

NEWSLETTER

Of The

American Musical Instrument Society

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Courtesy of the Museum of Fine Arts

The Violin Before the Eighteenth Century, an exhibit of early bows, violins, and prints, organized by D. Samuel Quigley, Keeper of Musical Instruments, will be on view until August 2 at the Museum of Fine Arts in Boston.

VIOLIN EXHIBIT HELD AT MFA IN BOSTON

The Violin Before the Eighteenth Century, a special exhibition of violins, bows, and prints, opened June 9 at the Museum of Fine Arts (MFA) in Boston. Offering an opportunity to see two violins in original condition, the exhibition also displays four surviving period bows and four prints depicting early violins. The show, organized by D. Samuel Quigley, Keeper of Musical Instruments at the MFA, will remain on view outside the Musical Instruments Gallery through August 2.

The most significant object, according to Quigley, is a small violin, made by Antonio and Girolamo Amati in 1613, from the Witten-Rawlins Collection at The Shrine to Music

Museum at the University of South Dakota in Vermillion. One of only three Cremonese instruments known to survive in unaltered condition, the violin still has its original neck, scroll, inlaid maple fingerboard and tailpiece, and button. Complementing the Cremonese instrument is a full-size violin made by the Milanese maker, Giovanni Grancino, in 1685. Owned by J. & A. Beare Ltd. of London, it retains its original neck and scroll, with almost no retouching of the varnish.

Four rare violin bows from about 1700 are also included in the exhibition. The noted violin authority, Charles Beare of London, has lent three of the earliest bows from his collection, and they are on view with a bow from the Witten-Rawlins Collection.

Four prints from the MFA's collection illustrate the use of the violin before the 18th

century. These prints depict many interesting details of construction and performance technique of bows and violins in the hands of musicians. Two images, including Picart's well-known *Concert de Musique*, depict a refined art-music setting, while others show commonplace usage.

A descriptive brochure about the exhibition with information about each object is available. Included are photographs of some of the pieces and a reproduction of the painting by Cavallino, *St. Cecilia*, currently on exhibition in the Museum's Evans Wing for Paintings.

The exhibition was mounted in conjunction with the Boston Early Music Festival's symposium, "The Italian Violin School to the Time of Corelli: Instruments, Repertory, Performing Practice," held at the Museum, June 8-13.

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NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY

André P. Larson, Editor

The Newsletter is published in February, June, and October for the members of the American Musical Instrument Society (AMIS). News items, photos, reviews, and short monographs are invited, as well as any other information of interest to AMIS members. Address all correspondence to the Editor, AMIS Newsletter, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA. Requests for back issues and all correspondence regarding membership (\$20.00 per year) should be directed to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

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AMIS members participating were, Margaret Downie Banks, "The Violino Piccolo: A Call for Renewed Study," Stephen Bonta, "The Use of Instruments in Sacred Music in Italy, 1560-1700," Laurence Libin, "Problems and Issues of Violin Organology," and Sonya Monosoff, "Technical and Notational Devices in Biagio Marini's Opus 8."

A number of other ventures are also underway at the MFA.

Research and photography is being conducted towards the publication of a comprehensive, fully-illustrated catalog of the Museum's keyboard instruments. The research phase of the project is partially supported by a grant from the National Endowment for the Arts. The principal researcher and author of the catalog is John G. Koster, a keyboard instrument conservator and maker from New Bedford, Massachusetts. Quigley will oversee the project through its publication, which is currently scheduled for 1988.

Also underway is the production of new photography for a set of 60 color slides of notable instruments in the MFA's collection. The set is intended to be used for educational purposes, and, as such, instruments were chosen based on their historic importance, as well as their visual interest. It is hoped that the set will be available for sale by October.

Finally, 1987 has brought the acquisition of 22 19th-century violins, folk fiddles, and American bass viols by New England makers, along with five bows. Notable acquisitions during the previous, 30-month period from July 1, 1984, to December 31, 1986 (see related story, p. 12) included an ivory lute by Andreas Berr, a sterling-silver keyed bugle by John Kohler, a three-keyed oboe by Hendrik Richters, and a grand piano by John Broadwood & Son. The elaborate casework of the latter, designed by Thomas Sheraton, is adorned with 111 medallions by Wedgwood and Tassie.

A MESSAGE FROM THE PRESIDENT

All of us who were able to attend the Williamsburg meeting came away well pleased. We are grateful to the arrangements and program chairmen, Marianne Wurlitzer and Bill Hettrick, for the exemplary way the meeting was organized and run. The 1988 annual meeting will be held at the Claremont Colleges in

California, and we anticipate that the standard set at the last two annual meetings will be continued in the hands of program chairman Patrick Rogers and local arrangements chairman Albert Rice.

Included with this issue of the Newsletter is a sheet soliciting volunteers to help with the Society. Those who would like to be more involved with the work of AMIS are invited to let me know of their interest and where they might like to devote their efforts. Listed on the sheet are the major committees of the Society and their current members.

The newly-established publications committee composed of Howard Brown, Cynthia Hoover, and Barbara Smith, is in the process of gathering nominations and works to be reviewed for next year's Frances Densmore Award for the best periodical article. Members are urged to send to members of the committee nominations of articles published in 1985 or 1986. Another prize, the Nicolas Bessaraboff Award for the best book-length work, will be given for the first time in 1989.

As a result of the "brain-storming" panel held on the final morning of the Williamsburg meeting, a number of new committees have been initiated. These are gathered under the umbrella of the Long-Range Planning Committee, which is chaired by vice-president Laurence Libin. Each of the committee chairmen will report directly to vice-president Libin, who will then relate their work to the Board of Governors for further action. Following is a list of the new panels, their purviews, and their chairmen:

Scholarship and Grant Subcommittee: Chairman, Peggy Baird. This committee will explore the possibility of student scholarships for attendance at the annual meetings and also travel grants for visiting scholars.

Student Concerns Subcommittee: Chairman, Allison Alcorn. A committee to locate and list educational and employment opportunities and informational resources of interest to students.

Outreach Subcommittee: Chairman, Lloyd Farrar. The task of this group will be to develop public education programs and AMIS publicity.

Show and Sell Subcommittee: Chairman, Gene Bruck. This panel is not a direct result of the convention session, but a response to the problem of funds for the activities of the new committees. Gene Bruck has suggested, and offered to organize, a benefit auction at the next annual meeting. As it is now proposed, the auction will be held during the banquet and will sell musically-interesting items that have been donated by the membership. The name is in imitation of the popular "Show and Tell" sessions held during the annual meetings, and we hope that the auctions will also become a lively and entertaining event. Members with items to contribute to the auction should make arrangements with Chairman Bruck.

Other projects under study are a revision of the MLA catalog of American instrument collections, the establishment of an AMIS archive and the appointment of an archivist for the Society, a permanent set of guidelines for annual meeting program and local arrangements committees, and the publication of abstracts of papers presented at the annual meeting. Other activities suggested at the Williamsburg meeting included the preparation of instrumentally-related pamphlets of instruction and other minor publications, and the possibility of making curatorial assistance available to small instrument collections.

In the fall the Board of Governors will consider the feasibility of revising those by-laws that relate to the length of terms of officers. Included in this study will be such items as succession, number of consecutive terms, and nominating procedures. Members desiring input into this study should send their suggestions to me or to one of the Board members.

—Cecil Adkins

EDINBURGH HOSTS WEEKEND COURSE

The Edinburgh University Collection of Historic Musical Instruments will offer a weekend course, September 25-27, to give players the opportunity to learn the instruments of the wind quintet as they were in the period extending, roughly, from 1875 to 1914. Players will be able to use actual instruments of the period, playing at the higher standard pitch then in use. As well as gaining individual experience of the instruments, participants will be able to play the wind chamber music of the period, which includes compositions such as Gustav Holst's wind quintet and the Elgar quintets.

Application forms and the course prospectus are available from Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, Edinburgh EH8 9AG, Scotland. Forms should be returned by August 1.

GOLDEN AGE OF BANDS RECORD AVAILABLE

A new recording, *The Golden Age of Bands 1860-1915*, Vol. III, has just been released by the University of South Dakota at Vermillion. Recorded live during a concert attended by AMIS members on May 8, 1986, the album includes marches, a medley of American plantation songs, an overture, a characteristic, and solos for double-bell euphonium, cornet, and Albert-system clarinet. The 23 members of the band all play high-pitch, conical-bore brasses and Albert-system clarinets from the collections of The Shrine to Music Museum.

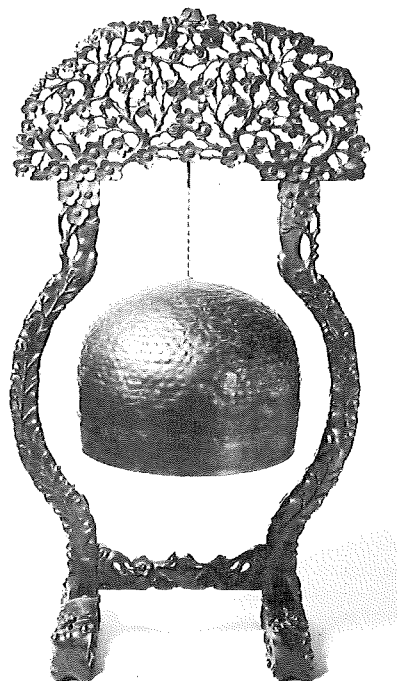
Records may be ordered for \$10.00 each, including postage and packing, from The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069-2390.

BERLIN COLLECTION TO CELEBRATE 100TH

The 100th anniversary of the Berlin collection of musical instruments, housed since 1985 (see Newsletter, Vol. XIV, No. 3, October 1985, pp. 1-2) in the magnificent new facilities of the Musikinstrumenten-Museum of the Staatliches Institut für Musikforschung Preussischer Kulturbesitz, located adjacent to Philharmonic Hall at Tiergartenstrasse 1 in Berlin, will be celebrated April 10-17, 1988, according to Dagmar Droysen-Reber, Director. The collection currently consists of more than 2,500 objects.

The anniversary will be celebrated in conjunction with the European Harp Festival and a meeting of the Comité International des Musées et Collections d'Instruments de Musique (CIMCIM) of the International Council of Museums (ICOM).

MET ACQUIRES LARGE PERCUSSION COLLECTION



Courtesy of Metropolitan Museum of Art
No. 1986.467.38a, b. Kin, a hanging gong with rosewood stand carved in dogwood motif, Japan, 19th century. Gift of Herbert J. Harris, 1986.

A collection of approximately 700 percussion instruments was donated to the Metropolitan Museum of Art in New York City last December, according to J. Kenneth Moore, Assistant Curator, Department of Musical Instruments.

The instruments, primarily non-Western and representing a wide variety of membranophones and idiophones, were amassed by Herbert J. Harris during his travels as a percussionist with the New York Philharmonic and as a contractor for studio musicians. Most of the instruments have been used in performances. One set of drums was heard in the first performance of Bernstein's "Chichester Psalms," and another unusual instrument, a 6-foot "musical saw," was invented for the New York production of Peter Schaffer's play, "Royal Hunt of the Sun."

The collection is in excellent condition, and those instruments that are not integrated into the permanent display may perhaps be used either in an interactive exhibit or as an educational lending collection. Some instruments have already been used for a "hands-on" demonstration of African instruments for a graduate class from the City University of New York.

