

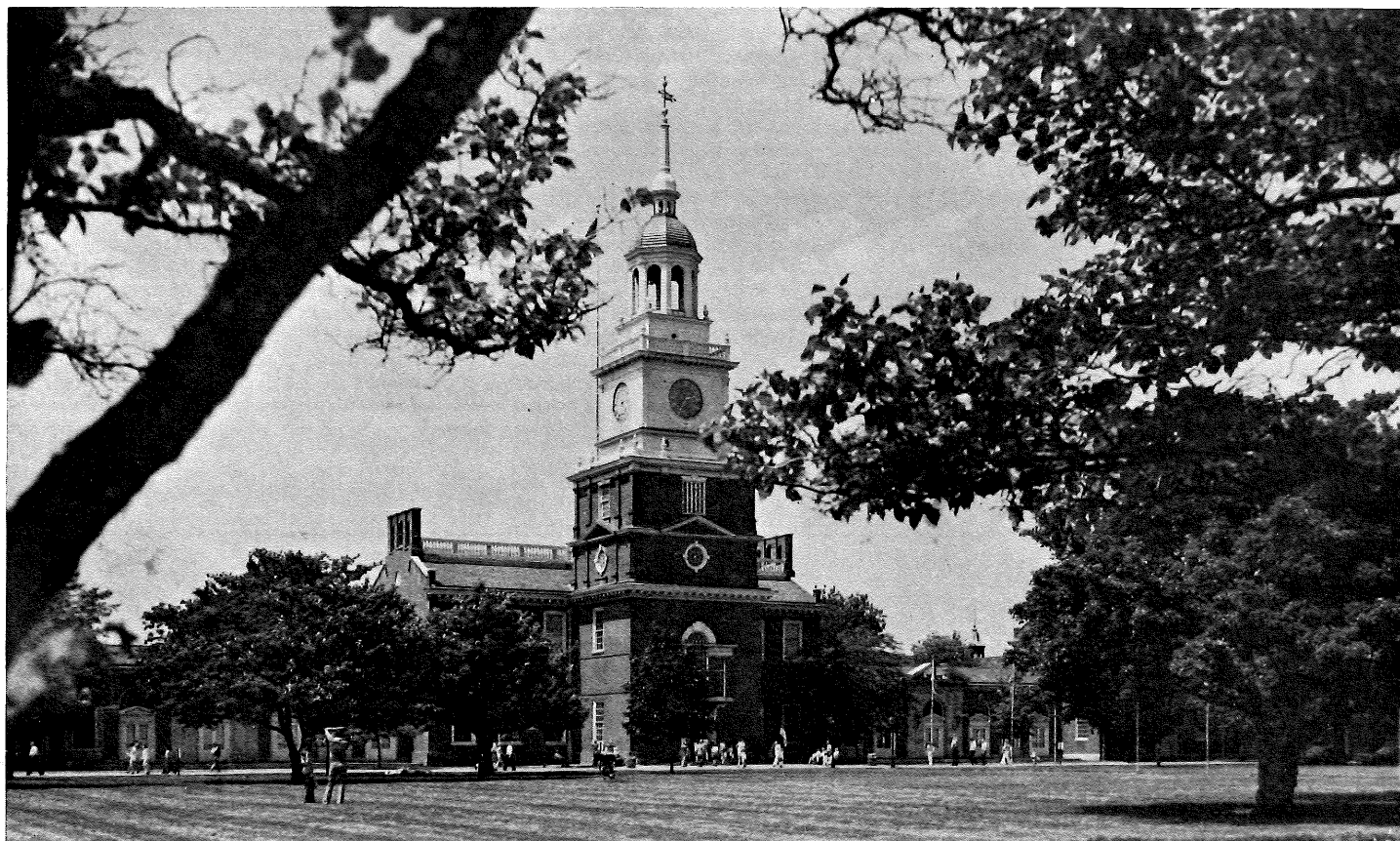
NEWSLETTER

Of The

American Musical Instrument Society

Vol. XII, No. 1

February 1983



Courtesy of The Henry Ford Museum, Dearborn, Michigan

The Henry Ford Museum in Dearborn, Michigan, will host the 12th-annual national meeting of the American Musical Instrument Society, April 14-17, 1983. The Henry Ford Museum presents a panorama of American arts and crafts, including decorative arts galleries, a street of early American shops, and a mechanical arts hall that covers an area of eight acres. Next door is Greenfield Village. It consists of nearly 100 historic buildings, in a combination of rural and early-urban atmosphere, spread over 260 acres. Dotting the Village are many craft shops, still in working order, where trades are practiced as they were a century ago.

AMIS MEETS APRIL 14-17 AT HENRY FORD MUSEUM

The 12th-annual national meeting of the American Musical Instrument Society will be held in Dearborn, Michigan, April 14-17, 1983, with the Henry Ford Museum as host. Dr. Robert E. Eliason, Curator of Musical Instruments, is in charge of local arrangements.

The Henry Ford Museum will be the headquarters for the meeting. Housing will be provided at the Fairlane Inn, a fifteen-minute walk from the Museum. Activities will also take place at the University of Michigan in Ann Arbor.

Dr. James Borders, Professor of Music at the University of Michigan, is program chairman. He has announced a dozen papers, including sessions about flutes, keyboards, strings,

and 19th-century topics. There will be two round-table discussions, "The Problem of Theft," chaired by Laurence Libin, Curator of Musical Instruments, Metropolitan Museum of Art, New York City, and "Conservation and Storage of Musical Instruments," chaired by Professor Borders.

A Friday afternoon excursion to Ann Arbor will include a visit to the Stearns collection in storage and an evening concert in Hill Auditorium by the University of Michigan Symphony Band and Wind Ensemble.

