



NEWSLETTER

Of The

American Musical Instrument Society

Vol. XI, No. 1

February 1982



The Allen Memorial Art Museum in Oberlin, Ohio, will host AMIS members on Friday evening, April 16, as part of the 11th-annual national meeting of the Society. There will be special tours of the Intermuseum Conservation Laboratory, which is located in the Museum. In addition, there will be a special exhibit, *Images of Music*. The Allen Memorial Art Museum was founded in 1917 and has holdings in several areas, including paintings, sculpture, graphics, decorative arts, and archaeology.

AMIS MEETS APRIL 15-18 AT OBERLIN COLLEGE

The 11th-annual meeting of the American Musical Instrument Society will be held in Oberlin, Ohio, April 15-18, 1982, with the Conservatory of Music at Oberlin College serving as host. James Caldwell, Professor of Music, is in charge of the local arrangements. The Oberlin Inn will be the headquarters for the meeting, offering lodging, meals, and facilities for most of the meetings. Activities will also take place at the Allen Memorial Art Museum, the Conservatory of Music, and other locations in Oberlin.

Dr. Robert E. Eliason, Curator of Musical Instruments at the Henry Ford Museum, Dearborn, Michigan, serves as chairman of the program committee. He has announced a number of varied and interesting papers, including sessions on wind instrument makers, European stringed instruments, and so on.

There will be a panel discussion, "Access to Instruments in Museum Collections," organized and moderated by John Fesperman, Smithsonian Institution, Washington, D.C., and a new feature, "Show and Tell," during which time collectors who want to show one or two instruments and comment on their history may do so.

On Thursday evening there will be a tour of four major organs in Oberlin and on Sunday morning time has been set aside for AMIS members to visit several private collections, including flutes owned by Robert Willoughby; clarinets owned by Lawrence McDonald; Marilyn McDonald's collection of violins and bows from the Baroque and Classic periods; non-Western instruments owned by Alan Thrasher; and, violas da gamba from the 16th, 17th, and 18th centuries owned by James Caldwell and Catharina Meints.

Concerts will be given by the Oberlin Col-

legium Musicum, L. Dean Neurnberger, director; the Oberlin Baroque Ensemble, which Robert Evett, writing in the *Washington Star-News*, calls "one of the best organizations of its kind in the world;" and, the Oberlin Chinese Orchestra, Alan Thrasher, director. The latter is a newly-organized ensemble which uses intermediate and advanced players of bowed and plucked stringed instruments, flute, mouth organ, and percussion to play traditional and modern instrumental music from northern, central, and southern China.

This year's meeting will also offer exhibits by publishers, dealers, and makers. Display tables will be set up in the Oberlin Inn throughout the four-day meeting. The annual membership business meeting and election of governors will take place Saturday morning and the traditional banquet will be held that evening in the Dining Room of the Oberlin Inn. For the complete program, see p. 6.

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, USD Box 194, Vermillion, SD 57069. Requests for back issues and all correspondence regarding membership (\$18.00 per year) should be directed to the Membership Office, American Musical Instrument Society, USD Box 194, Vermillion, SD 57069.

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1980-1981 ACQUISITIONS AT USD MUSIC MUSEUM



No. 2889. Upright serpent by Sautermeister and Müller, Lyon, France, ca. 1830. Maple with brass trim, three keys, ivory mouthpiece. Gift of Frederic H. and Elisabeth F. Burt and children, Jackson, Michigan, 1981.

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

The following is a representative list of musical instruments acquired by The Shrine to Music Museum at the University of South Dakota in 1980 and 1981:

No. 2654. Oboe by Couesnon and Cie, Paris,

ca. 1933. Military system.

No. 2655. Trombone by F. Jaubert and Cie, Paris, ca. 1890. High pitch.

No. 2656. French horn in D, E-flat, and F by F.A. Reynolds, Cleveland, Ohio, ca. 1940.

No. 2657. Clarinet in B-flat, Germany, ca. 1880. Albert system, high pitch.

No. 2658. Harpelik-Zither, Germany, early 20th century.

No. 2659. Guitararchimes by Marx, USA, early 20th century.

No. 2660. Fife in B-flat by Walter Crosby, Boston, ca. 1860.

