

NEWSLETTER

Of The

American Musical Instrument Society

Vol. XV, No. 2

June 1986



Courtesy of The Shrine to Music Museum
Mrs. R. E. Rawlins cuts the ribbon to open the Rawlins Gallery at The Shrine to Music Museum as Robert Rawlins, left, and Mr. and Mrs. Laurence C. Witten II, right, look on. The gallery houses the Witten-Rawlins Collection of early Italian stringed instruments.

USD MUSIC MUSEUM DEDICATES FACILITIES

Dedication ceremonies were held May 8, 1986, at The Shrine to Music Museum on the campus of the University of South Dakota at Vermillion to celebrate the completion of the \$1-million renovation of the Museum and the opening of several new galleries, including a permanent exhibition, "The Genius of North Italian Stringed Instrument Making 1540-1793."

The dedication ceremonies coincided with the 15th-annual meeting of the American Musical Instrument Society (see photos, pp. 6-7), held

jointly with the Midwest chapter of the American Musicological Society, May 8-11.

Attending the May 8 activities were several hundred invited guests from Canada, Italy, Great Britain, Poland, and West Germany, as well as from across the United States.

A series of dedicatory concerts in the Museum's new Arne B. Larson Concert/Lecture Hall featured the Boland-Dowdall Duo, playing 19th-century salon music for flute and guitar on period instruments; Paul O'Dette, lutenist; Richard Luby, Baroque violin (Brothers Amati, 1623); and, Arthur Haas, playing the Museum's 18th-century harpsichord by Jacques Germain of Paris. The Museum's resources were also used for the

12th-annual American Music Festival concert by The Golden Age of Bands 1860-1915, USD's unique ensemble which performs "turn-of-the-century" American wind music on high-pitched instruments of the period.

Many of the Museum's recent acquisitions were exhibited for the first time in the Abell Gallery for European keyboard instruments, the Rawlins Gallery for early Italian stringed instruments, which includes much of the Witten-Rawlins Collection, plus other important instruments acquired with the Rawlins Fund and the Arne B. & Jeanne F. Larson Endowment Fund, and the Everest Gallery for European wind instruments. Re-installed galleries

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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. 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 USA.

BOARD OF GOVERNORS

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(Continued from p. 1)

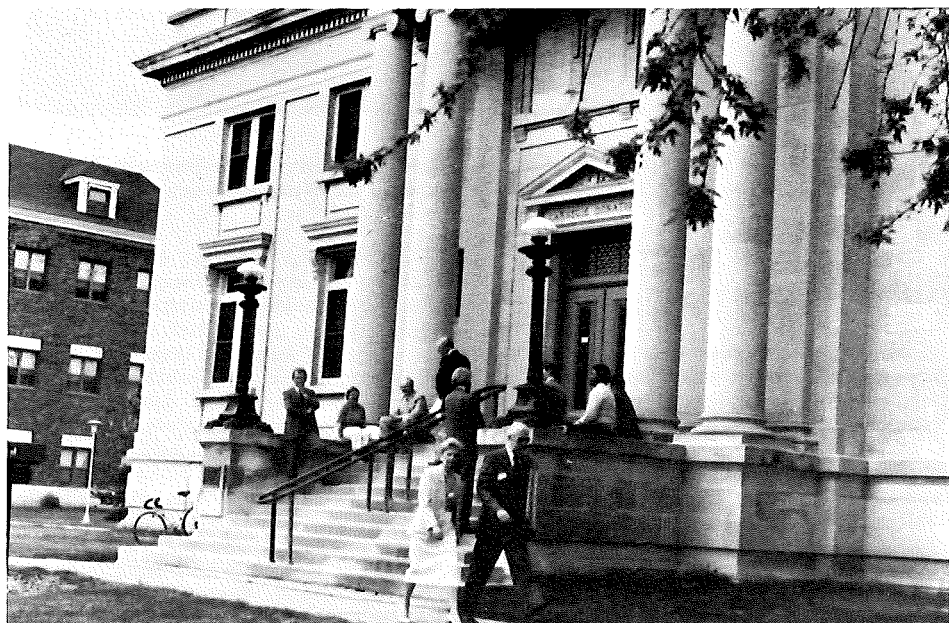
included the Beede Gallery for non-Western instruments and two galleries for American instruments, the Graese Gallery and the Lewison Gallery.

University President and Mrs. Joseph M. McFadden hosted a reception at the President's home, following the concert by the Boland-Dowdall Duo.

Funding for the renovation of the Museum was provided by the membership of The Shrine to Music Museum Foundation, with assistance from the Institute of Museum Services, a Federal agency, and the State of South Dakota.



Dietmar Machold of Bremen, West Germany, and Genevieve Truran, Professor Emerita of Music at USD, admire the Museum's quinton by Giovanni Grancino, Milan, 1693, made probably by Carlo Testore, working for Grancino.



ARTICLES OF INTEREST IN OVATION MAGAZINE

Frederick R. Selch, a past-president of the American Musical Instrument Society (1977-81) and currently a member of the Board of Governors, has assumed the editorship of *Ovation: America's Classical Music Monthly* (\$18 a year; write to *Ovation*, P.O. Box 924, Farmingdale, NY 11737).

The July 1986 issue (Vol. 7, No. 6) contains two articles of particular interest. Selch, himself, provides a short piece, "The Great American Marching Band" (p. 10), which is illustrated with a detail from a John F. Stratton advertisement of the 1870's and a contemporary photo of a bandsman posing with an over-the-shoulder tenor horn.

"The Magnificent Keyboards of Colonial Williamsburg" by Martha Hamilton-Phillips (pp. 25-26) will be of interest not only to keyboard enthusiasts, but to all AMIS members planning to attend the 1987 meetings, to be held at Colonial Williamsburg February 6-8. Included are photos of a double-manual harpsichord by Jacob Kirckman, London, 1762, a square fortepiano by Johannes Zumpe, London, 1760's, and a grand fortepiano by John Broadwood & Sons, London, 1806.

GALPIN SOCIETY TO EXHIBIT IN LONDON

An exhibition of about 200 European musical instruments, ranging in date from the 16th to the 20th century, will be held at Sotheby's Conduit Street galleries in London, August 11-22, 1986. Organized by the Galpin Society, with the majority of the instruments being lent from the private collections of members of the Society, the exhibition is being hosted by Sotheby's to celebrate the Society's 40th anniversary.

Among the important instruments to be exhibited are a lira da braccio made by Francesco Linarol in Venice in 1563; a violoncello, "The Royal George," made by William Forster, senior, of London in about 1790 for the Prince of Wales, later King George IV; a silver trumpet made in 1787 by William Shaw, dis-

covered in the vaults of St. James' Palace in 1957, which is being lent by gracious permission of Her Majesty Queen Elizabeth II; and, a contrabass serpent known as the "Anaconda," twice the size of a normal serpent, which was made about 1840 by two hand-loom weavers, the Wood brothers, in Upper Heaton, Yorkshire.

The aim of the exhibition is not only to promote the Galpin Society, but also to increase the general level of interest in musical instruments and their history. Entry to the exhibition will be \$1.55. In addition to seeing the exhibits, the public will be invited to attend free lectures and demonstrations. A fully-illustrated catalog will be available for \$6.20 (\$7.75 by post).

