

NEWSLETTER

Of The

American Musical Instrument Society

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June 1988

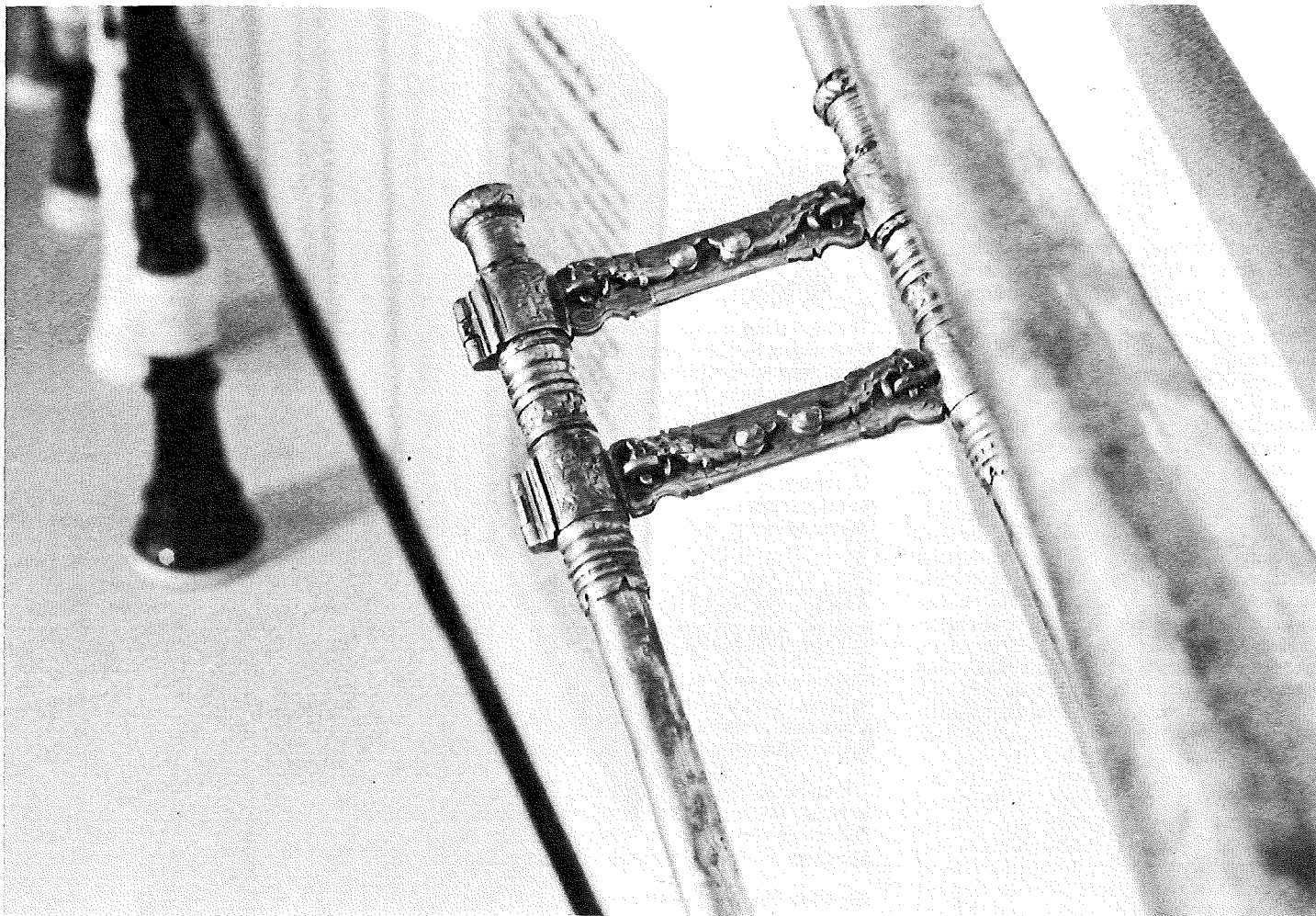


Photo by Gary M. Stewart

This trombone by Jacob Bauer, Nuremberg, 1608, is one of a dozen instruments featured in an exhibit, *Highlights of the Rosenbaum Family Collection*, currently on view at the Museum of Fine Arts in Boston.

EXHIBIT IN BOSTON HONORS ROSENBAUM

Currently on view outside the musical instruments gallery at the Museum of Fine Arts in Boston, *Highlights of the Rosenbaum Family Collection* honors the late Robert M. Rosenbaum of Scarsdale, New York, a founding member and former President of AMIS who actively began collecting instruments in the 1960's and, in a relatively short time, created a comprehensive collection of very high quality.

According to Sam Quigley, Keeper of Musical Instruments at the Museum, the Rosenbaum Collection is particularly noteworthy for its fine Baroque woodwinds. Included

in the exhibit is an alto recorder by Nicolas Hotteterre II, a fancifully-carved alto recorder by J. W. Oberlender II, and a tenor recorder by Jacob Denner. There are three 18th-century oboes on view, including one by Klenig made of ivory with silver keys, and a two-keyed clarinet by Georg Heinrich Scherer. The exhibit also features two early German brass instruments: a natural trumpet by J. G. Schmied, 1738, and a trombone by Jacob Bauer, 1608. Both were restored by Gary M. Stewart, Conservator at The Shrine to Music Museum in Vermillion (see *AMIS Journal*, Vol. VIII, 1982, pp. 79-92).

Three elaborately-decorated stringed instruments complete the show. A 17th-century guitar and a chitarra battente, both with

delicate marquetry and inlay, are shown alongside an exquisitely-crafted dancing master's fiddle by Matthias Wörle.

The exhibit will remain on view through August 28. In the meantime, the musical instruments gallery, itself, has been reinstalled. The goal was to reduce congestion, improve labeling, and create better traffic flow for large groups of visitors, while insuring the safety of the instruments. Although most of the Collection's noteworthy instruments remain on display, it is planned that others taken off view will be periodically circulated through the new exhibit case just outside of the permanent gallery. It is hoped that the reinstallation is a step toward expanded visitation hours for the public.

NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY

André P. Larson, Editor

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

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A MESSAGE FROM THE PRESIDENT

All who were able to attend the annual meeting in Claremont are indebted to our hosts and program chairs, Patrick Rogers and Albert Rice, and to the Claremont Colleges for their kind hospitality and a successful meeting. A highlight of the meeting was the after-dinner entertainment at the Saturday evening banquet, during which Vice-President Libin served as auctioneer for some musical delectables donated by the membership. A total of \$2,118 was contributed by those present, and at the Board of Governor's meeting later that evening it was decided that these funds would be dedicated to funding a fellowship to help student members attend the annual convention. The money has been invested in a high-income bond fund and should yield in excess of \$200 per year for this purpose. Details on the fellowship are being formulated by the Scholarship and Grant Committee, and will be advertised before the next annual meeting. The 1989 annual meeting will be hosted by the Metropolitan Museum of Art and will take place at Barnard College in New York the last week of May, just prior to the opening of the Boston Early Music Festival. Local arrangements will be in the hands of Laurence Libin, and Marianne Wurlitzer and William Hettrick will serve as co-chairmen of the program committee with Ken Moore as the third member. I am sure that we can look forward to a meeting that will outdo even the extravaganza they provided for us at Williamsburg in 1987.

A first-time event at the Claremont meeting was the awarding of the Frances Densmore Prize for a periodical article, which was given this year to Bruce Haynes for his article on woodwind pitch (JAMIS XI, 55-114). At the 1989 meeting the first Bessaraboff Prize will be awarded for a book on instruments. The publications prize committee is chaired this year by Barbara Smith, and the committee members are Howard Brown, Cynthia Hoover, and William Hettrick. The Sachs Award for 1988 was given to Philip Bate, who was unable to attend the meeting; the presentation will be made to him in England in July by our secretary, Robert Lehman. Ralph Dudgeon has been appointed to the Sachs Award committee and will serve with chairman Dale Higbee and Gene Bruck.

The numerous subcommittees that were organized during the past year as part of the long-range planning committee have been very active, and have made important contributions in diverse areas. In addition to the student travel fellowship, they have developed programs for future fund-raising, a listing of musical instrument studies available at institutions of higher learning, public and museum outreach programs, and liaisons with other learned societies. Lillian Caplin has been appointed archivist for the Society and is attempting to locate materials relevant to the early years of AMIS. The archives will be deposited at The Shrine to Music Museum in Vermillion.

Significant decisions made by the Board of Governors included a change in the Society's By-Laws, which were amended to limit to two the number of consecutive terms that officers or governors may serve. The Board also established a committee to supervise the preparation of a new collections catalog. William Hettrick was named as chairman and Cynthia Hoover, Barbara Lambert, Kenneth Moore, and Albert Rice will serve as members. An effort will be made to coordinate the catalog stylistically with the revised international directory to be edited by Barbara Lambert under the sponsorship of CIMCIM.

I would like to take this opportunity to thank William Dowd, Dale Higbee, Eric Selch, and Phillip Young, board members whose terms have ended, for their faithful service, and at the same time to congratulate our newly-elected governors: Jane Bowers, Edmund Bowles, William E. Hettrick, and Edward Kottick. I welcome those new to the Society, and will be pleased to hear from any who have suggestions for the betterment of AMIS or who would wish to take a more active part in the work of the organization.

—Cecil Adkins

1987 ACQUISITIONS AT USD MUSIC MUSEUM

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

Musical instruments acquired by The Shrine to Music Museum at The University of South Dakota in Vermillion in 1987, according to Margaret D. Banks, Curator, are as follows:

No. 4090. Tambourine, USA, before 1938. Used by Stan Fritts and the Korn Kobblers, ca. 1938-54.

No. 4091. Tuba in BB-flat, Austria, distributed by Carl Fischer, New York, ca. 1906. Reliable model.

No. 4110. Trumpet in A/B-flat by Frank Holton & Co., Elkhorn, Wisconsin, 1925.

No. 4111. Gem roller organ, USA, ca. 1890. 21 cobs.

No. 4112. Shime-daiko (barrel-drum), Japan, ca. 1840-50.

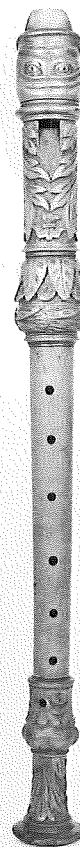
No. 4114. Cornet in A/B-flat by C. G. Conn, Elkhart, Indiana, ca. 1888.

No. 4115. Clarinet in B-flat by F. Barbier, Paris, ca. 1869-80. Albert system.

No. 4130. Mute violin, France, late 19th-century.

No. 4131. Side drum, possibly French, 19th century. Brass shell.

No. 4132. Clarinet in B-flat by H. & A. Selmer, Elkhart, ca. 1965.



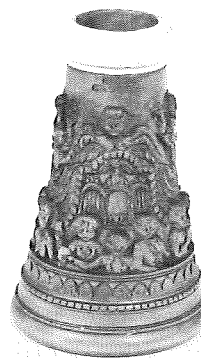
Courtesy of The Shrine to Music Museum

No. 4142. Treble (alto) recorder by Johann Benedikt Gahn, Nuremberg, Germany, before 1711. Boxwood, ornately-carved.

No. 4143. Guitar by Alexandre Voboam, Paris, 1670. Ten strings. Ornately decorated.

No. 4144. Viola by Christoph Friedrich Hunger, Leipzig, 1751. Original label.

No. 4145. Tangentenflügel by Spaeth and Schmahl, Regensburg, Germany, 178(4).