No. 2661. Clarinet in C by Chabrier Peloubet, New York City and Bloomfield, New Jersey, ca. 1836. Boxwood, five keys.

No. 2662. Flute by J.J. Rickers, 187 Broadway, New York City, ca. 1825-28. Boxwood, one key.

No. 2663. Accordion, France, ca. 1850. Twelve keys.

No. 2664. Bass Clarinet by Buffet Crampon and Cie, Paris, early 20th century. Albert system.

No. 2666. Clarinet in B-flat by Couesnon and Cie, Paris, early 20th century. Albert system.

No. 2667. Violin, Germany, late 19th century. Inlaid mother-of-pearl.

No. 2670. Sousaphone in E-flat by C.G. Conn, Elkhart, Indiana, ca. 1934. Elaborately engraved.

No. 2671. Tenoroon by William Milhouse, 337 Oxford Street, London, ca. 1799-1828. Maple, eight keys.

No. 2672. Clarinet in E-flat by G. Michael Pfaff, Kaiserlautern, Germany, ca. 1860. Boxwood, thirteen keys.

No. 2673. Square Grand Piano by Wm. Knabe, Baltimore, Maryland, 1891.

No. 2674. Pochette by Perry, Dublin, Ireland, late 18th century.

No. 2675. Circular Frame Drum, probably Turkey, late 19th century. Formerly in the Silvia Davison Paton collection, Hartford, Connecticut, Seminary.

No. 2676. Spike Fiddle, Burma, 19th century. Formerly in the collection of Eugene de Briqueville, Paris.

No. 2677. Serpent, England, ca. 1825-30. Copper, four keys.

No. 2678. Pochette Bow by James Dodd, London, early 19th century.

No. 2679. Clarinet in B-flat by Charles Mahillon, Brussels, ca. 1878-87. Boehm system, high pitch.

No. 2680. Pochette Bow attributed to John Dodd, London, ca. 1790-1800.

No. 2681. Kit (pochette) attributed to Richard Tobin, London, early 19th century.

No. 2682. Pi-wang (lute), Tibet, 19th century.

No. 2683. Ka si (kettle gong), Siam, ca. 1630-80. Cast bronze.

No. 2684. Saron, Bali, mid-19th century.

No. 2685. Long, waisted Drum, India, 19th century. Single head.

No. 2686. Oboe by John Parker, London, ca. 1770-1815. Boxwood, two keys.

No. 2687. Oleil (jaw's harp), Kompiani, New Guinea, ca. 1972.

No. 2688. Baritone Saxophone in E-flat by Buescher, Elkhart, Indiana, ca. 1915. High pitch.

No. 2695. Tenor Banjo by Gibson Mandolin-Guitar Co., Kalamazoo, Michigan, early 20th century.

No. 2696. Tenor Harp (Banjo), Paramount, USA, early 20th century.

No. 2699. Trombone by Frank Holton, Chicago, ca. 1908. High pitch.

No. 2702. Double Bass, Bohemia, 19th cen-

tury. Three strings.

No. 2707. Melodeon by Geo. A. Prince, Buffalo, New York, ca. 1862. Five octaves.

No. 2708. Piccolo in D by John Parker, London, ca. 1770-1815. Boxwood, one key.

No. 2716. Square Piano by George Astor, 79 Cornhill, London, ca. 1790-1807. Formerly in the Sara Frishmuth collection, Philadelphia.

No. 2718. Drum, China, early 20th century.

No. 2720. Clarinet in B-flat by Meacham and Co., Albany, New York, ca. 1832. Boxwood, five keys.

No. 2722. Violin by Johann Glass, Leipzig, Germany, 1904.

No. 2723. Flute in D by Firth, Hall and Pond, New York City, ca. 1832-48.

No. 2726. Helicon Tuba in E-flat by F. Jaubert, Paris, late 19th century. High pitch.

No. 2728. Autoharp by Rev. W.W. Rhoads, New Berlin, Pennsylvania, ca. 1900.

No. 2738. Violin, Norway, ca. 1892.

No. 2743. Mandolino genovese, Italy, 18th century. Sunken parchment rose.

No. 2744. Alphorn by Johann Fässler, Appenzell, Switzerland, 1980.

No. 2745. Glass Bugle by Hugo Möller, Copenhagen, 1934.

