

NEWSLETTER

Of The

American Musical Instrument Society

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October 1988

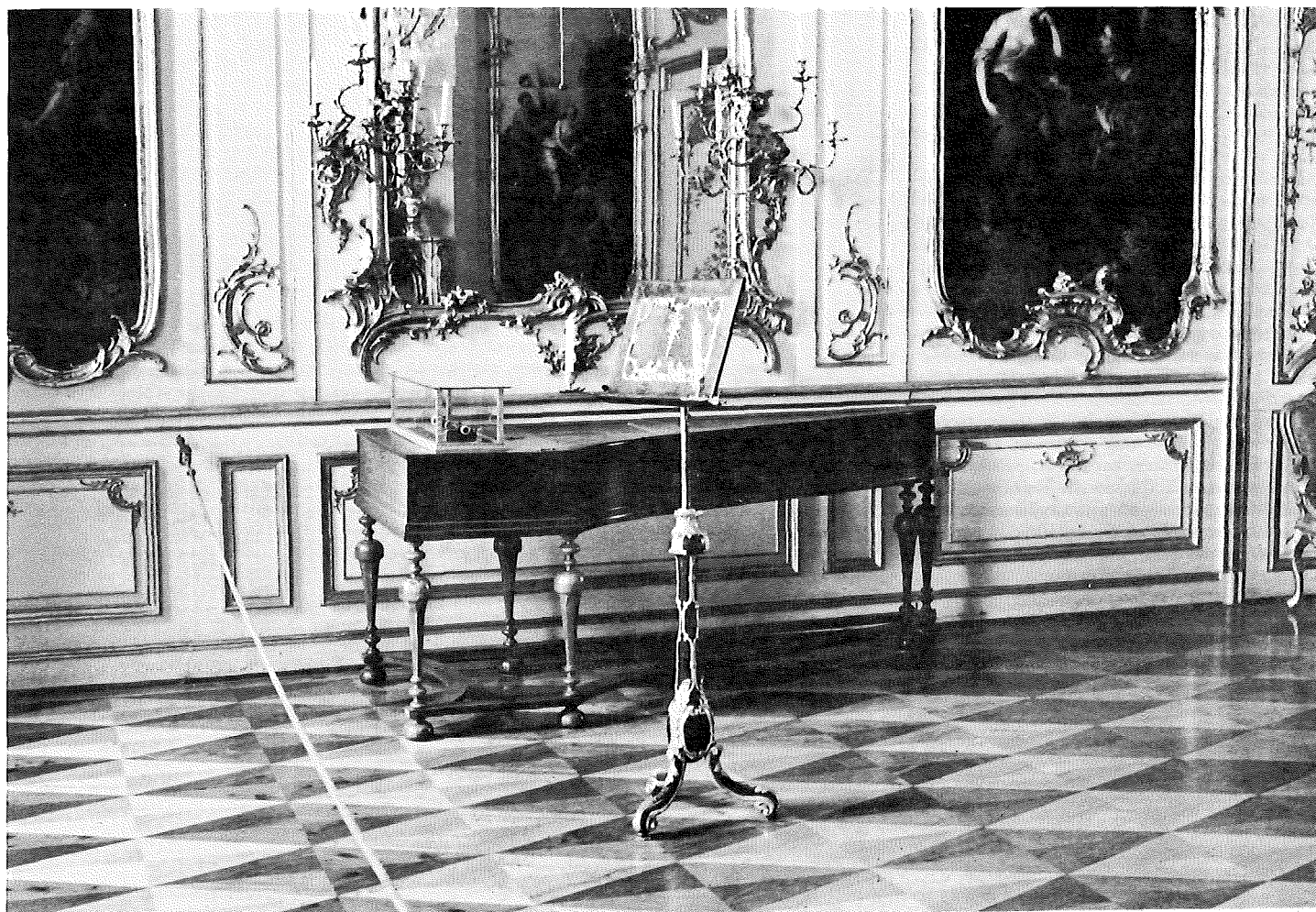


Photo by Gary M. Stewart

Individuals attending the CIMCIM meeting in Berlin were able to visit the music room at Sans Souci, Frederick the Great's palace in the Berlin "suburb," Potsdam.

CIMCIM MEETING HELD IN BERLIN

Approximately 50 members of the International Committee of Musical Instrument Museums and Collectors (CIMCIM) of the International Council of Museums (ICOM), meeting in Berlin, April 10-17, moved forward on several major projects:

1) The second edition of *International Directory of Musical Instrument Collections* is now being compiled and edited by Barbara Lambert (10 Pequot Road, Wayland, MA 01778). An initial mailing of questionnaires was sent in May to collections listed in the first edition with the expectation that revisions and new listings will

be in the editor's hands by the beginning of 1989.

A revision of *A Survey of Musical Instrument Collections in the United States and Canada* is underway concurrently through the American Musical Instrument Society, under the chairmanship of William Hettrick, Department of Music, Hofstra University, Hempstead, NY 11550.

2) A draft for a proposed *Code of Ethics for the Preservation of Musical Instruments* is now complete. Those interested in the subject should contact Robert Barclay, Senior Conservator, Canadian Conservation Institute, 1030 Innes, Ottawa, Canada K1A 0C8.

3) A questionnaire seeking information about programs for training in musical instrument

conservation is now being circulated by Peter Andreas Kjeldsberg, Ringve Museum, P. O. Box 3064 Lade, Trondheim, Norway, who welcomes comments and questions about the subject.

In addition, the working group on Computer Coordination for Musical Instrument Collections presented two sessions, one showing the computer documentation of art history and museum collections by Foto Marburg and another the current program of the Conservation Network (a presentation also made with great success by Cary Carp, Robert Barclay, and Friedemann Hellwig in East Berlin before a large group of East German conservators). The CIMCIM Newsletter XIII was distributed
(Continued on p. 2)

NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY

André P. Larson, Editor

The Newsletter is published in February, June, and October for the members of the American Musical Instrument Society (AMIS). News items, photos, reviews, and short monographs are invited, as well as any other information of interest to AMIS members. Address all correspondence to the Editor, AMIS Newsletter, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA. Requests for back issues and all correspondence regarding membership (\$20.00 per year) should be directed to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

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Lloyd P. Farrar (1987-90)	J. Kenneth Moore (1987-89)
Marianne Wurlitzer (1986-89)	

(Continued from p. 1)

to those attending the meetings, the rest to be sent by mail. Hélène La Rue (Pitt Rivers Museum, South Park Road, GB-Oxford OX1 3AP, Great Britain), Editor, urged everyone to submit news and short articles for the next newsletter.

As usual at CIMCIM meetings, the activities included papers given by members, plenary sessions to discuss CIMCIM business, and special tours and concerts. The staff of the Musikinstrumenten-Museum of the Staatliches Institut für Musikforschung Preussischer Kulturbesitz (especially Dagmar Droysen-Reber, Gesine Haase, and Martin Elste) had arranged tours of Berlin, the Reichstag, the Musikinstrumenten-Museum collections and facilities, and the Museum für Völkerkunde at Dahlem, as well as several special concerts and dinners. Among those who presented papers were Margaret D. Banks (Shrine to Music Museum) about the C. G. Conn Company, Robert Barclay (CCI-Ottawa) on questions about conservation, Cynthia A. Hoover (Smithsonian Institution) about the early piano

BERLIN COLLECTION CELEBRATES 100 YEARS



Photo by Gary M. Stewart

The 100th anniversary of the Musikinstrumenten-Museum of the Staatliches Institut für Musik Preussischer Kulturbesitz in Berlin was celebrated April 10-17, 1988. Dagmar Droysen-Reber (in the black dress) Director of the Museum, visits with Maria Graf, harpist, in preparation for one of the special concerts that marked the occasion. Behind them, a crowd gathers around the console of the Wurlitzer theatre organ that is a favorite attraction for West Berliners.

in America, Laurence Libin (Metropolitan Museum of Art) about the centennial of the Metropolitan's collection, and Gary M. Stewart (Shrine to Music Museum) about the restoration of an early Italian cittern. Karel Moens of Belgium gave a paper about the authentication of stringed instruments.

The next meeting of CIMCIM will be held at The Hague, August 27-September 6, 1989,

in conjunction with the XVth General ICOM conference. Local arrangements chairman will be Rob van Acht, Music Department (Instruments), Haags Gemeentemuseum, Stadhouderslaan 41, NL-2516 HV, Den Haag, The Netherlands. Nominations for the new slate of officers to be elected at that gathering are now being received by Peter Andreas Kjeldsberg, Ringve Museum, P. O. Box 3064

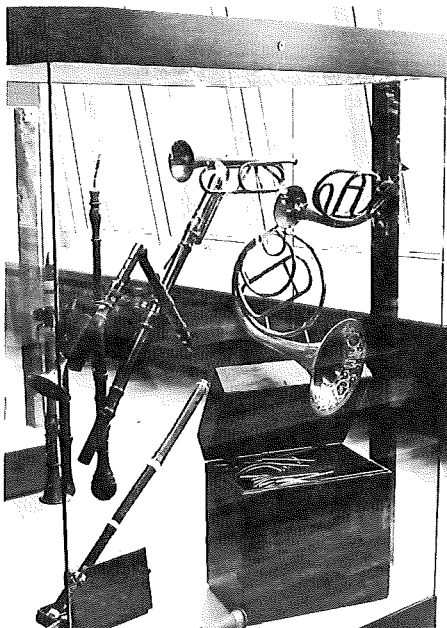


Photo by Gary M. Stewart

Wind instruments dangle precariously in the display cases of the Musikinstrumenten-Museum in Berlin.

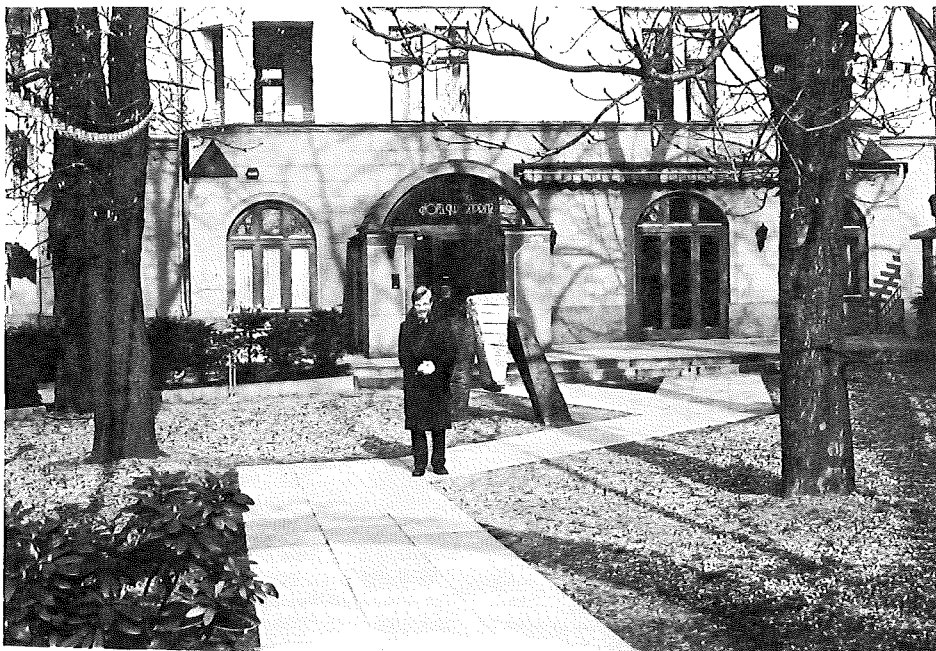


Photo by Gary M. Stewart

Laurence Libin, Vice President of AMIS and Curator of Musical Instruments at the Metropolitan Museum of Art in New York, pauses at the entrance to the Hotel Kronprinz in Berlin, where CIMCIM participants stayed during the week's activities.



Photo by Gary M. Stewart

Alas! The bus carrying CIMCIM members through the streets of Berlin moved on before the identity of this young lady could be ascertained.

Lade, Trondheim, Norway.