ARTICLES SOUGHT FOR AMIS JOURNAL

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

UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

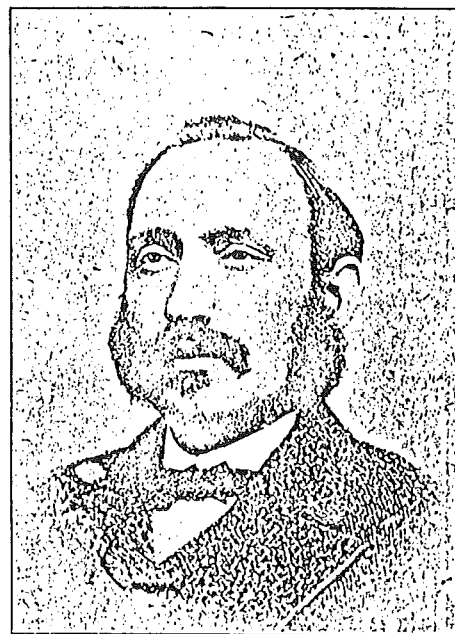
When writing historical narratives, we take what facts we know and try to report them in a way that shows how they relate to one another and what significance we may ascribe to them when looking backward in time. When history is actually being made, though, people are not always able to leave a complete and accurate record of what they have done. And, in later years, we, as historians, sometimes are bedeviled frustratingly by our inability to find what facts may have been recorded for us. They often appear stubbornly and at unexpected times, so that what we have once set down as being full and true to what we know about the past often requires revision, when new things come to light. The two following studies illustrate this point.

I. Louis Schreiber.

In October 1985 this column (Newsletter, Vol. XIV, No. 3, pp. 4-5) offered a brief outline of Schreiber's career as a musician and some facts and hypotheses about his efforts as an innovator in the field of manufacturing brasswinds. We cited some undocumented assertions previous writers had made about his creative virtuosity, and our AMIS friend, Norman Schweikert, who professionally is a horn player with the Chicago Symphony, was quick to contribute some of the needed substantiation. From his extensive files of biographical clippings from old journals which tell of the careers of early brass instrument players, he extracted articles which appeared shortly after Schreiber's death, in issues of the *Metronome* magazines of September 1910 and February 1911. The first, an obituary, gives the date of death as August 4th (not the 3rd) of that year and speaks of Schreiber as "at one time one of the most famous cornet players in the world." The 1872-73 season is given as the time (confirming our estimate) when Schreiber was principal cornetist with Theodore Thomas, but it lists him also as one of the founders of the New York Philharmonic Society, for which we had no prior evidence. Schweikert, happily, has located the earliest programs of that orchestra, showing that Schreiber was a regular member from the 1855-56 season through 1864-65. (There is a ship's manifest showing a 21-year-old Schreiber among the passengers arriving in New York in 1856; therefore, he must have entered the orchestra immediately upon his arrival from Europe.)

There is even more to be learned about him. Previously, it was said that no entry in the copious records of Theodore Thomas' orchestral programs established Schreiber as a soloist. But, the early Philharmonic programs, in contradistinction, show that he did play solos on the cornet a pistons—not only lyrical works transcribed from Beethoven and Abt, but, as well, an "Elegie," written for him by a Theo. Eisfeld, and four works he himself had composed: "Song Without Words," "Fantasia Capriosa," "Fantasiestuck," and "Concertino." In all, there were six solo appearances in as many seasons during the decade of Schreiber's membership in the Philharmonic. A program bulletin of September 8, 1858, for Fiske's Cornet Band (reproduced by Robert E. Eliason in *Early American Brass Makers*, Nashville: The Brass Press, 1979, p.41) lists Schreiber's "Grand Concerto," "Souvenir de Leamington" and "Fantasia on 'Katy Darling'" (a Stephen

Foster song). Schreiber again was the soloist, introduced as "the greatest cornet player now living." Such an accolade is surprisingly generous on this occasion, for the leader and director of Isaac Fiske's band was none other than Matthew Arbuckle (1828-1883), then at the height of his abilities as a cornet virtuoso in his own right.



LOUIS SCHREIBER.

A likeness of Louis Schreiber, published in *Metronome* in 1911.

On the negative side, AMIS member, Kermit Welch, making a check of the Los Angeles archives which previously had yielded no official confirmation of the time and place of Schreiber's death or place of burial, produced no new information. A visit to the site of the Schreiber home (or group of homes) near the city limits on Pasadena Avenue showed Welch that the buildings are no longer standing—the site is now buried under the concrete of the Los Angeles Freeway. This news should not discourage some future student from undertaking a thorough review of the Schreiber story, though, for surely there is much more to be uncovered and possibly much original music to be enjoyed once again.

II. Kummer & Schetelich of Baltimore.

By mid-century Maryland's leading city, in addition to its mammoth piano and organ industry, had the three firms of William Boucher, C. H. Eisenbrandt, and S. W. Hildebrandt—all well-established for making and selling band and orchestra instruments. The founding of a new shop by the Kummer and Schetelich families from Saxony around 1857, destined to become the major factory of its type in the city, was almost the last act in this drama, insofar as early wind-instrument making is concerned.

With Kummer & Schetelich (note that the spelling eventually became Schetlich and is commonly found so among later generations, although the variant, Shetlick, is also known), one is faced with the problem of a plethora of persons in two, inter-related families, living concurrently in common dwellings and sharing repeated, traditional Christian names for at least three generations. Separating the lives and works of more than a dozen such persons in the latter-day, 19th-century Baltimore,

proved to be a taxing exercise in archival research, one that is yet to be completed and may never be fully satisfied.

Below is a list of just those family members who actually may have worked as instrument makers; the many approximate dates are an indication of the complexity of the problem just described.

Charles W. Kummer (b. 1819/20-d. 1899/1900). The senior member who, although listed in Baltimore directories only in 1860, applied for citizenship five years earlier and may have immigrated ca. 1852. His marriage to Emma Schetelich was childless.

August Kummer (Senior) (probably Frederick Augustus K.) (1826/27-1894/95). He was the first of all these to be listed in a Baltimore directory (1858). His application for citizenship predates this, however, by several years. He had a large family; his marriage to Ernestine resulted in a number of children, including an August, Charles, and William. An infant son of the latter was christened August W. Kummer; a surviving brother was Charles E. K.

Arny Hentschel (b. 1845-??). Known only to have been an apprentice in the shop in 1860. He probably was a brother to the wife of H. W. Schetlich. His mother, Augusta Hentschel, lived her last years with the Schetlich family.

August J. Kummer (Junior) (September 1841-February 1918). Followed many trades, sharing with Charles E. K. the trade of baker, then working as a grocer; principally a printer and lithographer whose son, Charles F. Kummer, followed him in the trade as a printer and engraver. Occasionally listed as an instrument maker.

William Schetelich (1838-1875/76). He is first listed as an apprentice in 1860, although his name, with this spelling, was joined to the firm as its junior partner with Charles W. Kummer, his uncle and tradesmaster, who was 20 years his senior.

Henry W. Schetlich (probably originally Heinrich Wilhelm Schetelich) (February 1838-May 10, 1921). A nephew of Charles and Emma Kummer, he apparently was a younger brother or cousin of William Schetelich, whose address changed suddenly in 1875 from a residence to that of the factory proper. Then, in 1879, and thereafter, only the name of H. W. Schetlich, living at the factory address, is known. Because the firm of Kummer & Schetelich appears to have been dissolved about this same time, William must have withdrawn because of poor health or death. H. W. Schetlich must have been working with another maker for nearly 20 years, however, for he immigrated, with the others, in 1857/8. He married Pauline Hoch in 1864. All seven of their children lived to maturity, and the family seems to have prospered.

Frederick B. Schetlich (also Bernhard F.) (b. 1867). Son of H. W. Schetlich, who worked in the business about 1885-95.

Richard Schetlich (b. July 1878). Son of H. W. Schetlich, who worked in the business about 1900.

Charles F. Schetlich (ca. 1870-1930). Son of H. W. Schetlich. Charles' sister, Augusta (b. 1872), established the firm of Schetlich & Marks for selling millinery goods with an Amelia E. Marks (d. 1964). Charles and Amelia were married, and the firm of S. & M. continued selling musical instruments, jewelry, and, later, radios and electrical appliances.

However perplexing the various names and

relationships within these two close families may seem, the industrial history of the business is a relatively easy one to trace, primarily because the shop remained at a single site—although there was an address change when Baltimore streets were renumbered in 1887—for nearly 50 years. This was a set of two-and-a-half story brick buildings, each 15 to 18 feet wide and more than 40 feet deep, which were numbered 81 and 83 N. Front Street (234-236 after 1887). Behind the factory were several wooden buildings which may have been part of the living quarters at the address, for it was here that Charles W. Kummer, William Schetelich, and H. W. Schetlich all lived at various times from 1858 until about 1891. The site remained in use as a factory after the Schetlich family purchased a new row home nearby at 137 Gay Street. Immediately behind the factory flowed one of the several major streams that passed through downtown Baltimore to empty into the Patapsco River and Baltimore Harbor. This stream, Jones Falls, once was able to provide some hydro-power to the many shops that lined its banks on both sides, and it is possible that at first there was water power in the factory. The neighborhood included many similar industrial sites. For instance, the next building was the File Cutting Building of Clarkson & Son Machine Shop, whose premises were twice the size of the instrument factory. Immediately to the other side was the back wall of row houses that faced Gay Street. Across the street was the Baltimore Transfer Company. Nearby were two shoe factories (one operated by a Henry A. Kummer & Son!), a lead and solder firm, two orphanages with attached convents, the magnificent St. Vincent de Paul Catholic Church, and the Front Street Theatre, a few doors away. The neighborhood included tradesmen as varied as seegar makers, coach painters, harness fitters, oyster shuckers, music teachers and musicians, and ministers of the Baptist, Methodist, and Presbyterian churches—all predominantly of German, Prussian/Polish, and English background.

The skyline was dominated by two structures, the famed Merchants Exchange Building, whose architect also designed the U.S. Capitol, and Merchants Shot Tower Foundry at Fayette and Front Streets, where for three months out of the year molten lead and iron were dropped as pellets from a high tower into a water tank nearly 150 feet below. Two blocks away sprawled the Wardens—giant frame warehouses along the piers of Baltimore's Middle Basin. Just across Jones Falls, reached by an old iron bridge on Gay Street, was the home (47 Harrison) of the August Kummer family, and a block to the other side of Front was High Street, where William Schetelich lived. In the 1890's, City Hall (still used today) was also erected in the neighborhood. Dwarfed by all this was a small frame house at 9 N. Front, which today is the oldest in the city and was once the home of an early mayor and patriot.

It is probably only coincidental, though provocative to think about, that Kummer & Schetelich began in Baltimore in the same period, 1857-58, when the first brass instrument making came to Philadelphia in the shop of William Seefeldt (b. Brandenburg, 1829). It was also in these years that Louis Schreiber began his short-lived Schreiber Cornet Manufacturing Company in New York City. Kummer & Schetelich never competed aggressively with any of its close rivals, and few references

to the firm have been located, in contrast to the many for most contemporary shops. In later years, in fact, Seefeldt and Henry Lehnert both would exhibit successfully at fairs of the Maryland Institute for the Promotion of the Mechanic Arts, in which no Baltimore-made brasswinds were entered. In the fair of 1860, though, the then-young partners did earn a silver medal and a glowing report for a silver saxhorn, and three years earlier, the *Baltimore Sun* had printed the following notice, which was reprinted in the *Sun Magazine*, February 3, 1857:

BEAUTIFUL WORK - The Mount Vernon Hook and Ladder Company have had manufactured for them by Mr. August Kummer, of this city, two speaking trumpets, which are made of the finest brass and elaborately mounted with silver. They are the first of the kind ever made in Baltimore, and are superior to any other we have seen.



Courtesy of Alexander Pollock

A unique soprano cornet in E-flat from Baltimore.

In reporting about S. W. and Chas. Hildebrandt in this column in October 1986 (*Newsletter*, Vol. XV, No. 3, pp. 4-5), it was noted that there were no instruments by those makers to be found. The situation is hardly better for Eisenbrandt, Boucher, or the present subjects. Eight or nine saxhorns, all with a version of the American string rotary valve, except for one with Berliner pistons and two obviously late cornets by H. W. Schetlich, alone with Perinet valves—these are the sum of the work of a half century still known to be extant in collections. Fortunately, we have a full range of instruments from E-flat soprano to E-flat contrabass for comparison. These are labeled with a plaque with simple, raised lettering: KUMMER & SCHETELICH/BALTIMORE. Probably the earliest single instrument is an alto in B-flat, with wide (old-fashioned) scaling to the bore and bell, which is marked: CHARLES KUMMER/BALTIMORE. On an over-the-shoulder soprano in E-flat and two Schetlich cornets in C with B-flat and A shanks, the identification is scratched/engraved into the metal near the bell rim. None of the instruments, despite good craftsmanship and sensible design, would be considered exciting or unusual except for their rarity. The use of wide, telescoping sections of brass tub-

ing for the cross bracing, instead of turned posts, is a characteristic feature of these rather plain instruments. The over-the-shoulder soprano still performs superbly, however, in the hands of its current owner, Alexander Pollock, in the Detroit Light Infantry Band. It is truly a fine horn.

