

NEWSLETTER

Of The

American Musical Instrument Society

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Photo by Jürgen Liepe

Keyboard instruments dominate this view looking toward the north windows of the new Musikinstrumentenmuseum in Berlin. In the center is a Wurlitzer theatre organ which has captivated the imagination of the Berlin public.

BERLIN COLLECTION ENJOYS NEW HOME

The Staatliches Institut für Musikforschung of the Stiftung Preussischer Kulturbesitz in Berlin, of which the famous Musikinstrumentenmuseum is the most visible part, has moved into a spacious new home at Tiergartenstrasse 1. The Berlin museum owns approximately 2,200 musical instruments, primarily European.

Designed by Hans Scharoun and further developed by Edgar Wisniewski, the new building is attached to Philharmonic Hall, one

of the first important new public buildings to arise from the ashes of post-World-War-II Berlin.

The Staatliches Institut für Musikforschung, which has been under the direction of Hans-Peter Reinecke since 1967, is an important scholarly-cultural organization in which musicological study and research is separated into four departments.

The instrumental craft department, which includes a restoration workshop and a photo-, phono-, and patent papers archive, in addition to the museum, is responsible for the care and presentation of the musical instruments. Its activities include the preparation of catalogs,

giving tours, and presenting concerts.

The acoustics department, which is furnished with an electronic laboratory, uses newly-developed methods of sound analysis to study the instruments. Acoustical-psychological tests are also conducted on apparatuses constructed there, and another testing apparatus is in the process of being built which will make it possible to investigate and test "the historical conflict between tunings and temperatures."

The historical department, formerly involved in the production of monumental editions of German music, now deals with the research of sources. Of prime importance is the interna-

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NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY

André P. Larson, Editor

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

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tional project, "History of Music Theory."

The folklore department, earlier a center for the collecting and researching of German folk song, is now involved in the more broadly inclusive task of investigating the role of music in the cultural life of the present and the past. A major focus is the analysis and documentation of music and information about music with the help of the electronic computer.

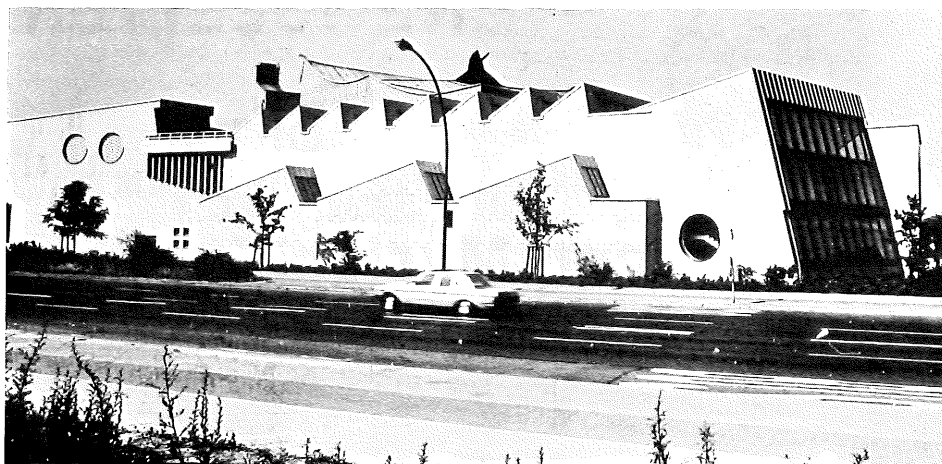
The four departments are united in the new building, which includes a specialized library, offices, archives, instrument storage, laboratories, a seminar room, a concert hall, and a cafe. But, the center of public attention will certainly be the two-story museum which greets visitors as they enter the building from either Tiergarten Street or the adjacent Philharmonic Hall. Areas covered with gray carpet contrast with the wood platforms which hold most of the keyboard instruments and the cases for the winds and strings. Lighting is a combination of incandescent and indirect, natural light. It is a spacious area, though perhaps one in which architectural elements come close to dominating the instruments which should be the focus of attention, and it reflects a major commitment on the part of governmental officials.

Among the important instruments exhibited on the main floor are those of the 16th and 17th centuries, including many of the winds (pommer, dulzian, krummhorn, rauschpfeife, blockflöte, zink, and so on) which came to the Museum in 1891 from the Stadtkirche St. Wenzel in Naumburg. There are 17th- and 18th-century instruments by the makers of Hamburg, stringed instruments by the famous 18th-century luthiers, and groupings of instruments by type, function, or social relationship; i.e., "Generalbassinstrumente," "Pandurinen und Pochetten," "Wiener Klassik," "Biedermeier," and so on.

Exhibits on the mezzanine (second floor) range from "Aspekte der 'Volksmusik,'" to "Hommage a Curt Sachs." There is also a room devoted to jazz and folklore.

One of the more popular installations is a four-manual theatre organ built by the Rudolph Wurlitzer Company in North Tonawanda, New York, in 1929. It occupies a prominent position on the main floor and the pipes can be viewed through glass from the second floor.

A book, *Wege Zur Musik: herausgegeben*



Courtesy of the Musikinstrumentenmuseum

Designed by a former naval officer, the new home of the Berlin Musikinstrumentenmuseum features "portholes" on the exterior (above). A magnificent, circular staircase (below) dominates the south end of the main gallery.



Photo by Jürgen Liepe

anlässlich der Eröffnung des neuen Hauses, has been published by the Institute to celebrate the completion of the new facility. The director of the Museum is Dagmar Droysen-Reber.

MILLER COLLECTION CURATOR RESIGNS

Catherine E. Folkers, Curator of the Dayton C. Miller Collection of Flutes at the Library of Congress in Washington, D.C., since October 9, 1984, has resigned.

The Library of Congress is currently seeking applicants for a Museum Specialist or Museum Curator, at a salary range of \$26,381-\$34,292, to replace her. According to Jon Newsom, Acting Chief of the Music Division, the October 31 closing date will be extended until they receive enough applications. Write to Employment Office, Library of Congress, James Madison Building, LM 107, 101 Independence Avenue, S.E., Washington, DC 20540.

ROLFE FLUTE RECITAL NOVEMBER 11 IN NYC

Wendy Rolfe will present a recital featuring three eras of flute design on November 11, 1985 at 8 p.m. in Merkin Concert Hall at the Abraham Goodman House in New York City.

She will perform with a modern, Boehm-system flute; a crystal glass, seven-keyed flute by Claude Laurent, Paris, 1818; and, a reproduction of a one-keyed boxwood flute by Rottenburgh, 18th century. She will be accompanied by Wendy Young, harpsichord, John Van Buskirk, fortepiano and modern piano, and Alice Robbins, viola da gamba.

Rolfe received a D.M.A. degree from the Manhattan School of Music, where she did research about the crystal flutes of Laurent, and currently is recording Schubert's *Introduction and Variations* with Buskirk, using instruments in the collection of The Metropolitan Museum of Art.

EDINBURGH ACQUIRES IMPORTANT GUITARS



Courtesy of Edinburgh University

No. 768 (left), a guitar made by C. F. Martin about 1830, is one of 51 instruments in the Anne Macaulay Collection which was recently donated to the University of Edinburgh, Scotland. No. 2471 (right) was made probably in France in the 18th century, according to Arnold Myers, Curator of the University of Edinburgh Collection of Historic Musical Instruments.

The Anne Macaulay Collection of 51 musical instruments, primarily historical guitars, has been donated to the University of Edinburgh, Scotland, the first installment in 1977, the balance in 1985. In addition, a child's guitar by Guiot, 1838, remains on loan. Announcement of the gift was made by Arnold Myers, Curator of the Edinburgh University Collection of Historic Musical Instruments.

The Edinburgh Collection, located in Reid Concert Hall on Bristo Square in Edinburgh, is open Wednesdays, 3:00-5:00 p.m., and Saturdays, 10:00 a.m.-1:00 p.m. More than 1,000 musical instruments and related items are on exhibit.

According to Myers, "Anne Macaulay was born in Fife, and has wide interests. She worked in the papermaking industry for a time, and received an air pilot's license before marriage. She was fascinated by the sounds of the lute and the guitar as a child, and this led to

her passionate interest in plucked string instruments and their history. For several years she promoted concerts in Edinburgh, attracting the world's finest guitarists and lutenists. Over a period of years she has built up her collection of instruments, and now she is writing a far-reaching account of the history of stringed instruments back to Apollo's lyre of ancient civilization and earlier."

