

NEWSLETTER

Of The

American Musical Instrument Society

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Photo by Faliva

Charles Beare, President of the Scientific Committee which mounted the exhibition, *Masterpieces of Antonio Stradivari*, speaks at the opening of the exhibition on August 26. Seated to his right is Renzo Zaffanella, Mayor of Cremona, who also spoke.

STRAD EXHIBITION HELD IN CREMONA, ITALY

Capolavori di Antonio Stradivari (Masterpieces of Antonio Stradivari), a once-in-a-lifetime exhibition of 45 stringed instruments by Antonio Stradivari (1644-1737), plus a viola d'amore by Lorenzo Storioni (1786) and a violin case and two Cremonese bows perhaps from the master's shop, was held at the Palazzo Comunale (City Hall) in Cremona, Italy, August 26-October 7. The retrospective exhibi-

tion was the major component of a year-long celebration, marking the 250th anniversary of the death of Stradivari, which also included a series of concerts and other special events.

Opening ceremonies at 4:30 p.m., Wednesday, August 26, were attended by Italian officials, owners of many of the instruments, and other invited guests. Remarks by Renzo Zaffanella, Mayor of Cremona, and Charles Beare of J. & A. Beare in London, President of the Comitato Scientifico (Scientific Committee) which mounted the exhibition, were followed by a preview showing of the galleries and a gala

champagne reception. The exhibition was then opened to the waiting public. A concert by the English Chamber Orchestra, Pinchas Zukerman, conductor and soloist, held that evening at the Ponchielli Theater, a few blocks west of the Palazzo Comunale, concluded the day's festivities.

The exhibition was mounted in five, ornately-decorated rooms of varying size on the first floor of the Palazzo Comunale (constructed from 1206-45), a building whose original Romanic-Gothic lines were modified during subsequent

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NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY

André P. Larson, Editor

The Newsletter is published in February, June, and October for the members of the American Musical Instrument Society (AMIS). News items, photos, reviews, and short monographs are invited, as well as any other information of interest to AMIS members. Address all correspondence to the Editor, AMIS Newsletter, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 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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epochs, that forms part of the west facade of the Piazza del Comune, Cremona's main square. The piazza is faced on the other sides by the Cathedral, founded in 1107 on a basilican layout in the Romanic style, but extended with the addition of Gothic transepts in 1288 and 1332, the Torrazzo (1250-67), a tower which is now the symbol of the town, the Baptistery (1167), a Romanic structure of octagonal design, and the Loggia dei Militi (1292), an example of Gothic-Lombard architecture. All are buildings that Stradivari would have known.

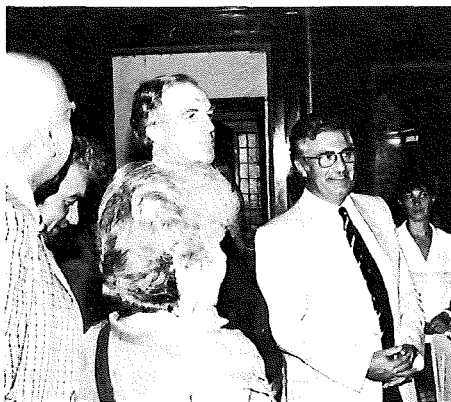
Photos By

Joseph R. Johnson

and

André P. Larson

Mounting the grand marble staircase to the first floor of the Palazzo, visitors were first greeted by a "live" violin maker at work, a kiosk selling catalogs and posters, and the ticket booth. Once inside the Council Chamber and the other rooms overlooking the square, one found the instruments themselves, displayed individually in modern glass and steel cases fabricated specifically for the occasion. Batteries of lights were directed



Charles Beare, left, and Mayor Zaffanella provided the leadership that made the exhibition possible.



Charles Beare, left, Andrea Mosconi of Cremona, center, and Mayor Zaffanella, right, exchange toasts during the opening-day reception.



Visitors to the Palazzo Comunale were greeted by a banner advertising the exhibition.

dramatically against white screens to provide indirect lighting.

The instruments were arranged chronologically, beginning with the "Tullaye" violin, made about 1670, now owned by the Landeskreditbank Baden-Württemberg of Karlsruhe, West Germany, the "Mahler" viola of 1672, owned by the Stiftung Habisreutinger in Switzerland, and the "Hellier" of 1679, one of ten surviving inlaid instruments by Stradivari, which is privately owned by an individual in Washington, D.C.

Three of the exhibited violins—the "Harrison" of 1693, from the collections of The Shrine to Music Museum in Vermillion, the "Baron Knoop" of 1698, privately owned, and the "Lady Blunt" of 1721, also privately



The instruments were exhibited in modern cases, with indirect lighting, amid the decorative splendor of several rooms on the first floor of the Palazzo Comunale.

owned—are among the half dozen Strads that survive with their original necks, re-set to a modern angle. Also on exhibit was the "Gibson" of 1713, which recently made headlines when the widow of the man who stole it in 1936 from the violinist, Bronislaw Huberman, during a concert at Carnegie Hall in New York, returned it to Lloyds of London, the company that had insured it.

The only instrument by Stradivari remaining entirely in its original state, the "Medici" tenor viola of 1690, was on loan from the Conservatorio de Musica Luigi Cherubini in Florence, along with the "Medici" violoncello of 1690, one of two surviving examples of

Strad's largest 'cellos.

A sentimental favorite, the "Cremonese" violin of 1715, owned by the City of Cremona since 1962 and usually exhibited in the Palazzo Comunale along with the City's Andrea Amati of 1566, the Nicolò Amati of 1658, the Giuseppe Guarneri of 1689, and the Guarneri del Gesù of 1734, was not only part of the large exhibition, but also was used by Pinchas Zuckerman to play an encore after his August 27 solo recital. Meanwhile, the Amati and Guarneri instruments were on exhibit at the nearby Ala Ponzoni Civic Museum.

In addition to violins, violas, and 'cellos, the exhibition also included other instruments built by the Cremonese master, including the "Rawlins" guitar of 1700 from the collections of The Shrine to Music Museum in Vermillion, the "Clapissin" pochette of 1717 from the Musée Instrumental du Conservatoire National Supérieur in Paris, a mandolin with case, made about 1720, and the remnants of a viola d'amore, both owned by J. & A. Beare of London, and a harp from the Conservatorio di Musica in Naples.

"Nothing quite like the present exhibition has ever been staged before," according to AMIS member, Charles Beare, the individual most directly responsible for the exhibition's success. "The appearance of Stradivari's work, his supreme craftsmanship, the glow and transparency of his famous varnish, have remained for most people just a romantic legend." With the musical side of Stradivari's genius being commemorated in Cremona by a series of concerts, it was the goal of the exhibition "to illustrate the breadth of his skill as a designer, the perfection of his craftsmanship, and above all the great man's concept of a handmade musical instrument as a work of art."

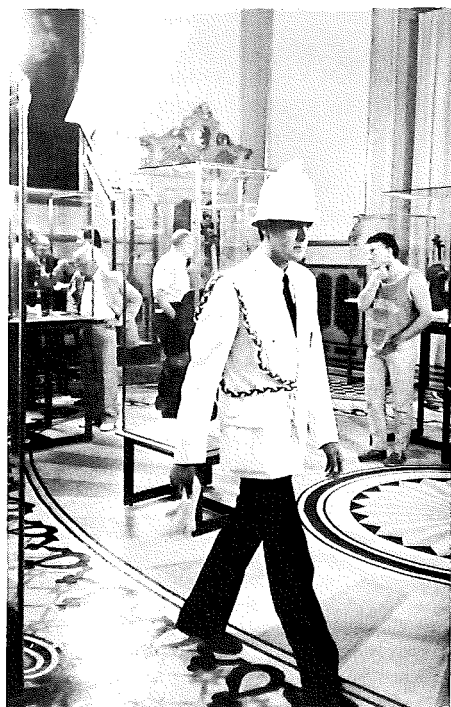
The first real attempt to display the visual beauty of Italian instruments took place at the South Kensington Museum (now the Victoria & Albert) in London in 1872. Approximately



Many of the instruments were exhibited in the ornately-decorated Council Chamber on the first floor of the Palazzo Comunale.



An armored truck delivered the instruments which were loaned to the exhibition by the Conservatorio di Musica Luigi Cherubini in Florence.



The guards were uniformed in romantic fashion, but many questioned their effectiveness.

40 instruments by Stradivari were exhibited in Cremona in 1937, but that, again, was a general assembly of instruments by Italian makers. An exhibition in Stresa in 1963 was the first to concentrate exclusively on the instruments of Stradivari.

The 1987 Stradivari exhibition in Cremona was unique because of the high quality of the instruments invited to be shown, including many of the finest and best preserved examples of Stradivari's output (of which some 600 or so violins, violas, and 'cellos survive), and because many of them were shown along with some of Stradivari's original working designs, moulds, and tools, loaned by the Museo Stradivariano in Cremona, where they are now preserved.

Whether or not an exhibition of such quality will ever again be possible is a question of serious concern. As Beare notes, "It is almost inevitable that the condition of an instrument will suffer to some extent if it is practiced or performed upon for an average of several hours each day over a period of twenty or thirty years, and for that reason most of Stradivari's output is much less well preserved than the instruments assembled in Cremona on this important anniversary. A hundred years ago many more were in a pure state, and it is surely important to take exceptional care of those that remain so."

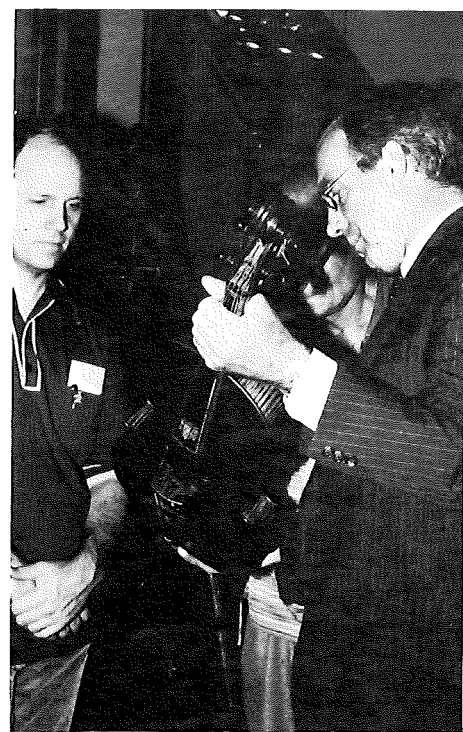
A 127-page, illustrated, paperback guide to the exhibition could be bought by exhibition (Continued on p. 4)



Charles Beare and Mayor Zaffanella relax during the reception which followed the opening of the exhibition.



