

# NEWSLETTER

Of The

## American Musical Instrument Society

Vol. XV, No. 1

February 1986



Courtesy of The Shrine to Music Museum

This view of a typical violin maker's workshop is one of the popular exhibits in the Mr. & Mrs. Clifford E. Graese Gallery for American musical instruments at The Shrine to Music Museum, where AMIS will hold a joint meeting with AMS-Midwest, May 8-11.

### AMIS AND AMS-MIDWEST MEET MAY 8-11 AT USD IN VERMILION

The American Musical Instrument Society will hold its 15th-annual meeting, in conjunction with the Midwest chapter of the American Musicological Society (AMS-Midwest), May 8-11, 1986, at The Shrine to Music Museum on the campus of The University of South Dakota in Vermillion.

Planned by Cecil Adkins, North Texas State

University, program chairman, and André P. Larson, USD, local arrangements chairman, the meeting promises to be among the most varied and exciting in recent years.

In addition to being a joint meeting with AMS-Midwest, it also coincides with dedicatory ceremonies designed to celebrate the completion of the \$1-million renovation of The Shrine to Music Museum and the opening of several new galleries, including a permanent exhibition, "The Genius of North Italian Stringed Instrument Making 1540-1793," which will show much of the Witten-Rawlins

Collection of early Italian stringed instruments for the first time.

A series of dedicatory concerts in the Museum's new Arne B. Larson Concert/Lecture Hall will include appearances by Paul O'Dette, the world's premier lutenist; Richard Luby, University of North Carolina, Baroque violin (using a Brothers Amati, 1623) and Arthur Haas, SUNY at Stony Brook, debuting the Museum's 18th-century harpsichord by Jacques Germain of Paris; and, the Boland-Dowdall Duo, playing 19th-century salon

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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, 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.

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Barbara Lambert (1984-87) ..... Marianne Wurlitzer (1983-86)  
Phillip T. Young (1985-88)

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music for flute and guitar, also on period instruments.

A wide variety of papers will be read during three sessions, focusing on wind instruments, stringed instruments, and collections. Among those presenting papers will be three European guests: Anthony Baines, recently retired from the University of Oxford and now living in Lon-



Photo by Irene Young

Paul O'Dette, lutenist, will perform in Vermillion during the AMIS meetings in May. He has soloed throughout Europe, North America, and the Middle East, and is currently director of early music at the Eastman School of Music in Rochester, New York.

don; John Henry van der Meer, recently retired from the Germanisches Nationalmuseum in Nuremberg, now living in Fürth, West Germany, and Benjamin Vogel, Head of the Institute of Musicology at the University of Warsaw in Poland.

At the request of the AMIS Board of Governors, Friday afternoon will be devoted to exploring The Shrine to Music Museum; follow-

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# JOINT MEETING OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY AND THE MIDWEST CHAPTER OF THE AMERICAN MUSICOLOGICAL SOCIETY

May 8-11, 1986

The University of South Dakota at Vermillion

## THURSDAY, MAY 8 - THE SHRINE TO MUSIC MUSEUM

9:00- 5:00  
12:30- 1:30  
2:00- 3:00  
3:00- 4:00

4:00- 5:00  
5:00- 7:00  
5:30- 7:30  
8:00-10:00

### AMIS Registration and Open House.

Dedicatory Luncheon, USD Student Center.

Dedication of The Shrine to Music Museum.

Dedicatory Recital I: Boland-Dowdall Duo, 19th-century chamber music on period instruments. Arne B. Larson Concert/Lecture Hall.

Dedicatory Reception, USD President's Home, 415 E. Main Street.

AMIS Board of Governors Meeting, USD Student Center.

Dinner on your own.

American Music Festival Concert, featuring The Golden Age of Bands 1860-1915 performing on period instruments, Theatre I, Warren M. Lee Center for the Fine Arts.

## FRIDAY, MAY 9 - THE SHRINE TO MUSIC MUSEUM

9:00-11:45

10:30-10:45

12:15- 1:15  
1:00- 5:00  
1:30- 4:00

4:00-

5:30- 7:30  
8:30-10:00

### AMIS Session I - Wind Instruments, Cecil Adkins, chair.

Phillip Young, University of Victoria, British Columbia, "Richard Haka, A Survey of His Instruments."

Albert Rice, Glendora, California, "The Evolution of the Baroque and Classical Clarinets: Some Aspects of Their Construction, Music, and Playing Technique."

John Henry van der Meer, Fürth, West Germany, "Some Thoughts on the Bass Clarinet."

### Coffee Break.

Peter Hedrick, Ithaca College, Ithaca, New York, "A Ten-Keyed Oboe by Guillaume Triebert."

Stuart-Morgan Vance, West Jefferson, North Carolina, "Carte's Flute Patents of the Mid-19th Century and Some Related Systems."

Luncheon, USD Student Center.

### AMS-Midwest Registration.

AMIS Session II - The Shrine to Music Museum: The Public View and Behind the Scenes.

Introductory remarks, in-depth gallery talks, and tours of the conservation laboratory and the study-storage areas with André P. Larson, director; Margaret D. Banks, associate curator; Gary M. Stewart, conservator; Joseph R. Johnson, research associate; and Darcy Kuronen, research associate. Show and Tell, an opportunity for individuals to show and discuss a special instrument from their collection.

\*Pig Roast (no host bar), Vermillion Country Club.

\*Dedicatory Recital II: Paul O'Dette, Lute. Arne B. Larson Hall.

## SATURDAY, MAY 10 - THE SHRINE TO MUSIC MUSEUM

8:45- 9:30  
9:00-11:45

10:00-10:15

9:30-11:30  
12:00- 1:00  
1:15- 3:30

2:15- 2:30

### AMS-Midwest Registration.

AMIS Session III—Stringed Instruments, Barbara Lambert, chair.

Douglas Maple, Chicago, Illinois, "The Desruisseaux Harpsichord: New Evidence Concerning Harpsichord Building in 17th-Century France."

Daniel Draley, DeWitt, Iowa. "Nicolo Amati, Violin Maker and Teacher of Violin Making, 1610-1684: What We Learn From Instruments in the Witten-Rawlins Collection."

### Coffee Break.

Robert A. Green, Northern Illinois University at DeKalb, "The Music for Vielle (Hurdy-Gurdy) and Musette: A Stylistic Examination."

Cecil Adkins, North Texas State University at Denton, "The Zither in Omaha, 1890-1910."

Linda Simonson, Laurel, Maryland, "Buddhist Symbolism of the Burmese Arched Harp (Saung-Gauk)."

### AMS-Midwest Session.

\*Light Luncheon, Student Center.

AMIS Session IV—Collections, Laurence Libin, chair.

Benjamin Vogel, Bydgoszcz, Poland, "Old Instruments in Polish Collections."

Beverley A. Ervine, Reynoldsburg, Ohio, "Another Side of John F. Stratton."

### Coffee Break.

Susan Thompson, Hamden, Connecticut, "The Belle Skinner Collection of Old Musical Instruments—Twenty-five Years at Yale: An Overview."

Anthony Baines, London, England, topic to be announced.

- 1:30- 3:30      **AMS-Midwest Session.**  
 4:00- 5:00      \***Dedicatory Recital III:** Richard Luby, Baroque violin (Brothers Amati, 1623) and Arthur Haas, Harpsichord (Jacques Germain, Paris, 1785). Arne B. Larson Hall.  
 5:00- 5:45      **AMS-Midwest Business Meeting,** Arne B. Larson Hall.  
 5:00- 5:45      **AMIS Editorial Board Meeting,** Museum Library.  
 7:30-            \***AMIS/AMS-Midwest Banquet,** The Commons. After-dinner remarks by John Henry van der Meer, Fürth, West Germany.

## SUNDAY, MAY 11 - THE SHRINE TO MUSIC MUSEUM

- 9:00-10:00      **AMIS Membership Meeting,** Arne B. Larson Hall.  
 9:30-11:30      **AMS-Midwest Session.**  
 10:00-10:30      **AMIS Brunch.**  
 10:30-12:00      **AMIS Session V—Panel Discussion, "What Will You Do With Your Collection: Contemporary Estate Planning,"** Marianne Wurlitzer, chair.  
                          Jeannine & Richard Abel, collectors, Franklin, Pennsylvania, "What Will Become of Our Collection?"  
                          Laurence Libin, Curator, Metropolitan Museum of Art, New York City, "Does a Museum Want Your Instruments?"  
                          Franklin J. Slagle, Professor of Law, USD, "Taxes and Wills."  
                          Marianne Wurlitzer, Wurlitzer-Bruck, New York City, "How Can You Best Sell Your Instruments?"

\*Joint AMIS/AMS-Midwest events are marked with an asterisk.

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ing introductory remarks, there will be in-depth gallery talks and opportunities to visit the conservation laboratory and the study-storage areas. The sessions will end on Sunday with a panel of experts leading a discussion about estate planning, wills, appraisals, and the provisions of the Tax Reform Act of 1984.



Photo by Jane Hamborsky

Richard Luby, Artistic Coordinator of the Society for Performance on Original Instruments at the University of North Carolina at Chapel Hill, will perform Bach solo works on a violin made by the Brothers Amati in 1623 during the AMIS meetings in Vermillion in May. A few days later he will perform them again at Wigmore Hall in London. Appearing with him will be Arthur Haas, winner of the top prize at the International Paris Harpsichord Competition in 1975, who now teaches at SUNY at Stony Brook; he will play Couperin on the Museum's 18th-century French harpsichord by Jacques Germain.

Other activities will include the 12th-annual American Music Festival concert by The Golden Age of Bands, USD's unique ensemble which performs "turn-of-the-century" American wind music on high-pitched instruments of the period, and a number of social events, including a joint banquet with AMS-Midwest, luncheons, a Western pig roast, a Sunday morning brunch, and the presentation of the Curt Sachs Award for 1986.

The Shrine to Music Museum will be the headquarters for the meeting. Activities will also take place at the USD Student Center, the Vermillion Country Club, the Warren M. Lee Center for the Fine Arts, and The Commons. Participants will stay in motels, most within walking distance of the Museum. Shuttle vehicles will be provided, as needed. USD vehicles will also provide transportation between Vermillion and the Sioux Falls, South Dakota, and Sioux City, Iowa, airports.

Registration materials will be sent with this issue of the *Newsletter*. Motel rooms are limited and early reservations are essential. For additional copies of the registration materials, contact the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069.

## SPANISH INSTRUMENTS EXHIBITED IN BELGIUM

The Générale de Banque presented an exhibition, *Instruments de Musique Espagnols du XVIe au XIXe Siecle*, at 29 Rue Ravenstein in Brussels, Belgium, October 17-December 17, 1985. The exhibition was divided into three periods: 1500-1650, 1650-1780, and 1780-1900. An illustrated catalog with an inserted recording was sold for 800 FB.

## 1985 JOURNALS MAILED

Copies of Volume XI (1985) of the *AMIS Journal* were mailed from Madison, Wisconsin, at the end of January to AMIS members who paid dues for 1985. The *Journals* were sent to individual members via special 4th-class rate, to libraries by library rate, and overseas by surface mail. Delivery may take several weeks.



Courtesy of Boland-Dowdall Duo

The inaugural concert in The Shrine to Music Museum's new Arne B. Larson Concert/Lecture Hall will be presented May 8 by the Boland-Dowdall Duo, young artists who will welcome spring with 19th-century chamber music for flute and guitar, performed on period instruments. AMIS members will be invited to attend the concert, which will be funded in part by a grant from Arts Midwest.

## HENRY FORD MUSEUM PUBLISHES CALENDAR

The Henry Ford Museum, P.O. Box 1970, Dearborn, MI 48121, has published a 1986 *Celebration of American Music* calendar, which features color photos of musical instruments and related materials from the collections of the Henry Ford Museum. Copies of the calendar can still be ordered for \$1.00, plus \$1.00 postage & handling. Address your order to the attention of Ann Marie Bernardi, Manager, Merchandising Department.

## VIOLIN INSTITUTE AT U. OF NEW HAMPSHIRE

The 13th-annual Violin and Bow Maker's Summer Institute will be held at the University of New Hampshire at Durham, June 9-August 22, 1986. There will be seven different workshops of varying length. The instructors include Arnold Bone, Hans Nebel, Karl Roy, and William Salchow. For information, contact Summer Violin Institute, University of New Hampshire Continuing Education, 24 Rosemary Lane, Durham, NH 03824; 603-862-1088.

## PUBLISHER SOUGHT

Leonard Fox, 278-A Meeting Street, Charleston, SC 29401, is seeking a publisher for a book about the Jew's harp. Reportedly, "the manuscript consists primarily of translations from German and French original sources and comprises rare articles and self-contained works, some with engraved illustrations and musical examples; this work is the only one of its kind in any language, and it pertains to the 'golden age' of the instrument in 19th-century Europe."

## 1972-84 ACQUISITIONS AT MUSEUM OF FINE ARTS

*(This is another in a series of lists designed to keep the membership informed of instruments acquired by major American institutions which might be of interest for research. —Ed.)*

Listed below are the musical instruments acquired by the Museum of Fine Arts in Boston from 1972 to June 30, 1984, called the "Lambert Years" by D. Samuel Quigley, Acting Keeper of Musical Instruments, because Barbara Lambert was Keeper of Musical Instruments during that 12-year period. Included are three collections: the Edwin M. Ripin Collection of Musical Instruments & Library (1977.54-599), acquired in 1977, the Peggy Stewart Coolidge Collection of Musical Instruments (1981.755-781), acquired in 1981, and the Douglas Deihl Collection (1984.280-405), 1984.