Saturday evening's traditional banquet will be followed by an early American contradance in Henry Ford's beautiful Lovett Hall Ballroom. Believe it or not, Mr. Ford had this dance floor constructed with springs under it so that it would bounce like a barn floor. Music will be provided by Glen Morningstar and the Ruffwater String Band, featuring hammered dulci-

mer and fiddle. Every dance will be explained and all are easy enough for everyone to participate, according to Dr. Eliason.

This year's meeting will again offer exhibits by publishers, dealers, and makers. Last year's popular feature, "Show and Tell," during which time collectors who want to show one or two instruments and comment on their history may do so, will be held twice this year. The annual membership business meeting and election of governors and officers will be held Saturday morning. For the complete program, see p. 6.

Registrants will have free admission to the Museum and Greenfield Village (by name badge), Thursday-Sunday. The musical instrument collection totals about 1,000 instruments, including many American brasses and woodwinds, some fine Italian violins, keyboard instruments, music boxes, dulcimers, and other instruments made or used in the United States.

NEWSLETTER OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

Andre' P. Larson, Editor

The Newsletter is published in February, June and October for the members of the American Musical Instrument Society (AMIS). News items, photos, reviews and short monographs are invited, as well as any other information of interest to AMIS members. Address all correspondence to the Editor, AMIS Newsletter, USD Box 194, Vermillion, SD 57069. Requests for back issues and all correspondence regarding membership (\$20.00 per year) should be directed to the Membership Office, American Musical Instrument Society, USD Box 194, Vermillion, SD 57069.

BOARD OF GOVERNORS

Andre' P. Larson President (1981-83)
Edmund A. Bowles Vice-President (1981-83)
Robert A. Lehman Secretary (1982-83)
Robert E. Eliason Treasurer (1982-83)
Cecil Adkins (1982-85) Laurence Libin (1980-83)
William R. Dowd (1982-85) Robert M. Rosenbaum (1980-83)
William E. Gribbon (1982-83) Howard M. Schott (1981-84)
Cynthia A. Hoover (1981-84) Frederick R. Selch (1981-84)
Barbara Lambert (1981-84) Robert A. Warner (1982-85)
Phillip T. Young (1982-85)

NEW BOOK RECEIVED

The History and Literature of the Wind Band and Wind Ensemble, Volume I, "The Wind Band and Wind Ensemble before 1500," by David Whitwell. Northridge, California: WINDS, 1982. (265 pp., typescript, paperback, comb-binding; \$37.50 or \$35.00 prepaid).

This is the first in a projected 9-volume series which, according to the author, "will be published in regular intervals during the next ten years." The purpose of the series is to "fulfill the need for a comprehensive study of the development of the wind band and wind ensemble." (Whitwell uses "wind band" to refer to an "established, regular ensemble" and "wind ensemble" to refer to "gatherings of wind players for single occasions.") The first five volumes will cover the subject's history through the 19th century (excluding American contributions). The final four volumes "will consist of a listing of locations and call-numbers for approximately 30,000 wind band and wind ensemble manuscripts from more than 450 libraries, four-parts and larger before 1750 and six-parts and larger between 1750 and 1900."

The first volume deals specifically with wind music before the Christian era, the age of the minstrel, wind ensembles in the medieval church, the civic wind band, the medieval court wind band, and concludes with brief descriptions of the principal wind and percussion instruments of the middle ages. The text is logically arranged and copiously documented (934 footnotes!). Numerous citations from period literature are included in the original languages and are provided with direct translations or paraphrases. The textual layout is generally good and the typescript reproduction is excellent. However, six iconographic reproductions are poorly reproduced and hence, are essentially worthless with regard to discerning instrumental detail. Neither a bibliography nor an index are provided. Nevertheless, this volume is a valuable reference work, bringing much otherwise scattered information under one cover.

The author is Director of Bands at California State University, Northridge, in Los Angeles. He is a past president of the College Band Directors National Association and a member of the Præsidium of the International Society for the Promotion of Band Music (Graz). In addition to this new series, Whitwell has published a number of articles and three books concerning the history of wind music.

- Margaret Downie

VIVIAN M. MECKEL, 1916-1981

Belatedly, and yet sadly, we must report that the Society has lost one of its earliest, and most appreciative, members, who for nearly thirty years owned and operated The Hays Music Co. in Hays, Kansas. He was a person who showed great interest in the development of musical life on the High Plains, and he was valued as a supportive friend of music educators and professional musicians in his area. He had a naturally close relationship with Fort Hays State University and served local hospital, mental health, and arts councils. He also took part in state and national Republican political activities and represented the then-89th District in the Kansas Legislature in 1964.

Because he lived away from the urban centers of the nation, Viv found the communications and conventions of AMIS a particularly broadening experience. He and Ilo, his wife of more than forty years, took particular pleasure in attending the Society's annual meetings wherever they were held. In recent years Viv had begun, through his AMIS friendships, to expand the scope of his quite large collection of instruments, most of which were drawn directly from sources in his area. The more than 1,000 instruments he had preserved reflect as a total the evolution of a

democratic musical culture on the High Plains during its first century of settlement. His death, coming in early years of retirement from the music store, cut short his efforts to fill in gaps that existed and to establish a truly comprehensive representation of the musical instrument industry in the United States. Viv had a quick and inquiring mind and a modest manner. He never hid the sheer pleasure he gained from talking and learning about instruments and instrumentalists.

- Lloyd P. Farrar

NEWS OF MEMBERS

Robert Winter, Associate Professor of Music, UCLA, Los Angeles, California, will be in Europe in 1983 on a Guggenheim fellowship. He is researching and writing *The Romantic Piano: Its Makers and Its Music*.

Margaret A. Downie, Associate Curator, Shrine to Music Museum, has received a \$2,965 general research grant from the University of South Dakota to support a project, "The Documentation of Extant Kits (Pochettes) in Principal U.S. and Canadian Musical Instrument Collections."