HISTORICAL HARP SOCIETY FORMED

Historical Harp Society, Inc., was formed at a meeting held in the Ratskeller of the City Hall in Ulm, West Germany, on June 22, 1985. Heidrun Rosenzweig, a harpist from Basel, Switzerland, was elected chairman. Rainer M. Thureau, a historical harp maker from Ulm, was elected vice-chairman, and the Society's business office will be located in his shop. Elected to the Board were Bernd Kürschner, a gut string manufacturer from Mainz, West Germany; Judy Kadar, a harpist living in Berlin; and, Nancy Thym-Hochrein, a harpist and AMIS member living in Freising, West Germany.

For information about membership, write to Rainer M. Thureau, Westerlingerstrasse 49, D-7900 Ulm, West Germany.

ARTICLES SOUGHT FOR AMIS JOURNAL

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

HANDEL SOCIETY FORMED

The American Handel Society seeks news of coming performances, conferences, exhibitions, and other scholarly projects that pertain in any way to the world of George Frideric Handel. The Society was recently formed to promote research into all aspects of Handel's life, works, and orbit, as well as to foster the performance of Handel's works. Write to Hubert Beckwith, Secretary, The American Handel Society, Department of Music, University of Maryland, College Park, MD 20742.

SONNECK SOCIETY CALLS FOR PAPERS

According to J. Bunker Clark, Secretary, the Sonneck Society will hold its annual meeting at the University of Pittsburgh, April 1-5, 1987. Proposals for papers, workshops, panels, lectures, and performances should be sent, in six copies, by October 1, 1986, to Dale Cockrell, Department of Music, College of William and Mary, Williamsburg, VA 23185. The conference topic is "American Music and Society." In charge of local arrangements is Deane Root, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260.

ADDRESS CORRECTION

Phillip T. Young's address is incorrectly printed in the current (1985) issue of the *AMIS Membership Roster*. His correct address is 958 Royal Oak Drive, Victoria, British Columbia V8X 3T4, Canada.

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 USA.



Courtesy of The Shrine to Music Museum

The recently-dedicated Rawlins Gallery houses the permanent exhibition, "The Genius of North Italian Stringed Instrument Making 1540-1793."

UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

A tale of the commercial woes of post-Civil War Baltimore was told in the February 1986 contribution to this column. Although the piano-making industry did, indeed, undergo some adjustments and shrinkage, other areas of instrument making, particularly the building of church organs, saw increased vitality in the succeeding decades. Baltimore, by now no longer the second city of the nation, still retained its excellent seaport position in the Mid-Atlantic coast region, and its geography and climate, as well as excellent food and water resources, fostered its growth as a city of good living. What instrument making there was had generally more local than national impact, which perhaps is a reason why the Baltimore builders have been studied less than those of Philadelphia, New York, and Boston. The following paragraphs will address that shortfall.

The piano houses of William Knabe (established independently in 1854) and Charles Stieff (1842) soon came to outrank all other competitors in the city, and continued as dominant factors in the national market until the middle of the present century. In earlier days, Baltimore had known the stimulating influence, in particular, of two other notable makers—Joseph Hiskey and Henry Hartye, in whose shops many subsequent builders were once apprentices. The local tradition was one of fine woodworking applied to piano making, and surviving illustrations or instruments by builders such as Christopher Reintz, C. J. Conradt, William Heinekamp & Son, Stirn Brothers (Louis, Daniel, and August, which firm also had an outlet in Richmond, Virginia), Newman Brothers & Son (which produced an enlarged piano with double sounding board and strings) and others, all attest to the high quality of the Baltimore piano of the mid- and late-19th century. Nevertheless, their names have faded from the memories of both patrons of music and most historians of instruments.

Visitors to Baltimore should make an effort to see the pianos preserved by the Maryland Historical Society. The George Huppmann piano there, whose Empire exuberance, coupled with gilded Federal motifs, is even more flamboyant, when seen, than one realizes from viewing the fine photograph of it in Gregory Weidman's 1984 catalog of the collection, would justify the effort of the visitation, and there are many others almost equal to it. Huppmann shared a common heritage with nearly all of his contemporary builders in Baltimore. He was born and trained in Germany, emigrated as a young man, and fulfilled his career with an effort that brought him some regional esteem over the years, though not a name of national prominence.

Better known is the small group of bell founders, just one of whom seems to have been of Teutonic origin. Long before the war there were Wm. M. Ives, James H. Odell, and Clappitt & Register, later to become Judge & Register. In 1856 the McShane brass and iron works entered the bell-founding business, too, and once again it was the genius of a German immigrant that gave success to the enterprise. The old-world notebooks of Georg Paulus Schmidt today remain the basis for bell design at the foundry, the oldest in the United States producing chimes and carillons. Baltimore bells

are commonly found in older churches and municipal buildings across the country.

The only builder known to have made violins (possibly before coming to the city) was William Boucher (d. ca. 1870), who, with his son, Wm. Boucher Jr. (1822-1899), came from Hannover to Baltimore about 1845 to establish the leading manufactory of small instruments there, although the name, Boucher, is more closely associated with American drums and the development of the five-string banjo, than with traditional stringed instruments. William Boucher Jr. was named as composer or arranger on some contemporary sheet music publications, so he must have been an adept musician, as well as a successful tradesman. His descendants are today among the leading figures of Maryland politics and commerce. His career is the basis for one of two Baltimore entries (outside of those for keyboard builders Knabe, Stieff, and Adam Stein) in *The New Grove Dictionary of Musical Instruments* (1984), and an even more extensive treatment of him is provided by Laurence Libin in *American Musical Instruments in the Metropolitan Museum of Art* (1985).

The other Grove entry is for Christian Heinrich Eisenbrandt (b. Göttingen, 1790-1861). In an article in *Das Musikinstrument*, XIII (1974), Günter Hart described extant Eisenbrandt wind instruments and placed him historically as the only son of Johann Benjamin Eisenbrandt (1753-1822), a woodwind instrument maker residing in Göttingen after 1785. Following a preliminary stay in New York in 1815, young Eisenbrandt went back to Germany, but in the year of his father's death, he moved permanently to Baltimore, where his business lasted—eventually coming under the guidance of his son, Henry Raphael—until the Great Depression (almost 110 years). Flutes and clarinets bearing Eisenbrandt's name are among the most beautiful, yet idiomatically distinctive, of such made in America. His handling of wood and metal was remarkable. He also secured patents in 1854 and 1858 for modifications of the American string rotary valve for brasses, which included their application to cornets to extend the range of the normal three-valve instruments and facilitate transposition. Instruments displaying these innovations were made for Eisenbrandt by Uhlmann of Vienna, and it is possible that no Eisenbrandt brasswinds were actually made in Baltimore.

That would not be the case with the firm of Kummer & Schetlich, founded probably by Charles Kummer (d. ca. 1905) and (Henry) William Schetlich (1835-1921). There was also another Charles Kummer, probably a son, an August Kummer (1841-1918), and a Fred. B. Schetlich. All of these persons seem to have been brass instrument makers cooperating in a firm which lasted in name from around 1855 to the late 1870's, but, in fact, until the decease of the partners. A rotary-valve alto horn with a Kummer & Schetlich shield on the bell is displayed in the collection of Southern military band instruments in Old Salem Village, North Carolina, and other examples with Berliner pistons are known. The later piston valve cornets, which usually bear only the name of H. W. Schetlich, show rather conventional design and styling. These makers showed none of the inventiveness of an Eisenbrandt, but they did maintain their production of instruments for nearly 50 years.