Because of the few specimens known to exist, it may encourage interest in the Kummer and Schetlich heritage (and possibly the discovery of new specimens) to list where the known instruments are located: one from the 33rd North Carolina Band, CSA, Old Salem Village (Winston-Salem, North Carolina); Smithsonian Institution (Washington, D.C.); and the private collections of Fred Benkovic (Milwaukee, Wisconsin), Mark Elrod (Gaithersburg, Maryland), Lloyd Farrar (Colesville, Maryland), John Korzun (Rutgers, New Jersey), and Alexander Pollock (Detroit, Michigan). Hopefully, more will be known soon.

On a Sunday and Monday, January 7-8, 1904, the entire city center of Baltimore was destroyed by a fire that etched the city's name in the history of municipal incinerations. The blaze started on Liberty and German Streets, just south of the Charles Hildebrandt home and shop. By a curious act of fate, the inferno was brought under control at Jones Falls, a few blocks south of the Kummer and Schetlich homes. Everything was gutted or leveled between them and the Middle Basin, which is today the site of the famous Inner Harbor redevelopment project. Having escaped this natural tragedy, the area of the factory succumbed to an even more destructive force—urban renewal and highway expansion. Architectural historians see the destructiveness of demolition in the 1950's and '60's as having ten times the impact of the earlier disaster, which touched a mere 140 acres of the city, not the thousands of the recent work.

Thus, it is possible that many persons reading this have already unknowingly visited the site of the old factory while hurtling down I-83 (the Jones Falls Expressway) to the point where it halts abruptly just short of the Inner Harbor. Looking to the left at this point, one sees the solitary Shot Tower, stripped of all adjacent factory buildings, which stands as a monument to Old Baltimore's industrial energy. It was just a few short blocks north of this, on land now locked in concrete, that this story was acted out beside a stream bed where the now-diverted waters of Jones Falls once gushed along the grass and weeds growing in the rear yard of 81 & 83 N. Front Street and the front yard of 47 Harrison. Here it was that the hands of two generations of new immigrants from Saxony fashioned those many cornets, tenors, and bass horns, of which only a scant few remain today.

PARIS PLANS NEW INSTRUMENT MUSEUM

A new Musical Instruments Museum—reportedly, the first step in the development of a Musical Instruments Research Center—is part of a Cité de la Musique that is being built, along with a public park and a Cité des Sciences et de l'Industrie, on 125 acres of land at La Villette, once the site of old slaughterhouses, on the north-eastern edge of Paris.

Part of the total project is already open to the public, including the Zénith, a concert hall for variety shows and rock music, inaugurated in 1984, the Grande Halle, a multi-purpose



Courtesy of The Shrine to Music Museum

A courtyard, complete with a fountain and four life-size bronze figures (a violinist and three children) commissioned from the Black Hills sculptor, Michael R. Tuma, is being built this summer in front of The Shrine to Music Museum on the campus of the University of South Dakota. It is a gift of Mr. & Mrs. R. E. Rawlins of Balboa Island, California, USD graduates, in memory of Mrs. Rawlins' parents, John Boyd and Emeline C. Townsley.

J. B. Townsley, who came to Vermillion in 1894, at age 15, when his father, S. S. Townsley, was named superintendent of schools, graduated from USD in 1900. He married Emeline Flanery in 1906, and from 1922 to 1947 they published the *Dakota Republican*, which had been founded in Vermillion in 1869, in partnership with A. H. Lathrop. The *Dakota Republican* was consolidated with the *Vermillion Plain Talk* in July 1947.

With walls of Indiana limestone cut to match the patterns found in the facade of the Museum, the courtyard has been designed to look as if it could have been part of the original design of the building, constructed in 1910. According to Donald R. Baltzer of Koch Hazard Associates in Sioux Falls, the architect who designed the courtyard, the goal was to create a space which will be "a quiet, restful, aesthetically-appealing place for the community, complete with the sound of running water." At night, indirect lighting will enhance the beauty of the area.

The large fountain, 22 feet in diameter with two tiers of falling water, will be topped with four figures—an immigrant violinist and three children—cast in dark bronze. They have been commissioned from Michael R. Tuma, a prominent Black Hills sculptor living in Hot Springs, following review of a variety of designs submitted by South Dakota artists. Sculpting of the final figures was completed in May, and the bronze casting is being done at the Renaissance Foundry in Bridgeport, Connecticut.

Balancing the fountain on the other side of the courtyard is a small amphitheatre—approximately 35 feet in diameter, with three broad steps leading downward—for concerts, classes, and other outdoor activities. A large, Norway emerald queen maple will shade the area. Imperial locusts will shade the fountain. Other plantings will be mugho pine, montana mugho pine, buffalo juniper, and broadmoor juniper, providing color around the year.

According to André P. Larson, Director of the Museum, the quietly-elegant design of the courtyard is expected to complement the beauty of the Museum's interior. "It is our hope that the courtyard will act as a natural extension of the ambience which makes the Museum, itself, a special place. And, on summer evenings, when the Museum is closed, we expect it to serve as an oasis of sorts, where one can sit and relax, watch the people go by, admire the sculpture, and enjoy the peaceful 'music' of the fountain's cascading water."

Other improvements are also being made. The Museum's windows are being replaced with triple-pane units that absorb the sun's ultra-violet rays, and the parking lot is being paved. Both projects are being funded by the University of South Dakota.

Public access to the Museum is being maintained during the construction period, which coincides with the height of South Dakota's tourist season. The Museum is open daily, except Christmas, New Year's, and Thanksgiving, and plays a key role in attracting out-of-state visitors to southeastern South Dakota.

center for exhibitions and shows (1985), and the Géode (a geodesic dome containing an Omnimax projection room with a hemispherical screen), one of the first units of the City of Science and Industry (1985).

The first stage of the construction of the City of Music, which is located at the south end of the La Villette site, will be completed in 1989. Included are the various buildings to house the National Higher Conservatory of Music of

Paris, an Institute of Musical Education, and the Conservatory's collection of musical instruments, currently still housed at 14 Rue de Madrid in Paris, not far from the Europe métro stop. The second stage of construction will include the network of concert halls needed to make the City of Music "a focal point of music and musical research."

Progress reports will be published in future issues of the *AMIS Newsletter*.

BETTY HENSLEY FLUTES EXHIBITED IN WICHITA



Courtesy of Betty Hensley

The Wichita Art Association in Wichita, Kansas, mounted an exhibition, *Flutes of the World*, in February and March. Five exhibit cases featured flutes and related materials from the collection of Betty Austin Hensley, long-time AMIS member and former member of the Board of Governors. In conjunction with the exhibit, Hensley also developed a special program, "The Flute in Art," complete with slides.

In May Hensley was a member of a five-person delegation that traveled to Wichita's sister city, Orleans, France, for that city's Joan of Arc Festival. There, she presented a concert, using 15 instruments from her collection, as well as the modern flute, which included the European premiere of a work which she had commissioned, "Six Variations on Tom Bowling" by Katherine A. Murdock. In attendance was the French composer/conductor, Claude-Henry Joubert. The concert was a gift from the City of Wichita to the City of Orleans.

BOOKS MISSING FROM SELCH HOME IN NYC

In a letter dated April 16, Frederick R. Selch, a past president of AMIS, wrote to AMIS members about the disappearance from his home of 20 important books, including Michael Praetorius' *Syntagma Musicum*, Rousseau's *Traité de Viole*, and other works about musical instruments, as well as some psalm books, such as the first book printed in Hawaii (Oke Kumu Leomele, Oahu, 1834) and Billings' *Continental Harmony*.

A complete list of the missing volumes is available from the AMIS Membership Office in Vermillion or from Selch at his home address, 132 East 71st Street, New York, NY 10021. Please call him at 212-535-0127, if you have seen any of the books.



Courtesy of Betty Hensley

Betty Austin Hensley sets up the exhibit, *Flutes of the World*, which was held in February and March at the Wichita Art Association.

ORIGINAL INSTRUMENT, MODERN COPY, RE-CREATION WITH MODERN TECHNIQUE, OR MODERN INSTRUMENT?



AMIS member, Franz Streitwieser, left, and Douglas Lee Myers, right, frame a portrait by Elias Hausmann (1695-1774) of Gottfried Reiche (1667-1734). The latter played the brass parts in many of the first performances of Bach's cantatas.

A contribution to the complex question of Baroque performances in our times . . .

By Franz Xaver Streitwieser

A 300-year-old tradition, the high horn of the Baroque, comes to life again through a new instrument, called the clarin horn, from the Latin, meaning clear, high. The modern, small, high-pitched horns held by Franz Streitwieser and Douglas Myers in the photo above, are a re-invention of the early, high Baroque horn which

is pictured in the portrait between the two artists.

In 1977, after years of Baroque performances and study, Streitwieser, a German trumpeter, conceived the idea of a small, high horn. He convinced Hans Gillhaus, a master instrument maker from Freiburg, West Germany, of the importance of the instrument. Through their mutual efforts, the clarin horn was developed. Four modern valves were added for practical performance purposes, to improve intonation,

and to add security to the high register.

The clarin horn was modeled after Gottfried Reiche's unique instrument, portrayed by Elias Gottlieb Hausmann (1695-1774). Reiche (1667-1734) performed the horn and trumpet parts of Johann Sebastian Bach's (1685-1750) cantatas in Leipzig. As a town musician (Stadt-pfeiffer), he was required to master a number of different instruments, as well as double on trumpet and horn. This was a common tradition with 17th- and 18th-century brass players. As a clarin player, using the highest range of the instrument, he became a legend in his time. Consequently, the city of Leipzig commissioned the portrait of him.

Extremely high horn parts are characteristic in much of Bach's music. However, many other composers of the Baroque and pre-Classical era, from Bach to Haydn, wrote such high horn parts, considered "unplayable" by later horn players, consequently never performed.

Modern, large orchestra horns are based on the dark, hand-in-bell, classic-romantic horn sound. The clarin horn, on the other hand, has an illuminating, brighter tonal timbre, a true "Baroque" sound, due to its small size and "open style" of playing. A taped comparison between the clarin horn and a small horn made by Johann W. Haas of Nürnberg in 1688, similar to the one played by Reiche, revealed the truly Baroque sound of the clarin horn.

In the older version of Bach's "Cöthen Concertos," later named the Brandenburg Concertos, the trumpet part in number two was named *Tromba o vero corno da caccia*. This could mean a hunting trumpet (Jäger Trummet), as mentioned by Praetorius, an older version, or a hunting horn (*corno da caccia*), like Reiche's horn, a newer, more contemporary version. This interesting historical evidence was found by the late Thurston Dart. This should clear the way for the use of the clarin horn, instead of the piccolo trumpet, for today's historically-oriented performances.

There is a long, but often overlooked, tradition of small, high horns in Germany, which began in the 16th century with the posthorn. Every consecutive century developed different high horns suitable for playing the music of its time. The clarin horn follows the "living tradition," and is a natural development, suitable to the needs of today's Baroque performances. With the clarin horn, all of the "impossible" high horn parts can be performed with ease and fidelity to a colorful, bright Baroque sound. This is demonstrated by the recent recording of the high Rococo horn concertos, "Das Virtuose Clarin horn," performed by Streitwieser.