Membership in CIMCIM is open to those interested in the study and conservation of musical instruments who are members in good standing of their national ICOM committee. Americans wanting to become members are first required to join the American Association of Museums and AAM/ICOM (for information about joining, write to AAM, P. O. Box 33399, Washington, DC 20033). In addition, there are CIMCIM dues of \$10.00 (60 FF), which can be sent to the current CIMCIM secretary, Josiane Bran-Ricci, Musée Instrumental du Conservatoire National Supérieur de Musique, 14 rue de Madrid, 75008 Paris, France.

—Cynthia Adams Hoover

MINNESOTA VIOLINS EXHIBITED IN ST. PAUL; CATALOG AVAILABLE

Violin & Bow Makers of Minnesota, an historical exhibit of the works of thirty of Minnesota's finest violin and bow makers, will be held from 9 am to 5 pm, November 7-11, at the Scanticon Conference Center in Minneapolis, Minnesota, in conjunction with the Violin Society of America's 8th International Violin Making Competition, and then from 11 am to 3 pm, November 16-December 15, at the Schubert Club Museum in the Landmark Center in Saint Paul. An opening reception will be held at the Museum, November 15, at 7 pm.

More than 60 instruments, built between 1902 and 1988, will represent the work of fifteen past and fifteen present Minnesota makers. The accompanying catalog, written and photographed by Thomas Wenberg, author of *The Violin Makers of the United States*, with an introduction by Claire Givens, is available for \$18.00, postpaid, from The Schubert Club, 302 Landmark Center, Saint Paul, MN 55102. It is a limited edition of 1,000 copies.

SIMON LEVIN SETTLES IN CALIFORNIA

One of the newest members of AMIS is Simon Levin, former curator of the Collection of Musical Instruments at the Institute for Theater, Music, and Cinematography in Leningrad (AMIS Newsletter, February 1988, pp. 11-13) and author of *Wind Instruments in the History of Music Culture*. He and his wife have settled in San Jose, California, near a daughter and her family who have lived in the States for some time, and he is busy learning English.

THE MET CELEBRATES WITH CHAMBER MUSIC

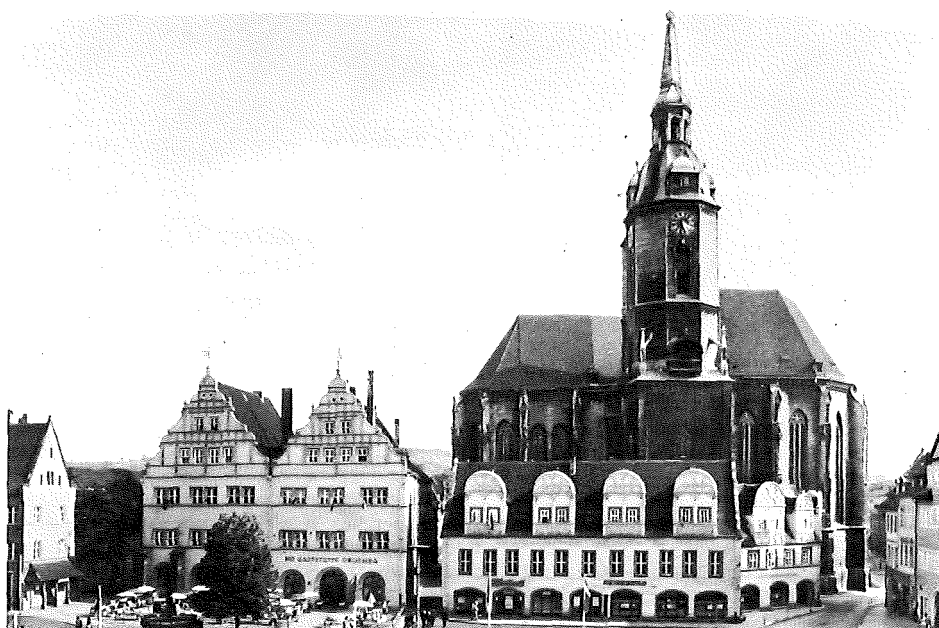
The Department of Musical Instruments at the Metropolitan Museum of Art in New York City will celebrate the centennial of the Crosby Brown Collection (1889-1989) with a series of celebratory concerts, lectures, and other events, according to Laurence Libin, Curator, beginning with an all-Beethoven recital by Konrad Wolff on Friday, October 28, at 7:30 p.m. in the Museum's Uris Auditorium. Admission will be by a contribution of \$20.00 per person, payable by check to the Metropolitan Museum and sent to the Department of Musical Instruments. Contributions benefit the Department's curatorial activities and are tax-deductible to the extent allowed by law.

The Andre Mertens Galleries, which were closed last winter for renovation in preparation for the centennial activities, are again open to the public.

SOCIETIES TO MEET

The 18th-annual conference of the International Double Reed Society will be held August 12-17, 1989, at the Royal Northern College of Music in Manchester, England. AMIS member, William Waterhouse, is the host for the event. Special travel packages are available for visitors from overseas. If you wish to participate, or have any proposals or questions, please contact William Waterhouse, RNCM, 25 Oxford Road, Manchester M13 9RD, United Kingdom.

The Sonneck Society will meet jointly with the International Association for the Study of Popular Music, American chapter, April 5-9, 1989, in Nashville, Tennessee. Local arrangements chairman is Paul F. Wells, Center for Popular Music, Middle Tennessee State University, Murfreesboro, TN 37132. The program chairman is Mark Tucker, Department of Music, 703 Dodge Hall, Columbia University, New York, NY 10027.



Courtesy of Herbert Heyde

Herbert Heyde, AMIS member from Leipzig, East Germany, sends this photo of the market place (Wilhelm-Pieck-Platz) in Naumburg, a town 30 miles or so southwest of Leipzig. The large church is Sanct Wenzel, the former home of the 35 important 17th-century wind instruments that went to the Musikinstrumenten-Museum in Berlin in 1891.

UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

The Bow'ry, the bow'ry. . . .
I'll never go there anymore.

But. . . in this article, which is the second of three about the instrument makers of this district in New York City, we will go there again! But, on this occasion, we will simply make face-to-face acquaintance with the men heretofore known primarily as names on instruments found in collections or used in musical organizations.



Courtesy of Lloyd P. Farrar

Theodor Berteling (1821/2-1889)

He was undoubtedly a brilliant craftsman, whose standards were continued in a factory brought to New York from Boston about 1857. His patent for a Boehm flute mechanism was the first in the United States.



Courtesy of George E. Valley

H. Edward Baack (1809-1893)

Like Carl Fischer, he may have contributed mainly as an entrepreneur, rather than as a craftsman. His business was one of great influence in bringing German traditions to American musicians prior to the Civil War.



Carl Fischer (1849-1923)

Courtesy of Carl Fischer, Inc.

Establishing his firm in 1872, he was known as an astute and energetic businessman, but the many Carl Fischer instruments were probably made for (and not actually by) him.



Courtesy of Johns Hopkins University

Alfred G. Badger (1816-1892)

He was truly a Connecticut Yankee, whose craftsmanship and ingenuity, as well as his good public relations, made him the pioneering leader of Boehm flute making in America. William R. Meinel learned his trade from Badger.

MORGAN LIBRARY SHOWS RARE MANUSCRIPTS

Music and Music-Making in the Middle Ages and Renaissance, an exhibition of approximately 50 manuscripts from the collections of the Pierpont Morgan Library in New York City which contain scenes of early musical instruments, singing, dancing, and examples of musical notation, opened at the Library on September 6 and will run through October 30.



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222 E. 89th St., NEW YORK CITY
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"KRUSPE," in Erfurt, Germany
MY SPECIALTY
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CLARIONETS, FLUTES, PICCOLOS
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Courtesy of Lloyd P. Farrar

At present there are no images known of Gustav L. Penzel or his contemporary, William R. Meinel (1864-1916), although their instruments suggest that they knew each other's work quite well and competed in the same market. Meinel, like Penzel's partner, Wm. G. Müller, was thoroughly trained in practical instrument making prior to emigration from Germany to New York.

According to Library officials, the exhibition will include, for example, "a 13th-century English psalter containing a very rare depiction of a medieval viol, a prototype of the viola da gamba," and an illustration from a 15th-century French book of manners showing couples performing the basse danse, a popular medieval dance. An entire section of the exhibition will be devoted to some of the Library's sumptuously-illuminated choir books, such as the massive, early-16th-century Gradual popularly known as the "Geese Book" because of its whimsical illustration of a fox conducting a choir of geese.

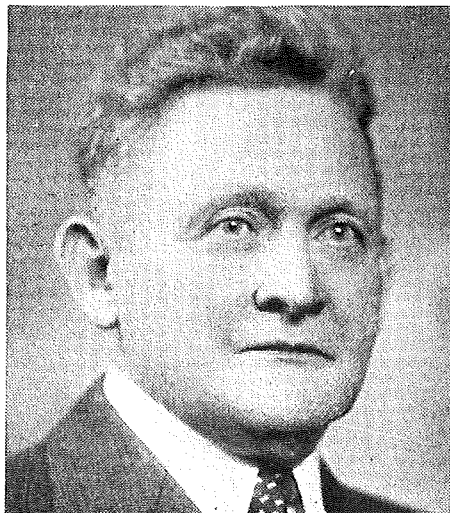
The manuscripts were selected by the staff of the Research Center for Musical



Courtesy of the Library of Congress

William F. Meinel (1869-)

Trained by his father, William R. Meinel, he succeeded him about 1902. Meinel flutes are well-developed examples of the Boehm system. The beauty of these flutes is equaled by both their playing ease and their rarity. The father worked for about 25 years, but the son's career was of but a few years in duration.



Courtesy of The Shrine to Music Museum

Edward G. Müller (1868-1956)

He became a junior partner of Gustav L. Penzel in October 1898. Remembered by many living clarinetists as a generous man with marked musical capabilities, he is also remembered as a demanding overseer of production and sales of the Penzel Müller line of woodwinds sustained through three quarters of this century.

Iconography in New York, which is compiling a comprehensive inventory of representations of music in works of art. The exhibition marks the completion of their index of musical iconography in the Library's entire collection of approximately 1,200 illuminated manuscripts.



Courtesy of the Pruefer family

Gustav F. Pruefer (1861-1951)

As an instrument maker, as well as a player, Pruefer, self-taught, was notably successful. The Pruefer Company in Providence, Rhode Island, was known particularly for its mass-produced, Boehm-system clarinets. Pruefer's musical and industrial reputation was quite the same as that of William Müller—generous, but driven and keenly competitive. The two men were business associates during the World War I era. The portrait was taken in Markneukirchen at a time when Pruefer worked in the Moennig shop.

YALE COLLECTION ANNOUNCES CONCERTS

The Yale University Collection of Musical Instruments has announced its series of concerts for 1988-89. All of the performances will be on Sunday afternoons at 3:00 in the gallery of keyboard instruments at the Collection, 15 Hillhouse Avenue, New Haven, Connecticut: September 25. Winifred Roberts, violin; Geraint Jones, harpsichord.

November 6. Egbert Ennulat, harpsichord and organ.

December 4. Dorothy and Nicholas Renouf, piano, four-hands.

February 12. Susan Thompson, recorder; Jaap Schroeder, violin; Richard Rephann, harpsichord.

March 5. Christopher Laughlin, guitar.

April 16. Konrad Junghaenel, lute.

WIND COLLECTORS START ASSOCIATION

An AMIS member, Bruno Kampmann, 93 rue de la Chapelle, Apt. 166F, 75018 Paris, France, is the president of a newly-founded organization of individuals interested in wind instruments, L'Association des Collectionneurs d'Instruments à Vent. Another AMIS member, Laurent Kaltenbach, is one of the dozen founding members of the new association, which publishes a bulletin, *Larigot*. The first issue appeared in January 1988. A one-year membership is 100 francs, plus 50 francs for overseas airmail postage.