The Macaulay Collection consists of the following instruments:

- 179. Epinette des Vosges, Lambert, ca. 1750.
- 778. Barred zither, Grunert, 20th century.
- 305. Lute, Passauro, 1967.
- 300. Arch-lute, Harz, 1665.
- 1596. Chitarrone, 17th century.
- 301. Mandore, 18th century.
- 303. Neapolitan mandolin, 18th century.
- 1583. Neapolitan mandolin, 1894.
- 304. Neapolitan mandolin, 19th century.

- 1584. Cittern, 18th century.
- 310. English guitar, Hintz, ca. 1760.
- 309. English guitar, Gibson, 1772.
- 307. Arch cittern, Buckinger, ca. 1800.
- 281. Guitar, late 16th century.
- 279. Guitar, Sellas, ca. 1620.
- 284. Guitar, ca. 1630.
- 1597. Guitar, early 17th century.
- 2471. Guitar, probably France, 18th century.
- 280. Guitar, Voboam, ca. 1700.
- 290. Guitar, Fabricatore, ca. 1805.
- 770. Guitar, Fabricatore, 1822.
- 282. Guitar, Pages, 1813.
- 286. Guitar, Lacote, ca. 1840.
- 766. Guitar, mid-19th century.
- 296. Guitar, Soriot, mid-19th century.
- 283. Guitar, Blaise le Jeune, early 19th century.
- 285. Guitar, Dubois, early 19th century.
- 293. Guitar, Panormo, 1831.
- 289. Guitar, Guiot, mid-19th century.
- 298. Child's guitar, early 19th century.
- 294. Guitar, Gerard, ca. 1820.
- 769. Guitar, 1850.
- 297. Guitar, mid- or late 19th century.
- 768. Guitar, C. F. Martin, ca. 1830.
- 288. Guitar, Benedid, 19th century.
- 291. Guitar, Martin, late 19th century.
- 1598. Flamenco guitar, Ramirez, 20th century.
- 767. Bass guitar, Lacote, mid-19th century.
- 302. Lute guitar.
- 299. Ukelele, 1945.
- 272. Banjo, converted from a cittern.
- 1582. Banjo ukelele.
- 1581. Dital harp, Light, early 19th century.
- 753. Violin, 1/2 size, Duchene, ca. 1790.
- 752. Violin, 1/4 size, Zimmerman, ca. 1880, with bow (757).
- 353. Lira, Rhodes, ca. 1965, with bow.
- 754. Walking-stick violin with bow.
- 232. Ocarina, Meissen, late 19th century.
- 507. Flute, Blackman, ca. 1855.
- 276. Melodeon, ca. 1900.
- 392. Rag-dung, Tibet.

NEW INSTRUMENTS, SOUNDS NEEDED

Jack Adams of Unifilms, 6748 Clybourn Avenue, Suite 124, North Hollywood, CA 91606, writes that his firm is producing a fantasy film that requires new music and special sound effects. "Most instruments and sound sources in the film and music worlds are too well-known; we would like something different to highlight the visuals in this project.

"We would be interested in previewing recordings to determine if the sounds would fit into the scope of the film. These tapes or LP's would not have to be of studio quality or commercial packaging; we merely want to get a rough idea of what the sounds or instruments sound like.

"It would also be helpful to have photographs or illustrations of the instruments. We would be happy to return these to the sender, if return postage and a return mailing container are included.

"We feel this is a wonderful opportunity for musicians and sound people to be recognized. Please let us know if you or someone you know can help us in our search."

CORRECTION

The photograph of the Midwest Historical Keyboard Society meeting, which appears on p. 7 of the June 1985 issue of the *AMIS Newsletter*, was taken by Joseph R. Johnson.

UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

The words, "definitely Civil War," excite a particular response in the hearts of those who collect and study Americana. When material about a distinctive type of American brass instrument, generally called a Schreiber horn, appeared some two decades past in an authoritative Civil War encyclopedia, it created heightened interest in those peculiarly-shaped instruments, while at the same moment raising controversy about authenticity.

The instrument involved is a bass horn in E flat, made of brass with three, string-activated rotary valves. Formerly in the collection of the historian, Francis A. Lord, who now lives in retirement in Columbia, South Carolina, the instrument is owned by the city of Alexandria, Virginia, and is housed in the Fort Ward Museum, devoted to Civil War matters. Lord was told, when he bought the instrument, that it was a relic from the battlefield along Antietam Creek near Sharpsburg, Maryland, where, on September 17, 1862, the most sacrificial battle in American history was fought. What is controversial is that Schreiber horns were thought not to have been patented



Courtesy of The Trumpet Museum

Portrait in relief of Louis Schreiber on the company's plate soldered to the bell of a baritone in B-flat by Schreiber in The Trumpet Museum, Pottstown, Pennsylvania. Neither this medallion nor any markings are on the instrument at Fort Ward.

and manufactured until some five years after the battle in which the instrument was said to have been abandoned. A photograph of the instrument, showing its battered and unrestored condition, is found on page 188 of *The Civil War Collectors Encyclopedia* (Harrisburg, Pennsylvania, 1963), available in most libraries. Is this yet one more instance of inflated enthusiasm on the part of an over-eager dealer, or is there some plausibility in the legend? It will be shown here that the instrument could well have been made before 1862,

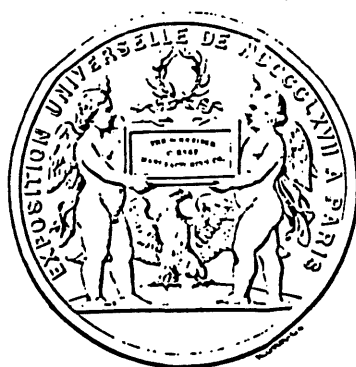
THE SCHREIBER

CORNET MANUFACTURING COMPANY

M. J. PAILLARD & CO.
AGENTS.



21 MAIDEN LANE, Up Stairs,
NEW YORK.



IT HAS
BEEN AWARDED
THE
First Prize
MEAL
AT
THE UNIVERSAL EXPOSITION
OF
1867
IN PARIS.



Courtesy of John McCardle

Illustration from a catalog of the Schreiber Cornet Manufacturing Company issued about 1868.

and that, therefore, there is the possibility that it was dropped by a wounded or fleeing bandman on that Maryland hillside in the fall of 1862.

Louis Schreiber was a respected cornet and trumpet player whose career has been linked to those of several of the important soloists of that era; namely, Ole Bull and Sigismund Thalberg in Europe, and Adelina Patti in America. He also was associated with the pioneering, German-American maestro, Theodore Thomas. It is probable that he was a good friend, as well as professional associate, of Thomas (1835-1905), who, eight years younger than Schreiber, immigrated to the United States ten years later (1865), yet had by far the more prestigious career.

Most of what we know of Schreiber's biography is found in an informative, but often factually misleading, study by Glenn Bridges of the lives of early brass musicians (*Pioneers in Brass*, privately printed, 1965). Bridges says that Schreiber was born in Koblenz, Germany, in 1827, became a successful cornet player, earned a teaching post in Köln, but then decided, while on concert tour of the United States with Thalberg (1812-1871), to stay here. That was in 1856. Bridges reports Schreiber's death near Los Angeles, California, on August 3, 1910, at the age of eighty-three. However, archives of vital statistics in California contain no verification that he died there.

Evidence that Schreiber was a teacher is a

set of twelve arias and lieder of moderate difficulty transcribed for cornet or clarinet and piano, published in several volumes without dates by J. Schuberth & Co. of Leipzig and credited simply to an L. Schreiber (note that the firm had a New York branch office beginning in 1850).

Biographies of those artists said by Bridges to have been associated with Schreiber contain nothing which can confirm Bridges' statements. However, most seem plausible. There is, in the Library of Congress, Washington, D.C., a manuscript set of orchestral transcriptions of salon music attributed to Theodore Thomas Schreiber. Could this be a son named in honor of a trusted friend? There is also a one-of-a-kind composition by Thalberg which requires supporting performance by a skillful brass musician, his *Grande divertissement pour piano, cor en Fa et orchestre*, Op 7 (Paris, n.d.), which can also be performed with 'cello substituting for the solo horn. Ole Bull founded a colony for Norwegian immigrants in Williamsport, Pennsylvania, in 1852, and he lived, in later years before his death in 1880, in the United States, so there would have been times when Schreiber could have played with him on either continent.