David Shorey, Bowdoinham, Maine, will be selling flute parts, odd instruments, and unsold flutes at the AMIS meeting in Dearborn. Mr. Shorey is moving to Italy soon to begin collecting all over again.

MET INSTALLS 1830 APPLETON ORGAN



Courtesy of The Metropolitan Museum of Art

An early organ by Thomas Appleton (b. 1785) of Boston has been installed in the Andre Mertens galleries for musical instruments at the Metropolitan Museum of Art in New York City. The location overlooks the Equestrian Court in the Museum and provides an ideal showcase for the instrument.

The two-manual organ is dated 1830. It was originally installed in South Church in

Hartford, Connecticut, but eventually ended up in Sacred Heart Church in the village of Plains, Pennsylvania, where it was purchased by the Museum in January 1982. The organ was restored and installed under the supervision of Lawrence Trupiano, organ builder, Brooklyn, New York. It was dedicated by Daniel Chorzempa, organist, in a concert November 16.

FUTURE MEETINGS SET

The AMIS Board of Governors accepted invitations for future meetings during its November meeting in Ann Arbor, Michigan.

In 1984 AMIS will meet at Arizona State University, Tempe, Arizona, March 8-11. ASU is the home of the Laura Boulton Collection of Musical Instruments. Richard J. Haefer, Associate Professor of Music, will serve as local arrangements chairman.

The 1985 meeting will be in Boston, Massachusetts, during the Boston Early Music Festival & Exhibition at the end of May. The Museum of Fine Arts plans to mount an exhibition of musical instruments of the late Baroque.

The 1986 meeting will be in Vermillion, South Dakota. It will be hosted by the Shrine to Music Museum and will be held in conjunction with the University of South Dakota's annual American Music Festival in early May.

SMITHSONIAN ANNOUNCES CONCERT SERIES

Music at the National Museum of American History in Washington, DC, includes two new concert series - one featuring the Smithsonian String Quartet, the other devoted to instruments from the Museum's collections. Both series combine a 7 pm lecture followed by an 8 pm concert in the Hall of Musical Instruments, located on the Museum's third floor. Ticket information is available from the Smithsonian box office, 202-357-1500.

The Smithsonian String Quartet series includes the following events:

March 8-9. "The String Quartet from Its Beginnings to Haydn's Opus 33."

June 10-11. "The String Quartet from Haydn's Opus 33 to Schubert."

Events in the series, "Treasures from the National Collection," include:

February 7. *Le Grand Siècle*, "18th-Century French Harpsichord Decoration."

March 21. *Johannes Brahms*, "Late 19th Century and Contemporary Approaches to Brahms."

April 11. *Girolamo Frescobaldi*, "17th-Century Roman Music."

May 9. *Ignaz Paderewski*, "Paderewski's Concerts in the United States."

FRESCOBALDI CONFERENCE SCHEDULED FOR APRIL

An international conference concerning Girolamo Frescobaldi (1583-1643) will be held at the University of Wisconsin in Madison, April 7-10, 1983, in conjunction with the 1983 spring meeting of the Midwest chapter of the American Musicological Society. Events scheduled include musical and dramatic presentations of the works of Frescobaldi and his contemporaries, an interdisciplinary session, *Frescobaldi and the World of the Early Baroque*, and a special exhibit at the Elvehjem Museum of Art.

For further information, write to Alexander Silbiger, School of Music, University of Wisconsin, 455 North Park Street, Madison, WI 53706.

CLAVICHORD WORKSHOP, SAN SEBASTIAN, SPAIN

A clavichord workshop will be held in San Sebastian, Spain, August 22-27, in conjunction with the International Music Festival in that city. Participating in the event will be AMIS member Bernard Brauchli (history and interpretation) and Clifford Boehmer (building and restoration). For further information, write Conservatorio Superior de Musica, c/Easo 39, San Sebastian, Spain, or contact Mr. Brauchli at 82 Oakley Road, Belmont, MA 02178.

METROPOLITAN OFFERS SUMMER INTERN PROGRAMS

A limited number of internships and assistantships for college students will be available at the Metropolitan Museum of Art, June 13 to August 19, 1983. For further information, upperclassmen should write to the Coordinator, Summer Internship Program, Department of Public Education, Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, NY 10028. Graduate students should write to Barbara Berliner, Assistant for Academic Affairs at the Metropolitan. Deadline for application to both programs is March 1.

ARE YOU MOVING?

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

CATALOG PUBLISHED

The second volume of the catalog of the collections of The Shrine to Music Museum at the University of South Dakota, *Instruments of Burma, India, Nepal, Thailand, and Tibet*, has been published in a limited edition of 1,000 copies. Author of the volume is Thomas E. Cross, a research assistant at the Museum who will receive the M.M. degree in the history of musical instruments from USD in May.

Copies of Volume II, as well as a few remaining copies of Volume I, are available from The Shrine to Music Museum Foundation, USD Box 194, Vermillion, SD 57069, for \$6.50 each, including postage and handling.

KIT/POCHETTE RESEARCH UNDERWAY

Margaret Downie is seeking information concerning 17th- to 19th-century kits/pochettes belonging to private collectors in the U.S., Canada, and Europe, for inclusion in a research checklist. Please write to Dr. Margaret Downie, Associate Curator, Shrine to Music Museum, USD Box 194, Vermillion, SD 57069.

ARTICLES REQUESTED FOR AMIS JOURNAL

William E. Hettrick, 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 him at the Music Department, Hofstra University, Hempstead, NY 11550.



Courtesy of The Henry Ford Museum, Dearborn, Michigan

A splendid collection of American brasses are a feature of the musical instrument galleries at the Henry Ford Museum which will be visited by AMIS members in April. About a third of the Museum's collection of approximately 1,000 instruments are on display, including fine Italian violins, keyboard instruments, music boxes, dulcimers, and other instruments made or used in the United States.