1972.852. Square piano, John Tallman, New York, ca. 1835.

1972.854. Grand piano, Chickering Piano Company, Boston, ca. 1890.

1972.1173. Alto recorder (Denner reproduction), Friedrich von Huene, Boston, 1972.

1972.1175. Violin, Walter Solon Goss, Boston, 1908.

1972.1176. Violoncello, Herbert F. Conant,



Courtesy of Museum of Fine Arts  
No. 1976.156. Violoncello by Benjamin Crehore, Milton, Massachusetts, ca. 1785. Gift of Charles Crehore Cunningham, Sr., in 1976.

Taunton, Massachusetts, 1901.

1973.157. Clarinet in C, Klemm, Philadelphia, ca. 1825. Five keys.

1973.734. Upright piano, G. Weidig, Jena, Germany, ca. 1900.

1974.30. Violin bow, Forster, England, 18th century.

1974.31. Double bass viol bow, England, 18th century.

1974.56. Buccin, Italy or France, 19th century.

1974.57. Harp, Jean-Henri Naderman, France, 1788.

1975.27. Shawm, Tibet, 20th century.

1975.28. Clarinet in C, Klemm, Philadelphia, ca. 1825-35. Six keys.

1975.318. Bagana, Ethiopia, ca. 1925.

1975.319. Cunbus, Zeynel Abidin, Istanbul, ca. 1930.

1975.320. Sehtar, Persia, ca. 1850-80.

1975.345. Piccolo in D, Germany, ca. 1860-80. Six keys.

**D. Samuel Quigley was appointed Keeper of Musical Instruments at the Museum of Fine Arts, Boston, on January 27, and a search for an assistant is already underway. See page 16 for complete details.**

1975.346. Flute in C, Germany, ca. 1860-80. Thirteen keys.

1975.348. Clarinet in C, Herman Wrede, London, ca. 1813-20. Six keys.

1975.367. Flute in C, John Ashton, Boston, ca. 1830. Four keys.

1975.368. Fife in B-flat, Klemm, Philadelphia, ca. 1820.

1975.391. Accordion, United States or England, ca. 1860. Semi-toned.

1975.392. Cornet in B-flat, Gilmore, Graves & Company, Boston, ca. 1864-65.

1975.393. Cornet mouthpiece, Gilmore, Graves & Company, Boston, 19th century.

1976.132. Chamber pipe organ, Hilborne L. Roosevelt, United States, ca. 1880.

1976.137. Violin, United States, ca. 1800. In several pieces.

1976.147. Bass viol, Benjamin Crehore, Dorchester, Massachusetts, 1788.

1976.156. Violoncello, Benjamin Crehore, Milton, Massachusetts, ca. 1785.

1976.745. Orchestershorn, Charles Kretzschmann, Strasbourg, ca. 1830.

1976.767. Cymbal, Zildjian Company, Norwell, Massachusetts, 1976.

1976.768. Sarinda, Nepal, ca. 1975.

1976.845. Fife in D-sharp, Jonathon A. Landell, Boston, 1976.

1977.8. Flute in C, Meacham and Company, Albany, New York, ca. 1820.

1977.9. Hurdy-gurdy, northern Maine or French Canada, early 19th century.

1977.54. Harpsichord, Pieter Jan? Couchet, Antwerp, 1680. Double manual, w/enlargement and keyboards by Francois Etienne Blanchet, Paris, 1758, and *genouillères* added by Pascal Taskin, Paris, 1781.

1977.55. Harpsichord, France, 1667. Double manual, w/enlargement by Colless, Lyon, 1739.

1977.56. Harpsichord, Jacob Kirkman, London, 1758. Single manual, w/piano attachment by John Joseph Merlin, London, 1779.

1977.57. Harpsichord, Shudi & Broadwood, London, 1772. Double manual.

1977.58. Spinnet, England, 1770.

1977.59. Harpsichord, William Hyman, Hoboken, New Jersey, 1969. Double manual.

1977.60. Clavichord, Johann Christoff Georg Schiedmayer, Neustadt, Germany, 1796.

1977.61. Chekker (reconstruction), Edwin M. Ripin, Forest Hills, New York, 1974.

1977.62. Square piano, Vienna, ca. 1780.

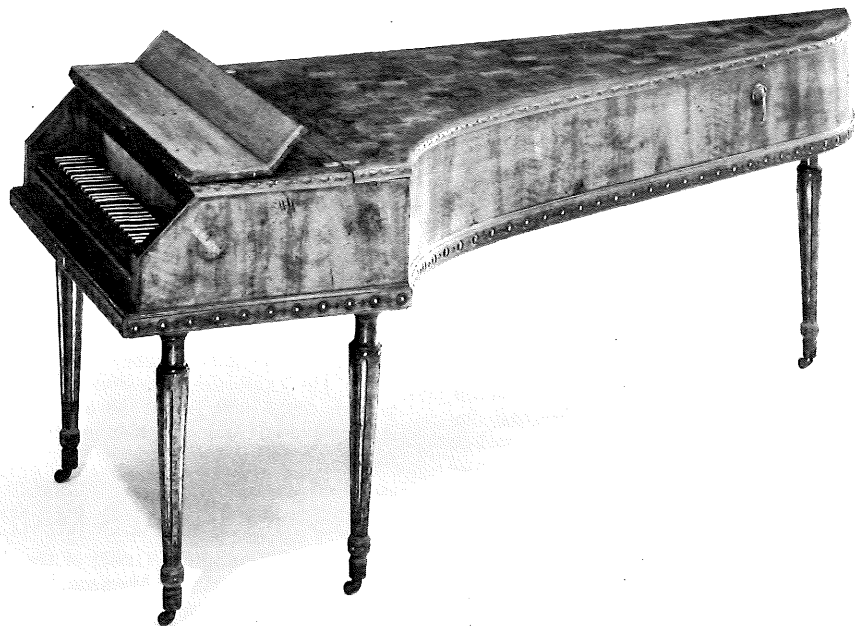
1977.63. Grand fortepiano, Johann Andreas Stein, Augsburg, 1783.

1977.64. Violin, Augustin Chappuy, Paris, 1778.

1977.65. Tenor violin, United States, late 18th century.

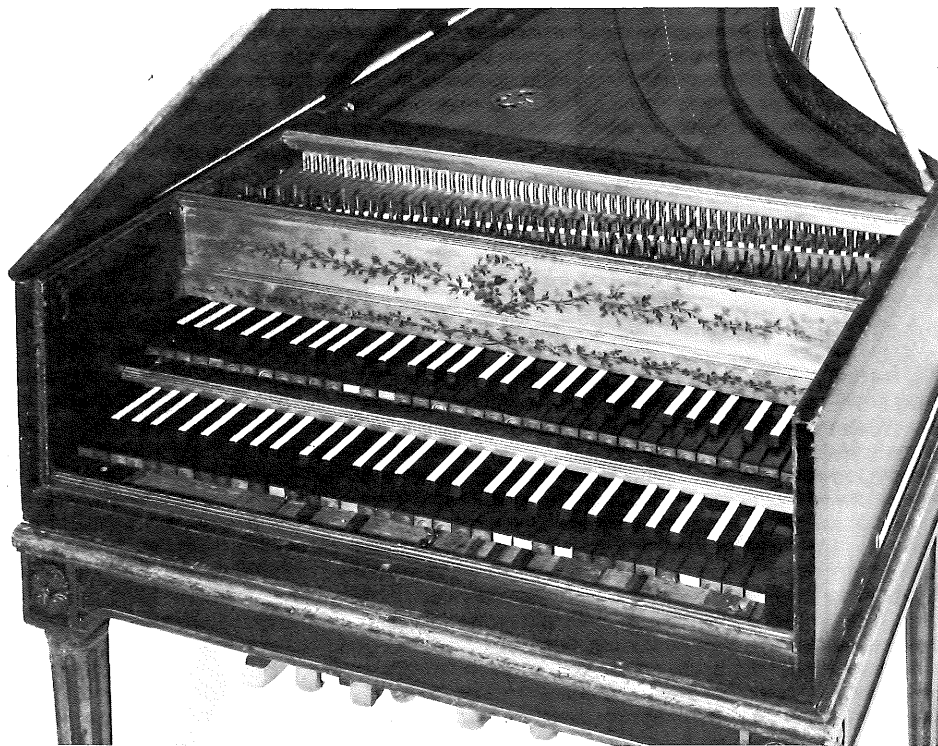
1977.66. Hurdy gurdy, France, ca. 1750-1800.

1977.67. Flute in C, John A. & William Geib, New York, ca. 1820. One key.



Courtesy of Museum of Fine Arts  
No. 1977.63. Grand fortepiano by Johann Andreas Stein, Augsburg, Germany, 1783. Edwin Ripin Collection, gift of Landton T. Clay in 1977.

1977.68. Flute in C, England, ca. 1800. Two keys.  
 1977.69. Clarinet in C, Harley Hosford, Albany, New York, 1813. Five keys.  
 1977.70. Double flageolet in C, William Bainbridge, London, ca. 1805. Seven keys.  
 1977.71. Oboe in C, Astor & Company, London, ca. 1800. Two keys.  
 1977.72. Post horn, Longman & Broderip, London, 1780.  
 1977.73. Natural trumpet, Willy Hopf & Company, Taunus, Germany, late 19th century.  
 1977.74. Natural horn, England, early 19th century.  
 1977.75. Natural horn, Gautrot, Paris, after 1889.  
 1977.76. Tuning hammer, Europe, 18th century.  
 1977.77. Side-blown horn, Pokot Tribe, Kenya, ca. 1970.  
 1977.78. Håverlur, Mora, Sweden, 1971.  
 1977.79. Trumpet mouthpiece.  
 1977.80. Clarinet mouthpiece.  
 1977.81. Mishwuz, Egypt, ca. 1965.  
 1977.82. Chalumeau in F (Klenig reproduction), Cary Karp, United States, ca. 1970.  
 1977.83. Viola da gamba, Germany, ca. 1960. Division size.  
 1977.162. Grand fortepiano, Joachim Ehlers, Vienna, ca. 1810.  
 1977.599. Cornetto curvo (late-16th-century reproduction), James Grossman, New York, ca. 1967.  
 1977.808. Violoncello, attributed to Domenic Busan, Venice, 1776.  
 1977.809. Bow, Knopf, New York, 1900.  
 1977.814-5. Masengo and bow, Ethiopia, 20th century.  
 1977.816. Overture music box, Jacot, Switzerland, ca. 1895. Table model.  
 1978.27. Grand piano, Steinway & Sons, New York, 1894. Model M.  
 1978.199. Spinnet, Thomas Haxby, York, England, 1764.  
 1978.488. Dital harp, J. Pfeiffer, Paris, ca. 1830.  
 1978.489. Melodeon, Prescott Brothers, Concord, New Hampshire, ca. 1860.  
 1978.490. Flute, Jacob David Helwert, Stuttgart, Germany, ca. 1840. Seven keys.  
 1979.122. Cocked-hat grand piano, Chickering & Company, Boston, ca. 1858.  
 1979.143-4. Lyra & bow, Greece, early 20th century.  
 1979.536. Clarinet in C, Henry Prentiss, Boston, mid-19th century. Twelve keys.  
 1979.550a&b. Flute in C, Clementi & Company, London, 19th century. One key, w/flute embouchure attachment.  
 1979.551. Fortepiano, Longman & Lukey Company, London, 1770.  
 1979.549. Piccolo in D-flat, Dresden, early 19th century. One key.  
 1980.234. Flageolet, England, ca. 1800.  
 1980.248a. Phonoharp, The Phonoharp Company, Boston, 1891.  
 1980.268. Piccolo in A-flat, ca. 1850. Six keys.  
 1980.269. Organized square piano, Timothy Gilbert & Company, Boston, ca. 1854.  
 1980.647. Flute in C, Geroock, London, ca. 1810. One key.  
 1980.663. Ride cymbal, Paiste, Nottwil, Switzerland, 1980.  
 1980.664. Dark ride cymbal, Paiste, Nottwil, 1980.  
 1980.665a-d. Symphony gong, Paiste, Nottwil, 1980.  
 1981.137. Bass ophicleide in C, Halari, Paris, ca. 1821-30. Nine keys.



Courtesy of Museum of Fine Arts

No. 1977.54. Double manual harpsichord by Couchet, Antwerp, 1680; Blanchet, Paris, 1758; Taskin, Paris, 1781. Edwin M. Ripin Collection, acquired in 1977.