Celebrating at the opening day reception are, l. to r., Renè Morel, Charles Beare, Etienne Vatelot, Mayor Zaffanella, Bruce Carlson, and Andrea Mosconi.



Bruce Carlson, left, and Charles Beare, members of the Comitato Scientifico that mounted the Stradivari exhibition, examine the "Medici" tenor viola, the only instrument by Stradivari that survives in unaltered condition.

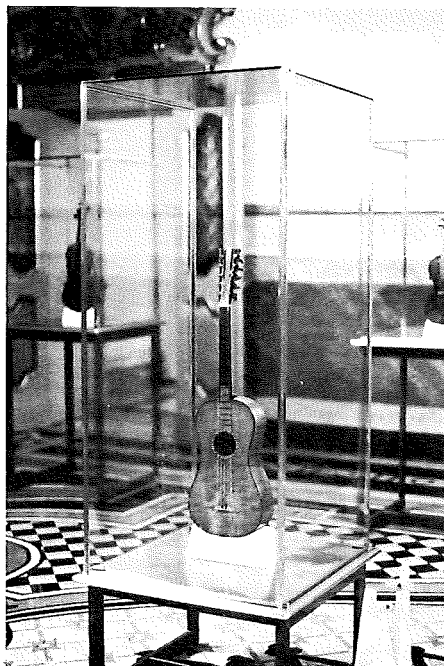


The "Harrison" violin of 1693, one of a handful of Stradivari violins that survive with their original necks, is exhibited in one of the modern steel and glass cases fabricated specifically for the exhibition.

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visitors for approximately \$25.00, and a fully-illustrated commemorative catalog is in preparation. The latter is expected to take its place among the classics of violin literature.

—André P. Larson



The "Rawlins" guitar of 1700 stands in elegant contrast to the busy mosaic of the floor of the Council Chamber. It is one of two published guitars by Strad known to survive (the other is in the Ashmolean Museum at Oxford University), although a third has been seen in private hands in Italy.

ARTICLES SOUGHT FOR AMIS JOURNAL

Martha Maas, Editor of the *AMIS Journal*, is always pleased to receive articles to be considered for publication in future issues. Materials should be sent to Martha Maas, School of Music, Ohio State University, 1866 College Road, Columbus, OH 43210-1170.

USD MUSIC MUSEUM ANNOUNCES CONCERTS

The Shrine to Music Museum on the campus of The University of South Dakota, Vermillion, has announced its series of Sunday afternoon (2:30) concerts for 1987-88. The performances will be held in the Arne B. Larson Concert Hall at the Museum, corner of Clark and Yale streets, Vermillion:

October 4. The Folger Consort.

November 22. London Baroque.

January 17. Amsterdam Loeki Stardust Quartet.

February 21. Boland-Dowdall Duo.

March 20. Mark Kroll, harpsichord; Carol Lieberman, violin.

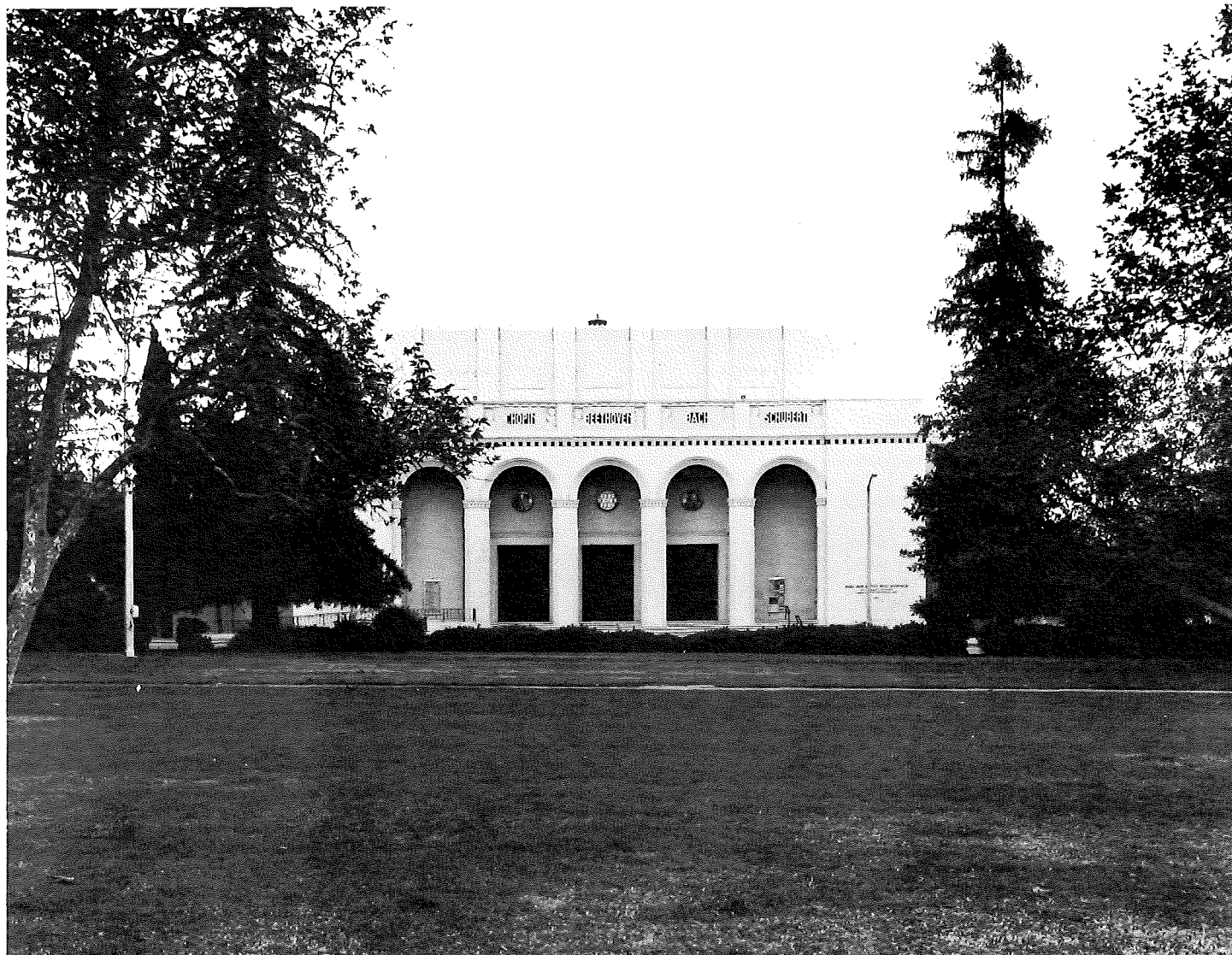
The Museum will also present its 14th-annual American Music Festival concert, featuring The Golden Age of Bands 1860-1915, on April 29 in Theatre I of the Warren M. Lee Center for the Fine Arts on the USD campus.

On January 29-31 the Museum will host an interdisciplinary symposium, *Venice in the Age of Monteverdi*. Funded by the National Endowment for the Humanities and the Bush Foundation, the Aston Magna Academy outreach program will bring together distinguished artists and humanists to explore aspects of Venetian cultural history.

The Midwest Historical Keyboard Society will hold its annual meeting at the Museum, April 15-17, featuring concerts by Gustav Leonhardt, harpsichord, and Bernard Brauchli, clavicord.

On June 16-19 the Guild of American Luthiers will hold a national conclave at the Museum, including concerts and exhibitions of instruments made by craftsmen from all over the United States.

AMIS AND AMS-PACIFIC MEET MARCH 3-6 IN CLAREMONT, CALIFORNIA



Courtesy of The Claremont Colleges

The Kenneth G. Fiske Musical Instrument Museum of The Claremont Colleges is located on the lower level of Mabel Shaw Bridges Auditorium on the campus of Pomona College in Claremont, California.

The 17th-annual meeting of the American Musical Instrument Society will be hosted by the Kenneth G. Fiske Museum of The Claremont Colleges in Claremont, California, March 3-6, 1988. The meeting, a joint event with the Pacific Southwest chapter of the American Musicological Society (AMS), will be held at Griswold's Inn in Claremont on March 3-4 and on the campus of Pomona College in Claremont on March 5-6.

Patrick Rogers, Director of the Fiske Museum, is the program chairman. Albert Rice, Curator of the Fiske Museum, is in charge of local arrangements.

A widely-varied program will include papers and demonstrations dealing with Baroque stringed instruments, 19th-century brass instruments, and a variety of miscellaneous topics, as well as a panel discussion concerning aspects of classification and exhibition.

There will be concerts by the Americus Brass Band, playing original 19th-century band arrangements on period instruments; Edward Tarr and Irmtraud Krueger, organ and trumpet duo; and, the New World Consort of Vancouver, British Columbia.

Tours will feature the musical instruments at UCLA (including the Erich Lachmann Collection of Historical Stringed Musical Instruments), Merle Norman's Classic Beauty Collection (mechanical instruments and antique automobiles) at San Sylmar, and the Folk Music Center and Museum in Claremont, in addition to opportunities to view the instruments at the recently-established Fiske Museum. Besides its own collection, the Fiske Museum will also exhibit selected instruments from the collection of Jack Coleman of Los Angeles.

Other events will include a California-style "Mexican" dinner on Friday night, the presentation of the Frances Densmore Prize and the Curt Sachs Award for 1988, and the traditional banquet activities on Saturday evening.

AMIS members arriving early or staying after the meeting will find a myriad of attractions in the southern California area, including Disneyland, the Getty Museum in Malibu, the Norton Simon Museum in Pasadena, and the Huntington Library in San Marino.

The conference schedule and additional information will be published in the February issue of the AMIS Newsletter. Registration

materials will be mailed to AMIS members directly from Claremont. For additional information, contact Albert Rice, Curator, The Fiske Museum, 450 N. College Way, Claremont, CA 91711-4491; telephone, 714-621-8307.

1988 AMIS DUES REQUESTED

It is asked that AMIS dues for 1988 (the Society operates on a calendar year basis) be paid before January 31, 1988. The dues remain at \$20 for regular members and institutional subscribers and \$10 for student members. Payment must be made in U.S. dollars through a U.S. bank. Student members must include proof of current enrollment.

Because printing and mailing costs continue to escalate, prompt response to this call for 1988 dues will be appreciated. A pre-addressed dues envelope is enclosed to make payment more convenient.

The 1987 issue of the AMIS Journal is expected to be mailed to members at the end of November or in early December.