Hand-stopping (putting the right hand in the bell) was not known during the Baroque period. This new technique gradually became a common practice around 1800, enabling the development of the comfortable, middle register of the horn. In addition, it was possible to correct the intonation of the imperfect harmonic scale. There were also great changes in horn design (large bell), sound concept (dark and veiled), and playing style (small rim, conical mouthpieces and set-in embouchure). This led the way toward the present day orchestral horn, thus eliminating the use of small, high horns and the clarin-playing technique.

Just as Baroque trumpet music has been performed world-wide for many years with high trumpets, so, now, with the clarin horn, high, long-overlooked, Baroque horn music can be performed and enjoyed, as well. Much of this beautiful hunting-horn music still exists in manuscript. With the re-development of the

clarin horn, many treasures of this once popular music can be reawakened from their long archival sleep. Up to now, only a small, though significant, portion of this high-quality music has been prepared for publishing and practical performances. Much needs to be done for its revival.

One of the last, deeply-felt gaps in Baroque performances, those of the high horn parts, especially those in many of Bach's cantatas, can now be filled with the re-invention of the clarin horn. This should be welcomed as good news by conductors and audiences alike.

The famous Baroque writer, Johann Mattheson (1681-1764), fittingly described the sound of the hunting horns with these quintessentially Baroque terms, "... the lovely, pompous sound of the 'corni di caccia' have, of late, become very much the fashion." After many dormant years, may the bright, pleasing and colorful sound of the clarin horn become as fashionable again as it was in its beginning, 300 years ago.

VON HUENE HONORED

The 1st-annual Distinguished Achievement Award of the American Recorder Society was presented to Friedrich von Huene, well-known American recorder maker, on June 13, in conjunction with the Boston Early Music Festival and Exhibition. The award was presented by American Recorder Society president, Shelley Gruskin, at a reception co-sponsored by the American Recorder Society and Early Music America in the lobby of the Downtown Center of the University of Massachusetts/Boston.

Friedrich von Huene, an AMIS member and former member of the AMIS Board of Governors, learned to play the recorder as a boy in Dresden, Germany. He was a member of the U.S. Air Force Band in the late 1940's, and graduated from Bowdoin College in 1953. After four years of apprenticeship in the flute workshop of Verne Q. Powell, he began to make historically-based recorders that delighted both professional and amateur players involved in the renaissance of the recorder as a virtuoso instrument.

Together with his wife, Ingeborg, von Huene established his own workshop in 1960. Along with the Boston harpsichord makers, William Dowd and the late Frank Hubbard, he has had a seminal influence on the authentic instrument movement. In nominating von Huene for the Distinguished Achievement Award, Kay Jaffee of the Waverly Consort pointed out that "his designs for mass-produced recorders have made it possible for countless amateur and student recorder players to obtain reliable, quality instruments at a reasonable price, thus enhancing their efforts to improve their proficiency and to enter the world of active participation in music-making."

His other achievements include a Guggenheim Fellowship in 1966 to study and measure historical instruments in Europe and an honorary doctorate from his alma mater, Bowdoin College. For years he was a member of the Boston Camerata and the Cambridge Consort, and he was the founding president of the Boston Early Music Festival and Exhibition.

The American Recorder Society was founded in 1939 to promote interest in the recorder and improve the standards of performance on the instrument. It currently has more than 4,000 members, sponsors workshops in recorder and early music each summer, and publishes a quarterly magazine, *The American Recorder*.

NOMINEES SOUGHT FOR CURT SACHS AWARD

Nominations for the 1988 Curt Sachs Award may be made, before October 1, 1987, to a member of the award committee, Phillip T. Young, chairman, 958 Royal Oak Drive, Victoria, British Columbia V8X 3T4, Canada, or Dale Higbee, 412 S. Ellis Street, Salisbury, NC 28144. The third member of the committee will be appointed soon.

The Curt Sachs Award was established by the Board of Governors of the American Musical Instrument Society to honor those who have made important contributions toward the goals of the Society.

The 1987 recipient of the award, announced at the February 17 banquet in Colonial Williamsburg, is Robert M. Rosenbaum of Scarsdale, New York, the first president of AMIS. Previous recipients were David D. Boyden (1983), Sibyl Marcuse (1984), Anthony C. Baines (1985), and John Henry van der Meer (1986).

ORGAN RESEARCH GRANTS ANNOUNCED

The Organ Historical Society of Richmond, Virginia, has announced the establishment of a grant program to encourage use of its Archival Collection at Westminster Choir College in Princeton, New Jersey. The grants, in amounts up to \$1,000, will be awarded for travel to and from the collection and for lodging and meals during the applicants' stay in Princeton.

The purpose of the program is to encourage scholarship in subjects dealing with the American organ, its music, and its players. Some European subjects may be considered, if there is an American connection. The Organ Historical Society is particularly interested in studies of American organ builders and their instruments, and will give this subject preference.

The Archive Collection of the Organ Historical Society was founded in 1956, and in 21 years has become the largest collection of its type in the Western hemisphere. It holds material about American organ builders, American music periodicals, including complete runs of nearly all the major, 19th-century American titles, a large collection of organ periodicals from all countries, books, and other published materials about the organ. The collection also houses some or all of the business records of a number of American organ makers, including Hall & Labagh of New York, Henry Pilcher of St. Louis, Reuben Midmer of Brooklyn, Odell of New York, Gottfried of Erie, Pennsylvania, and Charles Durner of Quakertown, Pennsylvania.

Applications will be received by the Archivist of the Society until December 1, 1987, when a committee will review requests for funds. Grants will be awarded on the basis of subject, method, and feasibility. Funding will be announced by January 15, 1988.

The committee consists of Craig J. Cramer, University of Notre Dame; William Paul Hays, Westminster Choir College; John K. Ogaspian, University of Lowell; and, Stephen L. Pinel, Chairperson and Archivist of the Organ Historical Society. Contact Stephen L. Pinel, Archivist, Organ Historical Society, 629 Edison Drive, East Windsor, NJ 08520.

COLONIAL WILLIAMSBURG

February 5-8, 1987

Photos by Margaret D. Banks
and Joseph R. Johnson





1987 SACHS AWARD TO BOB ROSENBAUM



Laurence Libin, left, chairman of the 1987 Curts Sachs Award committee, presented this year's award to Robert M. Rosenbaum during the annual AMIS banquet in Colonial Williamsburg, February 7.

The award reads:

In grateful recognition of the achievements of **ROBERT M. ROSENBAUM** as collector, connoisseur, and a founder, the first President, and Governor of the American Musical Instrument Society; in acknowledgement of the pre-eminence of The Rosenbaum Family Collection; in appreciation of the generosity with which he has shared his knowledge and collection with musicians, builders, scholars, collectors, and with the general public through loans for performance, recording, and exhibition, with uncompromising concern for documentation and conservation; and, in recognition of his support and encouragement of the study of musical instruments, the Board of Governors of the American Musical Instrument Society has designated **ROBERT M. ROSENBAUM** the recipient of the **CURT SACHS AWARD** for the year 1987.



USD MUSEUM OFFERS TECHNICAL DRAWINGS

The Shrine to Music Museum at the University of South Dakota in Vermillion is now selling technical drawings of six of the bowed stringed instruments from the Witten-Rawlins Collection: No. 3351, violoncello by Andrea Amati, Cremona, ca. 1560-74 (two drawings, \$35); 3377, bass viola da gamba by Linarol, Venice, 1582 (two drawings, \$35); 3361, violino piccolo by the Brothers Amati, Cremona, 1613 (\$25); 3354, tenor viola by Guarneri, Cremona, 1664 (\$25); 3355, violin by Cerin, Venice, 1792 (\$25); and, 3369, viola by Mantegazza, Milan, 1793 (\$25).

The full-size drawings were done by John Pringle, viol maker, formerly of London (where he did the drawings of the bowed stringed instruments in the Hill collection at the Ashmolean Museum), now living in Chapel Hill, North Carolina.

For further information, contact The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.



A LETTER FROM LOUIS ROUSSELET, 18TH-CENTURY FRENCH OBOIST AT THE ROYAL OPERA IN ENGLAND

By Tula Giannini

(In the course of doing research for a book she is writing about French, 17th-century woodwind makers and players [she has just completed *Great Flute Makers of France: The Lots and the Godfroys*, being published by Tony Bingham of London], Giannini came across a letter written in 1711 by Louis Rousselet, a French oboist, whose father and grandfather had been oboists to Louis XIV, and who was then playing with the Royal Opera in England, living in Westminster, Parish of St. Jacques near London. Since it is extremely rare to find personal letters of this type, which bring to light a perspective not found in formal documents, such as wills, marriage contracts, and so on, and which, importantly, reveal significant new information, she agreed simply to present the letter with a few comments that draw upon other documents she has uncovered, which she will discuss in depth in her new book. —Ed.)

Rousselet addressed this letter to his friend and colleague, Julien Bernier, a flutist at the Paris Opera and officer of the King, living in Paris, rue du Petit Lyon, Parish of St. Sulpice, to whom he gave the authority to represent him in the settlement of his father's estate. He informed Bernier of those things he wanted reserved for himself, the rest to go to his two sisters, Marie Anne, married to Dominique Mayr, a musician to the Elector of Bavaria, and Madelaine, then separated from her husband, Antoine Tuboeuf, a merchant from Anet. It is interesting to note that Rousselet's aunt, Marie, married Guillaume Granville, oboist and violinist of the King's Grande Ecurie.

The letter is translated as literally as possible to facilitate following the original text, in which many words were spelled phonetically.

London this 24th of January style of
Great Britain

Monsieur

I have done everything in my power to send you this power of attorney as soon as possible. I received your letter the 20th of this month, the style of here, that was the 31st in France. I think that things are as they should be. I beseech you to aide me with some advice, confirming the honor that you have given me in the past to bring your care on behalf of my interests in regard to the furniture my sisters can choose for themselves, reserving the instruments that my father could have left, his papers such as his letters of master's degree for the [flute] douce and the rest, the portrait of my grandmother, and my grandmother Rousselet, the one of my mother and the one of my father, my blunderbuss or gun, my pistols, and my sword, my musette that was, when I left Paris, chez M. Louis Hotteterre, the one that plays with the Opera who lives near the Pont Marie, to whom my father had given it to be repaired. My sisters can share the rest equally between themselves. Answer me as soon as possible when you will have received my power of attorney, because I will not rest until I receive word from you.

I beseech you in your spare time to please stop chez M. Ripert to have him make two bassoons, one right-handed, and one left-handed, for two of my friends who play in the Opera

here with two oboes made by master Colin Hotteterre. But it is necessary that he has the kindness to make them the same model that he made them before, that is to say, that the foot joint be larger on the bottom and that it be about $\frac{1}{4}$ tone higher than those that he presently makes, and send me please the price of everything. Finally, that one will have the money reach you by way of a merchant from here, and I will also write to you the name of a merchant to whom you will have the kindness to have them brought in order to send them to Amsterdam to another merchant who will be so kind as to send them here. As you know, that M. Ripert does not finish the bassoons. Have the kindness to try them yourself, because it is for persons who know how to draw out of them all that one must when they are in their hands. It is necessary that the bassoons and the oboes be the same pitch we play here, almost $\frac{1}{4}$ tone higher than the pitch of the Opera in Paris. Do me this favor. I will add the said obligations to all the others that I owe you, and will thank you all together when we will

see each other. I remain with sincerity, Monsieur, your very humble and very affectionate servant.