1981.287. Polygonal spinetta, Joseph Salodien-sis, Venice?, Italy, 1574.  
 1981.316. Fife in A, United States, ca. 1800. With cheater.  
 1981.391. Flute in C, Heinrich Friedrich Meyer, Hanover, Germany, ca. 1864. Nine keys.  
 1981.392. Fife in D-sharp, United States, ca. 1825-50.  
 1981.393. Fife in D-sharp, Walter Crosby, Boston, ca. 1860-74.  
 1981.394. Flute in C, Germany, ca. 1800-50. Twelve keys.  
 1981.405. Flute in C, George Miller, London, ca. 1785. Four keys, six *corps de rechange*.  
 1981.436. Melodeon, Prince & Company, Buffalo, New York, ca. 1850-75.  
 1981.442. Egg crate viol, Luther Stone Monk, North Bridgton, Maine, ca. 1900-10.  
 1981.655. Banjo, John Haynes & Company, Boston, ca. 1890-1900. Five strings, fretted.  
 1981.746. Regal, Simon Bauer, Germany, ca. 1630.  
 1981.747. Harpsichord, Henri Hemsch, Paris, 1756. Double manual.  
 1981.748. Viola da gamba, Richard Meares, London, 1657. Division size.  
 1981.749. Violin, Giovanni Baptista Gabrielli, Florence, ca. 1750-60.  
 1981.750. Violin carrying case, W. E. Hill & Sons, London, ca. 1890.  
 1981.751. Flute in C, United States, ca. 1850. Eight keys.  
 1981.752. Harpsichord, Arnold Dolmetsch for Chickering & Sons, Boston, 1906. Double manual.  
 1981.753. Clavichord, Arnold Dolmetsch for Chickering & Sons, Boston, 1906.  
 1981.755. English guitar, France or Germany?, early 19th century.  
 1981.756. Violoncello, Montagnana school, Italy, 1768. Three-quarter size.  
 1981.757. Hurdy-gurdy, Nicholas Colson?, Mirecourt, France, ca. 1825-50.  
 1981.758. Rebab, South India, before 1890.

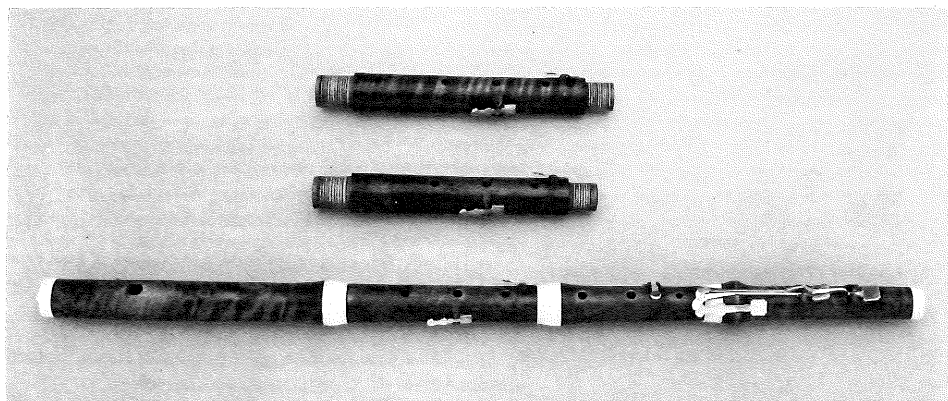
1981.759. Balasaraswati, South India, before 1890.  
 1981.769. Serpent, Europe, early 19th century.  
 1981.761. Gekkin, Japan, ca. 1886.  
 1981.762-3. Walking stick pochette and bow, Moritz Glasel, Markneukirchen, Germany, late 19th century.  
 1981.764. Tar, Persia, early 20th century?  
 1981.765. Violon de Savart, Felix Savart, Paris, ca. 1850-1900.  
 1981.766. Violon d'étude, France?, ca. 1900.  
 1981.767. Serpent forveille, France, 19th century. Three keys.  
 1981.768. Oboe in C, Europe, mid-19th century. Twelve keys.  
 1981.769. Double flageolet in C, William Bainbridge, London, early 19th century. Seven keys.  
 1981.770-1. Bows for violin-family instruments.  
 1981.772. Khene, Laos, 20th century.  
 1981.773. Rebab, Kabul, Afghanistan, 20th century.  
 1981.774. Flute, China, 20th century. Jade.  
 1981.775. Erhu, China, 20th century.  
 1981.776. Sheng, China, 20th century.  
 1981.777. Spike fiddle, Malaysia, 1970's.  
 1981.778. Serunai, Malaysia, 1970's.  
 1981.779. Kendang, Malaysia, 1970's.  
 1981.780. Music box, "Excelsior," Switzerland, ca. 1900. Three rolls.  
 1981.781. Musical snuff box, Switzerland, ca. 1810.  
 1981.782. Qin (ch'in), Beijing, China, ca. 1233-4.  
 1982.1. Finger cymbals.  
 1982.2. Viola da gamba neck and pegbox, Arrnif Ronnegren, Lugede, Sweden, 1733. Division size.  
 1982.3. Rebec (medieval reconstruction), Dolmetsch Shop, England, 1959.  
 1982.4. Rebec (medieval reconstruction), Eugene Joseph, Rehoboth, Massachusetts, 1977.

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- 1982.5. Bow (medieval reconstruction), Kahlil Gibran, Boston, ca. 1960.  
 1982.6. Bridge for a bass viol, probably United States, early 19th century.  
 1982.7. Bassoon in C, Dominique Porthaux, Paris, ca. 1800. Seven keys.  
 1982.8. Bowed harp and birch stick bow, Dick Backlund, Helsinki, 1949.  
 1982.9. Appalachian dulcimer, George F. Brewer, Newton Highlands, Massachusetts, 1966.  
 1982.10. Raspa, Puerto Rico, 1970's.  
 1982.11. Cornet, Arsene-Zoe Lecomte, Paris, 19th century.  
 1982.12. Tro-u, Kampuchea, 20th century.  
 1982.13. Concertina, LaChenal & Company, London, late 19th century?  
 1982.14. Langeleik, Norway, 20th century.  
 1982.15. Three dulcimer hammers, 19th or 20th

- century.  
 1982.133. Clarinet in E-flat, United States, ca. 1835. Eight keys.  
 1982.178. Grand fortepiano, Viennese School, ca. 1812-15.  
 1982.227. Flute in C, Meacham & Company, Albany, New York, ca. 1820. One key.  
 1982.328. Clarinet in B-flat, William Whiteley, Utica, New York, 19th century. Eight keys.  
 1982.475. Bass viol, New England, ca. 1800-25.  
 1982.586. Steinertone piano action, by or for Morris Steinert, New Haven, Connecticut, 1897.  
 1982.801. Mandolin, Gibson Mandolin-Guitar Company, Kalamazoo, Michigan, ca. 1919-20.  
 1983.148. Violoncello, Benjamin Crehore, Milton, Massachusetts, 1796.  
 1983.159. Violin, David Henderson, Aberdeen, Scotland, 19th century.  
 1983.161. Viola, Johann Michael Willer, Prague, 1793.



Courtesy of Museum of Fine Arts

No. 1983.330. Transverse flute by Caleb Gedney, London, 1769. Boxwood with ivory mounts. Otis Norcross Fund, 1983.



Courtesy of Museum of Fine Arts

No. 1981.746. Regal organ by Simon Bauer, Germany, ca. 1630. Life-estate gift of B. Allen Rowland, 1981.

- 1983.260. Clarinet in C, Graves & Company, Winchester, New Hampshire, ca. 1800-50. Six keys.  
 1983.261. Flute in C, Firth & Hall, New York, ca. 1821-32. Eight keys.  
 1983.293. Piano melodico, Giovanni Racca, Bologna, Italy, ca. 1900.  
 1983.330. Flute in C, Caleb Gedney, London, 1769. Six keys.  
 1983.344. Violin, Thomas Dudley Paine, Woonsocket, Rhode Island, 1888.  
 1983.411. Mayuri, Rajasthan, North India, early 19th century.  
 1984.79. Bass viol, Benjamin Crehore, Milton, Massachusetts, 1790's.  
 1984.280. Nohkan, Japan, early 20th century.  
 1984.281. Duct flute, Thailand, mid-20th century.  
 1984.282. Dbang-dung, Tibet, possibly late 19th century.  
 1984.283. Rkang-dung, Tibet, probably late 19th century.  
 1984.284-5. Jew's harps, New Guinea, ca. 1825-50.  
 1984.286. Jew's harp, Polynesia, ca. 1925.  
 1984.287-91. Ocarinas, New Guinea, ca. 1930.  
 1984.292. Ceremonial flute, New Guinea, ca. 1925.  
 1984.293. End-blown flute, New Zealand, Maori culture, ca. 1860.  
 1984.294. Dance whistle, Central Africa, probably Upper Volta, late 19th century.  
 1984.295. Small dance whistle, Central Africa, Upper Volta, early 20th century.  
 1984.296. Large dance whistle, Central Africa, Upper Volta, ca. 1950-75.  
 1984.297. Long dance whistle, Chad, ca. 1925.  
 1984.298. Long dance whistle, Central Africa, Upper Volta, ca. 1920.  
 1984.299. Small double whistle, Southern Africa, Zulu culture, ca. 1950.  
 1984.300. Side-blown trumpet, Nigeria, modern Benin culture, ca. 1830-97.  
 1984.301. Side-blown trumpet, probably Kenya, late 19th century.  
 1984.302. Side-blown trumpet, Africa, ca. 1925-50.  
 1984.303. Flute in F, Douglas Deihl, Northampton, Massachusetts, 1977.  
 1984.304. Piccolo in E, probably J. B. Martin, Paris, ca. 1899. Six keys.  
 1984.305. Kaval, Bulgaria, ca. 1950-75.  
 1984.306. Flageolet, Eastern Europe, ca. 1950-75.  
 1984.307. Duct flute, Eastern Europe, ca. 1925-50.  
 1984.308. Double penny whistle, Douglas Deihl, Northampton, Massachusetts, 1984.  
 1984.309. Ocarina, Austria/Germany, ca. 1850-75.  
 1984.310. Chromatic harmonica, Germany, late 19th century.  
 1984.311-12. Rolmonica and box, United States, ca. 1925-50.  
 1984.313. Rattle, Navajo, New Mexico, ca. 1900-25.  
 1984.314. Rattle, Plains Indian, North America, ca. 1930.  
 1984.315. Courting flute, Plains Indian, North America, mid-19th century.  
 1984.316. End-blown flute, Pueblo Indian, Southwest United States, ca. 1900.  
 1984.317. Notched flute, pre-Columbian.  
 1984.318-9. Sun dance whistle and stick, Plains Indian, North America, ca. 1850-1900.  
 1984.320. Shaman's whistle, Pomo culture, California, mid-19th century.  
 1984.321. War whistle, Plains Indian, North America, ca. 1850-1900.



Courtesy of Museum of Fine Arts

No. 1984.343. Whistle, in shape of man holding panpipes, Guangala culture, Ecuador, before 500. About 2" tall. Helen and Alice Colburn Fund, 1984.

- 1984.322-4. Medicine man's bandolier w/two eagle bone whistles, sash, and case, Navaho, New Mexico, late 19th century.  
 1984.325-6. Bone whistle w/case, Plains Indian, North America, early 20th century.  
 1984.327-8. Bone whistles, pre-Columbian, excavated in Tennessee.  
 1984.329. Chirimia, Mexico, mid-20th century.  
 1984.330. Rattle, Viru culture, Peru, ca. 200-400.  
 1984.331. Shell rattle, Chancay culture, Peru, ca. 1000-1500.  
 1984.332. Panpipes, late Nazca culture, Peru, ca. 1200-1500.  
 1984.333. Panpipes, Nazca culture, Peru, ca. 500-900.  
 1984.334-7. Quenas, Inca culture, Peru, ca. 1000-1500.  
 1984.338. Duct flute, Quimbaja culture, Colombia, ca. 700-1100.  
 1984.339-40. Large notched flutes, Huacho culture, Peru, ca. 1000.  
 1984.341. Quena, Inca culture, Peru, ca. 1500-1700.  
 1984.342. Notched flute, South America, pre-Columbian.  
 1984.343-4. Whistles, Guangala culture, Ecuador, before 500.  
 1984.345-6. Ocarina/whistles, Bahia culture, Ecuador, before 500.  
 1984.347-8. Ocarinas, probably Guangala culture, Ecuador, before 500.  
 1984.349-50. Ocarinas, Bahia culture, Ecuador, before 500.  
 1984.351-2. Ocarinas, probably Huanacanalica, South America, ca. 850-1500.  
 1984.353. Ocarina, Jama culture?, South America, pre-Columbian.  
 1984.354. Ocarina, Carché culture?, Ecuador, pre-Columbian.  
 1984.355-6. Whistles, Mayan culture, probably Jaina Island, ca. 550-750.  
 1984.357. Whistle, Ulva Valley, Honduras, pre-Columbian.  
 1984.358. Whistle, Costa Rica, pre-Columbian.  
 1984.359. Ocarina, Nayarit culture, Mexico, ca. 300 B.C.-250 A.D.  
 1984.360. Ocarina, Guatamala, pre-Columbian.