No. 2746. Sataras (pair), Quetta, Pakistan, mid-20th century.

No. 2747. Bagpipes, Patna, India, mid-20th century.

No. 2748. Pungi, India, mid-20th century.

No. 2749. Nafir, Fez, Morocco, mid-20th century.

No. 2750. Kakaki, Konni, Niger, mid-20th century.

No. 2751. Dambura, Afghanistan, mid-20th century.

No. 2752. Clarinet in A by H. Jerome, Austria, early 20th century. Albert system.

No. 2759. Vertical Slit Drum, Ambrym Island (New Hebrides), mid-20th century.

No. 2761. Upright Grand Piano by Clementi and Co., London, ca. 1800-10. Six octaves. Book shelves.

No. 2782. Flute by George W. Haynes, New York, ca. 1912.

No. 2790. Flute by R. Wurlitzer and Bro., Cincinnati, Ohio, after 1857. Boxwood, six keys.

No. 2810. Violin by Emil Widhalm, Nürnberg, Germany, late 19th century.

No. 2812. Tenor Banjo by Lyon and Healy, Chicago, ca. 1910.

No. 2814. Snare Drum by H.R. Eisenbrandt, Baltimore, Maryland, after 1845.

No. 2815. Bass Drum by Eli Brown and Son, Bloomfield, Connecticut, 1840.

No. 2816. Guitar by William Hall and Sons, 239 Broadway, New York City, ca. 1852.

No. 2817. Harp Guitar by W.J. Dyer and Bro., St. Paul, Minnesota, early 20th century.

No. 2818. Flute by Meacham and Pond, Albany, New York, ca. 1828-32. Boxwood, one key.

No. 2819. Flute by Wm. A. Pond and Co., 547 Broadway, New York City, ca. 1860. Boxwood, one key.

No. 2820. Alto Horn in E-flat by John F. Stratton, New York City, ca. 1860-68. Over-the-shoulder model.

No. 2821. Snare Drum by John C. Haynes and Co., Boston, ca. 1884-1906.

No. 2823. Clarinet in D by V. Kohlert and Sons, Graslitz, Czechoslovakia, early 20th century. Albert system.

No. 2864. Square Piano by John Kearsing for J.J. Rickers, 187 Broadway, New York City, ca. 1825-28.

No. 2867. Fife by Edward Baack, New York City, after 1838.
 Nos. 2870-1. End-blown flutes, Turkey, ca. 1980.
 No. 2882. Cornet in B-flat by Klemm and Bro., Philadelphia, ca. 1862. Over-the-shoulder model.
 No. 2887. Contra-bassophone by Wm. G. Schultze, New York City, after 1850. Walnut, seventeen keys.
 No. 2888. Ophimonocleide by J.B. Coeffet, Chaumont-en-Vexin, France, ca. 1828-30.
 No. 2889. Upright serpent by Sautermeister and Müller, Lyon, France, ca. 1830. Dragon-head bell.
 No. 2890. Clarinet by Goulding-Wood and Co., London, ca. 1799-1806. Boxwood, six keys.
 No. 2891. Alto Saxophone by Rudolph Wurlitzer, Cincinnati, Ohio, ca. 1912. High pitch.
 No. 2893. Tuba in E-flat by Bohland and Fuchs, Austria, ca. 1906. High pitch.
 No. 2894. Rocking Melodeon by Abraham Prescott, Concord, New Hampshire, ca. 1840.
 No. 2897. Tenor Saxophone by C.G. Conn, Elkhart, Indiana, ca. 1927. Gold plated.
 No. 2898. Soprano Saxophone in B-flat by C.G. Conn, Elkhart, Indiana, ca. 1927. Gold plated.
 No. 2899. Player Piano by B.H. Janssen, New York City, for Wilcox and White, Meriden, Connecticut, ca. 1910. Plays 65 and 85-note rolls.
 No. 2900. Bass Drum by J. and H. Meacham, Albany, New York, ca. 1813-27.
 No. 2902. Tuba in F, Germany, before 1848. Three Berlin valves.
 No. 2903. Mayuri, India, 19th century.
 No. 2905. Bass Trombone sold by Root and Sons, Chicago, ca. 1875-80. Made probably in Markneukirchen, Germany.