Returning to Bridges' account, we consider what he meant in referring to certain artists, among them Schreiber, as "special cornet soloists" in a particular engagement. This may often mean just what it says, but for many

players, including Schreiber, it may be a trade euphemism for the position of principal trumpeter in an orchestra on tour with a name-artist. The case that this was so with Thomas' touring orchestras is a clear one. Thomas was a violinist of great reputation. He established with William Mason one of America's first professional chamber groups, which lasted until 1868. In 1872 he began taking a tour orchestra out of New York for short engagements in cities in the industrial East and Middle West, then back to New York. His repertoire was of the highest standards, and Thomas introduced much new orchestral music to American audiences, including many premieres of Wagnerian pieces. The touring continued until the 1890's, and it is probable that Schreiber, said to be a competent violinist, as well as trumpeter, made many of these tours. The program and names of soloists for all of Thomas' concerts are recorded in a 45-volume journal which he kept, now in the Library of Congress. Although he programmed many vocal and instrumental solos, nowhere does he record an appearance by Schreiber or any other cornet soloist or the performance of any solo work for the instrument at all. Most likely, cornet solos were relegated to concerts by military bands and not by orchestras.

Schreiber appears in no New York City directory until three years after the Civil War, yet the program booklet for the Chickering Hall Exhibition of 1902 recounts that he formed a capitalized company in 1858 to manufacture brass instruments. Unfortunately, his capital was exhausted in the process of designing and making the first models. Perhaps the Fort Ward instrument was from that first series, which included several full sets of horns from soprano to bass.

The Civil War years constitute an hiatus in Schreiber's biography. Did the bankruptcy drive him into obscurity? Or did he, sensing that at thirty-three he might well be pressed into military service, return temporarily to Europe? A search of enlistment records reveals that many Schreibers were in the New York regiments, and some were musicians, but Louis was not one of them. The name, August Schreiber, member of the 13th N.Y. Cavalry, may carry some significance, for after the war, in 1867, Augustus Schreiber is listed as an instrument maker and importer at 25 Essex in New York City. From 1868 to probably 1870 the Schreiber Cornet Manufacturing Co. was actively represented by Marius J. Paillard & Co. of 21 Maiden Lane. The firm included Eugene Paillard, a watchmaker, and it existed well before and long after the Schreiber company, as importers and retailers of music boxes. We have for Louis Schreiber a fixed home address at 57 E. 91st Street from 1870 to 1883, where in the last few years he operated an exclusive agency for Besson brass instruments imported from London. He had several business addresses for selling instruments: 231 6th, 363 Bowery (while Augustus was at 131 Bowery), and 23 Union.

In 1870, the year the manufacturing company apparently failed, Louis Schreiber registered a copyright for the *American Brass Band Herald*, which included twenty-one parts in Ser. I, of which none are known to exist. Then, in 1872, Theodore Thomas began his orchestral touring, and we may presume that income from this and desultory sales of musical instruments sustained Schreiber and a family, if there was one, until the record becomes blank around 1882. The account by Bridges

says that Schreiber gave up touring at this time to give himself to teaching, and this seems reasonable, but where he went is unknown.

The directories for the earlier years of Los Angeles are rather sketchy affairs and offer no information about Schreiber until 1891-2. He is listed for those years as "Capitalist (residing) w(est) side Pasadena Ave. n(ea)r city limits Glenmorgen." Later directories specify the proximity to the city limits as "2 blocks" and add, in what apparently was a family compound of a sort, Henry Schreiber, as well as Adele L., Josephine A., and Marie W. Schreiber, all spinsters. Eventually, the site was numbered 2471 (subsequently 4571) Pasadena Ave. We presume it was here that Schreiber died in 1910.

Schreiber designed instruments that were easier to manipulate, support, and empty of accumulated water than were earlier brasses. He balanced the weight of valves and tubing held in front of the player by laying the bell on the left shoulder. Rather than extending awkwardly farther back—the situation with the typical over-the-shoulder instrument—Schreiber's bells turned directly skyward, which he also felt distributed sounds evenly in an ensemble. This scheme was protected by U.S. Patent No. 64,582 (May 7, 1867) and presumably by corresponding foreign patents. He specified the rotors and valve casings each to be cut from solid brass, so he thus reduced to an assembly of three parts (i.e., rotor, casing, and cap) what previously had been fabricated from thirteen or more pieces. His rotor stop was internal and made of vulcanized rubber, not traditional cork.

Two years earlier, on September 12, 1865, U.S. Patent No. 49,925 was issued to Schreiber (his first), covering an improved design of the touchpieces for the right-hand fingers. More dramatic was the design of a point in the windway to trap moisture, when the horn was held in playing position. To this the later 1867 patent added a rotary valve, which, when turned by a lever for the left hand, dumped water into a reservoir from which the water drained freely by gravity. This water valve is present on most extant Schreiber instruments, but is not found on the instrument at Fort Ward. In fact, it has the levers, solid valve casings, and the general shape of the traditional Schreiber horn, but the layout of the tubing presents problems for dumping accumulated water; i.e., the instrument is not yet fully perfected and represents a developmental form. Details of how the bell was fabricated, too, support this conclusion.

Schreiber had his valve tubes drilled by machine; bells were pressed from roughly formed cones of brass over screw-driven mandrels in matching molds, both parts being of iron or steel. These machines were patented for Schreiber by an engineer, Lewis West Spencer, who is known in New York only in 1869 and 1870 (U.S. Patents Nos. 63,760, 761, and 819, April 9 and 16, 1867). The use of uniform, metal mandrels is somewhat like the renowned Prototype system of manufacture introduced by F. Besson in 1856, two years before Schreiber's first efforts. Is it merely coincidence that around 1880, after dissolving his company, Schreiber became Sole Agent for Besson instruments in the U.S.A.?

We think now once again of Antietam. Thirty years after the battle, Confederate General Gordon described the mid-morning attack of the Union 3rd Corps on his troops defending The Sunken Road, also known as Bloody Lane:

The front line came to "charge bayonets," the other lines to a "right shoulder shift." The brave Union commander, superbly mounted, placed himself in front, while his band in the rear cheered the men with martial music. Every soldier wore white garters around his ankles. The banners above them had apparently never been discolored by the smoke and dust of battle.

To suggest that the horn at Fort Ward was, in fact, one heard by General Gordon would be pushing fact to conjecture. It is fact, however, that destruction at The Sunken Road was unprecedented; on both sides more soldiers died than survived, and the Union 3rd Corps, including New York regiments, was crippled. An instrument could well have been lost there.

Had I been Louis Schreiber in 1858 (assuming that the Chickering story of his initial undertakings is correct), trying to introduce a new line of instruments, I would have sought the endorsement of the finer bands in New York City. By far the finest was that of the Seventh Regiment, led by the noted bandmaster, Claudio Grafulla. Schreiber instruments once owned by the band were in the Chickering & Sons exhibition and are now in the Henry Ford Museum, Dearborn, Michigan. Both the Regiment and its band were stationed near Antietam, in Washington, D.C., and in Baltimore and Frederick, Maryland, in 1861 and 1863, but both were in New York, relieved of Federal duty, in 1862. A catalog of the Schreiber Cornet Manufacturing Co. of ca. 1868 says that "The Schreiber Instruments are the only brass instruments now used by Grafulla's celebrated Band of the Seventh Regiment New York National Guards." This does not say that previously some such were used, nor does it clear our problem by stating whether any pre-production models were ever in the possession of a New York military band. Yet, the possibility does exist that some were in use before 1862, and that a bandsman, in a moment of peril, dropped one near Antietam.

The case for the battlefield authenticity of the Fort Ward instrument is thus made stronger by virtue of some suspicious coincidences, which, in the absence of complete records, can be demonstrated by a fuller knowledge of Schreiber's life and work. These hypotheses lead to exciting conclusions. The assumptions are, to be sure, taken from coinciding facts, yet it is often just such coincidences, discovered in historical hindsight, which prove to be the logical truth of events in the past.

(I thank, in addition to those given credit for the illustrations, Richard Green, a flute collector and student of the War of Rebellion, who helped identify participants in the Maryland campaign.)

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 1986 should send their contribution to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069. Contributions to AMIS are tax-deductible, within the limits provided by law, and will directly support the activities of the Society.