- 1984.361. Ocarina, Ulva Valley, Honduras, pre-Columbian.  
 1984.362. Ocarina, Atlantic watershed, Costa Rica, ca. 1-500.  
 1984.363. Ocarina, Guancaste culture, Costa Rica, ca. 300 B.C.-300 A.D.  
 1984.364. Ocarina, Guancaste culture, Costa Rica, ca. 200-500.  
 1984.365. Ocarina, Guancaste-Nicoya Period V, Costa Rica, ca. 500-800.  
 1984.366. Ocarina, Nicoya peninsula, Costa Rica, ca. 800-1200.  
 1984.367. Ocarina, Huetar culture, Costa Rica, ca. 1000.  
 1984.368. Ocarina, Guancaste culture, Costa Rica, ca. 800-1200.  
 1984.369. Ocarina, Mexico, pre-Columbian.  
 1984.370-1. Duct flutes, Colima culture, Western Mexico, ca. 300 B.C.-250 A.D.  
 1984.372. Double duct flute, Colima culture, Western Mexico, ca. 300 B.C.-250 A.D.  
 1984.373-4. Rattles, Chimu culture, Peru, ca. 1400.  
 1984.375. Panpipes, Peru, 20th century.  
 1984.376. Duct flute, South America.  
 1984.377. Notched flute, South America.  
 1984.378. Duct flute, South America.  
 1984.379. Duct flute, Andes region, South America.  
 1984.380-1. Notched flutes, Ecuador.  
 1984.382. Quena, probably Mochica culture, Peru, ca. 1400.  
 1984.383-4. Quenas, Peru.  
 1984.385-7. Notched flutes, South America.  
 1984.388. Quena, Peru, ca. 1900-25.  
 1984.389. Transverse flute, Ecuador, ca. 1930.  
 1984.390. Transverse flute, Peru, ca. 1900-25.  
 1984.391. Duct flute, Bolivia, mid-20th century.  
 1984.392. Notched flute, Bolivia, mid-20th century.  
 1984.393. Transverse flute, Peru.  
 1984.394. Pinkuyillo, Peru, ca. 1850-1900.  
 1984.395. Tarka, Bolivia, ca. 1925-50.  
 1984.396. Duct flute, Peru, probably late 19th century.  
 1984.397-8. Whistles, Mochica culture, Peru, ca. 1400.  
 1984.399. Double whistle, Peru.  
 1984.400-2. Ocarinas, Ecuador, possibly 20th century.  
 1984.403. Ocarina, probably Mochica culture, Peru, ca. 1400.  
 1984.404. Pututo (signal conch shell), Peru, ca. 1500-1800.  
 1984.405. Charango, Peru, ca. 1900-25.

### 3RD HISTORICAL HARP CONFERENCE IN AUGUST

The 3rd-annual Historical Harp Conference will take place August 8-10 at Amherst College, Amherst, Massachusetts, in conjunction with the American Recorder Society Conference. Activities are expected to center on early Celtic music. The conference will be preceded by a week-long workshop, August 4-8. For more information, contact Joyce Rice, Administrative Director, 274 Shays Street, Amherst, MA 01002; 413-253-5434.

### 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.

### 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.*

**RARE PRINTED MUSIC** and Musical Literature (including organology), composer's autograph material bought and sold. J & J Lubrano, P.O. Box 127, South Lee, MA 01260; 413-243-2218.

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

**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.

**CONSIDERING THE SALE** of a musical instrument or accessory? Doyle's Annual Music Auction, directed by Glenn Kramer (AMIS member), will showcase your single piece or entire collection before thousands of qualified buyers and distinguished dealers. Send for consignment information TODAY! April 26, 1986—Ramada Inn of Newburgh, NY. Fully-illustrated, 40-page catalogs mailed April 2—\$6 (with results). Absentee bids accepted. Doyle Auctioneers, Att: Glenn Kramer, 137 Osborne Hill, Fishkill, NY 12524; 914-896-9492/6390.

**FOR SALE:** E-flat, over-the-shoulder bass horn (unmarked) with berliner-pumpin valves in playing condition. Price, \$1,400, plus shipping. Alexander Pollock, 16179 Bentler Avenue, Detroit, MI 48219; 313-531-8689.

**OLDEST-KNOWN** Baldwin Concert Grand Piano, the fourth nine-foot grand built by Baldwin (1901). Natural mahogany finish, restored to mint condition, 1974. \$22,000. Richard Powers, 513-321-4878.

**FOR SALE:** Sets of 20 color postcards of instruments from the collections of The Shrine to Music Museum. Send \$5.50 per set (includes postage & handling) to The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069 USA.

### INSTRUMENT REPAIR COURSE IN MINNESOTA

The Red Wing Vocational Technical Institute in Red Wing, Minnesota, will host a two-week program in historical instrument repair, August 11-22, 1986. Instructors include Philip Levin, Thomas Prescott, Margaret Hood, Peter Tourin, and Grant Moore.

The program has been developed "to meet a growing need among professional musicians wanting to adjust, maintain, and restore their own or students' instruments and among repairers and makers who desire advanced training." For information, write to Nancy Swanson, Red Wing AVTI, Highway 58, Red Wing, MN 55066; 612-388-8271.

## 1985 ACQUISITIONS AT USD MUSIC MUSEUM

*(This is another in a series of lists designed to keep the membership informed of instruments acquired by major institutions which might be of interest for research. —Ed.)*

The Shrine to Music Museum at The University of South Dakota in Vermillion acquired the following instruments in 1985, according to Margaret D. Banks, Associate Curator:

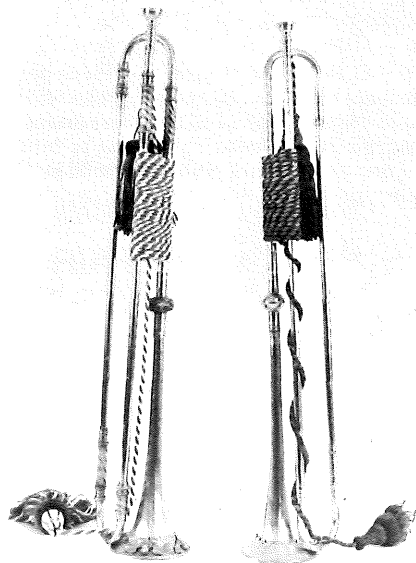
- No. 3540. Combination piano/melodeon, Timothy Gilbert, Boston, ca. 1850.  
No. 3562. Guitar-zither, Columbia model, early 20th century.  
No. 3563. Snare drum, USA, 20th century.  
No. 3573. Flute, Heinrich Grenser, Dresden, Saxony, late 18th century. Three *corps de rechange*. Ebony with ivory mounts, four silver keys.  
No. 3574. Flute, August Grenser, Dresden, 1793. Three *corps de rechange*. Ebony with ivory mounts, silver key.  
No. 3586. Square piano, Johannes Zumpe, London, 1776.  
No. 3587. Grand piano, Anton Markus Thim (Thym), Vienna, ca. 1810-15. Seven pedals, including bassoon stop and Janissary pedals.  
No. 3589. Flute, Scherer, Butzbach, Hesse, ca. 1750. Ivory, gold key. Ex. coll.: Giesbert.  
No. 3590. Clarinet in high G, F. Czermak, Prague, Bohemia, ca. 1810.  
No. 3591. Pochette, France, mid 17th century. Ivory back, neck, scroll.  
No. 3592. Trombone, Michael Nagel, Nuremberg, 1656. Ex. coll.: Bohland & Fuchs.  
No. 3593. Pianola, Aeolian, New York City, early 20th century.  
No. 3594. Pair of timpani, Germany, late 17th century.  
No. 3595. Side drum, Kaltenbecker & Sohn, Munich, late 18th century.  
No. 3596. Side drum, Bern, Switzerland, late 18th century.  
No. 3597. Side drum, Colas, Paris, 19th century.  
No. 3598. Violin, Antonio Stradivari, Cremona,



Courtesy of The Shrine to Music Museum  
No. 3976. Guitar, "The Rawlins," by Antonio Stradivari, Cremona, ca. 1680. One of two guitars by Stradivari known to survive. Rawlins Fund.

- Italy, 1693. Ex. coll.: Harrison, Hottinger, Chung.  
No. 3599. Tenor banjo, Vega, Boston, ca. 1920.  
No. 3600. Trumpet, Johann Wilhelm Haas, Nuremberg, ca. 1690.  
No. 3601. Trumpet, Johann Wilhelm Haas, Nuremberg, ca. 1710.  
No. 3602. Trap set with bass drum, August Heinem and Goemaf, Prussia, before 1914; snare drum, Ludwig, Chicago, before 1924; cymbal.  
No. 3605. Bass recorder, J. C. Denner, Nuremberg, ca. 1700.  
No. 3606. Bass recorder, Rozmberk master, Moravia, 16th century. Ex. coll.: Galpin.  
No. 3607. Bugle, Getzen, Elkhorn, Wisconsin, mid-20th century.  
No. 3608. Bassoon, Heinrich Grenser, Dresden, late 18th century. Ex. coll.: Hellwig.  
No. 3609. Mellophone, C. G. Conn, Elkhart, Indiana, ca. 1940.  
No. 3610. Trumpet, H. N. White, Cleveland, ca. 1925.  
No. 3611. Sousaphone in E-flat, C. G. Conn, Elkhart, ca. 1943.  
No. 3612. Sousaphone in BB-flat, Buescher, Elkhart, 1950.  
No. 3613. Sousaphone in BB-flat, H. N. White, Cleveland, ca. 1920.  
No. 3614. Cornet, Olds, Fullerton, California, 1979.  
No. 3615. Baritone, Elaton, Germany, first half 20th century.  
No. 3616. Euphonium, Mirafone, Germany, 1976.  
No. 3617. Trombone with F-attachment, C. G.

- Conn, Elkhart, ca. 1924.  
No. 3618. Double-bell euphonium, Frank Holton, Elkhorn, 1927.  
No. 3619. Trumpet in F, E. Paulus/A. Sprinz, Berlin, ca. 1900.  
No. 3624. Flute, Charles Bizet, Paris, ca. 1740. Ivory body, silver key.  
No. 3625. Clarinet in B-flat (high pitch), C. G. Conn, Elkhart, ca. 1905.  
No. 3626. Baritone, Henry Distin, Williamsport, Pennsylvania, ca. 1900.  
No. 3627. French horn, The Jenkins Special, USA, 20th century.  
No. 3628. French horn, C. G. Conn, Elkhart, 20th century.  
No. 3629. French horn, Carl Fischer, New York, 20th century.  
No. 3630. Trumpet, Innovation model, Wurlitzer, USA, 20th century.  
No. 3631. Trumpet, Intruscala model, William Frank, Chicago, 20th century.  
No. 3632. Clarinet, C. G. Conn, Elkhart, ca. 1927.  
No. 3633. Oboe, Linton, Elkhart, 20th century.  
No. 3634. Oboe, Noblet, Paris, 20th century.  
No. 3635. Tenor saxophone, Noblet, Paris, 20th century.  
Nos. 3637-95. Brass, woodwind, and percussion instruments, USA, 20th century.  
No. 3696. Flute in D, nach H. F. Meyer, Hannover, late 19th century.  
No. 3740. Cornet in E-flat, Daniel Hess, New York City, ca. 1870.  
No. 3741. Oboe, Klenig, Paris, ca. 1725-50. Ivory, two silver keys. Ex. coll.: de Bricqueville, Petit, Kaltenbach.



Courtesy of The Shrine to Music Museum  
Nos. 3600-1. Trumpets by Johann Wilhelm Haas, Nuremberg, ca. 1690-1710.

No. 3968. Büchel, Muotatal, Schwyz, Switzerland, ca. 1840.

No. 3976. Guitar, Antonio Stradivari, Cremona, Italy, ca. 1680. Ex. coll.: Krasner.

## REWARDS OFFERED

GPI Publications, publisher of *Guitar Player*, *Keyboard*, and *Frets Magazine*, is offering two \$2,500 rewards for information leading to the arrest and conviction of individuals responsible for two burglaries in November.

In Goodlettsville, Tennessee, a model F-5, Gibson 1923 trademark mandolin was stolen from the home of Bill Monroe, well-known bluegrass musician. In Seattle, Washington, five gold records were stolen from the home of James Hendrix, Sr.

Anyone with information about either incident should contact Jim Crockett, publisher, GPI Publications, 20085 Stevens Creek Boulevard, Cupertino, CA 95014; 408-446-1105.

## MHKS TO MEET IN IOWA

The Midwestern Historical Keyboard Society (MHKS), a regional organization of players, builders, owners of, and listeners to, the harpsichord, clavichord, and fortepiano, will hold its 2nd-annual meeting at the Abbey Inn in Coralville, Iowa, March 20-22.

Guest recitalists are Penelope Crawford, who teaches in Ann Arbor, Michigan, and George Lucktenberg, a founding father of MHKS' sister organization, the Southeastern Historical Keyboard Society (SEHKS), who teaches at Converse College, Spartanburg, South Carolina. Jane Clark, a Scarlatti expert from London, England, will present a lecture-demonstration about the sonatas of Scarlatti.

Contemporary harpsichords, clavichords, and fortepianos will be on display during the conference, and many of them will be used in the concerts. For more information, contact AMIS member, Edward Kottick, 2001 Muscatine Avenue, Iowa City, IA 52240, who is in charge of local arrangements.

## PITTSBURGH INSTRUMENTS STILL MISSING

As first reported in the October 1983 issue (Vol. XII, No. 3) of the *AMIS Newsletter*, 116 musical instruments were stolen in September 1983 from a storage area of the Duquesne University Tamburitzans Institute of Folk Arts. According to David René Kolar, administrator, the instruments have not yet been located. Most of them are folk and primitive instruments from Eastern Europe and the Middle East. A complete inventory is available at the AMIS Membership Office. For additional information, contact Kolar at 1801 Boulevard of the Allies, Pittsburgh, PA 15219; 412-434-5185.

