hotel. |
| 7:30 - 9:00 | Performance , Arizona State University Collegium Musicum. |
| 9:00 - | "Pool Party," Tambourizan Orchestra, Cash Bar, Howard Johnson Hotel. |

FRIDAY, MARCH 9

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| 9:00 - 12:00 | Registration , Music Building. |
| 9:00 - 11:30 | Session I - Keyboards (Recital Hall):
Asami Alberti, "Piano Tone Color & Touch: Recent Research & Development."
R. E. Sheldon & Dorothea Nahm, "The Virgil Clavier and Keyboard Pedagogy Method." |
| 10:00 - 10:30 | Break: Discussion and slide show, "Making Guarjio Violins;" demonstration of the Fritz Noack practice tracker organ (Werkmeister II).
Gary M. Stewart, "The Restoration of a Piano Made by John Kearsing ca. 1825-28."
Stewart Pollens, "Early Portuguese Pianos." |
| 12:00 - 1:30 | Mexican Buffet and Exhibit , "Latin American Folk Art," Memorial Union Building. |
| 1:45 - 4:15 | Session II - Non-Western Topics (Recital Hall):
Dale A. Olsen, "The Flutes of El Dorado."
Stephen Slawek, "Acoustical Properties and Musical Style in North Indian Instrumental Music." |
| 2:45 - 3:15 | Break: Discussion; demonstration of the Fritz Noack practice tracker organ.
Ashenafi Kebede, "The bowl- and box-lyres of Northeast Africa."
Cynthia Schmidt, "African Musical Instruments from a Historical and Cultural Perspective." |
| 4:30 - | Tour of the Boulton Collection. |
| 6:55 - 7:20 | Bus trip to Scottsdale. |
| 7:30 - 10:00 | Performance , Ian E. Watson, organ/harpsichord, Scottsdale. |
| 10:00 - | Bus returns to Tempe. |

SATURDAY, MARCH 10

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| 9:00 - 12:00 | Registration , Music Building. |
| 8:30 - 9:30 | General Membership Business Meeting , Recital Hall. |
| 9:30 - 10:45 | Session III - French Topics (Recital Hall):
J. Bran-Ricci, "French Stringed Instruments in the Musée Instrumental du Conservatoire National Supérieur de Musique de Paris."
Robert Green, "The Treble Viol in Seventeenth-Century France and its Relationship to the Pardessus de Viole."
Nora Post, "L'Haut-bois baryton." |
| 10:45 - 11:00 | Break: Discussion and slide show, "Medieval Spanish Sculpture Depicting Instruments." |
| 11:00 - 12:35 | Session IV - Adolphe Sax (Recital Hall):
Joseph Wytko, "The Political Struggles & Technical Achievements of a 19th-Century Musical Instrument Maker."
Michael La Monica, "The State of Research on the History of the Saxophone."
Mini-concert, The Joseph Wytko Saxophone Quartet. |
| 12:45 - 1:45 | Lunch. |
| 1:45 - 3:15 | Session V - Strings (Recital Hall):
James Ferla, "Guitar Music in the Foster Hall Collection: A Reflection of an American Tradition."
Cecil Adkins, "The Zither in Omaha."
Margaret Downie, "Pochettes in the U.S. and Canada: A Preliminary Report." |
| 3:30 - | Tour of Frank Lloyd Wright's Grady Gammage Auditorium. |
| 5:00 - | Bus Tour of Phoenix. |
| 6:00 - | Exhibit , "Images of Sound," Heard Museum of Anthropology.
Reception , courtesy of the Heard Museum.
Performance , Native American Flute Music. |

7:00 - 9:00 **Banquet**, Heard Museum.
 9:00 - 10:00 **Renaissance & Baroque Music and Dance**, Heard Museum.
 10:15 - **Bus returns to Tempe.**

SUNDAY, MARCH 11

8:30 - 9:30 **Editorial Board Meeting**, Howard Johnson Hotel.
 9:30 - 11:30 **Session VI - Aspects of Collecting** (Recital Hall):
 Betty Austin Hensley, "Flutes of the World - A Checklist."
 Ken Moore, "Ideas for the Cataloging & Display of Non-Western Instruments."
 Robert Herskovitz, "Light Problems in the Museum."
 Slide Show, "Las Cantigas de Santa Maria - Musical Instrument Miniatures."