USD MUSIC MUSEUM RENOVATION NEARS END; PREPARATIONS UNDERWAY TO HOST AMIS MAY 8-11



Photo by Gary M. Stewart

The Shrine to Music Museum, which will host the AMIS meetings May 8-11, 1986, has been undergoing a major renovation. When work is completed, the Museum will enjoy more than 20,000 square feet of climate-controlled space, featuring seven major public galleries, an intimate, 100-seat concert/lecture hall, a tea room, a conservation laboratory, a library, and modern study-storage areas for the Museum's collections of more than 4,000 instruments.

The renovation of The Shrine to Music Museum, slightly behind schedule because of unusually wet weather and delays in the delivery of mechanical equipment, was rushing toward completion as September came to a close. The heavy construction work is scheduled to be finished by November 21, leaving five months for the Museum staff to install new galleries for European keyboard instruments and Italian stringed instruments, as well as re-install other permanent exhibits closed temporarily during the construction period.

Gala dedicatory ceremonies are planned for May 8-11, 1986, when the Museum hosts the national meeting of the American Musical Instrument Society and the Midwest chapter of the American Musicological Society.

Among the special events planned are a series of dedicatory concerts in the Museum's new concert/lecture hall, recently named the Arne B. Larson Hall in honor of the founder of the Arne B. Larson Collection, donated to the Museum in 1979. Performers will be the Boland-Dowdall Duo, playing 19th-century salon music for flute and guitar on period instruments; Paul O'Dette, the world's premier lutenist; and, Richard Luby, University of North Carolina, Baroque violin, and Arthur Haas, SUNY at Stony Brook, playing the Museum's 18th-century French harpsichord by Jacques Germain.

Other activities will include the 12th-annual American Music Festival concert by The Golden Age of Bands 1860-1915, USD's unique ensemble which performs "turn-of-the-century" American wind music on high-pitched instruments of the period; the opening of the permanent new exhibition, *The Genius of North Italian Stringed Instrument Making 1540-1793*;

and, a number of social events, including a banquet, luncheons, and a Western pig roast.

The general contractor for the renovation project has been Radek Construction Company, Hartington, Nebraska. Johnson Electric of Vermillion is the electrical subcontractor, Kalin's Plumbing & Air Conditioning of Sioux City, Iowa, is the mechanical subcontractor,

AMIS and the Midwest chapter of the American Musicological Society will hold a joint meeting at The Shrine to Music Museum on the campus of the University of South Dakota, Vermillion, May 8-11, 1986. Watch for details in the February issue of the *AMIS Newsletter*.

Bonrud Plastering of Brandon, South Dakota, is doing the interior finish work, DeMarco Brothers of Omaha, Nebraska, is doing the terrazzo work, and Johnson Controls of Sioux Falls, South Dakota, is doing the control work.

Architectural/engineering services are being provided by a team from Hammel Green & Abrahamson, Inc. of Minneapolis, Minnesota, and B & E Laboratories of Yankton, South Dakota, is providing testing services.

The renovation was funded by \$630,000 in private funds raised by The Shrine to Music Museum Foundation, a \$24,840 conservation grant from the Institute of Museum Services, a Federal agency, and \$36,760 in State funds. Another \$100,000 is expected to be spent by The Shrine to Music Museum Foundation for gallery development during the next six months.

The project includes a three-story addition

to the Museum to house the air-handling units for a sophisticated climate-control system, as well as an elevator for the elderly and the handicapped. The addition was faced with Indiana limestone, matching the architectural design of the main building, which was originally built in two phases, the south half in 1910 and the north half in the late '30's.

Walls 36 inches thick on the lower level and 18 inches thick on the first and second floors complicated the installation of the ducts and mechanical equipment needed to maintain stable temperature and humidity levels throughout the building.

Most of the building's windows, including all but one on the north and west sides, were removed, and the openings filled with Indiana limestone; this was done both for security and climate-control. Windows have been retained only in the conservation laboratory, office areas, and the tea room.

New lighting has been put in place, ceilings have been plastered, new floors are being laid, and the entire interior of the building is being painted, first with vapor-control paint because of the high humidity levels that will be maintained within the building; then with a finish coat.

Despite the dust and noise caused by the construction work, the Museum was able to keep most of its galleries open to a heavy flow of summer tourists. Although operated primarily as an academic support unit of the University of South Dakota, the Museum is open to the general public seven days a week. It is fully accredited by the American Association of Museums.



Courtesy of Boland-Dowdall Duo

One of the features of the AMIS meetings in Vermillion will be the May 8 appearance by the Boland-Dowdall Duo, two young artists who re-create the atmosphere of an 1820 European salon with candlelight, period costumes, amusing historical anecdotes which relate the music to the social and political events of the day, and the performance on authentic instruments of charming waltzes, serenades, and opera potpourris. Funding will be provided in part by Arts Midwest.



Photo by Gary M. Stewart

In late July concrete was being hoisted high to pour the second floor of the three-story addition to The Shrine to Music Museum that houses an elevator and the air-handling units for a sophisticated new climate-control system. Later, many of the windows were removed and replaced with Indiana limestone, matching the facade of the original building.

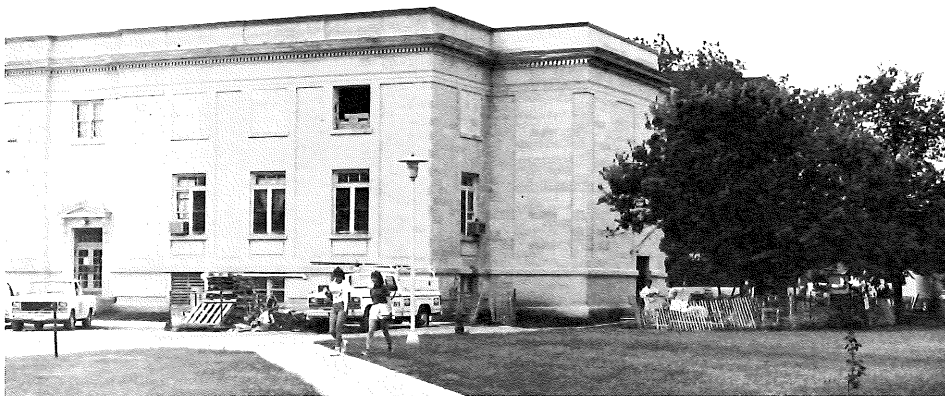


Photo by Gary M. Stewart

Work was completed on the exterior of the addition in early September with completion of the entire project scheduled for November 21.

BATE COLLECTION RECEIVES GAMELAN

The Minister of Forestry of the Republic of Indonesia, H. E. Sudjarwo, has donated a Javanese Gamelan, Kyai Madu Laras (Venerable Sweet Harmony), to the Bate Collection of Historical Instruments at the University of Oxford in England. A special catalog is available for 20 pence from Jeremy Montagu, Curator of the Bate Collection, Faculty of Music, St. Aldate's, Oxford, OX1 1DB, England.

GUITAR CONSTRUCTION TAUGHT IN ARIZONA

The Roberto-Venn School of Luthiery in Phoenix, Arizona, is offering 3 four-month courses in the construction and repair of acoustic and electric guitars, mandolins, and dulcimers, beginning January 6, May 5, and September 6, 1986. The school is accredited by the National Association of Trade and Technical Schools.

For information, write to Arvel Bird, Administrative Officer, Roberto-Venn School of Luthiery, 5445 E. Washington, Phoenix, AZ 85034.

SCHAMBACH CENTER UNDER CONSTRUCTION

Hamilton College in Clinton, New York, has broken ground for a \$6.5 million Hans Schambach Center for Music and the Performing Arts. Schambach is a 1943 graduate of Hamilton and a college trustee who made a significant contribution toward funding the project.

The Schambach Collection of Musical Instruments, primarily bowed strings, was exhibited at Hamilton College October 1-November 13, 1983 (see *AMIS Newsletter*, XII/3, October 1983, p. 4), and more recently has been seen at the Metropolitan Museum of Art in New York City and at Yale University in New Haven, Connecticut. A 64-page catalog of the Collection is available from the Fred L. Emerson Gallery, Hamilton College, Clinton, NY 13323.

COUNTRY MUSIC CONFERENCE IN MAY

The 3rd-annual Country Music Conference will be held May 30-31 in Meridian, Mississippi. Hosted by the Meridian Branch of Mississippi State University, the conference will offer a scholarly forum for the presentation of research dealing with all forms of commercial and pre-commercial country music. Proposals should be submitted before November 29 to James E. Akenson, Box 5042, Tennessee Tech University, Cookeville, TN 38505; telephone 615-528-3066.