L. Rousselet

The letter contains an important reference to the Louis Hotteterre, Rousselet's godfather, living at the end of the Pont Marie, which was his address at least from 1691 when Martin Hotteterre, father of Jacques le Romain, sold him a house and gardens in La Couture. The contract refers to him as a "player of instruments, oboe and others." The letter reveals that this Louis Hotteterre repaired a musette for Rousselet, which establishes him as an instrument maker. Evidently his existence has thus far been overlooked, or perhaps confused with the Louis Hotteterre, oboist of the Chamber of the King, brother of Nicolas, who, in 1711, was living in Paris, Parish of St. Marie Magdelaine, while his brother, Nicolas, was living at rue de Guenegaud, St. Andre des Arts, having recently moved from rue des Fossées, St. Germain l'Auxerrois. Both Louis Hotteterres played at the Opera in Paris, and were friends of Rousselet. However, specific documentation of Louis, brother of Nicolas, working as an instrument maker, is lacking.

a Londres le 24^{me} Janvier 1711
Hil. Delagrand
Bref
Monsieur
J'ay fait tout mon possible pour vous
Ecrire. Cette procuration j'ay refusé celle
de Le vint de Cemois Hil. Ditty, qui estoit
de Paris et un en France, je croy quelle est come
il faut je vous prie de me servir d'amis me confier
votre querous mane fait par le passé d'aporter
nos sours pour mes interet. a l'égard des meubles
mes sours peuve l'acomoder en les Elles deux
a la reserve des instruments que mon pere a peui
Je les papiers come les l'asse de mes sours pour la
douce et le reste. le portet de mon grand pere
et de ma grand mere Rousselet. Celuy de ma
mere et celuy de mon pere, en petit mon Escopette
ou fusil mes pistolet et mon Espee, ma musette
qui estoit tout que je suis party de Paris de m^r Louis
Hotteterre Celuy qui joue a l'opera qui demeure
pres le pont marie, a qui mon pere l'avoit donnee
pour la va comoder mes sours peuve partager
celle également Elles deux faite moy response
a l'effet que vous aures refusé ma procuration,
conservez pat en repos que je n'aye refusé
de nos nouvelles

The letter shows that English woodwind players were using French instruments, and that French players were working in England, no doubt bringing French woodwind techniques with them. Although there are no surviving bassoons by Rippert, he was evidently considered a particularly fine maker of them. It is interesting to note that they were given their final finish after being tried by the customer. It is also implied that Colin (Nicolas) Hotteterre was considered especially outstanding as a maker of oboes. The Amsterdam connection suggests some interesting possibilities of French instruments being used there. At any rate, the exchange of money and instruments was certainly a complex one. Also of note was the difference of pitch between Paris and London of a ¼ tone, as well as their calendar dates, Paris being 11 days later.

One can not help wondering, where are those family portraits Rousselet mentioned? One comes across similar references to ones of the Hotteterres. And, where are those Rippert bassoons? Well, I think it's time to continue my search for lost treasure. Such are the joys of research.

(Copyright by Tula Giannini, 1987.)

1986 ACQUISITIONS IN BAD SÄCKINGEN, GERMANY

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

Musical instruments and related materials acquired by the Trompetenmuseum in Bad Säckingen, West Germany (see Newsletter, Vol. XV, No. 2 [June 1986], p. 11), in 1986, according to Edward H. Tarr, Curator, are as follows:

- 34107. Cornet, U. Sediv, Odessa, 1913. German silver, three rotary valves.
- 34207. Cornet, Halari, Paris, ca. 1845. Brass, three Périnet valves.
- 44201. Fluegelhorn, Halari, Paris, ca. 1857-63. Brass, three Périnet valves.
- 81003. Lur (long straight wooden trumpet wound with bark), probably Sweden, 19th century.
- 1020-004. Cartoon (water color), "Trumpeter and Prompter" by Kurt von Ballmoos (b. 1934), Lausanne, 1984.
- 1518-009. Copper engraving after the painting

by G. Dou (1613-1675), "Le trompette" by A. Chataigner, Paris, 1772-1817.

1519-015. Lithography, "Orchestre d'un bal bourgeois" by H. Daumier, Paris, 1852.

1519-016. Lithography (color), "Münchner Hautboisten," Munich, ca. 1830.

1520-009. Poster (color), "Bearded man sleeping with trumpet" by Jan Sawka, Wrocław, 1973.

1520-010. Poster (color), "Trumpet on traffic sign" by Jan Sawka, Wrocław, 1975.

2518-001. Book, Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst by Johann Ernst Altenburg, Halle, 1795. First edition.

2518-002. Dissertation, De buccinatoribus eorumque jure, Vom Recht der Trompeter by Christian Wildvogel, Jena, 1711.

2517-001. Treatise, De tibiis veteris by C. Bartholin, Amsterdam, 1679.

2519-001. Book, Die Trompete in alter und neuer Zeit by Hermann Eichborn, Leipzig, 1881. First edition.

4017-002. Manuscript, Duetti à due Trombe da Camera by Bartolomeo Bismantova, 1688-89. Autograph, unicum.

4017-003. Document concerning "trompette du Pape", Avignon, August 14, 1645. Manuscript.

4520-002. Price list with illustrations of the Seeling factory, Dresden, 1906.

96001. Banner for state trumpet, silk with silver and gold threads with royal British coat of arms and the abbreviation "(Victoria) Regina)", England, 19th century.

*Je vous prie a nos heurt perdue de voir l'air
bien passer che m. Rippert de lui faire faire
deux Bassons l'un adroit et l'autre a gauche
pour deux de nos amis qui jouent a l'opera illy
avec deux hautbois faits par m. Colin Hotteterre
mais il faut qu'il ait la bonte de les faire d'une
nouvelle qui les fait au pre fois cest adieu que la
patte soit plus large par en bas et qu'il soit
environ d'un tiers de son plus haut que ceux
qu'il fait auparavant et mander moy si vous
pouvez le prix de tout afin que je vous face
parvenir par un marchand d'illy et je vous
écrirai adieu le nom du marchand qui vous
aura fait de les faire passer pour les
qui ont a l'air de les faire faire illy. Come
les Bassons, aie la bonte de les effectuer nous
même car les pour des gens qui en sont finis
tout le qu'il ont des faire fait qu'il sont
en se leur mens. il faut que les Bassons et
les hautbois soit d'une même marque que nous
avons illy presque un car de son plus haut
grace j'ai donné cette obligation a toute
des faire que je vous ay et nous remercier
tout ensemble fort que nous nous remercier
de demeure avec ben servite m.
votre frays humble et frays affecti oné
Le Rousselet*



Courtesy of the Trompetenmuseum

No. 1020-004. Cartoon (water color), Trumpeter and Prompter by Kurt von Ballmoos, Lausanne, Switzerland, 1984.

MUNICH MUSIC MUSEUM NAMES NEW DIRECTOR

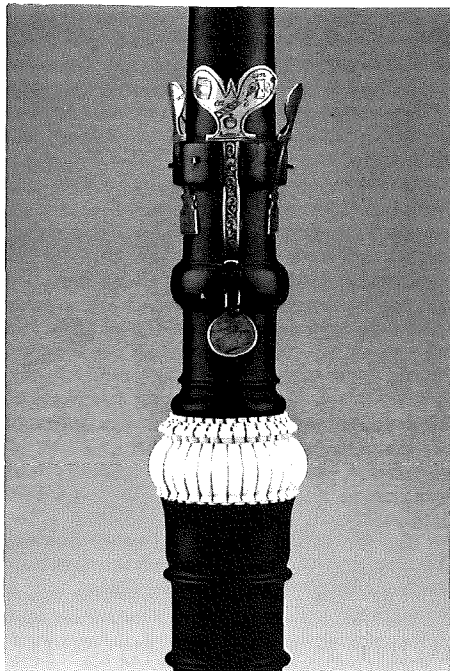
Gunther Joppig, author of "Sarrusophone, Rothphone (Saxorusophone), And Reed Contrabass" (Journal of the American Musical Instrument Society, Vol. XII, 1986), was elected Leiter des Musikinstrumentenmuseums im Münchner Stadtmuseum, effective February 1, 1987, and is now living in Grafting, a Munich suburb. He succeeds Manfred Schmid, who resigned April 1, 1986 (see AMIS Newsletter, Vol. XV, No. 2 [June 1986], p. 5).

MUSEUM OF FINE ARTS 1984-86 ACQUISITIONS

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

Musical instruments acquired by the Museum of Fine Arts in Boston from July 1, 1984, to the end of 1986, according to D. Samuel Quigley, Keeper, are as follows:

- 1984.544. "Stroh" violin, probably by George Evans, London, 1st quarter 20th century.
1984.557. Viola, Gerhard Deleplanque, Lille, France, 1787.
1984.914. Flute in C, Brannen Brothers, Boston, 1975. Reproduction of the 1832 conical Boehm-system invention.
1985.705. Oboe, Hendrik Richters, Amsterdam, 1st quarter 18th century. Ebony with ivory mounts, three silver keys.
1985.724. Tambura, Kotah, Rajasthan, Northern India, ca. 1800.
1985.725. Folk sarangi, Kotah (?), Rajasthan, Northern India, ca. 1850.
1985.735. Raven rattle, Northwest Coast American Indian, 2nd quarter 20th century.
1985.833. Shaman's rattle, Africa, 20th century.
1985.834. Bow harp, Central Africa, 20th century. Five strings.
1985.835. Harp-lute, Edward Light, London, early 19th century.
1985.836. Balalaika, Russia or Central Europe, 20th century.



Courtesy of the Museum of Fine Arts
Detail of a three-keyed oboe by Hendrik Richters of Amsterdam.

- 1985.837. Huqin, China, 20th century.
1985.838. Gekkin, Japan, 20th century.
1985.924. Grand piano, John Broadwood and Son, London, 1796. Case designed by Thomas Sheraton. CC-c''''.
1985.931. Flute in C, Robert Brannen for Powell Flutes, Boston, 1972. Gold.

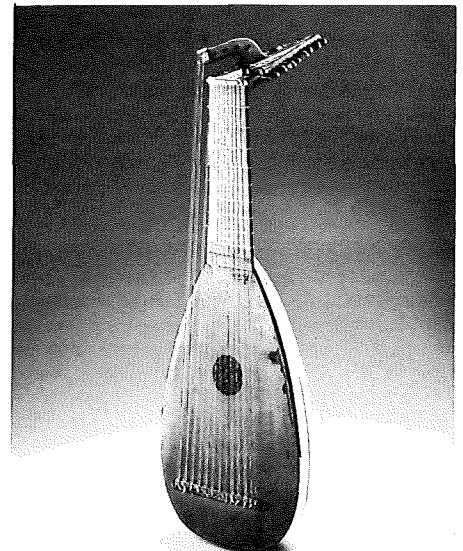
- 1985.936. Drawing by Stephen Korbet, Newtonville, Massachusetts, ca. 1963, of the action of a fortepiano by Broadwood and Son, 1804.
1985.982. Archlute, Italy, 18th-20th century alterations.
1986.7. Lute, Andreas Berr, Vienna, 1699.
1986.23. Keyed bugle in C, John Kohler, London, 1835/6. Sterling silver, 10 keys. Original case, six tuning bits, mouthpiece.
1986.56. Grand piano, Hallet and Davis, Boston, ca. 1852. CCC-c''''.
1986.92. Cornopean in B-flat, Charles Pace, London, 1834-1858. Three Stölzel valves.
1986.285. Facsimile of an original drawing of the case design for the Godoy fortepiano, Thomas Sheraton, London, 1796.
1986.319. Mandolin, Ezechiele Torricelli, Rome, 20th century.
1986.518. Harpsichord, Italy, early 16th century. C/E-c'', 1 X 8'.
1986.599. Ocarina, Guanacaste-Nicoya Zone, Costa Rica, ca. 200-500.
1986.600. Flute, Padang, Sumatra, early 20th century. Bamboo.
1986.601. Flute, Middle East?, before 1930?.



Courtesy of the Museum of Fine Arts
A sterling-silver keyed bugle by John Kohler of London.