Courtesy of The Shrine to Music Museum

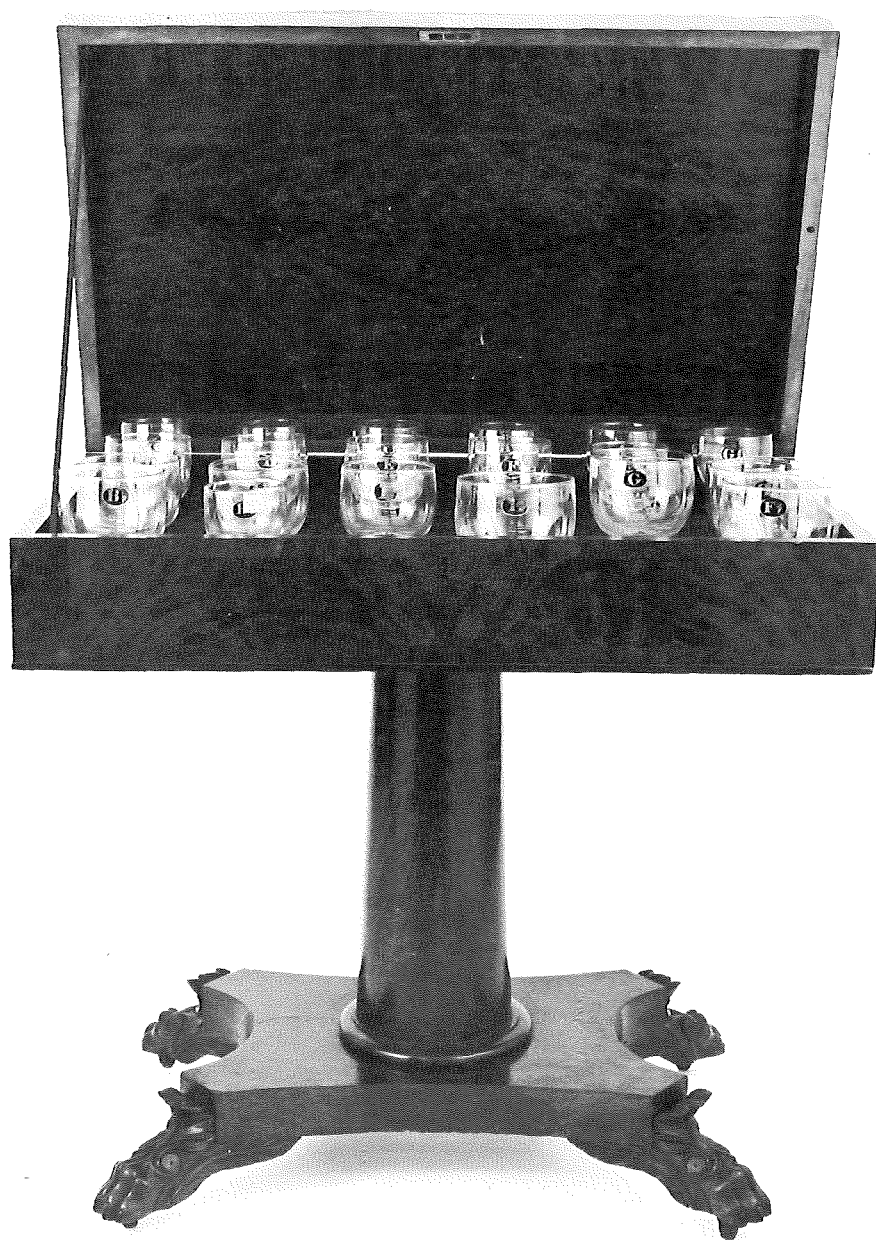
No. 4146. Clarinet bell by Caroli, Clusone, Italy, ca. 1795. Ornately carved.

No. 4147. Tuba in E-flat by C. G. Conn, Elkhart, and Worcester, Massachusetts, ca. 1894.

No. 4148. Anklung (bamboo chimes), South Pacific, 20th century.

No. 4149. Harp by Browne & Buckwell, New York, early 20th century.

No. 4151. Mandolin, USA, ca. 1900-1925.



Courtesy of The Shrine to Music Museum

No. 4150. Grand harmonicon (musical glasses) by Francis H. Smith, Baltimore, Maryland, ca. 1829.

No. 4152. Cornet in B-flat (HP) by John F. Stratton, New York, ca. 1859/60.

No. 4153. Treble viol by "A. H." and "E. N.," distributed by Hans-Hermann Kuhl, Sahms-near-Hamburg, 1969.

No. 4154. Theremin by Radio-Victor Corporation of America, New York, ca. 1929-36.

No. 4157. Tuba in E-flat (HP) by H. N. White, Cleveland, Ohio, ca. 1895, King model.

No. 4159. Violin by Heinrich Eichheiner, Berlin, 1890.

No. 4160. Organette by M. Hohner, Germany, early 20th century.

No. 4161. Panpipes, Peru, 20th century.

No. 4162. Melodica piano by M. Hohner, Germany, ca. 1960.

No. 4163. Pardessus de viole (treble/descant viol) by Francois Gavinies, Bordeaux, France,

1728. Six strings.

No. 4164. Bass viol by Pietro Vimercati, Brescia, Italy, mid-17th century.

No. 4165. Novachord by Hammond Organ Company, Chicago, Illinois, ca. 1939-1945.

No. 4166. Flute by Richard Potter, London, ca. 1770-85. Boxwood, ivory rings, one silver key.

No. 4167. Folding reed organ by Estey Organ Co., Brattleboro, Vermont, ca. 1889-90.

No. 4168. Upright piano by Decker Brothers, New York, ca. 1895. Keyboard patented by Paul von Janko, Budapest, 1882.

No. 4169. French horn in F/E-flat by Boosey & Hawkes, London, after 1930.

No. 4170. French horn in F/E-flat by Boosey & Co., London, after 1874.

No. 4171. Clarinet in B-flat by C. G. Conn, Elkhart, ca. 1922.

No. 4173. Mbira (sansa), Gbaya tribe, Cameroon, Africa, 20th century. Anthropomorphic shape.



Courtesy of The Shrine to Music Museum

The guitar by Alexandre Voboam, Paris, 1670, recently acquired by The Shrine to Music Museum in Vermillion.

No. 4174. Mbira (sansa), Gbaya tribe, Cameroon, 20th century.

No. 4175. Kuge (double clapperless bell), Cameroon, 20th century.

No. 4176. Cabaca (beaded gourd rattle), Cameroon, 20th century.

No. 4177. Cabaca (beaded gourd rattle), Cameroon, 20th century.

No. 4178. Arched harp, Cameroon, 20th century.

No. 4179. Fipple flute, Cameroon, 20th century.

No. 4180. Ankle rattle, Cameroon, 20th century.

(Continued on p. 4)

(Continued from p. 3)

- No. 4181. Waist rattle, Cameroon, 20th century.
 No. 4182. Oboe, France (?), before 1947.
 No. 4183. Guitar by C. F. Martin, Nazareth, Pennsylvania, 1940.
 No. 4184. Player piano by Ellwood (Wurlitzer), Chicago, ca. 1927.
 No. 4185. Mandolin, "Dobro" resonator model, USA, ca. 1940.
 No. 4186. Grand piano by John Broadwood and Sons, London, 1876.
 No. 4187. Clarinet in B-flat by H. & A. Selmer, Elkhart, ca. 1965.
 No. 4188. Melodeon by George A. Prince & Co., Buffalo, New York City, and Chicago, ca. 1862.
 No. 4189. Music box by Symphonion, New York, after 1897. Five discs.
 No. 4190. Flute by Isidore Lot, La Couture, France, ca. 1867-86.
 No. 4191. Pressure drum, Africa, before 1950.
 No. 4192. Cymbal, before 1940.
 No. 4193. Conch shell trumpet, before 1950.
 No. 4194. Double flageolet by Hastrick, London, ca. 1835-55. Boxwood with ivory rings and silver keys.
 No. 4195. Upright piano by Stephen Hartley, London and Halifax, after 1882.
 No. 4196. Experimental piano keyboard by Orville T. Wood, USA, before 1972. Howe-Way 6-3-3 system. Previously owned by Roger Williams.
 No. 4197. French horn in B-flat by F. E. Olds, Fullerton, California, ca. 1956-58.
 No. 4198. Snare drum by Ludwig, Chicago, before 1933.
 No. 4201. Violin, late 19th century. Played by Dad Parker and his Western Band, WNAX Radio, Yankton, South Dakota, ca. 1930.

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 57069-2390 USA.

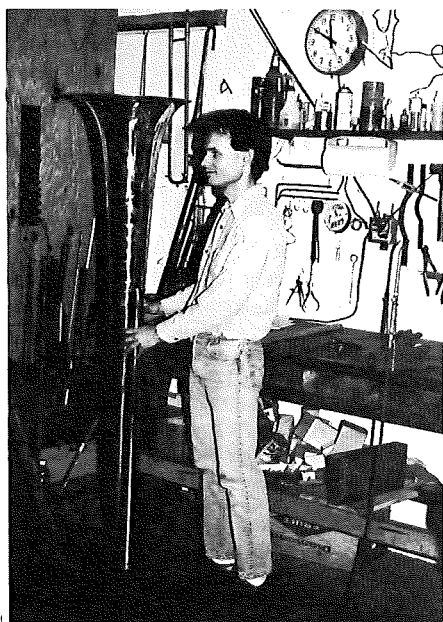


Photo by Joseph R. Johnson

Robb Stewart poses with the *Monstre* in March during an early stage in the instrument's development.

PALMERS COMMISSION OPHICLEIDES FROM STEWART



Courtesy of Phil Palmer

Phil and Connie Palmer of Richmond, Virginia, have commissioned Robb Stewart of North Hollywood, California, to build probably the only two ophicleides of their kind to be built in this century. All three individuals are AMIS members. The alto ophicleide held by Mrs. Palmer was built in 1987. The *Monstre* contra-bass ophicleide in E-flat, which AMIS members who visited Stewart's shop during the Claremont meetings in March had an opportunity to see under construction, was shipped to Virginia (all 5'10", 14' of tubing, and 19 pounds of it) on May 5.

NOMINEES SOUGHT FOR CURT SACHS AWARD

Nominations for the 1989 Curt Sachs Award may be made, before October 1, 1988, to a member of the award committee, Dale Higbee, chairman, 412 S. Ellis Street, Salisbury, NC 28144; Gene Bruck, 60 Riverside Drive, New York, NY 10024; and, Ralph T. Dudgeon, 5745 U. S. Route 11, Homer, NY 13077.

The Curt Sachs Award was established by the Board of Governors of the American Musicl Instrument Society to honor those who have made important contributions toward the goals of the Society.

The 1988 recipient of the award, announced at the March 5 banquet in Claremont, is Philip Bate. Previous recipients were David D. Boyden (1983), Sibyl Marcuse (1984), Anthony C. Baines (1985), John Henry van der Meer (1986), and Robert M. Rosenbaum (1987).



New York, March 26 1870
M. Bros. Paul & Francisco Bros.
11 Remond Willing
Bought of EDWARD BAACK
 Manufacturer & Importer of
MUSICAL Instruments
 87 Fulton Street, between William & Gold Streets.
Term 30 days

The head of a business memorandum, dated 1870, which is preserved in the Baack family records. Baack's store and workrooms were in this building at 87 Fulton in New York City. In size and appearance, it typifies the older and established locations for the music business of those days.

Courtesy of George E. Valley, Professor Emeritus, M. I. T.

UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

Almost a century ago, a modest but catchy song about life in lower Manhattan began its move into the mainstream of American popular music. Copyrighted in 1892, Charles Hoyt's lyrics were introduced in a revue, *A Trip to Chinatown*, in which a stranger to the metropolis recounts his first evening's misadventures.

Oh, the night that I struck New York

I went out for a quiet walk;

Folks who are "on to" the city say,

Better by far that I took Broadway;

But I was out to enjoy the sights,

There was the Bow'ry ablaze with lights;

The Bow'ry, the Bow'ry . . .

I'll never go there anymore.

While describing a concert hall, an auction store, a barber shop, and a "dive," the lyricist failed to mention shops or factories where (at least during daylight hours) musical instruments were made. In point of fact, his fictional narrator could have seen many of them.