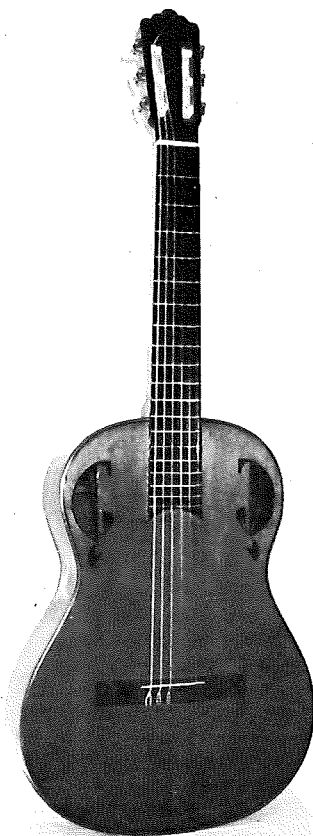
CLEVELAND PLANS ROCK & ROLL MUSEUM

Plans to construct a Rock and Roll Hall of Fame and Museum in downtown Cleveland, Ohio, are well underway. A building has been designed by the well-known architect, I. M. Pei; design, drawing, and modeling of the Museum's interior is being done by Barry Howard, Ltd.; comprehensive market and financial analyses have been conducted by the Harrison Price Company; and, fund-raising is currently in progress to raise the \$48,000,000 needed to finance the project.

Permanent exhibits in the new facility will use music and video to recapture specific themes or moments in rock and roll history. Exhibits will also feature artifacts and memorabilia, including costumes, musical instruments, photographs, and manuscripts.

For information, write to Rock and Roll Hall of Fame and Museum, P. O. Box 94777, Cleveland, OH 44101-0777.

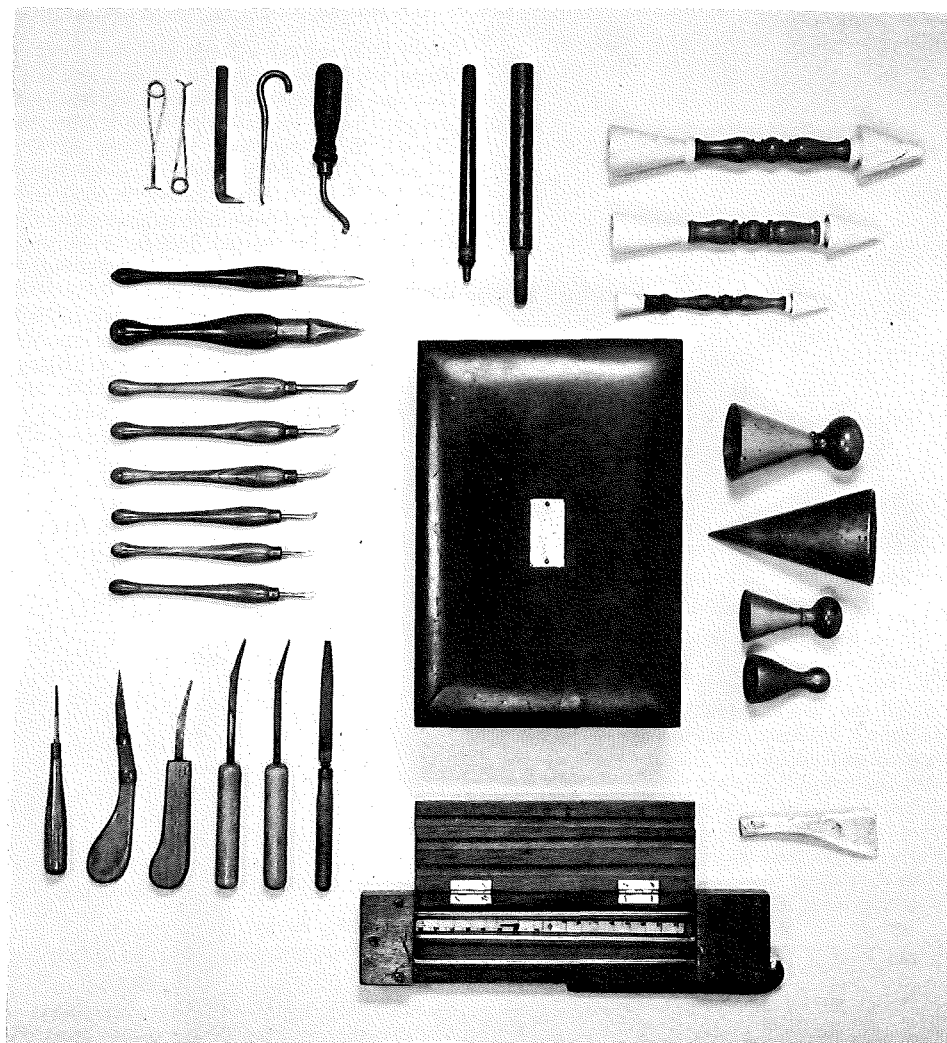
THE NEW GRECI GUITAR



Courtesy of Michele Greci

The Bottoni-Greci guitar, which was introduced in Italy in 1987 (*AMIS Newsletter*, October 1987, p. 11), has been further developed by Michele Greci of Rome, who is now investigating possibilities for industrial production of the instrument. Born in 1952, Greci is a classic guitar graduate of the Conservatorio "Morlacchi" in Perugia. He can be reached at Via Bixio n. 91, 00185 Rome, Italy. Call 06-7313074 or 06-5813395.

1987 ACQUISITIONS AT THE METROPOLITAN MUSEUM



Courtesy of The Metropolitan Museum of Art

No. 1987.189a-ee. Collection of pipe organ tuner's tools, United States, 19th century. The Barrington Foundation Gift, Gift of Dall and Ana Marie Forsythe in memory of Parker McCormick, by exchange, and funds from various donors.

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

Musical instruments acquired by The Metropolitan Museum of Art in New York City in 1987, according to Laurence Libin, Curator, Department of Musical Instruments, are as follows:

No. 1987.55.1. Humanatone, Germany, early 20th century. Tin-plated steel.

No. 1987.55.2. Humanatone, Chicago, Illinois, mid-20th century. Plastic.

No. 1987.97.1. Flageolet by Frederick Riley, New York, New York, ca. 1845-50. Boxwood, ivory trim.

No. 1987.97.2. Clarinet by Ferris & Giffen, New York, New York, 1822. Boxwood, ivory trim, brass keys.

No. 1987.97.3. Flute by Ferris & Giffen, New York, New York, 1822. Boxwood, ivory trim.

No. 1987.109. Flute, China. Endblown; jade with gilt-metal mounts.

No. 1987.189a-ee. Pipe organ tuner's tools, United States, 19th century.

No. 1987.229. Square piano, Saxony(?),

mid-18th century. Compass, C-f3; walnut case on separate stand.

No. 1987.289.1-3. Three grand piano models by George Denninger, Sugarloaf, New York(?), 1980's. Epoxy.

No. 1987.301.1-9. Pipe organ tuner's tools. Nine metal tuning cones.

No. 1987.356. Digitarium by Chappell & Co., London, mid-19th century. Pianist's finger strengthening device; mahogany with ivory-topped keys.

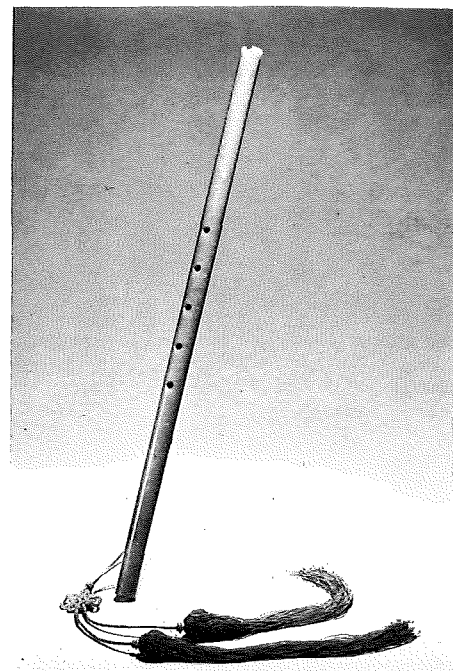
No. 1987.393.1. Lute, Batak, Sumatra(?), early 20th century. Wood.

No. 1987.393.2. Case for a shawm or trumpet, Bhutan. Rattan.

No. 1987.393.3. Case for cymbals, Bhutan. Rattan.

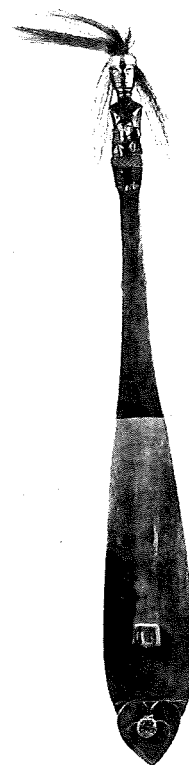
INFORMATION SOUGHT ABOUT RIVINAC FAMILY

Jean Paul Rigaut, 344 rue Saint-Jacques, 75005 Paris, France, is searching for information about the Rivinac family, musical instrument builders and composers, especially for any clue as to the whereabouts of their activities after 1875.



Courtesy of The Metropolitan Museum of Art

No. 1987.109. Endblown flute, China. Jade with gilt-metal mounts. Rogers Fund.

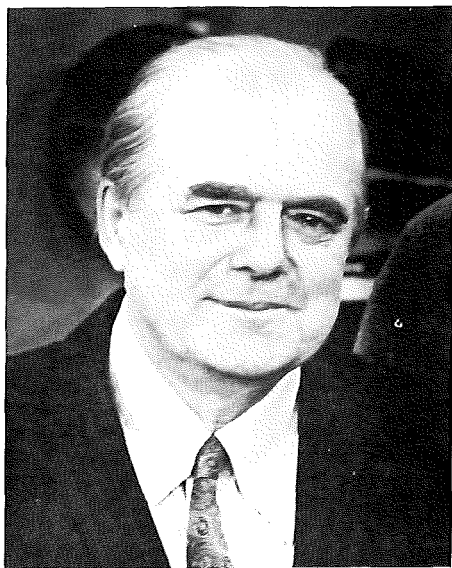


Courtesy of The Metropolitan Museum of Art

No. 1987.393.1. Lute, Batak, Sumatra(?), early 20th century. Wood. Rogers Fund.

It is known that Peter Rivinac lived in a yet unidentified place in Tennessee until 1860, was a musician in the Confederate Army, and then lived in Hinds County, Mississippi, until about 1875. He composed at least six piano pieces between 1858 and 1875. He finally moved to a place called Benton, state unknown, where he is supposed to have run, with his son, Pierce F., a musical instrument building company

IN MEMORIAM



Courtesy of The Shrine to Music Museum
Arne B. Larson
1904-1988

Arne B. Larson, whose collection of musical instruments forms the nucleus of the holdings at the Shrine to Music Museum in Vermillion, South Dakota, died Saturday evening, July 9, at Dakota Hospital in Vermillion from complications arising from congestive heart failure. He had been living at the Southeastern Dakota Nursing Home since October 1987, but regularly attended concerts at the Museum and continued his hobby of repairing violins.

He and his late wife, Jeanne, donated the Arne B. Larson Collection of Musical Instruments & Library to the University of South Dakota in 1979, along with the family farm near Hanska, Minnesota, which had been in the Larson family for three generations. The farm was sold by the Museum's Board of Trustees to establish the Arne B. & Jeanne F. Larson Endowment Fund for acquisitions. At the time, the combined gift was the largest ever made in support of the arts in South Dakota.

Born on that southern Minnesota farm on July 18, 1904, Arne Baldwin Larson graduated from the Minneapolis College of Music and later earned a Master of Music degree from Northwestern University in Evanston, Illinois. He married the former Jeanne F. Kay of Little Falls, Minnesota, on June 22, 1940, at the Little Brown Church near Nashua, Iowa. She died February 24, 1986 (AMIS Newsletter, June 1986, p. 9).

Arne taught music in the public schools, first in Little Falls, then in International Falls, Minnesota. From 1943 to 1966 he taught in Brookings, South Dakota, where his bands and orchestras were among the best in the state. In 1962 the Brookings High School Band was chosen to represent South Dakota at the Seattle World's Fair. More than 100 of his former students came to Vermillion in July 1986 to help him celebrate his 82nd birthday.