HISTORICAL HARP CONFERENCE IN AUGUST

The August 1986 meeting of the Historical Harp Conference will be held the weekend of August 8-10 at Amherst College in Amherst, Massachusetts, according to Joyce Rice, Administrative Director. For further information, contact Ms. Rice at 274 Shays Street, Amherst, MA 01002; telephone 413-253-5434.

ASIAN FESTIVAL OCTOBER 18-NOVEMBER 3

The tenth Festival of Asian Arts will be held in Hong Kong, October 18-November 3. Included are a wide variety of performances featuring instruments and instrumentalists representing major Asian cultures. For information write to Tenth Festival of Asian Arts, Urban Council Postal Booking Office, Morrison Hill Road Post Office, P.O. Box 47257, HONG KONG.

NEWS OF MEMBERS

Ronald Saska, Morrisville, New York, was one of 66 members in the Michigan State University Falcone Alumni Band which toured Italy during the summer. Leonard Falcone, Director Emeritus of the MSU Bands, died in East Lansing, Michigan, May 2, and the tour was dedicated to his memory. Saska played clarinet in the MSU Bands from 1963 to 1967.

ARE YOU MOVING?

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

STANFORD'S LANGE COLLECTION PROFILED

By Herbert W. Myers

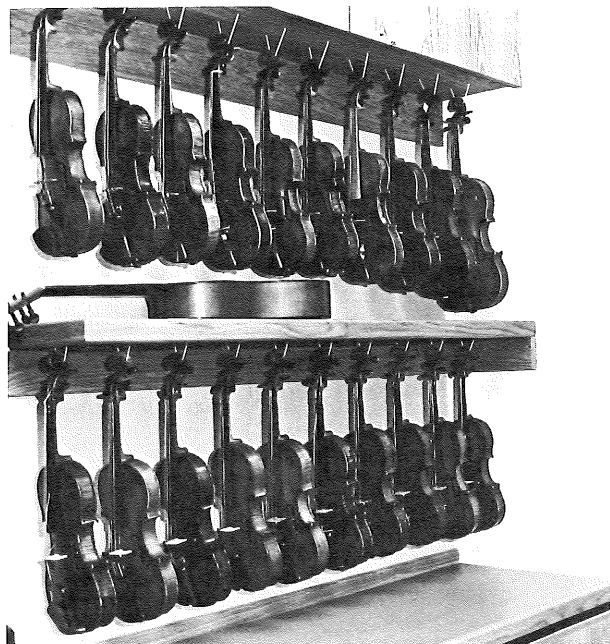
Harry R. Lange, an avid collector of violins, violin bows, and books about the violin and other stringed instruments, was vice-president of Cutter Laboratories in Berkeley, California, president of the Oakland Symphony Orchestra Association, and consulting professor of accounting at Stanford University's Graduate School of Business. He now lives in retirement in San Francisco. Many of the examples in *Bows for Musical Instruments of the Violin Family* by Joseph Roda (Chicago: William Lewis & Son, 1959) were drawn from Lange's collection. His first gifts to the Stanford Department of Music, beginning in 1956, were anonymous, but in 1960 the collection was established officially in his name.

Over a period of two decades, Lange donated some 65 instruments of the violin family and 82 bows. Highlights are violins by Francesco Stradivarius (certified by Hamma, Rembert Wurlitzer, and Emil Herrmann), a Jacob Stainer, 1667 (certified by Otto Falkenberg, Lyon & Healy, and Emil Herrmann), two Hendrik Jacobs, 1693 (certified by Paulus Pilat and K. A. Berger) and 1705 (certified by John Beare), a Matthys Hofmans (certified by W. E. Hill and William Moennig), a Giovanni Battista Gabbrielli (certified by Rembert Wurlitzer), an Alessandro Gagliano, 1725 (certified by L. P. Balmforth), a Ferdinand Gagliano, 1780 (certified by Rembert Wurlitzer), a Joannes Gagliano, 1803 (certified by W. E. Hill and L. P. Balmforth), and a Giovanni & Francesco Grancino, 1727 (certified by Jacques Francais). Among the early donations were two violins which had belonged to Theodore Thomas, founder of the Chicago Symphony; both were made by Georg Gemünder, one in 1856 and the other in 1878, and were presented together with a rosewood double case carrying Thomas' name. The older of the two was stolen in 1967.

Among the major bowmakers represented in the collection are Adam, Allen, Bryant, Dodd, Eury, Fonclause, Forster, Henry, Kittel, Lafleur, Lupot, Peccatte, Persois, Retford, Simon, Tourte, Tubbs, Vigneron, and Voirin. Most of the bows are of the normal "Tourte" pattern, although a few possess frogs of the earlier, "open" design (lacking slide and ferule). Of particular interest is a fluted ironwood 'cello bow with a frog of highly unusual design, stamped "J DODD."

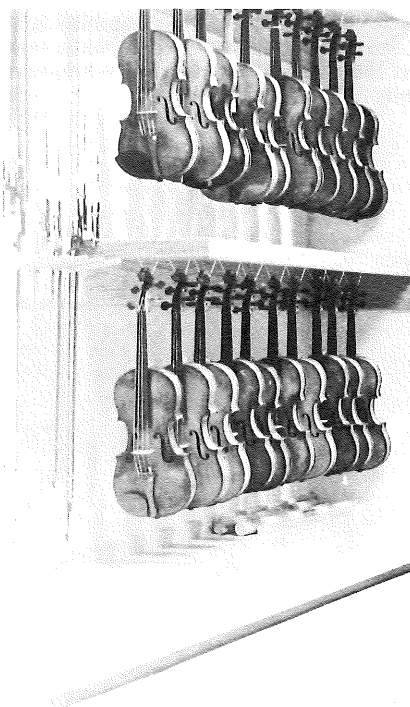
In addition to instruments and bows of the violin family, gifts by Lange included items of related interest: pochettes, mandolins (one of them by Ferdinand Gagliano), viole d'amore, and a guitar by Nicolas Lupot. Early Lange donations of a set of recorders and a chest of viols provided a significant impetus to the development of the Department's early music program. Later monetary contributions by Lange allowed further acquisitions crucial to this program: replicas of other early winds (crumhorns, cornetti, shawms, and sackbuts), a large harpsichord, and a restored Broadwood square piano.

Following the wishes of the donor, this has remained a "working" collection, all but the rarest items being available for use by qualified students and faculty members. For many years it was administered by the Music Library, under the curatorship of Edward Colby, Head Music Librarian. After his retirement a



Courtesy of Stanford News Service

Herbert W. Myers, Curator of the Lange Collection at Stanford University, Palo Alto, California, demonstrates the easy access to the instruments provided by new facilities in Stanford's Braun Music Center. Below, the Lange Collection is now fully installed in its new home.



separate curatorship was established, to which AMIS member Herbert Myers was appointed in 1980. (Ed. note: Myers is also Lecturer in Early Winds and Director of the Renaissance Wind Band at Stanford.) The books and other printed materials donated by Lange have remained on permanent loan to the Music Library, however, and are cataloged as Music Library holdings; they have been provided with a special book plate in order to distinguish them. These materials, which include rare trade and exhibition catalogs, periodicals, and books about all aspects of violin playing and construction, together represent a unique resource for

research about stringed instruments.

Having long endured a cramped and inadequate housing, the Lange Collection is now enjoying the facilities it has been provided at Braun Music Center, the new home of the Stanford Department of Music. The collection occupies a room 12'x40', with its own climate control and security system. Built-in cabinets, closets, pegs, and shelves have been provided for instrument and case storage. The layout has been designed with attention to ease of access, so that violins and bows in particular can be tried and compared with relative safety and efficiency.

Over the years the Department's holdings have been augmented considerably by gifts from other donors, and many of these are housed and administered together with those from Lange. Particularly noteworthy among these is a Francesco Gobetti 'cello whose head and table were replaced by Giuseppe Guarneri (according to certificates by William Hill, William Lewis, and Hans Weisshaar). This magnificent instrument, along with a Tourte 'cello bow which had once been the property of Emanuel Feuermann, was donated in 1969 by the Everts and Esenoff Foundation; both are now in regular use by the 'cellist of the Stanford String Quartet, Stephen Harrison. In 1966 the Department acquired a small collection of antique English wind instruments from Joan Rimmer (Mrs. Frank Harrison), including a serpent, a slide trumpet, four flutes, and two 6-keyed clarinets in C. With one of the clarinets were found two early reeds—a great rarity! Also housed in the Lange Collection room is a small collection of Asian instruments.