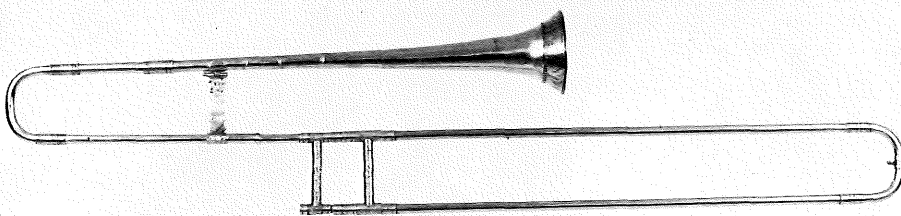
## INSTRUMENTS AUCTIONED IN FISHKILL, NEW YORK

Doyle Auctioneers in Fishkill, New York, held an auction of musical instruments, trade catalogs, calendars, posters, postcards, and other musical ephemera on December 3, 1985. The next music auction is scheduled for April 26, 1986. Catalogs, at \$6.00 each, can be ordered from Doyle Auctioneers, 137 Osborne Hill Road, Fishkill, NY 12524.



Courtesy of The Shrine to Music Museum

No. 3967. Viola d'amore by Pauli Alletsee, Munich, 1721. Crafted for an exposition in Naples in 1721. Rawlins Fund.



Courtesy of The Shrine to Music Museum

No. 3592. Trombone by Michael Nagel, Nuremberg, 1656. Purchase funds given by Mr. & Mrs. Clifford E. Graese.

No. 3815. Hammered dulcimer (Salterio), Mexico, 20th century.

No. 3863. Piccolo, Germany, early 20th century.

No. 3867. End-blown external duct flute (Bangsiq), Philippines, 20th century.

No. 3868. Didjeridu, Amadeus, George Gill area, Australia, 20th century.

No. 3869. Trombone, C. G. Conn, Elkhart, ca. 1915.

No. 3870. Harpsichord, Giuseppe Oreibla, Senigallia, Italy, 1774.

No. 3872. Cornet in B-flat/A, Wonderphone, C. G. Conn, Elkhart, ca. 1909.

No. 3873. Trumpet, Paul Hainlein, Nuremberg, 1666.

No. 3884. Folding reed organ, Estey, Brattleboro, Vermont, ca. 1920. Oak case.

No. 3885. Guitar-zither, Oscar Schmidt, USA, ca. 1915.

No. 3886. "Saxello" saxophone, H. N. White, Cleveland, ca. 1924.

No. 3887. Hawaiian guitar, Richter, Chicago, early 20th century.

No. 3888. Accordion, M. Hohner, Germany, early 20th century.

No. 3889. Fretted ("Alpine") zither, M. C. R. Andorff, Adorf in Saxony, early 20th century.

No. 3890. Square piano, Robert Marr, Edinburgh, Scotland, 1799.

No. 3891. Guitar, Sultana I, Bacon & Day, Boston, mid-1920's.

No. 3906. Violin, eastern Europe, 19th century. Intarsia on back and bearded man at finial.

No. 3967. Viola d'amore, Pauli Alletsee, Munich, 1721.

## STEARNS COLLECTION HAS NEW GALLERIES

By Diana Anderson

*(This article is reprinted with the permission of Jane R. Elgass, Editor, The University Record. The new addition to the School of Music at the University of Michigan in Ann Arbor, which includes two galleries to exhibit the Stearns Collection, as reported in the AMIS Newsletter, June 1985, was dedicated October 4, 1985. Also housed in the new addition is a pipe organ, said to be "a historic copy, with minor departures, of a Gottfried Silbermann instrument." Complete details in the next issue of the AMIS Newsletter.)*

The U-M's Stearns Collection of Musical Instruments is about to make an encore appearance. And it promises to draw instrument lovers to its show again and again and again.

In storage for the last three years, instruments ranging from hurdy gurdies, octavinas and harps to rubabs, trombas and mouth organs, have been measured, polished, cataloged and photographed, to refurbish them for their debut in the School of Music.

The priceless collection of more than 2,000 musical instruments will be housed in the new addition to the School of Music, the Margaret Dow Towsley Center. "For the first time in its history," explains collection Director William Malm, "the collection will be physically a part of the music school where people who are studying music will have greater contact with this unique collection."

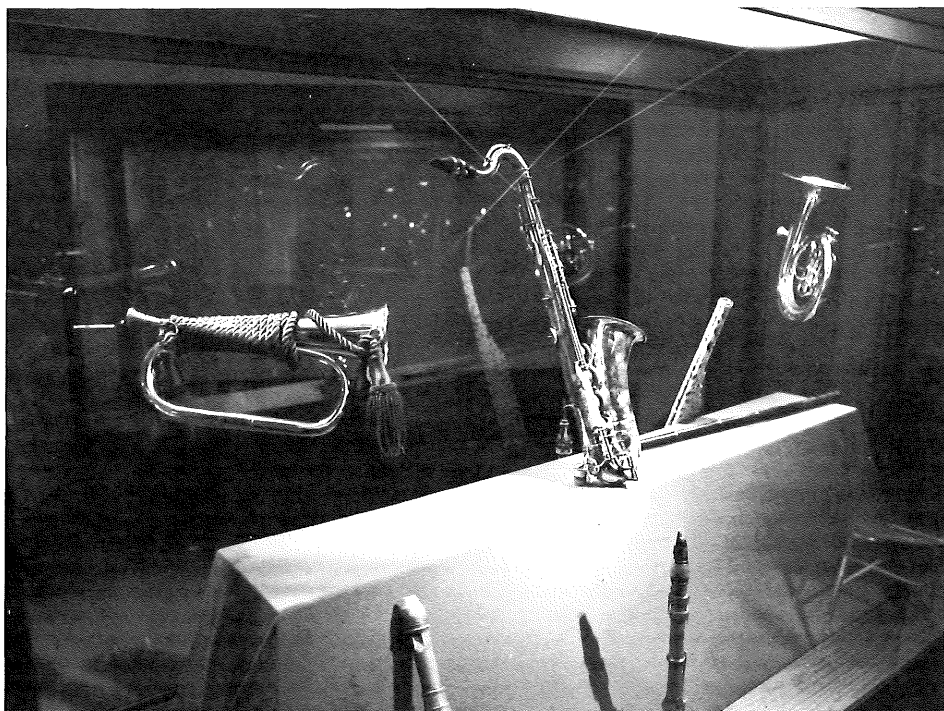
The collection, once located in Hill Auditorium's upper level, was jammed into crowded display cases where thick, oily dust accumulated on the instruments. "You didn't see the collection unless you were looking for it," says Malm. "In its new home we've created a combination research lab and display gallery for students, researchers and the public."

A gift to U-M in 1899 from Frederick Stearns, the original collection was begun 20 years earlier when Stearns decided to purchase an 1807 *lyra-chitarra*, a guitar with the body of a lyre, made by Giovanni Battista of Naples. Stearns continued to collect instruments from all over the world until his death in 1907, contributing more than 1,000 of them to U-M.

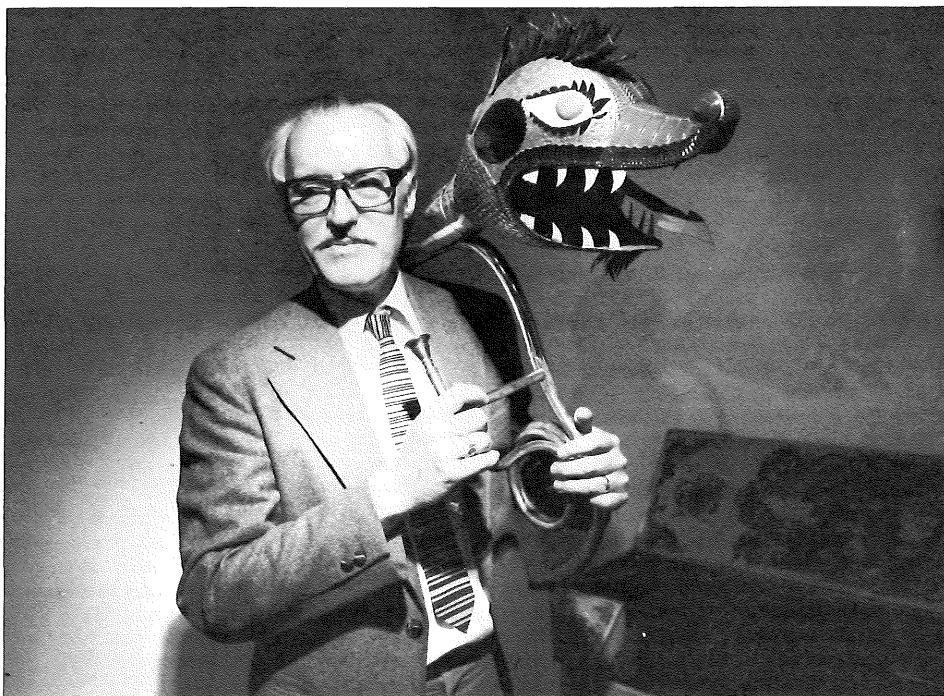
Ranging in age from 1,000 B.C. to today, the instruments are educational as well as picturesque, says Malm. A Malaysian rubab may be used to supplement U-M's strong program in Southeast Asian studies. A wooden display model of keyboard action is available for educational tours, as is the world's largest collection of holograms of musical instruments.

"Because the collection is now located in one place, it has the potential to become more useful to various University disciplines," he explains. "International" instruments include a 17th-century Italian octavina, Norwegian flute, French vielle, Burmese harp and Turkish qanun. In addition, a 19th-century saxophone made by the original Adolph Sax and a 19th-century Japanese mose biwa, a plucked lute used by itinerant Buddhist priests when blessing houses, are available for educational tours or research. "Hands on" instruments will also be available for playing.

"One of the exciting things about the Stearns Collection is that the instruments are already there. We don't have to go out and buy them," notes Malm. Occasionally instruments may be added to the collection, but only when they are



Courtesy of U-M News Service  
One of the exhibit cases for the Stearns Collection in the new addition to the School of Music at the University of Michigan in Ann Arbor.



Courtesy of U-M News Service  
Professor William Malm, director of the Stearns Collection at the University of Michigan, poses for the camera.

rare or extremely unique, Malm stresses.

"Being director of the Stearns Collection," says Malm, "is a little like being the director of King Tut's tomb. There are so many treasures."

According to Malm, everything should be in place by January 1986 when a lecture series on musical instruments is planned. Series' subjects may include a computer analysis of what makes a piano tone, a lecture demonstration on Hungarian "hurdy gurdies" or what makes a drum sound.

## MUSIC OF SHAKESPEARE IN ENGLAND IN AUGUST

"Music and Dance from the time of Shakespeare (ca. 1580-1630)," devised and directed by James Tyler, founder of the London Early Music Group, is the title of a course that will be offered in England August 16-22, 1986. For information, write to West Dean College, West Dean, Nr. Chichester, W. Sussex PO18 0QZ, England.

## UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

In 1864, while armies of the North and South were slogging through the last bitter campaigns of the War of Rebellion, the piano manufacturing industry in the United States passed through catastrophes of its own. Suffering was particularly acute in Baltimore, which, for a Northern city, was notorious for the Southern sympathies of its residents. It endured the war's duration under virtual Federal occupation, and the lucrative Southern markets its industries previously dominated were denied to it.

William Knabe, who in 1839 had begun what was to be the city's most enduring piano manufactory, died in 1864. Some said his death was the result of the strains of the years just passed. It was fortunate that his two sons, William Jr. and Ernest, were more than capable of continuing the business during the years of recovery. In 1894 Ernest, who outlived William, himself died. The company passed into corporate hands (American Piano Company) and moved successfully on into the new century.

Corporate management came much sooner to the business of Henry Gaehle. He had been Knabe's partner for 15 years, and after 1854 operated Gaehle & Company. Coincidentally, in 1864 he, too, left the scene, selling-out to business speculators and retiring to a farm in Baltimore County. An inventory of the contents of his Eutaw Street factory (found in Baltimore *Chattel Records*, Vol. 5: H.G. to Samuel Turbutt) includes considerable unused stock, 17 unfinished piano cases, 30 unfinished stools, 43 piano tops, and much raw lumber—mute, yet eloquent, evidence of declining fortunes.

The reorganized Gaehle's Piano Manufacturing Company advertised for several years as follows: "This Company having been organized and chartered in April, 1864 . . . as a Joint Stock Holding Company, composed exclusively of practical piano makers who have held prominent positions for many years in some of the best Piano Forte Establishments in this Country and Europe, and having now one of the largest and most successful manufactories in operation, are able to furnish an instrument which for durability and elegance of workmanship, volume, and sweetness of tone, can find no superior."

Prior to the war more than 250 men were engaged in piano making in Baltimore. Documentation can be found in a recent study by Gregory Weidman, *Furniture in Baltimore* (The Maryland Historical Society, 1984), which includes career sketches of all the piano makers. Yet, many of the smaller shops did not survive the war years, among them, Eggert & Bobeth, established in 1852/3 by George Eggert (May 26, 1814-September 28, 1855) and Charles Ludwig Bobeth (June 26, 1802-June 1, 1883). Both were Prussian, although Eggert became a naturalized U.S. citizen in October, 1852, after the required residence of five or more years. That residence was not in Baltimore, however, and Bobeth was never naturalized, according to Maryland's archives. He was always called a piano maker, but he was a cabinet maker in the firm, Bobeth & Schulenberg, in Baltimore from about 1840 until he joined with Eggert a decade later, after

which he was known only as a piano maker.

