



NEWSLETTER

Of The

American Musical Instrument Society

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Spanish and American Organbuilding in Mexico

By John T. Fesperman

This article is an abstract for a monograph which will summarize what has so far been learned about organbuilding in Mexico from the beginnings of the colonial period through the mid-nineteenth century. Information is based on field work done by staff members from the Division of Musical Instruments of the Smithsonian Institu-

The Case of the South Organ in the Mexico Cathedral Before the Fire of 1967

tion in Washington, D.C., their collaborators (especially David Hinshaw of El Paso), and their Mexican colleagues. In the monograph, D.A. Flentrop will provide a description of the Mexico Cathedral organ restorations and Scott Odell will contribute a section on conservation and restoration.

1. History of Smithsonian Field Work in Mexico

The Smithsonian project arose in 1967 when the writer and Scott Odell, conservator of musical instruments,

were able to make an exploratory trip to Mexico, confirming the existence of large numbers of significant organs from the 17th century onward; Mexico City, Puebla, Guanajuato, Morelia, and San Miguel Allende were among the colonial centers sampled on this trip. Since this brief survey, some 75 instruments have been inspected in the states of Oaxaca, Guerrero, Tlaxcala, Guanajuato, Queretaro, Michoacan, Puebla, and the Distrito Federal. A provisional checklist and list of builders will be pro-

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NEWSLETTER
OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY
Andre P. Larson, Editor

The Newsletter is published in March, June, and October for the members of the American Musical Instrument Society (AMIS). News items, photos, reviews, and short monographs are welcomed. Address all correspondence to the Editor, USD Box 194, The University of South Dakota, Vermillion, SD 57069. Requests for back issues should be sent to William Maynard, 17 Lincoln Avenue, Massapequa Park, NY 11762.

AMIS Officers and Board

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vided in the monograph, but it should be emphasized that many important organs have yet to be inspected, a task probably best continued by Mexican restorers. Later, in 1972, Scott Odell examined instruments in Ecuador and Peru, including Quito, Cuenca, Lima, Cuzco, Checucipe, and Andahuaylillas; comments concerning these will also be included in the monograph.

Two aims have characterized the project from the start: 1) to accumulate information directly from the instruments themselves, which could then be made available to the inter-American cultural community, and 2) to arouse interest leading to the restoration of important instruments and to provide conservation advice in collaboration with Mexican colleagues in the Instituto Nacional de Antropología y Historia and related Mexican organizations. With the restoration of the two great organs of the Metropolitan Cathedral of Mexico and the instrument in Santa Prisca, Taxco, the second aim now begins to be realized. These splendid masterpieces, silent for decades, will soon sound again to regain their place in the musical life of Mexico and to be recognized as major cultural monuments throughout the hemisphere.

2. Builders of Organs for Mexico

The word "American" appears in the title to distinguish instruments made in Mexico (both by Spanish builders and by Mexicans trained by Spaniards) from instruments imported directly from Spain.

Among the earliest Spanish builders known to have exported to, and/or worked in, Mexico in the 17th century are Tiburcio Sans from Malaga and Madrid, and Jorge de Sesma of Aragon; José Nazarre probably emigrated in the early 18th century from Spain to Mexico, where he made the second organ in the Cathedral and completely rebuilt the earlier de Sesma organ which had been dedicated in 1695/6.

That a local organbuilding industry thrived in Mexico by the early 18th century is extremely likely; certainly resi-

dent 19th-century makers have left enough sophisticated work to imply a highly-developed, earlier tradition.

Two builders, who left their signatures on the 18th century (?) organ at Sta. Prisca in Taxco, are typical of what must have been a thriving trade until the mid-19th century: Don José Antonio Sanchez (1806) of Ixmiquilpan and Manuel Suarez (1852).