BOOK REVIEWS

Guitars and Mandolins in America: Featuring the Larsons' Creations by Robert Carl Hartman. Hoffman Estates, Illinois: Maurer, 1984. 167 p. \$10.95.

At the height of the mandolin's popularity in the United States, roughly from 1895 to 1910, there were many makers of these popular little instruments. Famous makers like Washburn (Lyon & Healy Company), The Gibson Mandolin-Guitar Company (established in 1902), and C. F. Martin (entered the mandolin market in 1896) were busy catering to this lucrative market. Many instruments were also made by less well-known makers of the time, among whom were Carl and August Larson. This book is primarily concerned with these two men and their stringed instruments. The author is the grandson of Carl Larson. The latter emigrated from Sweden to the United States sometime in the 1880's, and his brother, August, joined him shortly thereafter. They were both cabinetmakers, and entered the stringed instrument business by making wooden parts as a sideline.

The Larsons set up shop in Chicago. While never making a name for themselves, they became stringed instrument makers for W. J. Dyer of St. Paul, Minnesota, and William C. Stahl of Milwaukee, Wisconsin. They made for Dyer the then novel, and now famous, "harp" line of mandolins and guitars.

The promise of a history of the guitar and mandolin in America, hinted at in the title, is not realized. However, the information provided about these two makers and their instruments (including measurements and photographs) is an invaluable contribution to a fuller understanding of this wonderful era of American popular music.

—Joseph R. Johnson

Restoring and Collecting Antique Reed Organs by Horton Presley. Vestal, NY: Vestal Press, 1977. Reprinted 1986. 312 pp, 122 black & white photographs, 2 figures. Softcover, n.p.

It is always good to see that a useful book has been reprinted. That is especially so for this book, since it is one of but a handful written about the hobby of reed organ restoring. The book is referred to as a "roadmap" on its back cover, and it certainly is that. The author has included 24 chapters, covering all matters and operations of reed organ history, terminology, purchasing, dating, tools, disassembly, restoration of all components, tuning, reed organ care, and even a chapter about organ stools. There is also a modest listing of sources of supplies and a bibliography.

According to the author, "this book is written primarily for the hobbyist who simply wants to restore an old organ." For the average person wanting to get started in the hobby of reed organ restoration, Mr. Presley leaves out nothing. However, to make clear what the book is, and is not, at least in the mind of this writer, please note the terms, hobby and hobbyist. The limitations of this book as a guide to professional museum restoration will be immediately evident to those concerned. Those limitations mostly involve the use of inappropriate adhesives, especially contact cement, and a somewhat aggressive attitude concerning the stripping of original finishes. However, for those to whom the book is addressed—the hobbyists working away in their basements, con-

tentedly breathing contact cement and chemical stripper fumes—**Restoring and Collecting Antique Reed Organs** is a complete, charming, lovingly-written guide to repairing, replacing, and refinishing.

Perhaps the greatest flaw in this, the second edition, is that information concerning the use of more appropriate adhesives is not included. Hot hide glue is certainly not some exotic concoction; it is no more difficult to use than modern "miracle" adhesives, and it is without doubt the adhesive of choice for any reed organ repair work. It is also historically correct, economical, and contains no known carcinogens. Somehow, it doesn't seem reasonable and just, completely to restore a 19th century reed organ using Elmer's glue and contact cement.

As for stripping original finishes, the author does go into philosophical questions surrounding complete stripping versus the repair and consolidation of original finishes. To quote the

author: "One overriding principle: do as little as you think you may be satisfied with; if it proves to be not enough, you can do more later."

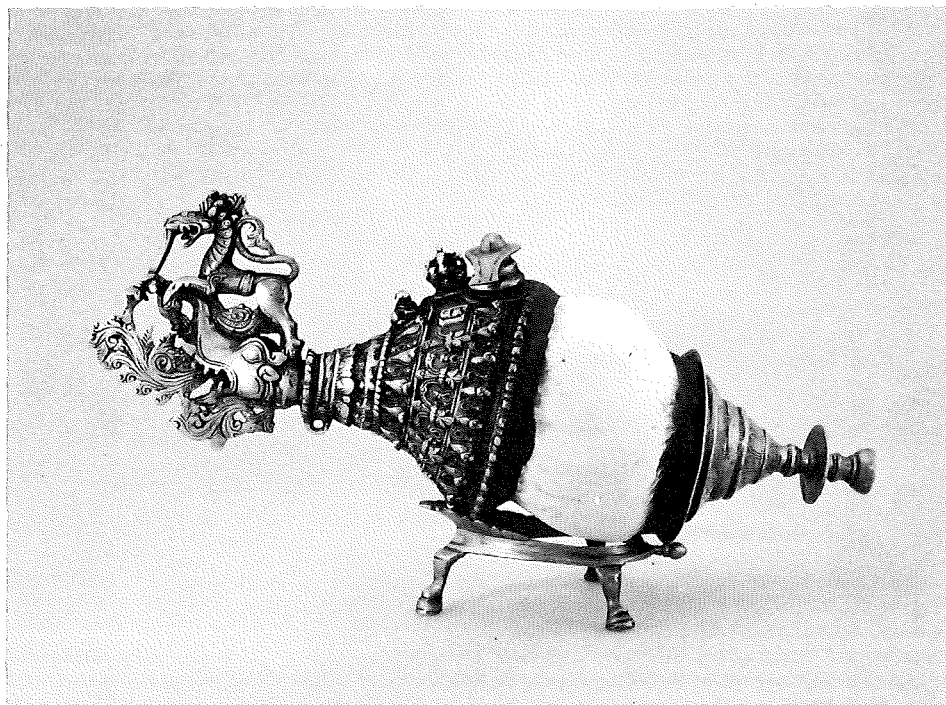
That is good and important advice for anyone. But, I think, it is not enough. Some individuals restoring organs as a hobby do it because it is therapeutic. It feels good to find a dirty old 19th-century organ case, strip it and bleach the bare wood, and carefully slather it with several coats of polyurethane. The outcome will be shiny and new, like something from a furniture store. The "restorer" will consider the finished product not for the degree of its historical purity and correctness, nor perhaps even for how well it is finished in a more modern idiom, but with a satisfied, "I did it myself. . . I can't wait to do another one." These people need guidance and information about how to improve their approach to the hobby. Perhaps in the third edition.

—Gary M. Stewart



Courtesy of The Metropolitan Museum of Art
No. 1986.197. Chamber organ by Richard Ferris, New York, ca. 1850. One manual, four ranks of pipes, rosewood cabinet. Gift of Hans H. Schambach.

1986 ACQUISITIONS AT THE METROPOLITAN MUSEUM



Courtesy of The Metropolitan Museum of Art

No. 1986.12ab. Sankh (Sangu), Kerala State, India, 19th century. Conch shell trumpet with brass fittings and tripod stand. The Barrington Fund Gift.

(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 Metropolitan Museum of Art in New York City in 1986, according to Laurence Libin, Curator, Department of Musical Instruments, are as follows:

1986.12ab. Sankh (Sangu), Kerala State, India, 19th century. Conch shell trumpet with brass fittings and tripod stand.

1986.100.1. Trumpet, Upper Sepik region, Papua, New Guinea, 20th century. Carved wood with painted decoration.

1986.100.2. Pod rattle, Dogon people, Mali, 20th century.

1986.100.3. M'bira, Mozambique(?), 20th century.

1986.101. Reed organ (Physharmonica), A. Debain, Paris, early 19th century. Mahogany chest with ivory and ebony keyboard.

1986.117. Ko-Tsuzumi (Noh drum), Japan, 20th century. Black lacquered wood with gold and silver ornamentation.

1986.118.1. Alto flute, Johann Ziegler, Vienna, mid-19th century. Boxwood with ivory trim, silver keys.

1986.118.2. Viola d'amore, attributed to Jean-Nicholas Lambert, Paris, second half of the 18th century. Viol-shaped body with flame holes, pegbox surmounted by a carved female head.

1986.135. Didjeridoo, Aboriginal people, Australia, 20th century. Wood, wax, paint.

1986.197. Chamber organ, Richard Ferris, New York, ca. 1850. One manual, four ranks of pipes, rosewood case.

1986.239. Clavichord, Christian Kintzing, Neuwied, Germany, 1763. C-e".

1986.348. Yangqin (Chinese dulcimer), Kao-

Sheng shop, Hao-pan, Kuang-tung province, China, 19th century.

1986.349.1. Bell harp, England, 18th century.

1986.349.2. Flute, Firth Hall & Pond, New York, mid-19th century. Boxwood with ivory trim, brass keys.

1986.349.3. Piccolo, Edward Baack, mid-19th century. Rosewood.

1986.349.4. Fife, Edward Riley, New York, mid-19th century. Rosewood.

1986.349.5. Fife, United States, mid-19th century. Rosewood.

1986.350. Piccolo trumpet, Kurt Scherzer, Augsburg, Germany, 1977. Brass.

1986.351. Trombone, F. E. Olds, Los Angeles, California, ca. 1913. Silver-plated.

1986.352.1-7. Seven folk instruments, Nepal, 19th century.

1986.353.1. Guitar, Hermann Hauser, Munich, 1937.

1986.353.2. Guitar, Manuel Ramirez, Madrid, 1912.

1986.465. Violin, Nova Scotia, early 20th century.

1986.466.1. Ngung (frog caller), I. Gusti Ngurah Togog, Peliatan, Bali, ca. 1983. Palm wood.

1986.466.2. Génggong (jew's harp and frog caller), I. Gusti Ngurah Togog, Peliatan, Bali, ca. 1983. Palm wood.

1986.467.1-58. Percussion instruments, Herbert J. Harris Collection (See AMIS Newsletter, June 1987, p. 3).

1986.468.1,2ab. Snare drum and pair of drumsticks, Henry Eisele, New York, late 19th century.

1986.469.1. Nagasvaram, India, 20th century. Wood.

1986.469.2-4. Three sulings, India, 20th century. Cane.

1986.469.5-8. Four duct flutes, India(?), 20th century. Cane.

1986.469.9. Kasgur rubab, Dushanbe, Tadzhik,

U.S.S.R., 20th century. Wood and hide.
1986.470.1. Tambura, India, mid-20th century.
1986.470.2. Drum, Papua, New Guinea, early 20th century.
1986.470.3. Koto, Japan, 19th century.