NEWS OF MEMBERS

Dorothea Nahm, Professor of Music at Howard University in Washington, D.C., has collaborated with the Smithsonian Institution's National Museum of American History to acquire one of two Virgil Claviers used by Dr. Nahm in research for her DMA dissertation, "The Virgil Clavier" and "Keyboard Pedagogy Method," according to a press release from the Dean of Howard University. The Virgil system of teaching partly emphasized the use of the "Clavier," a silent toneless instrument not previously represented in the Smithsonian collections, it was noted.

Edwin M. Good was named the winner of the Otto Kinkeldey Award at the American Musicological Society's annual meeting in Louisville, Kentucky, October 29. The award for the best musicological book of the prior year by an American or Canadian honors Good's *Giraffes, Black Dragons, and Other Pianos: A Technological History from Cristofori to the Modern Concert Grand* (Stanford University Press, \$29.50).

Good is Professor of Religious Studies at Stanford University, carries on a lively chamber music career as a pianist, and teaches a course on the subject of his book in Stanford's Program in Values, Technology, Science, and Society. During the current academic year he is on sabbatical leave as a visiting scholar in the Department of Near Eastern Languages and Civilizations at Harvard University, and, as he says, "soaking up the musical life of the Boston area."

Phillip T. Young, Professor of Music at the University of Victoria, British Columbia, was awarded the Certificate of Merit by the Alumni Association of the Yale School of Music, New Haven, Connecticut, October 8. Young, a member of the Board of Governors of AMIS, is the author of *2500 Historical Musical Instruments: An Inventory of the Major Collections and The Look of Music: Rare Musical Instruments 1500-1900*, the latter a catalog of the international exhibition which he organized at the Vancouver Centennial Museum in 1980, as well as the co-author of *A Survey of Musical Instrument Collections in the United States and Canada*. The award was made to recognize "both high standards of scholarship and a finely-honed organizational sense."

Gary M. Stewart, Conservator and Adjunct Professor of Music at The Shrine to Music Museum, University of South Dakota, was named a Distinguished Alumnus of Appalachian State University, Boone, North Carolina, and on October 14 gave one of a series of lectures being held to mark the dedication of that institution's new music building.

Robert A. Warner, Professor Emeritus of Music and former Director of the Stearns collection at the University of Michigan, Ann Arbor, suffered a cerebral hemorrhage December 10, an hour after playing in the orchestra for the Austrian Ball in Grosse Point, Michigan. He is now in Munson Hospital in Traverse City, Michigan, in stable condition, but paralyzed on the left side. AMIS members are invited to write to him, c/o Mrs. R.A. Warner, 236 E. 9th Street, Traverse City, MI 49684. As Director of the Stearns collection, Warner supervised the move of the collection into modern facilities; financial difficulties at the University of Michigan have since forced the collection into storage.

CLASSIFIED COLUMN

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

JUST PUBLISHED: An Anthology: The Writings of Josef Marx, Vol. I. Lectures and other pieces by the noted oboist, musicologist and publisher, whose collection of historical instruments is internationally

known. Order from Deiro Music Headquarters, 123 Greenwich Avenue, New York, NY 10014. \$12 plus \$1 pphdgl. Credit cards accepted.

MANDOLIN: The New Washburn 1897 Model, Gold Medal and Diploma of Honor, Antwerp, 1894, Cremonatone No. 97483. Mira Music Box, 12", 1895 era plus 21 records. Both mint condition. Will deliver to highest reasonable offer. M. Lobsinger, 6250 Linneal Beach Drive, Orlando, FL 32810. (305) 293-2501.