3. Musical Characteristics of Mexican Organs

Organ building in Mexico, up to its demise in the mid-19th century, followed the Spanish style of the late 17th century, with only minor variations. This style is characterized as follows:

- Instruments usually have a single keyboard with stops drawing separately for treble and bass, divided at c'/c#.
- Pedal keys are unusual; if any exist, they normally are connected by pull-downs to the lower octave of the keyboard; independent pipework for pedals is rare.
- A normal disposition includes a basic flue chorus (8', 4', 2', 2 2/3', 1 1/3', 1'), flutes of 8' and 4' pitch, one or more **cornetas** and trumpet registers both in the facade and on the main chest.
- Even on modest instruments, a treble **caja de ecos** is usual, containing a **corneta** and a trumpet.
- Facade reeds normally have 4' and 8' bass pitches, 16' and 8' treble pitches.
- Short octaves are not unusual, even in post-18th-century instruments.

A typical disposition for a good-sized parish church is that at Taxco. Although substantially rebuilt twice in the 19th century, its character remains that of an 18th-century organ, in line with the tendency of Mexican builders to stay within the earlier Spanish style.

4. Fate of Organs After 1810

It is probable that organbuilding began to decline in some parts of Mexico after Hidalgo's "Grito de Dolores" of 1810, but there are clear evidences (the rebuilding of the Taxco organ in 1852, for instance) that some significant work continued. It is not easy to account for the apparent long-term neglect of instruments throughout Mexico; among the reasons must have been: 1) divesting the church of property except "Movable furniture" (the **Leyes de Reforma**, 1859), so that church officials simply lost interest in maintaining instruments which, at least legally, belonged to the state; 2) the poverty which ensued in many areas, leaving little money for such maintenance, once convents which cared for instruments for their own use, were abolished (1859); 3) the meagre opportunities for training musicians, after ecclesiastical centers

were dismantled (this would include the Colegio de Santa Rosa de Santa Maria in Morelia, which became defunct "between 1857 & 1882"); and, 4) a substantial rejection, often with a vengeance, of the trappings of Spanish culture along with the rejection of Spanish rule.

In any event, it is fair to say that, excepting a few instruments temporarily made to play by interested parties from the United States (at the Cuitzeo **Convento**, for instance), there simply were no playable early organs in Mexico at the beginning of the Smithsonian project in 1967. Usually, a harmonium or electronic instrument was in use, with the older organ mute in the rear gallery, often intact but with damaged action, pipework, and wind supply, sometimes with only the windchests and case remaining. It is also true that the organbuilding craft hardly exists in Mexico at present, although it can reasonably be hoped that the current interest in restorations will help generate a revival.

5. Distinctive Architectural Style of Organ Cases

Mexican organ cases are in general flamboyantly decorated with ornamental carving and, in larger instruments, figures, often life-sized, ranging from angels and musicians to mermaids (as in Atlitxco). Extravagant decorative motives, organized into panels and framed by columns, constitute the norm, rather than carefully proportioned architectural masses. Unlike north European or even Spanish instruments, the Mexican organ case, while it provides a facade screening the mechanism and pipes, does not necessarily reflect the disposition of the inside of the organ; rather, the front is almost wholly conceived in terms of decorative effect. Often, facade pipes are painted to portray faces from whose open mouths musical sounds emanate; woodwork is often gilded, polychromed, or carved (and unvarnished).

6. Repertoire and Performance Use of Organs before the Revolution (1810)

Despite the large number of instruments of generous proportions, relatively little has yet been discovered to prove precisely what music was played on them. This is partly due to the unfortunate destruction of cathedral and convent archives, which contained music; despite this, enough choral and instrumental music survives to document a flourishing musical culture from the 17th century onward. It is therefore frustrating that no music written specifically for organ has yet come to light; a search is now being undertaken by the writer, beginning with the resources in the Distrito Federal and Puebla, where there is reasonable hope of finding material.