In the 19th century, particularly during the decades following the American Civil War, Bowery Street, running north and south for about 12 blocks between Chrystie on the east and Broadway some five or six blocks to the west, was the backbone of an instrument-making district. Connected to it like ribs were the cross-streets—Canal, Grand, Broome, Delancey, Stanton, and Houston—where so many of the instruments sold in the more fashionable music stores on lower Broadway were built. Bowery eventually ends coterminally on the north with the southern end of Third Avenue, at the point where the old store of Carl Fischer once stood. Renamed and renumbered as Cooper Square, it was the site where the new headquarters of Carl Fischer, Inc., music publishers and retailers of musical instruments, was erected in 1923. It still stands today.

The earliest-known instrument shop on

Bowery was that of Archibald Whaites, piano maker, who was there from 1810 until his apparent death in 1816. His shop was at 262 Bowery, and it stands as a nearly unique instance of a non-wind instrument maker working on the street. But, it is woodwinds that make Bowery of particular interest. A review of occupants of specific buildings before 1900 will be illustrative (for brevity, specific years of occupancy are deleted):

98 T. Berteling
 118 E. Jollie
 137 A. Schreiber
 161 F. V. Cerveny
 167 T. Berteling
 198 H. Moennig
 225 F. Lauter
 255 F. Busch, H. Distin, W. Schulze
 260 W. Schulze
 261 W. Schulze
 262 A. Whaites
 278 W. Schulze
 294 H. Moennig
 309 H. Moennig
 315 E. Stein
 354 G. L. Penzel & Bro.
 359 W. Schulze

363 L. Schreiber
 368 G. L. Penzel & Bro.
 378 A. Badger
 386 H. Distin, C. Fischer

Of all those mentioned, Theodor(e) Berteling not only best epitomized the craftsmanship and business acumen of the Bowery builders, but also shared the almost exclusive Germanic heritage of the instrument craftsmen of the neighborhood. Born in Münster, Westfalen, Berteling came to New York about 1857, after a short career in Boston. He was not quite 30 at the time—his birth is given variously as either 1818 or 1821. Eventually he came to own a significant factory, known after about 1875 as Berteling & Co. He was joined in the business by two sons (?), Edward and Lewis Berteling, and his wife, Sophia.

It was at that time that the firm relocated to its third and longest-standing address on Bowery, No. 177, and it was from that location that Berteling & Co. was directed by Sophia, after her husband's death on August 4, 1889, until her own death in 1904. The firm continued until at least 1916, largely under the control of the Carl Fischer Company.

(Continued on p. 6)

Prize Medal World's Fair, New York, 1853
 Prize Medal World's Fair, Berlin, Prussia, 1844

F. LAUTER,
 Manufacturer of
**BRASS AND GERMAN SILVER
 MUSICAL INSTRUMENTS**

Wholesale and Retail,
**225 BOWERY,
 NEW YORK**

This advertisement, from the 1869 New York City Directory, was seen often during Franz Lauter's years of work on Bowery (1865-1885). There is no mention here of the woodwinds for which he is known.

(Continued from p. 5)

Of all the New York woodwind makers, Berteling is perhaps the best known. His instruments, with their distinctive silver plate bearing the brandmark, are common in most collections. His career has been outlined in recent writings by Robert Eliason (*New Grove Dictionary*) and Laurence Libin (*American Musical Instruments*). Further reference is made in Susan Berdahl's dissertation about the first 100 years of Boehm flute making in the U.S.A. (University of Minnesota, 1986) and in various writings by Mary Jean Simpson about Alfred G. Badger (*AMIS Newsletter*, Vol. XIII, No. 2, June 1984). All these scholars underscore Berteling's eminence as an innovator and craftsman.

The fact that Berteling and Badger (1818-1892) were all but exact contemporaries, though of different nationalities and background, is in itself interesting. Of greater significance is the fact that Badger's shops on Broadway were just a few blocks due west of Berteling's, and that for several decades they competed for the same market as flute makers, especially as Boehm flute makers. There is no doubting their knowledge of each other's work, or that they formed, along with C. H. Eisenbrandt (1790-1860) of Baltimore, the vanguard of those who brought Boehm's designs into popular acceptance in this country.

The arrival of appreciable numbers of German instrument makers around and after 1850 did alter the characteristics of woodwinds made available to American players. The replacement of boxwood by exotic hardwoods—varieties of cocus, grenadilla, or ebony—the consequent replacement of block-mounting by post mounting of keys, and the general rescaling of critical dimensions, were all lasting changes which accompanied the introduction of many competing key-mechanisms, even though most of the latter became obsolete as time passed. Details of some of the German-American contributions to this revolution will be presented in the next installment of "Under the Crown & Eagle."

Those craftsmen who came in the flood of immigration that followed the political unrest in Germany around 1848 arrived at a time when a distinguished group of wind-instrument makers that followed the Anglo-American tradition was experiencing rapid attrition through the aging of its leaders, although the tradition would be sustained yet for several decades. Edward Riley was to be active until 1872; Sylvanus Pond left the business about 1863, although he probably was of reduced vigor after 1850. Similarly, Louis Alex. Peloubet, a noted flute maker in his early years, would live until 1885 but he was primarily concerned with manufacturing melodeons in his last decades. John Firth died in 1865, and Allen R. Jollies in 1877. The void left by the passing of these admired members of a conservative tradition was rapidly filled by the newly-arrived Germans, with their entirely new ways of making woodwinds.

Transitional instruments are extant bearing the marks of (Heinrich) Edward Baack (Hamburg, June 18, 1809-New York City, October 14, 1893) and F(rancis or Franz) Lauter (from Münster?—died about 1886 in New York City; was succeeded by two sons). Franz, as well as an Edward Lauter (a brother?), appeared around 1851 and worked principally on Chrystie, Bowery, and the intersecting cross streets. By contrast, Baack remained (1837-71) at addresses at the extreme lower end of

Manhattan (Gold and Fulton Streets), in the import-export district of the city. He was principally at 81 Fulton or at No. 87, a large commercial building shown in the accompanying cut. Records show that six to eight craftsmen worked in the building in good times. Whether they were independent workers or employees is not known, nor is there any direct evidence that Baack himself actually made instruments. His being located close to the Maiden Lane neighborhood where such figures as C. A. Zoebisch, C. Bruno, and J. F. Stratton were active, however, argues for a business of mixed domestic and foreign manufacturing, as well as importation of musical goods for wholesale and retail marketing.

Both Baack and Lauter advertised the manufacture of brasses, as well as woodwinds, but only their flutes, a few clarinets, and one oboe each are known at this time. Despite Baack's predilection for dark staining of the wood, Baack instruments were made of traditional boxwood or pear and are distinguished from Anglo-American predecessors mainly by a slight tendency toward less-sharply conical, thus more open, bores, in addition to enlarged tone-holes. Lauter used exotic hardwoods and created silhouettes and key-work that look more like instruments of today than do other woodwinds of the time. But, he used no complex or articulated mechanisms of an unusual character.

In 1876, in the southern district only recently left vacant by the retirement of Edward Baack, there appeared William R. Meinell (est. Germany 1845/6-New York City, 1903/4), a flute dealer and maker. He advertised Boehm flutes, in particular, first from shops on Nassau and eventually on Fulton close to its intersection with Nassau. His address on Fulton, No. 96, was but a few doors from Baack's former building at 87 Fulton.

William R. Meinell was distinct from the William Meinl next to be mentioned. Meinell probably grew up in New York as a part of one of several families of that name in Manhattan or Brooklyn. He was an apprentice to Alfred G. Badger, probably starting about 1865. From correspondence and catalogs preserved by Dayton C. Miller, who knew Meinell and played his instruments, it is clear that Meinell was a disciple of Badger in most respects. Meinell's instruments are little-known, however; none are known signed by William F. Meinell (b. New York, 1869-?), who is said to have worked with his father.

A certificate granting citizenship to William Meinl in September, 1895, shows his original name to have been Wenzl, which calls to mind a South German or Bohemian place of birth. He was born in 1864 to Franz and Sophia Frank Meinl. The records say simply, as they usually do, that all three were born in "Germ." Meinl's frequent advertisements in American trade journals often mentioned his seven years of service with (Franz Karl) Kruspe (1808-1885) of Erfurt, Thuringen, who is remembered more as a maker of brasses than of woodwinds. The son, Friedrich Wilhelm, who succeeded his father, did contribute the family name to that prolongation of the traditional simple-system flute known as the Schwedler-Kruspe system.

By simple arithmetic, the start of Meinl's apprenticeship can be placed in 1880 and his departure for the USA in 1888. Like Meinell, he worked outside the Bowery district at first; but, unlike Meinell, his address was far uptown, at 222 E. 89th (his first-known American address) in 1898. Here he advertised manufacture

of all kinds of instruments, but it was for slide and valve trombones that he was awarded a Grand Prize at the 1904 World's Fair in St. Louis.

By 1903 Meinl had moved south to 1572 (later 1576, then 1590) Third Avenue. This street was the northward extension of Bowery, past Cooper Square where Carl Fischer was located, so that Meinl's business was now in the Bowery neighborhood. The firm of William Meinl Son & Co. included Meinl's wife, Margaret nee Leonhardt, and William Jr. (1900-1918). The firm remained at that location until 1920, despite the death of the father under tragic circumstances on December 29, 1916, and of the son in the flu epidemic of 1918. Margaret lived until 1952.

Many of New York's instrument makers and their families can be found buried in Greenwood Cemetery, Long Island. There are but two in another Long Island burial ground, St. Michaels. One is Meinl and his family, the other Gustav Louis Penzel (Germany, October 4, 1855-New York City, March 27, 1920). Meinl was a far less prolific woodwind manufacturer than was Penzel, but their improved, simple-system clarinets show many common features, and there may have been some business association between the two men. Moreover, the importance of brasses in Meinl's training and output notwithstanding, he offered a diversified line of instruments (as did Penzel) which included Boehm and Meyer-system flutes, Boehm- and Albert-system clarinets (using his terminology), French horns and other brasses, and saxophones. His only patent, US Pat. No. 691,646 (1902), was for a six-ring mechanism for the non-Boehm clarinet that was almost as complex as one made by G. L. Penzel & Müller. In an advertisement of 1898, Meinl refers to a full line of woodwinds, from oboes to bassoons, as "My Specialty."

No brand of woodwinds was more pervasive among bandsmen and school musicians in the first part of this century than that of Penzel & Müller. It began with a store started about 1882 by G. L. Penzel (son of Johann and Christina Neudl Penzel) at 216 E. 6th Street, an address just off Bowery. He had come to this country ten years earlier, in 1872, the year that Carl Fischer (1849-1923) started his instrument dealership on E. 4th Street. Fischer soon moved to 386 Bowery. By 1885 G. L. Penzel & Bro. was well established at 354 Bowery, where it produced many excellent clarinets and flutes of that landmark so familiar to collectors.

Directories of the period create some confusion about the Penzel brothers. There are references to Gustav L. and Gustav F., as well as Louis G. and Fred G. in the years between 1882 and 1896. These probably are the same two men who were Louis, the senior, and Frederick, the junior brother—one who quite probably died about 1896 or returned to Germany. It would be exciting to connect these brothers to the Sattler-Penzel-Ullmann dynasty in Leipzig, which dated back to the 1760's. A full disclosure of the records, though, will more likely connect them most immediately with the woodwind instrument maker, Johann August Penzel (d. Lubeck 1873).

The departure of Gustav F. Penzel about 1896 was reason for the remaining brother to take on a new partner. In November 1898 he announced the firm, G. L. Penzel & Müller. The new man was a then, probably thirty-year-old German, Edward G. Müller, who, as time would have it, was to remain with the firm well

past Penzel's death in 1920, until his own on November 6, 1956.

Between 1885 and 1901 the Penzel factory stood at 386 Bowery. The firm moved very close to Carl Fischer's store, then at 6-8 Fourth Avenue by occupying 6 Cooper Square in 1902. It would be here, as noted earlier, that Carl Fischer, Inc., would erect its imposing Cooper Square headquarters in 1923. What is important is that by the time of Sophia Berteling's death in 1904, the firms of Berteling, Fischer, and Penzel & Müller all were grouped in essentially a one-block area and coming ever closer together in their respective management. This all was happening on The Bowery.

