

NEWSLETTER

Of The

American Musical Instrument Society

Vol. XVII, No. 1

February 1988



Courtesy of Edward Tarr

Edward Tarr, trumpet, and Irmtraud Krueger, organ, will play for AMIS members Friday evening, March 4. Tarr, an AMIS member, is the director of the Trompetenmuseum in Bad Säckingen, West Germany.

AMIS MEETS MARCH 3-6 AT THE FISKE MUSEUM

The American Musical Instrument Society will hold its 17th-annual meetings jointly with the Southwest chapter of the American Musicological Society at the Kenneth G. Fiske Museum of The Claremont Colleges in Claremont, California, March 3-6, 1988. The event is sponsored by the Fiske Museum, Pomona College, and The Claremont Graduate School. The official hotel is Griswold's Inn, a few

blocks from the Museum and other meeting sites.

Albert R. Rice, Curator at the Fiske Museum, is local arrangements chairman. Patrick Rogers, Director of the Fiske Museum, is program chairman. Lodging information and registration materials were sent to AMIS members in December. Additional copies are available from Al Rice; call 714-621-8307.

A widely-varied program (see pp. 2-3 of this Newsletter) includes sessions on terminology and performance practice, 19th-century brasses, Baroque strings, and other topics; con-

certs by the Americus Brass Band, the New World Consort of Vancouver, and Edward Tarr and Irmtraud Krueger, trumpet and organ; visits to the UCLA musical instrument collections and Merle Norman's Classic Beauty Collection at Sylmar; a free California-style "Mexican dinner"; "show and tell" sessions; and, the traditional, Saturday-evening banquet.

AMIS member, Kermit Welch, will have an open house to share his collection of 175 woodwinds on Sunday afternoon in Rolling Hills, California, ten miles or so from the Los Angeles

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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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International Airport.

Those who intend to rent a car at Los Angeles International to drive to Claremont should go north on the 405 (San Diego) freeway to the 10 (Santa Monica) freeway going east to Los Angeles. Stay on 10, exiting at Indian Hill Boulevard in Claremont. Turn left on Indian Hill and drive north for two miles until reaching Foothill Boulevard. Griswold's Inn is immediately to the left after crossing Foothill. The trip should take about an hour and a half in light to medium traffic.

Those renting a car at Ontario International Airport should drive north on Vineyard to the 10 (San Bernardino) freeway going west to Los Angeles. Exit from 10 at Indian Hill Boulevard and go north, as above. The trip should take about 20 minutes.

1986-87 ACQUISITIONS AT THE FISKE 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 Kenneth G. Fiske Museum of Musical Instruments of The Claremont Colleges in Claremont, California, in 1986 and 1987, according to Albert R. Rice, Curator, are as follows:

- 1986.1. Pincullo, an end-blown flute of Bolivian origin.
- 1986.2. Violin, possibly Mittenwald, late 19th century.
- 1986.3. Viola, James Ferdinand LeCyr, Los Angeles, 1947. Copy of an instrument by Gasparo da Salò.
- 1986.4. Violin, Breton, Paris, 19th century.
- 1986.5. Flute, "Bengal," P. Das, Calcutta, India, 1986.
- 1986.6. Music Box, U.S.A., 20th century.
- 1986.7. Piano Harp (hammered dulcimer), James A. Mackenzie, Minneapolis, Minnesota, ca. 1878.
- 1987.1. Clarinet in B-flat, H. Farny & Cie, Paris, ca. 1900. Simple System.
- 1987.2. Clarinet in A, H. Farny & Cie, Paris, ca. 1900. Boehm System.
- 1987.3. Cornet, probably by Hall & Quinby, Boston, ca. 1870. Marked "2 Ms. Inf. 1861."

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JOINT MEETING OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY AND THE PACIFIC SOUTHWEST CHAPTER OF THE AMERICAN MUSICOLOGICAL SOCIETY

March 3-6, 1988
Claremont, California

THURSDAY, MARCH 3

1:00- 9:00	Registration, Griswold's Inn, Lobby.
2:00- 5:00	Board of Governors Meeting, Griswold's Inn, Pitzer-Scripps Room.
2:00- 5:00	Open House, Kenneth G. Fiske Museum of The Claremont Colleges, Mabel Shaw Bridges Auditorium, lower level.
5:00- 6:00	No host cocktail party, Griswold's Inn.
6:00- 7:30	Dinner on your own.
8:00-10:00	Concert, Americus Brass Band playing 19th-century band arrangements on instruments of the period. Bridges Hall of Music, Pomona College.
	Reception, Fiske Museum.

FRIDAY, MARCH 4

9:00- 4:00	Registration, Griswold's Inn, Lobby.
9:00- 4:30	Bus tour to musical instrument collections: UCLA Musical Instrument Collection. Forty-four instruments, mostly strings, with some winds and a portion of their working collection of about 1,000 ethnic instruments.
	Box lunch.
	Merle Norman's Classic Beauty Collection, Sylmar. Antique automobiles, pianos, and 150 mechanical instruments of all types.
2:00- 5:00	Open House, Fiske Museum.
6:00- 7:30	California-Style "Mexican" Banquet, The Faculty House of The Claremont Colleges. No host bar.
8:00-10:00	Concert, Edward Tarr and Irmtraud Krueger Duo, Trumpet and Organ, Lyman Hall, Thatcher Music Building, Pomona College.

SATURDAY, MARCH 5

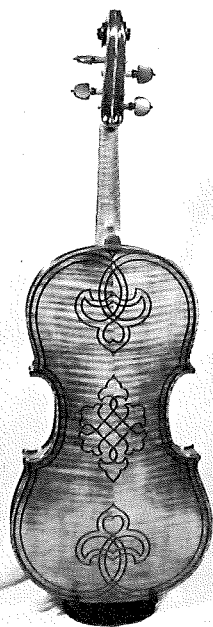
7:30- 8:30	Walking Tour to the Folk Music Center and Museum, Claremont village. Several hundred instruments, primarily ethnic.
8:30- 9:30	AMIS Session—Aspects of Terminology and Performance Practice, Frederick Gable, chairman, Lyman Hall, Pomona College: William Hettrick, "In Search of the Ruzspfeif: A Journey through the Labyrinth of Etymology and Iconography." Harrison Powley, "Parlour Percussion of the Late 18th Century or What to Do If You Don't Play the Piano."
9:30-10:00	AMIS Show and Tell, Lyman Hall, Pomona College.
10:00-10:15	Coffee break.
10:15-11:45	AMIS Session—19th Century Brasses, Franz Streitwieser, chairman, Bryant Hall, Pomona College (concurrent with AMS Session): Ralph Dudgeon, "Keyed Bugle Method Books: Documents of Transition in 19th-Century Brass Instrument Performance Practice and Aesthetics." Robb Stewart, "Design and Manufacturing Techniques in Brass Instruments from 1850 to the Present." Robert Eliason, "The R. H. Gates Patent of 1872."
10:45-11:45	AMS Session—Lyman Hall, Pomona College (concurrent with AMIS Session). Richard Loucks, "Can The Well-Tempered Clavier Be Played on a Fretted Clavichord?" Robert Winter, "Striking It Rich: The Significance of Striking Points in the Evolution of the Romantic Piano." Karl Geiringer, "C. P. E. Bach and the Viennese Classical School."
11:45- 1:00	Lunch, The Faculty House of The Claremont Colleges.
1:00-	AMS Business Meeting, Bryant Hall, Thatcher Music Building, Pomona College.
1:00- 1:30	AMIS Show and Tell, Lyman Hall, Pomona College.
1:45- 3:45	AMIS Session—Baroque Strings, Cecil Adkins, chairman, Lyman Hall, Pomona College: James Tyler, "The Early Mandolin: A Rediscovery of Its Identity and Repertory." Robert Green, "The Restoration of an 18th-Century Vielle (Hurdy-Gurdy)." Margaret Banks, "The Violino Piccolo and Other Small Violins."

Allison Alcorn, "A Comparative Study of the Violin Techniques of Leopold Mozart and Francesco Geminiani."

- 4:00- 5:30 Concert, New World Consort of Vancouver, Bridges Hall of Music, Pomona College.
 5:30- 6:15 Reception, Kenneth G. Fiske Museum of Musical Instruments.
 7:00- Official AMIS Banquet, The Faculty House of The Claremont Colleges.

SUNDAY, MARCH 6

- 7:30- 8:30 AMIS Editorial Board, breakfast meeting, Griswold's Inn.
 9:00-10:00 AMIS Membership Meeting, Bryant Hall, Thatcher Music Building, Pomona College.
 10:00-10:30 AMIS Session—Special Reports, Patrick Rogers, chairman, Lyman Hall, Thatcher Music Building, Pomona College.
 Martha Novak Clinkscale, "Early Pianos, 1720-1860: A Relational Database—Purpose, Progress, and Possibilities."
 Peggy Baird, "The Collector as Docent: Some Aspects of Showing an Instrument Collection."
 10:30-10:45 Coffee break.
 10:45-12:15 AMIS Session—Aspects of Organology and Ethnology, Sam Quigley, chairman, Lyman Hall, Pomona College:
 Betty Hensley, "The Thurlow Lieurance Ethnic Flute Collection."
 Nazir Ali Jairazbhoy, "The Influence of Rajah S. M. Tagore on Victor Mahillon and the Beginnings of Organology."
 Sue Carole DeVale, "Rethinking Organology."



Courtesy of the Fiske Museum

No. 1986.3. Viola by James Ferdinand LeCyr, Los Angeles, 1947. Copy of an instrument by Gasparo da Salò. Gift of Paul Gregory.

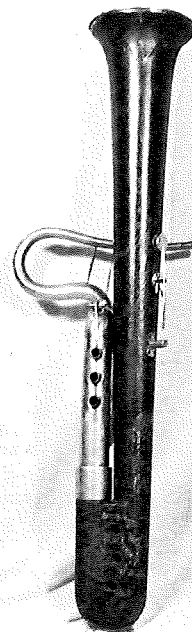
1987.4. Serpent Forveille, probably by Forveille, Paris, ca. 1830. Three keys.
 1987.5. Bass Ophicleide, P. L. Gautrot, Paris, ca. 1855. Nine keys.
 1987.6. Trombone, soprano, A. Lapini, Florence, 20th century. Three rotary valves.
 1987.7. Trombone, H. van Engelen, Lierre, Belgium, 20th century. In the shape of an "L" with three perinet valves.
 1987.8. Trombone, F. van Cauwelaert, Brussels, 19th century. Three Vienna valves operated by three pistons.
 1987.9. French Horn, probably Austria, ca. 1895. Three Vienna valves.
 1987.10. Euphonium, probably Austria, ca. 1870-1900. Four rotary valves, made in the same shape as the "Wagner" tuba.
 1987.11. Cornet in B-flat, Isaac Fiske, Worcester, Massachusetts, ca. 1870. Tuning slide, 2 mouthpiece shanks, mouthpiece crook,

and mouthpiece, in original case.

