

NEWSLETTER

of the
American Musical Instrument Society

Volume 34, No. 2

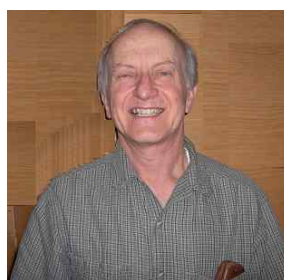
Summer 2005

AMIS Wins Big in Las Vegas

Las Vegas, NV, was the site of the 34th annual meeting of the American Musical Instrument Society, May 19-22, 2005. For those AMIS members who could withstand the temptations of the casinos on the Strip, about a mile from our conference site on the University of Las Vegas campus, the meeting offered its customary blend of interesting and varied papers, lecture-demonstrations, concerts, and camaraderie. Isabelle Emerson, local-arrangements chair, ran a tight ship, and the frequent shuttles, operated by UNLV students, offered a welcome refuge from the searing Nevada heat.

The meeting commenced with a visit to the Liberace Museum, devoted to the famous entertainer's capes, jewels, cars, performance paraphernalia, and, yes, a few instruments (pianos, of course). Appropriately located in a converted strip mall, the museum offered a different experience from past AMIS meetings, but our guide was congenial and informative, and the museum provided a wonderful reception at the conclusion of the tour.

The papers were richly varied in subject matter, geography, and chronology—



Stewart Carter

Photos by B. Gable

from Tromlitz to Turkey to tuning to Tannenberg, with a bit of Martin, magic, and Mozart thrown in for good measure. A highlight for me was the session of three papers on Turkish instruments, presented by three scholars from the Turkish State Music Conservatory in Istanbul. Nermin Kaygusuz spoke on the *kemençe*, Songül Karahasanolu Ata, on the *mey*, and S. Sehvar Besýroglu, on the *çeng*. The session was followed, appropriately enough, by a luncheon at a nearby Middle-Eastern restaurant.

Another highlight was Laurence Libin's presentation on David Tannenberg's Clavichord." [see the *AMIS Newsletter*, Spring 2005 for report on this clavichord.]

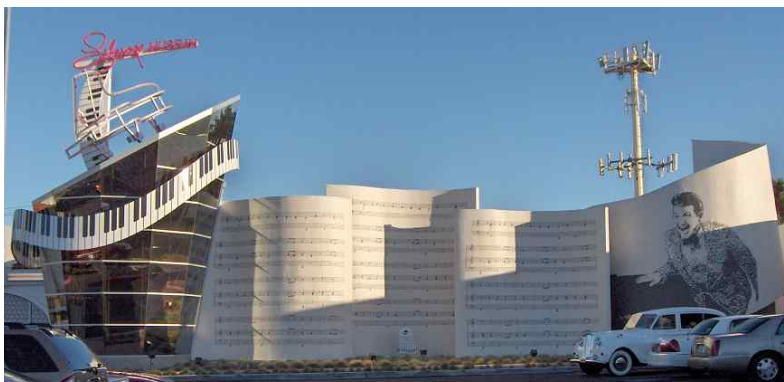
It was gratifying to see students at the conference, including the winners of the 2005 William E. Gribbon Award for Stu-

dent Travel, Sunni Fass (Indiana University), Ruy Guerrero Ramirez (Universidad Iberoamericana, Mexico City), and Janel Leppin (George Mason University). Fass

and Leppin both presented papers, as did fellow student Matthew Hill (Edinburgh University). The 2005 conference saw the first presentation of the Frederick R. Selch Award for the best student paper, which went to Sunni Fass for her paper "Cultural Resonance: Musical Instruments as Material Culture."

If some AMIS members gambled or gamboled into the wee hours in the nearby fleshpots of the Las Vegas strip, they concealed it well. Everyone—well, nearly everyone—was on the spot, ready, sober, and eager for the paper sessions on Friday and Saturday. Though the crowd seemed a bit smaller than in recent years, it was a most congenial group, and as President Kathryn Libin pointed out, it gave everyone a chance to get to know and chat with everyone else. And ultimately, it is this fascinating aggregation of people who approach musical instruments from diverse points of view—collectors, scholars, performers, students, educators, museum curators—who make AMIS conferences such stimulating events. ♦

~Stewart Carter



The Liberace Museum

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AMERICAN MUSICAL INSTRUMENT SOCIETY NEWSLETTER

Barbara Gable, Editor
Janet K. Page, Review Editor

The *Newsletter* is published in spring, summer, and fall for members of the American Musical Instrument Society (AMIS). News items, photographs, and short articles or announcements are invited, as well as any other information of interest to AMIS members.

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Address changes and dues payments, requests for back issues of the *Newsletter* or the *Journal of the American Musical Instrument Society*, and requests for information on membership should be sent to:

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Beyond the Strip in Las Vegas



Photo by B. Gable

Sunni Fass

Once again, a wonderful AMIS conference! I would like to thank the Society for the Gribbon Award which made it possible for me to attend the meeting in Las

Vegas, and I would like to thank Isabelle Emerson and UNLV for their hospitality and dedication to showcasing a city that is far more than neon lights and slot machines.

I began my Vegas experience well before the start of the conference, with a five-day rock climbing trip to the Red Rock Canyon Conservation Area just west of the city. Although suburban sprawl is encroaching quickly on this magnificent and wild place, crossing into the (relatively) unpopulated desert still brought a sense of majesty and peace that I have experienced in few other places. For those five days, I camped in the company of jackrabbits and woke with the sunrise, hiked across boulder-strewn washes guarded by thorny cactus and scrub oak (and I have the scars to prove it!), and climbed hundreds of feet up into ancient rock formations painted in brilliant red and deep polished black. Sitting high on those ledges, where the loudest sounds were the wind through the canyon and the air-splitting whoosh of birds diving after insects, it was hard to believe that that blur on the horizon was Sin City! Many thanks to Dr. Emerson for putting me in touch with friends who gave me helpful advice for making that part of my trip a reality. Although Las Vegas is renowned for its glittering man-made splendor, I hope that many of the conference participants had the opportunity to take a day trip out to Red Rocks and experience the natural beauty of the area, as well.

You can imagine that it was quite a shock to pack up camp and head into the maze of lights to prepare for the first day of the conference (although I was quite grateful for the soft beds at the AmeriSuites). In the cool, welcoming interior of the Beam Music Center, I enjoyed catching up with people I met last year in Winston-Salem as well as learning more about

the new faces in the crowd. (One thing I have noticed about this Society is that members are passionate about making introductions.) Thursday's trip to the Liberace Museum was unforgettable.

The two days of paper presentations showcased the outstanding scholarship and vast range of interests that I am now coming to expect of AMIS meetings. I especially enjoyed hearing about the research of our Turkish friends, Drs. Kaygusuz, Ata, and Besýroglu and I look forward to their continued participation in the Society. Other paper highlights for me included Laurence Libin's giddy report on his discovery of a Tannenberg clavichord, Ed Kottick's discussion of the theory of temperament, and Janel Leppin's presentation of her unique cello and inspired demonstration of its capabilities. In fact, all of the performances and instrument demonstrations—flute, organ, *mey*, *kemençe*, Cristofori piano, Indian cello—lent a valuable sonic dimension to the meeting that made it stand out for me among recent conferences that I have attended.

Of course, one of the reasons for my going to Las Vegas was to present my own paper. This was to be my first public discussion of my work on the exhibition, so I was quite nervous! I reported on "Cultural Resonance: Interpreting Musical Instruments," an exhibit designed as part of my M.A. thesis. It was mounted at the Mathers Museum of World Cultures in Bloomington, IN, running from September to December 2003. I was encouraged and thrilled by the positive reception and all of the feedback I received both during the Q&A and in private conversations throughout the remainder of the weekend. The comments affirmed some of my ideas and challenged others, and I am grateful to have had the opportunity to grow from these exchanges. And thank you all so much for honoring me as the first recipient of the new Selch Award! It was unexpected and humbling to be recognized by such an accomplished community of scholars.