The most enigmatic of the Baltimore figures is Charles H(ermann) Hildebrandt. He was in

Baltimore at least as early as 1855 and established a shop at 19 N. Liberty Street that lasted for a half-century. From early on he advertised himself as a "manufacturer of Clarinets, Flutes, and Bass strings, dealer in musical merchandise in general, and repairer of Harps, Music Boxes, and Musical Instruments of all kinds." The firm eventually became Hildebrandt & Son (Albert J.), and was known to Baltimore musicians as a shop where good violins were to be bought until about 1930. The Hildebrandt label is known in a number of stringed instruments, but no woodwinds so marked have been located. Whether Hildebrandt produced only unmarked instruments for resale under various dealers' marks, or whether he actually made very few woodwinds of any kind, is a matter for future study.

Organ building was a big business in Baltimore up to and after 1900. Several official books promoting Baltimore industries of the day include extensive discussions of the numerous organ builders. James Hall, a relative by marriage to the important New York organ manufacturer, Henry Erben, came to Baltimore in 1845, and the business (James Hall & Co.) was continued by a grandson, J. Edward Shad, after Hall's death in 1888. It was in the Hall shops in Baltimore and New York City that Prussian-born, but American-educated, Adam Stein (b. Darmstadt, 1844-1922) learned the trade of organ building. He worked also for William Johnson, an important Massachusetts builder, and then was a manager for the Roosevelts in their Baltimore and New York organ factories. Stein's work as an independent builder in Baltimore after 1893 was aggressive, but reflected a truly American taste for orchestral and eclectic registrations in his church and concert organs. His work was more progressive than the relatively restrained, English-style church organs of John Brown, who died in retirement in Philadelphia in 1912. Brown opened what in time became a huge organ factory in nearby Wilmington, Delaware, in 1879 or -80, which produced as many as 200 organs a year at its peak of activity. Regardless of their multiplicity, Brown organs have never been held in high esteem by accomplished organists, even though they addressed a great need in the many new churches being built in American cities.

One of Stein's strongest competitors in Baltimore was August Pomplitz (b. Prussia, 1838; active ca. 1850-1877), whose organs tended to be very strong and aggressive in tonal design, and included the increased wind pressure introduced in many mid-century organs. Pomplitz did some of the major installations in Baltimore before the Roosevelt-Stein shop opened, and his concept of organ building influenced public taste in a field in which the customer had great sway over the manufacturer. In 1872 Henry Niemann (1838-1899) brought to Baltimore his knowledge of organ building learned from progressive builders in London and Paris. The influence of Aristide Cavallé-Coll of Paris, a great innovator of Romantic colors in organ registrations, was as great on Niemann as it was on Hilborne L. Roosevelt, with whom Stein was employed. Niemann's organs remain attractive even today, both in visual appearance and sonority. It may be said that the combined work of Niemann and Stein created a new environment for organ playing in Baltimore, until both passed their businesses on to sons who worked primarily as technicians and not as builders.

The story of pianoforte manufacture in mid-

century Baltimore has been treated in some detail in the standard works by Daniel Spilane (1890) and Alfred Dolge (1911). An even more extensively-detailed study of the Baltimore organ builders, specifically, was published by Thomas S. Eader in *The Tracker*, III (1958), and in a revised version with illustrations of some of the more handsome organ facades of older Baltimore in *Maryland Historical Magazine*, 65 (1970).

In summary, the Baltimore tradition is essentially a parochial one, which, while responding adequately to the immediate demands of taste in the city and surrounding areas, had only limited impact on the industrial North or the Far West and, instead, served the time-established markets of the Southeast westward to the Ohio Valley. Such a regional "school" of activity, defined even more clearly by the common Germanic background of its members, makes this an instructive area of study which should draw increasing attention from scholars in future years.

NAVY SCHOOL OF MUSIC EXHIBITS INSTRUMENTS



Courtesy of William Fletcher

Among the saxophones exhibited at the School of Music are an alto sax in E-flat by C. G. Conn (left), model 26M, 1942, in use for training at the School for 42 years, and a soprano sax in B-flat by Conn, 1921.

A permanent exhibition of musical instruments was installed in a hallway next to the main entrance of the School of Music at the Naval Amphibious Base in Norfolk, Virginia, in March 1985. Using glass cases formerly filled with out-dated sports trophies, the exhibits were prepared by William M. Fletcher, an AMIS member and former technician at the School of Music, who retired and moved a year ago to Steamboat Springs, Colorado, to open an instrument repair shop.

The exhibits can be easily seen by visitors to the School of Music. Focusing on band instruments used by the Navy music program since the turn of the century, the neatly-labeled displays include a basset horn by Heckel, ca. 1900; a contrabass sarrusophone in E-flat by Couesnon, ca. 1920; clarinets by Selmer, including a soprano in A-flat, ca. 1920; a contrabass clarinet in BB-flat by LeBlanc, 1964; many saxophones, including a bass saxophone in B-flat

by Buescher, ca. 1930; flutes, ranging from Meyer-system instruments of the 1880's to one in E-flat by Artley, 1965; and, a multitude of small brass instruments: a gold-plated cornet by King, 1935; Conn cornets from the 1940's, representative of those used in bands during the war years; a trumpet in F and a bass trumpet in B-flat, both by Vincent Bach; and, Conn "Constellation" trumpets, the nearly indestructible "workhorse" of Navy fleet bands.



Courtesy of William Fletcher

The School of Music exhibits installed by Fletcher include (from the top) a gold-plated cornet by King (H. N. White & Company, Cleveland), 1935; a cornet by Martin, 1966; and a bass trumpet in B-flat by Vincent Bach, 1957.

BOOK REVIEW

A Pictorial History of Civil War Era Musical Instruments & Military Bands by Robert Garofalo & Mark Elrod. Pictorial Histories Publishing Company, 4103 Virginia Avenue S.E., Charleston, West Virginia, 1985. 116 pp., 22 color photographs, 243 black-and-white photographs, and a 33 1/4 rpm recording by the Heritage Americana Cornet-Saxhorn Brass Band. \$9.95, plus \$1.50 postage and handling.

As the title implies, this book consists mainly of, and is mostly about, pictures. According to the authors, most of the 200 or so photographs have never before been published, and nearly one-half are of instruments made in America between 1840 and 1870. One would expect this to be a treasure trove of information about such instruments, and so it is. It is even more impressive when one considers the retail price of \$9.95, and the overall high quality of the photography. The color photography is used to its best advantage with the more colorful painted drums. (Unfortunately, the largest and most impressive color photograph shows what appears to be an over-restored drum with the recent red overpainting of the rim rubbing off on the tension ropes.)

The authors have wisely chosen, I think, to let the photographs speak for themselves, and have sparingly captioned them with quotes, identifications, and some general observations. The photographs can indeed "speak" in this case, as they are very sharp.

The recording included with the book gives a good idea of the possibilities of a mid-19th-century-type brass band. Some balance

problems indicate that the recording facilities may have been less than ideal. So it goes. Over all, however, the three numbers presented show excellent control and musicianship, especially *Here's Your Mule Galop*.

The authors take their subject seriously. Quoting from the Foreword: "This publication is an outgrowth of Heritage Americana, Inc., a research-performance project whose objective is the study of nineteenth-century Americana brass bands—their history, instruments, literature, and performance practices. Heritage Americana aims to stimulate an interest in the music and instruments of a unique musical era in American social and cultural history, and to instill a sense of pride and patriotism in our national heritage."