In October 1898 G. L. Penzel and E. Müller made application to patent the most elegant and most complicated of mechanisms applied commercially to a non-Boehm-system clarinet. Its seven-ring, 14-key technology was matched by another equally complicated, though less-elegant and unpatented, one being made by Gustave F. Prueffer (Saxony, 1861-Providence, June 27, 1951). He had immigrated to the USA in 1881, begun manufacturing clarinets in the early 1890's, and become Vice President of the short-lived partnership, Penzel, Müller & Prueffer, just prior to the death of G. L. Penzel. Prueffer's own firm in Providence was sold to an apprentice in 1942 and is still in existence.

The years between 1870 and 1900-10 saw a major transformation of American woodwind instruments, and it was through the work of a closely associated group of German-American makers clustered along the short extent of Bowery Street in New York City that most of the changes were made. Technical descriptions of the instruments must of necessity be postponed until the October issue of the Newsletter.

SPECIAL EXHIBITION AT THE FISKE MUSEUM

Thirteen instruments owned by an anonymous collector in Los Angeles are featured in an *Exhibition of Brasses and Woodwinds, 16th Through 19th Centuries* at the Kenneth G. Fiske Museum of The Claremont Colleges in Claremont, California. The exhibition will be open until October 1. The Fiske Museum is located on the lower level of Bridges Auditorium at 450 N. College Way and is open to the public on Monday, Wednesday, and Friday, 2:00-4:00 p.m., Thursday, 10:00-12:00, and by appointment (telephone, 714-621-8307).

The instruments on exhibit, according to Albert Rice, Curator, are:

- 1) Cornett, curved, Italy, 16th century;
- 2) Cornett, curved, Italy, 17th(?) century;
- 3) Russian Bassoon, Dubois & Couturier, Lyon, 1835-37;
- 4) Alto Ophicleide, probably France, ca. 1840;
- 5) Baritone, Isaac Fiske, Worcester, Massachusetts, ca. 1855;
- 6) Euphonium, Allen Manufacturing, Boston, 1857-70;
- 7) Bugle, Stratton and Foote, New York, ca. 1865;
- 8) Soprano Saxhorn, over-the-shoulder, John Church, Jr., Cincinnati, Ohio, ca. 1880.
- 9) Trumpet, Hirsbrunner, Sumiswald, Switzerland, ca. 1830. Two double piston valves, operated by levers with one leaf spring.
- 10) Keyed Bugle in B-flat, probably England, ca. 1850-60. Double coiled.
- 11) Clarinet, Henry Prentiss, Boston, ca.

JOHNNY CASH EXHIBIT AT COUNTRY MUSIC MUSEUM



Photo by John Guider

The Johnny Cash Exhibit opened in March at the Country Music Hall of Fame & Museum in Nashville, Tennessee. Billed as "the largest and most elaborate biographical salute" in the Museum's 20-year history, the \$70,000 exhibit, underwritten by a grant from Holiday Inns, will remain open through 1990. Many of the artifacts and memorabilia included in the multimedia exhibit, ranging from costumes, instruments, manuscripts, and correspondence to rare photos, fine art, and furniture, have never before been published or publicly displayed.

- 1840;
- 12) Clarinet, Michel Amlingue, Paris, ca. 1790-1800; and,
- 13) Bassoon, Willi Hess, Munich, ca. 1850-60.

ARTICLES SOUGHT FOR THE AMIS JOURNAL

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

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

STRIKE UP THE BAND

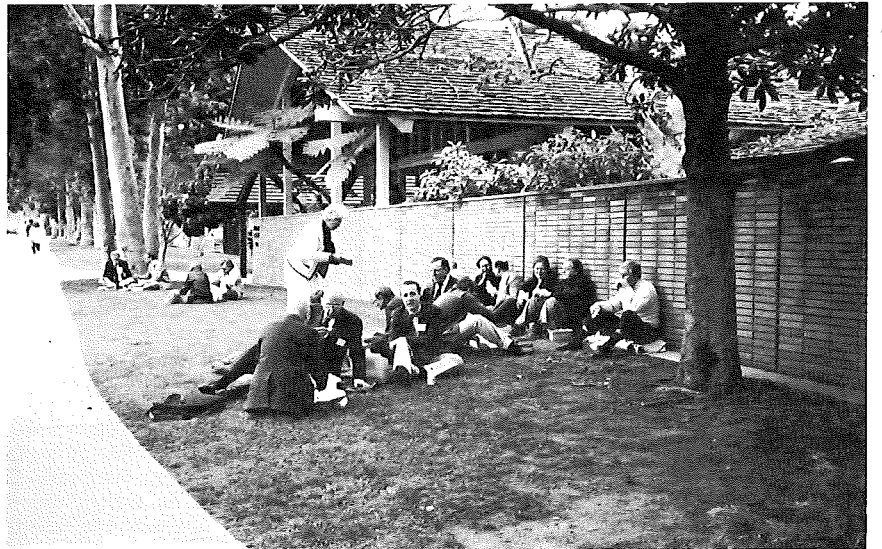
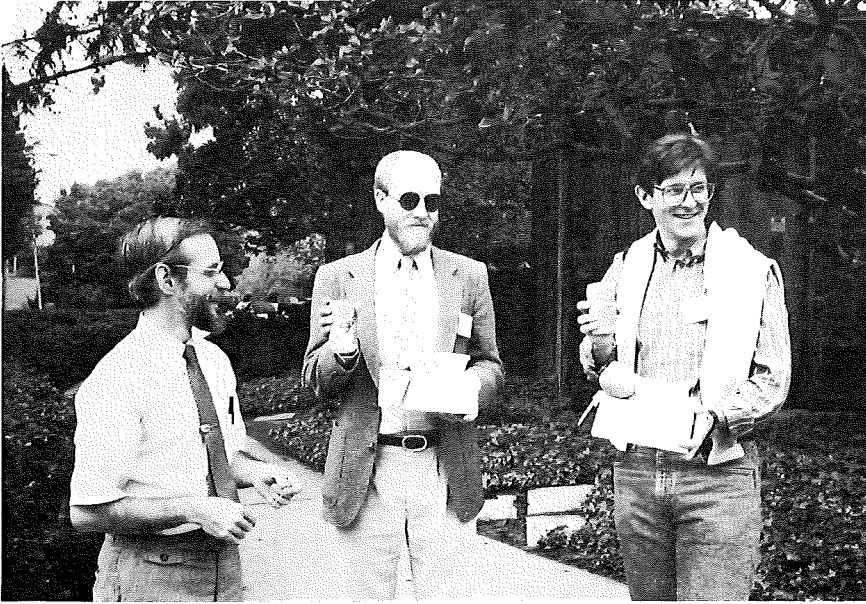
Strike Up the Band: Marching Instruments of American Musicians, an exhibition which "tells the story of the American band movement through brasses, woodwinds, drums, sheet music, costume accessories, and related band ephemera from the late 18th to the early 20th century," opened March 28 at the Daughters of the American Revolution Museum in Washington, D.C., where it will run through October 16.

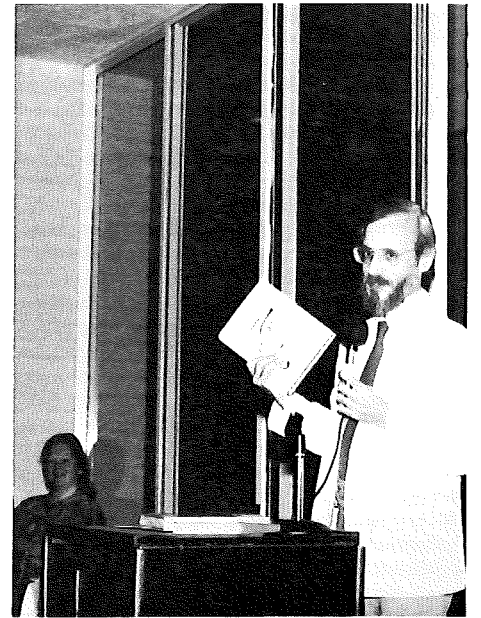
Lenders to the exhibition include the Fort Ward Museum, National Gallery of Art, Smithsonian Institution, U. S. Marine Band Library, and several private collectors. A checklist is available from the Museum shop for \$1.00.

The DAR Museum is open Monday-Friday, 8:30-4:00, and Sunday, 1:00-5:00.

CLAREMONT, CALIFORNIA

March 3-6, 1988

Photos by Joseph R. Johnson,
André P. Larson, and Gary M. Stewart



BOOK REVIEWS

The Instruments of Samuel Green by David C. Wickens. Metuchen, New Jersey: Scarecrow Press, 1987. 223 pp. \$37.50

An account of all the instruments built by an important maker is always a worthwhile endeavor, particularly when the effort has been made to examine each instrument first hand. This was Wickens' incentive for *The Instruments of Samuel Green*. It is a thoroughly technical examination of the surviving organs (and organ remains) of Samuel Green, the foremost English organ builder of the late-18th century.

The organs examined are those built between 1772, when Green set up his own shop, and 1796, the year of his death, as well as those completed by his wife in 1796-97. Green, who succeeded John Snetzler as organ builder to King George III, built nearly 100 organs, of which 13 chamber organs survive with mechanisms intact (no complete church organ has survived).

Wickens' examination consists mainly of the mechanism and the tonal design. This includes descriptions of key and stop mechanisms; wind chests and systems; stop lists and dispositions; pipework; scaling (an appendix contains scaling specifications for 28 organs); and a brief examination of the casework. One entire chapter is devoted to a chronological survey of Green's organs, with descriptive paragraphs citing original and present locations, dates, stop lists, and references to specific organs. Wickens goes into great detail regarding technical design, incorporating measurements and materials, as well as modifications made after Green's death. A certain amount of knowledge regarding construction matters is a prerequisite for exploring this book, although Wickens was generous in supplying many excellent diagrams (more photographs would have also helped).

For this work, based on his thesis for Keele University, Wickens utilized (and carefully documented) Green's personal correspondence and business records, along with the few 19th-century writings about Green and his instruments. Wickens' writing is concise and direct, and serves as the only principal source for studying Green's technical design (outside of Andrew Freeman's research, including his articles published in *The Organ*, 1943-45). Although it is tailored to a specific clientele, Wickens' book provides a detailed catalog of Samuel Green's work and will undoubtedly prove valuable to those interested in the history of organ design.

— Rodger S. Kelly

Musica Maximiliana: Die Musikgraphiken in den bibliophilen Unternehmungen Kaiser Maximilians I by Uta Henning, Nue-Ulm: Ekkehart Stegmiller, Mozartstrasse 1, 7910 Nue-Ulm, West Germany, 1987. DM 48.00.

Kaiser Maximilian I once wrote that "whoever prepares no memorial for himself during his lifetime has none after his death and is forgotten along with the sound of the bell that tolls his passing. Thus the money I spend for the perpetuation of my memory is not lost: in fact, in such a matter to be sparing of money is to suppress my future memory" (*Weisskunig*). We who study the history of musical instruments have memorialized Maximilian most often through the study and republication of the 29 woodcuts of musical in-

struments found in his *Triumphal Procession* (*Triumphzug*) [for example, *The Triumph of Maximilian I*, compiled by Stanley Appelbaum (New York: Dover, 1964)].

The German musical iconographer, Uta Henning, has also compiled the magnificent illustrations from the *Triumphzug*, but has added the woodcuts from seven other books begun by Maximilian, including *Genealogie*, *Heiligen, Ehrenpforte*, *Freydal*, *Weisskunig*, *Theuerdank*, and *Gebetbuch*. For the first time one can examine, in one source, all 171 depictions of musical instruments found in the books of Maximilian I. These artistic creations of Albrecht Altdorfer, Hans Burgkmair, Lucas Cranach I, Albrecht Durer, and other artists of the late 15th and early 16th century, are clearly and cleanly reproduced in Henning's handsome, softcover book. A removable, 12½" x 18½" reproduction of the *Ehrenpforte* (*Triumphal Arch*) is included. The *Triumphal Arch*, which consists entirely of pictures, was to comprise the contents of Maximilian's other books, many of which remain incomplete, and consists of 192 single woodcuts which portray Maximilian's family tree and the regions over which he ruled. Also included are 19 musical instruments.