1987.12. Cornet in B-flat, C. G. Conn, Elkhart, Indiana, and Worcester, Massachusetts, ca. 1898.
 1987.13. Cornet in B-flat, C. G. Conn, Elkhart, ca. 1914.
 1987.14. Cornet in B-flat, Boston Musical Co., early 20th century. Probably imported from Europe.
 1987.15. Cornet in B-flat, H. N. White, Cleveland, ca. 1950.
 1987.16. Cornet, Boosey & Hawkes, London, ca. 1945.
 1987.17. Trumpet, Conn, Elkhart, ca. 1948.
 1987.18. Cornet, Art Musical Instrument, Elkhart, 20th century.
 1987.19. Cornet, F. E. Olds and Son, Los Angeles, ca. 1940.
 1987.20. Cornet, F. E. Olds and Son, Fullerton, California, ca. 1955.
 1987.21. Cornet, Continental (Conn), ca. 1940.
 1987.22. Cornet, F. Holton, Chicago, ca. 1910.
 1987.23. Cornet, Getzen, Elkhorn, Wisconsin, 20th century.
 1987.24. Cornet, J. W. York, Grand Rapids, Michigan, 20th century.
 1987.25. Cornet, probably England, 20th century.
 1987.26. Cornet, probably France, 20th century.
 1987.27. Violin, Andrea Guarneri, Cremona, 1672. The scroll is not original, but made by a contemporary Italian maker. Certificates by Erich Lachmann and Fassauer Ferron.
 1987.28. Violin, Italy, ca. 1900.
 1987.29. Viola, Carl Anton Roesch, Leipzig, 1810.
 1987.30. Viola, Hellmuth Ellersieck, Laguna Beach, California, 1956.
 1987.31. Violin, Germany, 20th century.
 1987.32. Violin bow, Francois Voirin, Paris, ca. 1870.
 1987.33. Violin bow, H. Hansen, Chicago, 20th century.
 1987.34. Bugle, U.S.A., ca. 1915. Wood case.
 1987.35. Clarinet in B-flat, H. Bettoney, Boston, 1928. Metal.
 1987.36. Trumpet in B-flat, The Vega Co., Boston, ca. 1915. Small bore.
 1987.37. Square Piano, John Sellers, Philadelphia (?), ca. 1780. C-F".
 1987.40. Clarinet, Cavalier, Elkhart, ca. 1930.

Metal.

1987.41. Clarinet, Soliste, U.S.A., ca. 1930. Metal.
 1987.42. Clarinet in B-flat, G. Renne, Paris, ca. 1930. Simple System.
 1987.43. Viola da Gamba, bass, Karl Roy, Mittenwald, 1967.
 1987.44. Suspended Bell, China, 20th century.



Courtesy of the Fiske Museum

No. 1987.4. Serpent Forveille, attributed to Forveille, Paris, ca. 1830. Three keys.

1987.45. Zhongu (Erhu), China, 20th century. Two-strings.
 1987.46. Sheng, China, 20th century.
 1987.47. Suona, China, 20th century.
 1987.48. Di (transverse flute), China, 20th century.
 1987.49. Square Piano, Chickering & Sons, Boston, ca. 1862-63. AAA-a".
 1987.50. Trumpet, F. E. Olds, Los Angeles, 1953-54. Made for the recording artist, Marnie Klein.
 1987.52. Mandolin, The Gibson Guitar-Mandolin Co., Kalamazoo, Michigan, ca. 1920.
 Instruments on loan are as follows:
 1987.38. Rebec, Italy, 18th century. A copy of a 16th-century instrument.
 1987.39. Mandolino, Presbiter School, ca. 1785.
 1987.51. Reed Organ, China, ca. 1900. C-c". Portable.

BAGPIPE MUSEUM OPENS

The Morpeth Chantry Bagpipe Museum will open in custom-built facilities on June 22, according to Gillian Crawley, curator. The collection is one of the largest in the world and will be open all year round. For further information, contact Mr. Crawley at the Museum, Bridge Street, Morpeth, Northumberland, England.

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.

ARTICLES ABOUT MUSICAL INSTRUMENTS

In the process of assembling articles for consideration for the newly established Densmore Prize, the committee formed to award the prize agreed that a general listing of articles about musical instruments might be useful to all AMIS members. The Densmore Prize is being awarded in 1988 to an outstanding article-length work published in English during calendar years 1985 or 1986. The list below covers the same period of time, but includes a broader range of articles (in scope and depth of scholarship) than those considered for the award.

The articles were selected by Carolyn Bryant from a search of some 40 journals (in a few cases, not all 1985/1986 issues of the journal were available). She would be glad to receive comments from readers, including suggestions for additional articles or for journals to be searched for future lists.

ARTICLES

The American Harp Journal

Fulton, Cheryl Ann

"For the Harpe, Base Violl, Violin and Theorbo: The Consorts of William Lawes (1602-1645)." *The American Harp Journal* 10, no. 2 (Winter 1985): 15-20.

Palkovic, Mark

"The Harps of the Rudolf Wurlitzer Company." *The American Harp Journal* 10, no. 3 (Summer 1986): 16-26.

The American Organist

Eschbach, Jesse

"Aristide Cavallé-Coll and Internationalism in Organbuilding in 19th-century France." *The American Organist* 19, no. 4 (April 1985): 51-55.

Fuller, David

"Atlantic City and the Ideal Organ." *The American Organist* 19, no. 11 (November 1985): 73-76.

Asian Music

Wrzen, Louise

"The Early History of the Vīṇā and Bin in South and Southeast Asia." *Asian Music* 18, no. 1 (1986): 35-55.

Brass Bulletin

Hiller, Albert

"The Posthorn of the 19th Century Royal Post Office in the Service of Early Folk Music." *Brass Bulletin* 50 (1985): 52-65.

The Clarinet

Birsak, Kurt

"Salzburg, Mozart, and the Clarinet." *The Clarinet* 13, no. 1 (Fall 1985): 26-31.

Early Music

Burrows, Donald

"Handel's London Theatre Orchestra." *Early Music* 13, no. 3 (August 1985): 349-357.

Jensen, Richard d'A.

"The Guitar and Italian Song." *Early Music* 13, no. 3 (August 1985): 376-383.

McGee, Timothy J.

"Instruments and the Faenza Codex." *Early Music* 14, no. 4 (November 1986): 480-490.

Ongaro, Giulio M.

"16th-Century Venetian Wind Instrument Makers and Their Clients." *Early Music* 13, no. 3 (August 1985): 391-397.

Pleasant, Virginia

"The Early Piano in Britain." *Early Music* 13, no. 1 (February 1985): 39-44.

Pollens, Stewart

"The Early Portuguese Piano." *Early Music* 13, no. 1 (February 1985): 18-27.

Rowland, David

"Early Pianoforte Pedalling." *Early Music* 13, no. 1 (February 1985): 5-17.

Schott, Howard

"From Harpsichord to Pianoforte: A Chronology and Commentary." *Early Music* 13, no. 1 (February 1985): 28-38.

Spencer, Kathleen Moretto, and Howard Mayer Brown

"How Alfonso della Viola Tuned His Viols, and How He Transposed." *Early Music* 14, no. 4 (November 1986): 521-533.

Wraight, Denzil

"Vincentius and the Earliest Harpsichords." *Early Music* 14, no. 4 (November 1986): 534-538.

Ethnomusicology

Knight, Roderic

"The Harp in India Today." *Ethnomusicology* 29, no. 1 (Winter 1985): 9-28.

Lysloff, René T. A., and Jim Matson

"A New Approach to the Classification of Sound Producing Instruments." *Ethnomusicology* 29, no. 2 (Spring/Summer 1985): 213-236.

Galpin Society Journal

Barbieri, Patrizio

"Giordano Riccati on the Diameters of Strings and Pipes." *Galpin Society Journal* 38 (1985): 20-34.

Jans, Susi

"The Psalterer." *Galpin Society Journal* 39 (1986): 2-20.

Kenyon de Pascual, B.

"Diego Fernández—Harpsichord-Maker to the Spanish Royal Family from 1722 to 1775—and his Nephew Julián Fernández." *Galpin Society Journal* 38 (1985): 35-47.

Kenyon de Pascual, B.

"The Wind-Instrument Maker, Bartolomé de Selma, his Family and Workshop." *Galpin Society Journal* 39 (1986): 21-34.

Kottick, Edward L.

"The Acoustics of the Harpsichord: Response Curves and Modes of Vibration." *Galpin Society Journal* 38 (1985): 55-77.

Lasocki, David

"The Anglo-Venetian Bassano Family as Instrument Makers and Repairers." *Galpin Society Journal* 38 (1985): 112-132.

Mactaggart, Peter and Ann

"The Colour of Ruckers Lid Papers." *Galpin Society Journal* 38 (1985): 106-111.

Myers, Arnold

"The Glen and Ross Collections of Musical Instruments." *Galpin Society Journal* 38 (1985): 4-8.

Rice, Albert R.

"The Clarinette d'Amour and Basset Horn." *Galpin Society Journal* 39 (1986): 97-111.

Ridley, E. A. K.

"Birth of the 'Boehm' Clarinet." *Galpin Society Journal* 39 (1986): 68-76.

Rimmer, Joan

"Edward Jones's Musical and Poetical Relicks of the Welsh Bards 1784: A Re-assessment." *Galpin Society Journal* 39 (1986): 77-96.

Sorenson, Scott, and John Webb

"The Harpers and the Trumpet." *Galpin Society Journal* 39 (1986): 35-57.

Such, David G.

"The Bodhran: The Black Sheep in the Family of Traditional Irish Musical Instruments." *Galpin Society Journal* 38 (1985): 9-13.

Tucci, Roberta, and Antonello Ricci

"The Chitarra Battente in Calabria." *Galpin Society Journal* 38 (1985): 78-105.

Waterhouse, William

"Langwill and his Index." *Galpin Society Journal* 39 (1986): 58-67.

Webb, John

"Designs for Brass in the Public Record Office." *Galpin Society Journal* 38 (1985): 48-54.

Young, Phillip T.

"The Scherers of Butzbach." *Galpin Society Journal* 39 (1986): 112-124.

Imago Musicae

Gramit, David

"The Music Paintings of the Cappella Palatina in Palermo." *Imago Musicae* 1985: 9-49.

Keyl, Stephen

"Pieter Saenredam and the Organ: A Study in Three Images." *Imago Musicae* 1986: 51-78.

International Trombone Association Journal
Guion, David M.

"Musical Wind Instruments in Dental Literature: An Annotated Bibliography." *International Trombone Association Journal* 13, no. 3 (July 1985): 20-27.

Journal of the American Musical Instrument Society

Brown, Wilson

"Henri Arnaut de Zwolle's Clavicordium and the Origin of the Chekker." *Journal of the American Musical Instrument Society* 11 (1985): 5-13.

Brown, Howard Mayer

"Notes (and Transposing Notes) on the Transverse Flute in the Early 16th Century." *Journal of the American Musical Instrument Society* 12 (1986): 5-39.

Haynes, Bruce

"Johann Sebastian Bach's Pitch Standards: The Woodwind Perspective." *Journal of the American Musical Instrument Society* 11 (1985): 55-114.

Haynes, Bruce

"Questions of Tonality in Bach's Cantatas: The Woodwind Perspective." *Journal of the American Musical Instrument Society* 12 (1986): 40-67.

Howell, Standley

"Ramos de Pareja's 'Brief Discussion of Various Instruments'." *Journal of the American Musical Instrument Society* 11 (1985): 14-37.

Joppig, Gunther

"Sarrusophone, Rothphone (Saxorusophone) and Reed Contrabass." *Journal of the American Musical Instrument Society* 12 (1986): 68-106.

Lehman, Robert A.

"Preparation and Management of a Descriptive Inventory for a Collection of Flutes." *Journal of the American Musical Instrument Society* 12 (1986): 137-148.

Olsen, Dale A.

"The Flutes of El Dorado: An Archaeomusicological Investigation of the Tairona Civilization of Colombia." *Journal of the American Musical Instrument Society* 12 (1986): 107-136.

Rice, Albert R., and Peter J. Bukalski

"Two Reed Contrabasses (Contrabassi ad antica) at Claremont." *Journal of the American Musical Instrument Society* 11 (1985): 115-122.

Schechter, John M.

"The Diatonic Harp in Ecuador: Historical Background and Modern Traditions (Part 2)." *Journal of the American Musical Instrument Society* 11 (1985): 123-173.