UNDER the CROWN & EAGLE

By Lloyd P. Farrar

(In keeping with the concept of gathering and sharing historical information about how early builders came to America and how they succeeded here, we have discussed Henry J. Distin in two issues of the Newsletter. By working together we now have a much fuller picture of his American years. In the future, other European-trained makers - G. L. and G. F. Penzel, August Pollman, and Charles A. Zebisch in New York, the Klemm brothers in Philadelphia, and Henry C. Eisenbrandt in Baltimore, for instance - shall be introduced. In the meantime, however, the next subject will be New England-born John F. Stratton, his autobiography, and his position as an originator, here and in Germany, of the factory concept of instrument making. You are again asked to participate in this examination.)

Early 19th-century drums (many of them with dates) made by Abner Stevens of Pittsfield, Massachusetts, occasionally appear at auctions or antique fairs. They are familiar and respected items among drum collectors, but little has been known about Stevens, the man.

Bill Gribbon must take some credit for the discovery of an extensive biography of Stevens in the Berkshire County Library microfilm collection. For it was as a part of a trip to "Grib's" instrument emporium in Greenfield that I had an opportunity to visit the county seat. Mr. Tony King, Director of the Berkshire County Historical Society, directed me to the file - a pair of articles printed in the *Pittsfield Sun* on January 26 and February 2, 1888. Mr. King has since searched unsuccessfully for pictures of Stevens or his factory building.

Stevens died on February 6, 1842. The Register of Wills contains documents (file 1842-6407) concerning the inventory of a large estate and its division among the surviving widow, Sophia, and the children (four of age) - Emeline, Happytonia (spinsters), Mirchy, Angelo, and Mary Helen (who, when grown, married a Mr. Wollison). To my disappointment nothing was mentioned of drum-making equipment; instead, the inventory listed far more mirrors, carpets, chests of drawers, and so on, than a modest family should have owned. In fact, it seems that Abner Stevens, as a final business venture among many, built and operated the American Hall hotel in 1831; so, much of the inventory may be from that property. But, the Stevens family definitely was not a low-income family.

The *Pittsfield Sun* articles deal primarily with the history of some land on which a new commercial building on North Street, known as the Wollison block, had recently been built, close to Park Square in the center of Pittsfield. One of the buildings demolished for this project was the Angelo Stevens house. The tract, several acres in extent and of prime commercial value, had been gathered to the Stevens family during a period of eighty years. In 1808 Stevens built a large home and a shop on the first land he purchased, a plot but 10 x 17 rods in size. Subsequent purchases in 1812-14 provided land for the music store. The hotel and its plot completed the elder Stevens' personal acquisitions, all paid for out of profits made in the music business. And, his heirs continued to buy land.

Abner Stevens was born a British subject in Killingsworth, Connecticut. In 1776, when but a lad of six, the signing of the Declaration of

Independence deprived him of that citizenship, and his father, Joel's, enlistment in the young American army settled the matter for good! By 1787 the family was living in Hancock, Massachusetts (famous for its Shaker village), about four miles west of Pittsfield along the New Lebanon road. This, incidentally, was also the coach road between Boston and Albany, and it was from this commercially favorable location, in the family home itself, that Stevens began his drum business.

The articles attest that he had a naturally fine ear for music, was a superior violinist, and preferred spirited and cheerful hymns to the lugubrious psalmody of his day. He was drawn to drum-making when, as a young man, he spent some time in Albany: "Both his personal tastes and the character of his musical talents" were reasons why, "in harmony with them, having learned in Albany something or at least gained some idea of the art and mystery of drum-making, he became deeply interested in it. Indeed, it so charmed him that for many years it was the absorbing idea of his life, receiving for those years his almost exclusive attention."

Although ultimately it was the explosive demand for military goods during the period, 1812-15, that assured Stevens' success, the article explains that the militia system of the day had required a military corps of every village and hamlet, "the poorest of which needed at least one drum." Stevens first advertised his drums from Hancock on April 10, 1805. Exactly one year later, he again announced that he was making drums of all kinds and of a superior workmanship in his home; "also bass drums for bands of music. He tenders his thanks to the public for past favors and will endeavor to merit the continuance of the same."

Even more interesting is the announcement of his move from Hancock to Pittsfield:

ABNER STEVENS

Inform the public that . . . he will continue to manufacture Common and Bass Drums and Tamborines of all sizes and prices in the neatest manner, and has now on hand some of the best kind. He wants to purchase a large number of small skins, viz., calf, colt, mule, shoat, wolf and dog skins for drum headings. Likewise veal skins of all sizes.

He has a house to let or sell, near the meeting house. Whoever lives on the place . . . must depend on paying what he (i.e., Stevens) pleases to charge for it, unless there is a bargain made before they take the place, or immediately thereafter.

Pittsfield, March 24, 1809

The last sentence suggests what kind of business mind directed Stevens in commercial and real estate matters. Eventually, he was not only the best drum maker of the region, but also controlled some of the best property in a growing center of business during the years after the military cantonment, established in Pittsfield in 1812, had been abandoned. He used the profits of a wartime economy to sustain his peacetime prosperity.

In 1819 he advertised that his music store carried a complete stock:

Abner Stevens keeps constantly for sale, Violins, Violin and Bass Viol Strings, Clarionets, Hautboys, Clarinet, Hautboy, and Bassoon reeds. Bugle

horns. A large number of Bass, Common and Children's Drums now on hand; some as low as one dollar. A large number of Flutes, Fifes and Tamborines. Also Brass Kettles, Copper Tea Kettles and Ivory Combs.

Most of the above articles are of the first quality. Who ever may wish to purchase Drums are informed that now is the time, as a part of said drums will be sent to other parts of the world in a few weeks.