Henning's book will appeal to both the researcher of musical instruments and the bibliophile. The German text (and the English summary) includes information not only concerning the life and work of the "Weisskunig", but also about printing processes and the musical instruments in use in Maximilian's day. It is highly recommended.

—Margaret Downie Banks

The Art of the Viol—A Video Method for Viola da Gamba by Catharina Meints. Oberlin, Ohio: Catharina Meints, Oberlin College Conservatory of Music, 1986. Videotape available in VHS or BETA format. \$30.00

The Art of the Viol, the first published, videotaped method for the viola da gamba, was produced by AMIS member and Oberlin College faculty member, Catharina Meints. One of today's foremost performers on the viola da gamba, Meints has performed throughout the U.S., Canada, and Japan as a member of the Oberlin Baroque Ensemble, Cleveland Baroque Soloists, and the Oberlin Consort of Viols. She has presented solo recitals at Carnegie Recital Hall and has been gamba soloist with the Cleveland Orchestra and the Chicago Symphony. Her many recordings of solo and chamber music for the viol have received critical acclaim. A faculty member at the Oberlin College Conservatory of Music since 1977, Meints also teaches at Oberlin's summer Baroque Performance Institute. She and her husband, James Caldwell, also an accomplished viol player, utilize instruments from their outstanding collection of historic viols for their performances.

Meints' video method for the viola da gamba is almost two hours long, with 58 minutes devoted to a demonstration and discussion of many technical aspects of viol playing, such as basic right and left hand technique, dynamics, string crossing, shifting, vibrato, chords, and so on, along with useful exercises to practice these techniques. Although the videotape is specifically geared to the "intermediate to advanced player," a beginning viol student would certainly find the basic techniques beneficial as well. The second half of the videotape contains footage from two recitals performed at

Oberlin in 1986, in which Meints performs an unaccompanied sonata by Carl Friedrich Abel, a suite for pardessus de viole by Jean Barriere, a sonata by J.S. Bach, and a Marin Marias Suite for three viols, in which she is joined by her husband, as well as her own teacher and master viol player, August Wenzinger.

The idea of having a videotaped method for the viol or other "early" instruments — sackbut, cornetto, recorder, lute, krummhorn, and shawm, to mention only a few — to be used by students and others who rarely have a chance to study regularly with an experienced teacher, is a concept which should be enthusiastically embraced and promoted. The need exists, and Meints is to be applauded for her pioneering effort.

In this age of video sophistication, however, it is disappointing that the technical assistance given Meints in the realization of her concept was amateurish. Portions of the film are sadly out of focus and there is a lack of imaginative filming techniques, particularly during the hour of concert performance. Meints' instructional segment, the content of which alone would be well worth the price of the videotape, is, unfortunately, taped against a distracting black drapery which desperately needs ironing and changes position periodically throughout the tape, synchronously with various taping sessions. Since this is an instructional film, shooting examples of left hand technique against a plain black fingerboard would be much more effective than doing so against a highly-decorated Tielke fingerboard, where it is extremely difficult to discern the frets. Some of Meints' commentary is semi-effectively dubbed over the musical demonstrations, but it is distracting to watch her glancing down at the text, stiffly looking at the camera, and self-consciously looking towards an unseen producer at the end of various segments. Knowing Meints' splendid stage presence in actual performance, it would only make sense that better technical assistance would have resulted in a more professional product.

—Margaret Downie Banks

RECORDS OF ENGLISH COURT MUSIC CONTINUED

Andrew Ashbee of Snodland, Kent, England, writes that Volume II of *Records of English Court Music* (RECM), which he calendars and edits, is now available (see review of Volume I in the Newsletter, Vol. XVII, No. 1, February 1988, p. 16). Volumes I and II are 12.95 pounds sterling each, plus one pound per volume towards postage. Ashbee's other publication, *Lists of Payments to the King's Musick in the Reign of Charles II (1660-1685)*, costs six pounds, plus 50 p. for postage. In addition, a subscription scheme is available for Vols. I-IV of RECM at 15% off (11 pounds) for Vols. I and II. Payment in dollars will be accepted at current exchange rates, plus \$10.00 per order to cover bank charges. Ashbee's address is 214, Malling Road, Snodland, Kent, ME6 5EQ England.

EDINBURGH PUBLISHES SACKBUT BOOK

The Collection of Musical Instruments at Edinburgh University has published a booklet, *The Sound of the Sackbut*, written by the trombone player, Alan Lumsden. The booklet is bas-

ed on a lecture given at the University of Edinburgh last October to help celebrate the University's acquisition of a 16th-century trombone by Anton Schnitzer.

The booklet gives an account of the early history of the trombone, describing, with quotations from contemporary sources, the variety of occasion and the type of music typical of the trombone, which was an important instrument throughout Europe in the 16th and 17th centuries.

The *Sound of the Sackbut* is available from the Edinburgh University Collection of Historic Musical Instruments, Bristo Square, Edinburgh EH8 9AG, Scotland, for 1.50 pounds sterling, including overseas postage.

1987 ACQUISITIONS IN BAD SÄCKINGEN, GERMANY



Photo by Atelier 1

Edward H. Tarr, who performed for fellow AMIS members in Claremont, California, on March 4, demonstrates an Aida trumpet built by Yamaha in 1979, one of the new acquisitions at the Trompetenmuseum Bad Säckingen.

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

Musical instruments and related materials acquired by the Trompetenmuseum in Bad Säckingen, West Germany, in 1987, according to Edward H. Tarr, Curator, are as follows:

11209. Fanfarentrompete in E-flat, Paulus, Berlin, 1890-1903.

11210. Fanfarentrompete in E-flat, Germany, 20th century.

11211. Natural trumpet in D (A'=415), Kerner, Vienna, 1769.

11303. Trompette de cavalerie in E-flat, Couesnon, Paris, ca. 1900.

14202a. Original advertisement for Normaphon, Germany, ca. 1925.

14106. Aida trumpet in C, Yamaha, Hamamatsu, 1979. Three rotary valves.

14208. Herald trumpet in B-flat/A, Brown, London, ca. 1920. Three Perinet valves.

14209. Trumpet in B-flat, Germany, 20th century. Three Perinet valves.

14210. Piccolo trumpet in B-flat/A, Selmer,

OHIO CULTURAL CENTER TO HOST EXHIBIT

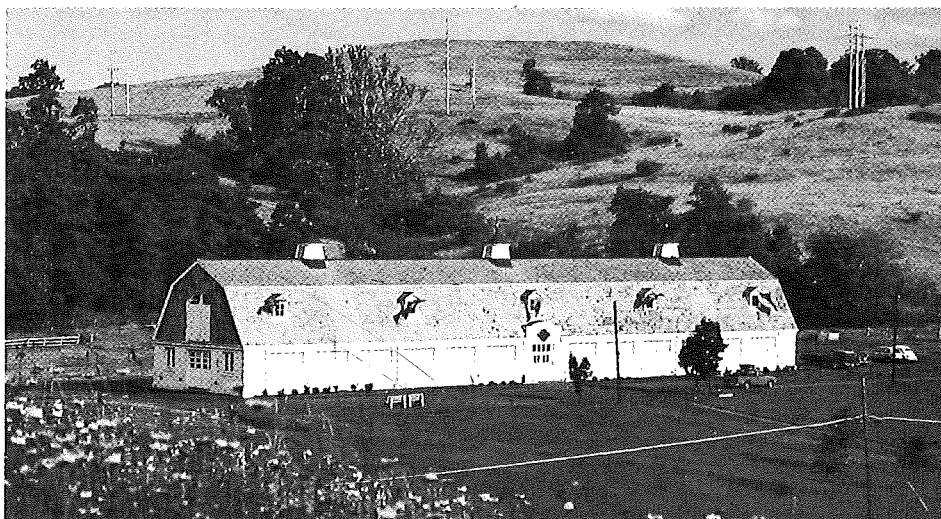


Photo by Brian Blausner

The Dairy Barn Southeastern Ohio Cultural Arts Center in Athens, Ohio, will present *The Music Masters*, an exhibition of musical instruments by contemporary makers from around the world, September 17-October 16. A wide range of instruments, from traditional reproductions to the experimental avant-garde, will be presented, along with a series of concerts and lectures by both makers and players of musical instruments.

Although selections will be made primarily by invitation, all musical instrument makers are invited to submit their work for consideration. Contact Mark Burhans, Exhibit Coordinator, Dairy Barn Southeastern Ohio Cultural Arts Center, Athens, OH 45701; telephone 614-592-4981. Listed on the National Register of Historic Places, the Dairy Barn is a showcase for fine and contemporary arts, with more than 7,000 square feet of exhibition space.

The exhibition will be open daily, including weekends, from 11:00 a.m. to 5:00 p.m. Admission will be \$2.50 for adults and \$1.50 for children and senior citizens. The Dairy Barn is located on Dairy Lane, a half mile off Richland Avenue, in Athens, Ohio.

Paris, ca. 1949. Four Perinet valves, straight form.

14211. Piccolo trumpet in B-flat/A, Printz, Antwerp, ca. 1950. Four Perinet valves, short form.

14212. Piccolo trumpet in B-flat/A, Selmer, Paris, 1966. Four Perinet valves, short form.

14213. Piccolo trumpet in B-flat, Couesnon, Paris, 1953. Three Perinet valves, medium long form (4th rotary valve added by A. Egger, Basel, ca. 1962.)

14214. Piccolo trumpet in B-flat/A, Schilke, Chicago, 1971. Four Perinet valves, medium long form.

14215. Piccolo trumpet in B-flat/A, Yamaha, Hamamatsu, 1972. Four Perinet valves, medium long form.

14216. Piccolo trumpet in B-flat/A, Yamaha, Hamamatsu, 1971. Four Perinet valves, straight form.

14217. Piccolo trumpet in B-flat/A, Yamaha, Hamamatsu, 1972. Four Perinet valves, straight form.

14218. Piccolo trumpet in B-flat/A, Yamaha, Hamamatsu, ca. 1973. Four Perinet valves, long form.

14219. Piccolo trumpet in B-flat/A, Yamaha, Hamamatsu, ca. 1980. Four Perinet valves, Tarr model, small bore.

14220. Piccolo trumpet in B-flat/A, Yamaha, Hamamatsu, ca. 1980. Four Perinet valves, Tarr model, large bore.

14221. Piccolo trumpet in B-flat/A, Yamaha, Hamamatsu-Hamburg, ca. 1983. Four Perinet valves, Tarr model, medium-large bore.

31101. Coach horn in A-flat, W. L. Faust, USA, 20th century. Straight form.

31401. Posthorn in B-flat, Schurrlein, Nuremberg, mid-19th century. One vent-hole, circular form.

34601. Cornet in E-flat/D, Seeling, Dresden, ca. 1906. Three Berlin piston valves.

44101. Fluegelhorn in C, Glier, Markneukirchen, ca. 1920. Three rotary valves, circular (Kuhlo) form.

91101. Fluegelhorn mouthpiece, Germany, 20th century.

91102a-e. Five underparts, one rim, Bach, USA, early 20th century. Trumpet mouthpieces once used by S. Krauss, 1st trumpeter, Philadelphia Symphony Orchestra. 1516-004. Woodcut, *Moses and silver trumpets*, Hans Holbein d. J., Zurich, ca. 1540. 3519-002. Solo by Theodor Hoch with engraving of composer, ca. 1900.

SUNY MUSEUM PRESENTS INDUSTRIAL ORCHESTRA

The Neuberger Museum, State University of New York at Purchase, presented a new music concert by the Industrial Orchestra on Sunday, March 27, at 3:00 p.m. in the Performing Arts Center Theater B. Founded and directed by Ed Tomney, the Industrial Orchestra consists of eight individual guitar trees—sonic sculptures made of pawn-shop guitars rigged onto steel stands, played by robotic arms and controlled by a custom-designed computer program—a battery of human musicians, pre-recorded ambient and factory sounds, and videotaped "sets."