BOSTON HOSTS 2ND ORGAN CONFERENCE

The second Boston Organ Conference, jointly sponsored by the Old West Society and the organ department at the New England Conservatory of Music, convened in early July 1987. Centering around the Fisk organ at Old West Church, four faculty members, Yuko Hayashi and William Porter of the New England Conservatory, Harald Vogel of the North German Organ Academy, and Joan Lippincott of the Westminster Choir College, held classes for visiting students.

Concluding panels dealt with questions of pedagogy. The participants were Hayashi, Porter, and Vogel, Marian Ruhl Metson of Boston University, Robert Schuneman, President of E. C. Schirmer Company, and John Fesperman of the Smithsonian Institution.

The sessions ended on the evening of July 7, with an improvisation concert by Porter and Vogel.

—John Fesperman

HISTORICAL HARP SOCIETY FLOURISHES

Founded in 1985 (see Newsletter, Vol. XV, No. 2, June 1986), the Historical Harp Society reportedly has already generated interest worldwide, with a membership ranging from Australia to Yugoslavia to Hong Kong, as well as the United States. The first-annual general meeting was held in November 1986 in Basel, Switzerland, at the end of a week-long symposium on historical harps presented by the Schola Cantorum Basiliensis. The Society publishes its journal bilingually, with all articles in both German and English. Contact Lynn Crawford, Historical Harp Society, Route 1, Box 302, Spring Grove, VA 23881; telephone 804-294-3367.

MET TEMPORARILY CLOSES ITS GALLERIES

In order to facilitate installation of a new climate-control system, the André Mertens Galleries for Musical Instruments at the Metropolitan Museum of Art in New York City will be closed to the public from the middle of November until April 1988. The staff of the Department of Musical Instruments will continue regular operations during the time the galleries are closed, but all of the objects now on display will be placed in storage and may not be available for examination because of space limitations, according to Laurence Libin, Curator.

In the meantime, the Museum is accepting applications for research fellowships (until November 20, 1987) and conservation fellowships (until January 15, 1988). Contact the Office of Academic Programs, Metropolitan Museum of Art, Fifth Avenue and 82nd Street, New York, NY 10028, for further information.

UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

In Baltimore during the past 150 years there have been at least six men named William Boucher. They comprise three generations in each of two families, which, while commonly tracing their origins to the French court painter of great celebrity, Francois Boucher (1703-70), are not immediately related.

One family gained prominence through great success in the tobacco industry, marketing a cigar patriotically called *Acirema*. The forebear of the family was John, believed to be from Alsace-Lorraine.

The other family arrived in Baltimore, essentially, one generation earlier. E. William Boucher, for whom no biographical information is available, established himself as a music dealer at 11 Holliday Street near Baltimore Street (this location will soon grow in significance) about 1844. Within four years, his son, an instrument maker, had a separate shop several blocks to the east at 32 E. Baltimore. The two businesses were always distinguished by the abbreviations, Sen. and Jr. William, Sen. was identified as an instrument maker only in 1848-52, when his son's business was gaining momentum, so it may be that the father did not personally make instruments. He is best remembered by the family as having sung professionally and having been interested in music for the stage.

Informed readers will recall that William Boucher, Jr., who, like his father, never used his other name, *Esperance*, at least in business, was a seminal figure in the development of the banjo (see articles in *The New Grove Dictionary of Musical Instruments*, pp. 151-4 and 254-5, and Laurence Libin's book, *American Musical Instruments*, pp. 108-9). Inferentially, much can also be learned about how the Bouchers may have lived and worked, both before and after immigrating to America, by reading Libin's transcript of "The Eisenbrandt Family Pedigree" in *Studia Organologica: Festschrift H. van der Meer* (Tutzing, 1987).

The Bouchers constitute a very large family, which has been, and is, yet today, influential in the political, judicial, and business life of Maryland. As such, it belongs in that small circle of families which, tracing their origins to musical instrument makers, have achieved common name-recognition in other echelons of society. To name a few of these—actually, nearly a complete listing—there are Astor, Chickering, Martin, Pfaff, Steinway, Wurlitzer, and, indirectly, Roosevelt. These names stand in contrast to those often introduced in this column, which are somewhat obscure and have seemed like "abandoned coffins in forgotten vaults" to more than one reader. In the case of the Bouchers, the letterheads of correspondence received from living members read like a who's who of Maryland's leading citizens. At a memorial service held last June 4, the Baltimore Cathedral overflowed with admirers of the late Francis Boucher Burch (b. 1918), former attorney general and a person of enormous influence in present-day Maryland.

It would appear that the Bouchers moved from Alsace-Lorraine to adjoining German lands sometime around the opening of the 19th century. France was undergoing great political and religious turmoil, and it is easy to imagine a family fleeing for many reasons. William Boucher, Jr. was born in Hannover—it is



Courtesy of The Baltimore Sun
An 1876 photograph of Baltimore Street in Baltimore, Maryland. The prospect, looking west from Holliday Street, shows businesses numbered 96 through 104 W. Baltimore Street. The camera stood virtually on the doorstep of No. 84-1/2, which was Boucher's music store from about 1881 until his retirement in his mid-'70's.

unclear whether this means the Kingdom or merely the city of Hannover—on September 12, 1822. About 1860 he became the senior member of the family in America, for his father's name suddenly drops from directories and ads. He was the father of 24 children born to him by two wives, Mary A. (1828-1864) and Frances Giles (1843-1923). Of the many children, fully half died as infants or in childhood. Only one son, Francis X. (1856-1930), seems to have stayed in the family music trade, and he left Baltimore as a young man to work in Atlanta and returned only after the family business had ceased. Even though the Bouchers today are staunchly Catholic, William Jr. was a convert, apparently at the time of his second marriage. He is buried, surrounded by most of his immediate family, under an impressive monument in New Cathedral Cemetery.

There is a point to be made here, and returned to later, which is that the Boucher business apparently prospered, affording the family comforts and ease that was greater than that achieved by most immigrant instrument makers. But, before dwelling on that point, it is important to establish a mental image of the musico-geographic aspects of Old Baltimore (see, also, "Under the Crown & Eagle" in the June 1987 issue of the Newsletter).

Old Baltimore was situated mainly north of the Patapsco River, a tributary of Chesapeake Bay, with wharves on both the north and south banks of the river. The innermost wharves lined the Northwest Basin, an inlet that formed the southern boundary of the city's central commercial district. Chief among the streams flowing into the Northwest Basin—which, incidentally, is familiar to tourists now as the Inner Harbor Development—was Jones Falls. This then-vigorous stream divided the city along a north/south line into East and West Baltimore. Along the eastern bank of Jones Falls was Front Street, which ran to the waterfront. William Boucher, Jr. had his first shop(s)

in this area, at 32 E. Baltimore Street, which, running parallel to the waterfront, crossed Jones Falls with an iron bridge and formed the "market" street joining the east and west sections. The Kummer and Schetlich brass wind factory came to Front Street, a block north of Baltimore Street, about 1858, ten years after Boucher, Jr. Gay Street intersected Baltimore Street west of the stream and then veered to the right, crossed on a second iron bridge, and intersected Front Street. This formed a triangle roughly six blocks on each side, within which most of the instrument-making activity took place. The Hildebrandts were just slightly to the west, where Baltimore joined Liberty, another north/south street. The first C. H. Eisenbrandt home and shop was on that corner, the earliest in the city. With a few exceptions, however, most of the piano, organ, and furniture making for which Baltimore was noted took place in areas north and west of this triangle, inside of which the buildings were narrow and closely-built, as a rule, and were suited best to small craft industries.

The publishers and music dealers, G. Willig, Jr., John Cole, F. D. Benteen, Miller & Beacham, H. McCaffrey, and S. Carusi—all significant names in the sheet music industry—were found at various times along Baltimore Street between Liberty and Jones Falls. The property at 84-1/2 W. Baltimore, which became the main Boucher store about 1881, was at the corner of Baltimore and Holliday, adjacent to the first shop. It was also just a block west of the property at 78 W. Baltimore, once the print shop of T. Carr (1820-22) and later the principal shop and store of H. C. Eisenbrandt, at the corner of Baltimore and Gay. The site, although now totally rebuilt, can be found easily, one block south of Baltimore's towering City Hall, built after the music business had disappeared from the affluent commercial heart of the city.

The concentration of so much of the music business in one small area is notable. In addi-

tion, most craftsmen and small businessmen of the period lived and worked at the same address, and so the triangular area straddling Jones Falls also was the residential neighborhood for Baltimore's music men. It is interesting, therefore, that even before moving his store the six blocks from East Baltimore to West Baltimore, William Boucher, Jr. had established a home, away from his shop, on Cathedral Street. Later, the family moved to Linden. Both streets were in Baltimore's "best" neighborhoods, attainable only by those in good social and financial standing. Indeed, pictures of Boucher daughters show young ladies dressed in the best style of Victorian debutantes. How this prosperity was achieved so quickly is the question next to be answered.

Just what did the Bouchers do? William Boucher, Sen., as said before, remains an obscure figure. Compared with Christian Heinrich Eisenbrandt (b. Göttingen, 1790-d. Baltimore, 1861), about whom much is known, we know only that Boucher came from the same place (Hannover) and was of the same generation. There is no death record for him, only the arbitrarily-assigned dates, 1790-1858. Reading "The Eisenbrandt Family Pedigree," cited at the outset, we learn that immigrant

actually were encouraged or recruited by a friend, C. H. Eisenbrandt, to come to Maryland.

William Boucher, Jr., established a shop, apart from his father's on W. Baltimore, on the other side of Jones Falls. No. 32 E. Baltimore was a high, narrow row house near the corner of High Street (the next street over from Front, moving away from the stream). Between 1850-52 his father was listed at 16 E. Baltimore (near Front), and then 97-1/2, as a dealer manufacturing and selling (wholesale and retail) pianofortes. Nothing is known to support the statement that Boucher, Sen. made pianos. However, his son's claim simultaneously to be making violins, drums, banjos, and guitars to order, is fully substantiated. Boucher, Jr. won a series of awards at the New York Crystal Palace, Philadelphia Franklin Institute, and Baltimore Maryland Institute, for making each of these different instruments during the period, 1851-58. His drums are commonly found in private and museum collections, including one in the Maryland Historical Society (No. 59.18.1), documented to have been carried in the Civil, Spanish-American, and First World War by three members of one Maryland family. Boucher's drums are always substantially made and often are beautifully decorated, but show no technical innovations.