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Visiting with Arne B. Larson, founder of the "Shrine to Music" Museum at the University of South Dakota, during the 1976 AMIS meeting were, from the left, Robert F. Cole from the University of Wisconsin, chairman of the session on European Folk Musical Instruments, Cline D. Hensley of Wichita, Kansas, and Betty Hensley, chairwoman of the session on Flutes. (Photo by Stuart-Morgan Vance)



Among the activities taking place during the recent AMIS meeting at the University of South Dakota in Vermillion was a tour of the "Shrine to Music" Museum. Arne B. Larson, right, founder of the Shrine to Music, points out items in a display of folk instruments from northern Europe to, from the left, André P. Larson, program chairman for the AMIS meeting, Mr. & Mrs. Richard Abel, Franklin, Pennsylvania, Stuart-Morgan Vance, Louisville, Kentucky, and Margaret Downie, West Virginia University at Morgantown. (Photo by Lars Larmon)

Fifth-Annual Meeting A Memorable One

By Betty Hensley

Midwestern hospitality and meticulous organization characterized the fifth-annual AMIS meeting, held in this Bicentennial year at the University of South Dakota at Vermillion, April 30th to May 2nd.

With an advance registration of sixty-five, attendance at the sessions ranged up to nearly one hundred. The outstanding attraction for the membership was, of course, the "Shrine to Music" Museum, which is the culmination of a lifetime of effort and devotion on the part of Arne B. Larson. Only recently has this enormous and diverse musical instrument collection been housed on the University campus at Vermillion. Of particular merit was the keyboard display hall. But there is much more. And the displayed resources are but a small portion of the total, which includes music and library materials. André Larson, our well-known member, served as program chairman and host for the meeting. Indeed, the entire Larson family contributed to the success of the sessions.

The meeting was timed to coincide with the "Turn-of-the-Century" American Music Festival, featuring the Golden Age of Bands, 1860-1915. AMIS members were guests at the annual concert of this group, presented by the Museum and the University, which featured music and authentic instruments from the "turn-of-the-century" - a timely re-creation with virtuoso clarinet performance.

In the absence of President Robert Rosenbaum, Cynthia Hoover ably chaired the Board and general business meetings.

A diversified program, which included live and recorded performances of Baroque to Modern music, also used instruments from the tiny pre-Columbian bird whistle to the giant serpent and the Swedish mountain horn. Questions of terminology and topics of iconography and musicology rounded out the two-day program.

Enthusiastic thanks from all attending go to all of our South Dakota hosts for a memorable meeting.

CLASSIFIED COLUMN

Advertisements of interest to AMIS members may be placed in this space. Twenty words or less cost \$5.00 for each issue. Checks, made payable to AMIS, must be included with your copy to the Editor.

FOR SALE: Seventeenth-century fretted clavichord by Joel van Lennep, Boston, 1972, BB-d. Painted, with trestle stand and heavy cover. Easily portable. Elizabeth R. Calvert, 4117 3rd Road North, Arlington, VA 22203; (703) 253-5384.

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ORGANBUILDING IN MEXICO

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7. Summary of Restoration Work through 1976

Two restoration activities have been undertaken at this writing. The smaller project is the eleven-stop organ at Sta. Prisca, Taxco; this is a collaborative effort between Smithsonian staff, assisted by the American organbuilder, Charles Fisk, and the Departamento de Restauración del Patrimonio Cultural, Instituto Nacional de Historia y Antropología in Mexico City. Although the builder of the Taxco instrument is at present unknown, the organ appears to be from approximately the date of the building, ca. 1750, with extensive alterations in 1806 and 1852. Nearly all the pipework exists and much of it appears to be from the original organ; the wind supply was altered to a feeder and reservoir system in the nineteenth century. In addition to reconstructing a multiple feeder system, repairing and regulating action, and repairing damaged pipework, the windchest is being disassembled and reglued, since cracks and dessication of glue joints produced countless leaks. The casework, in basically good condition, is being restored by staff of Sr. Jaime Cama, Director of the Departamento de Restauración.