When I returned home, friends and family asked me about my Las Vegas experience, and they were stunned (and skeptical!) to hear the tales of my esca-

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President's Message

Temperatures soared to 108 degrees last month in the desert city of Las Vegas, but AMIS members remained cool and refreshed in the Beam Music Center of the University of Nevada, stimulated by a most successful annual meeting. Around sixty people attended the wide variety of lectures, demonstrations, and performances arranged by the program committee. Members also made good use of their time in Las Vegas to explore this unique and amazing place: some went hiking and rock-climbing in the desert, many attended musical shows on the Strip or simply gazed in bemusement at its gaudy neon wonders; and all sampled the high-quality restaurants that throng this city devoted to tourism. Whatever one's view of Las Vegas (a temple to consumerism? a waste of precious resources? a triumph of imagination and ingenuity?), it was a great experience to visit it with AMIS, which takes its members to places one might never see otherwise!

It takes a great deal of planning and organization to make a meeting work well, and I wish to thank all the people who devoted so much of their energy to providing AMIS members with a satisfying experience in Las Vegas. In particular, my

Beyond the Strip in Las Vegas

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pades, not about the Strip (where I spent a grand total of four hours) or gambling wins and losses (I never dropped even so much as a penny into a slot machine), but rather about mouth-watering spicy meat dolmas at the Mediterranean Café, about intriguing images of sculpted fifteenth-century trombone players, about the otherworldly cloud Debbie, Ruy, and I saw from the window of Treasure Island, about Ruy's plans for an amazingly comprehensive global database for organologists, and about the perfect crack on the second pitch of our final climb, which towered above the rare magic of waterfalls in the desert. These are my impressions and the snapshots I will carry away from my first-ever trip to Vegas, and AMIS has my heartfelt thanks for an incredible week. ♦

~Sunni Fass



Kathryn Libin and Isabelle Emerson

dear colleague Isabelle Emerson, chair of the music department at UNLV, ably shouldered the burdens of local arrangements, and I am most grateful to her. Ted Good and Ardal Powell did an admirable job of planning the meeting's program; and we must additionally thank Ted and his wife, Anita Sullivan, for hauling a precious fortepiano through the desert heat so that we could all have a chance to hear it.

We received a splendid taste of that peculiar combination of genuine talent and total glitz that so characterizes Las Vegas in our visit to the Liberace Museum, and I wish to thank the directors for generously opening their collection to us, providing guided tours, and hosting our opening reception. The fact that the keyboard experts in our group were able to offer them some

valuable advice on their collection underlines one of the things I have long thought about AMIS and its meetings: that we not only have a lot to learn from the communities that we visit once a year, but much that we can, and should, give in return.

It was a great pleasure to welcome three promising young Gribbon Awardees to the meeting. Sunni Fass of Indiana University, Janel Leppin of George Mason University, and Ruy Guerrero Ramirez of the Universidad Iberoamericana in Mexico City all made valuable contributions to the gathering, and I very much look forward to seeing them all again. We also launched the newly created Frederick R. Selch Award for the best student paper presentation; this was awarded to Sunni Fass.

At this time of year the normal rotation of committee members and officers takes place as we begin a new cycle of planning and projects for the society. I would like to thank all the chairs of last year's committees—Jane Hettrick (Nominating), Sabine Klaus (Publications Prize), John Koster (Sachs Award), and Deborah Reeves (Gribbon Award)—for their hard work. Lists of the new committees and their chairs will appear in the next *News-*

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Call for Papers—AMIS 2006 Meeting — National Music Museum

The National Music Museum (NMM) on the campus of The University of South Dakota (USD) in Vermillion, SD, will host the 35th annual meeting of the American Musical Instrument Society, held in collaboration with the Galpin Society and the International Committee of Musical Instrument Museums and Collections (CIMCIM) of the International Council of Museums (ICOM), **Friday-Monday, May 19-22, 2006.**

The program committee will be chaired by John Koster, Conservator & Professor of Music at the NMM/USD. Abstracts for 20-minute papers, as well as other program proposals, such as panels and lecture-demonstrations, can be sent to him at the National Music Museum, The

University of South Dakota, 414 E. Clark Street, Vermillion, SD 57069, or by e-mail to jkoster@usd.edu, or by fax at (605) 677-6995. The deadline for all submissions is **November 30, 2005.**

For local arrangements, contact André P. Larson, Director & Professor of Music at the NMM/USD, by e-mail aplarson@usd.edu, or by fax at (605) 677-6995.

For up-to-date information about the NMM, its collections, and the May 2006 meeting, go to www.usd.edu/smm and use the home-page links, including the Site Index and the Index of Makers. We hope to see many of you in Vermillion next May. ♦

~André P. Larson

President's Message

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letter and in the Membership Handbook. I also wish to thank John Rice for his support as Vice President now that he retires from that position and to welcome Darcy Kuronen as he steps into it. The current Board of Governors continues, much to my satisfaction, pretty much as is, with the welcome addition of one new member, Ed Kottick. We can all be grateful that we may continue to rely on the hard work and sound counsel of our treasurer Marlowe Sigal and secretary Carolyn Bryant.

An important issue regarding the AMIS website was resolved at the meeting of the Board of Governors in Las Ve-

gas; it was decided that Guild Associates, which already performs an excellent job of managing our membership and publishing our *Newsletter*, among other tasks, should additionally manage the website. I will be working closely with Linda Guild in coming months to update the website and make it as useful a vehicle as possible for communication and information. We welcome any ideas that AMIS members may have about how best to achieve these goals.

If you are in Washington, D.C., this fall, please come to the AMIS study session that will take place from 12:00 to 2:00 pm on Saturday, October 29, during the

annual meeting of the American Musicological Society. This session will afford us yet another opportunity to present scholarly work on musical instruments and to exchange ideas and knowledge. We can also begin to look forward to our next annual meeting, which will once again unite AMIS with the Galpin Society and CIMCIM; this time we will play host to the other societies, and our friends at the National Music Museum in Vermillion, SD are already planning this great event for May 19-22, 2006. I will look forward to seeing you all there. ♦

~Kathryn L. Libin

2005 Bessaraboff Prize Honors Ardal Powell for *The Flute*

For the 2005 Bessaraboff Prize, the Publications Committee (Arnold Myers, Carol Lynn Ward-Bamford, and Sabine Klaus) read 23 books dealing with musical instruments published in 2002 and 2003. With the help of a rating system, we chose the winner from a shortlist of five books. The 2005 Bessaraboff Prize was awarded to **Ardal Powell** for *The Flute*, The Yale Musical Instrument Series (New Haven and London: Yale University Press, 2002).

Our decision was not easy since we had a number of fine books in the shortlist. In the end, we felt that Powell's book tackles its topic in a most comprehensive way, considering the music, performance practice, historical, social, and cultural background, as well as instrument design. It combines original research with a fresh and thorough presentation of existing knowledge. Written in a scholarly style, *The Flute* presents its information in an attractive and readable way. We felt that Powell's book is a huge intellectual accomplishment and that it is groundbreaking compared with previous books on the flute. It is of importance to the entire field of organology since it walks the reader through roughly six hundred years of flute history, not overlooking the ties of the flute with the broader picture of musical development and instrument design.