One hopes the authors will again "aim to stimulate interest" in this area with additional publications containing unpublished photographs.

—Gary M. Stewart

NO NEW CURATOR FOR MILLER COLLECTION

The search for a new curator for the Dayton C. Miller Collection of Flutes at the Library of Congress in Washington, D.C., announced in the October 1985 issue of the *AMIS Newsletter* (Vol. XIV, No. 3, p.2), has been canceled because of budget and fiscal constraints, according to Christopher M. Arntzen, Recruitment and Placement Specialist at the Library.

In making the announcement, Arntzen noted that "Given current Federal budget cutbacks, we do not expect to be able to reissue the announcement. Jon W. Newsom, Acting Chief, Music Division, has asked that I convey his regret that this action was necessary. He has also asked that I advise you that the Division has taken steps to assure that its inability to fill the position at this time will not adversely affect the Dayton C. Miller Collection of Flutes and that the essential custodial and conservation responsibilities of the position have been reassigned to permanent Division staff."

As this issue of the *Newsletter* goes to press, no information has been received about which staff members now have responsibility for the Collection's care.

MANFRED SCHMID RESIGNS

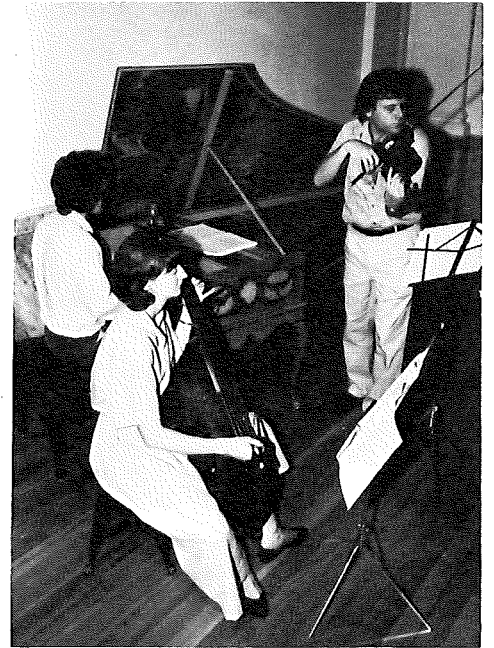
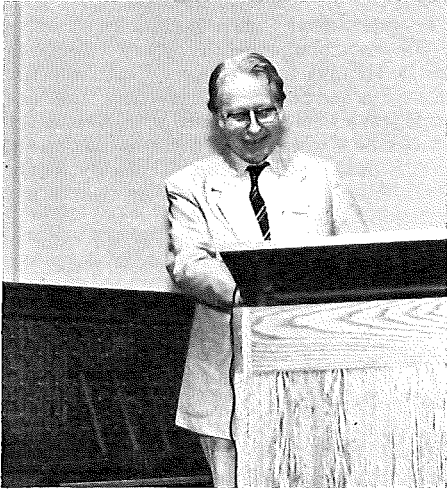
Manfred Hermann Schmid, Director of the Musikinstrumentenmuseum at the Stadtmuseum in Munich, West Germany, resigned April 1, 1986, in order to assume a teaching position at the University of Tübingen. In announcing his resignation, Schmid wrote, "It is my wish and hope that you (i.e., AMIS members) will continue to stay in contact with the Munich Museum, and that you will support my successor, as yet unnamed, as you have supported me in my work at the Museum."

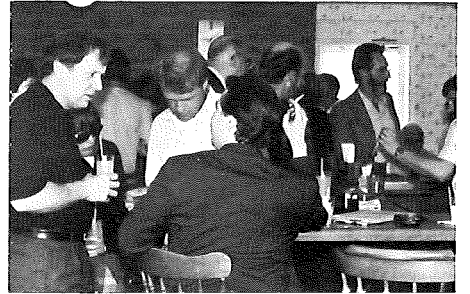
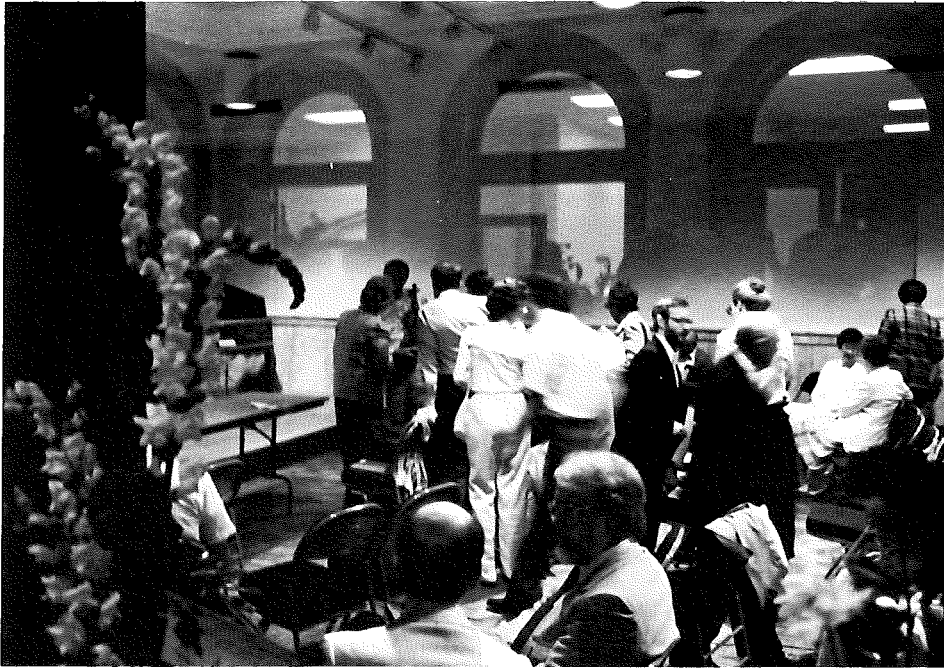
NAME CHANGE IN PARIS

Atelier Von Nagel is the new name of the firm formerly known as William Dowd-Paris. According to Reinhard von Nagel, the first instruments bearing the name, VON NAGEL-PARIS, were inaugurated at the end of December 1985, one in Moscow, the other in Jerusalem. The firm, which builds harpsichords, is located at 100 rue de Charonne, F-75011 Paris.

USD—VERMILLION

May 8-11, 1986

Photos by Daniel Draley,
Joseph R. Johnson, and Simon Spicer



IN MEMORIAM



Robert A. Warner

Robert A. Warner, Professor Emeritus of Music and former director of the Stearns collection at the University of Michigan at Ann Arbor died February 10, 1986. A long-standing member of AMIS, he served a term on the Board of Governors, 1982-85. His memory was honored at the May 10 AMIS membership meeting with a tribute delivered by William E. Hettrick, followed by a moment of silence.

A native of Parkersburg, Iowa, Warner attended Northern Iowa University and the Eastman School of Music, before completing his doctoral studies in musicology at the University of Michigan in 1951. He joined the University of Michigan faculty in 1956, and later spent six years as Associate Dean in charge of graduate studies in the School of Music. He retired in January 1980.

An authority on English chamber music of the 17th century, Warner published editions and articles about the works of John Jenkins. With Friedrich von Huene, he contributed articles about recorders in the Stearns collection for *The Galpin Society Journal*, and wrote numerous articles about musical instruments for encyclopedias. His retirement plans included writing a history of the Stearns collection, a project forestalled by illness.