What little is known of the work of Bobeth with Harman Schulenberg, also a Prussian, is of no importance here except the fact that by 1850 Bobeth had moved to a separate address and apparently dissolved the partnership. His new shop at 232 Pratt Street became Eggert & Company in 1853. Two years later it was Eggert & Bobeth, piano manufacturers, at 270 W. Paca. The workshop must have been small, for it shifted to 244 after Eggert's death, at which time Bobeth kept the firm's name unchanged; also, he used his own plot in Western Cemetery to bury his former partner, then moved into the latter's home at 643 W. Baltimore Street. Before the firm's name disappears in 1864/5, there were also other shop addresses given in Baltimore, near Bobeth's then residence, but wartime directories contain many unclear references, such as several to Eggerts who may have been family members. One in 1858 lists George, a ropemaker. There was definitely another George Eggert, born about this time, whose daughter died in Annapolis, Maryland, as recently as 1958. She was a Catholic, as was Elizabeth Eggert, a member of the Sisters of Charity from 1867 to 1921, born in 1842 to John and Mary Ann Frank Eggert, farmers near Cumberland, Maryland. Such is the extent of the Eggert family in early Maryland.

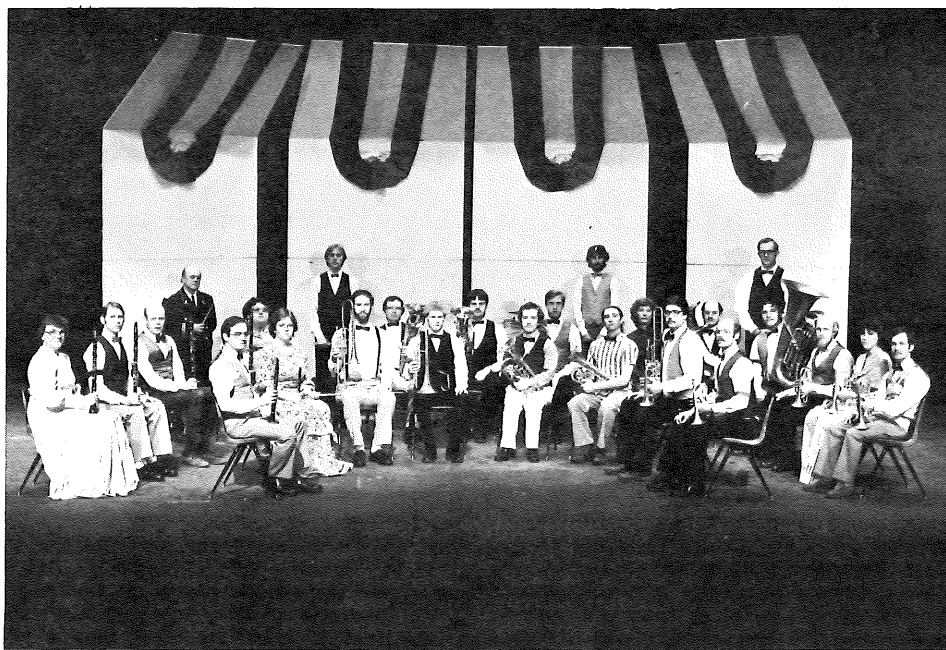
Charles Bobeth was married to Charlotte (February 9, 1804-July 11, 1887), whose gravestone inscription suggests that several children survived her, although at least one, E. Louis (or Louis E.), listed as a piano maker or carpenter from 1868 on, died earlier; born November 1, 1838, his untimely death on July 28, 1883, came a scant two months after that of his father. His widow, Isabella, lived at least another five years and is the last known member of the family. There was Bernhard, a machinist, and another Charles, probably an

elder son, who early in the war joined Company A, 1st Maryland Infantry C.S.A. These volunteers were fervent supporters of the South, and re-enlisted repeatedly in order to remain active until the war's close. Company A or its reattached survivors participated in most of the Shenandoah campaign, including action at Harrisonburg and Front Royal; they also fought at Gettysburg. There is no record that this son survived the war, and it seems probable that he did not.

To my knowledge, one Eggert & Bobeth piano is extant: No. 405, given in trust to me in 1972 by Professor Stanley F. Bulley of Fredericksburg, Virginia, who received it from the original owner, the distinguished Payne family of Font Hill, a country home near Tappahannock in Essex County, Virginia. It is rectangular, measuring 6' 7" x 3' 4", including moldings. The rosewood veneer has a long, regular grain and is warm brown in color. The vertical edges are well rounded and all four sides are fully finished to give an all-around good appearance. The four legs are heavy and square in cross-section, but they were cut to form a modest outward curve toward the floor. Carved leaf-and-fern decorations were glued to the foot of each leg. The jambs of the keyboard also have tracery carved into the wood of the case.

The keyboard has 85 notes (AAA-a'''), and the stringing is steel bichords throughout, except for 12 wrapped singles in the bass. The iron plate is decorated with floral figures cast in relief and is comparatively light in construction; the right and left halves are joined in front and back by two slender, transverse ribs that fit snug against the wood frame. Another rib or bridge, heavier and arched, is bolted at its ends through each half of the plate and runs roughly between strings 64 and 65. All strings to the left of this bridge have dampers; the 21

## AMIS TO HEAR GOLDEN AGE OF BANDS 1860-1915



Courtesy of The Shrine to Music Museum

The Golden Age of Bands 1860-1915, The University of South Dakota's unique ensemble which performs "turn-of-the-century" American wind music on instruments of the period from the collections of The Shrine to Music Museum, will be the featured attraction on the opening night of the 1986 AMIS meetings in Vermillion, Thursday, May 8. The concert, a highlight of USD's 12th-annual American music festival, is traditionally sold-out; AMIS members will receive complimentary tickets, attending as guests of the Museum.

to the right ring freely. However, a buff stop or harp mechanism, activated by the left of the two foot pedals, alters the strike of the hammer on all strings to give a piquant dry timbre to every note. For pianos of this type the sound is relatively focused and substantial. Visually and acoustically the instrument would have been acceptable in either domestic or public rooms of the day. It was probably purchased by the Payne family before the war, shortly after it was manufactured; i.e., about 1855-60. Visually and mechanically it would have been quite "up-to-date."

Because of Eggert's early death, the partnership was one in name only for the last nine or ten years of its existence. The original shop on Pratt Street stood but two blocks from an early Gaehle shop, and the firms undoubtedly were known to each other. Bobeth, on closing the company about 1864, may well have been one of the experienced craftsmen drawn into the reorganized Gaehle factory. Bobeth was by now more than 60 years old, but his trade is given as a piano maker until his death at 80, at which time the Gaehle firm was still enjoying its second life. Through reorganization, such as Gaehle had had, or by family succession, such as Knabe had had, the industry came alive again, although without many other firms, such as Eggert & Bobeth, which simply ceased to be.

In Bethlehem, Pennsylvania, a city not so torn as Baltimore by North-South factionalism, the industry did cease entirely, however, in 1864, upon the death of its sole piano maker, George Haus. Born in 1795, he came to Bethlehem from Reading, and about 1830 obtained a lease from the Moravian community for land on which to build a piano factory. He married twice: first to Eliza Jones, then, in 1839, to Lizette (or Lisetta) Voglitz, widow of C. Daubert and daughter of a Moravian minister who had immigrated from Barby, England, to teach at Nazareth Hall female seminary. Haus either was or became a Moravian. He is buried in the customary inconspicuous fashion among the uniform rows of married males in God's Acre, Bethlehem. Of later family, there were Rachel and George Haus, who died in 1901 and 1904, respectively, who were of one family. Because George was but 21 when he died, unmarried, it is probable that he was Rachel's son, grandson of the piano builder and the last descendant of the Haus name, although among people interested today in fine Pennsylvania furniture and crafts traditions, the name remains a respected one.

I know of one Haus piano which, like the Eggert & Bobeth, was preserved in one family, in pristine condition, for more than a century. It was first owned by a spinster, Esther Bertolet (or Bertolette, 1817-1892), and was kept in her home in Faigleysville, about 25 miles southwest of Bethlehem, close to Frederick and Pottstown, Pennsylvania. "Aunt Hettie's piano" came through the family, eventually to Katherine C. Schmidt. She and her husband, Edward, keep it in their retirement home at Leeden in Tunis Mills, near Easton, Maryland. Mr. and Mrs. Schmidt are concerned that the instrument will be preserved, and they encouraged me to study it.

As pianos go, the Haus is basically the same kind of instrument as the Eggert & Bobeth but the differences that exist tell us much about the two makers. The instruments are of about the same length and scale of stringing, even though the Haus piano has only 73 (12 less)

keys. Musically, Haus deleted the 12 extreme bass strings found on the Eggert & Bobeth, but structurally he left off the 12 top treble keys. Thus, the keyboard sits off-center to the left, and the right-hand jamb is wider than the one on the left. There is but one pedal, which acts on the dampers, one of which is found on every string (i.e., no free trebles). The lowest nine bichords of the Baltimore piano are wound, and were placed on a separate, secondary bass bridge. The lowest ten on the Haus instrument are wound, but he placed them on the same bridge with the other strings. With these adjustments, his case measures 5' 8" x 2' 5-1/2"; i.e., about ten inches—the width of the 12 basses—narrower than the Eggert & Bobeth.

This moderately large instrument stands with an illusion of lightness atop six slender legs that have turned capitals with brass ferrules, fluted shafts, and carved animalistic legs on the lowest third, splayed slightly outward toward delicate feet fitted with small casters. The veneer seems to be a full-grained domestic wood finished with the red-brown cast of rosewood. The moldings are pronounced, and the horizontal nature of the case is heightened by gold stripes across the music desk and around the sides. Such ornamentation was commonly done with light wood or brass inlays by makers of the era. The side panels and nameboard, too, have been decorated with leafy designs in white, gold, and green paint in a style typical of Pennsylvania Dutch folk art. Two porcelain knobs appear below the jambs and mark false drawers. The vertical edges are rounded and backside is finished. Then and now, it was and is a splendid, conservatively elegant piece for parlor or domestic use.

As arresting as is the exterior, there are some surprises inside. First, no iron-work is found, except for a small number of reinforcing screws. The tuning pins are obviously hand-forged, and are arranged unidimensionally in groups of six, rather than of four. Succeeding the eight wound bass bichords are 12 pairs of brass strings; the remainder are of steel in pairs. A major surprise is that the action is fixed directly to the framework. Not only is this different from the usual way of doing it, but servicing the action is nearly impossible without dismantling everything, piece by piece. In normal factory practice, the action is built onto a sliding frame, the keybed. It is assembled in a department separate from where the cases are built, often in an entirely different shop, then brought to an assembly point to be joined with a finished case. In this instance, everything suggests that Haus's shop was a small, unified operation, where either he did everything himself or worked with a few assistants without departmentalization.

Haus used a distinctive type of Anglo-German action of the kind developed by John Geib around 1786, while still in London. A rank of hinged tongues lying parallel to the strings works as an intermediary lever between the key and the hammer (illustrated in the *New Grove Dictionary of Musical Instruments*, Vol. III, page 82). One notes, however, that Haus applies the force of the key directly to the intermediate lever, without the use of a vertical lever or "hopper," an essential part of most escapement mechanisms on early piano actions of this genre.

A sketch on page 86 of the *Dictionary* shows the Anglo-German action conventionally used on American square pianos. On the Eggert & Bobeth instrument an action of this kind is

mounted on a conventional sliding keybed. Differing from the sketch in one respect, however, this piano—as is the case with most Baltimore and contemporary German-American pianos—arranges its hammers to point and swing away from, not toward, the player. This rearrangement moves the hopper closer to the fulcrum point of the key and softens the touch, in my estimation. I also believe it is easier to regulate this mechanism.

A detailed examination of the string gauges, which I will send to anyone interested, show that Haus relied essentially on two sizes of piano wire, .040" and .030", but used a thinner (.037) brass wire on the higher basses and a very thin wire (.018) for strings 72 and 73. Both modifications would have reduced pressure on the frame, which, of course, has no iron plate. The scaling of the Eggert & Bobeth is quite similar on a note-by-note comparative basis, but the gauges are more diverse and discrete. Also, there is a scheme of graduated string sizes throughout the various registers, which reveals a more scientific approach to stringing than that used by Haus.

These comparisons show the pianos to be offspring of two contemporary and relatively close traditions which were practiced under differing industrial conditions. As a result, the two pianos at first seem far more different than they really are. The Eggert & Bobeth was produced within a commercial ambience that gave it the look of a commercial instrument; the isolation of Haus from the mainstream contributed idiosyncratic features, but did not cloak continuities with his age. The two instruments share a common heritage of being preserved in nearly original condition in the protection of single-family ownership. Furthermore, an examination of both provides much evidence of how their makers practiced their craft. Neither Eggert, nor Bobeth, nor even Haus have been given even scant mention in any standard history of piano making in America. Yet, their careers provide useful tools for bettering our understanding of how the industry developed in the 100 years after colonial times.

## EXHIBITION OPEN IN BUDAPEST, HUNGARY

Photos of a permanent exhibition of musical instruments at the Institut for Musicology of the Hungarian Academy of Sciences in Budapest, Hungary, can be seen on the inside cover of Vol. II, No. 3 (1985) of *Hungarian Music News*. Travel to Budapest is relatively easy from Vienna; visas can be obtained in a day or two, and then it is just a few hours by bus, car, or train. However, individuals planning to make the trip should have a good map of the city and know in advance the location of the Institut for Musicology; the editor's experience is that individuals staffing the IBUSZ offices (the official Hungarian Travel Company) in Budapest will invariably have no idea where the Institut is located.

## 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 of the *Journal*. Materials should be sent to her at 214 Ward Street, New Brunswick, NJ 08903.