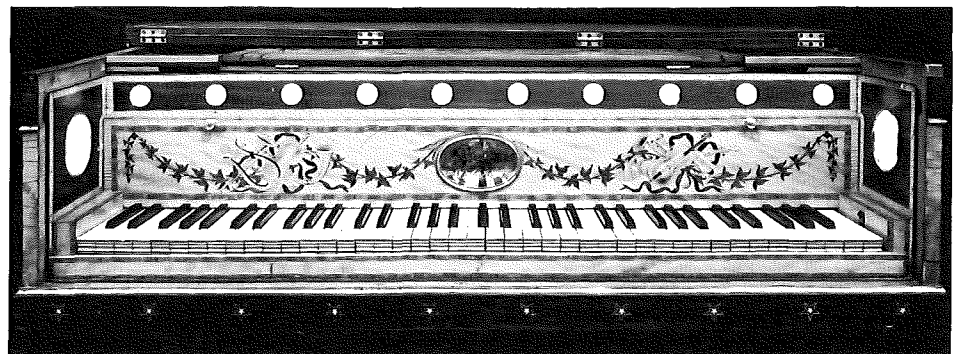
- 1986.602. Flute, Amazon Indian, before 1920. Bone.
1986.603. Trumpet, Nazca Culture, Peru, ca.

500. Wood.
1986.604. Lamellaphone, Botswana, before 1950.
1986.605. Shaman's rattle, Cuna Indian, Sam Blas Islands, 20th century.
1986.606. Necklace rattle, Cuna Indian, Sam Blas Islands, 20th century.
1986.679. Clarinet in B-flat, H. Selmer, Paris, ca. 1920. "Mazzeo system" keywork alterations ca. 1955.
1986.680. Clarinet in A, H. Selmer, Paris, ca. 1920. "Mazzeo system" keywork alterations ca. 1955.
1986.783. End-piece of a metallophone (penyachah?), Bali, 19th century.



Courtesy of the Museum of Fine Arts
An ivory lute by Andreas Berr, Vienna, 1699.

- 1986.797. Piccolo in C, George W. Haynes, New York, late 19th century.
1986.798. Soprano flute in E-flat, W. T. Armstrong, Elkhart, Indiana, 1970. Gold plated.
1986.799. Flute in C, William S. Haynes, Boston, 1945.
1986.800. Alto flute in G, Jack Moore for Heritage division of W. T. Armstrong, Elkhart, 1971.
1986.801. Clarinet in B-flat, Buffet-Crampon, Paris, late 19th century.
1986.830. Double-vessel whistle, Columbia, Pre-columbian.
1986.937. Bass drum, Frederick Lane, Boston, ca. 1813-19.
1986.972. Concert zither, Hartman Bros. & Reinhard, New York, 1893.



Courtesy of the Museum of Fine Arts
Detail of a grand piano by John Broadwood and Son, the case designed by Thomas Sheraton.

BOOK REVIEWS

The Violin Makers of the United States by Thomas James Wenberg. Mt. Hood, OR: Mt. Hood Publishing Co., 4135 Cunningham Drive, 97041-9726, 1986. x + 399 pp. Hardbound, limited edition (2,500 copies), \$200.00.

This biographical dictionary is an essential addition to the growing literature about American musical culture. Embracing bow makers and others such as dealers "influential in the development of violin making," the volume identifies 3,000 or more individuals, many of them hobbyists who have built only a handful of violins. The brief entries, most not more than a dozen lines long, concentrate on each person's training and employment, style, and output. In some cases representative prices appear.

Wenberg, a serious enthusiast who compiled and produced the book almost singlehandedly, sought objectivity, yet occasional critical comments lend life to his listing of facts. More than 180 large, black-and-white photos of violins, color photos (tip and grip) of 48 bows, and reproductions of 338 labels, are clear and valuable, though the bow details have distractingly varied background colors and lighting, and are not all of the same scale.

The author's Afterword describing his aims and difficulties disarms unfavorable criticism. Inevitably, he has overlooked some makers such as John C. Harris of Albany, NY (1824-86), and repeats some errors in secondary sources listed in the 90-author bibliography. His debt to AMIS members, Frederick R. Selch and Susan Caust Farrell, is apparent, but the great mass of material is original and unexpectedly broad in geographic coverage. Wenberg's labor brought me news of a friend I had lost touch with years ago; other readers will no doubt also recognize unexpected names, and all scholars will be grateful for this handsome reference work.

—Laurence Libin

The Baroque Flute Fingering Book by Margaret Neuhaus. Naperville, IL: Flute Studio Press, 846 Wellner Road, 1986. 156 pp. \$16.50 postpaid.

One of the very first modern pedagogical books to appear concerning the historical one-keyed flute is *The Baroque Flute Fingering Book* by Margaret Neuhaus, and a very welcome book it is. Neuhaus has collated the fingerings for the one-keyed flute (including trills, flattements, battements, and special fingerings) from 21 original sources ranging chronologically from Hotteterre's *Principes de la Flute Traversiere, de la Flute a Bec, et du Haut-Bois* (1707) to George Washington Bown's *The Flauto - Instructive Compendium, or Preceptor for the Flute* (ca. 1825). Among the other important sources represented are the treatises of Quantz, Prelleur, Corrette, Delusse, Tromlitz, Wragg, Gunn, Devienne, Hugot-Wunderlich, and Nicholson.

The organization of the book is clear and logical. Each source is described in detail, including reproductions of each title page and biographical sketches of the respective authors. The sources for each fingering are also listed in chronological order along with the fingering tables. Since there are up to 13 different fingerings for any given note, modern traverso players are thus able to consider a great diversity of fingering possibilities. When a source gives specific advice about the use of a given

fingering, Neuhaus includes the special instruction (such as "turn flute inward to flatten").

The chapters on trill, flattement, and battement are each prefaced with quotations from those treatises which describe the ornament and explain its use. A final chapter in the book gives examples from the methods of Quantz, Mahaut, Devienne, and Alexander, demonstrating the use of special fingerings to facilitate the playing of difficult passages.

With such an abundance of information in this useful book, it seems almost impertinent to mention any shortcomings. For one thing, however, the title of this book does not really accurately describe its contents. The one-keyed flute of the second half of the 18th century and the early 19th century was a "classical" flute. Therefore, a revised title of the book should eschew "baroque flute" and refer either to both the baroque and classical flute or to the one-keyed flute ca. 1700-1825.

Although Quantz' flute is not technically a one-keyed flute—it had two keys to differentiate between E-flat and D-sharp, as well as other enharmonics—Neuhaus would have enhanced the accuracy and usefulness of her book by including Quantz' fingerings involving the second key. (She has chosen to treat the two keys as one.)

Her omission of the fingerings for the one-keyed flute described in the treatises of J. M. Cambini (ca. 1796-97) and Amand Vanderhagen (1799) seems puzzling; however, the recent publication of these two methods in facsimile by Studio per Edizioni Scelte (Florence, 1984) makes it possible for serious students of traverso fingerings to interpolate these tables into her book.

Such criticisms notwithstanding, this book is an excellent reference work for all who are interested generally in historical performance and specifically in the baroque and classical flute.

—John Solum

A Checklist of Pianos: Musical Instrument Collection, Haags Gemeentemuseum by Clemens von Gleich. (Checklists of the Musical Instrument Collection of the Haags Gemeentemuseum, The Hague, Vol. 1; Rob van Acht, editor.) The Hague: Haags Gemeentemuseum, 1986. 119 pp., 78 black & white photos. Softcover, n.p.

This first volume in a projected series of checklists of the collection of more than 3,600 instruments at The Hague in The Netherlands is an important addition to the literature. For some reason, the collection at the Haags Gemeentemuseum (see Newsletter, Vol. XII, No. 2 [June 1983], pp. 1-2) is not as well known in this hemisphere as it should be, perhaps because thoughts of The Hague do not conjure up the same kind of vivid images immediately associated with major centers of civilization—Berlin, Munich, Paris, Vienna, and, just down the road, Amsterdam—but this series, if it continues, should help change all that. Fortunately, a checklist of harpsichords, clavichords, and organs, also by Clemens von Gleich, is already in preparation, and other volumes are definitely planned, according to Onno Mensink, head of the Museum's Music Department.

There are 76 pianos at the Gemeentemuseum. The dozen grands range from a heavily-restored Louis Dulcken (Munich, 1794) and a Joseph Kirchman (London, 1798), acquired in 1956, to a Ludwig Bösendorfer (Vienna, 1906) and a Steinway & Sons (Hamburg, 1924). The 30 squares include an exam-

ple by Johann Gottfried Silbermann (Strasbourg, 1749), plus another dozen from the late 18th century, and a rich selection of early 19th century examples by Dutch makers—Pieter Fabritius (The Hague, 1808), Meincke & Pieter Meyer (Amsterdam, ca. 1808, ca. 1810, and ca. 1820), Carl Kadel (Amsterdam, ca. 1820), Johannes van Raay (Amsterdam, 1827), and others.

There is an octave square piano, a sewing-box piano, an orphica, a dozen upright grands, including richly-decorated giraffe pianos and an ornate pyramid piano by Conrad Graf (Vienna, ca. 1830), and even an American contribution, a couple of the ubiquitous practice keyboards by Almon Kincaid Virgil (New York, ca. 1895, early 20th century).

This is a checklist, not a catalog, but the essential information—action, compass, stringing, string length, pedals (or hand stops), restoration, and so on—is all there, and, most importantly, each instrument is illustrated with a large, clear, crisply-reproduced, black & white photograph (two each of the folding practice keyboard by Eduard Seiler, Liegnitz, early 20th century, and the piano with Janko keyboard by Carl Goetze, Berlin, ca. 1900), an essential ingredient, but one sadly lacking in some similar ventures.

The series is highly recommended. Presumably, standing orders can be placed with the Haags Gemeentemuseum; Att: Onno Mensink; Stadhouderslaan 41; 2517 HV Den Haag; The Netherlands.

Thinking of dropping in to buy your copy? Pick up tram 10 near the railroad station where the international trains halt and get off at the Stadhouderslaan stop!

—André P. Larson

PETER BLOOM PERFORMS

AMIS member, Peter Bloom, and members of Boston's *Ensemble Chaconne* (Bloom, Carol Lewis, and Olav Chris Henriksen), along with guest, Kevin McDermott, performed a concert of 18th- and 20th-century music for the Baroque flute, Baroque lute, theorbo, viola da gamba, and tenor, at Jordan Hall on February 1. The concert was presented as Mr. Bloom's annual faculty recital at the New England Conservatory of Music; he and Lewis are both members of the faculty of the Department of Early Music at the Conservatory.

The program included "The Fourteenth Concert" from *Les Gouts Reunis* (1724) by Francois Couperin, *Sonate A La Maresienne* (1723) by Marin Marais, *The Fifth Concerto for flute and lute* (1743) by Adam Falckenhagen, *Sonata in B-flat* (WQ 130, 1746) by C. P. E. Bach, and the premiere of a work written for Mr. Bloom, *A Musical Triptych* (1986) by Boston composer, Peter Aldins, with texts by Yeats, Jack Spicer, and Kenneth Rexroth.

SONNECK SOCIETY CALLS FOR PAPERS

According to J. Bunker Clark, the Sonneck Society will hold its next annual meeting at Shaker Village and Centre College in Kentucky, April 13-17, 1988. Proposals for papers, workshops, panels, lectures, and performances should be sent, in six copies, by September 25, 1987, to Douglas Lee, Blair School of Music, Vanderbilt University, Box 6320, Station B, Nashville, TN 37212. No specific theme has been set for this year's meeting.

EDINBURGH COLLECTION HAS A GOOD YEAR

The Collection of Historic Musical Instruments at the University of Edinburgh, Scotland, made progress in 1986, according to Arnold Myers, Honorary Curator. Notable acquisitions included a trombone by Anton Schnitzer of Nuremberg, 1594, the oldest brass instrument in Britain, as far as Myers knows; two early English clarinets by Muraeus and John Hale; and, a number of percussion instruments formerly in the James Blades collection.

A major exhibition, *The Historic Clarinet*, was mounted in conjunction with the famous Edinburgh Festival. In addition to the exhibition of instruments, accessories, illustrative material, documents, and tools, there was a program of recitals, technical seminars, and gallery talks. Among those who volunteered contributions were Tom Dibley, Alan Hacker, Pamela Weston, Edward Planas, and Nicholas Shackleton. Financial support came from the Hope Scott Trust, the Peter Nathan Cultural Trust, and Sanderson & Taylor of Edinburgh.