No. 2759. Slit Drum (Nanaru a ting ting), Ambrym Island, New Hebrides, mid-20th century. Foundation purchase, 1981.

This vertical slit drum is from Ambrym Island, one of 72 islands of the New Hebrides chain in the South Pacific. It stands more than 9-feet tall.

The Ambrym people raise pigs, the principal source of wealth with which to purchase

a higher rank in society. As James Michener writes in *Tales of the South Pacific*, the most valuable pigs are those whose tusks grow in a complete circle until they penetrate the animal's jaw. The pig is then sacrificed, a feast is held, and the vertical slit drums, carved in secrecy, are erected and played for dancing. They are also used for the consecration of sea-going canoes, during the building of initiation houses, and for the subsequent initiation rites.

NEWS OF MEMBERS

William Maynard of Massapequa Park, New York, long-time AMIS member and former editor of the *AMIS Newsletter*, was a member of the faculty for the American International Clarinet Festival held in Washington, D.C., June 21-25, 1981. His lecture/recital, *A Program of Music for the Early Clarinet from its Origins, with Discussion and Exhibit of Early Instruments*, included the performance of works by Anton Stadler and Karl Stamitz on a five-keyed clarinet by Goulding and works by Georg Böhm on a chalumeau.

Margaret A. Downie of Vermillion, South Dakota, AMIS Registrar, has been awarded the Ph.D. degree from West Virginia University in Morgantown. Her dissertation is *The Rebec: An Orthographic and Iconographic Study*.

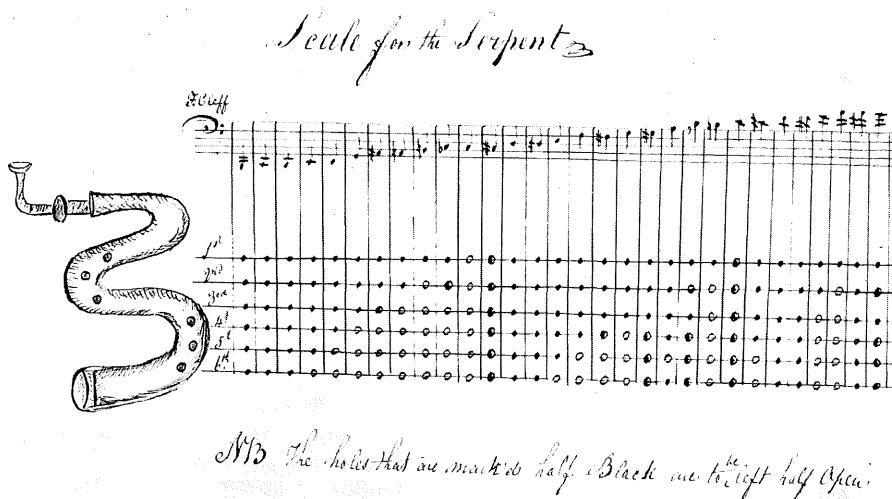
MUSIC FROM THE AGE OF GEORGE WASHINGTON

Chamber music heard in Philadelphia during the life of George Washington will be performed in the Hall of Musical Instruments, National Museum of American History, Washington, D.C., at 8:00 p.m., Monday, April 26. The concert is the fourth in a series, *Music from the Age of George Washington*, honoring the 250th anniversary of Washington's birth and reflecting the musical life of his time in London, Vienna, Paris, and Philadelphia.

The concert by the Smithsonian Chamber Players will be preceded by a 5:00 p.m. lecture by William Brooks, New Haven, Connecticut. Lectures for other programs in the series have been given by Neal Zaslaw, Cornell University; H.C. Robbins Landon, Vienna; and, David Fuller, SUNY, Buffalo, New York.

A concluding seminar, *Music in the Cultural Life of the Late Eighteenth Century*, will be held April 29-30, 1982. For further information, contact the Division of Musical Instruments, Smithsonian Institution, Washington, DC 20560; 202-357-1707.

SERPENT FINGERING CHART FOUND AT THE MET



Laurence Libin, Curator of Musical Instruments at the Metropolitan Museum of Art in New York City, reports that the serpent fingering chart illustrated above is written on the flyleaf of the Museum's copy of *A Plain and Compendious Method of Teaching Through Bass* by J.M. Lampe, dedicated to the Hon. Col. Blaithwayt and published anonymously in London in September 1735.