FOR SALE: Antique Flutes, also reproductions, fifes, related instruments. Brochure: Sweetheart Flute Company, 32 South Maple Street, Enfield, CT 06082.

PIANOFORTE— American; short keyboard, skin on hammers, excellent condition. W.O. Watts, 46 Sunnyslope, Millington, NJ 07946. (201) 647-6456.

FOR SALE: "Musical Instruments of Burma, Tibet, Nepal, Thailand, and Tibet," Volume II 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.

EIGHT UNRESTORED PIANOS dating back to 1800; Broadwood semi-grand 1870, Broadwood square 1836, Clementi cottage 1820, Italian square, maker unknown, Broadwood square 1845, Broadwood square 1855, Broadwood cabinet 1825, German upright 1890, to be sold as is to the highest bidder. Buyer responsible for transportation and handling. Individuals interested should call the Cal Poly Foundation, Sponsored Programs Department, 805-546-1123 for more information, descriptive lists, or for an appointment. Sealed bids will be accepted through 3/30/84. The Foundation reserves the right to reject all bids.

SPECIAL EVENTS AWAIT AMIS MEMBERS IN ARIZONA



The Heard Museum of Anthropology and Primitive Art, one of the great museums in the Southwest, will host a reception for AMIS members Saturday evening, March 10. There will be a special viewing of the exhibit, *Images of Sound*, and a performance of Native American flute music, followed by the traditional AMIS banquet and a performance of Renaissance and Baroque music and dance by Musica Dolce.

TRUMPET MUSEUM HOSTS LILLYBELL SAXHORN BAND



Performing at the October 2 concert of the Lillybell Saxhorn Brass Band were (back row, left to right) Robert Sheldon, Director (natural horn, ophicleide, Eb alto saxhorn), Robert Hazen (natural trumpet, Bb & Eb keyed bugle, Eb soprano saxhorn), guest soloist Ralph Dudgeon (solo Eb & Bb keyed bugle, Eb soprano saxhorn), Larry Ferris (natural trumpet, Eb & Bb soprano saxhorn), Robert Webb (Bb cornopean, Bb soprano saxhorn), guest performer Henry Meredith (valve trumpet, Eb & Bb soprano saxhorn), and (front row) Jon Frederickson (natural horn, Eb alto saxhorn), Merrill Erler (slide and valve trombone), Colleen Horgan (slide trombone, Bb baritone saxhorn), Franz Streitwieser (founder of the Trumpet Museum and concert host), guest performer Mark Elrod (Eb tuba), and Robert Pallansch (ophicleide, Eb tuba).

The Lillybell Saxhorn Brass Band, conducted by Robert Sheldon, presented a concert at the Streitwieser Foundation Trumpet Museum on October 2. The program featured American brass band music from the 1830's through the 1870's, played on original natural, keyed, and valved brass instruments.

The first half of the program included several, seldom-heard works from the 1830's and 1840's that feature combinations of natural horns, natural trumpet, slide trombones, cornopean, keyed bugles, and ophicleides. Guest soloist, Ralph T. Dudgeon, performed the difficult, solo Eb keyed bugle parts in *Woodup Quickstep*, *The Bugle Quickstep*, and other early brass band selections. Dr. Dudgeon, Assistant Professor of Music at the University of Texas/Dallas, then presented a lecture-demonstration, *The Keyed Bugle in America*.

The second half of the program was devoted to American brass band music of the 1850's to 1870's. The eleven-piece ensemble used rotary- and Berliner-valved instruments for this music, which reflects the rapidly-changing technology of brass instruments during the second and third quarters of the 19th century.

Instruments used in the concert were from private collections, including those of AMIS members Mark Elrod and Robert Hazen. Among the 19th-century instruments used were keyed bugles by Graves & Co., a valved bugle by E.G. Wright, an over-the-shoulder tuba by Klemm & Brothers, and other instruments by Boston, New York, and Philadelphia makers.