~Sabine Klaus
Chair, Publications Committee

Remarks on Receiving the 2005 Bessaraboff Prize

Thanks first of all to Malcolm Gerratt, Robert Baldock, and Kevin Brown of Yale University Press in London for inviting me to contribute a volume to their prestigious musical instrument series. I'd also like to thank the publications program of the J.M. Kaplan Fund, the Society of Authors, and my company, Folkers & Powell, Makers of Historical Flutes, for financial support of my writing.

Since I didn't write quite the book the Yale editors had in mind, I must thank them too for indulging my departures from convention. The flute may not seem like a very exotic or groundbreaking topic for a study of a musical instrument, but I thought a book about it would require a quite different approach from that taken by earlier books. Not only has a vast amount of new detail about the flute itself been discovered recently, but we now live in a multicultural global society in which musicology, ethnomusicology, and cultural studies have developed new conceptual tools to investigate what is going on in performance art. All this has given us a new idea of the multifaceted role instruments play in musical life and a new sense of how they develop.

My interest in musical instruments, though hardly unique in this company, is first and foremost that of a musician, so I'm most curious about the ways in which instruments function together with composition and performance practice to make music. It's true that the things composer, performer, and instrument maker do to pave the way for performance take place in separate spheres, but these actions intersect in real time when people make and listen to music. This moment in which human beings interact through sound is interesting and intellectually accessible, not just to specialists like us but to everybody who cares about music and wants to understand it.

Organology's contribution to this understanding obviously depends on studies that isolate, classify, analyze, and describe individual instruments, and it

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Photos by B. Gable

Ardal Powell, "The Usual Suspect"

2005 Bessaraboff Prize

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detracts nothing from the importance of such studies to say that they speak mainly to experts. The challenge I saw in writing a book on the flute for Yale's series was to recognize that information about the instrument's context—that is, about the ways in which its construction and development are woven together with its repertoire and playing technique—is perhaps even more important to non-specialists, including most musicians, than information about the instrument itself. This meant I had to try to offer people beyond our circle the historical detail that illustrates recent insights not only about instruments but about their role in making culture. Bruce Haynes and Geoffrey Burgess have called this a revisionist view, but it's really just one that reflects our

times in the same way as earlier studies reflected theirs.

Laury Libin put in a nutshell the importance of musical instrument studies to the world at large in his *New Grove* entry on Organology, where he wrote that "organologists seek to elucidate the complex, ever-changing relationships among musical style, performing practices and evolution of instruments." In the Preface to *The Flute* I wrote of this search as "a fascinating inquiry that holds vital importance in today's cultural life." For me the best reward the Bessaraboff Prize brings is encouragement to continue this interesting work. I appreciate that encouragement very deeply and I thank you for honoring me with the award. ♦

~Ardal Powell

Grant O'Brien on Receiving the Curt Sachs Award

In recognition of his leadership as Curator-Director of the Russell Collection of Early Keyboard Instruments at the University of Edinburgh, his application of scientific principles to organology, his many contributions to historical knowledge of keyboard instruments and builders, and his work as restorer and builder of harpsichords and virginals in Flemish and Italian styles, the Board of Governors of AMIS has chosen Grant O'Brien as the recipient of the 2005 Curt Sachs Award. [For biographical information and a bibliography, see the AMIS Newsletter, Spring 2005.]



O'Brien was unable to attend the meeting in Las Vegas to accept the award, but sent the following address which was read at the banquet.

When I look down the list of the former recipients of the Curt Sachs Award, I can hardly believe that my name will join this amazingly august group of scholars. The contributions to our knowledge of musical instruments made by those represented there is astounding, and I feel honored to have been chosen to be the recipient of this honor – the highest the American Musical Instrument Society can bestow. Coupled with my feeling of gratitude is a feeling of sadness that I cannot be with you all at this event to receive the

award in person. I hope to be able to be present next year at the spring meeting of the Society, however, and look forward to meeting with you all then and to renewing old acquaintances and friendships.

Well, if you think I have done a lot up to now – then watch out! You haven't seen anything yet. Now that I'm retired, I can get my teeth into some really meaty projects (apologies to all those vegetarians present!). In the past year, I have come up with a lot of new and interesting discoveries and ideas. I'm sure there are more to come. I look forward to writing it all up and publishing it. Maybe someone will even ask me again to publish in the *AMIS Journal* – I'm ashamed to say that I have so far not published anything in your wonderful journal.

Looking back at my past career, I can see that I have been extremely lucky in many different ways. It's a long way from the excitement that I felt when studying the positron decay of a rare isotope of promethium to the delight of learning the story of Partenope and the origins of the name of the city of Naples. Although neither of these really has anything to do with

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Editor's Note

Those who were fortunate enough to attend the meeting in Las Vegas will agree that a good time was had by all – collectors, students, scholars, curators, makers, and spouses, like me. There's no place like Vegas, even or especially for a professional meeting.

Both the *Journal of the American Musical Instrument Society* and the Society's *Newsletter* reflect the purpose for which AMIS was founded: to promote the study of the history, design, and use of musical instruments in all cultures and from all periods. The *Journal* contains lengthy scholarly articles, reviews, and an annual bibliography of book-length publications. The *Newsletter* presents shorter articles and reviews, reprints of selected historical documents, and a biennial bibliography of articles in English. Its function is also to communicate information about the Society's meetings and awards, news of members' activities, notices of events sponsored by other organizations, and reports or announcements concerning institutional and private collections of musical instruments.

AMIS members are encouraged to submit materials to the *Newsletter*, including clear black-and-white or color photographs. Electronic submission of all items is preferred, specifically articles as attachments in Microsoft Word and photos in JPEG. Contributors wishing to submit articles which have appeared in newspapers or magazines should include the full title of the publication, the date of the article, and the name and e-mail address of the appropriate official who can give permission for reprinting. Most large publications or news agencies, however, require fees that are beyond the limits of the Society's budget.

The *Newsletter* is published in fall, spring, summer issues with submission deadlines of October 15, January 15, and June 15. Each issue is also on the Society's website, www.amis.org, where you also can find information about the society and about membership.

The *Newsletter* is produced by The Guild Associates, Malden, MA. ♦

~Barbara Gable

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Photo spread

Photo spread

Grant O'Brien on Receiving the Curt Sachs Award

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Photo courtesy of G.O'Brien

Grant O'Brien

musical instruments, the study of these and many other diverse and unrelated subjects has led to a lifetime of interest, discovery, and immense pleasure.

Although I sometimes wonder why I was so convinced that a scientific career was for me, I don't in any way regret the time I spent in my study of physics and mathematics. What I learned then has been incredibly useful to my understanding of the acoustics of soundboards, strings, pipes, tunings and temperaments, and many other aspects of organology. Also the rigors of inductive logic have been of enormous help to me and have, I hope, contributed something to the direction that organology has taken in recent years. In addition, a scientific training has been of

great practical use to me in my work as an historical keyboard instrument restorer. No, I do not regret having had a scientific background before I launched into a subsequent career in early keyboard instruments.

At the moment, my main field of interest is the study of Italian keyboard instruments and in particular, the study of the use of the local unit of measurement in their design and construction. Hence, I am also deeply involved in historical metrology. The two main areas of interest are the sixteenth-century instruments made in Venice and in Naples.

Another of my particular interests, which I hope will bear fruition in the form of a book, is the pitch, stringing, and design of early keyboard instruments. This work involves the relationship of the use of iron, yellow brass, and red brass strings to the design scalings of the instruments and to the latter's intimate relationship to the unit of measurement being used in the

various regions and schools of building.

One of the main objectives in my career as an organologist has been to put the "-ology" into organology and therefore to make it a truly scientific field of study with its own methodology, precise terminology, inductive processes, and logical conclusions. In the past, much of the work of organology has been restricted through being almost solely descriptive. I accept that there is nothing basically wrong with descriptive science. However, I often feel that, unless I have measured an instrument and analyzed these measurements, I don't really understand it. It is only now – after over 30 years of working in the field – that I feel that I am beginning to understand how many historical makers actually worked and, to a small extent, how they reasoned and how, using the resources available to them, they designed and built their instruments.