MEYER NAMED BOOK REVIEW EDITOR



Kenton T. Meyer

Kenton T. Meyer, 2505 N. Gordon Street, Milwaukee, Wisconsin (53212-3019), has been appointed Book Review Editor for the *Journal of the American Musical Instrument Society*, according to Martha Maas, new Editor of the *Journal* effective with the 1986 issue.

Meyer, who received a Ph.D. in musicology from the University of Iowa in 1981, is the author of *The Crumhorn: Its History, Design, Repertory, and Technique*. He plays and teaches flute, has lectured at several Iowa and Wisconsin colleges, and is currently completing a Master of Library and Information Science degree at the University of Wisconsin-Milwaukee.

LETTER TO THE EDITOR

I don't know why Ed Bowles says that his performances of Handel were the first to use timpani in octaves and with *Schlagmanieren* (*AMIS Newsletter*, Vol. XIV, No. 2, p. 5). Teddy Croft-Murray and I did this years ago, using his single drums and my double-drums,

the only known surviving pair of the large, lower octave, drums known to survive; Handel is on record as borrowing such a pair from the Tower armouries for special performances, but his pair burnt up in a fire.

Since I have two pairs of single drums in my own collection (though, like Ed's pair, they are later in date than Handel's time) I have more recently done the Fireworks as it should be done: three pairs of timpani, one of them at the lower octave, and three side drums, all with elaborated parts (basically my own, but once players get used to them a certain amount of improvisation takes place, as indeed it should).

I've used *Schlagmanieren* in *Messiah* for over twenty years; it comes naturally to the part, as can be seen in the Mozart edition where it's written out. I've never written mine, any more than they did in the baroque period, so it's always a bit different. Even when using modern drums in a modern orchestra one wants to do a bit, but one does have to choose one's conductor with some care!

—Jeremy Montagu

BELGIUM MAKERS EXHIBIT INSTRUMENTS

A major exposition, *Active Makers of Musical Instruments in Wallonia and Brussels in 1985*, will be held at the Musée de Groesbeek-de-Croix at 3 Rue Joseph Saint-taint in Namur, Belgium, October 19-November 17, 1985, daily, 10 a.m.-12 p.m. and 2-5 p.m. Namur, a major city in the French speaking area of Belgium, is located 39 miles southeast of Brussels.

Organized by the Council of music for the French community of Belgium to celebrate the European year of music 1985, the exposition will present the works of the 81 makers, some whose families date back as instrument makers as far as 1812, who live and work in the region.

The exposition will include audio-visual presentations, concerts, guided tours, and a colloquy, "Copie et restauration d'instruments anciens: authenticité ou compromis?," on Saturday, November 9, from 2 to 6 p.m.

A book, *Les facteurs d'instruments de musique actifs en Wallonie et à Bruxelles en 1985*, will include an essay about the social and economic aspects of musical instrument making and a complete list of the 81 makers currently active. With 104 pages and 110 illustrations, it is available for 500 BF from the editor, Pierre Mardaga, rue de la Province 37, 4020 Liège, Belgium.

Additional information can be obtained from Mme Malou Haine, Musée instrumental de Bruxelles, 37 Place du Grand Sablon, 1000 Bruxelles, Belgium.

EUROPEAN CONSERVATORS DISCUSS RESTORATION

The Levi Foundation in Venice, Italy, is sponsoring a European conference, *Conservation, Restoration and Use of Antique Musical Instruments: For a European Restoration Charter*, at the Palazzo Giustinian Lolin in Venice, October 16-19, 1985. Organized by a committee of individuals from Cremona, Milan, and Venice, and chaired by Vinicio Gai of the Museo degli Strumenti del Conservatorio "Cherubini" in Florence, the conference "arises from the awareness of the lack of attention devoted to this aspect (i.e., the preservation

and restoring of old musical instruments) compared to other sectors of the preservation of our cultural heritage.

"The Levi Foundation intends to make a contribution to the development of knowledge in the field of the conservation and restoration and repair of early musical instruments by organizing this study conference on the occasion of the European Music Year which will make a survey of our common knowledge of the subject and will propose a **Restoration Charter for Musical Instruments** which will be a guide for all those concerned with the preservation and repair of ancient instruments.

"It is the sincere hope of the Levi Foundation that the results of this study conference, and the charter in particular, will be accepted by the E.E.C. and consequently adopted by the various national parliaments of the European Community."

Although billed as an "international" conference, only Europeans were selected to present papers.

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 USA.

BUY, SELL, TRADE fine old stringed instruments; fretted, bowed, etc. Harry West, P.O. Box 17067, Durham, NC 27705; 919-383-5750. All correspondence answered.

ANNUAL MUSIC COLLECTIBLES mail auction! Quality consignments considered until 10/7/85. Illustrated catalogs mailed 11/4/85—\$6.00. Doyle Auctioneers, c/o Glenn Kramer, P.O. Box 328, Fishkill, NY 12524; 914-896-6390 or 896-9492.

1830 FORTEPIANO, square, Muir Woods Scotland, extremely elaborate, restored, excellent condition, \$6,000, photo available. Jerome Prager, 2611 Woodstock Road, Los Angeles, CA 90046.

ANTIQUE REED ORGAN: 1905 Aeolian Orchestrelle. Plays manually or mechanically, 360 Aeolian player rolls included. Operates by foot pedals or external air pressure system. Mint condition, \$15,000 or reasonable offer. R. A. Gill, P.O. Box 233, Lake Oswego, OR 97034; 503-635-2989.

FOR SALE: Sets of 20 color postcards of instruments from the collections of The Shrine to Music Museum, including the Witten-Rawlins Collection. Send \$5.50 per set (includes postage & handling) to The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069 USA.

1875 STEINWAY concert grand, 8' 6", rosewood case. Case, action need work. \$14,000/offer. Ms. Shortridge, 6021 Broad Street, Bethesda, MD 20816.

RARE PRINTED MUSIC and Musical Literature (including organology), composer's autograph material bought and sold. J & J Lubrano, P.O. Box 127, South Lee, MA 01260; 413-243-2218.

MAJOR EXHIBIT HELD IN TEL AVIV, ISRAEL

Musical Instrument Collecting, an exhibition of 250 instruments from five public and private collections in Israel, was held at the Central Library for Music and Dance in Tel Aviv, March 21-May 30, 1985.

Yaacov Snir, Director of the Library, was the curator. Research was done by Irit Schönhorn, Head of the Library's instrument division, and English translations were provided by Fay Teumin; Schönhorn and Teumin together designed the exhibition.

Snir provided the following information about the five collections from which instruments were drawn for the exhibition.

The Prof. E. Gerson-Kiwi Collection. Prof. Edith (Ester) Gerson-Kiwi, born in Germany, is an internationally-known musicologist. She was educated in Germany and Italy in the 1920's and early 1930's. In 1935 she immigrated to Israel and devoted her life to pedagogy and musicological and ethnomusicological research. In 1963 she founded the Museum of Musical Instruments of the Rubin Music Academy, Jerusalem. One of her lifelong projects is her personal collection of musical instruments, numbering more than 250, predominantly from Africa and Asia.

In 1982 Prof. Gerson-Kiwi signed a contract with the Tel Aviv municipality, extending a permanent loan of her collection to the Central Library for Music and Dance. The collection was represented in the exhibition by 88 instruments, among them an animal's bell from the Louristan excavations in Iran, a 19th-century hand bell, an African marimba, and a Chinese bronze gong.

The Central Library for Music and Dance—A.M.L.I. Collection. Established in 1980 with the financial assistance of Max Targ, Chicago, Illinois, this collection includes the private collection of Tova Ben-Zvi (24 instruments), as well as instruments donated by the late Heinke Piatelli, Yardena Cohen, Dalia Atlas, Drora Oren, Mara Propes, Avraham David Cohen, the Inbal Dance Theatre, and the Education Department of the Tel Aviv municipality.

There are 81 Western and ethnic instruments, among them a 19th-century koto, harmonium, and portable harmonium, and an early 20th-century qanun. The collection, shown almost in its entirety, was being exhibited for the first time.