In 1966 he was appointed Professor of Music at USD, where he organized the unique ensemble, *The Golden Age of Bands 1865-1915*, to perform original music of that era on period instruments from the Museum's collections. In

(probably church organs) until the 1920's, and where he is supposed to have died in 1915.

1977 he received the Edwin Franko Goldman Award, the highest national honor the American Bandmasters Association can bestow, "in recognition of distinguished contributions in the interest of bands and band music in America."

The following year, Yankton College, whose Conservatory of Music was the first in Dakota Territory, awarded him an honorary Doctor of Music degree "in recognition of his talents, service, and commitment to the cultural advancement of his state and nation."

He was inducted into the South Dakota Western Heritage Hall of Fame in 1979, and received the prestigious Governor's Award for Outstanding Support of the Arts in 1980.

He toured the country for the American-Scandinavian Foundation in 1970-71 with a program about Scandinavian instruments which he repeated for the AMIS meeting held in Vermillion in 1976, and made television appearances on the popular PBS children's series, "Mr. Roger's Neighborhood," and NBC's "Today Show."

Survivors include six children, many grandchildren, and several great-grandchildren. A private, family burial was held in Bluff View Cemetery in Vermillion on Wednesday, July 13.

FINCHCOCKS FOUNDER TO SPEAK IN BOSTON

Richard Burnett, the moving force behind the development of Finchcocks—an important collection of historic keyboard instruments displayed in a Georgian manor house at Goudhurst, Kent, England—will present a lecture about the collection, including slides and recordings of the instruments, on Saturday, December 10, at 11:30 am in the Seminar Room at the Museum of Fine Arts in Boston. The presentation, which is free and open to the public, is sponsored by The Westfield Center of Easthampton, Massachusetts.

The Finchcocks collection was opened in 1977. Among the 50 instruments on display are early pianos by Conrad Graf, Anton Walter, John Broadwood, Michael Rosenberger, and Clementi & Co. Billed as a "living museum of music," Finchcocks regularly demonstrates the instruments. It has also undertaken an ambitious recording project. Burnett, who was educated at Eton College, The Royal College of Music, and King's College, Cambridge, has toured in Australia, Canada, and the United States.

SMITHSONIAN INITIATES NOON HOUR SERIES

"For the First Time Ever, Fourteen Smithsonian Treasures Unlocked: Historic Sounds at Noon" is a new series that will showcase historical keyboard instruments from the Smithsonian Institution's collection on selected Tuesdays at noon. The series, organized by Webb Wiggins, chamber music assistant, will be held in the Hall of Musical Instruments of the National Museum of American History:

- November 15. Karen Hudson-Brown, Haas clavichord and Dulcken fortepiano.
- December 20. Randy Bourne, Dulcken harpsichord and Snetzler & Hilbus organ.
- January 10. Randall Love and Elaine Funaro, Dulcken fortepiano and Dulcken harpsichord.
- January 24. Webb Wiggins, Ruckers & Boni virginals and 1693 Italian harpsichord.
- February 14. Linda Kobler, DeQuoco & Stehlin harpsichords.
- March 14. Marc Bellassai, Dulcken & Stehlin harpsichords.
- April 11. Cheryl Berard, Broadwood fortepiano and Shudi harpsichord.
- April 18. Karen Flint, Ruckers virginal and 1693 Italian & Stehlin harpsichords.
- May 2. Andrew Willis, Schmidt and Graf fortepianos.
- May 23. Gretchen Elicker, Dulcken & Stehlin harpsichords.



Photo by Tom Nelson

Edward L. Kottick, Professor of Music at the University of Iowa in Iowa City and a member of the AMIS Board of Governors, plays one of his harpsichords, which he exhibited at the Midwest Historical Keyboard Society meeting at The Shrine to Music Museum in Vermillion, April 16-18.

BOOK REVIEWS

Guitarmaking: Tradition and Technology by William R. Cumpiano and Jonathan D. Natelson. Amherst, Massachusetts: Rosewood Press, 1987. 387 pp. \$48.00.

In 1987, as an apprentice cabinetmaker, I became fascinated with guitarmaking. At that time, a frustrated, novice guitar-making friend gave me a copy of Irving Sloane's *Classic Guitar Construction* (New York: E. P. Dutton, 1977) and wished me good luck. The construction of my first guitar was a slow, treacherous journey filled with much head scratching and many trips to the only luthier in the area. While Sloane's work provided a broad overview of construction procedures, occasionally interspersing those well known to a seasoned luthier, there were enough lacunae to make me feel that I was reinventing the guitar. What I (and other novices like myself) needed was an instruction book that covered all aspects of construction. Now, in this new book by Cumpiano and Natelson, we have the most comprehensive and thorough treatise to date. The book begins exactly where I was eleven years ago—versed in the basics of woodworking and willing to learn, step by step, about guitar construction.

Cumpiano and Natelson assume that the reader has a basic knowledge of woods and has worked with tools, both hand and power. After the expected introductory chapters dealing with tools, materials, and the guitar's anatomy, the authors guide the initiate into the necessary chapter on preparation and planning. Next comes the actual step-by-step instruction for the construction of both a classical and a steel-string guitar. As the text continues, there is little left to doubt; each procedure is laid out quite clearly, with many black and white photographs supplementing the text, although it is unfortunate that the authors did not include metric measurements, alongside the English, because this book will certainly have international appeal.

By this point, however, it is obvious that the historical aspect of construction is not to be addressed. Historical, or as the authors refer to it, traditional methods of construction with specific examples are only hinted at in the text. The lack of historical perspective is obvious when C. F. Martin, Antonio de Torres, and Louis Panormo, all 19th-century makers, are viewed as "brilliant artisans from an earlier age." In the preface the reader is promised "a close and critical look at the work of these great makers," which will "avoid a great deal of reinvention and wasted effort." This is never realized, however; in fact, at one point (concerning the shape of the classical guitar neck heel) we are not given the traditional heel, but rather a type of heel that one of the authors learned from his teacher. This heel, a pinned mortise-and-tenon never used on guitars until introduced here, is justified as a substitute for the classical heel on the basis that it is "an ancient joint, found in traditional house framing. . . first adopted for use in limited production" in 1972 by Michael Gurian, a well-known American luthier with whom the authors first studied.

When a statement is made about some aspect of an historical instrument, it is usually general and, inexcusably for a work of this scope, lacks any footnote or endnote reference to a source in the bibliography. In fact, the bibliography is very general, not citing specific

articles within a given journal, and there are some factual errors, as well. The address for the *Journal of the American Musical Instrument Society* is not in Scarsdale, New York, and has not been since 1977. The correct address for JAMIS is c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390. The address for the Guild of American Luthiers is listed as Colorado Springs, when, since its inception in 1972, it has been continuously located in Tacoma, WA 98408 (8222 South Park Avenue).

It would seem a bit hasty to hail this work as "the bible of guitarmaking," considering the lack of, and in some cases the deliberate setting aside of, historical perspective. However, if one wants a thorough, pragmatic manual of guitar construction that will save much frustration, then this work is certain to be a standard reference for years to come. One only hopes that future editions will include better historical information and a more extensive bibliography.

—Joseph R. Johnson

Instructions for the Trumpet by Thomas Harper. A facsimile of the 1837 edition, with commentary on the life of Harper by John Webb and Scott Sorenson. Homer, NY: Spring Tree Enterprises, 1988. xiii, 69 pp. Paper, \$16.00, plus \$1.50 shipping. Order from Spring Tree Enterprises, 5745 U. S. Route 11, Homer, NY 13077.

Primary sources of information are invaluable tools for research. It is therefore an important event when a treatise or other original source becomes readily available for study. The recently-published facsimile of Thomas Harper's 1837 edition of *Instructions for the Trumpet*, edited by Ralph and Virginia Dudgeon, is an important new source for studying 19th-century brass pedagogy. A landmark treatise in the trumpet world, Harper's *Instructions for the Trumpet*, as John Webb notes in the foreword, is "particularly significant in that it was published during the period of all the major developments in brass design and technology."

A commentary about the life of Thomas Harper by Scott Sorenson and John Webb provides insight into the great success of Thomas Harper as the leading English slide trumpet virtuoso of the 19th century. Included in the commentary are several quotes which praise Harper's skill and genius. In the foreword, John Webb discusses the changes made between the 1835 and 1837 editions.

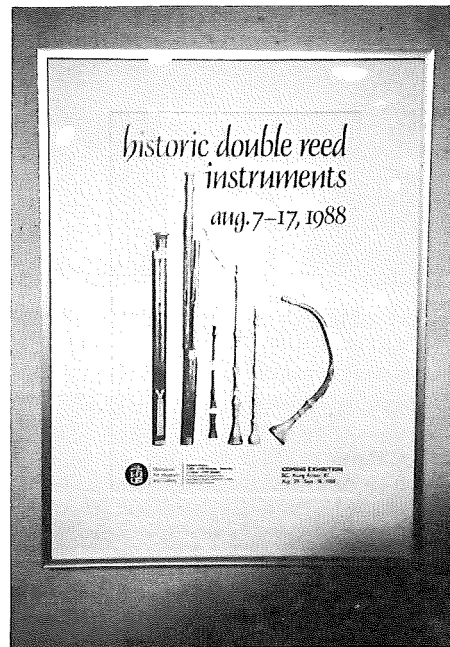
Harper begins his treatise with an introductory section about the basic elements of music. It is interesting to note that within five pages, Harper covers notation, rhythm, meter, embellishments, and even double tonguing. Of the remaining portion of the book, half is devoted to slide trumpet instruction. As with the other portions of the treatise, a very brief text (one or two pages) is followed by several progressive technical exercises, duets, and short solos. Harper then proceeds to discuss the Russian (Prussian?) valve trumpet, the cornet a pistons, the keyed bugle, and the mystic cornetto (possible forerunner of the flugelhorn). Each instrument except the cornetto is illustrated.

Those interested in the slide trumpet or other instruments found in Harper's treatise will find the book useful for studying 19th-century brass pedagogy. The treatise does not, however, contain much technical information. Nevertheless,

Harper's treatise is a welcome addition to the literature. It is hoped that other treatises will be similarly brought to light in the future.

—Debra Kahler

Loan Exhibition of Historic Double Reed Instruments, University of Victoria, August 1988 by Phillip T. Young. Victoria, British Columbia: University of Victoria, 1988. xi, 76 pp. Paper, \$25.00, including postage (\$30.00 Canadian), from Prof. Phillip T. Young, School of Music, University of Victoria, Victoria, BC, Canada V8W 2Y2.



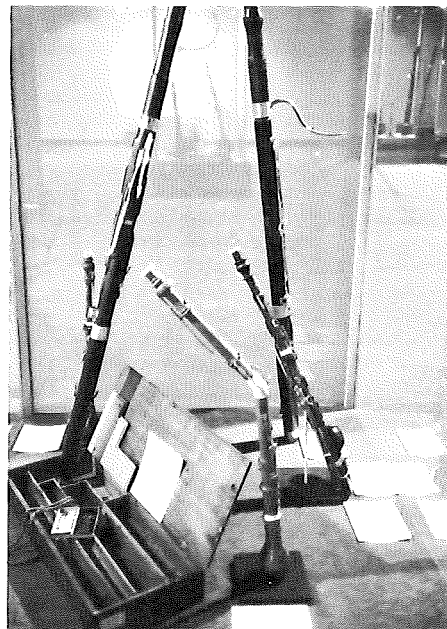
When the International Double Reed Society (IDRS) accepted an invitation to hold its annual meeting at the University of Victoria in Victoria, British Columbia, in 1988, Phillip T. Young, the indefatigable AMIS member who selected the instruments and wrote the catalog for the Vancouver Museum's 1980-81 loan exhibition, *The Look of Music*, decided that it would be only appropriate for him to mount a loan exhibition of historic double-reed instruments to help celebrate the occasion. Deciding to select instruments to which IDRS members, as well as the general public, might not otherwise have easy access, he borrowed extensively from the Musikinstrumenten-Museum in Leipzig, East Germany, one of the world's great musical instrument museums—and one which those of us who have had an opportunity to visit, feel fortunate—as well as from the private collections of Han de Vries and Mariane van Rijn in Amsterdam, William Waterhouse in London, and Guntram Wolf in Kronach, West Germany.