Pittsfield, August 10, 1819

Where might some of those "other parts" have been? One may well have been just across the state line to Albany, New York. Robert Eliason, in his article about J. & H. Meacham in *JAMIS V-VI* (1979-80), transcribed the following advertisement of but a few years following:

Also common and patent six-keyed bugles, double bass drums with the bust of Washington in the center and all other kinds of drums; plain, eagle and ornamental painting, and all instruments for martial bands of music.

Albany, May 11, 1821

In the history of American drum-making, the craft has thrived in the hands of men who may at one time or another have been cabinet makers, coopers, or coach builders. It was very unusual, however, for them to ply any musical craft other than one that utilized skills in steaming, bending, and fitting the large planks of wood used in making a drum shell or hoop. On the other hand, a turner of fine woodwind instruments probably would not have messed up his shop with the apparatus needed for drum-making.

I ask you to look at a map of New England and New York and answer for yourself: If Abner Stevens made only drums, where did he go to buy the many woodwinds he advertised for sale in 1819? And, on the other hand, with the region's major drum manufactory within two days of travel east of Albany, where would the Meachams, woodwind instrument makers by trade, have gone to obtain the 100 or more drums they advertised having "constantly on hand?" It seems reasonable to think that the fine Meacham bass drum (sans eagle or the bust of Washington!) sold recently out of the Allanson Collection (No. 2900, Shrine to Music Museum) may have had its origin in the Bay State.

In summary, Stevens' story of hard work at a craft and of opportunistic involvement in the changing commerce of a growing town in a new nation is a truly American story. His success was a paradigm for his times. These same characteristics will surface again in the telling next time, with the help of your contributions, of the John Stratton story. Facts about the career of this salty New England musician and manufacturer should be sent to 14416 Marine Drive, Silver Spring, MD 20904.

'82 JOURNALS MAILED

Copies of Volume VIII (1982) of the *AMIS Journal* were mailed from Vermillion on December 13, 1982 to *AMIS* members who paid dues for 1982. The *Journals* were sent to individual members via special 4th class rate, to libraries by library rate, and overseas by surface mail.

CLASSIFIED COLUMN

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

CLARINETS: Nearly forty Turn-of-the-Century clarinets in illustrated, historically-descriptive catalog. Send \$1.00 to cover postage. Patuxent Partial Musick, 14416 Marine Drive, Silver Spring, MD 20904.

FOR SALE: Colonial fife, penny whistle, 18th-century signal whistle, and Confederate bugle reproductions. Reasonable. Write: Mr. F. Demi, P.O. Box 540, Knickerbocker Station, New York, NY 10002.

CLOOS 10-KEY FLUTE, vgc., sp.f. Alternating B-flat, low B, and rollers on C-sharp and C. A=440. Little used; needs to be in collection. Serial no. 7948. \$940. J. Sarli, 8411 Piney Branch Road, Silver Spring, MD 20901; 301-587-1248.

WOOD HAYNES FLUTE, no. 1009 made January 1906, completely overhauled, appraised by Haynes Co. Write N. Keller, 402 Lenox Avenue, Westfield, NJ 07090.

WANTED: American Bugles, 1840-70's - typically large, single-turn copper body, brass reinforced bell. Please advise. C. Kelley, 374 Warren, Wayne, PA 19087; 215-688-1262.

STEINWAY 1863 rosewood square grand, restrung, tuned A=440. For information write to Theodore Wadl, 4943 Ralph Avenue, Cincinnati, OH 45238.

OFFERED FOR SALE: Early 18th-century, single-manual, Venetian harpsichord, unrestored condition, painted case. Call Mr. David Acheson, 202-857-0380.

OLD TRUMPETS FOR SALE: Scherzer rotary valve D trumpet, clear lacquer, with case. Mint condition. \$1,000, reduced to \$650. Mount Vernon Bach Strad F-E trumpet. Model 311, with case. Serial no. 23732. \$400, reduced to \$200. Contact: Norbert Carnovale, 212 S. 37th Avenue, Hattiesburg, MS 39401; 601-264-5452 (home) or 601-266-5546 (office).

FOR SALE: Silver flute 1850, marked "Th. Boehm in München 48," key system by Rudall & Carte. Offers to Ludwig Böhm, Asamstrasse 6, D-8032 Lockham Kr., München, West Germany.

FOR SALE: "Musical Instruments of Burma, India, Nepal, Thailand, and Tibet," Volume II of the *Catalog of the Collections*, The Shrine to Music Museum. Send \$6.50 (includes U.S. postage) per copy to USD Box 194, Vermillion, SD 57069, USA.

DISSERTATIONS AVAILABLE

The following dissertations concerning musical instruments, written by members of the AMIS, are now available from the Supervisor, Manuscript Publications, University Microfilms International, 300 North Zeeb Road, Ann Arbor, MI 48106.

Margaret Downie, "The Rebec: An Orthographic and Iconographic Study," (1981), order number DA8207522.

Ralph Dudgeon, "The Keyed Bugle: Its History, Literature, and Technique," (1980), order number 8023094.

Mary Jean Simpson, "Alfred G. Badger (1815-1892), Nineteenth-Century Flutemaker:



Courtesy of Glen Morningstar

Glen Morningstar, fiddler and dancemaster, and the Olde Michigan Ruffwater Stringband will provide music, featuring hammered dulcimer and fiddle, for an early American contradance in Lovett Hall, Greenfield Village, on April 16. All AMIS members are invited to attend. Every dance will be explained and all are easy enough for everyone to participate. According to Robert Eliason, Curator of Musical Instruments, Henry Ford Museum, Mr. Ford had the dance floor of Lovett Hall constructed with springs under it so that it would bounce like a barn floor. Eliason also notes that everyone will want to eat at least once at the Eagle Tavern in Greenfield Village. The tavern is an 1850 roadhouse featuring food and drinks authentic to the period.