Williams, Peter

"Was Johann Sebastian Bach an Organ Ex-

- pert or an Acquisitive Reader of Andreas Werckmeister?" *Journal of the American Musical Instrument Society* 11 (1985): 38-54.
- Journal of the American Musicological Society*
- Spitzer, John, and Neal Zaslaw
"Improvised Ornamentation in 18th Century Orchestras." *Journal of the American Musicological Society* 39, no. 3 (Fall 1986): 524-577.
- Journal of the Viola da Gamba Society of America*
- Green, Robert
"The Treble Viol in 17th Century France and the Origins of the Pardessus de Viole." *Journal of the Viola da Gamba Society of America* 23 (1986): 64-71.
- Teplow, Deborah
"Lyra Viol Accompaniment in Robert Jones' Second Booke of Songs and Ayres (1601)." *Journal of the Viola da Gamba Society of America* 23 (1986): 6-18.
- Journal of the Violin Society of America*
- Benstock, Seymour
"Venice: Four Centuries of Instrument Making." *Journal of the Violin Society of America* 8, no. 1 (1986): 41-56.
- Cox, Douglas
"The Baroque Violin." *Journal of the Violin Society of America* 8, no. 1 (1986): 57-70.
- Fulton, William M.
"Violin Top Plate Arching." *Journal of the Violin Society of America* 7, no. 4 (1986): 39-45.
- Gorrill, W. S., and N. Pickering
"Strings: Facts and Fallacies." *Journal of the Violin Society of America* 8, no. 1 (1986): 27-40.
- Hutchins, Carleen M.
"Influence of Back Material on Viola Tone." *Journal of the Violin Society of America* 8, no. 1 (1986): 89-92.
- Mathews, M. V.
"Electronic Violin: A Research Tool." *Journal of the Violin Society of America* 8, no. 1 (1986): 71-88.
- Möller, Max
"Violin Makers of the Low Countries." *Journal of the Violin Society of America* 8, no. 1 (1986): 100-111.
- Regh, Joseph
"Computer-Supported Judging of Instruments and Bows." *Journal of the Violin Society of America* 7, no. 4 (1986): 74-87.
- Reindorf, Mark
"A Discussion of the Metal Thumb Plate of the Bow." *Journal of the Violin Society of America* 7, no. 4 (1986): 147-156.
- Rephann, Richard
"Original Instruments and Authentic Performances: Fact, Fantasy, and Fraud." *Journal of the Violin Society of America* 7, no. 4 (1986): 66-73.
- Seher, August M.
"The Importance of Turpentine in Cremonese Varnishes (1550-1750)." *Journal of the Violin Society of America* 7, no. 4 (1986): 55-65.
- Verdon, Jacques
"Modern Realization of Savart's Violin." *Journal of the Violin Society of America* 8, no. 1 (1986): 13-26.
- Moravian Music Journal*
- Watson, John
"Claviers for Salem: Historic Instruments in the Salem Moravian Community." *Moravian Music Journal* 31, no. 1 (Spring 1986): 9-12.
- Mozart Jahrbuch*
- Ferguson, Faye
"Mozart's Keyboard Concertos: Tutti Notations and Performance Models." *Mozart Jahrbuch* 1984/85: 32-39.
- Music and Automata*
- Keller, Kate Van Winkle
"Musical Clocks of Early America and Their Makers." *Music and Automata* 2, no. 6 (October 1985): 84-96, no. 7 (April 1986): 141-154, no. 8 (October 1986): 202-220.
- Music and Letters*
- Smeed, J. W.
"Süssertonendes Klavier: Tributes to the Early Piano in Music and Song." *Music and Letters* 66, no. 3 (July 1985): 228-240.
- The Musical Box Society Journal*
- Crandall, Rick
"J. W. Whitlock and His Automatic Harp." *The Musical Box Society Journal* 31, no. 1 (Spring/Summer 1985): 21-61.
- The Musical Quarterly*
- Addington, Christopher
"The Bach Flute." *The Musical Quarterly* 71 (1985, no. 3): 264-280.
- McDermott, Vincent
"Gamelans and New Music." *The Musical Quarterly* 72 (1986, no. 1): 16-27.
- 19th Century Music*
- Harwood, Gregory W.
"Verdi's Reform of the Italian Opera Orchestra." *19th Century Music* 10, no. 2 (Fall 1986): 108-134.
- The Organ*
- Drinkell, David
"A. T. Miller and Son, Organ Builders of Cambridge." *The Organ* 65, no. 257 (July 1986): 125-135.
- Jeans, Susi
"The English Chaire Organ and Its Origins to the Civil War." *The Organ* 65, no. 256 (April 1986): 49-55.
- Organ Yearbook*
- Dähnert, Ulrich
"Wind Pressure and the Unit of Foot-measurement in the Organbuilding of 18th-century Saxony." *Organ Yearbook* 1985: 71-77.
- McGeary, Thomas
"David Tannenberg's Directions for Organ Tuning." *Organ Yearbook* 1985: 78-89.
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- Ford, Karrin E.
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- Pinel, Stephen
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(Continued on p. 6)



Courtesy of Americus Brass Band
The Americus Brass Band of Long Beach, California, will entertain AMIS members, Thursday evening, March 3, with 19th-century American music played on instruments of the period.

(Continued from p. 5)

JOURNALS SEARCHED

*American Harp Journal
 *American Organist
 The American Recorder
 *Asian Music
 Bach Jahrbuch
 Black Perspectives in Music
 *Brass Bulletin
 *The Clarinet
 *Early Music
 *Ethnomusicology
 Folk Music Journal
 *Galpin Society Journal
 Haydn Yearbook
 Interface
 *International Trombone Association
 Journal
 International Trumpet Guild Journal
 Journal of American Folklore
 *Journal of the American Musical
 Instrument Society
 *Journal of the American Musicological
 Society
 Journal of Band Research
 Journal of Musicology
 *Journal of the Viola da Gamba Society
 of America
 *Journal of the Violin Society of America
 The Lute
 *Moravian Music Journal
 *Mozart Jahrbuch
 *Music and Automata
 *Music and Letters
 *Musical Box Society Journal
 *Musical Quarterly
 Musicology Australia
 *19th Century Music
 Notes

*The Organ
 *Organ Yearbook
 *Piano Quarterly
 Popular Music Yearbook
 *Recorder and Music Magazine
 Royal Music Association,
 Proceedings
 Chronicle
 *The Tracker

*Articles from these journals appear in the list above.

Address for reader comments:

Carolyn Bryant
 141 D Street, SE
 Washington, DC 20003

PIANO WORKS OF MOZART
AT WESTFIELD CENTER

The Westfield Center for Early Keyboard Studies will present a two-day workshop, "Considerations of Style and Performance in the Piano Works of Mozart," April 9-10 in Springfield, Massachusetts. Featured performers will be Seth Carlin and Penelope Crawford. Lecturers will include Owen Jander, John Gibbons, Don Franklin, and Maribel Meisel.

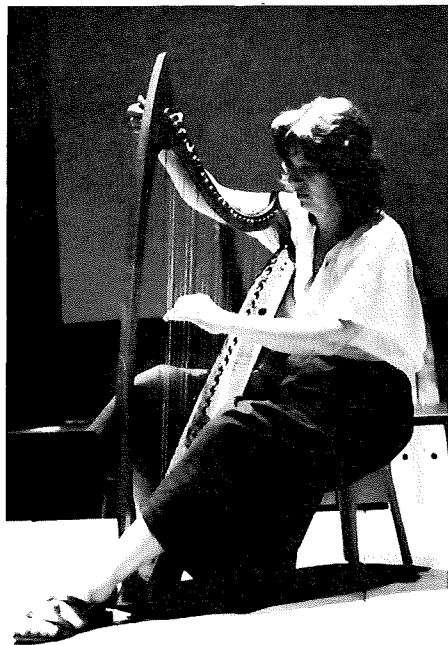
In cooperation with the Frederick Collection in Ashburnham, Massachusetts, the Westfield Center each year features an antique instrument of the period appropriate to its conference. This year's "antique in residence" will be an unsigned, undated instrument in the style of a Viennese piano of ca. 1790. It will be demonstrated and played in concert by Seth Carlin. Numerous modern replicas by various builders will also be on hand.

Contact Edward C. Pepe, Director of Programs, The Westfield Center for Early Keyboard Studies, One Cottage Street, Easthampton, MA 01027; telephone 413-527-7664.

HISTORIC HARPS SPARK
RENEWED INTEREST

By Lynn Crawford

The wide variety of historical harps provides a fascinating study: harps strung with wire, gut, silk, and horsehair; harps with one, two, and three rows of strings, either parallel or crossing; harps with special pins to make them buzz, and hooks to adjust the tuning; two, three, and four-sided harps with one or two soundboxes in the shape of spheres, boats, and long boxes, many with fantastic and highly symbolic carving and decoration.



Courtesy of Nancy Thym-Hochrein

Judit Kadar shows possibilities for playing 14th and 15th-century polyphonic music on a Gothic harp with brays made by David Brown. Kadar is director of the Historical Harp Conference & Workshop.

Early harps are the focus of the Historical Harp Society, an international organization formed in 1985, and the Historical Harp Conference & Workshop in Amherst, Massachusetts, now entering its fifth year.

The Historical Harp Society was established in 1985 as a non-profit organization to promote research in the performance and construction of harps prior to 1800. Projects of the Society include documenting existing harps of historic significance, developing an index of harp imagery found in painting, sculpture, and decorative arts, and issuing an on-going bibliography of literary sources related to playing and building early harps.

Heidrun Rosenzweig, president of the Society, lives in Basel, Switzerland. In 1986 she organized a week-long symposium sponsored by the prestigious Schola Cantorum there, which gathered scholars, players, and harp-makers from many countries to lecture and perform. Topics included the construction of Italian double and Spanish cross strung harps,

BATH SUMMER SCHOOL AUGUST 7-14



Courtesy of Bath Summer School

Faculty members for the 9th-annual course in Baroque music and dance, which will be given August 7-14 by the Bath Summer School of Baroque Music at Douai Abbey and School in Upper Woolhampton, near Reading, England, are (l. to r.) AMIS member, John Solum, flauto traverso, Lucy Graham, Baroque dance, Peter Vel, Baroque 'cello and viola da gamba, Micaela Comberti, Baroque violin, Michel Piguet, Baroque oboe and recorder, Judith Nelson, voice, and Colin Tilney, harpsichord and organ. Contact Colin Bromelow, Registrar, Bath Summer School of Baroque Music, 2 Charleville Circus, London SE26 6NR, England.



Courtesy of Nancy Thym-Hochrein

Benjamin Bagby experiments with possibilities for 12th-century harp music with volunteers (l. to r.) Andrew Lawrence-King, Pattie Kelly, Cheryl Fulton, and Cheley Bowles.



Photo by Simonson

Nancy Thym-Hochrein takes an Adungu lesson from James Makubuya.

the use of gold and silver for harp strings, as indicated in early sagas, and the art of continuo harp-playing in early Italian operas.

The Historical Harp Conference & Workshop in Amherst provides a forum each year for on-going studies in the field. It offers concerts, papers, demonstrations, a harp-makers' fair, and varied classes in technique, history, and performance at all levels.

In 1987 historic African harps became part of the Conference agenda. They are fascinating instruments, part of a living tradition of aurally transmitted skills. Through them, we have gained insights into early European harps, which had similar traditions. Past papers have included the rediscovery of a Norwegian harp

tradition (some examples of double-soundbox instruments have been found in local museums), and the symbolism of the Burmese arched harp found in The Shrine to Music Museum at The University of South Dakota in Vermillion.

The 5th-annual Historical Harp Conference & Workshop will be held as part of the Amherst Early Music Workshop, August 13-14, and will include concerts, papers, demonstrations, and a harp-makers' fair. A week-long workshop follows with varied classes in technique, history, and performance at all levels. Contact AMIS member, Lynn Crawford, Route 1, Box 302, Spring Grove, VA 23881; telephone 804-294-3367.

CONNECTICUT MUSIC FESTIVAL IN JUNE

The 6th-annual Connecticut Early Music Festival will be held in the Mystic/New London region of Connecticut, June 10-26. Consisting of nine concerts, the festival will be under the artistic direction of AMIS members, John Solum and Igor Kipnis. Appearing throughout the festival will be 65 musicians, many of whom have international reputations as authorities in historic performance practices. All instruments used in the festival will be either antique originals or replicas.