The larger restoration project consists of the two organs in Mexico Cathedral, both apparently the work of José Nazarre, ca. 1735. These instruments, facing each other on the North and South sides of the central *coro* of the Cathedral, are without equal on the North American Continent. Similar in resources, each possesses about 85 half registers, with facade reeds facing into both the choir and ambulatory, each organ housed in a case of monumental proportions measuring some 27' by 50'. The facades of both instruments were badly damaged in a disastrous fire in the Cathedral in 1967. Facade reeds facing into the choir suffered many melted resonators, as did case pipes, although the interior pipes and mechanism were fortunately not much affected. Sadly, vandalism which ensued between 1967 and the beginning of the restoration in 1974 resulted in dozens of badly-mangled pipes and the destruction of wind conductors, some parts of the action, and the wind supply. This later damage caused a more expensive and time-consuming restoration than would have otherwise been necessary. These restorations are under the direction of D. A. Flentrop, with supervision by Cees van Oostenbrugge of the dismantling and setting up of the organs in the Cathedral.

A Personal Statement

Towards the end of his career an old collector (of musical instruments), being offered at a high price a pearl of an antique instrument before it is to be put up for public auction to fetch a still higher price (and did), writes down some latter-day thoughts on his hobby - a personal statement by AMIS member, Josef Marx, of New York City.

I thank you for the thoughtfulness of this offer to buy before the opportunity is forever gone. Unfortunately, I find the price such that it changes instrument collecting from a hobby and function of personal love to one of trade, investment, and speculation. It is the right of X to sell as high as he can, when he can, since he wants to sell. It is because of the labors of love which were done by your group (i.e., the Galpin Society) a quarter of a century ago that instruments so rose in the consciousness of people that they obtained any price at all. A Stanesby oboe is a piece of old junk. As a musical instrument it is of no more use than a tenpenny whistle, except under such unusual circumstances as when a Sebastian or a Larry Adler plays a Mendelssohn concerto on a harmonica. It is a piece of highly-professional woodworking of less than 300 years ago, like the leg of a Louis XVth chair. It is as rare as are some postage stamps. It is not quite as useful - no, not at all as useful - as a gin-seng root. That the concept of value can be attached to it at all is the result of a quirk in the historical development of the twentieth century, when most of us are so estranged from the present that we search out quaint remnants of the past like Stanesby oboes and Meerscham pipes, and treat them as ikons of the imagined security of a dreamed-of past. That we go further and revive them for music-making is an even graver symptom of our sick alienation.

Yet I should give a lot to have that Stanesby! But its price is that of a year's rent; the ownership of the Stanesby would thus become commensurate with the rapaciousness and the greed, the evil and the scheming of my landlord. I could sell one of the eighteen watercolors which Lyonel Feininger (American painter, 1871-1956) gave me during our lifetime friendship. Their value has risen immensely in the last few years and their prices are soaring. One of them could fetch the Stanesby. But is an old instrument comparable to a watercolor by an artist like Feininger? Was Stanesby an artist in the grandest conception of this term? Was the man who actually played on this instrument necessarily any better than that wretch who plays in Hogarth's etching of the enraged musician?

At this point I begin to feel that something has gone out of instrument collecting that used to be there in former days when, in all innocence, I used to walk up and down Third avenue and look through the junk shops and find things. The Chinese jade flute which I picked up in 1937 on Sixth avenue, carved to resemble bamboo, cost me \$30.00, the exact amount which I earned that first season in New York by playing my oboes, as well as

the amount which I then paid as monthly rent for my basement on Gansevoort street. The jade flute is easily worth the price of the Stanesby today, especially since it is also a greater work of art in itself. But finding it and scrounging to be able to pay that \$30.00 was a more intrinsic and intimate part of my life than raising the requested sum would be for me today. As it was when I found the Tibetan skull drum in Boston in 1946 . . .