The Met's copy is inscribed on the title page, "Wm. W. Wright — This Book was presented by his esteemed young friend Louis Taws of the City of Philadelphia-Oct. 10th 1823" and "This book was presented to me by my esteemed friend W.W. Wright." On the back of the title page is written "Wm. G. Wright's Book." At the back of the book

is a five-page, manuscript "Dictionary of Musical Terms," and, following that, two printed fold-out pages showing a "Scale for the Tenor Trombone" and a "Scale for the Bassoon," both anonymous and undated.

The engraved Lessons accompanying the printed text were published according to an Act of Parliament, September 1737, but the manuscript material dates probably from the second quarter of the 19th century, according to Libin, who believes, from its neatness and style, that the serpent scale was drawn by a teacher, not a young student.

And, as Libin notes, one can not help but wonder whether Louis Taws of Philadelphia was related to the piano maker, Charles Tawels, of that city.

NEW BOOKS RECEIVED

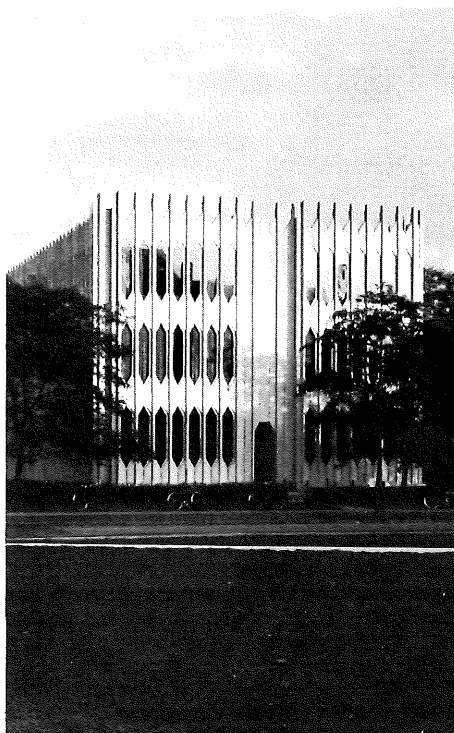
Shepherd's Delight by John Ralyea. Second edition. Chicago: The Hurdy-Gurdy Press, 1981 (196 pp.; n.p.). Subtitled, "The Hurdy-gurdy on the French Opera Stage: Savoyards, More Savoyards and Fanchon" and "Guide to the Repertoire for: Hurdy-gurdy, Musette (bagpipes), Organized Hurdy-gurdy, Strohfidlel (wheel-fiddle), Keyed Fiddle (nyckelharpa) and Trumpet Marine." (See notice of first edition in *AMIS Newsletter*, Vol. X, No. 1, March 1981).

For this greatly expanded second edition, Ralyea has appended an entirely new section concerning the hurdy-gurdy in the theater; much new material has been added throughout, especially in the tables devoted to recordings; and, corrections have been made to the text, which otherwise is essentially unchanged from the first edition. A short article by Standley H. Well, "The Medieval Hurdy-Gurdy," has also been added.

A Modest Manual for the Hurdy-gurdy by John Ralyea. Chicago: The Hurdy-Gurdy Press, 1981 (44 pp.; \$5.00). This informally-produced booklet is divided into three sections: 1) a description of the hurdy-gurdy, explaining the author's basic approach to the instrument; 2) Charles Baton's *Mémoire sur la Vielle en D-laré*, as annotated by Paul Godstein; and, 3) innovations in hurdy-gurdy design, with ideas about how to adapt the instrument to meet the requirements of modern literature for the hurdy-gurdy.

Both of Ralyea's books may be purchased from the author at N.O.R.C., 6030 S. Ellis, Chicago, IL 60637.

-Margaret Downie



The Oberlin Conservatory of Music, housed in this modern structure, will host the 11th-annual AMIS meeting April 15-18.

BOOK REVIEW

The Complete Guide to the Flute from Acoustics and Construction to Repair and Maintenance by James Phelan and Mitchell D. Brody. Boston: Conservatory Publications, 1980 (109 pp., \$24.95)

(Conservatory Publications, 104 Charles Street, Suite 535, Boston, MA 02114, is offering this publication to AMIS members at a 20% discount; i.e., for \$19.95, postpaid in USA, but \$6.00 for overseas shipment, when paid in advance.)