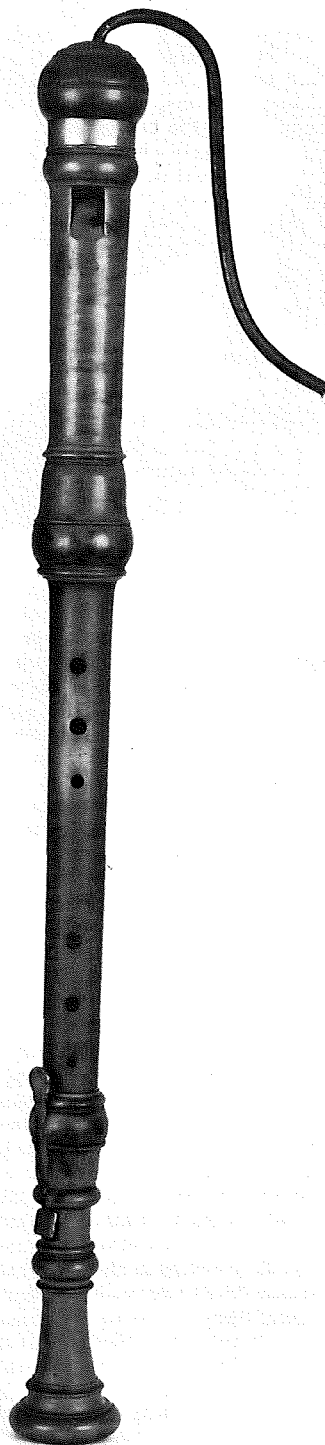
"Music from the Industrial Landscape," as the concert program was titled, was influenced by rock music, chance operations, and the tradition of 20th-century performance art, most notably the "Concert of the Factory Whistles" performed with real factory whistles in Baku, Soviet Union, in 1922.

MUSEUM OF FINE ARTS ACQUISITIONS FOR 1987

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

Musical instruments acquired by the Museum of Fine Arts in Boston in 1987, according to D. Samuel Quigley, Keeper, are as follows:

- 1987.1. Violin, John Gee Pickering, Greenland, New Hampshire, 1843.
- 1987.2. Violin, Charles Emery Farley, New Boston, New Hampshire, 1890.
- 1987.3. Violin, Ira Johnson White, Boston, Massachusetts, 1835.
- 1987.4. Violin, Ira Johnson White, Boston, 1860.
- 1987.5. Violin, Asa Warren White, Boston, 1876.
- 1987.6. Violin, Thomas Dudley Paine, Woonsocket, Rhode Island, 1856.
- 1987.7. Violin, Harvey Ball, Nashua, New Hampshire, 1872.
- 1987.8. Violin, Moses A. Tewkesbury, Chester, New Hampshire, 1853.
- 1987.9. Violin, Peter M. Slocum, Newport, Rhode Island, 1834.
- 1987.10. Folk Fiddle, New England, ca. 1800-50.
- 1987.11. Folk Fiddle, New Hampshire, mid-19th century.
- 1987.12. Folk Fiddle, New England, early 19th century.
- 1987.13. Folk Fiddle, New England, mid-19th century.
- 1987.14. Folk Fiddle, New England, 19th century.
- 1987.15. American Bass Viol, Benjamin W. Willard, Lancaster, Massachusetts, 1810.
- 1987.16. American Bass Viol, Abraham Prescott, Concord, New Hampshire, ca. 1831-48.
- 1987.17. American Bass Viol, New Hampshire, ca. 1825-50.
- 1987.18. American Bass Viol, New England, ca. 1825-50.
- 1987.19. American Bass Viol, Abraham Prescott, Concord, New Hampshire, ca. 1831-48.
- 1987.20. American Bass Viol, attributed to Abraham Prescott, Deerfield, New Hampshire, ca. 1809-31.
- 1987.21. American Bass Viol, New England, 19th century.
- 1987.22. Double Bass, Abraham Prescott, Deerfield, New Hampshire, 1823.
- 1987.23. Violin Bow, Asa Warren White, Boston, late 19th century.
- 1987.24. Folk Fiddle Bow, New England, 19th century.
- 1987.25. Folk Fiddle Bow, New England, 19th century.
- 1987.26. Folk Fiddle Bow, New England, 19th century.
- 1987.27. Double Bass Bow, New England, ca. 1800-50.
- 1987.195. Kokyu and Bow, Osaka, Japan, 1983.
- 1987.381. Book, *Gabinetto Armonico* by Filippo Bonanni, Rome, 1722, 1st edition.
- 1987.550. Bass Recorder in F, Johann Christoph Denner, Nuremberg, before 1707.



Courtesy of the Museum of Fine Arts
The bass recorder in F by Johann Christoph Denner, Nuremberg, before 1707, recently acquired by the Museum of Fine Arts in Boston. Ex. coll.: Gerhard Stradner, Vienna.

OUTREACH SUBCOMMITTEE

The members of the AMIS Subcommittee for Outreach, Lloyd Farrar, chairman, are Peggy Baird, Ralph Dudgeon, Susan Kaplan, Maribel Meisel, Philip Palmer, Norman Schweikert, Robert Wagenknecht, Kermit Welch, and Roger Widder.

GALPIN SOCIETY MEETS IN EDINBURGH IN 1989

The Galpin Society is organizing a weekend of meetings and visits to collections of historic musical instruments in the Edinburgh area in June 1989. According to Arnold Myers, Honorary Curator of the Collection of Historic Musical Instruments at the University of Edinburgh, AMIS members will be particularly welcome at the meetings.

The Society's Annual Meeting for 1989 will take place at Easterheugh, Burntisland, the home of W. R. Thomas, on Sunday afternoon, June 18. It will be flanked by meetings in Edinburgh and Dundee. The program will begin in Edinburgh on Friday, June 16, and will include visits to the Scottish United Services Museum; Edinburgh Castle, to see the new permanent display of military instruments; the Royal Museum of Scotland; John and Sheila Barnes's Keyboard Collection and Workshop; the University of Edinburgh's Department of Physics Acoustical Laboratory; and, the Russell Collection at St. Cecilia's Hall, in addition to the collection which Myers manages.

On Monday morning there will be a longer excursion to Dundee to see the new Museum display and stored instruments there, including the Simpson Collection.

Time has been allotted for brief talks by members (10 minutes each) on topics of current interest, as well as for longer papers.

Anyone with an interest in musical instruments will be welcome as a guest of the Society for the papers and the visits. Members and guests are free to plan their own participation in the program—they may come and go as they wish—so accommodation has not been arranged. However, Myers will give advice to those who wish it.

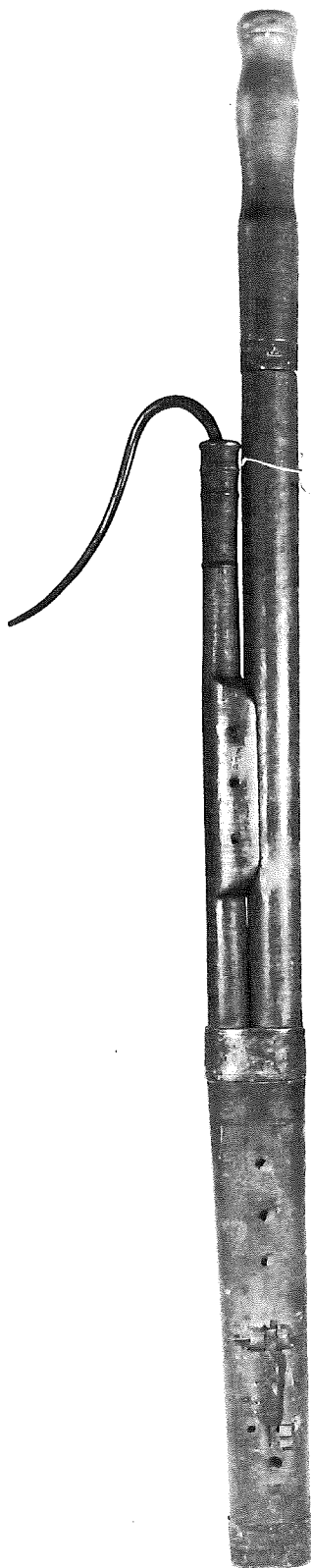
Request further information from, and give notice of intention to participate to, Arnold Myers, 21 Campbell Park Crescent, Edinburgh EH13 0HT, Scotland.

MORE DENNER WINDS NOW IN NUREMBERG

By Albert R. Rice

During a short research trip to six musical instrument museums in middle Europe a few weeks ago, I visited the Germanisches Nationalmuseum in Nuremberg. The Curator of the musical instrument collection, Dieter Krickeberg, and the woodwind conservator, Martin Kirnbauer, were gracious in showing me their newly-acquired instruments made by Johann Christoph and Jacob Denner.

The earliest of these important instruments is a rackett (only the second recorded) by J. C. Denner. It differs from the example in Vienna by having a wooden rather than an ivory bell. The second instrument is a very fine ivory flute by Jacob Denner. It is similar to the lost Berlin example (see *JAMIS*, Vol. III, p. 24) in having two foot joints, one with the usual D-sharp key and another with a D-sharp and a C key, each of which are gold plated. Two other unusual characteristics deserve mention: 1) the shape of the keys on the latter footjoint are noticeably arched, rather than the usual flat appearance; and, 2) the maker's stamp is hand engraved rather than stamped. Friedrich von Huene will publish a detailed article concerning this important flute.



Courtesy of Germanisches Nationalmuseum

The third instrument, shown above before the Museum's restoration and conservation treatment, is a bassoon by Jacob Denner. Martin Kirnbauer described the "discovery" of the instrument in the Museum's storage depot in the Nationalmuseum's publication, *Monats Anzeiger* (No. 83, February 1988, p. 667). Although the instrument had been a gift to the

Museum at least since 1859, its identity was not known because its stamp was covered by dirt and the discoloration of the wood. Using an ultraviolet light the stamp is recognizable as the one used by Jacob Denner. According to Kirnbauer, the construction of this instrument compared to the two other extant bassoons by Jacob Denner indicates that it was made late in his career, between 1730 and 1735.

Kirnbauer has recently completed a *Katalog der Holzblasinstrumente bis 1750* which includes more than 250 instruments from the Museum's collection.

THE GRAND HARMONICON AT CLAREMONT

By Albert R. Rice

A notable American-made set of musical glasses called a "Grand Harmonicon" is preserved at the Kenneth G. Fiske Museum (No. P40) in Claremont, California. It was made in 1831 by Francis Hopkinson Smith of Baltimore, and was formerly in the collection of Curtis Janssen, who bought it from Dorothy Toax Foster of Columbus, Ohio, in 1942.

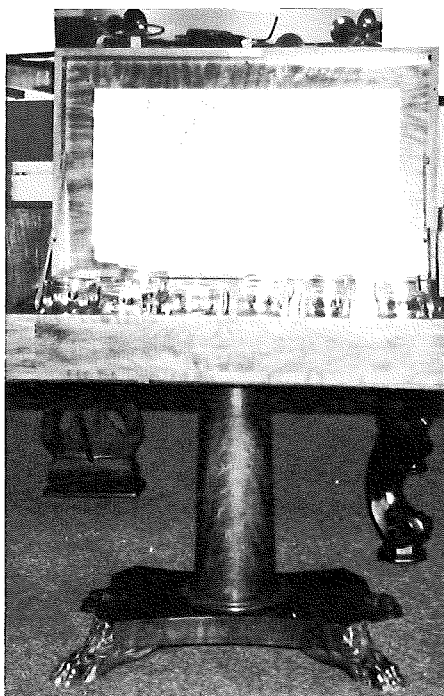


Photo by Albert R. Rice

There are at least 27 extant Grand Harmonicons, the majority of which have been described by Beverley Ann Ervine, *Francis Hopkinson Smith and His Grand Harmonicon* (M.A. thesis, Ohio State University, 1975); Timothy A. Karnath, *The History of Musical Glasses in America, 1760-1830* (M.A. thesis, Kent State University, 1979); and, Laurence Libin, *American Musical Instruments in the Metropolitan Museum of Art* (N.Y.: W. W. Norton, 1985). However, two examples were not included: the one at the Fiske Museum, pictured above, and another at the Museum of Fine Arts (No. Res. 52.72) in Boston.