His Art, Innovations, and Influence in Flute Construction, Performance and Composition, 1845-1895," (1982), order number 8227993.

SONNECK SOCIETY MEETINGS

The 1983 meeting of the Sonneck Society will be held March 4-6 in Philadelphia, in conjunction with the national meeting of the Music Library Association. One of the themes is "Music and Musical Activity in Pennsylvania." Other subjects in American music will also be represented. For further information contact Thomas E. Warner, Department of Music, Bucknell University, Lewisburg, PA 17837.

The Society will also meet July 1-4 at the Centre for American Music at the University of Keele, Staffordshire, England. The theme of the meeting is "British-American Interactions in Music." A group flight, and other activities after the meeting, are planned. For further information contact Kate Van Winkle Keller, 8102 Thoreau Drive, Bethesda, MD 20817.

SCIENCE AND MUSIC SYMPOSIUM MAY 27

A symposium, "Science and Music: Recording; New Instruments," will be held May 27 in the Kent Room of the Westin Hotel in Detroit, Michigan, in conjunction with the annual meeting of the American Association for the Advancement of Science.

Topics will include automatic music, digital recording methods, the Hutchins violin octet, and the computer as a musical instrument. For further information, contact the American Association for the Advancement of Science, 1101 Vermont Avenue, N.W., Washington, DC 20005 or F. R. Lipsett, National Research Council, Ottawa, Canada K1A 0R6.

SEM MEETS OCT. 20-23 CALL FOR PAPERS

The Society for Ethnomusicology will hold its 28th annual meeting October 20-23, 1983 at Florida State University, Tallahassee. Proposals concerning the following topics are encouraged: inter-ethnic contact, the etic/emic dilemma, contemporary musical revivalism, music in the context of performance, and ethnomusicology in the public sector. Regional emphases will include Africa, the Caribbean, Latin America, and Southeastern United States. Papers concerning other topics and regions are invited and pre-Conference Symposia may be proposed in any area of ethnomusicological inquiry. Further information about the program and abstract forms are available from Professor Kay K. Shelemay, SEM Program Chair, Department of Music, New York University, 268 Waverly Building, New York, NY 10003; 212-598-3433. Deadline for submission of abstracts is March 31, 1983.

ASIAN CONCERTS SET AT THE METROPOLITAN

The Society for Asian Music, in cooperation with the Department of Musical Instruments at the Metropolitan Museum of Art in New York City, will present the following series of concerts of Asian music and dance on Sunday afternoons at 3:30 in the Uris Center Auditorium at the Museum:

February 27. Indian Temple Dance Traditions in Odissi and Kuchipudi Styles.

March 20. Music from the Middle East.

April 24. South Indian Instrumental Music.

May 15. Dances of Indonesia: Java, Bali, Sulawesi.

AN UPDATE FROM THE STEARNS COLLECTION

As the result of fiscal problems at the University of Michigan, the Stearns collection was placed in storage in November, a move supervised by Professor James Borders. AMIS members can visit the storage facility on April 15 during the Dearborn meetings.

Meanwhile, progress on the catalog of the collection has been enhanced by improvements in the Musinst computer program and by an Ontel terminal in the collection's new office in the School of Music.

The winter 1983 "3+3+3" lecture series (African instruments) began January 16 with a lecture by Roderic Knight, Oberlin College, about the kora. The series continues February 20 with a lecture about the mbira by Paul Berliner, Northwestern University. A March 20 lecture will follow the Midwest chapter meeting of the Society for Ethnomusicology. New exhibits in the School of Music have been mounted to support these activities.

A collection of Chinese instruments from the estate of Dr. Graham Chen, a 1931 chemistry graduate, has been received and will be used for teaching during the 1983-84 academic year. The instruments, all in playing condition, include a 17th-century ch'in, two sheng, three erh hu, two pipas, a san hsien, a pitch pipe set, and a cheng.

NEW ACQUISITIONS AT BATE COLLECTION

The Bate Collection of Historical Instruments, University of Oxford, England, has acquired the Edgar Hunt Collection of Instruments, with the assistance of the University of Oxford and the National Heritage Memorial Fund. The Hunt collection includes recorders by Bressan, among them the treble recorder which has been the basis of many modern copies, and others by Hail, Urquhart and Wijne, one of the leading Dutch makers of the early 18th century. Among the other important instruments in the collection is an early 18th-century clarinet d'amour by I.S.W.

In addition, the National Art-Collections Fund has provided funds from the William Leng Bequest to purchase a Renaissance basset recorder (ca. 1600), the only one known still to be in private hands, from the Michael Morrow Collection.

The instruments are on display in the Bate Collection at the Faculty of Music, St. Aldate's, Oxford, England, which is open to the public every weekday from 2-5 pm. The recorders will be the central feature of the next Bate Collection Weekend, April 30-May 1, which will be conducted by Edgar Hunt. He will also play the recorders in a recital in the Holywell Music Room on May 1.

OBERLIN BAROQUE PERFORMANCE INSTITUTE

The music of Jean Philippe Rameau and Francois Couperin and their contemporaries will be the theme of the 12th-annual Baroque Performance Institute to be held June 12-July 3 at the Oberlin College Conservatory of Music. Master classes, ensembles, lectures, and concerts will be open to students at all levels of experience with Baroque instruments. For information write James Caldwell, Director, Baroque Performance Institute, Oberlin College Conservatory of Music, Oberlin, OH 44074.