Watch this space! There's more to come! ♦

~Grant O'Brien

The Gribbon Award for Student Travel 2006 Call for Applications

The **William E. Gribbon Memorial Fund** was established in 1989 to encourage and enable college and university students aged 35 years or under, enrolled as full-time undergraduate or graduate students in accredited academic programs and having career interests that relate to the purposes of the American Musical Instrument Society, to attend the Society's annual meetings.

The Award consists of a student membership in the Society for one year and substantial financial support for travel and lodging in an amount determined by the Award Committee, based upon an itemized estimate of all of the applicant's meeting-related expenses. Award recipients are recognized at the annual meeting they attend, which in 2006 will take place in Vermillion, SD.

Application Procedure

Applications should be addressed to Jayson Dobney, National Music Museum, University of South Dakota, 414 East Clark Street, Vermillion, SD 57069. Ap-

plications may also be submitted via e-mail. Please send materials to jdobney@usd.edu. Application materials must consist of the following documents (items 1-4):

1. A statement of 300 words or less describing the ways in which your academic interests relate to the history and/or study of musical instruments.
2. Two letters of recommendation written by persons who are familiar with your work and career interests. One of these letters must be submitted on official institutional letterhead by a teacher or professor who can verify your student status.
3. Your curriculum vitae.
4. An itemized presentation of the expenses you are likely to incur by attending the 2006 Annual Meeting in Vermillion, including travel, accommodations, and meal expenses, as well as incidental expenses.

The following documents (items 5 and 6) are optional but may be included with your application, if appropriate:

5. If you will propose a paper for the 2006 Annual Meeting, a copy of the abstract to be submitted to the Program Committee. Please remember that proposals for papers, lecture-demonstrations, and performances should be sent to the Program Chair **before November 30, 2005**.
6. If you have attended one or more annual AMIS meetings in the past, a statement (not exceeding 300 words) of impressions gained from the experience.

We encourage all students to take advantage of this opportunity. AMIS members have given generously to make the Gribbon Memorial Award available, and we look forward to a strong response. Applications must be postmarked by midnight, **February 1, 2006**. ♦

~Deborah Check Reeves

Buried Treasures—Disappeared Harpsichord and Spinet

Gone but not yet forgotten, an Italian harpsichord and an English bentside spinet, both deaccessioned in 1999 by The Art Institute of Chicago, have joined the gradual exodus of historical instruments from that city. Previous emigrants include the unique 1757 Christian Nonnemacker folding harpsichord given by the Chicago Historical Society to The Metropolitan Museum of Art; the only known Carel Fredrik Laescke harpsichord, once owned by the Chicago piano manufacturer P. A. Starck and now back home in Amsterdam; and the notoriously dispersed instrument holdings of the George F. Harding Museum, among them a Jan Ruckers double virginals now in the Württembergisches Landesmuseum, Stuttgart, and an elegant traveling clavichord now in the Metropolitan Museum.

Sotheby's auctioned the Art Institute's spinet and harpsichord in separate New York sales (January 26 and October 4, 2000, lot numbers 285 and 190 respectively) and their current whereabouts are unknown. This is a pity, because they were never adequately documented, and photographs allow only vague descriptions of them. The anonymous harpsichord, given by John Horton in 1968 (1968.633), was described by Sotheby's as a "rare Italian Rococo . . . piano forte"—which if true would have warranted far more than the \$18,000 it realized. Its red-lacquered, parcel-gilt, exterior chinoiserie appears to date from the second half of the eighteenth

century although this decoration as well as the stand with cabriole legs could be later than the case. The instrument proper seems to be separate from the case. Its C-c3 keyboard has light-colored, perhaps ivory, naturals with dark arcades, and dark-stained accidentals; the keys lie unevenly and lack many pieces. Low,

wide blocks flanking the keyboard take the place of normal scrollwork brackets inside square cheeks; these blocks have pyramidal dark-and-white fronts and three white dots inlaid on top. A large shield-faced lock on the right cheek batten secured the lid. In the museum's photo the front enclosure panel lies flat over the tuning pins. The nameboard looks loose, and probably the instrument was substantially altered; perhaps, after all, it was rebuilt as



Harpsichord, anonymous Italian, 18th century

Photo courtesy of the Art Institute of Chicago

a piano. Sotheby's said it was "not in working condition" and it would not have been suitable even for display without restoration, so the Art Institute's decision to dispose of it is understandable, although unfortunate from the standpoint of organology.

The spinet's disappearance is another matter. Given by Mrs. Herbert L. Stern in 1957 (1957.114) and sold in 2000 for \$9975, it looks fine in photographs although the stand may be a replacement, and Sotheby's described its soundboard as "severely distressed." Particularly appealing are its handsome brass hardware, nicely preserved GG-f3 keyboard with ebony-covered naturals with embossed fronts and ivory accidentals, and fanciful nameboard plaque showing two birds flying outward on either side of a stylized coronet surrounded by flowers, leaves, and tendrils. Inscribed on two inlaid lozenges flanking the central plaque, the maker's inscription "Carolus Brackley/Londini Fecit" identifies this early eighteenth-century walnut spinet as one of just two recorded instruments by Charles Brackley, reportedly an apprentice and later partner of the important maker Stephen Keene. **Donald H. Boalch's** *Makers of the Harpsichord and Clavichord: 1440-1840*

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Photo courtesy of the Art Institute of Chicago

Spinet, Charles Brackley, London, early 18th century.

MFA Mounts Exhibition of Asian Musical Instruments

On July 9, 2005, the Museum of Fine Arts, Boston, opens a new exhibition titled "Sounds of the Silk Road: Musical Instruments of Asia." On view through January 5, 2006, this exhibition features over one hundred instruments from across the Asian continent, drawn primarily from the MFA's collections, and augmented by selected loans from other institutions and private collections. Paintings, prints, and rare books featuring musical subjects—all from the Museum's world-renowned collection of Asian art—are included to augment and amplify the presentation. The exhibition is curated by Mitchell Clark, MFA research fellow.

A major highlight of the exhibition is an installation of the Museum's Javanese gamelan, which dates from the mid-nine-

teenth century. Acquired in 1990, this spectacular gong-chime orchestra has never before been displayed for more than brief periods of time. On alternate Wednesday evenings throughout the show's duration, the Boston Village Gamelan performance ensemble will use the instruments for its rehearsals, which are open to the public. At the conclusion of the show in January, the BVG will present a full concert of classical Javanese music at the Museum in Remis Auditorium.

This diverse exhibition also includes several outstanding Thai and Burmese instruments donated to the MFA just last year from the Doris Duke Southeast Asian Art Collection. Many of these pieces are highly decorated with pearl inlay, including a *sô duang* (fiddle) and *thôn mahôri* (goblet drum). A wonderfully carved *không môn lek* (gong circle) is one of several marvelous percussion instruments that were likewise included in this generous gift. Other recent MFA acquisitions featured in the exhibition are a superb Japanese *shakuhachi* (bamboo flute) made by master craftsman and performer Yamaguchi Shiro, an outstanding Turkish *ud* (lute) made in 1899 by Emmanuel Venios, and a fascinating Tibetan *thod-rnga* (rattle drum) made from two human skull caps.