The exhibition, held at the Maltwood Museum in the student center at the University of Victoria, August 7-17, 1988, was modestly mounted and modestly attended (primarily IDRS members, summer school students, and area residents), but the assemblage of instruments, itself, was anything but modest; indeed, one will seldom have an opportunity to see the development of double-reed instruments better illustrated in any one, single location. It is for that reason that this small catalog is of particular importance.

In point of fact, the catalog also includes eight instruments from the Gemeentemuseum



Phillip T. Young, left, who organized the *Loan Exhibition of Historic Double Reed Instruments* at the University of Victoria, August 7-17, and Hubert Henkel, then Director of the Musikinstrumenten-Museum in Leipzig, a major lender to the show.



in The Hague, which, because of financial constraints, could not be brought to Victoria, including early oboes by Richard Haka, Coenraet Rykel, Jan Steenbergen, and Thomas Boekhout of Amsterdam, and an early bassoon by Johannes Scherer, Jr. of Butzbach. Regretably, a similarly-cancelled loan of instruments from West Berlin's Musikinstrumenten-Museum happened early enough that those instruments, including the Museum's early oboe by Dupuis, were deleted from the catalog.

All but one of the 77 instruments included—an English horn by Johann Heinrich Gottlieb Steitwolf of Göttingen, ca. 1830, which was being cleaned by the Leipzig conservators just prior to its trip to Canada, is the lone



exception—are pictured, oftentimes with a front and back view (particularly the bassoons), and Phil Young, in his inimitable style that we know so well from *The Look of Music*, has things of interest to say about each of them.

Not all is perfect. Regretably, typographical errors abound, and the drawings of maker's stamps to which one is referred are not always there. But, the luxury of being able to flip back and forth from page to page and compare a wide variety of early double-reed instruments makes those minor irritants more than worth it. Anyone interested in the history of European musical instruments will want a copy of this catalog.

—André P. Larson

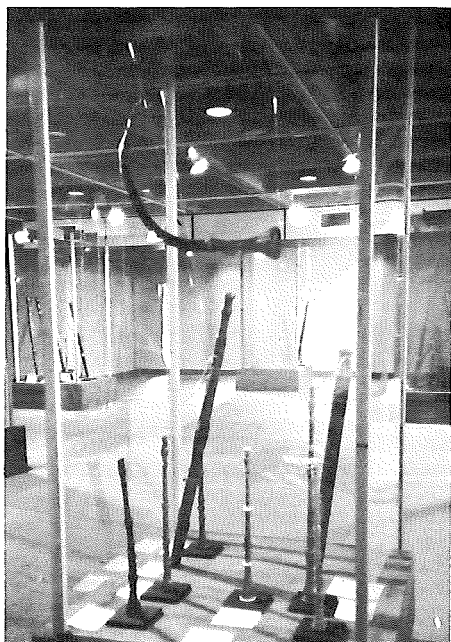
Treatise on Harpsichord Tuning by Jean Denis. Translated and edited by Vincent J. Panetta, Jr. Cambridge: Cambridge University Press, 1987. viii, 128 pp. \$27.00.

This English translation of Jean Denis' *Treatise on Harpsichord Tuning* will be of value to those who play and tune harpsichords and are interested in following mid-17th-century tuning instructions as recommended by a major French figure in organ and harp-

sichord building from that period. Jean Denis came from a family of keyboard instrument makers and musicians. Not only was he a builder and member of the Parisian Guild of Master Instrument Makers, but he also held the position as organist at Saint Barthélemy in Paris. He was also acquainted with notable musicians and composers, including Chambonnieres. Thus, a tuning method published by Denis certainly qualifies as an important reference.

In reading many modern analyses of tuning schemes, one often comes away totally befuddled. Writers either expound in a lofty fashion about the effects and affects of temperaments, or they provide cent-by-cent breakdowns with statistical analysis, showing, for example, how each interval compares to its equally-tempered counterpart. Other modern writers expect tuners to recognize 6.82 beats per second or some other impossibly-specific rate. The simplest matter is to go to the original treatises and examine the original instructions. One must remember that early keyboard instruments, especially those having strings, were very unstable and required almost daily tuning or touch up. A good number of early instruments were indeed so shaky that it was probably impossible even to tune the temperament octave with any great perfection. Procedures thus had to be quick and straightforward. In studying early tuning systems, it is important to get a sense of the acceptable tolerances for error. For example, writing in the mid-18th century, Dom Bedos specified beat rates of 4-5 and 5-6 beats per second for two different groups of fifths. This is much more "tolerant" than modern methods of achieving equal temperament, which call for more careful scrutiny of the beat rates. Additionally, Dom Bedos had to specify that the duration of a second was about that of a heart beat. It is easy to imagine how some variability might creep into such a system. The theorist, Young, specified in one of his tunings that six fourths be tuned pure, though he adds that if there is an inclination to err, it is best to tune these fourths wide, as the tuning will "tend more towards equality, which is better." Additional complications arise from specifications such as "a barely diminished interval," "good sounding chords," or "imperceptibly flattened notes." Clearly, the concept of a "tolerable third" has had different meanings at different times and in different temperaments.

Denis' system is one that has aroused considerable controversy among modern writers. Some insist that he is describing equal temperament, while others claim that he espouses mean-tone. This is due in part to ambiguities in the text, as well as by writers and theorists who attempt to read between the lines—or deliberately misinterpret what is stated in order to prove their assertions. The great fault of this translation and edition of Denis' treatise is the persistent attempt on the part of the translator and editor, Vincent J. Panetta, to convince the reader that Denis is specifying mean-tone temperament. Panetta is relentless in this pursuit, and in fact disregards Denis' explicit instructions, in order to support his theory. For example, Denis states, "When we tune the harpsichord to perfection, we narrow all the fifths, which are twelve in all, the others are nothing but duplicates. They are all narrowed a bit, making it (the diminishment) as small as you would like. There must be twelve pitches, which is the difference from the first to the last fifth, and all the fifths must



be tempered equally, all in like manner." Panetta immediately follows this with a footnote that states, "In this context, however, 'all' clearly refers to the eleven fifths of meantone, not the twelve of equal temperament."(!)

One of the confusions created by Denis results from his criticism of a tuning espoused by a nameless man who had visited Paris. This tuning is not adequately described, but Denis does indicate that "in the tuning that is proposed to us there is neither a major nor a minor semitone, but rather a mean semitone and a major tone similar to ours. To make the mean semitone, the major semitone is narrowed. In so doing the minor semitone is widened, and in the process the semitones become equal."

Because of these contradictions, it would seem that it might have been prudent for the editor to have assumed a more neutral approach to the treatise. Panetta's lack of objectivity even pervades his reading of Barbour's *Tuning and Temperament*. Following Denis' statement about all the fifths being tempered equally, all in the same manner, he inserts a footnote stating that, "This is the sentence that led Murray Barbour to claim Denis as a proponent of equal temperament." Barbour makes no such claim. He states, "Denis may even have had some variety of meantone temperament in mind, for he directed that the tuning should begin with E-flat and end with G-sharp. But if his 'toutes' means what it says, his was equal temperament." This is a more reasonable appraisal, and one which Mr. Panetta would have been wiser to adopt.

—Stewart Pollens

DEADLINE EXTENDED FOR AMIS PAPERS

The deadline for receipt of proposals for papers, lecture-demonstrations, panel discussions, and other presentations that might be of interest for the AMIS meeting in New York City, May 25-28, has been extended, because of the relatively late date of the 1989 meeting, to November 15, according to William E. Hettrick, co-chairman of the program committee. Send your proposals to Professor William E. Hettrick, 48-21 Glenwood Street, Little Neck, NY 11362.

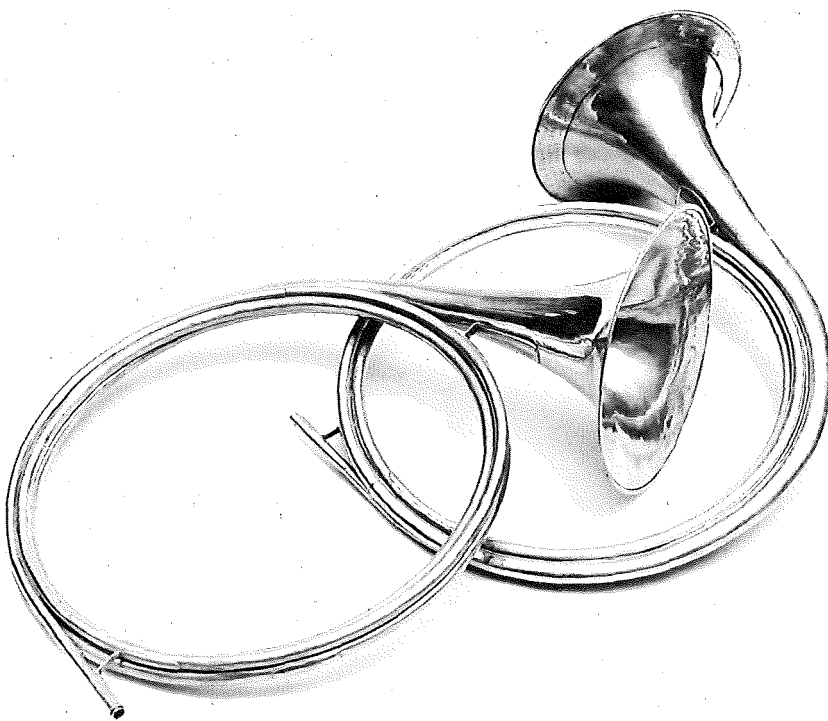
MUSIC EXPOSITION PLANNED FOR POLAND

Studio 7, a group of individuals "who popularize music in Poland," plan "a huge, international exposition, plus concerts—a demonstration of new directions in music," to be held at the end of 1989. They would like to receive any kind of musical materials, including posters, photographs, music, CD's, LP's, and cassettes. For further information, contact Studio 7, c/o Michal Gluszczyk, Geodetow 12/85, 02-396 Warsaw, Poland.

1982-87 ACQUISITIONS IN EDINBURGH

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

Musical instruments acquired by the Collection of Historic Musical Instruments at the



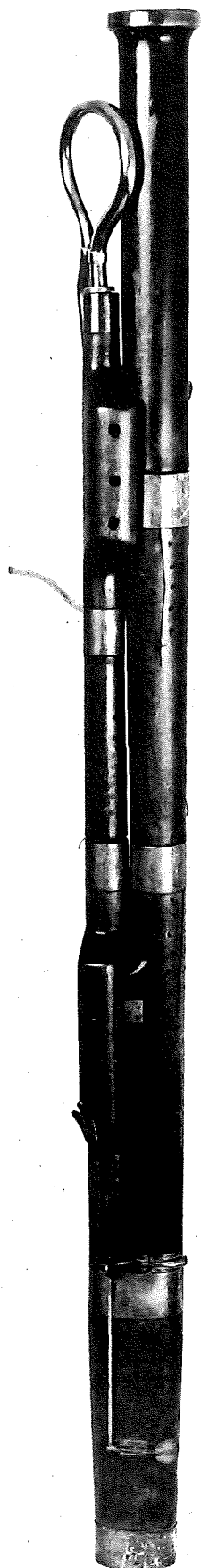
Courtesy of University of Edinburgh

Nos. 2492,2493. These two horns in D by Nicholas Winkings, London, ca. 1740, are among the acquisitions made by the Collection of Historic Musical Instruments at the University of Edinburgh between 1982 and 1987.