Although Boucher, Jr. won prizes specifically as a violin maker, no instruments are known by which to judge his skill. When he first surfaced in Baltimore in 1848, he was the proper age, about 26, to have finished both apprentice and journeyman training in a violin shop. An advertisement printed by him in his early years (see *American Musical Instruments* by Libin, p. 109) shows or mentions violins, guitars, banjos, and side and long drums with conventional rope tensioning, all of which Boucher is known to have made, as well as clarinets and trumpets, which he probably never made.

The Boucher banjo in the Metropolitan Museum of Art (*American Musical Instruments*, Plate 121, p. 108), ascribed with the date, 1845, is, as such, problematic. Its flat, sideways-scroll head is also present on most other Boucher banjos, but the simulated gourd body and tacked skin head are very primitive in comparison with later Boucher banjos, such as the trio in the Smithsonian Institution (Nos. 94.764-6). This group, donated by Mrs. Boucher in 1890, show the drum-like frame with screw tensioning brackets and the 5th string situated for the thumb (not the small finger as in the early instrument). Did Boucher instigate the improvements? And how is it that the early instrument is dated three years prior to the first mention of Boucher, Jr. in Baltimore directories?

It is conceivable that the early instrument, tentative in design and with reverse placement of the then-novel 5th string, was made by the young Boucher, while serving an anonymous tutelage in his father's shop. It is less likely, however, that he would have failed to patent any of his original ideas, if he introduced the major improvements evident in the later, mature banjos. Yet, among the 52 (at least) patents issued between 1859-90 for mechanical improvements in banjo mechanisms, none bear Boucher's name. What seems most probable is that Boucher was indeed a craftsman trained to make violins, who turned opportunistically to manufacturing the drums and banjos, tambourines, or guitars for which the American public was clamoring in the middle of the century.

The following excerpt is from a patent (No. 11,655) issued to a competitor, Kilbourn of Albany, New York, in 1859. It describes the evolutionary process through which the banjo was passing at the time, and it may well be that Boucher can best be understood as being one of those early craftsmen and manufacturers who contributed collectively to that evolution: "The banjo as present constituted is a feeble instrument, its music comprising trifling accompaniment to other instruments or the voice, and capable of being used to the extent of only one or at the most two scales of music."

William Boucher, Jr. died on March 8, 1899, in the fine home on Linden Avenue, where, in retirement, he continued to sell instruments on a small scale. In an obituary, it was stated that the funeral would be private, for family alone, at home. In another obituary, published three decades later at the passing of a son, the father and his importance was still recalled: (F. X. Boucher was) "Son of the late William Boucher, Jr. of Baltimore, who was considered an authority on stringed instruments. . ." (*Baltimore Sun*, March 30, 1930)

There are times when Boucher's name may be noticed on old sheet music from Baltimore. If he was a composer, he was one who never copyrighted what he wrote. If he was an inventor, he never sought patents. His violins are unknown, his banjos collectors' rarities. His drums, which he probably cherished least, are yet rather commonly seen. His heirs are numerous and well-respected in the city. Whether his importance lies more in any of the capacities for which he is remembered, or whether the younger Boucher was a composite of all these attributes, is something history may never fully reveal.

FLUTE MAKERS LISTED

(Dealers often have an opportunity to inspect a great many instruments during their years in the trade, developing a special expertise, as a result. AMIS member, David Shorey, a dealer in antique flutes, has kept a list of those instruments that have passed through his hands, a list which woodwind enthusiasts might find instructive. Those makers whose names are followed by the number, 1, are not listed in Langwill; those [new names only] followed by 2 are probably dealers, in Shorey's opinion; those followed by 3 are not represented in the Dayton C. Miller Collection. —Ed.)

Astor & Co.
Astor & Horwood
Atwill's Music Saloon, 1, 2, 3
Badger, A. G.
Beare & Son, 3
Bellisent
Berteling & Co.
Bilton
Binckes, 3
Binyon, A.
Bizay
Blackman
Bland & Weller, 3
Blunt & Co. (New York), 1, 3
Boehm & Greve
Boehm & Mendler
Bonneville, 3
Buffet, Crampon (no cie.), 3
Buffet, Crampon, & Cie.
Bürger, J. M.
Cahusac
Camp, J. M.
Card, Wm.



Courtesy of Mr. & Mrs. David Donovan

William Boucher, Jr. (1822-1899). He and his father introduced the making of violins and other chordophones to Baltimore in the 1840's.

businessmen regularly crossed and recrossed the Atlantic, returning often to a homeland for both sentimental and trade purposes. It may be that Boucher died on such a trip. As is learned from Eisenbrandt's narrative, such trips were far from routinely safe at that time.

There are several facts, one being their common homeland, that link Eisenbrandt and Boucher more closely than has been noted before. One is the coincidence of Boucher's coming to Baltimore at a time when Eisenbrandt was traveling regularly to Hannover. On reaching Baltimore about 1844, Boucher set up business virtually in the same shop, at Holliday and Baltimore streets, once used by Eisenbrandt. The two firms eventually were located in the same block on W. Baltimore, with Eisenbrandt on the east corner, near Gay, at No. 79, and Boucher, Jr. (after the business was solely in his hands) at 84-1/2, on the west end near Holliday. It is fully plausible to hypothesize that Boucher, Sen., followed by Boucher, Jr.,

Cary (London), 3
 Christman
 Clementi & Co.
 Clinton & Co.
 Crone, I. A.
 D'Almaine & Co.
 Dawkins, 3
 Dean (London), 3
 Drouet
 Euler
 Fentum, Francis, 3
 Fentum, Henry
 Firth, Hall & Pond
 Firth, Pond & Co.
 Firth, Son & Co.
 Florio, 3
 Foote, J., 3
 French, G.
 Freyer & Martin
 Gautrot Ainé
 Gedney, Caleb, 3
 Gerock, C.
 Godfroy, Clair
 Godfroy Fils, 1, 3
 Goulding & Co.
 Goulding, D'Almaine, Potter & Co.
 Graves & Co.
 Greve, Rodol
 Hall & Son, Wm.
 Hartman, G., 3
 Hawkes & Son
 Haynes, George
 Haynes & Co., J. C.
 Haynes & Co., Wm.
 Hill, Late Monzani
 Hopkins, A.
 Keith, Prowse & Co.
 Klemm
 Koch, S.
 Kohlerts Sons
 Kusder
 Laurent, Claude
 Lecomte, A., 3
 Liddle
 Liebel, W.
 Lot, Louis
 Lyon & Healey, 3
 Mahillon, C.
 Maino e Orsi
 Martin (Paris)
 Martin Freres
 Mendler, K., 3
 Meinell, W. R., 3
 Metzler
 Milhouse, W.
 Mönning, Moritz Max
 Monzani, T. P. (New York)
 Monzani & Co.
 Noblet
 Ottensteiner
 Pask
 Peloubet, C.
 Pepper, J., 3
 Pond & Co. (Albany)
 Potter, Wm. H.
 Potter, Richard
 Proser
 Prowse, T.
 Quilter, 3
 Rampone
 Renton, 3
 Rittershausen
 Robert, A., 3
 Rose, J. M., 3
 Rudall & Rose
 Rudall & Rose, Paris, 1, 3
 (as stamped on flute)
 Rudall, Carte, & Co.
 Rudall, Rose, Carte & Co.

Skousboe, 3
 Siccama, A.
 Simpson
 Soundy & Co. (Bombay), 1, 2, 3
 Thibouville Freres
 Thibouville-Lamy
 Triebert
 Tulou
 Van Belle a Ghent, 3
 Wallis & Son
 Werlein, P. P. (New Orleans), 1, 2, 3
 Wheatstone, W.
 Whitaker
 Williams, E. G.
 Willis & Goodlad
 Wimmer (Prague), 1, 3
 Wood, G.
 Wurlitzer, 3
 Wylde

BOOK PUBLISHED ABOUT BERLIN MAKERS

On the occasion of the 750th jubilee of the city of Berlin, the Staatliches Institut für Musikforschung Preussischer Kulturbesitz has published a 148-page book, *Handwerk im Dienste der Musik: 300 Jahre Berliner Musikinstrumentenbau* (Craft in the Service of Music: 300 Years of Musical Instrument Making in Berlin), which contains articles by Martin Elste about Berlin as a center of violin-making (with a biographical listing of violin makers active in Berlin), the making of automatic musical instruments in Berlin, and the golden years of the Berlin record industry, and by Gesine Haase about Berlin brass and woodwind makers and the Berlin pianoforte industry. In addition, the book contains a catalog of a recent exhibition devoted to Berlin makers. Copies can be obtained for DM 15, plus postage and handling, from Staatliches Institut für Musikforschung, Tiergartenstrasse 1, D-1000

Berlin 30, West Germany.

The Berlin Musikinstrumenten-Museum will celebrate its 100th anniversary at 11:00 a.m., Sunday, April 10, together with the opening of the second European Harp Festival and a meeting of the Comité International des Musées et Collections d'Instruments de Musique (CIMCIM) of the International Council of Museums (ICOM).

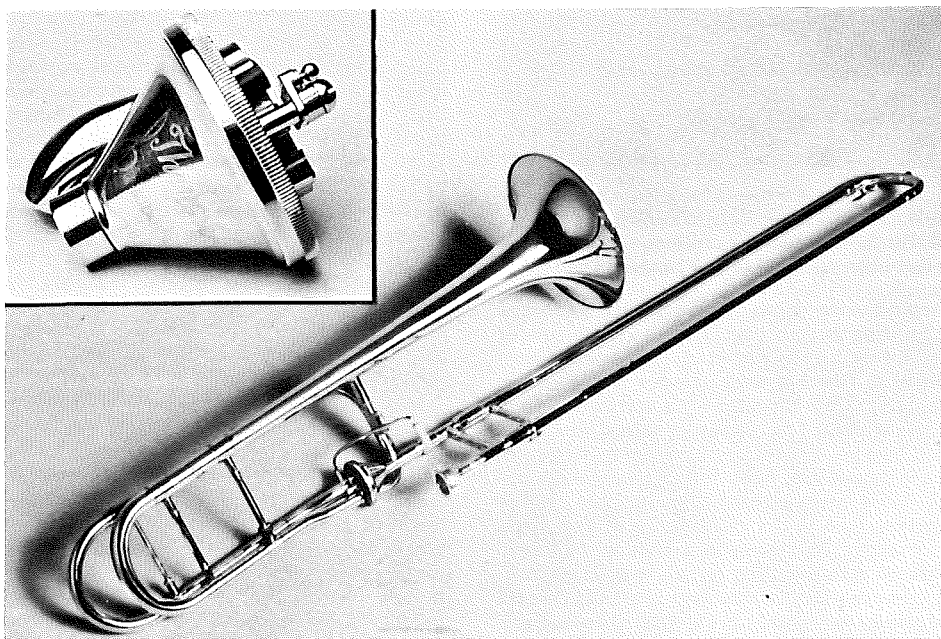
CLAREMONT OFFERS AMIS STUDENT ROOMS

Three rooms, each with two beds, have been reserved at Pomona College in Claremont, California, for use by student members during the AMIS meetings, March 3-6. The charge is \$5 per night. Reservations for the rooms will be on a first come, first serve basis; write to Albert R. Rice, Curator, Kenneth G. Fiske Museum, 450 N. College Way, Claremont, CA 91711-4491.