The program was one of a series of concerts sponsored by the Trumpet Museum, home of

the Streitwieser collection in Pottstown, Pennsylvania. With its holdings of brass instruments, most in playing condition, as well as music, prints, books, recordings, photographs, and other brass-related objects, the Streitwieser Foundation is an important resource for musicians and others interested in the history of brass instruments. Established in 1978, the Trumpet Museum is open by appointment. For more information, contact the Streitwieser Foundation, Fairway Farm, Vaughan Road, Pottstown, PA 19464.

JOSEF MARX HONORED

Friends and colleagues of the late Josef Marx of New York City will be pleased to learn that McGinnis & Marx Music Publishers of New York have published Volume I of *An Anthology: The Writings of Josef Marx*. Compiled and edited by Gloria Ziegler, the 160-page, soft-bound volume includes a variety of Marx's writings, ranging from a set of liner notes for a number of recordings, (Haydn, Mozart, Schumann, and Liszt) to his article, "The Tone of the Baroque Oboe: An Interpretation of the History of Double-Reed Instruments," originally printed in *The Galpin Society Journal* (IV, 1951). "From the Windbag," reprinted from *Woodwind Magazine* (February 1951), makes one realize anew the great progress that has been made by at least some of our institutional collections during the past 30 years. The book is available for \$12.00, plus postage (\$1.00). Prepaid orders should be sent to Deiro Music Headquarters, 123 Greenwich Avenue, New York, NY 10014.

-André P. Larson

THREE INSTRUMENTS REPORTED MISSING

The Farmer's Museum in Cooperstown, New York, has reported the theft in October of three instruments: 1) a flute by Ronnberg, New York, ca. 1835, rosewood with ivory trim, five sections, four German-silver keys, 2) a flute by Meacham & Co., Albany, New York, ca. 1812-28, rosewood with ivory trim, five sections, four silver keys, and 3) a piccolo, 19th century, rosewood with silver trim, six silver keys. Information about these instruments, if located, should be sent to Kathryn Boardman, Assistant Curator, P.O. Box 800, Cooperstown, NY 13326; 607-547-2593.

PAPERS REQUESTED FOR 1985 AMIS MEETING

The American Musical Instrument Society will hold its 14th-annual meeting in Boston, May 30-June 2, 1985, immediately before the Boston Early Music Festival & Exhibition. Papers are now being solicited for consideration. Due to the theme of both the meeting and festival, preference will be given to topics dealing with organology, performance practices, and iconography during the times of Schütz and Bach, Handel and Scarlatti. Send a one-page abstract to the Program Chairman, Dr. Edmund A. Bowles, 5 Sage Court, White Plains, NY 10605.

AMIS WILL HOST EXHIBITS BY MAKERS



This is another one of many instruments that will be exhibited by Southwestern makers during the AMIS meetings in Tempe, Arizona, March 8-11. For further information, contact J. Richard Haefer, School of Music, Arizona State University, Tempe, AZ 85287.

ARE YOU MOVING?

Are you moving? If so, please be certain that you notify the Society of your new address, as soon as possible. Write to the AMIS Membership Office, USD Box 194, Vermillion, SD 57069 USA.

AMIS MEMBERS INVITED TO VISIT DUTCH MEMBER



Monachordio "Bermudo," a reconstruction of an early 16th-century fretted clavichord, with a tuning as described by Juan Bermudo (1555); built by Koen Vermeij in 1983, after a working drawing by Nelly van Ree Bernard.

Nelly van Ree Bernard, an AMIS member, invites other AMIS members who may be traveling in Holland in 1984 to visit the musical instrument collection at Muziekcentrum "Het Duintje," Bennebroekdreef 20, 2121 CN Bennebroek, The Netherlands. Bernard promises a collection of about 70 instruments for art and folk music, including "psaltery and early clavichord reconstructions," plus working drawings, recordings, and publications. Visits are by appointment, so write or call (02502-6126) ahead.