Under Warner's direction, the Stearns collection gained in physical condition, completeness, visibility, and prestige. Many acquisitions were made, including the purchase of a Barak Norman viola da gamba; among the important restorations was an 18th-century Italian harpsichord.

Bob will be deeply missed by his many AMIS friends and colleagues.

MUSEUM OF FINE ARTS
ACQUIRES BOOKS, MUSIC

The Museum of Fine Arts in Boston, Massachusetts, in addition to the musical instruments acquired between 1972 and June 30, 1984 (listed in the February 1986 *AMIS Newsletter*, pp. 4-7), has also acquired a number of important printed materials, including books, music, and tutors, which are available for research, according to D. Samuel Quigley, Keeper of Musical Instruments.

1975.325. *Music Tutor for the Violin* by Geminiani, published by Smart, London, ca. 1792.
1977.84. "Ariette, e Canzonette per Piano

Forte," Celestine Bartolini, copied in Naples, 19th century.

1977.85. Selected manuscripts from Handel, copied by Smith and others, London, ca. 1717; after 1729; 1730-32; after 1765.

1977.86. "Sonate da Cimbalo," Galuppi, Pescetti, Iozzi, Francesco Alberti, and Casali, unknown copyist.

1977.87. Essay on musical expression, Avison, printed for C. Davis, London, 1753.

1977.88. "God Save the King Variations," J. C. Bach, printed for G. Shade, London.

1977.89. *Musique Mathématique* by Euler, Paris, 1865.

1977.90. 42 *Suits of Lessons for the Harpsichord*, Vol. I, by Domenico Scarlatti, printed for Johnson, London, 1748 (?).

1977.91. *A Musical Dictionary*. . . by Grassineau, printed for Wilcox, London, 1740.

1977.92. "Harmonica," *Encyclopedia Britannica*, first edition, 1796.

1977.93. "Music," *Encyclopedia Britannica*, fourth edition, 1810.

1977.94. *Die Lehre von den Tonempfindungen as Physiologische Grundlage für die Theorie der Musik*, fifth edition by Helmholtz, Braunschweig, Germany, 1896.

1977.95. *L'Arrivée du Piano Forte a Mr. Le Comte D'Affry*. . . , Oeuvre II, by Albanese, Paris, 1771.

1977.96a&b. *La Scuola Della Musica* by Ger-vasoni, two volumes, Piacenza, Italy, 1800.

1977.97. *Music Made Easy To Every Capacity*. . . , Ayre & Moore, London, 1778.

1977.98. *Neue Bibliothek der Schönen Wissenschaften und der Freien Künste*, XIII Bd., Leipzig, 1772.

1977.99. *The New Musical and Vocal Cabinet* by Kelly, London, 1820.

1977.100. "Principj di Musica," Panerai, Florence.

1977.101. "Pianos, Harpes, et. orgues" by Erard et Cie, *Les Grandes Usines, Revue Periodique*, Juin 1887.

1977.102. *Historische-Technische Beschreibung der Musicalischen Instrumente* by Schneider, Leipzig, 1834.

1977.103. *Harmonics, or the Philosophy of Musical Sounds* by Smith, second edition, for T. & J. Merrill, London, 1759.

1977.104. *A Musical Grammar and Dictionary* by Tans'ur, Stokesley, England, 1819.

1977.105. *Traite des Languettes Imperiales Pour La Perfection du Clavecin* by Rousseliere, Paris, 1679.

1978.28. Decorative box for sheet music.

1978.29-34. Six volumes of 19th-century sheet music.

1980.247a-d. String quartet music part books, including works by Haydn, J. C. Bach, Boccherini, and others, 18th century.

1980.248b. *Selection for Phonoharp* by Batchelder, published by Oliver Green, 1892.

1980.646. Watercolor of a piano in the shape of a bentside spinet by James Penniman, Boston, ca. 1830.

NEWS OF MEMBERS

Robert Washburn, recently-retired Dean of the Crane School of Music at SUNY at Potsdam, has been appointed Senior Fellow in Music at that institution. This past spring he was awarded a Fulbright Research Grant to do field study of the popular, folk, and traditional music of Egypt in Cairo, including research about Egyptian musical instruments.

Maribel Meisel, 85 Mechanic Street, 2nd floor, Pawcatuck, CT 06379 is compiling an "International Inventory of Pre-1850 Hammer

Stringed Keyboard Instruments" and needs the assistance of AMIS members. In addition to being told the location of instruments which should be included in the inventory, she also needs to know what characteristics of the instruments should be included. Finally, suggestions about funding that would help accelerate the progress of the inventory would be deeply appreciated.

Margaret Neuhaus has written *The Baroque Flute Fingering Book: A Comprehensive Guide to Fingerings for the One-Keyed Flute, Including Trills, Flattements, and Battements*. The book is based on original sources from the 18th and 19th centuries, and is available for \$16.50 from Flute Studio Press, 846 Wellner Road, Naperville, IL 60540.

Margaret D. Banks, Vermillion, South Dakota, will read a paper, "North Italian Baroque Bowed Stringed Instruments at The Shrine to Music Museum," at the 3rd International Viola d'amore Congress, July 10-12, 1986, at the University of Texas at Austin. Myron Rosenblum is one of the directors of the Society. For information about the congress, write to Viola d'amore Society of America, 39-23 47th Street, Sunnyside, NY 11104.

Walter Hermann Sallager, Neulinggasse 42/0, A-1030, Vienna, Austria, writes that he has organized a Chamber Music Club Meeting at the Schloss Breitenreich, a 12th-century castle near the little town of Horn in Lower Austria, from June 28 to July 12. Participants will participate in informal chamber music playing in a facility uniquely suited and equipped "for sharing unforgettable hours of relaxed music making." The Breitenreich courses held at the Schloss for 16 years will be held this year, July 13-August 10, at the nearby monastery Geras.

KURONEN APPOINTED TO
MFA POST IN BOSTON

Darcy J. Kuronen has been appointed Assistant to the Keeper of Musical Instruments at the Museum of Fine Arts (MFA) in Boston, effective June 30, 1986. He succeeds D. Samuel Quigley, who was promoted to Keeper of Musical Instruments at the MFA on January 27, 1986.

A native of Rapid City, South Dakota, Kuronen received his B.M. degree in harpsichord from the University of South Dakota (USD) at Vermillion in 1982, and will receive a M.M. degree with a concentration in the history of musical instruments from USD in August. His recently-completed thesis, *A Pianoforte by Davison and Redpath, London, 1789: Its Historical Position and Restoration Considerations*, deals with a unique piano in the collections of The Shrine to Music Museum.

While employed as a research associate at The Shrine to Music Museum, Kuronen was responsible for the installation of the permanent exhibition, *The Genius of North Italian Stringed Instrument Making 1540-1793*. He has a particular interest in Baroque music, and is a member of the Board of Directors of the Midwestern Historical Keyboard Society.

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 USA.

UNIVERSITY OF MICHIGAN INSTALLS NEW ORGAN

By Terry Gallagher

(This article is reprinted with the permission of Jane R. Elgass, Editor, The University Record, and originally appeared in the September 30, 1985, issue of that publication. The organ was installed as part of a new addition to the School of Music at the University of Michigan in Ann Arbor, which also includes two galleries for the exhibition of a portion of the Stearns collection, as reported in the February 1986 issue of the AMIS Newsletter (Vol. XV, No. 1, p. 10), dedicated October 4, 1985).