Chapter 1 begins with a quote of Theobald Boehm: "Every flutist should be in a position to undertake small repairs." The Boehm flute, actually a "machine" flute, even when compared to its immediate predecessors, is certainly an intimidatingly complicated device to those who cannot grasp its intricacies, or, more likely, those who have been told they cannot or should not. But the instrument is covered very sensibly in this soft-bound book, which seems to be directed toward the serious student with a chapter of "do's and don'ts" and an interesting exploration of flute-making technology.

Some may consider it dangerous to show even an advanced student how to disassemble, clean, adjust, re-pad, and so on, because the student may fail to reassemble the instrument properly and wind up with a shoe box of parts and a ruined instrument. This is silly. It actually takes more skill to play the flute poorly than it takes to disassemble, clean, and reassemble it well. The authors draw a distinct line between general maintenance and the more advanced operations that call for above-average skill, patience, and equipment, and are generally directed toward repair people.

Anyone shopping for a new flute would do well to read chapter 4, "Anatomy, Materials, and Construction of the Flute," in which various materials, manufacturing techniques, and key configurations are discussed.

-Gary M. Stewart

DANCE MASTER'S KITS EXHIBITED AT THE MET

The Dance Master's Kit, an exhibition of dancing master's fiddles from the 17th-19th centuries, opened at the Metropolitan Museum of Art in New York City on November 24, 1981.

The exhibition in the Andre Mertens Galleries for Musical Instruments is one of the most comprehensive displays of dancing master's fiddles, together with original bows and accessories, ever assembled. It includes 39 objects from private collections and other institutions, including the Conservatoire National Supérieur de Musique in Paris and the Yale University Collection of Musical Instruments in New Haven, Connecticut, and 12 pieces from the Department of Musical Instruments at the Metropolitan. Among the makers represented are Antonio Stradivari, Nicolo Gagliano, David Techler, Carlo Bergonzi, and Joseph Guarneri.

The exhibition was organized by Jacques Francais and Henryk Kaston, designed by Laurence Libin, Curator of Musical Instruments, and Stewart Pollens, Senior Restorer of Musical Instruments, and mounted by Pollens and Helmut Hauser, department technician.

CLASSIFIED COLUMN

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

FOR SALE: Miller Parlor Organ, 1891, Style 170, 4 ranks, 11 stops, restored 1980. Black walnut case, burl veneer, polychrome, gilding, Japanning, Eastlake detail. \$3,000 or best offer. Evenings (703) 528-8192.

COLLECTION for sale: Cabinet organ, built ca. 1785 by J.P. Künkel, \$50,000. Broadwood grand, ca. 1835, \$9,000. Stodart square, ca. 1820, \$4,500. The instruments are fully restored. Mrs. M.J. Offringa, 6803 Crossman Street, Annandale, VA 22003.

FOR SALE: 200 antique, unusual, odd, different, one-of-a-kind musical instruments of "yester-century" at bargain prices, so hurry, hurry, hurry! Please send \$1. Wm. Gribbon, Highland Avenue, Greenfield, MA 01301.

REGISTER the instruments you wish to buy, sell or trade. Free listing. Commission on sales only. S. Glickman, 5629 Delafield Avenue, Riverdale, NY 10471.

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

DOUBLE REED SOCIETY TO MEET IN AUGUST

The 11th-annual conference of the International Double Reed Society will be held at Towson State University, Towson, Maryland, August 15-18, 1982.

For complete information, contact Dr. Gene Griswold, Professor of Music, Towson State University, Towson, MD 21204; telephone 301-321-2821.

BE A FRIEND OF AMIS

The AMIS Board of Governors has approved a new policy whereby any AMIS member who contributes \$100 or more in excess of dues in any one year will have his or her name inscribed in the *Journal* as a "Friend of the American Musical Instrument Society."

Donations may be sent to the AMIS Membership Office, USD Box 194, Vermillion, SD 57069. Contributions to AMIS are tax-deductible, within the limits provided by law, and will directly support the activities of the Society.

ARTICLES REQUESTED FOR AMIS JOURNAL

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

ARE YOU MOVING?