Three Friday evening non-subscription events will feature concerts on board the S. S. Sabino, the oldest operating coal-fired passenger steamboat in North America, as it cruises Mystic Harbor. Three Saturday evening concerts will be given in Noank Baptist Church in Noank, and three Sunday evening concerts will be given at Harkness Chapel, Connecticut College, New London.

Featured festival performers will include Judith Nelson, soprano, Charles Bressler and Robert White, tenors, William Parker, baritone, Daniel Stepper and Carol Lieberman, violinists, Michel Piguet, oboe, and Lawrence McDonald, clarinet, in addition to Solum, flute, and Kipnis, harpsichord.

Contact Connecticut Early Music Festival, P. O. Box 329, New London, CT 06320.

MEETINGS SCHEDULED

The Society for Ethnomusicology will hold its 33rd annual meeting, October 20-23, 1988, at the Heard Museum in Phoenix and the School of Music at Arizona State University in Tempe. A preconference symposium about native American dance of the southwestern United States will be held October 19. Contact R. Anderson Sutton, School of Music, University of Wisconsin, 455 North Park Street, Madison, WI 53706.

The Sonneck Society will hold two meetings devoted to American music in 1988. It will meet April 13-17 at the recently-restored Shaker Village of Pleasant Hill, about 25 miles from Lexington, Kentucky, and at Centre College in Danville. It will also meet July 8-11 at Oxford University in conjunction with the biennial British conference on 19th-century music. Contact Kate Van Winkle Keller, 410 Fox Chapel Lane, Radnor, PA 19087.

USD AMERICAN MUSIC FESTIVAL APRIL 29

The 14th-annual American Music Festival, featuring a concert by The Golden Age of Bands 1860-1915, will be presented Friday, April 29, at The University of South Dakota in Vermillion. Professor Harold A. Popp will conduct.

The Golden Age of Bands is America's only regularly-active collegiate ensemble devoted to the authentic performance of the music to which Americans listened during the years between the Civil War and World War I. Original instruments of the era are used, all of them from the collections of The Shrine to Music Museum. The Band, whose members wear turn-of-the-century costumes, has performed extensively throughout the Midwest, including a Chicago appearance for the national meeting of the American Bandmasters Association.

UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

On several previous occasions reference has been made in this column to the stubbornness exhibited by some facts of history, when being coaxed out of hiding. And occasionally facts, even though engendered without recorded relationship, have been placed side-by-side, suggesting, despite the lack of evidence, that some relationship may actually once have stood between them. Such a fleshing-out of history's skeletons perhaps creates a fuller narrative (which for the present is without documentation of undeniable explicitness) that is historically probable and suggests paths for future study.

Much already is known and has been written about Eisenbrandt of Baltimore. Undoubtedly, he was one of the earliest and most skilled of the European woodwind instrument makers to immigrate to the American colonies of the early United States. His ingenuity and craftsmanship were admired by his contemporaries, which included the juries at important trade fairs and exhibitions of the time. Scholars today continue that admiration. Therefore, in this, the last installment of a series about Baltimore makers, only some features of Eisenbrandt's life that relate to the work of craftsmen already examined will be presented. Further study of his actual work will be postponed to another time.

Recently, a considerable body of Eisenbrandt papers and memorabilia was revealed by William E. Spies of Rockville, Maryland, an investment counselor, great-great-grandson of the first Eisenbrandt, and family archivist. Much of what he possesses is new material, and it expands the already revealing study of Eisenbrandt done by Laurence Libin in *American Musical Instruments in The Metropolitan Museum of Art* (W.W. Norton, 1985).

Even with new materials, which include the portrait of Eisenbrandt seen here for the first time in a modern publication (thanks to Spies), much of Eisenbrandt's biography will remain both tentative and obscure. Such endemic tentativeness is considered in a letter written by Libin in response to the study of the Boucher family in the previous issue (November 1987) of the Newsletter. Concerning the priority of the Bouchers as luthiers in Baltimore, he writes (in part):

The father did in fact make instruments, if we are to believe a Maryland Institute exhibition catalog listing "1 banjo made by depositor, E.W. Boucher, sen'r." Senior and Junior were not always thus distinguished . . . The Metropolitan Museum's Boucher banjo is not ascribed a specific date 1845; my phrase is "perhaps made around 1845." This early period is suggested not only by the primitiveness of the instrument . . . but also by a "list of specimens received" on the back of a framed certificate (in family possession) from The Smithsonian Institution acknowledging Boucher Jr.'s gift of three more banjos "in the style made in 1845-6-7 by Mr. Boucher, the inventor of tightening banjo heads by screw fixtures, showing the first method and two subsequent improvements." Possibly this information was based on erroneous family folklore, but lack of patents does not negate the assertions . . . No evidence sustains the idea that he was originally a violin maker. The workman-

ship of his extant banjos does not suggest that his violins, if he made any, would have been of exceptional quality, despite claims of exhibition awards. Unfortunately, such awards were not always objectively based on quality . . . nor was the person who deposited an example and received an award necessarily the true maker . . . (Boucher) may have claimed, as his own, awards given his father . . . Caution should be exercised in evaluating awards and claims used in advertising.

The answer to the question of which (or whether neither or both) Boucher was a skilled instrument maker remains conjectural. Until a violin, actually signed "Boucher," or better written evidence is discovered, there is no way to say with certainty that the Bouchers made, personally or in-house, the violins they



Courtesy of William E. Spies

A tintype image, presumably that of Christian Henry Eisenbrandt (nee Heinrich Christian Eisenbrandt), 1790-1860, woodwind instrument maker. Fleeing military conscription in Hannover in 1808, he brought to the United States a family legacy that was sustained until 1949.

submitted for judging in exhibitions.

There are enough Eisenbrandt instruments at hand, however, to make void any question of his productive stature. Of first concern, rather, is a clarification of by what name(s) to call him. Uncertainty stems from his own proclivity for altering it over the years. In his will, a reasonably definitive document, he is CHRISTIAN HEINRICH EISENBRANDT. Despite this, up to about 1850, a decade before his death, the surname was spelled with the ending, BRANT. From 1813 through 1832, directories in Philadelphia, New York, and Baltimore list him as HENRY or HENRY C. (in New York, alone, it is Henry Eisenbrandt!). Initials in the reverse order, C. H., are the form in the 1840's. And by 1850 it had become the established form. This is reflected in the inscription on the family burial vault, and this is the way the family remembers it. For modern collectors these orthographic variants offer considerable assistance in assigning possible dates to Eisenbrandt instruments.

In 1915 The Association of Centenary Firms and Corporations in The United States includ-

ed the Eisenbrandt family business among its 58 members. The Eisenbrandts were then the oldest music concern in the country, although the youngest of three member-firms in Baltimore. The family continued selling instruments until as late as 1949, the year in which the widow of Walter H. (the last grandson of the Eisenbrandt name) died. The then-138-year record is now exceeded by that of C.F. Martin Company of Nazareth, Pennsylvania, whose now-155 years date from 1833 (see "Crown and Eagle," *AMIS Newsletter*, XII, 3, October 1983). The date, 1811, appears clearly on labels of instruments sold in this century by H. R. Eisenbrandt Sons; yet, it raises some intriguing questions about the biography of the founder. Where was he during his first three years in America, and who were his earlier associates among American makers.

The principal family record, hitherto unstudied, was written sometime soon after 1878 by Henry William Raphael Eisenbrandt (1834-1886). It is a book of reminiscences and detailed genealogy, including 53 pages in the hand of Eisenbrandt's sole surviving son with some marginal remarks by this son's older sister, Henriette, made as she prepared a parallel version, which is different and often richer in anecdotal detail than was her brother's original version. Her version, with most of the very early traditional family tale deleted, was published by Laurence Libin in *Studia Organologica* (Tutzing: Hans Schneider, 1987). The two accounts give principal attention to the three generations descended from a woodcarver, Zacharias, who resettled from Mühlhausen to Herzberg in 1738. Although most of the family did not stay there long, it is looked upon as the family seat. The son's account mentions many relatives introduced to him on a trip to the small town in 1869.

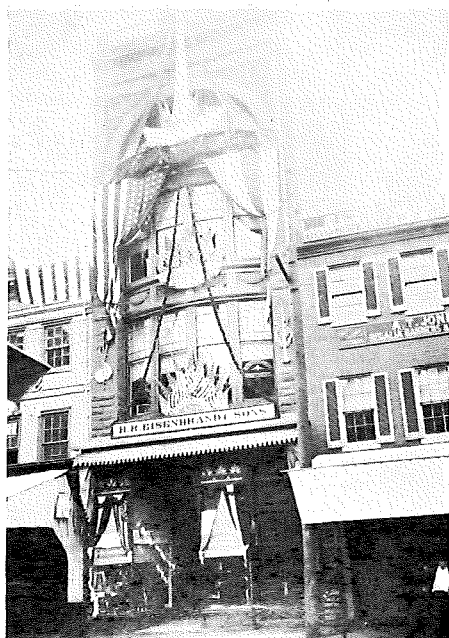
A middle son of Zacharias, Johann Benjamin (b. 1753), moved west out of Thuringia into Hannover, becoming, as a wind-instrument maker, a respected citizen of Göttingen. It was there that Heinrich Christian (April 13, 1790-April 9, 1960, a correction to former citations!) was born, learned to make instruments, and completed his education at the gymnasium there. Johann Benjamin is said to have held ambitions for his son that were disrupted by the wars with Napoleon Bonaparte. To spare the young man from Prussian conscription, he twice tried to purchase a substitute. Meeting with disappointment each time, he arranged a plan of flight to the United States.

The accounts of both the son and the daughter of Heinrich Christian dwell upon the details of the terrible first trip made by their father to America. The ship made an errant landing at New Castle, Delaware, after a protracted, 90-day crossing marked by starvation conditions brought on by the incompetence of the sailing master. Both accounts attest to the year being 1808, and have Eisenbrandt proceeding to Philadelphia. The daughter's account is quite charming at this point:

Walking upon Chestnut Street, father passed a large music store, and seeing that there was a German name on the sign he returned and entered, asking for the proprietor. Upon meeting that person, he told him that he would like to get some pupils for the flute, and if the proprietor would allow it, father would play for him, to which he assented. Father commenced to play. He soon captivated his listeners . . . One of the gentlemen, addressing father in German, told him that he also played the flute, but that he had never heard such a fine performer

before, and handing him his card . . . told him he wished to take lessons . . . His leisure he spent at the music store on Chestnut, where he was engaged. He worked very hard . . . (and immediately repaid loans made to get him to America).

The wording here creates one of several troublesome passages found in the daughter's account, but not in that of the son (her younger brother, Hen. Wm. Raphael). There was, in fact, a very significant music store on Chestnut Street, one of the first in America, but it belonged to an Englishman, the estimable composer, journalist, and publisher of music, Benjamin Carr (1768-1831). The equally important firm of George Willig (fl. 1794-1851), who was German, stood on Chestnut only after 1818. During the eight years Eisenbrant was working in Philadelphia, Willig's store was first at 12 S. 4th and then at 24 S. 4th. But it would still have been on Chestnut during Henriette's adolescence, and she may have thought it to have been there always. Could it be merely a coincidence that George Willig, Jr. and Eisenbrant both appear in Baltimore in the same year a decade later?



Courtesy of William E. Spies

The store in Baltimore which became C. H. Eisenbrandt and Company was located at 78 W. Baltimore for 50 years. It was known as H. R. Eisenbrandt Sons (Eisenbrandt Brothers is painted on the window), when the building, seen here as renumbered (424 E. Baltimore) in 1887 and with the upper floors and extravagant facade added in the 1880's, was abandoned in 1895.

There is another possibility. The business of a German-born woodwind maker, Jacob Anthony (1736-1804) was continued by Jacob Anthony, Jr., for about seven years after the father's death; i.e., until 1811, which the reader will recall is the year Eisenbrandt considered to be his first as an independent instrument maker. Again, is this merely a chance correspondence of dates?