For those who miss reserving one of the three rooms, it is suggested that they stay in a double room with a friend at Griswold's Hotel in Claremont; the room rate there is \$60 for a single or double room. Sharing the room will cost each individual \$30. Students who need to find a roommate should contact Allison A. Alcorn, Chair, Committee on Student Concerns, The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390, who will assist you.

MEISEL PREPARES EDUCATIONAL REPORT

AMIS member Maribel Meisel of Pawcatuck, Connecticut, has prepared a report, "The Potential for Integrating Organology into the School Music Curriculum," which will be published in the February 1988 issue of the *AMIS Newsletter*.



Courtesy of O. E. Thayer Company

The O. E. Thayer Company in Albany, Oregon, is producing a new valve designed by Jim Nydiger and Ed Thayer (U.S. Patent No. 4,469,002). Called the Thayer Axial-Flow Valve, it is meant to replace the traditional rotary valve with one that allows the air stream to progress smoothly through the instrument's tubing. As such, it is another in a long continuum of attempts, dating back to the early-19th-century development of valves, themselves, to avoid abrupt changes in the flow of the air through brass instruments.

NEW GUITAR INTRODUCED



Courtesy of Bottoni and Greci

A new guitar, in which the mid-19th-century bracing system of Antonio de Torres, that has been the basis of most modern guitar construction since then, has been replaced with "a completely different one" invented by Arnaldo Bottoni and Michele Greci of Rome, was presented to the public under the sponsorship of the Accademia Filarmonica Romana at the Sala Casella in Rome on January 12. It was first played publicly by Bruno Battisti d'Amario, a teacher at the Conservatorio San Pietro a Maiella (Naples), in Pesaro, Italy, during the 8th Salone Internazionale Interexpo Music Marche Musicali, April 24-27.

The goal of Bottoni and Greci was to increase the instrument's power and projection, as well as the duration of the sound, and to balance the power, duration, and harmonic quality of all six strings.

SMITHSONIAN NEWS

The American Federation of Violin and Bow Makers presented **An Exhibition of American Violin Makers Before 1930** in the Hall of Musical Instruments at the National Museum of American History in Washington, D.C., June 12-August 23, 1987.

Writing in the preface to the catalog which accompanied the exhibition, Gary Sturm, Collections Manager of the Museum's Division of Musical Instruments, noted that, "An exhibition of classical violins by 19th and early 20th

century American violin makers has never before been presented. It is an opportunity to see the impact of immigrant European craftsmen on American violin making, and consequently, to realize their contribution to musical life in America."

Roger Kennedy, Director of the Museum, is interested in illustrating America's musical history throughout the Museum, according to Sturm, inspiring the idea of an American violin makers show. The catalog, published by the Division of Musical Instruments, is not illustrated, but does include descriptions of the 58 instruments, many on loan from members of the American Federation of Violin and Bow Makers, that were exhibited.

Staff changes at the Museum include the resignation of Horace Boyer, who returned to teaching at the University of Massachusetts in Amherst, and Bob Sheldon, who, on August 10, transferred to the Dayton Miller Collection at the Library of Congress. In addition, the Division's secretary retired. The Museum is currently seeking an administrative technician (contact John Hasse, Curator, Division of Musical Instruments, NMAH 4124, Smithsonian Institution, Washington, D.C. 20560; telephone 202-357-1707) and a museum specialist (contact John T. Fesperman, Curator, as above).

Meanwhile, planning is underway for the possible installation of a new permanent exhibition, **Music in America**, tentatively scheduled to open in late 1991 or 1992.

YALE COLLECTION ANNOUNCES CONCERTS

The Yale University Collection of Musical Instruments has announced its series of concerts for 1987-88. All of the performances will be on Sunday afternoons at 3:00 in the gallery of keyboard instruments at the Collection, 15 Hillhouse Avenue, New Haven, Connecticut:

October 11. **Aurora**, Lisa Lyons, violin, Virginia Brewer, oboe, Loretta O'Sullivan, violoncello, and Edward Brewer, harpsichord.

November 15. Eva Legène, recorder; Susanne Shapiro, harpsichord.

December 6. Gayle Clark Kirkwood, harpsichord and organ.

February 7. Richard Rephann, harpsichord.

March 6. Linn Barnes and Allison Hampton, lute duo.

May 1. **Ensemble for Early Music**, Frederick Renz, Director.

AMIS SUBCOMMITTEE SEEKS INFORMATION

The AMIS subcommittee for student concerns is compiling a list of academic programs in organology, iconography, organological museography, and conservation techniques. It is obvious that complete, formal programs in any of these fields are rare. Therefore, the list will also include those institutions offering a significant number of courses in these areas or that have faculty members who are qualified to direct further independent studies, if so desired by the student.

The committee is using sources such as the **College Music Society Directory**, but would also like to enlist the help of the AMIS membership to ensure as complete a list as possible. If you are aware of programs or significant course offerings, please note the appropriate information (institution and address, faculty, course title[s], and a brief description of the course) and mail it to Allison A. Alcorn, Chair, AMIS Committee on Student Concerns, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.

The subcommittee is one of several (see **AMIS Newsletter**, June 1987, p. 2) established by AMIS President, Cecil Adkins.



Courtesy of the Country Music Foundation

The 20-year-old Country Music Hall of Fame and Museum in Nashville, Tennessee, has been accredited by the American Association of Museums (AAM), headquartered in Washington, D.C. An active research and exhibition center, the Museum was cited by the AAM for "filling an important void in the documentation and interpretation of American history in the 20th century." Preserved among the Museum's collections are many of the musical instruments once used by the stars of American country-western music.

IN MEMORIAM

Robert M. Rosenbaum

August 19, 1927-July 13, 1987

As a founder member, first President (1971-77), and Governor (1985-86) of the American Musical Instrument Society, Robert M. Rosenbaum was well known to all of its members. He was an active member who played an important role in formulating the goals of the Society. He also helped establish the *AMIS Journal* and was a member of the editorial board since its inception in 1975.

Bob's interest in music and instruments began with his study of the oboe. He continued these studies through his graduate school years with members of the Boston Symphony, including John Holmes, and in later years played in various amateur ensembles. Collecting instruments began out of a special fondness for woodwinds and their history; however, during more than 20 years of collecting, his holdings broadened and became truly comprehensive in scope. The Robert and Dorothy Rosenbaum Collection became recognized as one of the finest in the world and was frequently visited by scholars, musicians, and instrument makers.

Bob was more than a collector. He could justly be termed a curator, as his knowledge and handling of the collection were truly of the highest professional level. His well designed storage and exhibition space created a safe environment for many rare and important instruments, and he sought out top restorers to bring many to playability. In progress was a detailed, fully documented catalog, *Pythagoras at the Forge*, destined to become a major reference source. Bob's instruments may have been assembled for personal enjoyment; however, because of his generosity they were available to anyone with a serious interest in studying or playing them. Numerous performances and recording projects featured his woodwind, brass, stringed, and keyboard instruments. Bob was also an active lender and consultant to many special exhibits. In addition, he permitted a number of his instruments to be examined and measured by professional makers, and several thus became the prototypes of reproductions enjoyed by scores of musicians. In 1987 the American Musical Instrument Society presented him with the Curt Sachs Award "in recognition for his support and encouragement of the study of musical instruments."

Few AMIS members were aware that Bob Rosenbaum had a distinguished career as a research scientist. He had a doctorate in physiology/zoology from Harvard and held numerous research and administrative level positions at the Harvard Medical School, Rockefeller University, Albert Einstein Medical College, and Revlon Health Care. He was the co-author of a three-volume textbook on cytology, as well as more than 60 research papers on cell biology and pathology. Bob held many honorary and advisory positions in the scientific field. Among Bob's other interests were military history and scientific instruments. He had an important collection of books and other material on military uniforms from the Napoleonic period, and he also had a small collection of old optical instruments used in biological research.

Bob served on the visiting committees of the Department of Musical Instruments at the



Photo by Joseph R. Johnson

The four individuals who have served as President of the American Musical Instrument Society since its founding in 1971 gathered together for this photo during the 1987 AMIS meetings in Colonial Williamsburg. They are, back row (l. to r.), Frederick R. Selch of New York (1977-81), Cecil Adkins of Denton, Texas (1987-), and André P. Larson of Vermillion (1981-87), and, in front, the late Robert M. Rosenbaum of Scarsdale, New York (1971-77).

Metropolitan Museum of Art in New York and the Department of European Decorative Arts at the Museum of Fine Arts in Boston. Other advisory positions held were the chairmanship of the New Rochelle Council on the Arts and the presidency of the Westchester Symphony Orchestra.

All AMIS members will remember his warmth and companionship, and fellow collectors, I am certain, will recall his formidable presence at the major auctions. Robert Rosenbaum's achievements in the sciences, arts, and public service are too numerous to list. He was truly a "renaissance man," gifted in many disciplines and possessed with seemingly endless energy for reaching his goals. Despite his achievements and stature in the realms of science, music, and community affairs, Bob was always approachable and eager to lend his time and expertise. His knowledge, enthusiasm, and friendship will be greatly missed. He is survived by his wife, Dorothy, and son, Arthur.

—Stewart Pollens

VERONA HOLDS EXHIBIT

An exhibition, *La Bottega del Suono* (The Shop of Sound), was held at the Sala Maffeiiana of the Teatro Filarmonico in Verona, Italy, July 11-October 3, 1987. It featured a mix of antique and modern instruments, plus graphics

from The Shrine to Music Museum in Vermillion.