At the same time, a small display of ophicleides associated with Samuel Hughes was also mounted. It was arranged by Stephen Weston, and had previously been exhibited at the University of Leicester.

Descriptive pamphlets were published for both events, which attracted more than 1,500 visitors to the Collection during the Festival period.

Work continues on technical drawings, of which 13 are now available. Another half dozen are in preparation. Work on a new catalog, *Historic Musical Instruments in the Edinburgh University Collection*, has also proceeded, with visits by consultants, a thorough program of photography, and the acquisition of a micro-computer.

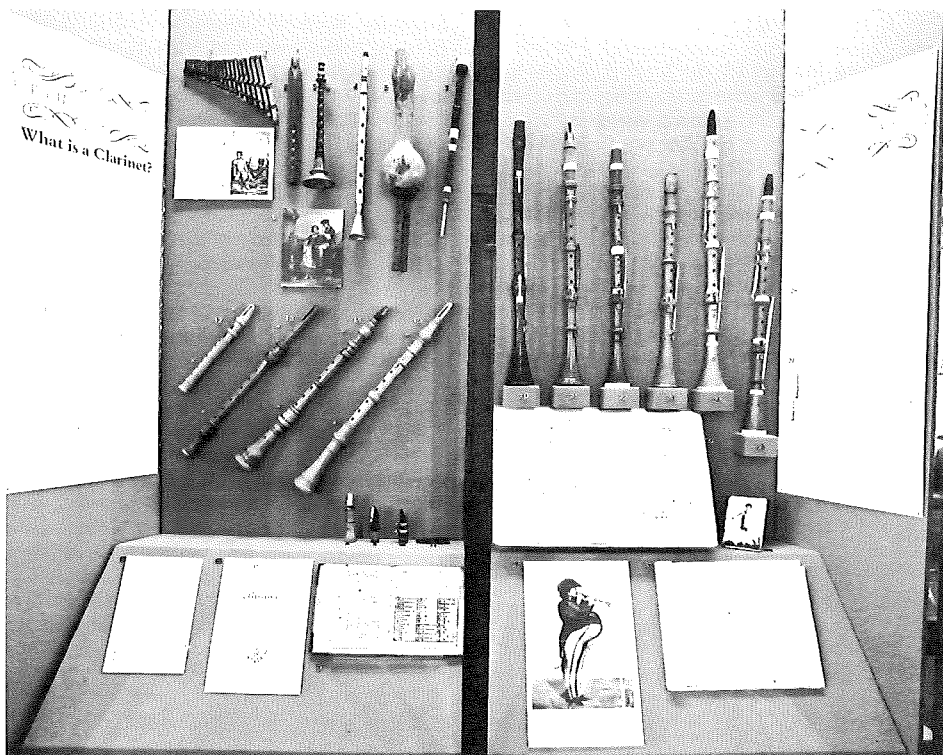
Plans for re-housing the Collection in Morton House, Blackfriars Street, also progressed. The architect has prepared preliminary plans, and Myers travelled to meet various experts and to see examples of relevant museum design.

The Collection, currently housed in Reid Concert Hall, Bristo Square, is open Wednesdays from 3:00 to 5:00 p.m. and Saturdays from 10:00 a.m. to 1:00 p.m., except during the Edinburgh Festival, held each year in August, when it is open daily.

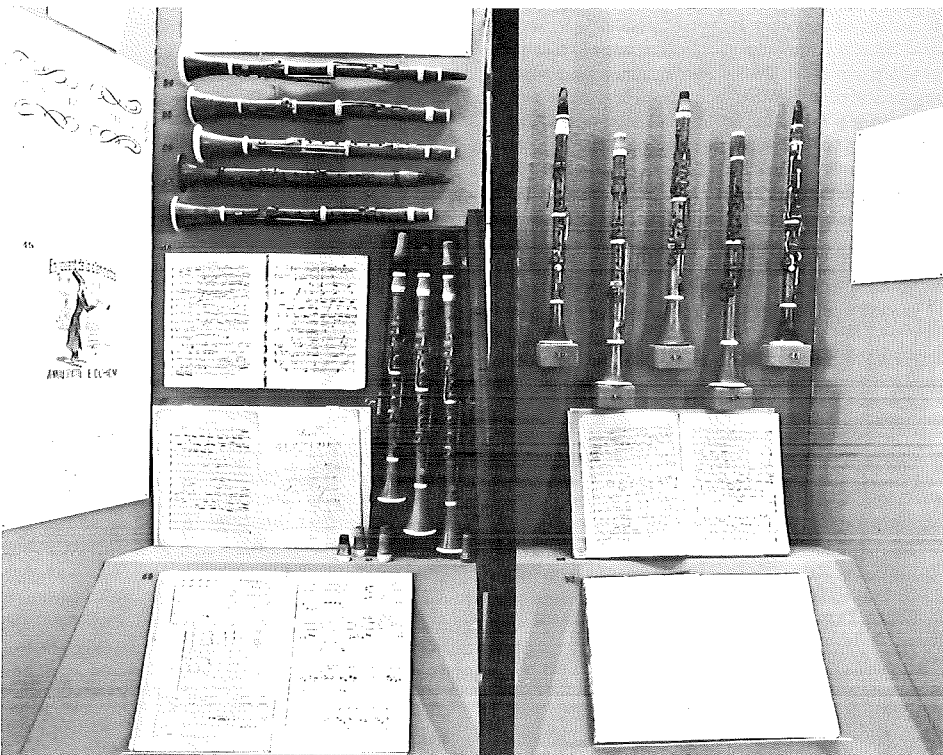
WELDON SEEKS CLAVICHORD INFORMATION

David Weldon, a research fellow in the Department of Musical Instrument Technology at the London College of Furniture, is undertaking a major survey of historical clavichords, with funds provided by the Leverhulme Trust. The object is to create a data base containing as much information as possible about all extant historical examples. While some of this information is in the public domain, a great deal of it is not, and Weldon is sure that there are many more instruments hidden away than are on view.

Weldon asks any museum or private person with a clavichord(s) to contact him. He would also be grateful for anybody who knows of the presence of a clavichord to bring his study to the attention of the appropriate person.



Sections one and two of *The Historic Clarinet* used related non-Western instruments and reproductions of the chalumeau to answer the question, "What is a Clarinet?," and five- and six-keyed instruments to tell about "The 18th-Century Itinerant Virtuosi."



Section three, "Boxwood, Blocks and Brass," took visitors from a six-keyed clarinet by Goulding & Co., London, 1807, to a 14-keyed example by Stephan Koch, Vienna, ca. 1825.

It is his intention to make the data base generally available at the end of the study, but he assures private individuals who contact him that their names and addresses will not be published without their consent. Contact David Weldon, London College of Furniture, Department of Musical Instrument Technology, 41 Commercial Road, London E1, England.

ETHNOMUSICOLOGISTS MEET IN NOVEMBER

The Society for Ethnomusicology will meet in Ann Arbor, Michigan, November 5-8. Contact Arnold Perris, Department of Music, University of Missouri-St. Louis, 8001 Natural Bridge Road, St. Louis, MO 63121-4499.

YANKEE BRASS BAND FESTIVAL IN JULY

The Yankee Brass Band Festival 1987 will be held in White River Junction, Vermont, July 21-26, with rehearsals scheduled on Tuesday evening, Wednesday, and Thursday morning, and concerts in the surrounding villages on Thursday evening, Friday, and Saturday. Traditional American brass band music from the middle of the 19th century will be performed on original, high-pitched saxhorns from the John H. Elrod Memorial Collection of Antique American Musical Instruments, founded by Mark A. Elrod of Gaithersburg, Maryland. He and Robert Eliason, concert coordinator for the Festival, are both members of AMIS.

General music director for the Festival is Paul Mayberry, 360 Emma Street, St. Paul, MN 55102; telephone 612-222-3378. General operations coordinator is David Bridges, Hotel Coolidge, Box 515, White River Junction, VT 05001; telephone 802-295-3118 or 802-785-2593.

MHKS TO MEET AT USD

The Midwestern Historical Keyboard Society (MHKS), an organization of players, builders, owners of, and listeners to, the harpsichord, clavichord, and fortepiano, will hold its 4th-annual meeting at The Shrine to Music Museum on the campus of the University of South Dakota in Vermillion, April 16-18, 1988.

Guest recitalists will include Gustav Leonhardt of The Netherlands, who will perform on the Museum's French harpsichord by Jacques Germain, Paris, 1785, and Bernard Brauchli of Boston, who will play the Museum's German clavichord by Johann Paul Kraemer & Sons, Göttingen, 1804.

Contemporary clavichords, fortepianos, and harpsichords will also be on display during the conference.

Individuals interested in presenting papers should send three copies of an abstract, before December 1, to Edward L. Kottick, School of Music, University of Iowa, Iowa City, IA 52242.

ANSALDO POGGI MUSEUM OPENS IN ITALY

A museum honoring Ansaldo Poggi, one of Italy's important 20th-century makers of bowed stringed instruments, was opened September 28, 1986, in Medicina, Italy, a small town less than 20 miles east of Bologna on the

road to Ravenna. Included among the museum's exhibits are the tools and equipment once used in Poggi's workshop.

According to Luigi Galvini, mayor of Medicina, "Poggi talked at length of his life, but rarely of his exceptional ability. He hardly mentioned his study of the violin, but instead told stories of his military service during the First World War and his passion for bicycling. He was a fascinating and charming narrator. Then, when he talked about his great mentor, Giuseppe Fiorini, he was always very moved; a lump came into his throat, and his eyes shone with tears. This veneration for his mentor, when he himself was a noted 90 years old, is a truly unique and admirable thing. I can see him still, a tall figure, jumping suddenly to his feet with an impressive confidence and agility in order to look for a letter or to show me a violin, while his strong hands, large and dry, continually in movement, effectively underlined his every word."

Ansaldo Poggi was born in Bologna in 1893. His instruments were based on Stradivari models, and showed the influence of Giuseppe Fiorini. He reportedly used a golden-brown, reddish-yellow, or golden-yellow varnish, and displayed a complete quartet of his instruments at the 1937 Stradivari exhibition in Cremona, *L'esposizione di liuteria antica a Cremona nel 1937*.

AMIS ESTABLISHES PUBLICATIONS PRIZES

The American Musical Instrument Society has established two prizes, to be conferred in alternating years, to publications that best further the Society's goal "to promote study of the history, design, and use of musical instruments in all cultures and from all periods": the Frances Densmore Prize for the most significant article-length publication and the Nicolas Bessaraboff Prize for the most distinguished book-length work.

For the Densmore Prize (to be conferred in 1988 and in consecutive even years), the article-length work must have been published in English during calendar years 1985 or 1986. For the Bessaraboff Prize (to be conferred in 1989 and in consecutive odd years), the book-length work must have been published in English during calendar years 1986 or 1987.

Each prize shall consist of the sum of \$500 and a certificate. A committee of three—Howard Mayer Brown, Cynthia Adams Hoover, and Barbara Smith—will make the selection, which will be based upon qualities of originality, soundness of scholarship, clari-

ty of thought, and contribution to the field.

Nominations (including self-nominations and the publications themselves) for the 1988 Densmore Prize for article-length works published during calendar years 1985 or 1986 should be submitted immediately to the committee chair: Professor Howard Mayer Brown, Department of Music, University of Chicago, 5845 South Ellis Avenue, Chicago, Illinois 60637. The prize will be announced at the 1988 Annual Meeting and in the June 1988 Newsletter.

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 1987 should send their contribution to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390. Contributions to AMIS are tax-deductible, within the limits provided by law, and will directly support the activities of the Society.

CLASSIFIED COLUMN

Advertisements of interest to AMIS members may be placed in this space. Each 20 words or less cost \$5.00 per issue for AMIS members, \$10.00 for non-members. Checks, made payable to AMIS, must be included with your copy to the Editor, AMIS Newsletter, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion SD 57069-2390 USA.