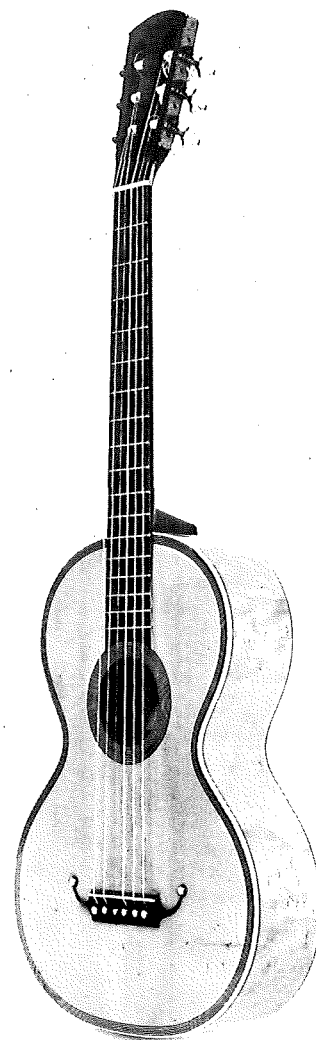
University of Edinburgh from 1982 to 1987, according to Arnold Myers, Curator, are as follows:

- No. 1225. Shawm.
- No. 1226. Shawm.
- No. 1227. Shawm, India. Painted.
- No. 1228. Shawm.
- No. 1229. Shawm. Metal bell.
- No. 1250. San hsien, China.
- No. 1251. Shamisen, Japan.
- No. 1252. Er-hu (tube fiddle), China.
- No. 1253. Ching-hu (tube fiddle), China.
- No. 1254. San hsien, China.
- No. 1513. Bow harp, Nigeria.
- No. 1514. Harp lute (Kora), Nigeria.
- No. 1681. Clarinet in F by Key.
- No. 1682. Clarinet in B-flat by Gerock.
- No. 1693. Ocarina, Austria, ca. 1900.
- No. 1770. Trombone in B-flat by Pace, London, ca. 1895.
- No. 1771. Mouthpiece, trombone.
- No. 1785. Horn, side-blown. Elephant tusk.
- No. 1801. Trombone in B-flat by Hawkes, ca. 1926.
- No. 1802. Valve trombone in B-flat by Higham, ca. 1876.
- No. 1809. Flute. Eight keys, cylindrical.
- No. 1830. Concertina by Lachenal, ca. 1900.
- No. 1832. F flute in E-flat. Six keys to D.
- No. 1833. E-flat piccolo in D-flat. Five keys.
- No. 2018. Stay from a sackbut.
- No. 2106. Chime bars. Two, mounted.
- No. 2113. Single-reed mouthpiece for bassoon.
- No. 2114. Crook for bassoon by Heckel.
- No. 2128. Maracas, pair of.
- No. 2129. Small washboard by Besson.
- No. 2130. Bass drum.
- No. 2281. Bassoon by Buffet.
- No. 2285. Fiddle by Hunter, Edinburgh, 1869.
- No. 2301. Pellet drum.
- No. 2302. Mouthpiece, soprano cornet (S.A.).
- No. 2303. Mouthpiece, tenor horn (S.A.).
- No. 2304. Mouthpiece, baritone.
- No. 2305. Mouthpiece, trombone (Barratts)

- No. 2306. Mouthpiece, euphonium.
- No. 2332. Ribbon for Highland bagpipes.
- No. 2362. Piccolo. Six keys; rosewood, ivory head.
- No. 2363. Band flute. One key; cocus.
- No. 2364. Flute in D-flat by Wylde. Eight keys, cocus.
- No. 2365. Clarinet by Astor & Horwood. Five keys.
- No. 2366. Violin. Decorated back, ivory fittings.
- No. 2367. Violin. Experimental.
- No. 2368. Hardangerfele by Asmund V. Kallar, Mogedal in Telemarken, 1929.
- No. 2369. Concertina by Metzler. English system.
- No. 2375. Kettledrum by Potter. Cable tension, 24".
- No. 2376. Kettledrum by Potter. Cable tension, 27".
- No. 2377. Timpani beaters by Blades-Whittaker.
- No. 2378. Kettledrum, cavalry, by Potter. 21.5".
- No. 2379. Kettledrum, cavalry, by Potter. 22.5".
- No. 2380. Timpani beaters by J. Blades.
- No. 2381. Pedal Timpani by Premier. 25".
- No. 2382. Pedal Timpani by Premier. 28".
- No. 2383. Timpani beaters by C. Blades.
- No. 2384. Dance drummer's console by Premier.
- No. 2385. Bass drum by Ajax. 32".
- No. 2386. Bass drum pedal by Ajax.
- No. 2387. Bass drum damper. Large.
- No. 2388. Bass drum damper. Small.
- No. 2389. Side drum by J. J. V. & S.
- No. 2390. Tom-tom. Large, double-headed.
- No. 2391. Tom-tom. Medium, single-headed.
- No. 2392. Tom-tom. Small, single-headed.
- No. 2393. Cymbal. Suspended.
- No. 2394. Cymbal by K. Zildjian. Suspended.
- No. 2395. Sizzle cymbal. Suspended.
- No. 2396. Chock cymbals, pair of.



- No. 2397. Temple blocks, four.
 No. 2398. Two-tone wood block.
 No. 2399. Cowbell.
 No. 2400. Cowbell.
 No. 2401. High-hat cymbals on stand, pedal by Ajax.
 No. 2402. Jingle effect.
 No. 2403. Sticks for side drum, pair.
 No. 2404. Sticks for side drum, pair.
 No. 2405. Wire brushes, pair.
 No. 2406. Glockenspiel. Two octaves, chromatic.
 No. 2407. Dulcimer, China.
 No. 2408. Beaters for dulcimer, pair.
 No. 2436. Cornet by Butler. Three Stoelzel valves.
 No. 2442. Miniature guitar.
 No. 2443. Miniature mandoline.
 No. 2444. Flageolet, English. Five keys, left-handed.
 No. 2453. Violin.
 No. 2456. Double flageolet, Yugoslavia.
 No. 2457. Double reed pipe, Yugoslavia.
 No. 2466. Examples of piano actions, in case.
 No. 2467. Examples of piano actions, in case.
 No. 2471. Guitar, France, 18th century. Ten strings.
 No. 2474. Flute. Fourteen keys to B.
 No. 2475. Bell for clarinet.
 No. 2487. Fiddle. One string.
 No. 2488. Bow, fiddle.
 No. 2491. Voice flute by Bradbury, ca. 1720.
 No. 2492. Horn in D by Winkings, ca. 1740.
 No. 2493. Horn in D by Winkings, ca. 1740.
 No. 2515. Wagner tuba in B-flat by Alexander, 1935.
 No. 2516. Wagner tuba in F by Alexander, 1935.
 No. 2517. Flute by A. G. Badger, New York. Eight keys.
 No. 2518. Piccolo. Six keys.
 No. 2519. B-flat flute in A-flat. Four keys.
 No. 2521. Guitar by Lacote, Paris, ca. 1830.
 No. 2522. Guitar by Louis Panormo, ca. 1840.
 No. 2523. Guitar by Salvador Ibanex, ca. 1910.
 No. 2524. Guitar by Lacote.
 No. 2531. Bow, curious old.
 No. 2533. Organ console by Rothwell.
 No. 2536. Guitar zither by Menzenhauer & Schmidt.
 No. 2555. Flute by Rudall Carte. Radcliff system, HP.
 No. 2556. Flute by Rudall Carte. Radcliff system, LP.
 No. 2557. Clarinet in B-flat by Muraeus, London, ca. 1765.
 No. 2558. Clarinet in B-flat by Hale, London, ca. 1785.



Courtesy of University of Edinburgh

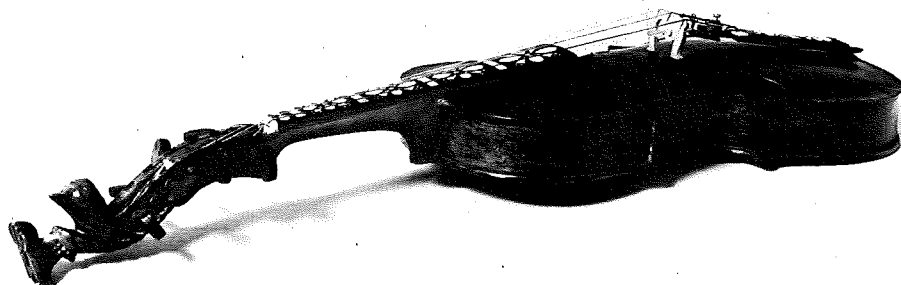
No. 2524. Guitar by Lacote, Paris. Played by Josepha Pelzer (later Mrs. Sidney Pratten) at her first London recital in 1830, when she was nine years old. Gift of W. M. Appleby.

No. 2642. Clarinet mouthpiece, halved.

No. 2651. Pan-pipe, Bolivia.

No. 2652. Notched flute, Bolivia.

(Continued on p. 11)



Courtesy of University of Edinburgh
 No. 2805. Contrabassoon by Czermak, Prague, ca. 1830.

Courtesy of University of Edinburgh
 No. 2368. Hardangerfele by Asmund V. Kallar, Mogedal in Telemarken, Norway, 1929. Gift of Sir G. H. Elliott.



No. 2375. Cavalry kettledrum by George Potter, Aldershot, ca. 1875. Cable tension, 24". Ex. coll.: James Blades.

(Continued from p. 11)

- No. 2661. Combo drum by Carlton.
- No. 2662. Side drum.
- No. 2663. Sizzle cymbal on stand.
- No. 2664. Chock cymbals on stand, pair of.
- No. 2665. Wood block on stand.
- No. 2666. Cowbell with fixing.
- No. 2667. Beaters, pair of.
- No. 2668. Bowl drum by Montagu.
- No. 2669. Tabor, pegged snare, by Birtlett.
- No. 2670. Tabor, small, by Birtlett.
- No. 2671. Cymbals, pair of.
- No. 2672. Triangle with rings.
- No. 2673. Beater for triangle.
- No. 2674. Glockenspiel.
- No. 2675. Beaters for glockenspiel.
- No. 2676. Surf and rain effect.
- No. 2683. Mouthpiece, clarinet, tuning.
- No. 2695. Sackbut by Anton Schnitzer, Nuremberg, 1594.
- No. 2696. Mouthpiece, sackbut, by Buechel.
- No. 2698. Square pianoforte by Broadwood, 1837.
- No. 2699. Square pianoforte by Wood, Small, ca. 1815.
- No. 2700. Practice keyboard by Virgil.
- No. 2701. Oboe by Triebert.
- No. 2723. Bassoon by Besson. French system.
- No. 2736. Alto trombone in G-flat.
- No. 2737. Mouthpiece, tenor horn, by Besson.
- No. 2739. Piccolo by Rudall Carte. Six keys.
- No. 2740. Flute by R. R. & C. System of 1867.
- No. 2761. Washboard.
- No. 2762. Arched harp, Nigeria. Seven strings.
- No. 2763. Trough zither, Nigeria. Seven strings.
- No. 2764. Bell harp.
- No. 2765. Portuguese guitar by Duarte.

- No. 2766. Flute by Hale, London, ca. 1790. Six keys.
- No. 2767. Fife by Button & Purday, London, ca. 1810.
- No. 2768. Tambourine. Large, painted.
- No. 2773. Melodeon.
- No. 2800. Clarinet in B-flat.
- No. 2801. Clarinet in A.
- No. 2805. Contrabassoon by Czermak, Prague, ca. 1830.