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

A VISIT TO THE MUNICH STADTMUSEUM

(This is the fifth in a series of short reports about musical instrument collections, exhibits, and museums around the world. It is hoped that the Society's "arm-chair travelers" will enjoy learning about them and that some AMIS members may be prompted to visit some of them. --Ed.)

Located on St.-Jakobs-Platz, just a few blocks from Munich's famous, mechanical clock tower on the Marienplatz, is Munich's Stadtmuseum. Its collections are wide-ranging, including puppets, films, photographs, paintings, Bavarian prints, and so on. Occupying the fourth floor, with spacious, modern facilities, is one of Europe's major collections of musical instruments (and one of three in Munich, the others being at the Bayerisches Nationalmuseum and the Deutsches Museum).

The collection was founded privately by Georg Neuner (1904-1962), who served as director from 1940 until his death. In 1962 the collection was attached to the Stadtmuseum as an autonomous institution (Musikinstrumentenmuseum) and Kurt Haselhorst served as director until his death in 1977. Jürgen Eppelsheim, who did much of the cataloging and labeling of the instruments on exhibit, was director from 1977 to 1979. He, in turn, was succeeded by Dr. Manfred Hermann Schmid, the current, accommodating (yes, he speaks English very well!) young director.

According to Schmid, there currently are about 6,000 European and non-Western instruments in the Museum's collection. A great many are on exhibit in lovely displays, ranging from dozens of ivory horns and other African instruments to unique, European treasures, some of which were loaned last year to the Vancouver Centennial Museum for the international exhibition, *The Look of Music*.

The galleries are climate-controlled and there is a staff of seven, three of whom are security guards. One is a restorer who specializes in stringed instruments, working in the Museum's "in-house" conservation laboratory; other work is done by conservators and restorers from outside the Museum.

Catalogs of the collection are not yet available, nor are there postcards or slides for sale, but Schmid reports that a catalog is in progress.

When asked to enumerate some of the Museum's most important instruments, Schmid mentions several. There is the bass clarinet by the Mayrhofer of Passau, Germany, ca. 1770, one of four extant instruments signed by these makers and perhaps the earliest surviving bass clarinet (see Phillip T. Young, "A Bass Clarinet by the Mayrhofer of Passau," *JAMIS*, Vol. VII (1981), pp. 36-46).

A chamber organ by Johann Gliss, Nuremberg, 1744, six ranks with pedals, built for the Schloss Hernhofen, is in playing condition and can be heard. There is the mid-18th century, three-keyed clarinet in C by I.G. Strehli, the only such instrument known by that maker; a natural trumpet by Hanns Hainlein, Nuremberg, 1632; a 5-pedal harp (hackenmechanik), 18th century, reportedly



European Instruments, Stadtmuseum, Munich



Non-Western Instruments, Stadtmuseum, Munich

the only one in Europe; one of two known barrel organs by Nimitz, 1793, a pupil of Haydn; what is perhaps the earliest-known accordion, Italy, ca. 1780; early flutes by Boehm; a contra-bass trombone used in the first performance of *Das Rheingold* (Wagner), and so on. Dr. Schmid has reason

to be proud. As Young notes (*JAMIS*, VII, p. 36), the Munich Musikinstrumentenmuseum is "a collection not yet as well known as it deserves to be."

The Museum is open daily, except Monday, 9:00-4:30. There is a small admission charge. It is well worth it!

OBERLIN BAROQUE ENSEMBLE TO PLAY FOR AMIS



The Oberlin Baroque Ensemble will play a concert for AMIS members on Saturday, April 17, at 4:30 p.m. in Kulas Recital Hall. Members of the ensemble are (l. to r.) James Caldwell, Baroque oboe and viola da gamba, Catharina Meints, viola da gamba and Baroque cello, Lisa Goode Crawford, harpsichord, Robert Willoughby, Baroque flute, and Marilyn McDonald, Baroque violin.

According to Robert Evett, writing in the *Washington Star-News*, "The Oberlin Baroque Ensemble must be one of the best organizations of its kind in the world. The five musicians are beautifully matched, and they have a marvelously fresh attitude towards program building, and a knack for finding magnificent music that is virtually unknown."