Jacob Anthony is thought to be the most significant among the earliest wind-instrument makers to bring his skills from Europe to the American colonies or fledgling United States. Very few Anthony instruments are known. Of two in the Dayton C. Miller Collection at the

Library of Congress, one (No. 1231) is of ebony and has a C footjoint. Neither feature is characteristic of contemporary Anglo-American flutes. The use by Anthony of an exotic hardwood requires another quote from the Eisenbrandt manuscripts, only this time the son's account: "The Americans at this time knew nothing of polishing hard woods. He often received double the amount of his price when a piece of work was completed. This, in fact, had been the case from the very first in Phila . . ."

In another passage the son tells how Papa responded to the demand (in 1811) for military fifes. Finding that an American working next to him produced a dozen fifes a day, he abandoned his traditional German method of boring from opposite ends and succeeded in producing two dozen a day! His address in Philadelphia in 1813 (his first listing in America) was 163 N. Front, a street in an inauspicious part of town along the river. The listing is for EISENBRANT, HENRY, instrument maker. A year later, Eisenbrant's listing is for 46 N. 4th. This was a better street and neighborhood; Geo. Willig, for instance had been at 12 S. 4th and now was at 24 S. 4th.

In 1814 Eisenbrant married a girl from Baltimore. They had 30 years of marriage together before her death in 1844, at the age of 46. In 1816 they lived outside the commercial area, at 173 Pine. In 1815, meanwhile, Eisenbrant had been offered, as the daughter explains it, a good position in New York, but "they did not like it," and lived there only a year.

There are two striking coincidences in the year 1815. At the same time that Eisenbrant left the city of Philadelphia, George Catlin (ca. 1778-1852) came there from Hartford, Connecticut, to work in the shop of his former pupil, Allyn Bacon, at 11 S. 4th. And in New York, John Firth (1789-1864) left the shop of Edward Riley to set up his own for making flutes. In 1820 Firth went into partnership with the same William Hall (1796-1874), who later gave a lucrative position to a nephew of Eisenbrant. This was William Dressler (1826-1914), son of Wilhelmina Eisenbrant and Dr. Raphael Dressler, a noted musician in Dublin and London. William Dressler, although said to have had a very mean personality, was an important figure among pianists, contributing to the sheet music trade of the United States in the middle of the century.

In the family archives, which include one folio volume containing a cumulative record of shop work in Baltimore between 1823 and 1840, there are varied references to dealers who purchased Eisenbrant instruments for resale. These include John J. Astor and John Firth of New York, Frederick Miller (first in Philadelphia, then with Frederick D. Benteen in Baltimore), and John Cole (fl. 1799-1855) in Baltimore.

Between 1816/17 and August 1819 - the years closely following the defeat of Napoleon Bonaparte at the Battle of Waterloo in June 1815 - Eisenbrant lived once again in Göttingen, but now with a young family. The narratives say that after a decade living in American republican society, he found his life as Hofinstrumentmacher to the ruler of Hannover restrictive and threatening. The decision to leave was made, once again, amid family reluctance. Nevertheless, it is said that he sailed with wife, first son, and newborn daughter, directly from Bremen to Baltimore, although the record there begins only in 1823. For the

remaining 40 years, his life was that of a prospering retail music dealer, an importer, and a professional flutist, as well as an instrument maker. Regular trips to Germany, as well as to England and France, established channels for the importation of various musical goods, particularly German-made pianos. It seems from the records that selling these was particularly profitable for him, which is surprising in light of Baltimore's eminence as a center for manufacturing pianos.

In 1851 Eisenbrandt took Henry Raphael, then a 17-year-old and the only son to survive childhood, on a European tour that included, in addition to their Heimat, time in London, where flutes were on display. They made many commercial calls on the continent, and their progress is recorded by the son in a diary and by the father in a pocket memorandum book tracing passages, cities visited, and contacts made. It is likely that it was on this trip, which earned Eisenbrandt a treasured award (more than 200 competitors, as the son expressed it) at the Crystal Palace Exhibition, that arrangements were made for Leopold Uhlmann of Vienna to begin to manufacture saxhorns using a modified, mechanical-action rotary valve devised by Eisenbrandt and given a U.S. patent in 1854 (No. 11,215).

Two surviving specimens of this collaboration show the unique needle springs of the patent design as well as gold plating on garland, caps, and ferrules. One has the names, Uhlmann and Eisenbrandt, engraved elaborately on the garland; the other indicates only Eisenbrandt, and differs from the first in ways that suggest the workmanship of Kummer and Schetlich in Baltimore (see "Crown & Eagle," AMIS Newsletter, XVI, 3, June 1987). Another patent was issued in 1858 (No. 19,187) for a somewhat more complicated mechanism for compensating adjustment of valve slides to improve intonation while performing.

August(us) Kummer came to Baltimore in the years between the second granting of these two patents, and it is probable that he had a hand in producing the prototypes of the second design. The idea of Eisenbrandt's possible hand in bringing Kummer to Baltimore is strengthened by a passage in the son's account discussing his mother's childhood: "... they lived in the little house on Harrison (i.e., No. 47) Street, now occupied by A(ugust) Kummer, which at that time was one of the most fashionable parts of Baltimore." If arguments made here and in the previous Newsletter hold true, then the role of Eisenbrandt in developing the small instrument industry in 19th-century Baltimore looms very large.

Much more could be said of Eisenbrandt's personality, remarks which would range over his intensively-individualistic, conservative Whig political views, his estimable reputation for honesty in business and family affairs, and his fascination, not uncharacteristic of his age, with spiritualism and post-mortem experiences. His narrow escape in 1825 from accidental burial while comatose from illness preceded Poe's weaving of such incidents into a full half-dozen of his stories, including *Premature Burial* (1845), by 20 years. Although the atmosphere of a short, second marriage was so combative that the second wife feared lying in a common grave with her husband, he (Eisenbrandt) did leave all his personal property to her, while leaving the business, located permanently since 1845 in a fine store (once occupied by Th. Carr) at 78 W. Baltimore Street,

(Continued on p. 10)

(Continued from p. 9)

to his son. Although renumbered 424 in 1886/7 and remodeled by H. R. Eisenbrandt to accommodate the growing trade in instruments, especially pianos, organs, and Victrolas (he was the first agent for these in Baltimore), that one location served the family business for a half-century.

Several points may be of interest to collectors. First, there are in five public collections in New York, Baltimore, and Washington, D.C., the following Eisenbrandt (!) woodwinds: 10 flutes, 2 flageolets, and 6 clarinets, but none of the fifes, oboes, or Boehm-system flutes he is known to have made. Three collections (two of them private) hold all of the marked Eisenbrandt (!) saxhorns known.

Second, because collectors frequently run across instruments bearing Eisenbrandt labels, which were sold from, but quite surely not made in, the Eisenbrandt shop, a brief summary of company addresses after the death of C.H. Eisenbrandt in 1860 will be helpful in dating those instruments: 1860-1886, 78 W. Baltimore Street, as C.H. Eisenbrandt Co., then, shortly thereafter, as H. R. Eisenbrandt Musical Instruments; 1887, renumbered 424 E. Baltimore as H. R. Eisenbrandt Sons (& Sons); 1896, 201 N. Charles, corner Lexington; by 1915, 306-8 N. Howard; and, 1920, 417 N. Howard, as H. R. Eisenbrandt, Inc.

MAJOR DOUBLE-REED EXHIBITION IN AUGUST

The School of Music at the University of Victoria in Victoria, British Columbia, will host the annual meeting of the International Double Reed Society (IDRS), August 8-12. In honor of the occasion, Phillip T. Young, an AMIS governor and founding chairman of the School of Music, is planning a special exhibition of 70 historical double-reed instruments at the University's Maltwood Museum, August 7-17. There will be no admission charge.

"World economic conditions won't permit anything on the scale of the Vancouver Museum's 1980 exhibition, *The Look of Music*," Young notes wistfully, "but this will probably be the largest and most important exhibition of double-reeds yet mounted anywhere." Principal lenders are Leipzig's Musikinstrumenten Museum, The Hague's Gemeentemuseum, and several European private collections not previously on public view in Europe, much less in North America. Richard Haka (1645-1709) of Amsterdam will be represented by six specimens, including the recently-discovered bassoon from Sondershausen Castle in East Germany. Also of special interest are an extended bass crumhorn made by Jorg Wier of Memmingen ca. 1525, a bass dulcian and a tenor oboe by Johann Christoph Denner, an oboe da caccia by Weigel, three Haka oboes, the Andreas Eichentopf contrabassoon of 1714, the earliest and the last-dated bassoons of Savary jeune, and the Brod oboe upon which Henri Brod was performing at the time of his death in 1839. Private lenders are William Waterhouse, the English bassoonist and bassoon historian, Han de Vries, the Amsterdam oboist, Guntram Wolf, the West German historic double-reed maker, and Mariane van Rijn of Amsterdam.

Since the IDRS meetings run August 8-12, Young suggests that AMIS members whose interest is confined to the instrument exhibi-



Courtesy of Gemeentemuseum, The Hague

These two oboes by Richard Haka (1645-1709) of Amsterdam are among six Haka instruments that will be exhibited in Victoria, British Columbia, in August.

tion come to Victoria in the days immediately following, when the museum is likely to be much less crowded and the owners and curators will have more time to chat with AMIS visitors. Hubert Henkel from Leipzig, Onno Mensink from The Hague, William Waterhouse, Han de Vries, and Guntram Wolf are all expected to be in attendance. Waterhouse and de Vries, as well as the East German oboist, Burkhardt Glaetzer, and the young American bassoonist, Kim Walker, are among the recitalists and/or concerto performers who will be heard during the IDRS sessions. Special admission passes to IDRS events will be available to non-IDRS members for a special rate and will admit such guests to lecture-recitals, demonstrations, panel sessions, and retail displays featuring double-reed equipment and instruments.

While the dates given above are firm, actual museum hours during the exhibition and other pertinent details of interest to AMIS members are not yet finalized, Young warns, and so those planning a visit should write or telephone the University Conference Office for further details: IDRS '88 Conference Office, University Extension, University of Victoria, P. O. Box 1700, Victoria, B.C. V8W 2Y2, attention of Mary Ransberry. Telephone Ransberry at (604) 721-8465 or Phil Young at (604) 721-7910. As in the Vancouver exhibition, loan arrangements forbid handling, measuring, or playing the instruments.

Courtesy of Han de Vries

Among the 70 double-reed instruments to be exhibited in Victoria, August 7-17, are this oboe (left) and this Deutsche schalmey, both by Haka, from the private collection of Han de Vries in Amsterdam.

MAXINE SHIMER HONORED

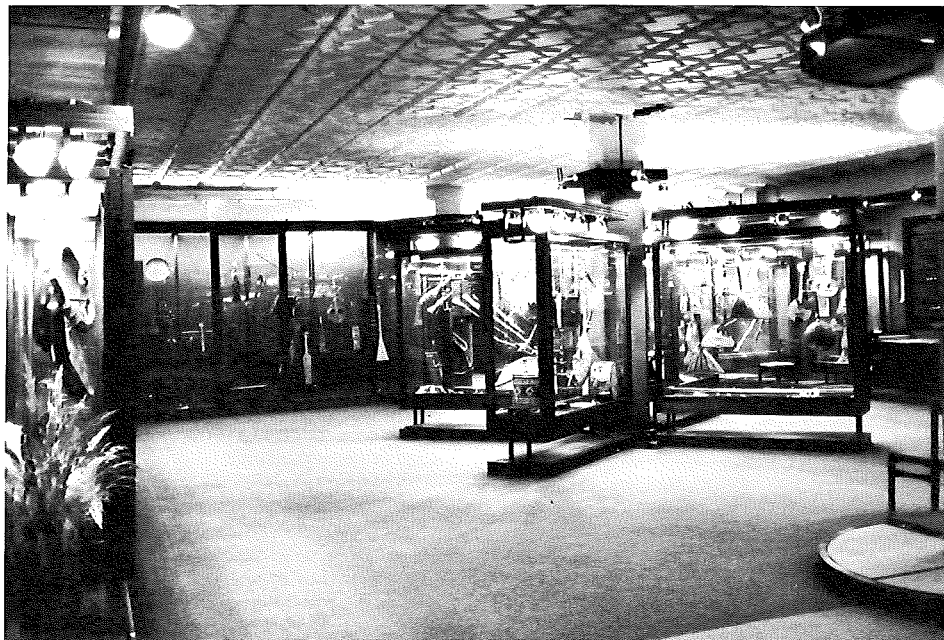
Maxine L. Shimer, long-time AMIS member from Pittsburgh, Pennsylvania, was the recipient of an honorary degree bestowed by Trinity College of Music at a ceremony held at Wigmore Hall in London, July 17, 1987. Her son, Preston, and his family accompanied her to England. Shimer has been associated with the development of overseas examination centers for Trinity College in the United States for 52 years.