Over the years I used to dream, recurrently, though only on rare occasions, of finding an antique store full of instruments in the Fifties off Madison avenue. Not just something as prosaic as a Stanesby oboe. There were flutes and oboes a-plenty in shining yellow box-wood with scalloped silver keys. There were viols and herald trumpets and green-glass curly horns. All of that amid furniture of kings and Persian rugs and rare genre paintings. What a store! Somehow I never got to buy an instrument in those dreams - morning always came too soon, reality arose, and the store off Madison avenue would fade back into my unconscious. I am afraid that Sotheby's auction will have to take place near that spot in my skull which becomes dark as daylight rises, that spot which is locked away like a leap-year's present, only to reappear all of a sudden as something extra special on some rare night to reward the old collector in me with a glimpse of paradise.

Institute of Early Music Offers Three Courses

Among the courses offered by The Institute of Early Music in New York City are three which might be of particular interest to AMIS members. They are:

Organology. Authenticity, age and provenance, construction techniques, musical functions, and the typology of musical instruments used for Western art music, based on current research among instruments at the Metropolitan Museum of Art. Instructor: Laurence Libin, Associate Curator in Charge, Department of Musical Instruments, Metropolitan Museum of Art.

Stringed Instrument Making. A study of bowed stringed instruments, the transition from early stringed instruments to the modern violin family, construction, measurements, and conservation. Instructor: William Monical, bowed instrument restorer, New York City.

Repair of Historical Woodwind Replicas. Voicing, tuning, and general repairs of historical woodwind replicas. Instructor: Phillip Levine, designer-builder of historical woodwinds.

Each course is fifteen weeks in length. For further information, contact: Bernard Bailly de Surcy, Director, The Institute of Early Music, 210 Riverside Drive, New York, NY 10025; telephone (212) 749-3123.



Stewart Pollens, graduate student at CUNY's City College, builds a duplicate of the Cristofori piano (1720) at the Metropolitan Museum of Art.

Cristofori Piano Duplicated

A duplicate of the Cristofori piano at the Metropolitan Museum of Art in New York City has been built by Stewart Pollens, a graduate art student at the City College of the City University of New York who has since been appointed senior restorer for the Department of Musical Instruments at the Metropolitan Museum of Art, according to I. E. Levine, Director of Public Relations for the City College.

Mr. Pollens, who is twenty-six years old, built the instrument in partial fulfillment of the requirements for the masters degree in art history, a program which includes a six-credit, two-semester internship at the Metropolitan. Prior to joining City College's graduate program, Pollens apprenticed for a year with John Challis, well-known harpsichord builder in New York City, as well as with Jeremy Cooper, an organ builder in New Hampshire. He also studied violin restoring at a summer workshop given by the Mittenwald School of West Germany at the University of New Hampshire, and, as an intern at the Metropolitan, did repair work on the Museum's only Amati violin.

In addition to his various duties as an intern, which included the restoration

of early instruments and their preparation and cataloging for special exhibition, Pollens made a careful study of the Metropolitan's Cristofori piano, built in 1720, which is displayed in the André Mertens Galleries. He then built "his" Cristofori in the woodworking shop of City College's art department, using the methods of the original builder as much as possible and supplying all his own materials. He used suitable domestic woods whenever possible, as well as box and satin woods from the East Indies and ebony from Africa, and goat and sheep skins provided the leather which covers the fifty-four hammers and other parts of the piano's escapement mechanism which was Cristofori's primary contribution to the development of the piano.

Smithsonian Opportunities In Music

The Smithsonian Institution in Washington, DC, offers a limited number of research training fellowships and scholarships, especially in the areas of American music, musical instruments, musical iconography, ethnomusicology, and performance practices. Fellowships - with stipends of \$10,000 for post-doctoral research, \$5,000 for pre-doctoral - are granted to investigators working in residence for

twelve months at the Smithsonian with Smithsonian staff members.