ASTON MAGNA CONCERT FEBRUARY 8

The Aston Magna Foundation for Music will present a concert of highlights from the 1983 Festival season in the Berkshires at 8:00 p.m., Wednesday, February 8, in Merkin Concert Hall, 129 West 67th Street, New York City. The program will include 17th-century violin music by Castello, Walther, Schmelser, and Uccellini, plus the first New York performance of Beethoven's *Septet in E-flat major*, Op. 20, on original instruments. A November 13 concert featured works by Leclair, Telemann, J.C. Bach, and Mozart.

FEDERAL MUSIC SOCIETY PERFORMS FEBRUARY 19

The Federal Music Society, founded by Frederick R. Selch, past-president of AMIS, will present "A Birthday Celebration for General George Washington," Sunday noon, February 19, in the Atrium of Citicorp, Lexington Avenue between 53rd and 54th Streets, New York City. The free concert will feature music by John Bray, Samuel Holyoke, Matthew Peter King, Thomas Linley, Phillip Phile, and others. Performers will include Mary Barto, flute; Richard Wagner, clarinet; Theodore Mook, 'cello; and, Judith Otten, soprano.

NYC SYMPOSIUM MAY 27

A symposium, "Science and Music: Musician-Inventors," will be held at 2:30 p.m., Sunday, May 27, in the Petit Trianon room of the New York Hilton Hotel. Organized by F.R. Lipsett of the National Research Council of Canada, the symposium will be part of the annual meeting of the American Association for the Advancement of Science. Topics will include *The Tuning*

System, Instruments and Music of Harry Partch; New Instruments for a New Music: the Work of Hugh Le Caine; Dumb Ways to Play Intelligent Instruments; and, Music Science—Then and Now. Call 613-993-2244 or 202-842-9530.

USD AMERICAN MUSIC FESTIVAL MAY 3

The 10th-annual American Music Festival, featuring a concert by The Golden Age of Bands 1860-1915, will be presented Thursday, May 3, at the University of South

Dakota. Professors Courtland Swenson and Arne B. Larson will conduct the performance.

The Golden Age of Bands is America's only regularly-active ensemble devoted to the authentic performance of the music to which Americans listened during the years between the Civil War and World War I. Original instruments of the era are used, all of them from the collections of The Shrine to Music Museum, The Band, whose members wear turn-of-the-century costumes, has performed extensively throughout the Midwest, including a Chicago appearance for the national meeting of the American Bandmasters Association.