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.

GALPIN SOCIETY MEMBERS VISIT SOVIET MUSEUMS



Photos by André P. Larson

Hundreds of folk instruments are exhibited in the Glinka State Central Museum in Moscow.

Twenty nine members of The Galpin Society traveled to the Soviet Union, September 5-12, 1987, to visit musical instrument collections in Moscow and Leningrad. The arrangements were made by Pauline Holden of Leicester, England, Secretary of The Galpin Society, working with Intourist, the official agency for travel in the U.S.S.R.

The group flew from London to Moscow on the official Soviet airline, Aeroflot, on Saturday, September 5. Lodging was provided at the Hotel Rossia, an immense structure built along the river just across the street from the colorful domes of St. Basil's Cathedral, Red Square, and the Kremlin walls. The group ate together in one of the hotel's mammoth dining rooms.

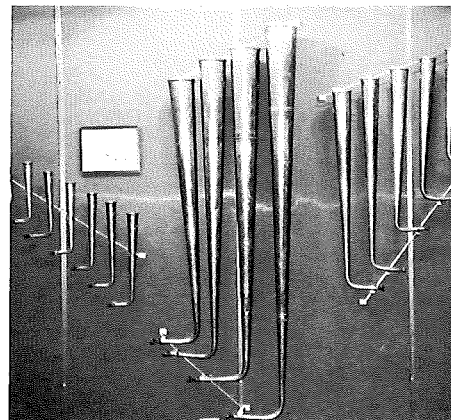
The three days in Moscow included visits to the churches and museums of the Kremlin, other architectural monuments in and out of

the city, and the Pushkin Art Museum, as well as a night at the opera.

Half a day was spent at the Glinka State Central Museum of Musical Culture at 4 Fadeyev Street in the vicinity of Moscow's Sadovoye Ring, close to Tverskaya-Yamskaya Street, a district said to be a favorite with Muscovites. The building, constructed in the early 1980's, has a facade adorned with bells and a huge stained glass window.

Said to be one of the most popular museums in Moscow, the Glinka opened in 1985 with five modern galleries in which are exhibited 900 musical instruments from all 15 republics of the U.S.S.R., as well as folk and art instruments from more than 50 foreign countries. The exhibits have been provided with a sound system so that the "voices" of many of the instruments can be played back as part of the

guided tours. Although its claim—"No other country of the world has a musical museum of a similar scope, and it is not accidental that the Glinka Museum of Musical Culture is the central one among dozens of Soviet musical museums,"—is reminiscent of Western "hype," the Glinka's collection of more than 2,500 instruments is an impressive one.



An important component is the assemblage of folk instruments of Central Asia and Kazakhstan gathered by August Eichhorn. Museum officials also point with particular pride to their Novgorodian gusli of the 13th-14th centuries, silver brass and percussion instruments awarded to military bands as tokens of honor to commemorate victories by the Russian army in the early 19th century, and a balalaika made by the master, Semyon Nalimov, once owned by Vasily Andreyev, founder of the first orchestra of Russian folk instruments.



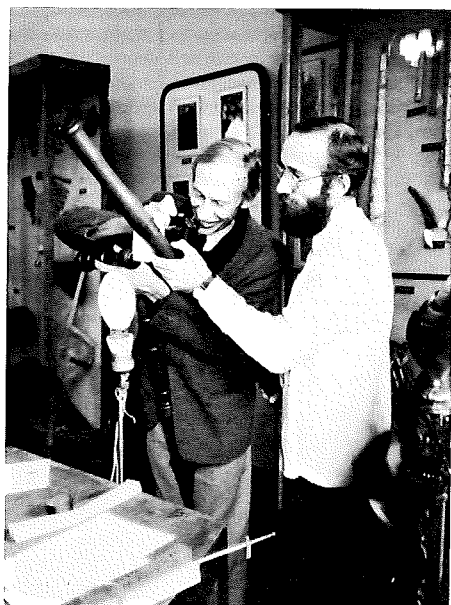
There is a violin by Antonio Stradivari, Cremona, 1671, donated by the family of the late David Oistrakh; a spinet by Marco Jadrá, Italy, 1565; a Viennese giraffe piano; a crystal flute by Claude Laurent, Paris, 1812; a trumpet with two Stoelzel valves by A. S. Anderst, St. Petersburg, 1825; one of the first electronic instruments, a Termenvox, whose inventor, Lev Termen, demonstrated its sound to Lenin; an "enharmonic" grand piano designed by Vladimir Odoyevsky and built by A. Kampe, Moscow, 1864; and, a violin maker's workshop which utilizes tools and other materials once used by the violin maker, Yevgeni Vitáček.

The Glinka also includes important collections of musical manuscripts, including works by Glinka, Moussorgsky, Prokofiev, Shostakovich, and Tchaikovsky, as well as paintings, photographs, sound recordings, and

(Continued on p. 12)



The Glinka State Central Museum of Musical Culture in Moscow is housed in this building completed in 1985.



Photos by André P. Larson

William Waterhouse of London, left, and Vladimir Koshelev, curator of the musical instruments at the Institute of Theatre, Music, and Cinematography in Leningrad, examine a bassoon by J. C. Denner.

(Continued from p. 11)

related musical memorabilia. And, there is a concert hall with an organ built in 1799 by Schuke-Potsdam of East Germany.

What was to become the Glinka first opened in March 1912 in the former office of Nikolai Rubinstein, the founder of the Moscow Conservatoire, but it was only in 1943 that the Soviet government decided to set up a State Central Museum of Musical Culture, using the Conservatoire's holdings as its basis. It was named the Glinka in 1954, when the country celebrated the 150th anniversary of Mikhail Glinka's birth. Soon thereafter it was moved to an old mansion, the Boyar Troyekurov Palace, until the new building constructed especially for museum use was finished.

On Tuesday evening, September 8, Galpin Society members were taken by bus to one of Moscow's railroad stations, where they boarded an express train, the Red Arrow Express, arriving the next morning in Leningrad, where lodging was provided in the Hotel Leningrad, another large establishment, wonderfully

located on the River Neva near the ship—now a monument—from which the first shot was fired to begin "the Revolution."

Group visits included The Hermitage, one of the world's great art museums, Chaliapin's house, and Petrodvorets, one of the former palaces of the czars, located a few miles west of Leningrad, which was virtually destroyed by the invading Nazi armies, but lovingly restored in recent years to its former splendor.



As in Moscow, half a day was spent at the Leningrad Institute of Theatre, Music and Cinematography, located at 5 St. Isaac's Square, just across the street from the large cathedral of that name. Although the catalog of its instruments, published in 1972 in conjunction with the opening of its galleries, is available only in Russian (see Paul Hailperin's review in *The Galpin Society Journal*, Vol. XXVIII, 1975, pp.135-6), the collection, particularly its European woodwinds, is now better known because a number of the important pieces—a J.C. Denner bass recorder, bassoon, and oboe, a Hotteterre tenor recorder and transverse flute, a Bizet tenor recorder, a Boekhout bass recorder, a Thomas Lot bass flute and tenor oboe, a Jakob Denner oboe, a small Poerschman flute, a Kirst flute, a Grundmann oboe, and a Streitwolf English horn—were all brought to Vancouver by Phil Young in 1980 for *The Look of Music* exhibition.

The Leningrad collection contains more than 2,500 instruments, including a great many folk instruments, not only from throughout the Soviet Union, but from other countries, as well. The Institute's foundation, however, is the collection of 363 instruments bought in 1902-1903 by Baron de Stackelberg, director of the St. Petersburg Imperial Chapel. It was the third of three collections assembled by the great Belgian collector, César Charles Snoeck. The first, cataloged in 1894, consisted of 1,145 pieces that went to the Staatliche akademische Hochschule in Berlin. The second, 437 instruments associated primarily with Dutch and Flemish music, was cataloged in 1903 and bought by the Conservatoire in Brussels. The third went to St. Petersburg (Leningrad). According to Ernest Closson, the Belgian writer on music who also worked at the Brussels Conservatoire, writing in 1909-1910, neither the second nor the third collection matched the quality of the first. Be that as it may, the Leningrad holdings are impressive, nevertheless.

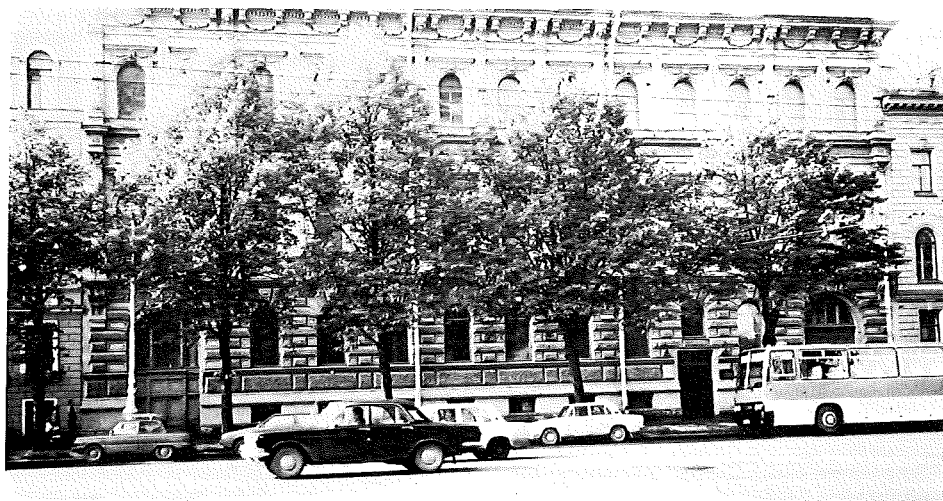
The Institute's galleries are currently closed to the public. Structural problems caused water damage in the building (not to the instruments), and the exhibits will be redesigned and reinstalled. Semyon Levin, Director of



Anne Macaulay of Edinburgh holds one of the Institute's important 17th and early-18th-century guitars, beautifully decorated with tortoiseshell and mother of pearl.



Tom Dibley examines drawers full of clarinets at the Leningrad Institute.



the Institute, was replaced a few weeks before the Galpin Society visit by Natasha Heanova Metelitsa. She, Vladimir Kosheleff, curator, and Alexander Batoff, restorer, met on Friday afternoon, September 11, with Pauline Holden, Secretary of the Galpin Society, Arnold Myers, Curator of the Collection of Historic Musical Instruments at the University of Edinburgh, Jeremy Montagu, Curator of the Bate Collection at the University of Oxford, and André P. Larson, Director of The Shrine to Music Museum at The University of South Dakota, to discuss the reinstallation.

Galpin Society members flew back to London from Leningrad on Saturday morning.

—André P. Larson

BAROQUE MUSIC FESTIVAL AT UCLA IN JUNE

The UCLA Department of Music will present "The Grand Baroque in Mid-17th-Century Rome," the second E. Nakamichi Baroque Music Festival, June 22-26 in Westwood (Los Angeles), California. The festival, scheduled to occur in alternate years opposite the Boston Early Music Festival, will include concerts, recitals, panel discussions, workshops, a special early music exhibition, and the first fully-staged performance in the United States of Stefano Landi's historic opera, *Sant' Alessio*.