Fellowships are also available to investigators working in residence for less than twelve months - a minimum of six months - with a reduced stipend proportional to the length of study. The deadline for fellowship applications is January 15, 1977. When making inquiry, please indicate the particular area in which you propose to conduct your research and give the dates of degrees received and/or expected.

For additional information and application forms, contact: Office of Academic Studies, Smithsonian Institution, Washington, DC 20560.

CLASSIFIED COLUMN

(Continued from page 3)

FOR SALE: Beautiful French vielle (hurdy-gurdy), probably nineteenth century, good condition. Inlaid mother-of-pearl, ebony, encrusted with pierres d'auvergne (semiprecious). Authenticity attested by Drs. C. Patt and P. Knill of Zurich Ancient Instrument Society. Asking \$4,000. Call Dr. Ginandes, (617) 369-7399.

FOR SALE: Two-manual harpsichord after Dulcken, 1745, by Jeremy Adams, 1974. Elaborately veneered. 2x8, 1x4. Extremely stable. Elizabeth R. Calvert, 4117 3rd Road North, Arlington, VA 22203; (703) 243-2923.

AMIS 1977 Meeting Set

The sixth-annual national meeting of the AMIS will be held on the campus of Salem College in Winston-Salem, North Carolina, April 22-24, 1977.

The local arrangements committee will consist of Dale Higbee, AMIS member, plus John Mueller and Dean Clemens Sandresky of the School of Music at Salem College.

Full registration materials will be sent to all members with the March Newsletter.

Dr. Frederick Crane, program chairman for the 1977 meeting, requests that anyone interested in presenting a paper submit a typed abstract, as soon as possible, to:

Dr. Frederick Crane
School of Music
University of Iowa
Iowa City, IA 52242

Presentations should be limited to approximately 20 minutes. Demonstration of performance practices on specific instruments is encouraged (please indicate the instrument(s) and the material to be performed). If papers require audiovisual equipment, please indicate your needs on the abstract. The **deadline** for receipt of this information is January 15, 1977.

If you have any other ideas or suggestions, or wish to chair a session, or whatever, please contact the Program Chairman as soon as possible.

Editorship Change

William Maynard of Massapequa Park, New York, who served as editor of the AMIS Newsletter for five years, has resigned that position. He will continue to serve, however, as AMIS secretary. The thanks of the entire AMIS membership are due to Bill for his service as Newsletter editor during the important formative years of the Society.

Appointed to replace him, effective with the October 1976 issue, is André P. Larson, Director of the Center for Study of the History of Musical Instruments at the University of South Dakota.

The June issue of the Newsletter was not published due to rapidly-rising costs in the New York City area.

ELECTION RESULTS

Re-elected for 1976-77 as AMIS Secretary and Treasurer, respectively, were William Maynard and Linda Tauber. New members of the Board are Frederick Crane (1976-79), R. Kenneth Lee (1976-1979), and André P. Larson (1976-77), elected to replace the late Edwin Ripin.

NOMINATING COMMITTEE SET

The following AMIS members have been asked to serve on the nominating committee for the 1977 election: Richard Abel, Franklin, Pennsylvania; Robert Eliason, chairman, Dearborn, Michigan; Barbara Lambert, Boston, Massachusetts; Scott Odell, Washington, D.C.

MINUTES

AMIS Annual Business Meeting

May 1, 1976

Prairie Restaurant
Vermillion, South Dakota

The meeting was called to order at 8:15 p.m. by Cynthia Hoover acting in absence of the president and vice president.

The secretary's report, published in the June, 1975, **Newsletter** was considered and approved.

The treasurer's report was read and approved, although it was noted that more detailed reports would be needed in the future, as we apply for non-profit status.

Old Business

It was announced that election results will appear in the June **Newsletter**. The two candidates for the board of directors receiving the most votes will fill full terms and the candidate receiving the next highest vote will complete the term of Ed Ripin.