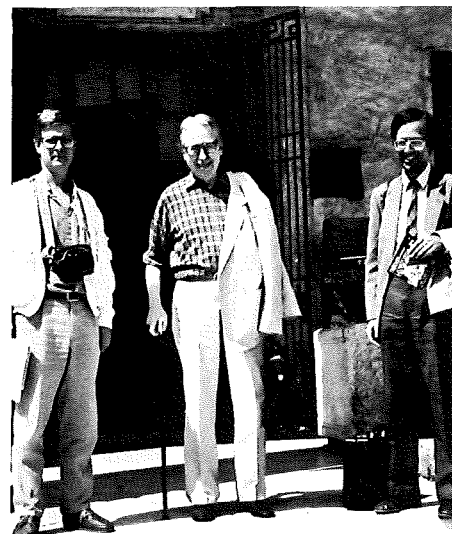


Photo by André P. Larson

August 28 visitors to the exhibition included (l. to r.) Martin C. Schmidt of East Berlin, John Henry van der Meer, former curator at the Germanisches Nationalmuseum in Nürnberg, and Dieter Krickeberg, current curator at the Germanisches Nationalmuseum.

1986 ACQUISITIONS AT THE SMITHSONIAN

(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 Division of Musical Instruments at the National Museum of American History of the Smithsonian Institution in Washington, D.C., in 1986, according to Gary Sturm, Collections Manager, are as follows:

- 1986.0549.01. Cello bow by Voirin.
- 1986.0549.02. Cello bow by Voirin.
- 1986.6065. Guitar by Martin, 1890.
- 1986.0752.01. Violin by David Burgess, Ann Arbor, Michigan, 1984.
- 1986.0752.02. Violin bow by Charles Espey, Sausalito, California, 1984.
- 1986.0858. Violin with carrying case, Stroh viol.
- 1986.3187.01. Fortepiano by Graf, ca. 1825. Serial number 1594.
- 1986.0798.01, 02. Trumpet by Dominic Calicchio, Los Angeles, ca. 1955, with case.
- 1986.0581.01, 02, 03, 04. English horn by Otto Moennig, late 19th century, with case, boccal, and reed.
- 1986.1022.01. Composite violin.

Instruments on loan are as follows:

- 1986.6049.01 Violin, "Greffuhle," by Stradivari, Cremona.
- 1986.6049.02. Violin, "Ole Bull," by Stradivari, Cremona.
- 1986.6049.03. Viola, "Axelrod," by Stradivari, Cremona.
- 1986.6049.04. Cello, "Marylebon," by Stradivari, Cremona.

NEWS OF MEMBERS

Edward H. Tarr, Director of the Trompetenmuseum in Bad Säckingen, West Germany, passed the final oral exams for a doctorate in historical musicology at the University of Hamburg on May 6. AMIS members will be able to hear him perform during the 1988 meetings in Claremont, California.

Franz Streitwieser, Curator of the Trumpet Museum in Pottstown, Pennsylvania, was featured on NBC television's "The Today Show," October 27, was interviewed on WHYY-FM on October 23, and performed with the Concerto Soloists of Philadelphia at the Walnut Street Theatre on October 26.

Robert Sheldon is the new curator of the Dayton Miller Collection at the Library of Congress in Washington, D.C.

Ralph Dudgeon is publishing a **Keyed Brass Newsletter** (Vol. 1, No. 1, was dated August 1987), and will host the First Keyed Brass Conference at Cortland College, October 22-25.

Peter Redstone, harpsichord maker and part-time restorer for Colonial Williamsburg, was featured in a newspaper article that made the October 13 issue of **Capper's** in Topeka, Kansas.

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 André P. Larson

Displayed in the window of the workshop of Ursula Menzel, the well-known restorer of brass instruments, at Rosental 16 in Munich, West Germany, is a copy of an article, "17th and 18th-Century Brass Instruments at The Shrine to Music Museum" by Margaret D. Banks, a member of the AMIS Board of Governors, which appeared in Number 58 (II/1987) of **Brass Bulletin** (pp. 50-59). Pictured in the article were several instruments which Menzel, an AMIS member, had restored.



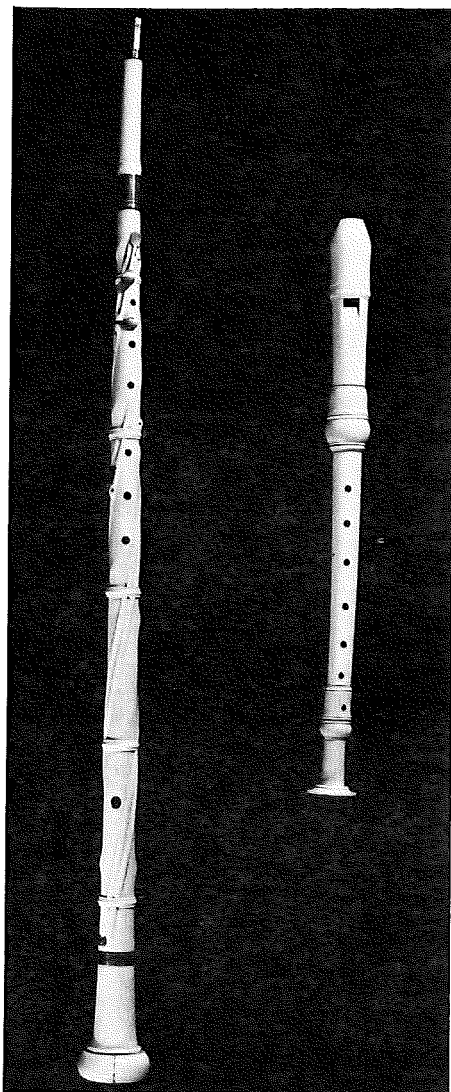
Courtesy of Sudetendeutsche Musiktage Orchestra

Ralph T. Dudgeon, a member of the AMIS Board of Governors, performed the 20th-century (and possibly the world) premier of Anton P. Heinrich's *Concerto for the Kent Bugle or Klapfenflügel* with the Sudetendeutsche Musiktage Orchestra, under the direction of Widmar Hader, in Regensburg, West Germany, on April 25. He used an English, seven-keyed bugle in B-flat.

Dudgeon edited the piece for modern orchestra, closely following the original 1834 manuscript of the score, which is in the Library of Congress in Washington, D.C. The work is for a large (42 part) orchestra in the grand romantic tradition, including scoring for such period instruments as serpent, ophicleide, bombardon, and organ. Dudgeon completed a piano reduction of the piece in 1977, and has performed that version many times, including a performance at London's Barbican Centre for the 1986 meeting of the International Trumpet Guild.

The music of Anton Heinrich was of particular interest to the Sudetendeutsche Orchestra because Heinrich, who immigrated to America from Bohemia after the Napoleonic Wars, is claimed as a Sudeten, as well as a unique American, composer. It was AMIS member, Franz Streitwieser, himself a frequent soloist with the Sudetendeutsche Orchestra, who suggested the idea of having Dudgeon perform the keyed bugle work for the 10th-annual festival of Sudetendeutsche music.

INSTRUMENTS STOLEN FROM YALE COLLECTION



Courtesy of Yale University

Four musical instruments—an ivory harp, an ivory stockflöte (walking-stick flute), an ivory recorder, and a crystal flute—were stolen from the Yale University Collection of Musical Instruments during the night of June 15.

The harp is an example of 19th-century Gothic revival craftsmanship, easily identifiable by the figure of a young prince carved into the top of the pillar.

The stockflöte is a transverse flute built in the form of a walking stick. Its maker is unknown. With four sterling-silver keys, it was in excellent playing condition before the break-in. Evidence suggests that it was severely damaged as its captors escaped the scene of the crime, according to Susan Thompson, Assistant Curator of the Collection.

The recorder, an unstamped treble, probably from the 18th century, had its head and middle joints taken.

The crystal flute is by Claude Laurent, Paris, 1814. A four-keyed instrument, it has the royal arms of France engraved on the sterling-silver ferrule located between the head and the upper joint. The body is transparent, etched with a grid-like pattern.

Anybody with knowledge of the instruments should contact Richard Rephann at 203-432-0822.



Photo by T. Charles Erickson

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.

FOR SALE: Banjo, "Vega," ca. 1922. Serial number 75918. Inlaid mother of pearl; carving on neck. Bridget Grant, 414 W. 17th, South Sioux City, NE 68776; telephone, 712-277-6244 or 402-494-2072.

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; telephone, 617-655-1514.

FOR SALE: Technical drawings by John Pringle of six bowed stringed instruments from the Witten-Rawlins Collection. Write for a list/order form. The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.

INFORMATION NEEDED on whereabouts of Chickering square pianofortes built 1823-1852. Pianofortes viewed for doctoral research. Call 314-863-4304.

FOR SALE: Sound recording, "The Golden Age of Bands 1860-1915," recorded live during the 1986 AMIS meetings in Vermillion. \$10.00 each, including postage and handling. The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.

PRIVATE COLLECTOR seeking ophicleides, heckelphones, bass oboes, and sarrusophones in any condition. Franklin Stover, 1042 J Street, Eureka, CA 95501.

EARLY PIANO DATABASE WELL UNDERWAY

AMIS member Martha Novak Clincksale of Riverside, California, has set up a database of information about all pianos built between 1720 and 1860 (maker, place and date of manufacture, style, range, case and keyboard measurements, stringing, action, stops, pedals, present and former owners, bibliographical references), and currently has entered about 1,250 instruments.

The database is listed with the Center for Computer Assisted Research in the Humanities, operated in Menlo Park, California, by Walter B. Hewlett and Eleanor Selfridge-Field as a clearing house for scholarly projects worldwide.

Clincksale reports the cooperation of Maribel Meisel, who had begun a similar project ("we have agreed to pool our information"), and Edwin Good, author of *Giraffes, Black Dragons, and Other Pianos* (Stanford University Press, 1982).

For additional information and a copy of the computer input form which she uses, contact Martha N. Clincksale, Department of Music, University of California, Riverside, CA 92521.

SCHUBERT CLUB OPENS PHONOGRAPH EXHIBIT

The Schubert Club Musical Instrument Museum opened an exhibit, *Incredible Music Machines: The History of the Phonograph 1877 to 1927*, on October 1 in its galleries on the lower level of the Landmark Center in downtown St. Paul, Minnesota.

The exhibit illustrates the first 50 years of the phonograph, using 45 of the 60 phonographs in the Kugler Collection, which the Schubert Club acquired three years ago. The show was mounted by friends of the Schubert Club, Bruce Carlson, executive director, and Dick Sorensen, conservator, according to Amy Gage, managing editor of *Minnesota Monthly*, who wrote about the Kugler Collection in the October 1987 issue of her magazine (Volume 21, No. 10, pp. 42-45). The exhibit is expected to run through May 1988.

EDINBURGH PUBLISHES COLLECTION GUIDE

The Edinburgh University Collection of Historic Musical Instruments has published a "Guide to the Collection," a 31-page booklet designed to help visitors understand what they are viewing.