A new mechanical-action organ, modeled after the 18th-century instruments on which Johann Sebastian Bach composed and performed, will debut at an open house from 1 to 5 p.m. this Sun. (Oct. 6) at the School of Music.

The recital organ "is ideal for the music of Bach," according to University Organist Marilyn Mason, "and the music of Bach is the backbone of organ music." The instrument was purchased with the help of a bequest from Judith Barnett Metz, an Ohio organist; it was built by the C. B. Fisk Co. of Gloucester, Massachusetts.

Prof. Mason, chairwoman of the U-M Organ Department, will perform music of Bach at 2, 3, and 4 p.m. during the open house. Other members of the organ faculty, Profs. Michele Johns, James Kibbie, and Robert Glasgow, will continue the dedication series with performances at 3 p.m. Oct. 13, 20, and 27.

A mechanical-action organ differs from electric-pneumatic action in that it employs a direct mechanical linkage from the keys to the pallet, the spring mechanism that admits and closes off air to the pipes. The organist enjoys a greater degree of sensitivity and is better able to control the sound of the instrument.

Most organs being built today have mechanical action keyboards, Mason says, but the U-M instrument is special "because it is a historic copy, with minor departures, of a Gottfried Silbermann instrument."

Silbermann built organs in Saxony (the southern part of what is now East Germany) in the 18th century, when Bach was living and performing in the same area. Mason has made numerous trips to East Germany to see the 30 Silbermann organs still in use. In March 1984 she was accompanied by representatives of the Fisk company to consider specific design features that were incorporated in the new organ.

"We were inspired particularly by Silbermann's instruments in St. George's Church in Rotha and in the Grosshartmansdorff village church," Mason says. "The Michigan organ, though not a slavish imitation, reflects Silbermann's personality."

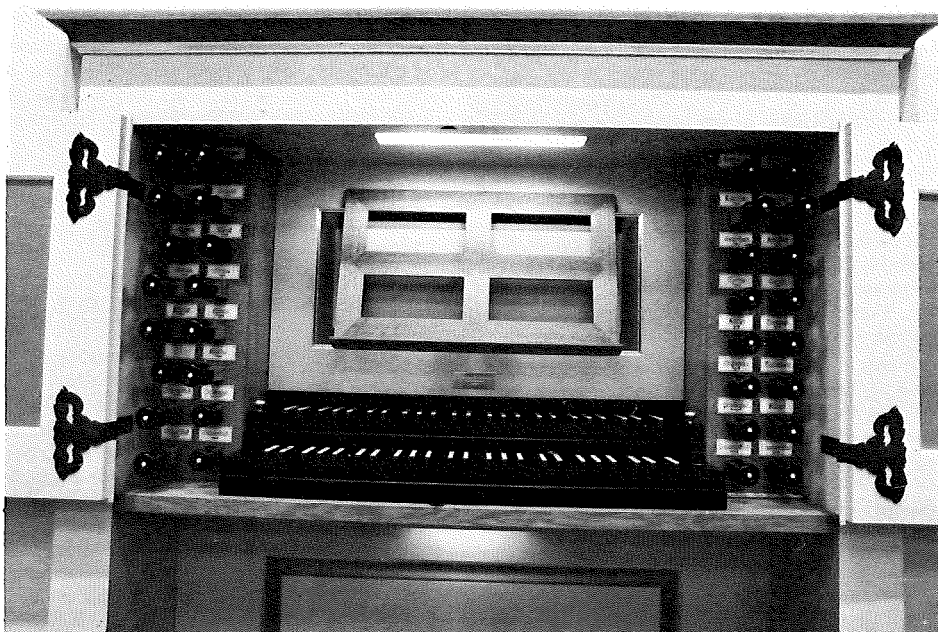
Mason describes the newly-constructed recital hall, named the Blanche Anderson Moore Hall, where the organ has been built, as a "near-perfect acoustical situation." Part of the Margaret Dow Towsley Center, the high-ceilinged, long, narrow room, with undulating stone walls, seats 120 listeners on wooden pews.

The organ is raised as high as possible at one end of the room, Mason points out. "Silbermann's organs scrape the ceiling," she reports. "I am thrilled with the acoustics and the



Courtesy of U-M News Service

The University of Michigan's new organ "scrapes the ceiling" in the fashion of Silbermann organs, after which it is modeled.



Courtesy of U-M News Service

The keyboard of the new organ, based on 18th-century instruments by Gottfried Silbermann and built by the C. B. Fisk Company, Gloucester, Massachusetts.

aesthetics of this hall."

Two bellows in a room beneath the organ, inflated by a person pumping on a pedal lever, provide the organ's wind supply. "In the days of Bach, you never went to practice alone; you had to take someone along to pump the bellows," says Mason. Bach, she adds, had 20 children. For those without Bach's family assistants, the U-M organ also has a small motor to inflate the bellows.

Paired like lungs, the bellows provide a steady stream of air to the organ's 1,816 pipes, giving the instrument's voice a human, breathing quality, Mason says. To make the pipes "speak," the organist depresses keys on one of three divisions, two manual and one pedal, directing air to the appropriate pipes via the instrument's 27 stops.

(The new organ and the ways in which U-M professors perform the music of J. S. Bach were subjects of the May-June 1985 issue of The Research News, of which free copies may still be available. Write to The Research News, University of Michigan, 241 West Engineering, Ann Arbor, MI 48109-1092. —Ed.)

ORGAN FOUNDATION OFFERS CATALOG

The Organ Literature Foundation, 45 Norfolk Road, Braintree, MA 02184, established 36 years ago and perhaps the world's largest supplier of organ books, recordings, and so on, has published a new catalog which can be ordered from the address above.

TRUMPET MUSEUM OPENS IN BAD SAECKINGEN



The Schloss Schoenau, home of the Trumpet Museum, is located in a beautiful park in Bad Saeckingen, West Germany.

Europe's first and only trumpet museum opened its gates in Bad Saeckingen, West Germany, on October 27, 1985. Located on the Rhine River, Bad Saeckingen is an easy, 20-minute drive or train ride east of Basel, Switzerland. The curator of the museum is the American trumpeter, Edward H. Tarr, who has lived near Basel for some time.

The museum is housed on the second floor of the Trumpeter's Castle, formerly owned by the noble Schoenau family, a building which received its present appearance in the 17th century. It is situated in the middle of a beautiful park. The nucleus of the museum's holdings is the collection of Ernst W. Buser, Binnengen, Switzerland, whose trumpets and trumpet-related art works were purchased by the city in 1984.

The gala address at the opening ceremony was delivered by John Henry van der Meer, the former director of the instrument collection at the Germanisches National Museum in Nuremberg, who recently received the Curt Sachs Award at the AMIS meeting in Vermillion. The Natural Trumpet Ensemble of the Schola Cantorum Basiliensis also performed.

The first exhibition, consisting of the complete Buser collection, ran until June 22, when



Edward H. Tarr, curator of the Trumpet Museum, holds a copy of the "Mandat Against Unauthorized Trumpet Playing" which was published in Dresden in 1711. In the exhibit case are natural trumpets by Ignaz and Anton Kerner, Vienna, 1793.

a second exhibition, devoted to Joseph Victor von Scheffel (1826-1886) and the "trumpeter of Saeckingen," which he created, opened. Scheffel's legend, "Der Trompeter von Saeckingen," was used for the libretto of a successful operetta by the Alsatian composer, Victor-Ernest Nessler (1841-1890), and both legend and operetta are now part of German popular tradition. As a result, people immediately associate Saeckingen with the trumpet, helping to assure the success of the Trumpet Museum as a popular attraction.