## BOOK REVIEWS

"The Mietkes, the Margrave and Bach" by Sheridan Germann in *Bach, Handel, Scarlatti: Tercentenary Essays*, edited by Peter Williams. Cambridge, England: Cambridge University Press, 1985. 363 pp. \$49.50

With the celebration of the anniversaries of the births of Bach, Handel, and Scarlatti, 1985 was a fruitful year for the performance and study of early music. One of the more lasting results of the celebration was the publication of this book of essays dealing with the music of each of these important Baroque composers. Under the general editorship of Peter Williams, the collection contains studies of nineteen scholars, covering topics such as performance practice, style analysis, and chronology of work. Such a collection of recent research and ideas belongs on the shelf of every music library, as well as that of the serious student of music history.

One article in the book may be of particular interest to AMIS members. Sheridan Germann has produced a fascinating study of two harpsichords in Berlin, which, based on her research, she concludes are of a type known to have been used by Johann Sebastian Bach. Those who attended the 1985 meeting of AMIS in Boston heard Ms. Germann give an oral presentation of this research. There has long been a search for a harpsichord which could be associated directly or indirectly with Bach, but past claims for the honor have been unsubstantiated. The detective work of Germann certainly presents the most convincing argument to date.

The two harpsichords discussed are elaborately decorated, though unsigned, and now stand in Berlin's Schloss Charlottenburg. Through her knowledge of harpsichord decoration and the history surrounding the two instruments, Germann has been able to attribute both of them to the Berlin builder, Michael Mietke. Bach is known to have purchased a Mietke harpsichord in 1719. Citing thoroughly-researched sources, Germann continues to build her case by showing known or probable relationships between members of the Prussian royalty, their residences, and local musicians. The entire web is neatly diagrammed and numbered with the final intent of demonstrating the possible relationship between Bach and one of the Mietke harpsichords.

Regardless of whether or not Bach ever played this particular instrument, the essay presents valuable new information for the study of German harpsichords, which, because of their scarcity and lack of unified style, have been somewhat overlooked in current harpsichord research. At the close of the essay, William Dowd adds a brief technical description of the two instruments. As an added note, Mr. Dowd is now building copies of the Mietke harpsichords, an important new development in the revival of harpsichord building.

—Darcy Kuronen

*Imago Musicae - International Yearbook of Musical Iconography*, edited by Tilman Seebass. Durham, North Carolina: Duke University Press, 6697 College Station, 1984. 269 pp. \$47.50.

The first volume of the *International Yearbook for Musical Iconography*, published under the auspices of the International Repertory of

Musical Iconography (RiDIM), was initially proposed for publication in 1981. After several years of delay, *Imago Musicae* has finally appeared, copyrighted in 1984 and published during the summer of 1985. Its purpose, according to editor Tilman Seebass, "is the publication of original musicological and art-historical articles on the representations of music in the visual arts." Although studies incorporating musical instruments may be included, editorial policy does not permit the inclusion of "articles concentrating on musical instruments solely as organological objects." Nevertheless, all but two of the articles in the first volume have specific appeal to those interested in musical instruments.

The first issue includes eight major articles covering topics pertaining to 15th- to 20th-century, as well as ancient and non-Western, musical iconography. In addition, the first part of an extensive, on-going catalog of 14th-century Italian iconographic sources with musical subjects is included. A bibliography, compiled from approximately 120 periodicals in musicology, art history, and related fields for the period 1975-1981, concludes the volume, with entries organized into four categories: music and art, iconography, portrait iconography, and organology. It is hoped that succeeding issues will be produced annually, as initially proposed, and will continue to present as outstanding and broad a coverage as this initial edition.

Appropriately, the inaugural issue of *Imago Musicae* is dedicated to the late Emmanuel Winternitz, former curator of musical instruments at the Metropolitan Museum of Art in New York, a pioneer in the field of musical iconography who died in 1983 while this issue was at the printer. A list of Winternitz's books, articles, and reviews since 1940 follows a memorial dedication by Barry S. Brook, RiDIM President.

Although the official languages of the yearbook are English, French, and German, only two of the eight articles are in German; none are in French. The first, by Reinhold Hammerstein, is a philosophical essay concerning the theory and history of the relationship between music and the fine arts. It is a fitting opening and provides a framework for the articles which follow. The second German essay, by Hellmuth Christian Wolff, concerns the relationship to music of the German painter and sculptor, Max Klinger (1857-1920). Klinger is noted for his grandiose paintings and sculpture with musical themes, including his polychromed statue of Beethoven and the Richard Wagner memorial in Leipzig.

James W. McKinnon's article, "The Fifteen Temple Steps and the Gradual Psalms," is an extensive study of one late-15th-century Flemish illustration in the Queen Isabella Breviary (Spanish) housed in the British Library. McKinnon explores the question whether the Flemish artist responsible for the illustration was depicting a 15th-century scene with musicians playing from the steps of a Christian cathedral or whether the artist was symbolically depicting the Old Testament Psalm 119, the first of the 15 gradual psalms. In Psalm 119, Levite musicians play instruments while ascending the 15 steps of the temple of Jerusalem. Symbolically, David as King looks on while David as pilgrim ascends the Temple steps. While arguing convincingly for the Old Testament theory, McKinnon does not explore the specific nature of the numerous musical instruments depicted, considering it ir-

relevant to his central thesis. Instead, he assumes that the artist would depict instruments with which he was familiar, rather than attempting to depict unfamiliar Old Testament instruments.

Author H. Colin Slim, in "Paintings of Lady Concerts and the Transmission of 'Jouissance vous donneray'," argues for the early-16th-century dating of a chanson by Marot set to music by Claudin, based upon a combination of literary, musical, and iconographic evidence, including the stylistic dating of lutes and transverse flutes depicted in the five paintings considered.

"Hands, Music, and Meaning in some Seventeenth-Century Dutch Paintings" by Jane R. Stevens explores some possible interpretations of the depiction of music-making scenes in 17th-century Dutch art, and, in particular, focuses upon implications of the upraised hand often depicted in musical situations. Stevens presents a convincing argument for the association of the upraised hand with the Guidonian hand as a symbol of skillful and well-educated singing, a device to help produce true harmony, and, more abstractly, a symbol of harmony in human relations. The author concludes with the observation that "seventeenth-century Dutch paintings may in fact tell us less about specific musical practice than about the nature and place of music in the intellectual system of their time."

The article, "Portrait of a Court Musician: Gaetano Pugnani of Turin" by Daniel Heartz, is a biography of one of the great violin virtuosos of the 18th-century. The essay updates the "definitive" study produced in 1939 by Elsa Margherita von Zschinsky-Troxler, and focuses upon a superb portrait painting, unknown to Zschinsky-Troxler, which surfaced in 1977 at a Christie's auction and eventually was given to the Royal College of Music. Heartz dates the portrait after 1754, based upon the dating of a music manuscript of a trio sonata by the violinist-composer, Pugnani, which is also depicted in the portrait. One of only two art works reproduced in color in *Imago Musicae*, Pugnani's portrait also includes an interesting view of the lower two-thirds of his violin, including a clear depiction of the bridge and lower string fastening.

Bo Lawergren's article, "The Cylinder Kithara in Etruria, Greece, and Anatolia," examines iconographic depictions of round-bottomed lyres existing in Greece and some neighboring regions between 600 and 400 B.C. in an attempt to arrive at an acoustical rather than a decorative explanation for certain constructional features. In particular, Lawergren focuses upon some "quasi-cylindrical structures located at the junctions of the arms and the body." In the absence of surviving specimens with which to compare his theories, Lawergren reconstructs models of the instruments to test his hypotheses.

"Padmasambhava's Paradise—Iconographical and Organological Remarks on a Tibetan Ritual Painting" by Arnold Perris is the only non-Western article. The author presents an interpretive discussion of a privately-owned, 19th-century Tibetan *thangka* (a religious art form usually painted on banners and used for meditation) which depicts 35 musical instruments. Perris writes that he has seen no similar example "in which there are so many players with so near a full complement of instruments which compose most monastery orchestras. None of them is imaginary or unidentifiable; they are instruments still in

use." *Imago Musicae* features a color reproduction of the *thanka* in its frontispiece; however, the quality of reproduction is so poor the instruments are virtually unrecognizable. Fortunately, Perris wisely provides black and white, close-up photographs of the instruments with his text.

One of the most frustrating problems encountered in musical iconographic research is the lack of comprehensive, systematic collections of artistic depictions for certain historical periods, for specific regions, and for certain schools of artistic production. To help alleviate this problem, AMIS-member, Howard Mayer Brown, has contributed the first installment of a collection of pictures to be continued in an on-going series through several volumes of *Imago Musicae*. "Catalogus: A Corpus of Trecento Pictures with Musical Subject Matter" is organized in five large segments. A portion of the first includes 117 "pictures (panel paintings, frescoes, and mosaics) signed by or attributed to particular artists or their followers, arranged alphabetically by artist." The first volume of *Imago Musicae* includes artists whose last names begin with A-D. Each entry includes a very small black and white reproduction of the work—so small, in fact, that they are virtually useless in themselves for research. However, a concise description and further bibliographic references are provided. The catalog is indexed by places, instruments, types of music-making activity (singing, dancing), principal subject matter, and photographic sources.

For further information about *Imago Musicae*, write to the editor, Dr. Tilman Seebass, Music Department, 6695 College Station, Duke University, Durham, NC 27708. For information about RIdIM write to Research Center for Musical Iconography, 33 West 42nd Street, New York, NY 10036.

—Margaret Downie Banks

*Die Viola da gamba* by Adolf Heinrich König. Volume 43 of the series, "Das Musikinstrument." Frankfurt am Main: Verlag Erwin Bochinsky, Postfach 4508, D-6000 Frankfurt 1, West Germany, 1985. Format 23 x 29 cm. 176 pp. 70 illustrations, 15 color pictures. DM 159.

*Die Viola da gamba*, intended as a sourcebook for viol builders, is an introduction to the study and manufacture of instruments of the viola da gamba family written by Adolf Heinrich König, master violin-maker and long-time director of the Swiss school of luthiery in Brienz.

Following an introductory history of the viol by the noted Swiss viol player, August Wenzinger, there are six chapters in which König discusses the various members of the viola da gamba family; some of the musical instrument museums in Europe and the U.S. and the viols listed in their catalogs; literature about the history of the viol; historic and modern viol tutors; general "step-by-step" instructions for viol making; and, information about two lesser-known bowed stringed instruments, the quinton and the violoncello piccolo. The text concludes with a selective bibliography of museum catalogs, historical works, tutors, periodicals, and technical references.

Certainly the most attractive and perhaps most valuable aspect of König's book are the photographs, 15 of them in color. While a handful of the photos are of poor quality, the majority are useful. Fifty-five violas da gamba are

shown, many in several views and close-ups. Forty-nine of these are historic instruments; six are modern reproductions based upon historic models. In addition, photographs of three quintons and two violoncelli piccolo are included. Although the main text of the book is written in German, König provides partial English translations for the captions of the pictures and diagrams.

The chapter about viol building includes numerous photos and diagrams, as well as basic information about tools, moulds, woods, construction of various parts of the instruments, varnish, frets, bridges, strings, and related matters. A few names and addresses of European sources for materials are provided. Thirteen selected measurements are provided in a comparative, tabular form for twenty instruments.

*Die Viola da gamba* is an attractively-produced publication, and, if only for its photographic documentation of historic viols, is a useful reference book for libraries and the coffee tables of stringed instrument enthusiasts.

—Margaret Downie Banks

*The Hammered Dulcimer in America* by Nancy Groce. Smithsonian Studies in History and Technology, Number 44. Washington, DC: Smithsonian Institution Press, 1983. 93 pp. 40 illustrations. Paperback.

*A Catalogue of Pre-Revival Appalachian Dulcimers* by L. Allen Smith. Columbia, Missouri: University of Missouri Press, 1983. 128 pp. \$25.00

The decades since the 1940's have witnessed a revival of interest in the dulcimer, both the hammered and the plucked variety (the latter is also known as the Appalachian, Kentucky, mountain, or lap dulcimer). The hammered dulcimer, the older of the two, developed in Western Asia around the 10th-century A.D. It was brought to the North American continent by European colonists, and, during the 18th, 19th, and early 20th centuries, played an important part in American folk and popular music. Although the 1930's saw a decline of interest, a revival in the manufacture and playing of the instrument began in the 1960's. The plucked, Appalachian dulcimer, actually a form of box zither, evolved in the U.S. from related European forms, such as the Swedish hummel and the German scheitholt, sometime after the late 18th-century. Its revival since the 1940's has been led by performers such as John Jacob Niles and Jean Ritchie.

Two books, both published in 1983, will be of particular interest to those concerned with the dulcimer revival and the history of these popular instruments, their makers, and surviving examples.

Nancy Groce's book, *The Hammered Dulcimer in America*, provides a brief history of the development of the instrument in Western Asia and Europe, a look at its musical use and social function in America, and information about the manufacture of the instrument in the United States. The many black and white photographs depict the instrument throughout its history, show a number of American dulcimer players, and reproduce American patents. Useful appendices include a chronological tabulation of U.S. patents granted for improvements to the dulcimer from 1860 to 1907; a pre-revival (pre-1960) list of traditional dulcimer builders whose instruments the author had seen or heard about during the

course of her investigation; a biographical sketch of informants who contributed to the study; a checklist of 17 hammered dulcimers in the collection at the Smithsonian Institution; and, a selected discography. A bibliography of literature cited concludes the monograph, which was prepared during the course of a predoctoral research fellowship at the Smithsonian.