Collection of the Museum of Musical Instruments, Rubin Academy of Music and Dance, Jerusalem, Claude Abarbanel, Curator. In 1951 the celebrated conductor, Serge Koussevitsky, donated his private collection of musical instruments to the Israeli Ministry of Education. Other collections and instruments followed, donated by diplomatic representatives, institutions, and individuals. In 1963 Prof. E. Gerson-Kiwi founded the Museum of Musical Instruments of the Jerusalem Music Academy. The collection was represented in the exhibition by 30 instruments, including a 17th-century lute, theorbo, guitarre battente, and archliuto, and an 18th-century Neapolitan mandolin and pianoforte/sewing table.

Galper Collection, Haifa Music & Ethnology Museum. The Museum's collection, founded in 1957 by Moshe Goral, now includes 1,235 instruments from the five continents, as well as a collection of reconstructed Biblical instruments. Originally the private collection of



Courtesy of the Central Library

Among the 250 instruments exhibited in Tel Aviv, Israel, March 21-May 30, 1985, were a number of important plucked stringed instruments.



Courtesy of the Central Library

African and Asian instruments were a major part of the Tel Aviv exhibition, *Musical Instrument Collecting*.

the founder, it was transferred in 1965 to the AMLI Library and Museum, Haifa, which joined the Folk and Ethnology Museum in 1982.

The Museum was represented in the exhibition by the Charna and Avraham Galper Collection of 29 European wind instruments, donated in 1980, which includes a transverse flute from the first half of the 18th-century, early 19th-century clarinets and bassoons, and a keyed bugle.

Avraham Galper is a clarinetist, born in

Canada, who immigrated to Israel in 1930. He played in the Herzliya Orchestra, the Israeli Opera and the Military Orchestra, before returning to Canada in 1946 to study and play with the Toronto Symphony; he currently teaches at the University of Toronto.

The Wasserman Collection. Benjamin (Bernard) Wassermann was born in Poland and lived in Chicago, Illinois. He was active as a musician, playing the violin, mandolin, and other plucked instruments, and was one of the organizers of the Mandolin Orchestra of

Chicago. In 1972 he immigrated to Israel and joined the Shefaya Graduates Orchestra, conducted by Moshe Jacobson. He died in 1978.

The instruments were placed on permanent loan by Wassermann's widow, Lola, at the Central Library for Music and Dance. Nine of the 31 instruments, models, and musical accessories were shown in the exhibition, including a 19th-century, variant form of the mandolin, a 19th-century Neapolitan mandolin, a kamancha from the Caucasus, and an ornamented violin.

BOOK REVIEWS

Brief Remarks on the Playing, Tuning, and Care of Fortepianos by Andreas Streicher. Translated by Preethi de Silva. Ann Arbor, Michigan: Early Music Facsimiles, 1983. 17 pp. Order from James Yeager, P.O. Box 711, Columbus, OH 43216. \$9.50 plus \$1.00 postage.

In 1801 Andreas Streicher first published his booklet, *Kurze Bemerkungen über das Spielen, Stimmen, und Erhalten der Fortepiano*. The publication was prepared exclusively for the owners of fortepianos made by Andreas' wife, Nannette. Nannette Streicher was the daughter of Johann Andreas Stein, a prominent piano and organ builder from Augsburg who developed the so-called "Viennese action" for pianos. Having inherited her father's skills in piano making, Nannette, in business with her husband, succeeded in becoming one of the foremost manufacturers of pianos in 19th-century Vienna. Although Andreas worked primarily as a teacher, performer, and composer, he apparently began to assist Nannette more and more with the making of pianos as the Streicher firm developed. His little booklet is unique because it is the only such publication from its time which is directed towards the owners of a specific type of piano.

Present-day owners of either original or reproduction Viennese fortepianos will not find in this booklet a complete manual for the care or tuning of their instruments. In this aspect, it is rather like an owner's manual which accompanies an automobile; it tells you how to operate the machine, but refers you to a mechanic for the more serious problems. The technical remarks are indeed brief and touch only on the most obvious aspects. The third chapter is about tuning, but actually deals primarily with the manipulation of the strings and tuning pins and not with any instructions for the auditory process of tuning. The advice given, however, is very practical and worthy of note; for example, the observation of how heavy playing can affect intonation. Instructions in Chapter Four concerning piano care are likewise practical, but again brief and limited to advice which is mostly common sense. One interesting item is the inclusion by de Silva of a letter written by Streicher to a customer about a method for repairing some sticking keys. If only Streicher had been as instructive in the booklet, as he is in this brief letter!

The primary worth of Streicher's writing is to be found in the first two chapters, where he reveals his experience as a performer and teacher. Chapter One presents fundamentals of piano playing such as hand position and the basics of touch, but what is of most interest is that he describes the instrument's mechanism and includes a diagram. This aspect is often sadly lacking in modern-day instruction. Chapter Two is the lengthiest, and deals with the ever-elusive subject of tone. Here

Streicher presents his point in a most amusing and informative way. He contrasts two different styles of playing, describing first a "true musician" and the way his sensitivity to both the possibilities and limitations of the fortepiano allow him great control over musical expression. This he immediately follows with a description of a rather less sensitive performer, as an example of mistakes to avoid. Streicher's satirical description of this player's actions leaves no doubt that the piano was still misunderstood by many in this period of its development. Although the instructions in this booklet are definitely directed toward a piano with a Viennese action, I feel that one struggling to accommodate himself to any type of early piano would greatly benefit from the second chapter. It should be mentioned that this second chapter, "On Tone," has also been translated by Richard A. Fuller in *Early Music*, Volume XII, Number 4, November 1984. As Fuller's translation differs from de Silva's, it is worth being aware of both.

Reproductions of early pianos are appearing in increasing numbers, including copies of instruments by Nannette Streicher. With increasing study and performance on these pianos, the availability of publications like this one by Andreas Streicher is greatly welcomed.

—Darcy Kuronen

An Atlas of Moulding Profiles in Keyboard Instruments from the 16th to the early 18th Century in the Germanisches Nationalmuseum Nürnberg, compiled by Friedemann Hellwig with the cooperation of Robert Florchinger and others. Frankfurt, West Germany: Erwin Bochinsky, 1985. 175 pp., 12 color plates, 5 black & white photos. DM 138.

The decorative mouldings of keyboard instruments, such as the edges and liners, vary greatly according to nationality, era, and maker. This volume is a catalog of all such mouldings on keyboard instruments in the Germanisches Nationalmuseum in Nuremberg dating from the 16th century to the early 19th century. The profiles were made by taking impressions of the mouldings with a fast-setting, flexible dental material, slicing a section from the impression, and exposing a sheet of photographic print paper with the profile sections laid upon it. The result is a very precise black and white picture of the moulding. As well as being of obvious use to keyboard instrument researchers, this book should also be of great interest to those concerned with period furniture and cabinet making.

While the author fully explains the process of taking impressions, he does not mention particular cautions about the safety of the object being studied. The thought of the dental impression material taking varnish, gilding, or patina with it when pulled away is very disconcerting, and one wishes that the author had added at least a cautionary note. One suspects that he has fully investigated all the possible dangers of the procedure, but somehow neglected to mention them.

Although the information presented in *An Atlas of Moulding Profiles* is useful and interesting in its own right, it would be much more useful if other museums and collections would publish or otherwise make available similar material. Herr Hellwig has done his part in this German/English volume; one hopes it will not be too long before others follow his excellent example.

—Gary M. Stewart

The Eddy Collection of Musical Instruments: A Checklist by Edwin M. Good. Berkeley, CA: Fallen Leaf Press, P.O. Box 10034, 1985. 91 pp. \$19.95.

Individuals wanting to locate a body of instruments, whether it be by type, the products of a specific maker, or whatever, know the frustration of searching through the many collections, public and private, for which adequate catalogs do not exist. So it is that the publication of any catalog or checklist is a welcome event.

Edwin M. Good, the author of *Giraffes, Black Dragons, and Other Pianos* (Stanford University Press, 1982), is on the faculty of the Department of Religious Studies at Stanford University in Palo Alto, California, but he spent the 1983-84 academic year as a visiting professor at Harvard University in Cambridge, Massachusetts. The home of Ruth and G. Norman Eddy is only a few blocks from the Harvard campus, and the happy result of their collaboration was this checklist of one of America's important private collections.

The Eddy Collection contains more than 300 American and European wind instruments and pianos from the late 18th, 19th, and 20th centuries, plus more than 60 documentary paintings by Norman Eddy of instruments not only in his own collection, but from others, as well.