Courtesy of University of Edinburgh

1987 ACQUISITIONS AT THE SMITHSONIAN

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

Musical instruments acquired by the Division of Musical Instruments at the National Museum of American History of the Smithsonian Institution in Washington, D.C., in 1987, according to Gary Sturm, Collections Manager, are as follows:

- No. 1987.0029. Flute by William Hall, New York, 19th century. Wood, eight keys.
- No. 1987.0028. English violette, reconstructed as a viola, Prague School, ca. 1735.
- No. 1987.0054. Oboe d'amour by Adler & Co., Markneukirchen, early 20th century.
- No. 1987.0065. Plucked dulcimer by Melton, ca. 1960.
- No. 1987.0091.01. Piano, square grand, by Charles Stieff, Baltimore, Maryland, ca. 1856.
- No. 1987.0091.02. Stool, piano.
- No. 1987.0133.01. Flute by T. Berteling & Co., New York, early 20th century. Silver, Boehm system.
- No. 1987.0133.02. Case for flute.
- No. 1987.0263.01. Art violin by August Gemunder, New York, 1936.
- No. 1987.0263.02. Vocalin by Lewis C. Smith.
- No. 1987.0055.01. Banjo, plectrum, by Vega Co., Boston. Fairbanks model.
- No. 1987.0055.02. Banjo, tenor, by Vega Co., Boston. Vegaphone soloist.
- No. 1987.0055.03. Banjo, 5-string, United States(?), early 20th century. Sold by Sears Roebuck & Co.
- No. 1987.0055.04. Case for banjo.
- No. 1987.0055.05. Ukelele, baritone, by Vega Co., Boston.
- No. 1987.0055.06. Guitar, marked "Lakeside."
- No. 1987.0055.07. Case for guitar, semi-hard.
- No. 1987.0055.08. Violin, labeled "Jefferson/Philadelphia," 1940s. Fibreboard.
- No. 1987.0055.09. Bow, violin.
- No. 1987.0092. Clarinet in E-flat by J. Pfaff, Philadelphia, ca. 1880.

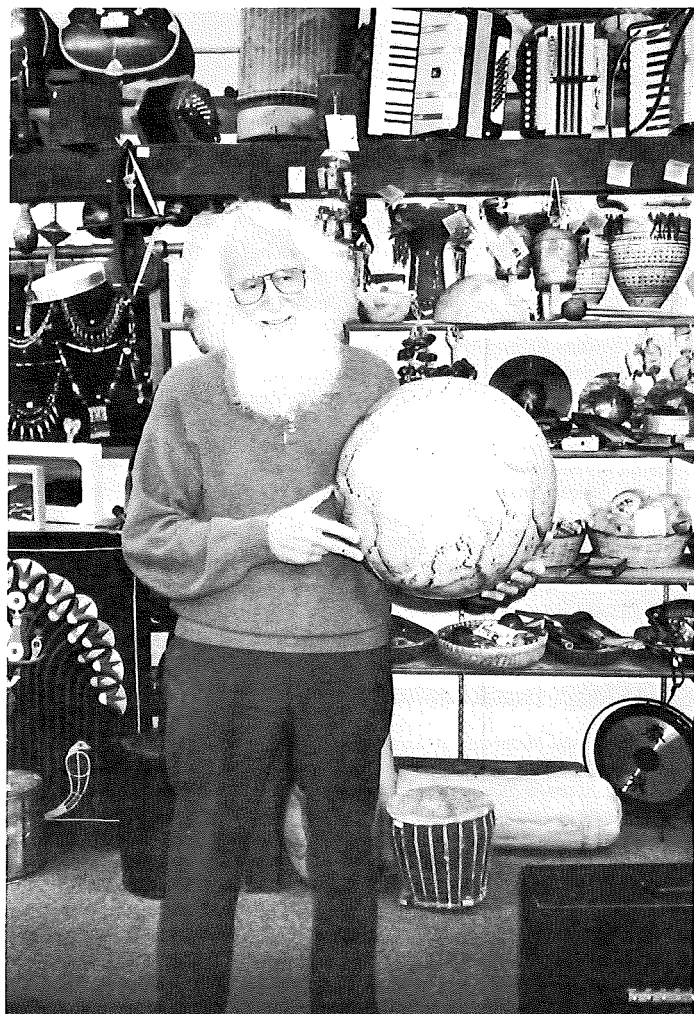




SMITHSONIAN PUBLISHES NEWSLETTER

The Smithsonian Institution's National Museum of American History is publishing a newsletter, "American Music at the Smithsonian," which began with Issue No. 1, Summer 1988. According to Roger G. Kennedy, Director, the Museum "is developing a landmark undertaking: a comprehensive treatment of the story of America's music. 'Exhibition' would be too constricted a word. We intend an experience filled with sounds of the music for which we are known throughout civilization." The Recording Industry of America has awarded a start-up grant of \$100,000 for the "forthcoming American music exhibition."

According to Kennedy, "This first newsletter begins a quarterly effort at communicating our progress—along with news of related activities at our Museum—to those who will take special interest in this major effort." Individuals interested in receiving the complimentary newsletter should write to American Music Exhibition, National Museum of American History, Room 4123, Smithsonian Institution, Washington, DC 20560.



Photos by André P. Larson

Located in Claremont, California, The Folk Music Center Museum (far left) is the home of hundreds of instruments from around the world; many of them are for sale, others are not. Several hundred are registered and numbered, according to Charles Chase, right, owner of the firm, who uses a globe of the world as part of an introductory demonstration for school children. Among the AMIS members who made it up in time for the 7:30 am visit to the Center on Saturday, March 5, were J. Kenneth Moore (left) of New York City and (above, left to right) Margaret N. Neuhaus of Wilmette, Illinois, Dale Higbee of Salisbury, North Carolina, and Betty A. Hensley of Wichita, Kansas.

BAGPIPE MUSEUM OPENS IN NORTHUMBERLAND



Courtesy of Chantry Bagpipe Museum

The Morpeth Chantry Bagpipe Museum is housed in this medieval Chantry in the center of the historic Northumbrian market town of Morpeth, not far from Newcastle upon Tyne.

The Morpeth Chantry Bagpipe Museum, which opened June 22 (AMIS Newsletter, February 1988, p. 3), specializes in the history and development of Northumbrian small pipes and their music, set in the context of bagpipes around the world, from India to Inverness. A sound system brings the pipes to life, allowing each visitor to listen to the music through headphones and learn the difference between a rant and a reel.

The Museum is open in January and February from 10 am to 4 pm and March through December from 9:30 am to 5:30 pm. It is closed between Christmas and New Year's Day. Write to Morpeth Chantry Bagpipe Museum, Bridge Street, Morpeth, Northumberland, NE61 1PJ, United Kingdom. Call 0670-519466.

SMITHSONIAN PLANS "MUSIC IN AMERICA"

The National Museum of American History of the Smithsonian Institution in Washington, D.C., is planning a major audio-visual presentation—large screen or multiscreen format—to be called "Music in America," and invites comment and expressions of interest "from filmmakers, multimedia exhibition designers, television and video producers, music and performance history specialists, and other interested parties." The proposed program will be shown on a continuous, daily basis in the Museum's Carmichael Auditorium.

The Smithsonian's goal is a state-of-the-art production, 30-40 minutes long, "based on an innovative display of sights and sounds, exemplifying the American musical experience." Responses are requested by no later than January 15, 1989. Write to Harold Closter, Pro-

ject Manager, Public Programs, Room 5101, National Museum of American History, Smithsonian Institution, Washington, DC 20560. Call 202-357-2124.

ARTICLES SOUGHT FOR AMIS JOURNAL

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

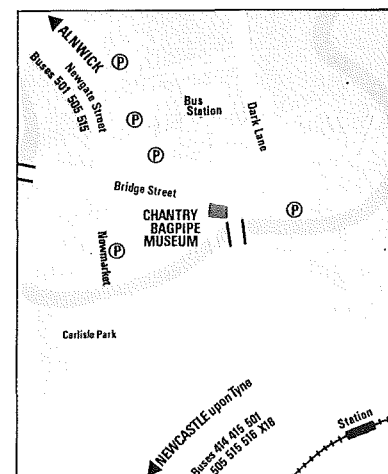
Those who plan to contribute articles, reviews, or communications to the Journal are requested to write for a copy of the "Guidelines for Contributors" to Martha Maas, Editor, AMIS Journal, c/o Ohio State School of Music, 1866 College Road, Columbus, OH 43210.

COUNTRY MUSIC MUSEUM ACCEPTS INSTRUMENTS

Neal McCormick, veteran country music performer, has donated his four-necked electric steel guitar to the archives of the Country Music Hall of Fame and Museum in Nashville, Tennessee.

"I designed the guitar to use on network radio shows back in the 1940's," McCormick said. "I put four sets of strings on it, each tuned differently and set into one side of a rectangular framework. That way, I could change tunings quickly by rotating the entire instrument, which fits into grooves on a metal stand." The neck of each fretboard is inlaid with American Indian motifs, which reflect the artist's Creek Indian heritage.

Born in 1909, McCormick was one of the first



OPENING HOURS

Mon-Sat 9.30-5.30

March-December

Mon-Sat 10.00-4.00

January-February

Closed between Christmas and New Year

There is a small admission charge—with concessions for OAPs, full-time students & organised parties making prior arrangements.



Morpeth Chantry Bagpipe Museum, Bridge Street, Morpeth, Northumberland, NE61 1PJ. Telephone: Morpeth (0670) 519466.

W. A. Cocks Collection by courtesy of Society of Antiquaries of Newcastle upon Tyne. Castle Morpeth Borough Council.

musicians to use electrified steel guitars.

Multi-instrumentalist, Mark O'Connor, is scheduled to donate his childhood fiddle to the Museum at a 2:00 pm ceremony on November 2. Autographed by numerous friends and fellow musicians, the white-painted violin was given to O'Connor by his mentor, the Texas fiddler, Benny Thomasson. O'Connor used the fiddle to win both the 1975 Grand Master Fiddle Championship in Nashville and the National Old Time Fiddle Contest in Weiser, Idaho, when he was 13 years old.

AFRICAN ACADEMY OPENS,

The Academy of African Music & Arts, an African cultural center and adult boarding school located on the beach in Kokrobite, Ghana, will hold a grand opening on December 5.

Mustapha Tettey Addy, Ghanaian master-drummer from a family of drummers, dancers, and traditional priests, is the founder and head of the project. He and four Ghanaian and three Guinean teachers offer instruction in the traditional music (percussion and chora, a

21-stringed instrument), dance, and song of Ghana and Guinea. For more information, contact Yacub and Amina Addy, 2809 Boswell Avenue, Alexandria, VA 22306. Call 703-768-4839.

CLASSIFIED COLUMN

Advertisements of interest to AMIS members may be placed in this space. Each 20 words or less cost \$5.00 per issue for AMIS members, \$10.00 for non-members. Checks, made payable to AMIS, must be included with your copy to the Editor, AMIS Newsletter, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

PIANO LOCATOR. I locate all types of pianos, ranging from player—antique—concert—home model—art case, etc. We have handled more than 25,000. Second generation, since 1913. We offer free listing in our multi-file base index. We also buy outright or take consignments. Moving available. Piano Locators, Irv Jacoby, 1568 South Green Road, Box 21148, Cleveland, OH 44121. Call 216-382-7600.

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

SIX POSITIONS AVAILABLE for versatile performers. Early winds, strings, keyboard, lute needed. Stipend: \$1,500, plus housing and travel allowance. May 31-September 1, 1989. Apply to Utah Shakespearean Festival, 351 West Center Street, Cedar City, UT 84720. Deadline for application forms and tape is March 1.

FOR SALE: Fortepiano by C. J. Gebauhr, Königsberg, Germany, ca. 1840. Serial number 3823. Wood frame, Wiener Prellmechanik in unaltered condition, A-a''', of rosewood/pyramide-mahogany/walnut, 195 cm long, new strings, pins, and felts, \$7,500. Walter Sühwold, Harderwykensteg 16/18, D-2950 Leer, West Germany.

MID-1850 CHICKERING cock-hat grand. Beautiful case, rosewood. Some restoration. \$3,000 or best offer. Annie Myers, Abbot Hill, Wilton, NH 03086. Call 603-654-6679.

FOR SALE: B-flat cornet (brass) made by Halari, Paris, ca. 1860, \$400.00. Karl Edwards, 824 Grosvenor Place, Oakland, CA 94610.

MUSIC AUCTIONS. Continuous, year-round, fully-cataloged auctions by catalog and music specialists—featuring early musical instruments of all types (17th-20th c.), related accessories & ephemera (trade catalogs, autographs, advertising, documents, posters, early images, photography). Consignments welcomed—single pieces and entire collections. Will travel and arrange "on-site" sales. Send for details. Glenn Kramer, 20E Taylor, Fishkill, NY 12524. Call 914-896-6390.