The glasses of the Fiske example are made with wide stems which fit into holes of a wooden soundboard. There is room for 24 glasses arranged in six rows of four, of which 20 glasses survive, 14 of them marked with a pitch letter in gold in a black, gold-ringed oval. The latter glasses are all marked with a letter

engraved on the stem where it joins the bowl. The glasses and soundboard are placed in an oblong case of mahogany with an inset of satinwood in the lid. The instrument has a central support pedestal measuring six inches in diameter and rests upon a rectangular base with concave ends. Under each corner is a massive lion's foot. The lid includes a glass knob and a lock and escutscheon.

To my knowledge Smith did not sign any of his instruments. The Fiske's Grand Harmonicon, however, has a serial number, 238G2, marked on the inside rim of wood below the soundboard and lightly marked in pencil on the top back edge directly in the center of the case. This serial number corresponds to the numbers found on the Museum's copy of Smith's *Preceptor for the Grand Harmonicon or Musical Glasses* (Baltimore: J. D. Toy, 1831, four volumes) which is dated Jan. 17, 1831. If other serial numbers are found and collated, then a record of Smith's instruments may be established.

IT WAS ANOTHER GOOD YEAR IN EDINBURGH

It was another good year in 1987 at the Collection of Historic Musical Instruments at the University of Edinburgh, Scotland, according to Arnold Myers, Honorary Curator.

Instruments were given to the Collection by Brian Rattray, John L. Cranmer, Tom K. Dibley, Eileen Bourne, Pauline Holden, Diana Kell (the clarinets of the late Reginald Kell), and the students of Stevenson College.

A contrabassoon by Cermak of Prague, ca. 1830, was purchased with assistance from the Government's Local Museums Purchase Fund and the Pilgrim Trust. Five instruments from the Mickleburgh Collection were purchased from Jack Mickleburgh, and a bassoon by Besson was purchased from the University of Bristol.

Finally, several items were lent to the Collection, notably an octet of instruments of the New Violin family, designed and made by Carleen Hutchins. It is the only set in Britain, according to Myers.

A successful weekend practical course on late-19th-century woodwind instruments was organized in September, and a special lecture-recital, "The Sound of the Sackbut," was presented in October by Alan Lumsden and the London Wind Consort.

A Guide to the Collection, compiled by Catherine Gray and Arnold Myers and published to coincide with the Edinburgh Festival, has proved successful, and three more technical drawings have been published, making a total of 16 workshop drawings now on sale. In addition, a program of x-ray imaging of certain instruments has begun in cooperation with the University's Department of Medical Radiology at the Edinburgh Royal Infirmary. It is believed that some of the techniques used are novel.

The Scottish Museums Council's Antiquities Conservation Officer worked on four instruments, and Stephen Gottlieb worked on an early-17th-century guitar by Pietro Railich. The Collection was used for teaching courses in the history of instruments, ethnomusicology, and musical acoustics; several groups made organized visits; and, various scholars and instrument makers visited to study particular instruments.

A list of the Collection's recent acquisitions will be published in the October issue of the *AMIS Newsletter*.

EARLY INSTRUMENTAL MUSIC IN VERMONT

By James A. Keene

(James A. Keene is the author of *A History of Music Education in the United States*, published by the University Press of New England, and *Music and Education in Vermont, 1700-1900*, published by Glenbridge Publishing in Macomb, Illinois. He is chairman of the Music Department at Western Illinois University. -Ed.).

The church choirs could number 50 or more, even in small Vermont towns. Such was the vigor of the 18th- and early-19th-century singing schools and their masters, part-time tunesmiths who could not only teach the rudiments of note reading according to the quaint Elizabethan system of a five-note scale, but who produced tune books to sell to other singing schools and church choirs. But in the 18th century, no instruments were allowed in the Puritan churches, wicked instruments being the handiwork of the devil himself, and certainly not the violin, the instrument of dances and evil thoughts.

Choirs had to find the correct pitch to begin the hymn, however. Early pitch-pipes survive, a hollow tube with a stopper at the end. One had only to set the stopper at a certain place, blow the note, and, if lucky, the correct pitch would sound. However, the choirmaster was not always lucky. Sometimes he blew too hard and the wrong pitch emerged. Often the choir started on a pitch through sheer guesswork on the part of the leader. Sensitive singers knew that something had to be done. Around the turn of the century, a bass viol player was smuggled into the choir loft. The early-19th-century "bass-viol" in Vermont was actually a folk 'cello, about the size of today's cello but with a screw head at the top to tighten the strings, the instrument itself crudely manufactured by a Vermont instrument maker. A 'big bass viol' was used in Brattleboro in the summer of 1810, four and a half years after the dedication of the church. It caused such disapproval that "one good Puritan mother left the house, not to return again that day." Despite its controversy, however, the choir found the correct starting pitch and enjoyed the security of an instrument quietly playing alongside the choir.

Evidence of instruments being used in colonial America before the 18th century is fragmentary; but, beginning about 1700, instruments appeared in the homes of New Englanders. Following the "bass viol" in the churches of New England were other instruments such as the 'cello, violin, flute, and clarinet, "though at first it (was) recorded that the violin was permitted only on condition that it be held, during the performance, not under the chin as for profane music, but upright, as the 'cello and bass viol were played."

Jeremiah Ingalls, an important singing school teacher and tune book compiler of Newbury, Vermont, was reported to have "acquired proficiency on the violincello (sic) the chief accompaniment of vocal music at that time." Some thought that the harp on which David played was an instrument of strings, and the viol, therefore, if used in the church, should have the same number of strings! Other curious theological interpretations included an admonition that the "viol ought never to be admitted into the sanctuary in the ordinary shape of a fiddle, because to the carnal mind the sight

of a fiddle can suggest only thoughts of ballrooms and dances."

The appearance of instruments in rural Vermont relates strongly to the dramatic changes in the state's transportation systems in the early 19th century. In 1823 one of the more important canals was opened between Lake Champlain and the Hudson River. Prior to the opening of the canal, transporting goods from New York to St. Albans took 25-30 days at an expense of \$25-\$35 a ton. When the canal was put into operation, the time was cut to 14 days at a cost of \$10 per ton. Burlington became a major commercial port, and it was no accident that ads for pianos, organs, and increased supplies of music and books accelerated considerably during the 1830's.

When music was introduced in Boston in 1838, no trains were as yet running in Vermont. Vermont laid track and instituted rail service 13 years after Massachusetts and 14 years after New York. It was also behind Canada. The coming of the railroad to Vermont was the first significant change in the transportation system that was to affect every aspect of the lives of the people.

Touring entertainers and European-trained musicians from New York and Boston could then make appearances in rural Vermont, and new forms of concert music were introduced by "Bell-ringers," family concertizers, and musical societies. Often a member of a troupe would settle in a Vermont town and become the chief musician there, acting as both teacher and performer. At first, such changes took place only in the larger towns, but eventually touring performers found their way to the more rural parts of the state. In the town of St. Johnsbury, an educational debt was owed to the Fairbanks brothers and their uncle, Judge Ephraim Paddock, whose special concern for the town inspired a vigorous educational and cultural climate. Endowments from these wealthy brothers built buildings, acquired apparatus, and provided an exceptional library for the students of St. Johnsbury Academy. The arts were not neglected. All surviving catalogs include teachers of vocal and instrumental music. Judge Paddock's family was probably the most musical in town. Not only was the Judge proficient on stringed instruments, but only six years after Jonas Chickering made his first piano, one of them was installed at the Paddock mansion. John H. Paddock, nephew of the Judge, was for many years the only organist in town and was instrumental in inventing the screw head for the "bass viol."

The introduction of music into American schools ordinarily consisted of a grassroots effort on the part of local musicians, but an interesting variation was found in Vermont. The stronger music programs undoubtedly were promoted and personally supervised by experienced musicians, but the state political agencies also supported music in the schools, as did the Vermont Teachers Association, an organization that appeared in the 1850's. Music was not a required subject, but there was a strong feeling that music should have a place in the curriculum in one form or another. The early music experiences in the schools were limited to vocal music, however; the rise of instrumental music in the Nation's schools had to await the early years of the 20th century.

AMS LOOKS AT CAREERS

The American Musicological Society's recently-formed Committee on Career Options

is establishing a list of persons trained in musicology, including music theory, ethnomusicology, and related disciplines, and employed full- or part-time in music-related but nonacademic positions, who are willing to answer inquiries from students interested in similar careers. Only advice, not job placement, is the immediate objective. One purpose of the committee is "to encourage interest in nonacademic careers and thereby to disseminate musicological insights and raise standards of musical appreciation outside academic strongholds."

Individuals interested in informally counselling prospective colleagues about such matters as career preparation and responsibilities, employment opportunities and evaluations, future prospects in specific fields, and membership in relevant organizations or networks, are invited to communicate with the chairman of the committee, Laurence Libin, Department of Musical Instruments, Metropolitan Museum of Art, New York, NY 10028.

1987 SACHS AWARD TO PHILIP BATE

Phillip T. Young, chairman of the 1988 Curts Sachs Award committee, announced during the annual AMIS banquet in Claremont, California, March 5, that this year's award was being presented to Philip Bate of England. Robert M. Lehman, Secretary of AMIS, is to deliver the award to Bate this summer.

The award reads:

In recognition of the eminence and achievements of PHILIP ARGALL TURNER BATE as scholar, collector, instrument maker, restorer, and as Founder-Chairman and now President of The Galpin Society, and in acknowledgement that his books, *The Oboe*, *The Trumpet and Trombone*, and *The Flute*, as well as his major entries in successive editions of *Grove's Dictionary of Music and Musicians*, have been among the sources first consulted by more than two generations of those who study musical instruments, and that the gift of his outstanding collection of instruments to The University of Oxford in 1968, prompting still further gifts and acquisitions in the years since, has resulted in one of the great and more accessible collections in the world, The Board of Governors of the American Musical Instrument Society designates PHILIP ARGALL TURNER BATE the recipient of the CURT SACHS AWARD for the year 1988.

NOMINATING COMMITTEE APPOINTED FOR 1989

The nominating committee for the 1989 AMIS election has been appointed by Cecil Adkins, President. The officers and one-third of the other members of the Board of Governors will be up for election.

Anyone wishing to recommend potential nominees, or to express a personal interest in serving, should contact one of the committee members. Inclusion of a vita sheet is helpful.

The committee members are the chairman, Richard W. Abel, R. D. No. 3, Beatty Run Road, Franklin, PA 16323; Frederick K. Gable, Music Department, University of California, Riverside, CA 92521; and, Margaret N. Neuhaus, 1617 Central Avenue, Wilmette, IL 60091.

KNOPF INSTRUMENTS EXHIBITED AT THE MET

The Metropolitan Museum of Art in New York City is honoring the career of the violin maker, Henry Richard Knopf, with a temporary display which opened June 27 in the Andre Mertens Galleries for Musical Instruments.

Marking the reopening of the galleries, which were closed all winter for the installation of a new climate control system, the exhibit features a group of stringed instruments, bows, and workshop materials of the German-American violin maker, Henry Richard Knopf (1860-1939). A descendant of violin and bow makers active for generations in the craft center of Markneukirchen (now in East Germany), as well as Leipzig and Berlin, Knopf was trained from an early age by his father, Karl Heinrich (1839-1875), and an uncle, Wilhelm. He later apprenticed with two masters, Otto Bausch in Dresden and Christian Adam in Berlin, and was accomplished in the art of lutherie when he arrived in America at the age of 19, where he worked for another German immigrant, John Albert, in Philadelphia.

Knopf opened his own establishment in New York in 1880, at 116 East Fourth Street. Documents and photos of his shop in Manhattan illustrate the traditional character of his business, which eventually employed two sons, Eugene and Richard, the latter, now, at age 90, a source of valuable oral history regarding New York's musical instrument trade. Henry Richard Knopf was a member of the American Violin Trade Association and the Steuben Society and played a prominent role in New York's predominantly Germanic musical life.