Photo courtesy of Museum of Fine Arts, Boston

A portion of the MFA's *gamelan lengkap* (gong-chime orchestra), Indonesia (Central Java) 1840; Gift of Mr. and Mrs. Bradford M. Endicott and Mr. and Mrs. Richard M. Fraser in honor of Jan and Suzanne Fontein



Photo courtesy of Museum of Fine Arts, Boston

Thôn mahôri, Thailand, late 19th–early 20th centuries, Gift of Doris Duke's Southeast Asian Art Collection, 2004.406

Among the important pieces loaned specifically for this exhibition are a number of seldom-seen Korean instruments from the Peabody Essex Museum (Salem, MA) and a group of three very old and intricately decorated Persian instruments belonging to the Boston Symphony Orchestra. Graciously lent from local private

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Buried Treasures — Disappeared Harpsichord and Spinet

(continued from page 9)

(Charles Mould, ed., 3rd ed. (Oxford: Clarendon Press, 1995) lists only the other spinet, once owned by the noted collector Col. Norman R. Colville (1893-1974) and still in private possession in England. That example, illustrated in Percy Macquoid and Ralph Edwards's *Dictionary of English Furniture from the Middle Ages to the Late Georgian Period* (rev. and en-

larged ed., London: Country Life Ltd., 1954), vol. II, p. 374, sports leaping dogs as well as birds on its central decorative plaque. So little is known of Brackley's work that we must deplore the lost opportunity to learn something from the Art Institute's spinet. Perhaps this brief notice might help bring it and the harpsichord to light again. ♦

~Laurence Libin

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MFA Mounts Exhibition of Asian Musical Instruments

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collectors are an impressive pair of copper and silver Tibetan *dung-chen* (trumpets)—each over ten feet long—and two rare examples of Chinese stone chimes.

The exhibition is organized with both geographic and thematic groupings. Among the latter are comparisons of instrument types as found in various countries, the use of certain instruments for ritual purposes, and the presence of particular materials, such as bamboo and stone, in the manufacture of instruments from Asian cultures.

Visitors will enjoy listening to an audio guide

Photo courtesy of Museum of Fine Arts, Boston

Shakuhachi made by Shiro Yamaguchi, Tokyo, probably 1930s; Museum purchase with funds donated by William and Deborah Elfers, 2004.130



Photo courtesy of Museum of Fine Arts, Boston

Ud made by Emmanuel Venios, Constantinople, 1899; Museum purchase with funds donated anonymously, 2004.519



Photo courtesy of Museum of Fine Arts, Boston

Sô duang, Thailand, late 19th–early 20th centuries, Gift of Doris Duke's Southeast Asian Art Collection, 2004.416

that leads them through the exhibition, featuring explanations of how the instruments are used and recordings of selected instruments in both solo and ensemble settings. Various educational programs will likewise enhance the exhibition, with lectures, demonstrations, and concerts that explore the varied musical and cultural contexts in which Asian instruments are utilized. A beautifully illustrated book (available at www.mfa.org) has also been produced by the show's curator, providing an overview of Asian music and descriptions of many of the show's instruments. For further information, contact Mitchell Clark at mclark@mfa.org or (617) 369-3340, or visit the website: www.mfa.org/exhibitions/sounds-of-the-silk-road.html. ♦

~Darcy Kuronen

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References to Musical Instruments in the *Aufseher Collegium Protocoll*, 1772-1805

In the spring of 2004, while attending the AMIS meeting in Winston-Salem, NC, I visited the Moravian Archives, hoping to find some references to musical instruments and the ways in which they were regarded by members of the Salem Church, Southern Province, in the late 18th- and early 19th-centuries. With the assistance of the Archives' staff (Nola Knouse, Richard W. Starbuck, and C. Daniel Crews), I was able to locate 22 such references in volumes of the *Aufseher Collegium Protocoll* (Proceedings of the Board of Supervisors). These proceedings, which were recorded in German script, document the executive concerns and financial transactions of the Salem community's chief financial board from 1772 to 1856. They were translated into English in the 1950s by a German, Erika Huber (married name, de Haas), who had been a student at Salem College in 1950-1951.

To present-day readers, her translations may seem a bit awkward. But, lest her work be judged too harshly, Starbuck observes, "For a young college student working with an unfamiliar topic (the Moravians) and an unfamiliar language (English), she did an extraordinary job."

In all, she translated nearly 4,000 pages of minutes, a task that she began in the United States and completed in her native Germany a number of years later. De Haas's translations appear below with only slight modifications. The original German nomenclature pertaining to musical instruments and a few clarifications are included in brackets.

In the process of compiling these entries, I could not help but observe that the *Aufseher Collegium* was confronted with many of the same issues that modern curators and their Visiting Committees (or Boards of Governors) face when caring for a collection of musical instruments—issues of conservation, preservation, connoisseurship, economy, fundraising, acquisition, inventory, storage, and accessibility. Unlike museum curators, however, the *Aufseher Collegium* was responsible for overseeing the purchase and maintenance of instruments intended for active and continuous use by their community of musicians.



September 28, 1772: Brother Herbst turned in the account of the Community Chest in which several £ Sterl. [*Pfunde*]

are more income than expenses.

What is not enough in the account for the Love Feast could be paid by the Community Chest. The former can not pay for the necessary equipment for the Love Feasts, nor can it pay for the servants and musicians, repairs of the instruments, and refreshments of the musicians. These items will have to be covered by the Community Chest.

From the musical instruments [*Musicalischen Instrumenten*] which belong to the Community, Brother Utley has got an inventory from Brother Heinrich Stoehr. It would be good if we had a separate closet for the instruments in the Brothers' House. If the instruments have to be repaired, the leader of the Community Chest should know about it. The musicians should be asked to take good care of the instruments, mainly because there is nobody installed to look after them.

July 4, 1780: It was suggested to collect some money that is necessary for the music because right now we could buy strings [*Saiten*] for a right good price in the Store. Since Brother Bagge, however, promised to keep as many strings as are necessary

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Report on the Symposium "Impressions of the Organ"

AMIS members Allison Alcorn-Oppedahl, Michael D. Friesen, Laurence Libin, Barbara Owen, and Stephen L. Pinel took part in the third biennial symposium of the American Organ Archives, held during the week of May 23, 2005, in New Brunswick, NJ. Sponsored by the Organ Historical Society and Mason Gross School of the Arts at Rutgers University, the symposium entitled "Impressions of the Organ" attracted registrants from Brazil, Canada, Mexico, and the United Kingdom, as well as from across the United States. Lectures and panel presentations ranged over the entire field of current organ research, from Renaissance music theory to recent milestones in organ building.

Among the meeting's provocative highlights, keynote speaker Peter Williams

addressed the instrument's origins and its impact on the development of early Western music, and New York Times editor Craig R. Whitney spoke about new American concert hall organs. Other noteworthy contributions included talks on iconography, chronology, and transcription of Bach's organ works; Max Reger as an organist; database resources; repertoire studies; and Hans Davidsson's report on the Eastman Rochester Organ Initiative. Altogether about twenty lectures and responses were delivered in formal sessions, each followed by open discussion involving historians, organists, and organ builders.

In addition to these scholarly offerings, important organs by Richards, Fowkes & Co. (Christ Church, 2001) and George Jardine & Son (United Methodist

Church, 1896) were heard in full-length recitals by Robert Clark, Hans Davidsson, and Antonius Bittmann, and in two shorter recitals by outstanding Rutgers graduate students.

Before and after the scheduled sessions, symposium participants were welcomed at the American Organ Archives of the Organ Historical Society, the world's largest collection of organ research materials, located in Princeton at Westminster Choir College of Rider University. Planning has now begun for the 2007 symposium, which will take place at the Eastman School of Music and focus on documentation and conservation of historic organs. Information will be posted on the OHS website, www.organsociety.org. ♦

~Laurence Libin

References to Musical Instruments in *Aufseher Collegium Protocoll*, 1772-1805

(continued from page 12)

for us, we thought that it may be as well for us to defer the collection for awhile.