Among the important instruments are natural trumpets by Paul Hainlein (1664) and Johann Graf (1746), a coiled hunting instrument by J. W. Haas (1688), a keyed trumpet by Anton Müller (1st half of the 19th century), a cornet with adjustable vertical bell by A. Courtois (ca. 1850), and a trumpet in saxophone form by F. X. Müller (ca. 1926). There are approximately 50 instruments, plus iconographic documents and a sound archive. Since the opening, two rare books have been purchased: an

original edition of Johann Ernst Altenburg's *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst* (Halle, 1795) and a recently-discovered autograph manuscript from 1688-89 which contains 66 as yet unpublished trumpet duets by Bartolomeo Bismantova.

Beginning July 1, the Trumpet Museum will experiment with additional opening days: Sunday-Thursday, 3-5 p.m. A catalog by Edward Tarr, *Die Trompeten von Saeckingen: Eine Gesamtschau der Sammlung von E. W. Buser*, is available for DM 20. Write to Trompetenmuseum, Schloss, Postfach 1143, D7880 Bad Saeckingen, West Germany.

The Trumpet Museum is also featured in an article by Jean-Pierre Mathez, complete with color photographs, in the quarterly publication, *Brass Bulletin* (1/1986), pp. 17-27.

—André P. Larson

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 USA.

FOR SALE: Gibson Mandolin, oval inlaid sound hole, Pat. 1896-1902. Good condition. Doug Douglas, Box 1302, Miles City, MT 59301.

1875 STEINWAY concert grand, 8'6", rosewood case. Case, action need work. \$14,000/offer. Ms. Shortridge, 6021 Broad Street, Bethesda, MD 20816.

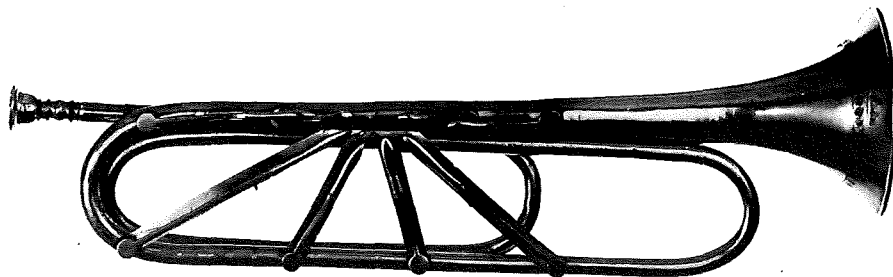
FOR SALE: Square piano by Loud & Brothers, Philadelphia, mid-19th century. Original pin block with new strings and tuning pins, most of them loose; 73 notes. Pine soundboard, appears concave. Original bridge with one small crack. Damper pedal works. Original ivory in good condition, sharps painted black. Case in good condition. For additional information, contact H. Mears, Drury College, 417-865-8731, ext. 292.

THE ORGAN is not a piano, nor an oboe, nor a gamba. For advice on the care, restoration, appraisal, or acquisition of this specialized instrument or research on its makers, contact: Barbara Owen, 28 Jefferson Street, Newburyport, MA 01950; 617-465-2068.

ERNST ROSENKRANTZ PIANO, 1820-1828, Dresden, Germany. A rare, historic, beautiful collector's instrument. First time offered for sale. 805-964-4182.

VIOLINS AND VIOLINISTS MAGAZINE - required urgently for research purposes, complete or part set. I am prepared to pay a favourable price. If anyone can help, please contact Roger Hargrave, Grosserkamp 23, 2822 Schwanewede 1, West Germany.

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; 617-655-1514.



Among the important instruments in the Buser collection is this eight-keyed trumpet by Anton Müller, first half of the 19th century.

AMIS MEETS FEB. 6-8 IN WILLIAMSBURG, VA; PAPERS DUE BY OCT. 1

The American Musical Instrument Society will hold its 16th-annual meeting at Colonial Williamsburg in Virginia, February 6-8, 1987. The meeting headquarters will be at The Motor Lodge.

Marianne Wurlitzer of New York City will coordinate arrangements for the meetings. William E. Hettrick, Professor of Music at Hofstra University in Hempstead, New York, will serve as program chairman, and Jeannine Abel of Franklin, Pennsylvania, will handle registrations.

Proposals for papers, lecture-demonstrations, panel discussions, and other presentations of interest to AMIS members are requested. Typed abstracts must be received by the program chairman before October 1, 1986, accompanied by a stamped, self-addressed envelope and a list of required audio-visual equipment, if any. Individual presentations should generally be limited to 20 minutes; if a longer time is needed, be certain to indicate the length on the abstract.

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

Proposals for concerts and other supplementary activities should be sent to the coordinator of the meeting: Marianne Wurlitzer, 60 Riverside Drive, New York, NY 10024.

SUMMER ACTIVITIES

The 2nd-annual Early Brass Festival will be held August 9-10, 1986, at Amherst College, Amherst, Massachusetts. Christopher Monk of England will give a presentation about the serpent, entitled *Under the Greenwood Tree* ("Old things pass away, 'tis true, but a serpent was a good old note, a deep rich note was the serpent," Thomas Hardy, "Under the Greenwood Tree"). There will also be performances by the Boston Shawm and Sackbut Ensemble and the New York Cornet & Sackbut Ensemble. Contact Eric Anderson, Conservatory of Music, Capital University, Columbus, OH 43209; 614-236-6183 or 614-239-7088.

Baroque 24, a Festival of Baroque Music, will be held July 17-August 3, in Saratoga Springs and Greenfield Center, New York. There will be a forum-concert, "New Music for Early Instruments," and a series of concerts. Write to Foundation for Baroque Music, R.R. 1, Wilton Road, Greenfield Center, NY 12833.

The 7th-annual Course in Baroque Music and Dance, organized by the Bath Summer School of Baroque Music, will be held at Prior Park College, Bath, England, August 10-17. Write to the Bath Summer School of Baroque Music, 1 Aldred Road, London NW6, England.

The 4th-annual Connecticut Early Music Festival was held June 13-29 in the Mystic/New London, Connecticut, area. Nine concerts, under the artistic direction of John Solum and Igor Kipnis, featured historic performance practices. The instruments used were either antique originals or exact replicas. Interested in attending next year? Write to P.O. Box 329, New London, CT 06320.

An International Symposium on Musical Acoustics, sponsored by the Catgut Acoustical Society, Inc., 112 Essex Avenue, Montclair, NJ

07042, will be held July 20-23 at the University of Hartford, West Hartford, Connecticut.

EDINBURGH WILL EXHIBIT CLARINETS

A major exhibition, *The Historic Clarinet*, will be held August 9-30, 1986, daily from 11:00-6:00, at the Collection of Historic Musical Instruments in Reid Hall at the University of Edinburgh. The exhibition, an official part of the Edinburgh International Festival, will include historic, rare, and unique clarinets displayed to show the development of the instrument and its contributions to music of all kinds during its history. The University's permanent collection of approximately 1,000 instruments will also be on display.