AMERICAN MUSICAL INSTRUMENT SOCIETY 12TH-ANNUAL NATIONAL MEETING

APRIL 14-17, 1983

HENRY FORD MUSEUM, DEARBORN, MICHIGAN

THURSDAY, APRIL 14

9:00 - 5:00	Registration, Education Building Lobby.
9:00 - 5:00	Visit Henry Ford Museum and Greenfield Village.
3:00 - 5:00	AMIS Board Meeting, Education Building, Conference Room No. 1.
7:30 - 9:30	Reception and cash bar, Heritage Restaurant.

FRIDAY, APRIL 15

9:00 - 12:00	Registration, Education Building Lobby.
9:00 - 12:30	Exhibits, Education Building Lobby Conference Room.
9:30 - 11:00	Session I - Flutes; Phillip Young, chairman (Education Building Foyer): David Shorey, "A Missing Link Discovered: 'Underground' Louis Lot Flutes from the Late 1840's." John W. Coltman, "Theobald Boehm and the Scale of the Modern Flute." Peter H. Bloom, "Some Practical Observations on Performing with Flutes from the First Half of the 19th Century."
11:00 - 12:30	Lunch and Exhibits.
12:45 -	Buses leave Education Building for Ann Arbor.
1:00 -	Buses leave Fairlane Inn for Ann Arbor.
2:00 - 3:00	Visit Stearns Collection Storage.
3:00 -	Buses leave for Michigan League.
3:30 - 5:30	Session II - Round Table Discussions (Michigan League): Laurence Libin, chairman, "The Problem of Theft." James Borders, chairman, "Conservation and Storage of Musical Instruments."
5:30 -	Dinner.
8:00 -	Concert, University of Michigan Symphony Band and Wind Ensemble, Hill Auditorium.
10:30 -	Buses leave Michigan League for Dearborn.

SATURDAY, APRIL 16

9:00 - 5:00	Registration, Education Building Lobby.
9:00 - 5:00	Exhibits, Education Building Lobby Conference Room.
9:00 - 10:00	Membership business meeting and election, Education Building Foyer.
10:30 - 12:00	Session III - Keyboards; William Malm, chairman (Education Building Foyer): Edmund M. Frederick, "Viennese Pianos, 1860-1880." Denise A. Gordon, "New Directions for the Accordion in America Since 1945." Cynthia A. Hoover, "The Steinways and Their Pianos in the 19th Century."
12:00 - 2:00	Lunch and Exhibits.
2:00 - 4:00	Session IV - 19th-Century Topics; Robert Eliason, chairman (Education Building Foyer): Ralph Dudgeon, "Recreating the 19th-Century Social Orchestra: Problems of Repertory, Instrumentation, and Performance Practice." John Hancock, "The Survival of the Hand Horn in Paris, 1850-1902." Beverly Irvine, "Francis Hopkinson Smith and His Grand Harmonicon." Robert Eliason, "The Rhodolph and D. C. Hall Papers."
4:00 - 4:30	Coffee Break - Exhibits.
4:30 - 5:30	Show and Tell, Education Building Foyer.
6:45 -	Cash Bar.
7:30 -	Banquet (cash bar).
9:00 - 11:00	Early American Contradance, Glen Morningstar and the Ruffwater String Band (cash bar).
11:00 -	Transportation to motel will be provided.

SUNDAY, APRIL 17

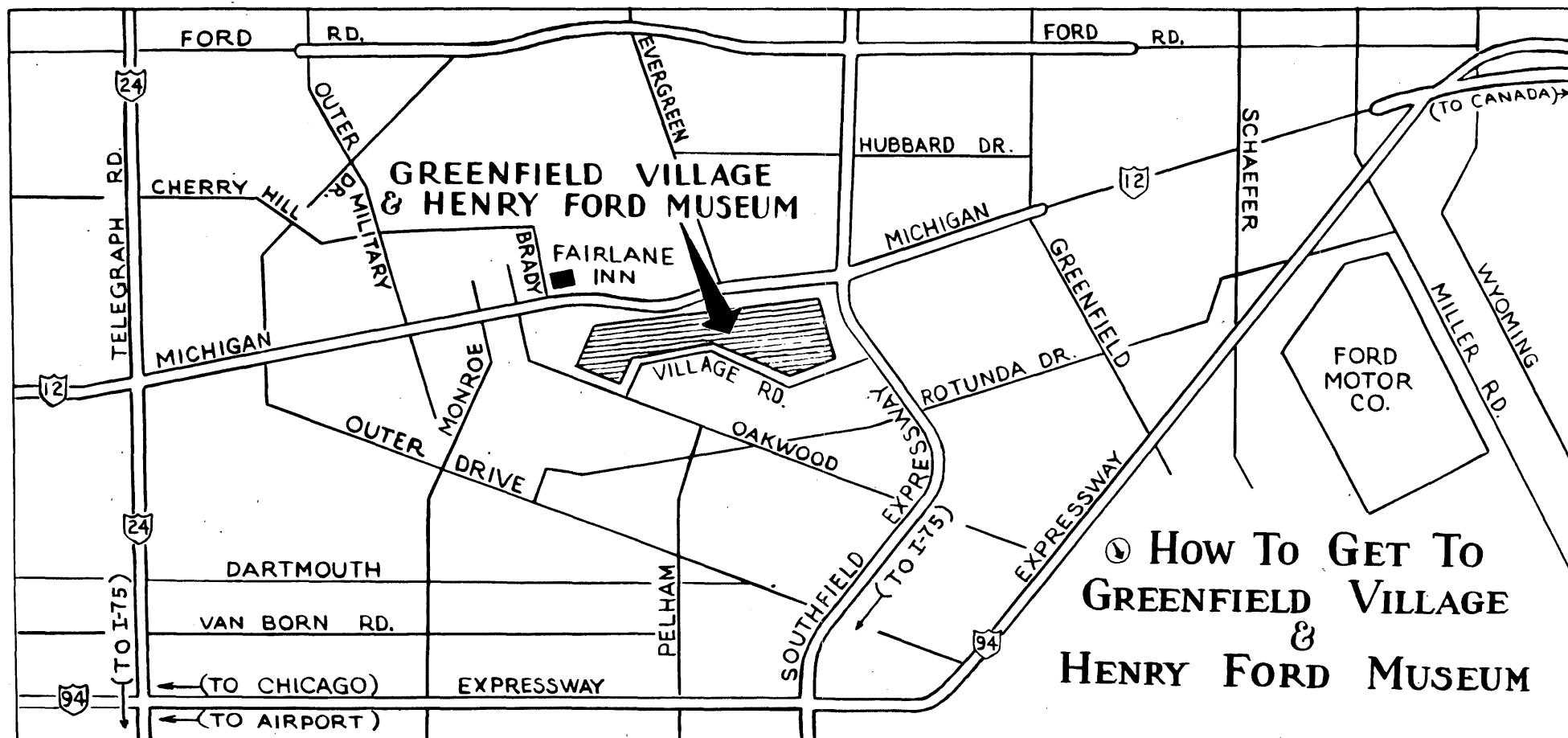
8:30 - 9:30	Editorial Board Meeting, Education Building, Conference Room No. 1.
9:00 - 12:00	Exhibits, Education Building Lobby Conference Room.
10:00 - 11:30	Session V - Strings; Cecil Adkins, chairman (Education Building Foyer): Margaret Downie, "The Rebec in Italian Iconographic Sources from 1400-1540." Geraldine Laudati, "Paduan Lutes in the Stearns Collection: the Legacy of Leopoldo Franciolini." Laurence Libin, "Bridge Placements on Bowed Strings Before 1700."
11:30 - 12:30	Show and Tell, Education Building Foyer.