FOR SALE: Newly-published book, *The Shrine to Music Museum: A Pictorial Souvenir*, illustrated with 25 black & white archival shots and 144 superb color photographs by Simon R. H. Spicer. Softcover, \$12.50, including

postage and handling; hardcover, \$27.50. Checks must be in U. S. dollars, payable through a U. S. bank. Order from The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

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

USD MUSIC MUSEUM ANNOUNCES CONCERTS

The Shrine to Music on the campus of The University of South Dakota, Vermillion, has announced its third-annual series of Sunday-afternoon (2:30) concerts for 1988-89. The performances will be held in the Arne B. Larson Concert Hall at the Museum, corner of Clark & Yale Streets, Vermillion:

October 16. Arthur Haas, harpsichord; Martha McGaughey, viola da gamba.

November 20. New York Cornet & Sacbut Ensemble.

December 11. The Baltimore Consort.

February 26. The Locke Consort of Amsterdam.

April 2. The Smithsonian String Quartet.

The Museum will also present its 15th-annual concert, *The Golden Age of Bands 1865-1915*, on May 5 in Theatre I of the Warren M. Lee Center for the Fine Arts on the USD campus.

South Dakota Songbook, a touring program designed to help communities celebrate the South Dakota Centennial in 1989, uses the

Museum's archival resources to present a potpourri of turn-of-the-century music that characterizes the South Dakota experience, ranging from bawdy, slightly-naughty songs to others that are tinged with great sadness. The ensemble features AMIS members, Margaret D. Banks, piano, and Allison Alcorn, violin, along with South Dakota Public Radio's Linda Hansen, soprano, and USD faculty member, Marshall Scott, cornet.

The Museum is also initiating a series of noon-hour, brown bag tours:

November 18. *Ebony and Ivory: European Keyboard Instruments.*

December 9. *The Beat of a Different Drummer: Non-Western Cultures.*

January 27. *Silent Movies Revisited.*

February 17. *Harpsichord Styles and Decorations.*

March 17. *Oscar Howe.*

April 21. *The Genius of North Italian Strings.*

CONCERT SERIES SET AT SCHUBERT CLUB

The Schubert Club in Saint Paul, Minnesota, will present an "Authentic Instrument Series" in The Ramsey County Room - Courtroom 317 of the Landmark Center in downtown Saint Paul at 7:30 pm:

November 21. Joan Benson, fortepiano by Kisting, 1830, with Margaret Brand, soprano. January 21. Don Franklin, copy of a fortepiano by Stein, 1784.

February 21. Malcolm Bilson, fortepiano by Graf, ca. 1827.

April 14. Ketil Haugsand, harpsichord by William Dowd, with Laurence Dreyfus, viola da gamba.

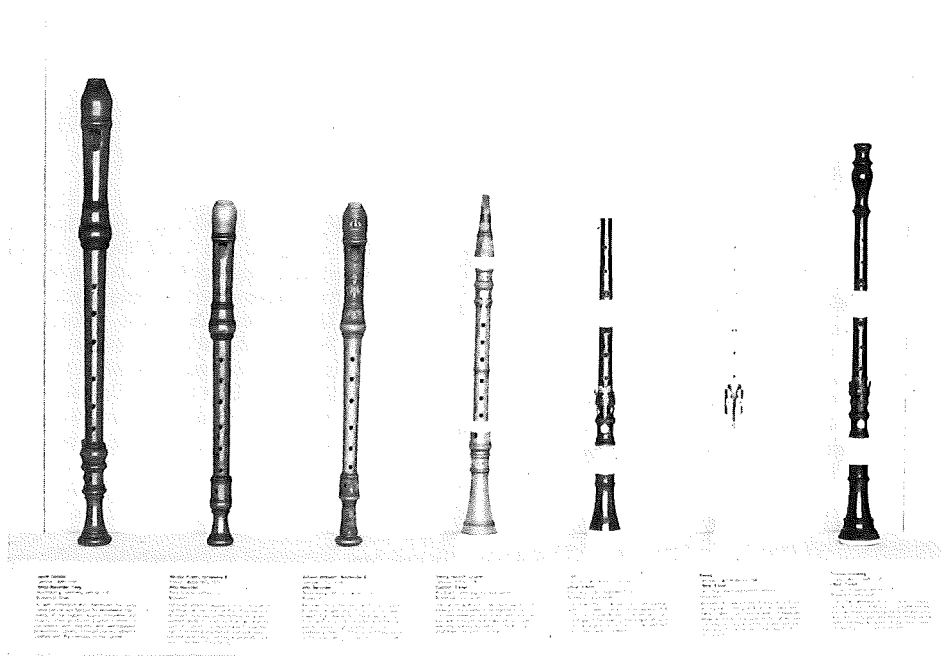


Photo by Gary M. Stewart

These seven woodwinds were a feature of the exhibit, *Highlights of the Rosenbaum Family Collection*, held last summer at the Museum of Fine Arts in Boston (*AMIS Newsletter*, June 1988, p. 1). They are (l. to r.) a tenor recorder by Jacob Denner, early 18th century, an alto recorder by Hotteterre, late 17th/early 18th century, an alto recorder by J. W. Oberlender, mid-18th century, a clarinet by Johann Scherer, mid-18th century, an oboe by Loth, early 18th century, an oboe by Klenig, early 18th century, and an oboe by Thomas Stanesby, Sr., ca. 1700.

NEWS OF MEMBERS

Ralph Dudgeon, a member of the Board of Governors, presented a lecture-recital, "The Keyed Bugle in Europe and the U.S.," on September 11 in the McIntosh Theatre on the campus of the University of Michigan in Ann Arbor.

Anthony C. Baines, recipient of the 1985 Curt Sachs Award, is editing an Oxford Concise Dictionary of Musical Instruments for publication in 1989-90.

James M. Borders, Curator of the Stearns Collection at the University of Michigan, has written the first volume of a new Stearns catalog, *European and American Winds and Percussion Instruments*.

Participants in a session about "Ethnomusicology and Museums" at the October 19-23 meeting of the Society for Ethnomusicology at Arizona State University in Tempe include James M. Borders, University of Michigan, "The Conservation and Display of Native American Musical Instruments: A University Perspective," Ken Moore, Metropolitan Museum of Art, "Interpreting a Large Collection: The Possibilities," and Sue Carol DeVale, UCLA, discussant.

Ralph T. and Virginia B. Dudgeon have established Spring Tree Enterprises to publish books about early brass music and instruments, and they serve as editors. See the review of a facsimile edition of Thomas Harper's *Instructions for the Trumpet* elsewhere in this Newsletter.

John R. Watson was appointed Conservator of Musical Instruments at Colonial Williamsburg in Williamsburg, Virginia, June 1. His work involves conservation, restoration, and treatment of the instruments owned by that institution, and he hopes to make a few new instruments patterned after the antiques which are in his care.

William Dowd looks forward to continuing to maintain and update the harpsichords sold by William Dowd Harpsichords from his new workshop, 1920½ New Hampshire Avenue NW, Washington, DC 20009. Call 202-667-9150.

IN MEMORIAM

William "Bill" Stiles
1923-1988

(William "Bill" Stiles was born April 23, 1923, in Malvern, Arkansas, and died in Little Rock, Arkansas, on August 12, 1988. A graduate of the University of Southern California, he worked for the U. S. Corps of Engineers and designed some of the locks for the Arkansas Valley River Project. He is survived by his wife, Gwenn, two sons, and three grandchildren. —Ed.)

Bill Stiles is gone. I have cried, remembered, and cried some more. Bill was a special friend to me. I will never have another friend like Bill, for he was a rare jewel. God made only one, and I had the privilege to be his friend.

Bill was unique in his dealing with things. He could take some discarded organ pipe and create a unique artistic arrangement that pleased the eye and his friends. His music "den" was completely "Stiles." Old stained glass church windows on the wall, a helicon on a homemade stand, his homemade stands for his big band, a jar of marble bought at garage sales, and a morning glory Edison phonograph.

Bill loved music. He was especially fond of band music and jazz of the late '20's and '30's. He played the cornet and trumpet, and what he lacked in musical accomplishment was more than made up for by the enthusiasm for music which radiated from him to his musical friends.

Bill was a collector! If it was collectable, he brought it home. Friends chuckled about the partially-restored Model T around which he built a room. The Model T is completely covered with antique tools, early mimeograph machines, butter churns, an instrument case, a turn-of-the-century check writer, and so on.

His passion was musical instruments. Bill first inspired me in my collecting. He could admire and exclaim over a common, simple-system clarinet and see beauty where nobody else would notice. His collecting was unique because many of his valued instruments were like those that a friend in high school or college would have owned. He loved Conn instruments, and he acquired some really fine saxophones and brass.

I will never forget our trips to Pine Bluff (Arkansas) to see Jerry Horne's collection, pawn shops, and music stores. We had so much to talk about, yet we could sit and say nothing and enjoy each other's company. I will miss his voice on the phone saying, "What did you get?"

I watched his sons grow from small boys to men. He was so proud of them. I saw Bill differently with his red-headed grandchildren. It was a joy to see him with them. No child ever enjoyed Christmas the way Bill enjoyed his grandchildren.

The AMIS opened up a new world to Bill. He was so delighted with the collections at the two meetings he attended. He enjoyed the people so very much. He thought the band concert in Vermillion was perhaps the best he had ever attended. The last time I saw him, he gave me a tape of that 1986 concert. He was radiant when he spoke of it.

Bill is gone. How I miss him. He was a rare friend.

—Kermit Welch

PHILIP BATE ACCEPTS 1988 SACHS AWARD

Philip Bate, founder-chairman of the Galpin Society in 1946 and President of the Society since 1977, accepted the Curt Sachs Award (AMIS Newsletter, June 1988, p. 14) at a luncheon held at the Chesterfield in London on July 7. Making the presentation was Robert A. Lehman of New York City, Secretary of the American Musical Instrument Society. Attending the event, in addition to Mr. Lehman and Mr. & Mrs. Bate, were Mr. & Mrs. Anthony Baines, Mrs. E. P. Wells, and Mrs. Frederick Vaughan.

Mr. Bate's acceptance remarks follow:

"I am no speechmaker, but I do want to say a few words on this very special occasion. First, to say how delighted and deeply moved I am that my contribution to the study of musical

instruments should have been appreciated and honoured from across the Atlantic, and especially by association with the name of one so distinguished as Curt Sachs.

"This study has brought me many good friends, and has given me pleasure and satisfaction during a long life. Indeed, I found my first boxwood clarinet in a junk shop in Aberdeen, Scotland, while I was still a schoolboy.

"Music is a Heavenly gift to Mankind and takes many forms—possibly as many as there are races of men—and, for a proper understanding and performance, these different forms call for different tools—different instruments. In the development of these, the composer, the performer, and the instrument maker have all been individually and collectively influential.

"The study of different instruments—how they became what they are today and what they may become—brings together people from many parts of the world and many walks of life.

"Surely at no time, as at the present, has the world so needed common interests to bring men peacefully together—so, if there is anything left in your glasses, may we drink to the study of musical instruments and the American Musical Instrument Society."

1989 AMIS DUES REQUESTED

It is asked that AMIS dues for 1989 (the Society operates on a calendar year basis) be paid before January 31, 1989. The dues remain at \$20 for regular members and institutional subscribers and \$10.00 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 1989 dues will be appreciated. A pre-addressed dues envelope is enclosed to make payment more convenient.

The 1988 issue of the *AMIS Journal* will be mailed to members in early December.

MORLEY'S RELOCATES

The harp business of Robert Morley and Co., Ltd., and that of J. G. Morley have been incorporated as Clive Morley Harps, Ltd., and the new firm is now located in a country house with the stables being used for the workshops and showrooms.

One of the current projects is the reproduction of a Welsh triple harp based on a Basset Jones antique harp which is reputed to have been presented by the Prince of Wales in the 1860's. Working drawings are available for \$80.00, including postage.

A reprint of *Manual or Method of Instruction for playing The Welsh Harp* by Ellis Roberts is available for \$40.00. Write to Clive Morley Harps, Ltd., Goodfellows Farm, Filkins, Nr Lechlade, Glos GL7 3JG, United Kingdom.

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.