August 9, 1780: Upon Brother Peter's request Brother Bagge mentioned that the violin strings [*Violin Saiten*] which he has right now are too strong for the hot weather, and that if possible he is going to get some that are finer from the Store. We all agreed that he should get as much from the Store as he needs for the present time very urgently, until we have talked about the contribution for the music [ac-

count] with the Community Council.

February 13, 1781: Brother Peter has turned in the bill of the music chest [*musicalischen Casse* (treasury or cashbox)]. After the old debts have been paid off and several things are bought anew, they still have 1/11^d [1 shilling, 11 pence].

January 8, 1782: £5/13/6^d have been collected the last time for the musicians.

January 15, 1782: There was the reminder that the Brothers should take better care of the violins [*Violinen*] and other instruments so that the strangers here in the Community did not get the idea to use them in a way that we would not like them to be used.

In the estate of Brother Bonn there is a violin [*Violine*] which was used up to now in the service. We shall consider who can buy it, because we can not do without

(continued on page 14)

Great American Guitars: Two New Permanent Exhibitions at the National Music Museum to Open in October 2005

The National Music Museum on the campus of The University of South Dakota in Vermillion, SD, will open two new permanent exhibitions, "Great American Guitars" on October 14, 2005.

The exhibition in the Tom and Cindy Lillibridge Gallery, named for the NMM trustees who funded the \$100,000 renovation of the space, will highlight the newly acquired D'Angelico/D'Aquisto / Gudelsky Collection, which includes the workbench, tools, forms, ledger books, and other related items from these legendary craftsmen of the archtop guitar, along

with instruments built by each of the men.

The exhibition will also include superb examples of acoustic guitars and fretted instruments made by great American guitar companies, such as C. F. Martin, Gibson, Fender, and others. The

new exhibition will open just a few steps from the NMM's permanent exhibition of great Italian stringed instruments built by three generations of the Amati family, Andrea Guarneri, Antonio Stradivari (including one of two Stradivari guitars and the only Stradivari mandolin to be seen in a museum setting), and many other master craftsmen.

On the NMM's second level, a new exhibition in the Margaret Ann Everist Gallery will examine the rise of the electric guitar, including early experimental instruments by Lloyd Loar, "frying pan" lap steel by Rickenbacker, Gibson electraharp pedal steel, and the first of only two electric upright bass guitars produced by Gibson before World War II.

The exhibition will also showcase celebrity guitars by C. F. Martin, Gibson, Grammer, Semie Moseley, and others formerly owned by Johnny Cash, June Carter Cash, Spade Cooley, Bob Dylan, Barbara Mandrell, Webb Pierce, Ray Whitley, and others.

With the opening of these two exhibitions, the NMM will be home to the most important permanent exhibition devoted to the American guitar industry to be found in a public museum setting anywhere.

The exhibit "Great American Guitars" will open on October 14, 2005, with a gala celebration that will include demonstrations, round-table discussions, performances, a keynote presentation by Paul William Schmidt, author of *Acquired of*

the Angels: The Lives and Works of Master Guitar Makers John D'Angelico and James L. D'Aquisto, a banquet for donors and other invited guests, and related events.

The NMM will also dedicate its new

Sally Fantle Archival Research Center, which will provide state-of-the-art facilities for the preservation and use of the NMM's vast archival materials that document the story of the American music industry. ♦



Photo by Bill Willroth, Sr.

Plectrum guitar by John D'Angelico, New York, February 19, 1937. Excel model trim, #1241. André & Kay Larson Fund, 2004. NMM 10772.



Photo by Bill Willroth, Sr.

Guitar by C. F. Martin & Co., Nazareth, PA, 1941. This remarkable, herringbone-trimmed D-28 dreadnought, #78845, survives in an incredibly pristine condition. John R. Barmeyer Collection, 2004. NMM 10738.

References to Musical Instruments in the *Aufseher Collegium Protocoll*, 1772-1805

(continued from page 13)

the instrument in our music.

November 4, 1783: Since the Brothers from Bethabara are going to order a trombone [*ein Chor Posaunen*, lit. a choir of trombones for soprano, alto, tenor, and bass] for their music, we think that we should take this opportunity and have some instruments come from Germany too. We think that we need 2 dis-horns [*Dis Hörner*, horns in E-flat/D-sharp], and possibly [*und allenfalls*] a trombone [*ein Chor Posaunen*] and a few strings [*Saiten*]. We shall have to talk about that with the Community Council.



Photo courtesy of Moravian Archives

Richard Starbuck and Daniel Crews of the Moravian Archives discuss an entry in a volume of the *Aufseher Collegium Protocoll*.

January 21, 1784: The letter to Europe concerning the musical instruments was sent this morning with Eschenbach to Pennsylvania.

July 5, 1785: Also the bill and expenses for the musical instruments was mentioned...

November 8, 1785: The bills of the [newly] arrived musical instruments from Europe were read through, according to which Salem has to pay £24/11/9^d. We believe that we can get this sum together the quickest way by subscription, and if something should be still missing, then we could complete the amount from the Musical Account.

December 23, 1788: It is time now that the musical collection be made. It is impossible to give the status of the music account right now, but since all the new

musical instruments and strings have arrived from Barby [a Moravian center in Germany], we know that a new collection [of funds] is necessary.

January 5, 1796: The musical collection was counted and is amounting to £4.17.3.

September 20, 1796: Somebody should be appointed to take care of the instruments and the choral books. Since they have a separate closet for this in the Brothers House, and since the single Br. Gottl. Fockel is blowing the first trombone [*Posaune*], we thought that he might be

the most fitting person for this. Br. Christ is going to ask him about it.

January 9, 1798: The musical collection that was collected lately is amounting to £7.13.4.

Br. Reuz has asked to report that he has bought some articles for the musicians, which was amounting to 20 thalers, which he would like to donate to the musical collegium in Salem now, if he could get the money in return for what he has paid. Since he has bought and paid for these items without consulting us first, we think that we are not

going to deal with him now in this matter. Since he is in very poor circumstances we thought that Br. Schober could offer him one half of the amount he has paid for those musical articles, if he is ultimately going to leave them to the Community.

We talked to Br. Frd. Peter in Bethlehem. He is now going to send us from time to time musical articles which are in such an excellent reputation up there. The expenses are being covered by the Musical Account here in Salem.

Br. Tannenberger has announced that the ordered organ [*Orgel*] is going to be ready soon and that he wishes he could get part of the payment as soon as possible. The costs for the organ would amount to £150 as he stated. Before we ordered this organ, we had agreed with the Community Council to raise the necessary funds for this undertaking by subscriptions. So therefore we thought in the Col-

legium now that we should talk about this matter to the Community Council some time and resolve the further matters.

January 8, 1799: The musical collection which Br. Christ turned in was counted and is amounting to £7.4.6. The wish was mentioned that the expenses of this account be read in a session of the Community Council so that some Brethren get the right idea of the costs.

January 15, 1799: It was reminded that the musical articles should be dealt with more carefully and be put into their proper place right after they have been used.

June 9, 1801: Br. Christ and Gottlieb Fockel have bought together a pair of concert horns [*ein Paar Conzerthörner* (likely valveless, circular horns)]. Fockel would like to sell his share of 11 Dolls [dollars] in them now. We thought that the musical account could compensate Fockel for his expenses, since Br. Christ intends to present his share [*Antheile* (his share of the horns)] to the musicians here in Salem upon his death.

January 12, 1802: The recently collected money for the music in Salem is amounting to £ 5.19.10. It was remarked that we do not have enough strings [*Saiten*] for the violins anymore and Br. Schober was asked to write to Br. Fr. Peter in Bethlehem and ask him for a number of strings. He also shall be asked to continue in this office and order new musical items for the Community music whenever necessary.