RECEIVED TOO LATE FOR THE FEBRUARY NEWSLETTER

Mary Jean Simpson writes, "I am compiling a listing of Master's Theses pertaining in any way to the flute and flute-playing, for publication in the National Flute Association Newsletter in the Fall of 1983. Because it is difficult to find many of these theses, I am requesting your help in directing me to those which have been completed within the past 12 years. The information needed includes the complete title, author, date, degree and institution, a brief description of the contents, and information on how a copy may be obtained. If you could furnish such information, or could supply the name of persons who can, I would be most appreciative. Because I wish to collect all of this information prior to August 1st, an early response would be most helpful. Information should be sent to Mary Jean Simpson, 3501-G Toledo Terrace, Hyattsville, Maryland 20782."

Soloists from the Federal Music Society will perform a program of excerpts from Early American Operas and Stage Works at the Fraunces Tavern Museum, 54 Pearl Street in lower Manhattan on Sunday afternoon, February 20, 1983 at 2:00 PM. This style of program was frequently heard in taverns and gardens in the days of early New York and is being recreated especially for the current exhibition at the Fraunces Tavern Museum entitled: "Taverns: For the Entertainment of Friends and Strangers." The performers will be David Anchel, Bass-baritone; Mary Barto, Flute; Jeff Israel, Guitar; Darrell Lauer, Tenor; Judith Otten, Soprano; Richard Wagner, Clarinet, and Benjamin Whittenburg, 'Cello.

David Fennell, Department of Art and Music, Angelo State University, San Angelo, Texas 76909, wants to do research involving late-19th and early 20th-century French clarinets that are in playing condition. His study is aimed primarily at the playing characteristics in regard to response and tuning on regular, alternate, and "fake" fingerings on these instruments. He would like to be able to measure bore and mechanism changes in these instruments as well. If possible, he would like to find a sufficient number of instruments in the Texas area. Collectors who can be of assistance should write directly to Mr. Fennell.



MOTEL/TRANSPORTATION INFORMATION - AMIS - DEARBORN, MICHIGAN

The accompanying map will assist those arriving by car. Airport arrivals can catch an Airport Services Limousine to the Fairlane Inn for \$6.90. Go to the Airport Services Ticket agent in the ground Transportation building. Limousines depart every half hour on weekdays.

For local transportation, call the Lorraine Cab Company, 582-6900, or the Dearborn Deluxe Cab Company, 562-3773. The Museum is about a fifteen-minute walk from the Fairlane Inn.

Motel reservations should be in by March 15. Later requests for rooms at the Fairlane Inn will be on first-come, first-served basis.

Fairlane Inn Motel
21430 Michigan Avenue
Dearborn, MI 48124
Phone: (313) 565-0800

ROOM RATES

Room with One Double Bed

One Person	\$38.00
Two Persons	\$43.00

Room with Two Double Beds

Two Persons	\$46.00
-------------	---------

Each Additional Person in Room	\$ 5.00
--------------------------------	---------

Each Roll-Away Bed & Crib	\$ 5.00
---------------------------	---------

MAJOR CREDIT CARDS HONORED

Reservations require a deposit of one night's room rate within one week in advance of arrival.

If coming by air, please make your reservation through American Airlines and indicate to them that you are attending the AMIS meetings.

REGISTRATION FORM

AMIS MEETING AT HENRY FORD MUSEUM, DEARBORN, MICHIGAN

APRIL 14-17, 1983

Please return this form, along with your payment, as soon as possible,
to:

Robert E. Eliason
AMIS Treasurer
Henry Ford Museum
Dearborn, Michigan 48121

Please make checks payable to: AMIS

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

COUNTRY: _____ PHONE: Area _____ - _____

NO. OF PERSONS

PAYMENT
ENCLOSED

_____ ADVANCE REGISTRATION(S) @ \$28.00 \$ _____

_____ STUDENT REGISTRATION(S) @ \$18.00 \$ _____

_____ BANQUET(S), including dessert
(cash bar) @ \$16.50 \$ _____

TOTAL ENCLOSED \$ _____

If coming by air, please make your reservation through American
Airlines and indicate to them that you are attending the AMIS
meetings.