Written by Catherine Gray and Arnold Myers, the publication outlines the history of instruments as exemplified by 96 items on display. The cost is one English pound to United Kingdom addresses; one and a half pounds, including surface postage, to overseas addresses. Please prepay and order from Arnold Myers, Curator, Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, Edinburgh EH8 9AG, Scotland.

The Collection is open Wednesdays, 3:00-5:00, and Saturdays, 10:00-1:00. Planning is underway (see *AMIS Newsletter*, June 1987, p. 14) for re-housing the Collection. Three options are currently being studied, according to Myers.

USD MUSIC MUSEUM DEDICATES COURTYARD

The Townsley Courtyard, built during the summer in front of The Shrine to Music Museum on the campus of The University of South Dakota in Vermillion (see AMIS Newsletter, June 1987, p. 5) as a gift of Mr. & Mrs. R. E. Rawlins of Balboa Island, California, was dedicated on September 26 in memory of Mrs. Rawlins' parents, John Boyd and Emeline C. Townsley.

According to Mrs. Rawlins, who spoke of the Museum as a "cultural haven" and a source of great pride, the courtyard is a gift, not only to the University, but to the entire Vermillion community. Mayor Merle Offerdahl responded on behalf of the City of Vermillion, while Warren M. Hatfield, Chairman of the South Dakota Arts Council, placed the Museum at the top of South Dakota's cultural treasures.

Neil Geersen, President of the USD Alumni Association, presented the Alumni Achievement Award to Mr. & Mrs. Rawlins, saying that they had brought international recognition to the University through their gifts to the Museum.

John S. DeVany, Chairman of the Museum's Board of Trustees, read an Executive Proclamation, signed by South Dakota Governor George Mickelson, which noted the many contributions the couple had made on behalf of the State of South Dakota.

As the fountain and sculpture was unveiled, 1,000 multi-colored, helium-filled balloons were released while brass players from the Sioux City Symphony played fanfares.

The courtyard was built by Gil Haugan Construction Company of Sioux Falls. Public access to the Museum was maintained during the construction period, which coincided with the height of South Dakota's tourist season. The Museum is open daily, except Christmas, New Year's, and Thanksgiving, and plays a key role in attracting out-of-state visitors to southeastern South Dakota.

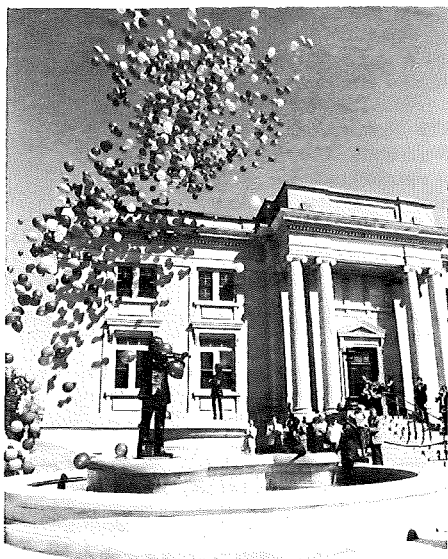


Photo by Tom Nelson

More than 1,000 balloons were released during the dedication of the Townsley Courtyard in Vermillion.



Photo by Simon Spleer

Noting that Mr. & Mrs. R. E. Rawlins (left) were the "winning edge" that made it possible for the Museum to achieve world-class status, Joseph M. McFadden, President of The University of South Dakota, spoke to a crowd of several hundred guests attending the dedication of the Townsley Courtyard. Other speakers (left to right) included André P. Larson, Director of the Museum, John S. DeVany, Chairman of the Board of Trustees, and Merle Offerdahl, Mayor of the City of Vermillion.

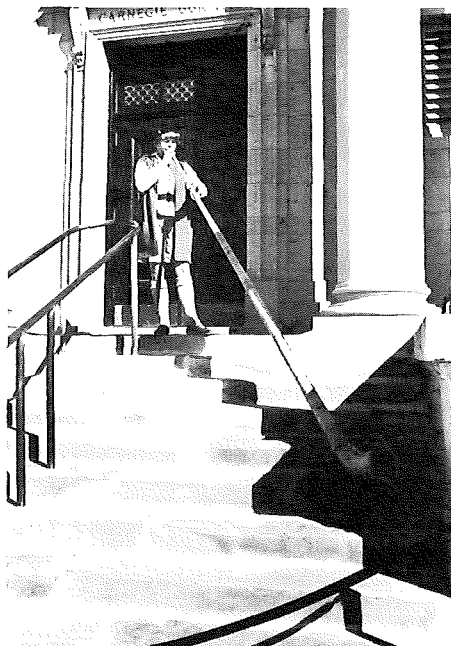


Photo by Tom Nelson

Mary Petersen of Vermillion played pre-dedication selections for alphorn on an instrument which was commissioned by the Museum in 1980 from Johann Fässler of Appenzel, Switzerland, one of the last of his generation of alphorn makers.



Photo by Tom Nelson

This life-size statue of a turn-of-the-century immigrant violinist, one of four bronze figures mounted on top of the fountain that dominates the Townsley Courtyard, was created by Michael R. Tuma, prominent Black Hills sculptor.

BE A FRIEND OF AMIS

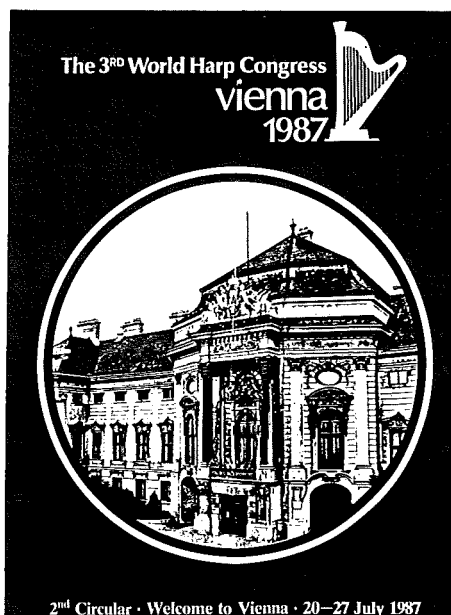
AMIS members who contribute \$100 or more in excess of dues in any one year will have his or her name inscribed in the AMIS Journal as a "Friend of the American Musical Instrument Society."

Individuals who wish to join those who will

be listed for 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.

WORLD HARP CONGRESS 1987 - A REPORT

Vienna—and seven hundred harpists! Harp players from around the world convened in the city for a week of non-stop harp playing, July 20-27. The Palais Auersberg, a magnificent palace built in 1721, was the center of the activities. The concerts, recitals, and lectures took place each day in the Rosenkavalier Hall. Exhibits of harps, music, and "harpifacts" (as my daughter, Pamela, calls "harp objets d'art") were held in one wing of the palace. Crystal chandeliers, velvet drapes, tall glass windows, and large antique porcelain stoves, just like in the fairy tales, filled the rooms. In the back of the palace was a formal garden, where one could sit while eating lunch, or, there was the solarium filled with tropical plants, where one could order vienna sausages and watch the antics of a green parrot and a white macaw.



The first afternoon, a program by Tyrolean harpists, under the direction of Professor Arcola Clark, took place on the grand staircase in the entrance hall of the palace. Professor Josef Molnar, Chairman of the Organizing Committee, then introduced each individual exhibitor. Harpists from Finland, Czechoslovakia, Japan, Spain, South America, the United States, Great Britain, and elsewhere, crowded in to see the latest instruments and music.

In the evening the opening ceremonies of the Congress took place in the Mozartsaal of the Wiener Konzerthaus. Harpists from all over the world were there. The formal opening was followed by a recital by Ilona Nokelaynen, USSR, winner of the First Prize of the Soviet National Harp Competition, and Naoko Yoshino, Japan, winner of the First Prize of the Ninth Israel International Harp Competition, 1985. Then the 700 harpists were bused to the Festsaal des Wiener Rathauses (Festival Hall of the Vienna City Hall) for a reception and seated dinner hosted by the Burgermeisters der Bundeshauptstadt Wien (The Governor and Mayor of the City of Vienna).

The next day recitals and lectures began at 9:00 at the Palais Auersberg, lasting until 5:00 each afternoon. In the evening special concerts were given in surroundings such as Schonbrunn Palace and the Esterhazy Palace.

GALPIN SOCIETY MEMBERS TRAVEL TO THE U.S.S.R.



Photo by André P. Larson

A young Intourist guide talks with members of the Galpin Society during a visit to Red Square in Moscow. Arnold Myers, Curator of the Edinburgh University Collection of Historic Musical Instruments, is at the left. St. Basil's Cathedral is in the background. Twenty-nine members of the Galpin Society made the trip to Moscow and Leningrad, September 5-12. Watch for complete details in the February 1988 issue of the *AMIS Newsletter*.

Tours included the Opera House, the Hofburg Museum of Natural History, and the Museum of Fine Arts, a walk through the oldest parts of the city, including visits to Mozart's House and St. Ruprecht's Church, and visits to the graves of Mozart, Parish-Alvars, Beethoven, Brahms, Gluck, Schubert, and Johann Strauss.

Evening trips to the outskirts of Vienna included Bergenland, with a visit to the Esterhazy Palace, and, on the last evening, Grinzing, a Tyrolean village where hearty food and local wines were served. Oh, yes, some of us went to the Vienna Woods, and none of us missed "the blue Danube!"

Harp music of every sort was offered—classical, folk, pop/jazz, ancient, modern, avant-garde, electronic and traditional harp, pedal and non-pedal. There was a special day for Tyrolean music and the Tyrolean harp. Lectures and seminars included early music, new music, Viennese composers, medical Research/Harp-Related, computerized Memory

Harp/Electronic Harp.

The World Harp Congress, a non-profit organization, was established in 1981 to promote and support the performing arts with special emphasis on the harp. The Founder Artistic Director Emerita is Phia Berghout of The Netherlands. The first Congress met in Maastricht, The Netherlands, in July 1983, and the second in Israel in 1985. The present Chairman of the Board is Ann Stockton, USA, and the Artistic Director is Susann McDonald, USA.

—Patricia John

KEYBOARD TOUR SET

Another George Lucktenberg Early Keyboard Tour of Europe will be held May 28-June 12, 1988, with visits to Munich, Salzburg, Vienna, Venice, Bologna, Florence, Rome, and Innsbruck. For further information, contact AMIS member, Edward L. Kottick, 2001 Muscatine Avenue, Iowa City, IA 52240.

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.