Among objects on exhibit are two violins, two violas, and a violoncello, Stradivarian in modelling, representing different stages of Knopf's career. He is estimated to have made

as many as 500 instruments and 1,000 bows. Among his customers were the legendary violinist, Maud Powell, and the composer, Victor Herbert, formerly principal cellist of the Metropolitan Opera orchestra. Intrigued with the formulation of violin varnish, Knopf experimented with various recipes; his characteristic results can be studied from the instruments shown, loaned by members of his family and by the Museum of Fine Arts in Boston. Knopf enjoyed a considerable reputation as a bow maker, supplying bows to the trade, as well as to his many retail customers; the exhibit includes six bows that characterize his style. Also on view are some of the curious tools Knopf used to fashion his products.

APPLICATIONS INVITED FOR GREENBERG AWARD

The American Musicological Society invites applications for the Noah Greenberg Award, which, according to AMIS member, Jane Bowers, chairman of the award committee for 1989, "is intended as a grant-in-aid to stimulate active cooperation between scholars and performers by recognizing and fostering outstanding contributions to historically-aware performance and to the study of historical performing practices." Both scholars and performers may apply, since the award may subsidize the publication costs of articles, monographs, or editions, as well as supporting public performance, recordings, or other projects.

The award will consist of a sum up to \$2,000. There normally will be a single award, but the amount may upon occasion be divided. Bowers emphasizes that the award is open to applicants working with music of any period. For example, projects dealing with historically-aware performance or historical performing practices of 19th-century music will be given

equal consideration with projects dealing with the same of 14th-century music.

Applications must be submitted by February 1, 1989. It is important to include a fairly detailed description of the project, a budget, and any accompanying material, such as recent articles or tapes of recent performances, which might help the committee evaluate the proposal. Applications are to be sent to Professor Jane Bowers, Department of Music, University of Wisconsin-Milwaukee, P. O. Box 413, Milwaukee, WI 53201.

CLASSIFIED COLUMN

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

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

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

FOR SALE: Kimball piano-cased reed organ, 1896. Fully restored, honey oak case, 85 notes. Phone evenings, 712-423-3985.

WOOD IDENTIFICATION by microscopic examination of small samples. For more information, write: John Koster, 1115 Pleasant Street, New Bedford, MA 02740.

AN INVENTORY-CHECKLIST of more than 700 instruments held at the Kenneth G. Fiske Museum of Musical Instruments of The Claremont Colleges is available for \$10.00, plus \$2.50 for handling. This 89-page inventory includes almost every type of European-made instrument and a representative selection of non-Western instruments from several different cultures. Checks should be sent to the Fiske Museum, Bridges Auditorium, 450 N. College Way, Claremont, CA 91711-4491.

PIANO LOCATOR. I locate all types of pianos, ranging from player—antique—concert—home model—art case, etc. We have handled more than 35,000. Second generation, since 1913. We offer free listing in our multi file base index. We also buy outright or take consignments. Moving available. Piano Locators, Irv Jacoby, 1568 South Green Road, Box 21148, Cleveland, OH 44121. Telephone, 216-382-7600.

HARPSICHORDS: Fine copies of English, French, and Flemish instruments by Andrew Wooderson, 78 Holmsdale Grove, Barnehurst, Kent, DA7 6NY, England.



Photo by Tom Nelson

Bernard Brauchli of Boston practices on the Shrine to Music Museum's large clavichord built by Johann Paul Kraemer & Sons of Göttingen, Germany, in 1804, during the Midwestern Historical Keyboard Society's meetings held in Vermillion April 15-18. Brauchli's April 16 recital was the first performed on the instrument in modern times; it included works by C. P. E. Bach, Handel, Haydn, and Mozart.

AMIS MEETS MAY 25-28 IN NEW YORK CITY; PAPERS DUE OCT. 15

The American Musical Instrument Society will hold its 18th-annual meeting at the Metropolitan Museum of Art and Barnard College in New York City, May 25-28, 1989, marking the 100th anniversary of the donation to the Museum by Mrs. John Crosby Brown of The Crosby Brown Collection of Musical Instruments of All Nations. The meeting immediately precedes the Boston Early Music Festival, which is scheduled to run from May 28 to June 4.

Laurence Libin, Curator of Musical Instruments at the Metropolitan, is the local arrangements chairman. Co-chairmen of the program committee are Marianne Wurlitzer of New York City and William E. Hettrick, Professor of Music at Hofstra University.

Proposals for papers, lecture-demonstrations, panel discussions, and other presentations of interest to AMIS members are requested. Typed abstracts, not to exceed 250 words in length, must be received by October 15, 1988, accompanied by a stamped, self-addressed envelope and a list of required audio-visual equipment, if any. Individual presentations should generally be limited to 20 minutes; if a longer time is needed, the length must be indicated on the abstract.

Send your program proposals to Professor William E. Hettrick, 48-21 Glenwood Street, Little Neck, NY 11362.

NEWS OF MEMBERS

William R. Dowd of Boston, who has been making harpsichords for 39 years, will be closing his Boston workshop on September 1, 1988. After that time, he and Don Angle will continue to maintain and repair. In the meantime, the firm is no longer accepting orders for new instruments.

At the end of the year, Dowd plans to move to the Washington, D.C., area, where he looks forward to continuing his research, writing, and lecturing. He will have work space in the shop of Thomas and Barbara Wolf.

Jane Bowers, newly-elected member of the AMIS Board of Governors, and her co-editor, Judith Tick, has been awarded the ASCAP-Deems Taylor Award for 1986 for the book, *Women Making Music*, published by the University of Illinois Press.

Friedemann Hellwig accepted a position as professor of wood conservation at the Fachhochschule KNI on January 1. His address is as follows: Institut für Restaurierung und Konservierung, Fachhochschule Köln, Claudiusstrasse 1, 5000 Köln 1, West Germany. Telephone, 0221/8275-3479.

Sue Carole DeVale has completed a term as 1st Vice-President of the Society for Ethnomusicology and chairman of the Klaus Wachsmann Prize for Advanced and Critical Essays in Organology. She presented a paper, *Musical Instruments and Ritual: A Systematic Approach*, at last fall's SEM meeting in Ann Arbor, Michigan. In December she traveled to Seattle, Washington, to study a Cirebonese-style gamelan made in Solo by Endo Suwanda, who is teaching and completing his Ph.D. at the University of Washington. There are no gamelan makers left in Cirebon.

Gary M. Stewart, Conservator at The Shrine

to Music Museum at the University of South Dakota, is on leave from that institution from May to October to serve as Visiting Conservator for the Collection of Musical Instruments at the Museum of Fine Arts in Boston. During his stay in Boston, Stewart will be conducting a comprehensive assessment of the Collection's conservation needs. Time permitting, he will also restore some of the Collection's brass instruments. In order to exchange ideas and techniques, Stewart will work closely with the Museum's several different conservation laboratories.

Sam Quigley, Keeper of Musical Instruments at the Museum of Fine Arts in Boston, is spending the summer doing field research in Indonesia. Most of his ten-week stay is being spent in Central Java, with time in Bali scheduled at the end of the tour. The main objective of the trip, which is being supported by the Museum, is to study the manufacture of bronze instruments, ranging from small xylophones to large hanging gongs. Much of the project's documentation will include working with, and video-taping the work of, Tentre Sarwanto, an important gongsmith in Surakarta. Another subject of research is the complex history of a gamelan given to Wesleyan University in 1982.

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 or institutions who wish to join those who will be listed for 1988 should send their contribution to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390. Contributions to AMIS are tax-deductible, within the limits provided by law, and will directly support the activities of the Society.

DENSMORE PRIZE GIVEN

Bruce Haynes, author of "Questions of Tonality in Bach's Cantatas: The Woodwind Perspective" (*Journal of the American Musical Instrument Society*, Vol. XII, 1986, pp. 40-67), has been awarded the first Frances Densmore Prize to be given by the American Musical Instrument Society for the most significant article-length publication to appear during a two-year period (1985-86). The prize consists of the sum of \$500 and a certificate.

The Nicolas Bessaraboff Prize for the most distinguished book-length work (which must have been published in English during the calendar years 1986 or 1987) will be announced at the 1989 Annual Meeting in New York and in the June 1989 Newsletter.

The two prizes are to be conferred in alternating years to publications that best further the Society's goal "to promote study of the history, design, and use of musical instruments in all cultures and from all periods." The com-

mittee of four bases its selection upon qualities of originality, soundness of scholarship, clarity of thought, and contribution to the field. Nominations (including self-nominations) and copies of the books nominated for the 1989 Bessaraboff Prize should be submitted immediately—the award decision is to be made by October 31, 1988—to the chairman of the committee, Barbara B. Smith, Music Department, University of Hawaii at Manoa, 2411 Dole Street, Honolulu, HI 96822 USA.

AMERICAN MUSICAL INSTRUMENT SOCIETY, INC. MINUTES OF ANNUAL MEETING MARCH 6, 1988

The Annual Meeting of the American Musical Instrument Society, Inc. was held in Bryant Hall, Thatcher Music Building, Pomona College, Claremont, California, on Sunday, March 6, 1988, pursuant to notice mailed more than two weeks before the meeting. There were 36 members present and 163 represented by proxy constituting a quorum.

President Cecil Adkins called the meeting to order at 9:06 a.m.

The President asked for corrections or additions to the Minutes of the meeting of February 8, 1987, as published in the Newsletter. Since there were no changes the Minutes were approved.

Margaret Banks was appointed teller for the election of officers and governors. Ballots were distributed to all who had not voted by proxy or who wished to revoke their proxy and vote in person and the meeting proceeded while the votes were being counted.

The President announced the following committee appointments:

Nominating Committee: Richard Abd, Chairman, Frederick Gable, Margaret Neuhaus.

Sachs Award Committee: Gene Bruck, Ralph Dudgeon, Dale Higbee, Chairman.

Directories of Collections Committee: William Hettrick, Chairman, Cynthia Hoover, Barbara Lambert, Kenneth Moore, Albert Rice.

Treasurer Robert Eliason submitted a written report which showed that our revenue for 1987 was approximately equal to our expenses and our cash on hand is \$13,923. The auction at the annual banquet netted \$2,064 which has been assigned to scholarships and awards activities.

Vice-President Laurence Libin reported for the Long Range Planning Committee: The Student Concerns Subcommittee (Allison Alcorn) is actively preparing a list of academic courses of interest to students which will be disseminated appropriately. Plans for the Scholarship and Awards Subcommittee which will aid visiting scholars, special projects, etc., are being worked out. Suggestions will be appreciated. Guidelines for the Outreach Subcommittee, which will spread the AMIS message to the outside world, are being developed. The Care and Restoration Subcommittee has been given low priority for the present.

Libin, as Chairman of the Local Arrangements Committee, announced that next year's meeting will be in New York on May 25 to 28, partly at the Metropolitan Museum and partly at Barnard College. The Program Committee consists of William Hettrick and Marianne Wurlitzer, co-presiding officers, and Kenneth Moore. This will mark the centennial of the Crosby Brown Collection at the Museum. A big auction is planned among many other things.

President Adkins announced that the bylaws had been amended to limit to two the number of consecutive terms that officers or governors may serve.

Albert Rice called attention to the availability of an inventory of the collection at the Fiske Museum for \$10 each.

Samuel Quigley announced that 13 of Robert Rosenbaum's instruments will be displayed as a memorial exhibition at the Museum of Fine Arts, Boston, from April 4 to August 28, 1988.

Cynthia Hoover moved a vote of thanks to our hosts for this successful meeting in Claremont (applause).

The President announced the following election results:

Secretary: Robert A. Lehman

Treasurer: Robert E. Eliason

Governors Class C: Jane Bowers, Edmund Bowles, William E. Hettrick, Edward Kottick.

The meeting adjourned at 9:46 a.m.

—Robert A. Lehman, Secretary

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.