June 29, 1802: An account for Br. Schober amounting to £ 2.6.6 for musical items and strings, etc. from Bethlehem has arrived, which is going to be taken over by the musical account.

July 6, 1802: Br. Benzien is going to make a trip to Pennsylvania as soon as we receive notice that Br. Loskiels with his company has arrived... so that he can meet his future wife there. He is going to take Br. Nath. Schober as his companion with him.

At this occasion Br. Benzien is also going to bring up our need for somebody who is able to tune our organ. We wish that Jac. Loesch would tune at least the

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Morris Museum Announces Gift of Renowned Murtoth D. Guinness Collection

The Morris Museum, Morristown, NJ, has been awarded the Murtoth D. Guinness Collection of historic mechanical musical instruments and automata. The collection represents one of the most significant of its kind in the world.

The prestigious collection from Murtoth D. Guinness, a descendant of the Guinness brewing family, is an extraordinary and diverse collection assembled over 50 years. It features nearly 700 rare mechanical musical instruments and automata dating from the late 16th to the early 20th century. The musical boxes, multi-instrument devices, street organs, orchestrions, and mechanically activated life-like figures reflect exquisite craftsmanship, innovative technology, and dynamic sound. Awarded by the Murtoth D. Guinness estate, the collection was a lifelong passion for the late Mr. Guinness, who was an early leader of the Musical Box Society International.



Photo courtesy of Morris Museum

Clown Illusionist- Made by Jean or Henry Phalibois, Paris, France, ca. 1890-1900, 33^{1/2}" x 15^{3/4}" x 19^{1/8}". This automaton performs a trick that results in its head disappearing-and then magically reappearing-on a table (complete with blinking eyes). All is done to music, as this automaton contains a two-tune, cylinder musical movement.

A major milestone in the history of music and technology, the mechanical musical devices encompass the first form of music on demand, serving as a precursor to today's recording industry. The collection includes machines playing a wide variety of musical genres covering classical, opera, folk, ragtime, polka, and popular music of past eras. Every category of musical machine is represented in the collection, which features cylinder and disc musical boxes.

Founded in 1913, the Morris Museum explores and celebrates the arts, sciences, and history through exhibitions, educational programs, performing arts, and special events. "For more than 90 years, the Morris Museum has been a vibrant educational and cultural center in New Jersey," said Steven H. Miller, executive director of the Morris Museum. "We are thrilled to have been given the extraordinary Murtoth D. Guinness Collection. The Morris Museum looks forward to being an international destination for this unique subject."

First made in Switzerland and France during the late 18th century as an expensive luxury item, cylinder musical boxes provide a living link to the arias, overtures, and waltzes of the time. The production of disc musical boxes in the 19th century was expanded to Switzerland and Germany, as well as the United States, where New Jersey cities such as Rahway and Jersey City became the home of some of America's most important musical box productions. Machines made in New Jersey were relatively affordable and played popular music, making them more appealing and accessible to the masses. These mechanical musical instruments allowed people to have music on demand for the first time, profoundly changing leisure habits and later giving way to the new phonograph, which permanently transformed the way people enjoyed music.

"The Morris Museum is fortunate to be the recipient of this historic collection that represents a pivotal chapter in the evolution of music, art, entertainment, and much more," said Ellen M. Snyder-Grenier, curator of the Murtoth D. Guinness Collection. "The exhibition will



Photo courtesy of Morris Museum

Limonaire "Orchestrophone"- Made by Limonaire Frères, Paris, France, ca. 1910. Sometimes called a "carousel" or "band" organ, this mechanical instrument boasts 108 pipes, enabling a melody to be carried on flute, violin, and clarinet pipes, accompanied by trombone, piccolo, and trumpet pipes. A snare drum, bass drum, and cymbal add to the mix.

provide yet another fun, family-friendly experience for visitors, as it touches on everything from science and technology to magic, illusion, history, and art."

To house this world-class collection, the Morris Museum plans to build a new wing with a suite of galleries that will be interactive and engaging and will include educational adventures in sight and sound for the whole family. A temporary initial exhibition opened to the public in November 2004, and the permanent exhibition is scheduled to be unveiled in the new wing in 2006. Ultimately, the museum envisions permanent, changing and traveling exhibitions of the Murtoth D. Guinness Collection.

For more information, call (973)971-3700, or visit the website: www.morris-museum.org. ♦

~Emily Evans
eevans@morrismuseum.org

Andrea Amati's 500th Birthday: Secrets, Lives, and Violins of the Great Cremona Makers 1505-1744

(Although you will read this article after this conference has taken place, you may want to know what the National Music Museum has been doing. Keep yourself informed of their activities by visiting their website: www.usd.edu/smm. All instruments shown are from the Witten Rawlins Collection of Early Stringed Instruments, 1984. Ed. note)



Photo by Bill Willroth, Sr.

Violoncello, *The King*, by Andrea Amati, Cremona, after 1538. Painted and gilded about 1560 with the emblems and mottoes of King Charles IX of France (d. 1574). NMM 3351.

The National Music Museum on the campus of The University of South Dakota in Vermillion, SD, USA, will celebrate the 500th birthday of Andrea Amati,



Photo by Bill Willroth, Sr.

in whose workshop in Cremona, Italy, the form of the instruments of the violin family as we know them today first crystallized, by hosting an international conference—The Secrets, Lives, and Violins of the Great Cremona Makers, 1505-1744—July 1-4, 2005.

The aim of the program is to bring together individuals who have been at the forefront of archival research in Cremona to share their findings in a setting

Tenor viola by Andrea Guarneri, Cremona, 1664. One of only three early Cremonese instruments known to have survived in unaltered condition, the third being in Florence, Italy. NMM 3354.

amidst some of the earliest, best preserved, and historically most important instruments known to survive, including the NMM's quartet of instruments by Andrea Amati, violins by the second and third generations of the Amati family, and instruments by Andrea Guarneri, Antonio Stradivari, and other prominent Cremonese makers.

The program will be structured around major presentations by Carlo Chiesa (Milan), John Dilworth (London), Andrew Dipper (Minneapolis), Roger Hargrave (Bremen), and Duane Rosengard (Philadelphia), with shorter contributions by other experts as well as round tables and similar opportunities for discussion among and between all who attend.

Ray Erickson, Professor of Music at the Aaron Copland School of Music at



Photo by Bill Willroth, Sr.

Viola by Andrea Amati, Cremona, ca. 1560. One of a set made for an as yet unidentified Italian marquis. NMM 3370.

rector of the Seattle Baroque Orchestra, who has recorded critically acclaimed CDs on the NMM's harpsichord by Giacomo Ridolfi, Italy, ca. 1662-1682.

There also will be opportunities to



Photo by Bill Willroth, Sr.

Violino piccolo by Antonio and Girolamo Amati, Cremona, 1613. One of only three early Cremonese instruments known to have survived in unaltered condition. NMM 3361.

hear Sergiu Luca play some of the great instruments from the NMM's Witten-Rawlins Collection of Early Italian Stringed Instruments for the first time since the NMM acquired the collection in 1984.

Participants will also enjoy an old-fashioned South Dakota pig roast, as well as lots of North Italian cooking, including a lavish

Cremonese banquet to conclude the event on Monday night. It promises to be a once-in-a-lifetime experience.

The \$495 registration fee includes all events, an illustrated souvenir program book that will soon become a collector's item, and all of the meals, beginning with an opening reception with food and wine at the historic home of USD President and Mrs. James W. Abbott Friday, July 1, and ending with the Cremonese banquet at the Buffalo Run Winery—plus fireworks—on Monday night, July 4.