Associated programs will include guided tours, lecture-recitals, and an August 16 seminar on clarinet technology with Edward Planas. Concerts by Alan Hacker (chalumeau, Baroque, and Classical clarinet) with the Amati Ensemble will be held August 10 and 12. The Clementi Company will perform August 11 on original wind and keyboard instruments. Also playing will be Keith Puddy, clarinet and basset horn, August 14-15; Nicholas Cox, clarinet, August 24; and Lesley Schatzberger, clarinet, August 30. All will use period instruments.

For additional information contact Arnold Myers, Curator, Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, Edinburgh EH8 9AG, Scotland.

BE A FRIEND OF AMIS

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

Individuals who wish to join those who will be listed for 1986 should send their contribution to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069. Contributions to AMIS are tax-deductible, within the limits provided by law, and will directly support the activities of the Society.

AMERICAN MUSICAL INSTRUMENT SOCIETY, INC. MINUTES OF ANNUAL MEETING VERMILLION, MAY 11, 1986

The Annual Meeting of the American Musical Instrument Society, Inc. was held at Arne B. Larson Hall, Shrine to Music Museum, University of South Dakota, on Sunday, May 11, 1986 pursuant to notice mailed more than two weeks before the meeting. There were 63 members present and 97 represented by proxy constituting a quorum. President André Larson called the meeting to order at 9:03 a.m.

The President asked for corrections or additions to the minutes as published in the Newsletter. Since there were no changes, the minutes were approved as published.

Treasurer Robert Eliason submitted a written report and stated briefly that our income from dues, Annual Meeting registrations, advertising, interest, etc. was just slightly less than our expenses for the Journal, Newsletter, Annual

Meeting, etc. On motion, duly seconded and carried, this report was approved.

Journal Editor Martha Maas read the names of authors and titles of articles which will appear in the *Journal* for 1986 and made a plea for the submission of suitable articles. She stated that it would be desirable to submit papers before the end of the year for publication in the following year's issue.

Membership Registrar Margaret Banks submitted a written report and stated that our membership stays steady at about 600 with a gain and loss of about 40 each year. The President stated that membership mailings are done regularly but that personal contact is still the best source of new members.

Marianne Wurlitzer, as Chairman of the Coordinating Committee for next year's meeting at Colonial Williamsburg, stated that the date will be February 6 to 8, 1987 and asked for suggestions and volunteers. She was asked about side trips from Williamsburg and replied that more information will be in the October Newsletter.

The President announced that the proposed meeting with the Galpin Society in England in 1988 has been cancelled for the present because of various complications. He said that Palo Alto, San Francisco and Hawaii were under consideration and that Kenneth Moore and Samuel Quigley were looking into the matter. Anyone with suggestions should contact the foregoing at the Metropolitan Museum or the Museum of Fine Arts, Boston, respectively. The President asked for a show of hands to indicate interest or lack thereof in these three locations. Many were in favor of the west coast sites and none were against. About equal numbers were for and against Hawaii.

The President stated that a meeting in New York in 1989 with the Metropolitan Museum as host was being considered.

The President asked Margaret Banks and Ellen Eliason to serve as tellers and they distributed ballots to all who had not voted by proxy or who wished to withdraw their proxy and vote in person. The meeting proceeded while the vote was being tallied.

William Hettrick spoke movingly of the late Robert Warner as scholar, teacher, mentor and friend. He conveyed Maretha Warner's good wishes to the Society. At his request everyone stood for a moment of silence.

The Secretary then read a communication from Lloyd Farrar about the importance of providing for the continuation of Lyndesay Langwill's *An Index of Musical Wind Instrument Makers* as an invaluable tool for collectors and scholars and to this end moved as follows:

"Mr. Chairman: I move that a committee be established to serve as liaison between AMIS and the London office for the revision of Langwill's *Index of Musical Wind Instrument Makers* and that this committee look toward the continuation of the *Index* after the next revision is completed and report back to the Board and Membership as appropriate."

The foregoing motion was unanimously carried and the President appointed Farrar as Chairman of the Committee with Richard Abel and Lillian Caplin as members.

Maribel Meisel, who is compiling an International Inventory of Pre-1850 Hammer Stringed Keyboard Instruments, requested cooperation on return of data and instrument locator questionnaires and suggestions for funding or other forms of assistance.

Laurence Libin moved that the thanks of the Society be extended to Arne B. Larson and to Margaret Banks, Jan Small, Joseph Johnson, Darcy and Melissa Kuronen, Linda Hansen, and to Program Chairman Cecil Adkins for their various activities in support of the Vermillion meeting and very special thanks to André Larson as President and Director of The Shrine to Music Museum for his untiring efforts which ensured the success of the meeting.

Laurence Libin announced an exhibit: "The Flute in Private Collections" at the Metropolitan Museum of Art during August in recognition of the forthcoming meeting of the National Flute Association in New York. There will be a catalog.

The President announced the following election results:

Secretary: Robert A. Lehman

Treasurer: Robert Eliason

Governors (Class A 1986-88): Mary Cyr

Laurence Libin

Marianne Wurlitzer

Lillian Caplin called attention to the availability of original and copies of articles on musical instruments from 19th-century publications and invited members to let their needs be known.

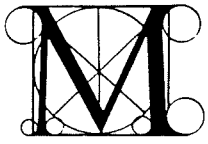
President Larson extended a warm invitation to all to return to Vermillion from time to time in the future.

There being no further business the President declared the meeting adjourned at 9:45 a.m.

Robert A. Lehman, Secretary

A NOTE FROM THE EDITOR . . .

The *AMIS Journal* publishes scholarly articles about the history, design and use of instruments in all cultures and from all periods. The *AMIS Newsletter*, on the other hand, is designed specifically to be a vehicle for communication between all AMIS members, with or without scholarly pretensions. All AMIS members are invited to submit materials for publication, including information about their personal activities dealing with musical instruments. Black and white photos of particularly interesting instruments are also invited.



The Metropolitan Museum of Art
82nd Street and Fifth Avenue
New York, New York 10028
(212) 879-5500

FOR IMMEDIATE RELEASE

LOAN EXHIBITION OF HISTORIC FLUTES TO OPEN AT METROPOLITAN MUSEUM

Exhibition dates: July 1 - August 24, 1986

Location: The André Mertens Galleries for Musical Instruments

A special display of historic flutes from private collections will be shown in the Metropolitan Museum's André Mertens Galleries for Musical Instruments from Tuesday, July 1 through Sunday, August 24. The exhibition, Historic Flutes from Private Collections, has been organized to coincide with the annual convention of the National Flute Association (New York, August 21-24).

Approximately sixty flutes represent fine examples of flute-making from the sixteenth to the twentieth centuries and include works by important European, British, and American makers. The display will highlight significant innovations in design and manufacture revealing an unexpectedly wide range of materials, mechanical systems, and musical characteristics. Of particular interest in the exhibition will be the only Renaissance flute known to be in private ownership in this country and a flute believed to have belonged to Frederick the Great of Prussia.

Flutes from the Museum's collection on permanent display in the André Mertens Galleries for Musical Instruments will supplement the exhibition, which was organized and selected by Laurence Libin, curator of Musical Instruments of the Metropolitan Museum.

(End)

**FOR FURTHER INFORMATION please contact John Ross or Berenice Heller,
Public Information Department, The Metropolitan Museum of Art.**

Tel: (212) 879-5500

June 1986