Betty Hensley of the nominating committee explained that the intentions of the committee were that votes be cast for one of each pair of candidates for the board, assuring a variety of interests and geographical location. Unfortunately, this was not clear on the ballot, necessitating the procedure outlined above.

The need for more members was discussed and Betty Hensley was suggested as chairperson for a committee on membership.

The need for a publications committee was discussed. The **Contemporary Makers Directory** and the **Newsletter** were mentioned as concerns of the committee. The membership agreed that the **Newsletter** should try accepting ads from non-members and businesses in hopes of offsetting some of its expenses and bringing interesting instruments to the attention of members.

The **Journal** was discussed and its editor given a vote of thanks. The schedule for Volumes III and IV was outlined as follows: submit manuscripts by June 15; select and edit to style and length during the summer; to the printers in October; galley proofs by November; to press in December; out in February.

A most hearty, prolonged expression of pleasure at the excellent accommodations arranged for us was given to André and Arne Larson, their families, and the University of South Dakota.

New Business

A committee on collections to address problems of large collections was suggested and its function described.

The loss of Ed Ripin and Frank Hubbard was noted and it was suggested that some kind of memorial be established by the Society for Ed Ripin. Suggestions were: a special issue of the **Journal**; a publication bringing together all of Ed's articles; a fund, the income from which could be offered as a yearly prize for the best published work on musical instrument history by a Society member.

The nomination committee was discussed and appointments will be announced in the June **Newsletter**.

The 1977 meetings will be in Winston-Salem, North Carolina, at Salem College, hosted by a committee composed of John Mueller and Dean Sandresky from the college and Dale Higbee. The program chairman will be announced in the June **Newsletter**.

Invitations are encouraged for the 1978 meetings and should be addressed to Robert E. Eliason, Henry Ford Museum, Dearborn, Michigan 48121.

The meeting was adjourned at 9:15 p.m.

Robert E. Eliason for
William Maynard

AMIS DUES REQUESTED

AMIS dues are once again due, payable by January 31, 1977. If dues are not paid in full by that date, the Secretary will be forced to remove your name from the mailing list. Volume II of the **AMIS Journal** is expected to reach the membership before the end of the current year. As with all organizations, printing and mailing costs continue to escalate; your prompt response to this call for 1977 dues will be appreciated. A dues envelope is enclosed for your convenience.

Requests Viol Information

Peter Tourin of Duxbury, Vermont, is in the process of compiling an inventory of extant historical viols in public and private collections. This inventory includes information such as the maker, country, date, and dimensions of each instrument, and is computerized so that lists can be made based on any of the above characteristics; for example, one can easily identify all extant viols made in Italy during the sixteenth century. He is also compiling two subsidiary lists - one of viol makers and one of collections that contain historical viols.

These lists are already sizable, containing approximately 250 makers and 675 viols from about seventy collections, most of which are in museums.

Mr. Tourin now needs to receive similar information about privately-owned historical viols. For each viol he needs to know as much of the following, as possible:

- 1) size of viol (quinton, pardessus, treble, alto, tenor, bass, violone);
- 2) maker (full name, exact copy of label, if any);
- 3) country of origin;
- 4) date;
- 5) number of strings (if instrument once had more or less strings, describe); and,
- 6) dimensions (preferably in centimeters, but inches acceptable):
 - a) total length (not including hook bar or end pin);
 - b) body length;
 - c) maximum width of upper bout;
 - d) minimum width of middle bout;
 - e) maximum width of lower bout;
 - f) minimum height of ribs (if ribs are not of uniform height, describe); and,
 - g) sounding string length (if bridge markings on belly show a range of past string lengths, give maximum and minimum).

Submit information to, or request additional clarification from: Peter Tourin, P.O. Box 575, Duxbury, VT 05676; telephone (802) 244-5557.