This year celebrating the musical and artistic achievements of 17th-century Rome, the festival will open on June 22 with a special performance by the Baroque ensemble, "Les sonatistes" (formerly "Les gouts reunis"), featuring Stanley Ritchie and Daniel Stepner, violins, Elizabeth Wright, harpsichord, and Laura Jeppesen, viola da gamba.

The opera, *Sant' Alessio*, will be directed by Nicholas McGegan, June 23-25, with artists Judith Nelson, David Thomas, Julianne Baird, Drew Minter, Frank Kelly, and Jeffrey Thomas.

First presented in Rome in 1632 and 1634, *Sant' Alessio* will feature the New York Baroque Dance Company, led by Catherine Turocy, who will create the choreography with McGegan and Baroque dance specialist, Charles Garth. McGegan and Turocy will also share duties as stage directors. Scott Blake, scenic designer, and Bonnie Kruger, costume designer, will recreate the scenery and costumes used in the 1634 production, while David Kruger will supervise the reproduction of lighting effects used on 17th-century stages.

Panel discussions will be held during the mornings. Topics will include an illustrated presentation of the Roman Baroque in art and architecture on June 23, and the production of *Sant' Alessio* and Baroque opera and dance on June 24. A workshop about Baroque instruments and instrumental music is scheduled for June 25.

Noon concerts will include such distinguished guest artists as lutenist Paul O'Dette and Yuko Hayashi of the Boston Conservatory, who will perform in programs of Italian music.

A major exhibition of early music books, records, and instruments fashioned by some of the finest contemporary makers in the country, will be on display in the Ackerman Union Grand Ballroom, June 22-25, noon to 5 p.m., and June 26, 10 a.m. to 1 p.m. A series of recitals, organized by UCLA harpsichordist Bess Karp, will spotlight Los Angeles early music artists. An afternoon tea will offer an opportunity for discussions between festival par-

ticipants and guests.

The festival will conclude on June 26 with the re-creation of a gala concert of sacred music based on 17th-century Roman oratories, featuring countertenor Drew Minter.

Administering the event, funded through a grant from the E. Nakamichi Foundation, is Frederick Hammond, General Director, UCLA professor of music. AMIS member, Howard Schott, is Administrative Consultant. Contact the festival office at 213-825-6823 or the UCLA Music Department at 213-825-4761.

CLAREMONT WILL SHOW COLEMAN INSTRUMENTS

A special treat for AMIS members attending the March 3-6 meetings in Claremont, California, will be the opportunity to see a temporary exhibition at the Fiske Museum of instruments from the private collection of Jack R. Coleman of Los Angeles. According to Albert R. Rice, Curator; the following will be shown:

English horn, August Grenser, Dresden, ca. 1770. Sickie form.

Clarinet in C, Naust, Paris, ca. 1780. Five keys.

Clarinet in C, Astor, London, ca. 1785. Five keys.

Oboe, G. A. Lehnholdt, Leipzig, ca. 1775-1800. Two keys.

Oboe, J. C. Selboe, Copenhagen, ca. 1850. Fourteen keys.

Triple flageolet, William Bainbridge, London, ca. 1825.

English horn, J. B. Tabard, Lyon, ca. 1820-48. Angular form, seven keys.

Flute, Claude Laurent, Paris, 1814. Crystal, five keys.

Flute, Proser, London, ca. 1777-95. One key.

Walking stick clarinet, L. Rousseau jeune, Paris, ca. 1840. Five wood keys.

Natural trumpet, Jacob Schmidt, Nuremberg, 1685.

Keyed trumpet, Antonio Appurati, Modena, ca. 1850. Five keys.

Soprano over-the-shoulder saxhorn, Isaac Fiske, Worcester, ca. 1870. Side-action rotary valves.

Slide trumpet, England, ca. 1830. Marked J. Distin.

Cornet, J. A. Koehler, London, ca. 1870. Three Shaw disc valves.

Cornet in G, Louis David, Paris, ca. 1840. Two Stoelzel valves.

Cornet in G, C. A. Mueller, Mainz, ca. 1840.

Keyed bugle in E-flat, Graves & Company, Winchester, ca. 1830-50. Ten keys.

Valve bugle, E. G. Wright & Company, Boston, ca. 1865. Three string rotary valves.

LUTE WORKSHOP IN MAY

The Lute Society of America and the University of Chicago will sponsor a day-long workshop, "Medieval and Renaissance Music for Lute and Harp," May 7, 1988. The faculty will include AMIS member, Howard Mayer Brown. Contact Kevin Mason, Department of Music, University of Chicago, 5845 South Ellis Avenue, Chicago, IL 60637; telephone 312-275-4623.

1987 JOURNALS MAILED

Copies of Volume XIII (1987) of the AMIS Journal were mailed from Madison, Wisconsin, in early December to AMIS members who paid dues for 1987. They were sent to individual members by bulk rate, to libraries by library rate, and overseas by surface mail. Delivery may take several weeks.



Photo by Glen Erikson

The New World Consort, based in Vancouver, British Columbia, will present a concert of Renaissance music for AMIS members on Saturday afternoon, March 5. Members of the group, l. to r., are Nan Mackay, viol; Ray Nurse, lute; Peter Hannan, recorder; and, Suzie LeBlanc, soprano.

MEISEL REPORTS ON STUDY OF INSTRUMENTS IN THE SCHOOLS

As my interest in the educational potential of the study of musical instruments intensifies, I was pleased to see the formation within AMIS of an Outreach Subcommittee.

A recent project of my teacher certification program attempted to find out what, if any, work was being done to engage children in learning about musical instruments, other than using the traditional "instruments of the orchestra" approach.

Two major problems present themselves in promoting knowledge of musical instruments in the schools. The first is that the teachers have probably had very little opportunity to learn about the subject themselves. Very few colleges or universities include "History of Musical Instruments" or "Survey of Musical Instruments" in their course offerings. The second problem is that not all areas of the country can boast musical instrument collections open to the public, although it is amazing how many local historical societies, libraries, and general museums include musical instruments in their collections (more than 500 listed in the 1974 MLA Survey).

Traditional scholarly literature about musical instruments does not provide any particular help. A cursory survey of *Music Index* for the last few years yielded nothing of value for the project. Articles are either intended for specialists or, when popularized, are often oversimplified or contain misinformation. The best general book, *Musical Instruments Through the Ages*, Anthony Baines, editor, is somewhat out-of-date and apparently unavailable in paperback in the United States. According to the editor, it will not be republished. Currently, the best references are the *New Grove* and its various spinoffs.

At the inception of this project, I contacted colleagues in several major museums for information about what, if any, outreach or in-house programs they might have for children. The answers were quite varied. Yale University reported tours on request for school groups, but felt these were not too successful, as their situation does not allow any listening or "hands-on" experiences. The Shrine to Music Museum in Vermillion gives tours and reported a more extensive educational program in development (a pilot program is currently in place).

The Metropolitan Museum of Art in New York has a scholarly-oriented Department of Musical Instruments, but the collection is highlighted for children in several ways by the education program of the Museum as a whole: 1) the musical instrument displays are included on a revolving basis in special children's tours; 2) musical instruments are included in its "Summer at the Met for Day Camps" program; and, 3) an attractive "Gallery Hunt" booklet is available for any child visiting the musical instrument galleries.

The Boston Museum of Fine Arts, with the addition of new staff, is now re-thinking its educational program. It cooperates with the efforts of the Boston Early Music Festival & Exhibition (BEMFE). Teacher and student reaction to the 1985 BEMFE outreach program was quite positive. In 1987 BEMFE expanded its performance/demonstration program to include not only elementary school groups, but families and community groups as well. The

Smithsonian has in the past offered a program for school instrumentalists to receive instruction on early instruments, with a concluding contest and performance. Tours for special school groups are available on demand.

As with other aspects of music education and education in general, the goal of instruction using musical instruments should be to broaden the child's horizons, both by making her/him more curious and knowledgeable about familiar musical events and by going beyond her/his immediate environment to new experiences. The most fruitful approach may be to use the "found sound" and self-made musical instruments to teach children the major classifications of instruments, then to expand to historical Western and non-Western instruments within these groupings by way of recordings and pictures, if actual visits to collections or specialist visits to the schools can not be arranged.

Local libraries may include books about instrument-making, especially in the children's section. Three excellent volumes found locally are: *Music and Instruments for Children to Make* by Hawkinson and Faulhaber (Chicago, n.d.), *Simple Folk Instruments to Make and Play* by Hunter and Judson (New York, 1977), and *Sound Designs* by Banek and Scoville (Berkeley, 1980).

In conclusion, I want to make several recommendations to expand the potential for integrating musical instruments into the school music program:

- 1) higher education for musicians and music teachers should include a survey of musical instrument history;
- 2) museums and early music groups should be encouraged to expand their outreach programs;
- 3) musical instrument organizations and experts should disseminate their knowledge beyond their own restricted circles to educators and young people, and assist the outreach programs of smaller museums with instruments in their collections; and,
- 4) children's experiences with instruments should not be limited by budgetary concerns; the extensive literature about making instruments should be utilized, both in place of, and as a supplement to, expensive commercial products.

The American Musical Instrument Society, an organization founded to promote the common interests of collectors, museums, scholars, and all persons interested in musical instruments, has a unique opportunity to extend its expertise to the younger generation, and to come to the assistance of teachers exploring new avenues of creativity to inspire their students.

—Maribel Meisel

TWO EXHIBITS IN L.A.

According to a report in *Ethnomusicology* at UCLA, Vol. V, No. 1 (Fall 1987), the Division of Ethnomusicology of the UCLA Department of Music has loaned a number of instruments from its collections for two exhibitions held in Los Angeles.

Apsara: The Feminine in Cambodian Arts, held in the Women's Building at 1727 N. Spring Street, December 1-January 9, included three instruments from UCLA's Southeast Asian collection. Meanwhile, an exhibition of non-Western instruments, which opened at the Hollywood Bowl Museum in November, is expected to run through the summer.

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.

CLAVICHORD, ca. 1890, excellent condition, no legs, \$600. Will trade for non-keyboard instrument. Sid Glickman, 42 Butterwood Lane, Irvington, NY 10533. Call 914-591-5371.

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.

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

FOR SALE: 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.

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.

AMERICAN LUTHIERS MEET AT USD IN JUNE

The Guild of American Luthiers will hold its 11th national convention/exhibition June 16-19 on the campus of The University of South Dakota in Vermillion. The biennial event is being hosted by The Shrine to Music Museum, whose extensive collections include instruments by members of the Amati, Guarneri, Sellas, Stradivari, and Voboam families.

The convention will include lectures, demonstrations, the exhibition of hundreds of handmade instruments, and the sale of instrument-making wood by numerous dealers. Speakers so far confirmed include Robert Lundberg, lute maker, scholar, and restorer; R. E. Brune, maker, collector, and restorer of classical guitars; Linda Manzer, maker of steel string guitars; Don Teeter, guitar repair specialist and author; James Rickert, research engineer currently working on string design; and, Thomas Rossing, acoustics professor and research specialist. Gila Eban, experimental guitar maker, will head a panel discussing tropical hardwoods.

Exhibition space is limited, so instrument makers and suppliers are encouraged to write for registration forms immediately. On-campus

lodging is available. Lodging, exhibition, and attendance costs will be low.

The Guild of American Luthiers is a non-profit educational organization with a membership of about 2,000 makers and repairers of guitars, violins, mandolins, dulcimers, lutes, harps, and other acoustic and electric string instruments. Formed in 1972, the Guild publishes *American Lutherie*, a magazine devoted entirely to string instrument making. Its conventions have become known as festivals of information, "combining hard data with music, personal and business connecting, and fun."

Contact Tim and Deb Olson, convention coordinators, Guild of American Luthiers, 8222 South Park, Tacoma, WA 98408; call 206-472-7853.