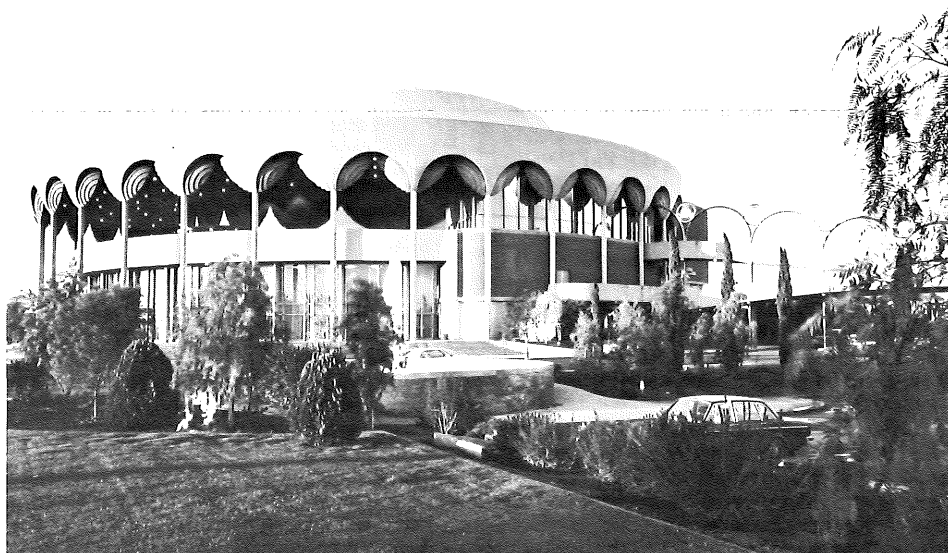
SONNECK SOCIETY MEETS MARCH 22-25

The Sonneck Society, devoted to all aspects of American music, will hold its 1984 meeting in Boston, March 22-25. One of the themes is music of the Boston area in the late 19th and early 20th centuries, but many other American music topics are included as well. Performances include chamber music, the John Oliver Chorale, a ballad opera, and the Boston Symphony Orchestra in a premiere of John Harbison's *Symphony No. 1*. For further information, contact Steven Ledbetter, 65 Stearns Street, Newton Centre, MA 02159.

ETHNOMUSICOLOGISTS CALL FOR PAPERS

The Society for Ethnomusicology will meet at the University of California, Los Angeles, October 18-21, 1984. The theme is "The Applications and Implications of the New Technologies," but papers on other topics in the field of ethnomusicology are also welcome. The deadline for abstracts is March 31. Write to Professor Anthony Seeger, Archives of Traditional Music, Indiana University, Bloomington, IN 47405.

SUNNY ARIZONA/WRIGHT ARCHITECTURE BECKONS



AMIS members who gather together under sunny Arizona skies in March will be able to tour the Gammage Center for the Performing Arts, the last major creation of Frank Lloyd Wright. It opened in the late 1960's and is well known because of its exceptionally fine acoustical characteristics.

NEW BOOKS RECEIVED

Robert L. Barclay, editor. **Anatomy of an Exhibition: The Look of Music.** Ottawa: International Institute for Conservation—Canadian Group, 1983. 149 pp. Canadian \$10.00.

Anyone intrigued by the "behind-the-scenes" workings of a major museum, as well as the multitudinous problems inherent in mounting an international exhibition, will find **Anatomy of an Exhibition: The Look of Music** fascinating reading.

The museum was the Centennial Museum in Vancouver, British Columbia, Canada, now known simply as the Vancouver Museum. The exhibition was **The Look of Music**, the brainchild of Phillip T. Young, AMIS member and Professor of Music at the University of Victoria, British Columbia, which brought together 331 important musical instruments from 38 private and institutional lenders in a dozen countries. It was one of the largest and richest loan collections of its kind ever assembled, with costs running close to \$600,000. Professor Young's catalog, **The Look of Music: Rare Musical Instruments 1500-1900**, remains as a record of that splendid grouping of instruments that was seen by approximately 80,000 people between November 1980 and April 1981.

Anatomy of an Exhibition is edited by Bob Barclay, a conservator at the Canadian Conservation Institute since 1975, who says that he intervened as little as possible, noting that "the book, like the exhibition, was a team effort and this should be reflected in the individuality of the chapters." More problematic is the lack of proofreading; typographical errors abound, and of the words that are hyphenated, it seems, without counting, that the majority must have been done incorrectly.

The intent, of course, was not to create an important literary work, but to document the problems—and the joys—associated with such an undertaking. In that respect, the book succeeds admirably. If anything is missing, it is an essay by Professor Young, who, after all, was really the catalyst that made it all possible. But everything else is here—curatorial problems, philosophies of display design, conservation, packing and transportation, finances, public relations, and so on. There is even a chapter devoted to the strike by municipal workers, already enjoying one of the world's highest standards of living, which almost closed the show.

For museum professionals, the book is certain to become a reference work. For others, including AMIS members fortunate enough to have made the trip to Vancouver in 1981, the book will bring back memories, along with special insights into a very special happening for North Americans interested in musical instruments.