Good's checklist includes brief descriptions of the instruments, an inventory of the paintings, and an index of the makers represented in the Collection. The price may seem high, but limited editions are relatively expensive to produce. A copy of *The Eddy Collection of Musical Instruments: A Checklist* should be in the library of all AMIS members who want to keep track of the location of interesting instruments.

—André P. Larson

BOSTON PIANO RESEARCH UNDERWAY

Barbara Lambert, a Senior Fellow this year at the Metropolitan Museum of Art in New York City, is "researching early Boston-made stringed keyboard instruments (primarily pianos, also harpsichords) to 1842, the death of Alphaeus Babcock."

The makers, business partners, and dealers she is studying are: John Appleton, Alphaeus and Lewis Babcock, William and Adam Bent, Samuel Blyth, Jonas Chickering, Benjamin Crehore, Ebenezer Currier, John A. Dickson, John Dwight, the Franklin Musical Warehouse, Timothy and Lemuel Gilbert, Ebenezer Goodrich, Gottlieb Graupner, Peter von Hagen, John Harris, Charles and Elna Hayts, James Hewitt, James Juhan (or Joan), John G. Klemm, John, George D., and Ruth Mackay, Francis Mallet, the Massachusetts Charitable Mechanics' Association, John Osborne, John Shaw, James Stewart, and William Swift.

Lambert would appreciate receiving information about the location of instruments, descendants, and primary documentation, including family papers and account books, for any of the above. Contact her at 10 Pequot Road, Wayland, MA 01778.

ARE YOU MOVING?

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

BAINES RESPONDS

In a letter dated September 27, 1985, Anthony C. Baines, London, England, responded to the Curt Sachs Award which was given to him by the American Musical Instrument Society in 1985:

"I just cannot decide whether I feel more honored or touched by the award. With its generous wording it goes a long way to compensate for my memory of the many failings in my work, and for the two main omissions in my life: having never been taught the violin; and having never met Curt Sachs himself ('a very positive gentleman,' Galpin told me). I could mention here, now I am older, the 'generation gap,' which musicologists may have alluded to in scholastic contexts but little (as novelists and biographers so depend on) in human terms. When I started writing, I sometimes thought: 'I am not necessarily going to obey this dogmatic old German, whatever people may think;' later, of course, coming to recognize that there will never be one like him again. Now the boot is, so to speak, on the other shoe, and my duty is to read eagerly what the younger brigade are contributing, and never to think 'but I said this long ago' (or, as someone said, 'Life is all about proving other people are fools').

"Please convey to the Society my warmest appreciation and cordial best wishes. . . Yours very sincerely, and again, with all my best wishes—and thanks to you all."

—Anthony Baines

SWISS INSTRUMENTS EXHIBITED IN ZÜRICH

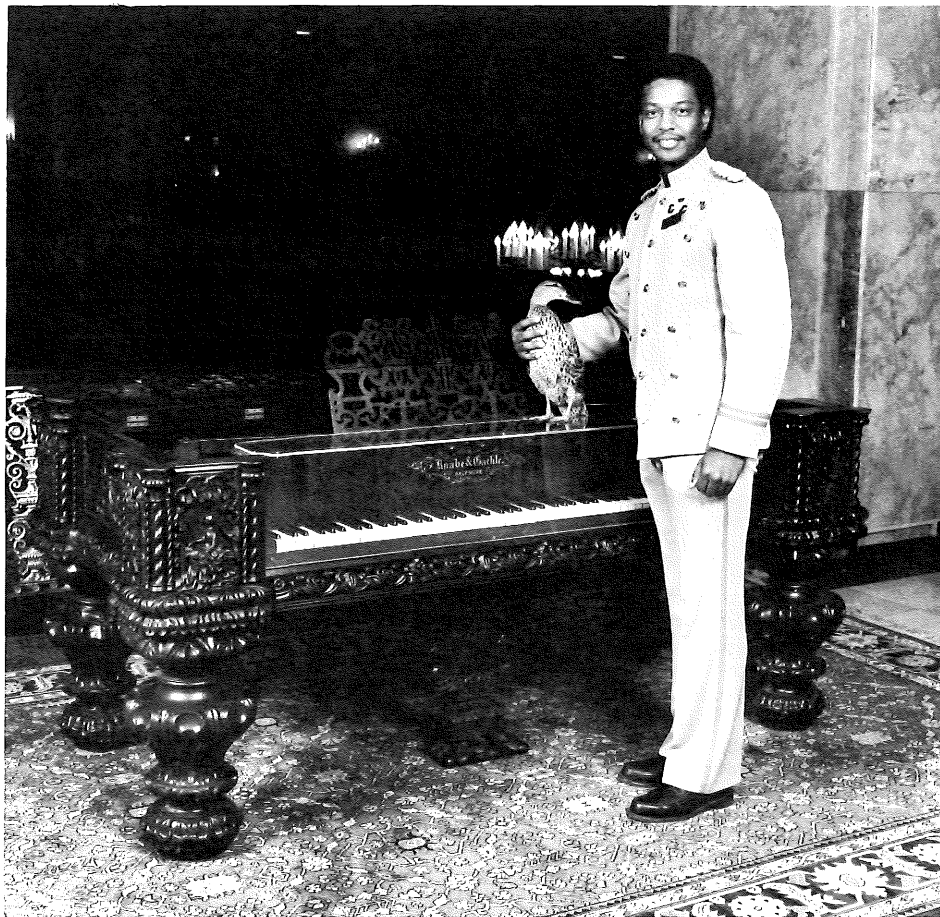
A special exhibition, *Musikinstrumente der Schweiz 1685-1985* (*Instruments de musique de Suisse 1685-1985*), was held at the Schweizerischen Landesmuseum in Zürich, Switzerland, June 19-September 14, 1985, and was scheduled to be shown September 29-December 1 at the Musée gruérien in Bulle, a small city in the southwest of Switzerland. Included in the exhibition were sections devoted to instruments used for church music, middle-class house music, folk music, military music, and so on. A 168-page catalog with 36 photographs was published to accompany the exhibition. It includes a list of Swiss musical instrument makers, and copies can be obtained from Tony Bingham in London.

INSURANCE PROGRAM CANCELED

Because of a lack of participation by AMIS members, a group musical instrument insurance plan offered through Clarion Associates in New York will be canceled November 1, 1985. The members to whom policies had been issued will receive cancellation notices, and premiums for the unexpired term of their policies will be refunded, according to Edgar S. Feldman, President of Clarion Associates.

ARTICLES SOUGHT FOR THE AMIS JOURNAL

Martha Maas, 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 her at 214 Ward Street, New Brunswick, NJ 08903.



Courtesy of The Peabody

This square grand piano, reportedly built for Francis Scott Key in 1838 by Knabe and Gaeble of Baltimore, has been purchased and placed on the mezzanine level of The Peabody, a hotel in Memphis, Tennessee. The hand-carved detail extends around all four sides of the rosewood case and the plate is ornamented with inlaid mother of pearl. Francis Scott Key wrote the lyrics to "The Star Spangled Banner" while a prisoner on a British ship which was bombarding Fort McHenry in Baltimore in 1814. He is said to have owned the piano until his death in 1843.

YALE COLLECTION ANNOUNCES CONCERTS

The Yale University Collection of Musical Instruments has announced its series of concerts for 1985-86. 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 15. Richard Rephann, harpsichord.

November 10. Jaap Schroeder, violin; Richard Rephann, harpsichord.

December 8. Lola Odiaga, harpsichord and fortepiano.

January 12. Laurence Dreyfus, viola da gamba; Ketil Haugsand, harpsichord.

February 23. Dorothy and Nicholas Renouf, piano, four-hands.

April 6. Charlene Brendler, fortepiano.

1986 AMIS DUES REQUESTED

It is asked that AMIS dues for 1986 (the Society operates on a calendar year basis) be paid before January 31, 1986. The dues remain at \$20 for regular members and institutional subscribers and \$10 for student members. Payment must be made in U.S. dollars through a U.S. bank. Student members must include proof of current enrollment.

Because printing and mailing costs continue to escalate, prompt response to this call for 1986 dues will be appreciated. A pre-addressed dues envelope is enclosed to make payment more convenient.

The 1985 issue of the *AMIS Journal* is expected to be mailed to members at the end of the year.

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.