L. Allen Smith's book, *A Catalogue of Pre-Revival Appalachian Dulcimers*, is a census, catalog, and photographic record of 191 Appalachian dulcimers built in the United States before the 1940's revival. According to the foreword by plucked-dulcimer revivalist, Jean Ritchie, Smith has "exploded several myths and at the same time greatly expanded the number of factual truths about the instrument." For example, Smith's research increases the list of known, pre-revival dulcimer makers from 13 to 69, and establishes the oldest known, datable dulcimer as one made in 1832 by John Scales, Jr., of Floyd County, Virginia. Previously, the oldest dulcimer was thought to have been made in Kentucky in 1871. Smith's method for achieving this research feat was not to rely upon traditional, previously-held theories, but to travel extensively and study surviving instruments personally. The dulcimers cataloged include 61 institutionally owned, 104 privately owned, and only 26 mentioned in previously-published sources.

Although the prevailing definition of the characteristic Appalachian dulcimer had been an instrument having two bouts, three strings, and heart-shaped soundholes, Smith concludes that pre-1940's Appalachian dulcimers were made in three basic shapes: instruments with straight sides, instruments with one bout, and instruments with two bouts. He also considers examples of the two types of Pennsylvania-German zither, the instrument which represents the probable European model for the Appalachian dulcimer.

Appendices include a list of 69 known, pre-revival dulcimer makers in seven states and guidelines for future research. A lengthy bibliography and an index of personal names, geographical names, and instruments conclude the book.

Smith's work is based on his dissertation, "The Appalachian Dulcimer to 1940: A census and typology of pre-revival eighteenth, nineteenth, and early twentieth century fretted zithers in the Upland South of the United States with an analysis of their musical intervals," written at the University of Leeds (England) in 1979. He has also published a related article, "Toward A Reconstruction of the Development of the Appalachian Dulcimer: What the Instruments Suggest," in *Journal of American Folklore*, Vol. 93, No. 370 (1980), pp. 385-96.

—Margaret Downie Banks

*The Fiddler's Almanac* by Ryan J. Thomson. Newmarket, New Hampshire: Captain Fiddle Publications, 4 Elm Court, 1985. 138 pp., paperback, \$9.95 plus \$1.50 postage and handling. Available from author.

*The Fiddler's Almanac* is a compendium of everything you ever wanted to know, but were afraid to ask about fiddling. Written by a freelance professional musician who performs under the pseudonym, "Captain Fiddle," the almanac is a by-product of the author's own practical fiddling experience and the short

courses on fiddling which he has taught for the Division of Continuing Education at the University of New Hampshire.

Topics include a history of fiddling, advice about how to buy a fiddle and bow and learning to play the fiddle both by ear and with written music, and a history of early recordings of American fiddle players. A short chapter about Swedish fiddle music is written by Matt Fichtenbaum, a Boston-area musician and authority on traditional Swedish music.

Twenty pages are devoted to a general listing of sources for fiddlers. This catch-all section includes listings of more than 800 records, books, periodicals, supplies, instruments, and repair materials. Additional lists include fiddle contests, jazz and blues fiddle recordings, folk music research organizations, published books of fiddle music and tunes, violin/fiddle and bow-making repair courses and schools, films and videotapes, fiddler's and bluegrass organizations, and music and dance camps and schools. A final, indexed section contains reprints of advertisements of folk and fiddle records organized by record and distribution companies.

Scattered throughout and reflective of the almanac's homespun style are numerous pertinent and impertinent graphics, ranging from cartoons to caricatures of Islamic spike fiddle players and from medieval fiddlers to contemporary sketches of fiddlers. Aphorisms and wit-cisms stand out in bold-face type and implore players to "just keep at it, or that instrument will whip you," as well as suggesting useful tidbits such as "young tomato plants can be nicely supported with stakes made from defunct violin bows."

Also available from Captain Fiddle Publications, for \$7.98 each, are a series of four, 60-minute cassette tapes of progressive difficulty, designed to teach fiddling by ear.

—Margaret Downie Banks

*Il Flauto Dolce*, a semi-annual journal published by the Societa Italiana del Flauto Dolce, Via Confalonieri 5, 00195 Rome, Italy. 8,00 lira per issue.

The Società Italiana del Flauto Dolce, established in 1971 and directed by Giancarlo Rostirolla, is one of a number of active Italian early music societies. It sponsors early music courses, workshops, and international congresses, and publishes both an on-going collection of early music editions (Edizioni SIFD) and the semi-annual journal, *Il Flauto Dolce* (12 issues published through April 1985).

The April issue contains six scholarly articles, as well as book, music, and record reviews. An insert provides a comprehensive calendar of early music activities, including concerts, conferences, competitions, courses, workshops, and exhibitions taking place throughout Italy for a 6-month period.

The featured articles are: an essay about musical scholarship and the Italian musicological tradition by Giorgio Pestelli; documents concerning Venetian luthiers of the 16th, 17th, and 18th centuries in the Archives of the State of Venice by Pier Luigi Polato; a short report about the 17th-century Venetian lute maker, Bernardo Gianoncelli, also by Pier Luigi Polato; a report by Laura Och regarding notes made by Scipione Maffei for a proposed book about the history of music (Maffei was the journalist who first published a technical description of Cristofori's piano hammer action); a well-documented article about the

history of a Flemish organ built in 1678 by Willem Hermans at the Church of St. Maria Maggiore a Collescipoli (Terni), co-authored by Patrizio Barbieri, Gianfranco Di Chiara, and Arnaldo Morelli; and, the transcription by Rostirolla of the text of the 18th-century violin method book written by an unknown author.

The journal is handsomely printed and includes clear photographs and diagrams. Subscription inquiries should be addressed to the address above. For additional information about Italian early music associations, journals, music publishing, facsimiles, summer courses, private music schools, ensembles, and instrument making, see "Early Music In Italy" by Angelo Zaniol in *Continuo*, December 1985, pp. 2-8. *Continuo* subscriptions, \$22.00 for 11 issues, are available from *Continuo*, 6 Dartnell Avenue, Toronto, Ontario, Canada M5R 3A4.

—Margaret Downie Banks

*The Dr. Herbert Axelrod Stradivari Quartet* by Jacques Francais, with photos by Isabelle Francais. New York: Jacques Francais, 250 W. 54th Street, 1985. 48 pp., 28 color photos. \$19.95

There has long been a real mystique about early Italian stringed instruments. They remain in demand by professional players, amateurs, and collectors; as a result, they command high prices in the marketplace. Stradivari is probably the only instrument maker whose name is almost a household word. As Jon and Marianne Swan write in an article about the American violin maker, Marten Cornelissen of Northampton, Massachusetts ("The Next Strads?," published in the February 1986 issue of *Connoisseur*), "While Marten is intensely proud of his work, he is at the same time acutely aware that he is competing not only with such fine elder craftsmen as Carl Becker of Chicago, say, or with younger men such as David Burgess, David Wiebe, and Luiz Bellini, but with those luminous gentlemen of Cremona. 'Stradivari and Guarneri,' he says, 'are the gods still.' And time adds not only to the mystique of their instruments but to their beauty, too; after centuries of use, 'they come to look like ripe fruit and have a great, almost

sensuous appeal.'"

So it is that Italian stringed instruments are often favored with monographs celebrating their craftsmanship, provenance, and tonal beauty, an honor seldom accorded to other antique musical instruments. *The "King Joseph"* (1980) and *The "Primrose"* (1983), both published by Bein & Fushi in Chicago, are a couple of recent examples; William Orcutt's *The Stradivari Memorial* (1938) is an earlier one.

Jacques Francais continues the tradition in this slim volume. Lavishly illustrated, it records for posterity four instruments by Stradivari brought together to form the Axelrod Quartet: the Greffuhle violin (1709), the Ole Bull violin (1687), the Herbert Axelrod viola (1695), and the Marylebone violoncello (1688).

It is not a pretentious book. The writing style is conversational. And, color photographs—no matter how magnificent the original transparencies might be—are notoriously difficult to reproduce commercially in a way that consistently gives an accurate idea of the color of an instrument's varnish.

But, the volume documents a set of instruments—including the controversial decision to decorate the 'cello with a photographic/decal technique (the only known decorated 'cello by Stradivari being in the Prado Museum in Madrid)—so that posterity will know the instruments as they existed in 1985. And, the photocopies of the certificates and letters by the Hills and others, which form a major appendix to the book, are fun to read.

It's not a scholarly book, but it will appeal to those for whom the works of Stradivari continue to have that "great, almost sensuous appeal."

—André P. Larson

## WACHSMANN PRIZE AWARDED TO ZEMP

The Wachsmann Prize, established in memory of Klaus P. Wachsmann by the Society for Ethnomusicology to honor a published work about musical instruments in ethnomusicology, was awarded for 1985 to Hugo Zemp of the Musée de l'Homme in Paris.



Courtesy of The Shrine to Music Museum

Exhibits in the Grace L. Beede Gallery for non-Western instruments at The Shrine to Music Museum in Vermillion include instruments from the great civilizations of Africa (above), Eastern Asia, India, the Pacific Islands, Southeast Asia, Tibet, and Western Asia.

## QUIGLEY APPOINTED AT MFA; ASSISTANT SOUGHT

D. Samuel Quigley has been appointed Keeper of Musical Instruments at the Museum of Fine Arts (MFA) in Boston, effective January 27, 1986. He succeeds Barbara Lambert, who resigned June 30, 1984 (see *AMIS Newsletter*, June 1984).

The MFA is currently seeking candidates for the position of Assistant to the Keeper of Musical Instruments. Responsibilities will include office management and assistance in all curatorial affairs. Area of preferred specialization is European bowed stringed instruments. Applicants are encouraged to send résumés, as soon as possible, to Sam Quigley, Musical Instruments Collection, Museum of Fine Arts, Boston, MA 02115.

Sam Quigley received his Masters in musicology in 1977 from Wesleyan University, where he earlier earned a B.A. with high honors. He has worked at the MFA since 1980, and has taught at the New England Conservatory of Music, Clark University in Worcester, Massachusetts, and Wesleyan University.

He is an expert on Javanese musical culture and is highly regarded as one of the only Americans able to perform on the *rebab* with proficiency. He studied with Sumarsam, I. M. Harjito, R. M. Soekanto S. Darsono, and R. N. Gunopangrawit. In addition, he has studied *koto* with Namino Torii and African drumming with Abraham Adzenyah. He is the founder of the Boston Village Gamelan, a group of 25 Americans who play traditional Javanese music, and, with several other members of the ensemble, made some 15 instruments after indigenous models to augment instruments which he purchased in the field.

Quigley's goals at the MFA are an active acquisition program to continue the growth of the collection in size and quality, expanded conservation and publication activities, improved access to instrument records, maintenance of the program of publishing technical drawings, and continuance of the Music at the Museum series, featuring the Boston Museum Trio.

## INAUGURAL SEASON FOR THE LYRA CONCERT

The Lyra Concert, a period instrument orchestra which performs music of the Baroque, is mid-way through its inaugural season at the Luther Northwestern Seminary Chapel in Saint Paul, Minnesota. Concerts on September 29 and November 17 featured the music of Bach, Corelli, Handel, and Telemann. On February 23 its "An Italian Serenade," including Vivaldi's "Summer" and Bach's 4th Brandenburg; "A Farewell to the Bach Tercentenary" on March 16 features Concertos for 1, 2, 3, and 4 harpsichords, and on April 20 Kenneth Slowik conducts *Acis and Galatea*. For further information, write to Lyra, 576 Ashland Avenue, St. Paul, MN 55102.

## IRENE SACHS DIES

Irene Sachs, widow of Professor Curt Sachs, died in New York City in June 1985. She survived her husband by 26 years. An integral part of Curt Sachs' many accomplishments, Mrs. Sachs saw several of his books translated into other languages since his death.



Courtesy of The Shrine to Music Museum

Turn-of-the-century American plucked stringed instruments come in a wide variety of sizes and shapes, as demonstrated by this exhibit in one of the galleries for American instruments at The Shrine to Music Museum in Vermillion, host of the 1986 AMIS/AMS-Midwest meetings, May 8-11.

## BOULTON COLLECTION TO INDIANA

According to a report in the January 1986 issue of the *SEM Newsletter* (Vol. 20, No. 1), the Laura Boulton Collection of more than 2,800 field tapes and 400 instruments, currently at Arizona State University in Tempe, will be moved to the William Hammond Mathers Museum at Indiana University in Bloomington, where the materials will be the responsibility of the Archives of Traditional Music, Anthony Seeger, director. As this issue of the *AMIS Newsletter* goes to press, Indiana University officials have not yet confirmed the move.

## BASSOON SYMPOSIUM SET

The 3rd-annual Miller/Skinner Bassoon Symposium, featuring John Miller, principal bassoonist of the Minnesota Orchestra, and Louis Skinner, maker of bassoon reeds, will be held at Towson State University, Baltimore, June 22-28, 1986. For information, contact Gene Griswold, Music Department, Towson State University, Towson, MD 21204; 301-321-2839.

## 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.

## SEM MEETS IN OCTOBER

The Society for Ethnomusicology will meet at the Eastman School of Music in Rochester, New York, October 16-19, 1986, with a pre-conference symposium on Native American Music, October 15. The program chairman is Stephen Blum, Department of Music, York University, 4700 Keele Street, Downsview, Ontario M3J 1P3, Canada. Local arrangements chairman is Ellen Koskoff, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604.

### 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.