BELLS

Leaden bells
tripping over themselves
chiming a song
ringing throughout the village.
The grace(less) notes
carrying the musky rose perfume
along, higher
and higher
Over the stone church
far into the fields.
Crisp, cool air
mixed with grey cotton clouds
blushing the face
and snapping hair
And the heavy church bells'
notes falling
musically against the ear.

—Mara W. Cohen

NEW LANGWILL INDEX UPDATE BY WATERHOUSE

The New Langwill Index of Historical Wind-Instrument Makers, of which I am editor, seeks primarily to furnish biographical information about makers, with each entry of the 6th edition (1980) researched and rewritten.

Having attempted to examine the pertinent printed source material in English, German, French, and Italian, I am asking now, in view of my deadline of late 1988, for information about any European maker of which I might be ignorant. I am particularly anxious to learn of unpublished research data, articles in obscure journals, and hitherto unreported makers.

With regard to American makers: as detailed in the *AMIS Newsletter* (Vol. XV, No. 2, p. 12), a committee has been formed under the chairmanship of Lloyd Farrar to co-ordinate research about these on behalf of the New Langwill; accordingly, all such material should be sent to him rather than to me.

The scope of the New Langwill was outlined in the *Galpin Society Journal* (Vol. XXXIX, 1986, pp. 58-67); note that only makers active before 1945 are to be included and that location listings of instruments are no longer of primary concern.

In the past, Lyndesay Langwill benefitted from the help of many collaborators; I, in my turn, shall be grateful for assistance in making the New Langwill as complete and accurate as possible.

—William Waterhouse

19TH-CENTURY BRASS TO BE HEARD IN BUFFALO

A concert of 19th-century brass band music will be held in the Slee Concert Hall at the University of Buffalo, New York, on Sunday, March 20 at 3:00 p.m. The concert will be played on over-the-shoulder instruments from the John H. Elrod Memorial Collection of Antique American Musical Instruments, of which AMIS member, Mark A. Elrod of Gaithersburg, Maryland, is Founder and Curator. Keyed brass instruments will also be played, including a performance by Ralph Dudgeon, an AMIS governor. Band members will include musicians from the Buffalo Philharmonic Orchestra. The conductor will be Frank Cipolla from the University of Buffalo. Contact AMIS member, Mark R. Jones, 104 Briarcliffe Road, Cheektowaga, NY 14225; telephone 716-832-9316.

STRAD SYMPOSIUM HELD

A symposium "in commemoration of Antonio Stradivari, celebrating his 250th Anniversary Festival with the City of Cremona," was held December 5, 1987, in the Hall of Musical Instruments at the Smithsonian's Museum of American History in Washington, D.C. Participants included Renzo Zaffanella, the mayor of Cremona; Francesco Bissolotti, Cremonese violin maker; Elio Santoro, Cremonese journalist and historian; AMIS members, Jacques Francais of New York and Kenneth Slowik, director of chamber music at the Smithsonian; William Monical, vice-president of the American Federation of Violin and Bow Makers; and, Rafael Druian and Andrea Cappelletti, violinists. The event, sponsored jointly by the Smithsonian and the Embassy of Italy, included a concert by Cappelletti and the

opening of an exhibit of the Herbert R. Axelrod Stradivarius Quartet.

TRIENNIAL OF STRINGS IN CREMONA IN OCTOBER

The 5th edition of the International Triennial of Stringed Instruments (Triennale Internazionale degli strumenti ad arco), featuring the 5th "Antonio Stradivari" International Violin-making Competition (Concorso internazionale di liuteria "Antonio Stradivari"), will be held in Cremona, Italy, October 1-9, 1988. The chairman of the Triennial is AMIS member, Marco Tiella.

Violins, violas, 'cellos, and double-basses made in 1986, 1987, and 1988 are eligible for the competition. There will also be an exhibition of bows. The instruments admitted to the competition will be exhibited at the Centro Culturale Città de Cremona.

Contact Ente Triennale Internazionale degli strumenti ad arco, Via Gioconda 3, 26100 Cremona, Italy; telephone 0372/21454.

CALL FOR PAPERS

The Ethnomusicology Publications Program of the Division of Ethnomusicology at UCLA in Los Angeles has issued a call for papers for Volume VIII of *Selected Reports in Ethnomusicology*. The volume, "The Anthropology of Musical Instruments," will be edited by AMIS member, Sue Carole DeVale, and Nazir A. Jairazbhoy. It is scheduled to be published in mid-1989. Interested scholars should submit a proposal of no more than 500 words before June 1, 1988. Contact Editor, Ethnomusicology Publications, Division of Ethnomusicology, UCLA, Los Angeles, CA 90024-1616.

AUCTIONS IN FISHKILL, NEW YORK



These vintage photos are among more than 100 lots of musical instruments and related ephemera that were recently sold at a pre-1940's collectibles mail auction held by Doyle Auctioneers & Appraisers, 137 Osborne Hill Road, Fishkill, NY 12524. Catalog No. 142 is now available for a similar sale that will also include more than 100 musical items, including violins, zithers, and wind instruments. Bids will be accepted until March 3, according to Sue Doyle (914-896-9492).

Courtesy of Doyle Auctioneers

BOOK REVIEWS

(AMIS members are invited to submit reviews of books, records, video tapes, and related materials that concern an area of study in which they have particular expertise, for publication in the Newsletter.—Ed.)

Records of English Court Music, Vol. I (1660-1685), calendared and edited by Andrew Ashbee. Kent, England: Andrew Ashbee, 214 Malling Road, Snodland, Kent ME6 5EQ, England, 1986. n.p.

Lists of Payments to the King's Musick in the Reign of Charles II (1660-1685), transcribed and edited by Andrew Ashbee. Kent, England: Andrew Ashbee, 1981. n.p.

Records of English Court Music [RECM], Vol. I (1660-1685), is the first in a projected series of at least four volumes which, when completed, will encompass the years 1603-1714. These source books are being prepared by Ashbee to replace the valuable, 80-year-old calendar of references to musicians at the English Court, *The King's Musick*, compiled by Henry Cart de Lafontaine (London, 1909). In RECM, the author proposes not only to revise Lafontaine's work, but also to "incorporate related, hitherto unpublished records of English Court music and musicians."

Both LaFontaine's and Ashbee's works are based on the records of the Lord Chamberlain, dating from 1483-1700, preserved at the Public Record Office. The Lord Chamberlain was the administrative head of the Royal Household, and, as such, according to Ashbee, he was responsible for the "day-to-day affairs of the court musicians, including their appointments, duties, replacements, purchase of instruments, disputes, probate records, and so on." RECM consists of a 215-page calendar of transactions, as well as sections detailing the lists of musicians who served the Royal Household, the signed receipts by some of the royal servants for their livery allowances, various papers, and indices of persons and places. One can learn, for example, that on February 16, 1683, a warrant was prepared for the King's signature, "granting the place of 'keeper, maker, repairer and mender and tuner of all and every his Majesty's muscical wind instruments; that is to say all regalls, virginalls, organs, flutes, recorders and all other kind of wind instruments whatsoever' to Henry Purcell."

Ashbee's companion publication, *Lists of Payments to the King's Music in the Reign of Charles II (1660-1685)* details the payment of the musicians' fees, which was handled, not by the Lord Chamberlain, but by the Exchequer. Ashbee notes that the Restoration years were "financially extraordinary," and that these payment records can help the researcher document the fact that "the system devised for financing the Court [during the Restoration years] was inadequate and [that] money was always in short supply. Continual problems [were] faced by the musicians and [the records show] some action [was taken] to alleviate them, but whether that action was taken or not is rarely shown."

Ashbee's two books, as well as those yet to come in the series, are certain to become the standard reference sources for primary source material concerning the musicians and types of instruments used at the Restoration Court.

—Margaret Downie Banks

Musical and Poetical Relicks of the Welsh Bards by Edward Jones. London: Edward Jones, 1784. Facsimile reprint by Morley Galleries, 4 Belmont Hill, Lewisham S.E. 13, London, England, 1985. 78 pp. \$40.00.

The late 18th-century publication, *Musical and Poetical Relicks of the Welsh Bards*, was originally printed in a limited edition for a small group of subscribers. Using an original copy preserved in the "Morley Collection" of books and music, Clive R. Morley has initiated the re-publication of rare source material pertaining to the harp, with this particular facsimile. It is his intention to continue republishing additional sources, "which harpists feel should have a wider circulation."

The book's long subtitle reveals its contents: *Musical and Poetical Relics of the Welsh Bards: preserved by tradition, and authentic manuscripts, from remote antiquity; never before published. To the tunes are added variations for the harp, harpsichord, violin, or flute. With a choice collection of the penillion, epigrammatic stanzas, or, native pastoral sonnets of Wales, with English translations. Likewise a history of the bards from the earliest period to the present time: and an account of their music, poetry, and musical instruments, with a delineation of the latter.*

Although the author, who was a harpist, singles out the harp not only as the "queen of all instruments," but also as the principal musical instrument of the Welsh, the historical value of this source—both in terms of its text and its music—extends to the study of other instruments as well. (Incidentally, Edward Jones' harp is preserved in the National Library of Wales in Aberystwyth.) For example, a chapter devoted to the "Musical Instruments of the Welsh" describes, in some detail, not only the Telyn (harp), but also the Crwth (crowd), the Pibgorn (horn pipe), the Tabwrdd (drum, tabret), and the Corn Buelin (bugle horn). The music, as mentioned in the subtitle, is suitable not only for the harp, but also the harpsichord, the violin, and the flute.

The Morley facsimile reprint is large (10"x13½") and has been printed on a velum-type paper. It is ring bound so the book will lay flat when the music is played. The left margin has been extended so that binding of the book is possible. The quality of the musical reproduction in this facsimile edition is exceptionally fine.

—Margaret Downie Banks

The Music Men: An Illustrated History of Brass Bands in America, 1800-1920 by Margaret Hindle Hazen and Robert M. Hazen. Washington, D.C.: Smithsonian Institution Press, 1987. xxi, 225 pages, 179 prints and photographs. \$39.95 cloth; \$19.95 paper.

Upon first seeing *The Music Men*, one might mistake it for another lightweight, coffee-table, picture-book look at a musical subject. Its horizontal format, which allows for prominent display of photographs, and the fact that it is

almost impossible to open it to a page that does not contain a photograph, is no cause for concern, however. It is cause for celebration.

The Music Men is a commemoration, a chronology, a travelogue of the American band movement from its beginnings in the early 19th century to its decline between World Wars I and II. The authors obviously have great affection for their subject, and present their material with a witty reverence. In the preface, the authors describe their approach to the book: "*The Music Men* focuses on the evolution of the American band movement from its origins early in the nineteenth century, through the golden age of the late nineteenth century, to the end of the First World War. Utilizing original band records, contemporary newspaper accounts, hundreds of band programs, and thousands of pictorial records, we have sought to profile the musicians, amateur as well as professional, who contributed to the movement. The many occasions and celebrations that featured band performances, the evolution of band instruments and music during the nineteenth century, the influence of military music traditions, and the relationship between the music business and band development, are but a few of the themes central to an understanding of the band movement. Unlike many music scholars who tend to view bands only as they relate to the development of 'high art' music in America, we attempt to present the subject in the context of American society at large. What may emerge is a more complete picture of America's vital and vibrant bands, the musical ensembles of the people."

The ten chapters cover music, people, instruments, and the boys (and girls) of the band. There are extensive notes on each chapter, conveniently located in an appendix. Most serious users of the book, however, would probably prefer them concurrent with the text.

While it is obvious that much care has been exercised in the preparation and documentation of the text, it is also obvious that even more care has been applied to the photographs, most, if not nearly all, of which are reproduced for the first time in this book. They are amazingly even in tone and clearly focused. Details of instruments, uniforms, even the condition of the players' shoes and the clothespins holding down their music, stand out for study—if one is so inclined.

Hopefully, the Hazens have not closed their files on the American band movement, and another volume will follow. This neglected subject needs more of the care and attention they have given it.

—Gary M. Stewart

ARTICLES SOUGHT FOR THE AMIS JOURNAL

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

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.