Orders may be sent to the International Institute for Conservation—Canadian Group, Box CP 9195, Ottawa, Canada K1G 3T9.

— André P. Larson

Arthur W. J. G. Ord-Hume. **Joseph Haydn and the Mechanical Organ.** Cardiff: University College Cardiff Press, 1982. Distributed in U.S.A. by Humanities Press, Atlantic Highlands, NJ. 185 pp. \$34.25.

Mechanical organs: Were they cultural im-
plements, on the same plane as the

pianoforte, the violin, the saxophone, or were they expensive toys, once made for the monied aristocracy, who needed them in the same way they would need Faberge eggs a century later?

According to Mr. Ord-Hume, they were both, and are now extremely important for the musical contents of their pinned cylinders. Apparently, anyone who was somebody had one or more of the machines made, and since the machines could easily be made to play the music of one's favorite composer, it was but a short step to having favorite composers write music for the machines. Haydn seems to have had more than a passing interest in the mechanical organ, and collaborated with a mechanically-minded priest at Esterhazy, who produced at least three surviving instruments, Haydn providing the music.

The author seems to know his subject well, and tries to present the material in an interesting narrative which works at times, but often gets bogged down by inexplicably poor grammar, word choices, and punctuation. Perhaps a lack of proof-reading is to blame.

At any rate, there is a good deal of information about mechanical organs, with technical line drawings, both period and by the author, the latter sometimes confusing; and, gratefully, many photographs of mechanical-organ innards. There are 36 line drawings and 55 plates in the 185 pages.

— Gary M. Stewart

Cane Curiosa: From Gun to Gadget by Catherine Dike. Geneva: Catherine Dike, 1983. (378 pp., \$68.00 plus \$2.00 postage. Available from CANE CURIOSA, 4121 Forest Park, St. Louis, MO 63108.)

In her encyclopedic book, **Cane Curiosa**, Catherine Dike documents the innermost and often secret workings of what seems to be every conceivable variety of dual-purpose walking stick, a once-popular and useful accessory in the pre-automotive age. The absorbing text is enhanced by the inclusion of 1,650 illustrations of canes from 150 U.S. and European museums and collections, as well as 170 period drawings and 120 cane patents. Dike wisely refrains from the essentially futile attempt to try and include all known examples of any one type of **baston con anima** (animated stick), preferring instead to exhaust the many different types of "gadget" or "secret canes" which have been produced since the 16th century. (The index includes more than 500 references to the various objects found inside these canes!) The bulk of the sticks illustrated date from between 1850 and 1920.

The text is divided into four sections, dealing with country walking sticks, city canes, professional walking sticks (i.e.: medical, military, church, etc.), and weapons.

Of particular interest to musical instrument collectors are two chapters concerning 1) automata and musical canes, with 25



photos, and 2) musical instruments and radio canes, with 85 photos. Although it is well-known that dual-purpose walking sticks often contained musical instruments such as pockettes, violins, flutes, clarinets, and oboes, it may be less well-known that these **Stocke mit Seele** (sticks with souls) also included trumpets, whistles, harmonicas, ocarinas, kazoos, ratchets, music boxes, music stands, and radios. Some multi-purpose musical instrument canes exist which also conceal additional non-musical items such as snuff boxes, watches, and even swords and daggers. Perhaps the ultimate in musical canes, shown in an 1892 U.S. patent, is the "little orchestra umbrella cane," which, according to Dike, contains "an umbrella, a violin and two harmonicas of different registers placed on the same side so that two players can face the public side by side. A transverse flute at the very end becomes a straight flute when a mouthpiece is fitted and the mouth hole covered. Its inventor certified that 'in the hands of capable musicians it is capable of producing novel and genuine musical effects, as well as being an unfailing and irresistible source of merriment.'"

Like the objects it describes, something for everyone can be found between the covers of **Cane Curiosa**.

— Margaret Downie

ARTICLES REQUESTED FOR AMIS JOURNAL

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

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.