VIOLA D'AMORE SOCIETY TO MEET IN WYOMING

The Viola d'amore Society of America will hold its first International Viola d'amore Congress, June 30-July 1, 1982, at the University of Wyoming in Laramie. The Congress will include solo concerts, chamber concerts, lectures, lecture-recitals, workshops, ensemble sessions, and orchestral concerts. For further information, write to Viola d'amore Society of America, 39-23 47th Street, Sunnyside, NY 11104.

'81 JOURNALS MAILED

Copies of Volume VII (1981) of the *AMIS Journal* were mailed from Vermillion on January 18 to AMIS members who paid dues for 1981. The *Journals* were sent to individual members via special 4th class rate, to libraries by library rate, and overseas by surface mail. Delivery may take several weeks.

AMERICAN MUSICAL INSTRUMENT SOCIETY 11th-ANNUAL NATIONAL MEETING

April 15-18, 1982
Oberlin College, Oberlin, Ohio

THURSDAY, APRIL 15

1:00- 8:00 Registration, Oberlin Inn, Lobby.
5:30- Reception and cash bar, Oberlin Inn A & B.
8:00- **Organ Tour:** First United Methodist Church, Brombaugh, North German Baroque style; Warner Concert Hall, Flentrop, Netherlands Baroque style; Fairchild Chapel, Brombaugh, North German Renaissance style; Finney Chapel, Skinner, 20th-century American.

FRIDAY, APRIL 16

7:30- 9:15 Board meeting, Oberlin Inn, Room 203.
9:00- 4:30 Registration, Oberlin Inn, Lobby.
Exhibits, Oberlin Inn S., N., and Tappan
9:30-11:30 Session I (Oberlin Inn A & B):
"Tone Color of the Baroque Flute," Anne Shreffler and Peter Bloom.
"Miniaturization in the Positive Organ: 1550-1750," Cecil Adkins.
"David Tannenberg's Directions for Organ Tuning," Thomas McGeary.
"A Reconsideration of the Piano in the Middle and Late 19th Century," Edmund M. Frederick.
11:45-12:45 Show and Tell, Oberlin Inn A & B.
12:45- 2:00 Lunch and Exhibits.
2:00- 3:30 Session II (Oberlin A & B):
"18th-Century French Pardessus de viole and Quinton," Peter Tourin.
"The Franciolini Rebecs," Margaret A. Downie.
"Symbolism in Musical Instruments: A Re-Evaluation," Alan Thrasher.
4:30- Collegium Musicum concert, L. Dean Neurnberger, Director, Fairchild Chapel.
5:30- Dinner.
7:00- Allen Art Museum open house: Tours of the Intermuseum Conservation Laboratory; special exhibit, *Images of Music*.
9:00- Oberlin Chinese Orchestra concert, Alan Thrasher, Director, Shiperd lounge.

SATURDAY, APRIL 17

8:00- 9:45 Membership Business Meeting and Election (coffee and Danish), Oberlin A & B.
9:00- 4:30 Exhibits.
10:00-12:00 Session III (Oberlin A & B):
"The Culmination of Research on Early Instruments: A Musical Performance," Nicholas Shackleton.
"Access to Instruments in Museum Collections: A Panel Discussion," John Fesperman, chairman.
12:15-12:45 Show and Tell, Oberlin Inn A & B.
12:45- 2:00 Lunch and Exhibits.
2:00- 4:00 Session IV (Oberlin Inn A & B):
"Alfred G. Badger," Mary Jean Simpson.
"History and Buying Guide of Potter Flutes," David Shorey.
"Wm. Whiteley of Utica, New York," Erich Selch.
"Philadelphia Instrument Makers," Lloyd Farrar.
4:30- Oberlin Baroque Ensemble concert, Kulas Recital Hall.
6:30- Reception and cash bar, Oberlin Inn, Club Room.
7:00- Banquet, Oberlin Inn, Dining Room.

SUNDAY, APRIL 18

8:00- Editorial Board meeting, Oberlin Inn, Room 203.
9:00-12:30 Exhibits.
9:00-12:30 Tours of Local Collections: Robert Willoughby, flutes and clarinets, Conservatory, Room 141; James Caldwell and Catharina Meints, viols, 195 Forest; Alan Thrasher, non-Western instruments, Conservatory, Room 238; and, Marilyn McDonald, violins and bows, Conservatory, Room 337.