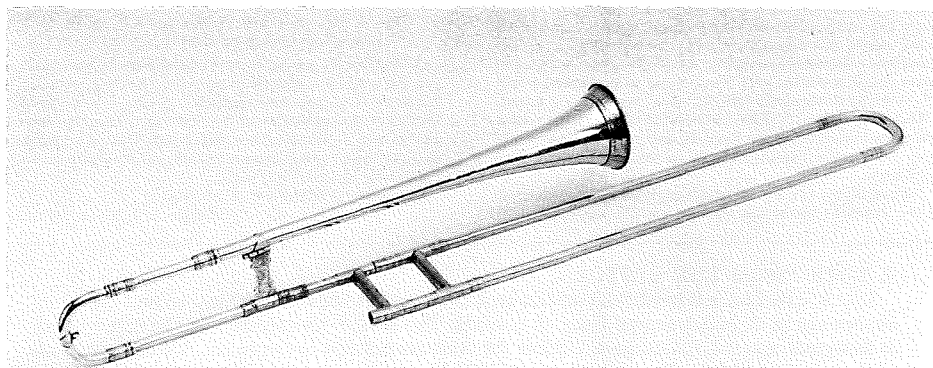
FOR APPRAISALS, research, exhibitions, advice on restoration/conservation, acquisitions, and help with fund raising, contact: Barbara Lambert, Specialists in Musical Instruments and Conservation, 10 Pequot Road, Wayland, MA 01778. 617-655-1514.

FOR SALE: String instruments, antique, vintage, and modern, plus parts for same, NOS, used and reproduction. The instrument list runs to six pages and the parts list to 11 pages. Send \$1.00 for each list desired to Steven Brown, 225 Stanford Avenue, Schenectady, NY 12304. 518-370-2164.

FOR SALE: Ethnological instruments, including recently-made American Indian Taos drums and ca. 19th-century Tibetan shell trumpets. Please write for details to Peter Adams, 9633 Cottrell Terrace, Silver Spring, MD 20903.

FOR SALE: Sound recording, "The Golden Age of Bands 1860-1915," recorded live during the 1986 AMIS meetings in Vermillion. \$10.00 each, including postage and handling. The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.

FOR SALE: Technical drawings by John Pringle of six bowed stringed instruments from the Witten-Rawlins Collection. Write for a list/order form. The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.



Notable acquisitions at the Edinburgh Collection in 1986 included this trombone by Anton Schnitzer, Nuremberg, 1594.

AMIS MEETS MARCH 3-6 IN SO. CALIFORNIA; PAPERS DUE BY OCT. 1

The American Musical Instrument Society will hold its 17th-annual meeting at the Kenneth G. Fiske Museum of Musical Instruments at The Claremont Colleges in Claremont, California, March 3-6, 1988.

Chairman of the program committee is Patrick Rogers, Director of the Fiske Museum. Other members of the committee are William E. Hettrick, Professor of Music at Hofstra University in Hempstead, New York, and D. Samuel Quigley, Keeper of Musical Instruments at the Museum of Fine Arts in Boston. Local arrangements chairman is Albert R. Rice, Curator at the Fiske Museum.

Proposals for papers, lecture-demonstrations, panel discussions, and other presentations of interest to AMIS members are requested. Typed abstracts must be received by the program chairman before October 1, 1987, accompanied by a stamped, self-addressed envelope and a list of required audio-visual equipment, if any. Individual presentations should generally be limited to 20 minutes; if a longer time is needed, be certain to indicate the length on the abstract.

Send your program proposals to Patrick Rogers, Director, Fiske Museum, 450 N. College Way, Claremont, CA 91711-4491.

SUMMER ACTIVITIES

The 8th-annual **Course in Baroque Music and Dance**, organized by the Bath Summer School of Baroque Music, will be held at Douai Abbey and School, Upper Woolhampton, near Reading, Berkshire, England, August 9-16. The faculty includes AMIS member, John Solum. Write to the Bath Summer School of Baroque Music, 1 Aldred Road, London NW6 1AN, England.

The gala, 5th-anniversary **Connecticut Early Music Festival** will be held June 12-28 in the Mystic/New London, Connecticut, area. Nine concerts, under the direction of AMIS members, John Solum and Igor Kipnis, will feature historic performance practices. All instruments used will be either antique originals or their exact replicas. Write to P.O. Box 329, New London, CT 06320.

The 3rd-annual **Early Brass Festival** will be held August 7-9 at Amherst College in Amherst, Massachusetts. It will include papers, panel discussions, and playing sessions for performers of cornetti, sackbuts, and natural trumpets and horns. Contact Eric Anderson, Settlement Music School, 416 Queen Street, Philadelphia, PA 19147.

The 7th-annual **Early Music Workshop at Amherst College**, August 9-16 and August 16-23, will feature "Music of Northern Italian Courts and Chapels." Call or write to Valerie Horst, 65 West 95th Street, No. 1A, New York, NY 10025; 212-222-3351.

Also in Amherst, the 4th-annual **Historical Harp Conference and Workshop** will be held August 14-23. Contact Lynn Crawford, Route 1, Box 302, Spring Grove, VA 23881. Other activities of interest to harp enthusiasts include the **American Harp Society national conference**, June 17-20 (Pittsburgh chapter of the AHS, 400 Tahoe Drive, Pittsburgh, PA 15239); the **California Traditional Music Society** summer solstice, June 19-21 (Elaine & Clark Weissman, 4401 Trancos Place, Tarzana, CA 91356);

the **Third World Harp Congress**, July 20-27 (AUSTROPA Congress Department, P.O. Box 30, A-1043 Vienna, Austria); the **Festival van Vlaanderen 1987**, July 25-August 2 (Stadhuis Brugge, c/o Collaert Mansionstraat 30, B-8000 Brugge, Belgium); and, the 3rd-annual **Scottish Harp Competition**, July 26-27 (Elaine Koup, 5565 Columbia Pike, No. 215, Arlington, VA 22204).

The annual summer seminar of the **Lute Society of America** will be held at Meredith College in Raleigh, North Carolina, July 5-10. An international faculty will lead a week of classes, lectures, lessons, concerts, and musical fellowship. Contact Deborah Fox, 81 Nicholson Street, Rochester, NY 14620; 716-442-3990.

NOMINATING COMMITTEE APPOINTED FOR 1988

A nominating committee for the 1988 AMIS election has been appointed by Cecil Adkins, President. The secretary, treasurer, and one-third of the other members of the Board of Governors will be up for election.

Anyone wishing to recommend potential nominees, or to express a personal interest in serving, should contact one of the committee members. Inclusion of a vita sheet is helpful.

The committee members are the chairman, Barbara Lambert, 10 Pequot Road, Wayland, MA 01778; Richard W. Abel, R.D. No. 3, Beaty Run Road, Franklin, PA 16323; and, James M. Borders, Curator, Stearns Collection, School of Music, University of Michigan, Ann Arbor, MI 48109-2085.

AMERICAN MUSICAL INSTRUMENT SOCIETY, INC. MINUTES OF ANNUAL MEETING FEBRUARY 8, 1987

The Annual Meeting of the American Musical Instrument Society, Inc. was held in the Tidewater room, Williamsburg Lodge, Williamsburg, Virginia, on Sunday, February 8, 1987, pursuant to notice mailed more than two weeks before the meeting. There were 55 members present in person and 124 represented by proxy constituting a quorum.

President André Larson called the meeting to order at 9:15 a.m.

The President asked for corrections or additions to the minutes of the meeting of May 11, 1986, as published in the Newsletter. Since there were no changes, the minutes were approved as published.

Membership Registrar Margaret Banks submitted a detailed written report and stated that we now have a total of 611 memberships of which 417 are for individuals and 194 for institutions.

The President appointed Edward Kottick and Marianne Wurlitzer as tellers for the election of officers and governors. Ballots were distributed to all those who had not voted by proxy and the president stated that anyone who wished might revoke his or her proxy and vote in person. Larson also explained that those four candidates for governor receiving the highest numbers of votes would serve full three year terms; those two candidates receiving the next highest numbers of votes would serve two year terms (completing unexpired terms); one candidate receiving the next highest number of votes would serve one year (completing an unexpired term). The meeting proceeded while the votes were being counted.

Treasurer Robert Eliason distributed copies of his report and stated briefly that our finances are in satisfactory condition. On motion, seconded and carried, this report was approved.

Journal Editor Martha Maas reported that the current issue of the Journal appeared as planned and she hopes to main-

tain the schedule. She stated that the deadline for articles is December 31st of the previous year. The President complimented her on the high quality of the 1986 issue. (Applause)

Speaking as Editor of the Newsletter, Larson urged all members to participate by submitting short technical or personal articles, book reviews, and so forth. He suggested that "show and tell" type of articles would be acceptable. He stated that nothing is turned down and publication is much faster than for the Journal.

Cynthia Hoover called attention to the announcement of the Densmore and Bessaraboff publications prizes which was recently sent out and urged members to send in worthy nominations.

Lloyd Farrar, as chairman of the Langwill Revision Committee, reported that the project is going well. He has received 130 new names of American wind instrument makers from about five percent of AMIS membership and hopes for many more. He was not certain about the extent to which ethnic instruments would be included. The cutoff date for makers is 1940. The Committee members are: Richard Abel, Lillian Caplin, Albert Rice, and Mary Jean Simpson.

The President announced the status of future meetings:

1988: Fiske Museum, The Claremont Colleges, Claremont, California. Program Committee: Patrick Rogers, William Hettrick, Samuel Quigley; Local Arrangements: Albert Rice. Ontario International Airport is 15 miles away. Special side trips are being planned.

1989: Metropolitan Museum of Art, New York, in conjunction with its centennial year.

1990: Schubert Club, St. Paul, Minnesota. A firm invitation has been received but not yet accepted.

1991: Washington, D.C., in conjunction with the Sonneck Society, not yet firm.

1992: Stanford University, Palo Alto, California, not yet firm.

President Larson called attention to the summary of standing committees which was recently sent out and urged members to volunteer to serve where their interests are appropriate.

Phillip Young announced a meeting of the International Double Reed Society at the University of Victoria, Victoria, B.C., August 6-11, 1988.

William Garlick spoke for the record about the status of Steinway & Sons. He said that Steinway had been owned by CBS until recently when it was sold to Steinway Musical Properties, Inc., a holding company which is owned by a group of private investors. Steinway & Sons is still operating as heretofore in Long Island City and he is confident that no changes are planned that would adversely affect the company either here or abroad.

Samuel Quigley announced that a symposium and exhibit of Baroque violins will be held in connection with the Early Music Festival in Boston, June 7-14, 1987, and requested members interested in this subject to get in touch with him.

Lillian Caplin said that she would be glad to hear from members who have advertising matter or other artifacts of historical importance which should be preserved and made available to collectors.

Robert Eliason announced the Yankee Brass Band Festival, White River Junction, Vermont, July 22-25, 1987. Performers on mid-19th century brass instruments may write to Paul Mayberry, 360 Emma Street, St. Paul, Minnesota 55102. Visitors may write to Coolidge Hotel, White River Junction, Vermont.

President Larson announced the following election results:

President: Cecil Adkins

Vice President: Laurence Libin

Secretary: Robert A. Lehman

Treasurer: Robert E. Eliason

Members of Board of Governors:

Class B (3 year terms): Margaret Banks
Lloyd Farrar
Cynthia Hoover
Barbara Lambert

Class A (2 year terms *): Ralph Dudgeon
Kenneth Moore

Class C (One year term *): Frederick R. Selch
(* To complete unexpired terms.)

On motion of Cynthia Hoover, the Society expressed its appreciation for the splendid work of the following persons who did so much to make this meeting a great success: Marianne Wurlitzer as Coordinator of the meeting; William E. Hettrick as Program Chairman; Ellen and Robert Eliason for registration and many other things; and above all President André Larson for overall supervision.

The meeting adjourned at 10:06 a.m.

—Robert A. Lehman, Secretary

A NOTE FROM THE EDITOR. . .

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