The event is being coordinated by Claire Givens of Claire Givens Violins, Minneapolis, a NMM Trustee. Major underwriting is being provided by four prominent American violin dealers: Chris Reuning (Boston), Jim Warren (Chicago), Bob Bein and Geoffrey Fushi (Chicago), and David Kerr (Portland). ♦

~Margaret Banks

Violin Society of America Announces a New Journal — *VSA Papers*

The Violin Society of America (VSA) is pleased to announce the publication of a new journal, *VSA Papers*. Beginning with the premiere issue in May 2005, *VSA Papers* will be a biannual venue for VSA members and non-members alike to share ideas, research, and news. The new journal will complement the existing *Journal of the VSA*, which documents the proceedings of the annual VSA conventions.

Each issue of *VSA Papers* will include articles on a broad array of subjects of interest to violinmakers, as well as historians, violin dealers, and stringed-instrument musicians. The contents of *VSA Papers* will include violin and bow making methods, repair and preservation techniques, practical acoustics for violin makers, materials and accessories (wood, varnish, strings, etc.), instrument set-up and methods for improving tone, innovations

in instrument design, history and documentation of instruments and bows of the violin family, biographies of makers and players, playing and performance, and market trends.

The initiation of *VSA Papers* was stimulated by the merger in 2004 of the Catgut Acoustical Society with the VSA, which included formation of the CAS Forum, focused on reports of musical acoustics research and practical applications to stringed instruments. The new publication, *VSA Papers*, will address these issues as well as the additional topics listed above. Like its predecessor, the *CAS Journal*, all articles in *VSA Papers* will be peer reviewed by knowledgeable experts.

VSA Papers will be distributed to all members of the Violin Society, presently numbering about 1800. Membership in the

Society is open to individuals and institutions, both in the United States and abroad. Members receive *VSA Papers*, as well as the *Journal of the VSA*, plus periodic newsletters relative to the activities of the Society; these include regional meetings, annual conventions, and biennial international competitions for new instruments. Information about rates and membership application forms are available on the VSA website at <http://www.vsa.to>. (Also included is information for obtaining back issues to the *Journal of the VSA* and the *CAS Journal*.) Interested persons may also contact the VSA office at 48 Academy Street, Poughkeepsie, NY 12601, Tel.: (845) 452-7557, Fax: (845) 452-7618, or e-mail: membership@vsa.to. ♦

~Barbara Van Itallie
Executive Director
Violin Society of America
barbara@vsa.to

Call for Papers and Presentations — International Clarinet Association ClarinetFest

The International Clarinet Association will hold its ClarinetFest 2006, a symposium and festival devoted to the clarinet, in Atlanta, GA, from August 9-13, 2006. The program co-directors are Joe Eller and D. Ray McClellan. The program for the conference will include a series of scholarly papers and presentations. The Association solicits proposals for presentations (such as papers or lecture-recitals) on any topic related to the clarinet. The use of live or recorded performance is acceptable; however, presentations whose sole aim is performance are discouraged. Presentations should be designed to be no longer than 25 minutes. Those giving presentations must register for the conference. Each person is limited to one proposal.

Prizes will be offered by the ICA as follows: First place paper — \$500 and guaranteed publication in *The Clarinet* journal (subject to editing); second place paper — \$300. To submit a proposal, send the following:

1. Six copies of an abstract, one page only, fully describing the content of the proposed paper or lecture-recital. The name or identification of the author must not appear on the proposal.
2. One copy of an author identification sheet containing the author's name, address, phone numbers, and e-mail address, if applicable. Please list all equipment needs for the proposed presentation. This sheet should also contain a biographical sketch of the author, as you would like it printed in the conference program.

The above materials must be received by January 15, 2006. Please send to: Dr. Keith Koons, ICA Research Presentation Committee Chair, Music Department, University of Central Florida, 4000 Central Florida Boulevard, Orlando, FL 32816-1354

For more information, write or call Keith Koons at (407) 823-5116 or e-mail him: kkoons@pegasus.cc.ucf.edu. ♦

Caption Corrections

In Spring 2005 issue of the AMIS Newsletter, Vol. 34, No. 1, the captions for two photos accompanying the article "Buried Treasure — A Set of Presentation Minstrel Bones" by Susan Thompson were switched. They should read as follows:

Fig. 2. Detail of fireman's regalia and ornate floral patterns. Note the classic hat with elongated brim, dress braid with tassels, and speaking trumpets (megaphones) of metal.

Fig. 3. Detail of fireman's regalia with C. H. Atkinson's initials in script below.



Also in Vol. 34, No 1, the credits for the photos in the article "Clavichord Discovered to Be a Tannenberg" by Laurence Libin belong to Thomas Dressler, except for the full view, which was taken by Mark Turdo.

Call for Proposals: AMIS Study Session at AMS Meeting, October 2005

A two-hour AMIS Study Session will take place at the next meeting of the American Musicological Society, October 27-30, 2005, in Washington, D.C. All AMIS and AMS members are invited to attend. Proposals for papers, presentations, panels, and/or discussion topics related to musical instruments are invited.

Please send a 500-word proposal to Kathryn Libin at ksl@nic.com or by mail to 126 Darlington Avenue, Ramsey, NJ 07446. Deadline: **July 15, 2005.** ♦

References to Musical Instruments in the *Aufseher Collegium Protocoll*, 1772-1805

(continued from page 14)

pedal because it is completely out of tune.

We are going to try to order some of the German and English musical pieces which we do not have up to now, and also try to complement those which we have already.

August 3, 1802: Since there is a lack of good violin strings [*Violin Saiten*], several have been bought on the musical account in the local Store.

January 29, 1805: The bill for the newly arrived musical instruments from Pennsylvania which is amounting to £12.12.6 was presented to the Collegium. We re-

ceived 4 violins [*Violenen*], 6 bows [*Bogen*] and 2 trumpets [*Trompeten*]. Since the musical account will not be able to take charge of this sum, it will have to be carried by the Citizen Account....



These citations were reproduced with kind permission of the Moravian Archives, Winston-Salem, NC. For more information about the Archives and its holdings, see website: www.moravianarchives.org ♦

~Susan E. Thompson
susan.thompson@yale.edu

Classified Column

For sale: AMIS member selling collection, mainly woodwinds. Some nice pieces and odds and ends. See pictures on web site (address follows). Browse under Musical Wind Instruments.

Contact **Dick Rose**, 181 Royal Farm East, Blacklick, OH 43004. Phone: (614) 861-3312. E-mail: rarose@rose-vintage-instruments.com. Website: www.rose-vintage-instruments.com



Advertising rates for each ad in each issue: \$15.00 to AMIS members and \$25.00 to nonmembers for the first 25 or fewer words and for each additional 25 or fewer words. Each indication of measurement or price will be counted as one word. Not included in the word count are the opening "For Sale" or similar announcement and the seller's name, address, phone, fax number, and e-mail address (as much information as the seller wishes to give). Checks, payable to the American Musical Instrument Society, are to be sent along with copy to Barbara Gable, Editor, *AMIS Newsletter*, 270 Barret Road, Riverside, CA 92507. ♦

Minutes of the Annual Meeting on May 21, 2005

The annual meeting (business session) of the American Musical Instrument Society, Inc., was called to order by president Kathryn Shanks Libin on Saturday, May 21, at 1 p.m., in the lobby of the Beam Music Center Recital Hall, Las Vegas, NV. Forty-five people were present.

Call to Order: President Libin welcomed everyone to Las Vegas. She thanked Isabelle Emerson, chair of local arrangements, and Ted Good and Ardal Powell, program committee, for all their hard work in planning the meeting. She also thanked Jeffrey Koep, Dean of the College of Fine Arts, for his support of our meeting, and Linda Guild of The Guild Associates for her organizational work.

Minutes: Secretary Carolyn Bryant referred members to copies of the minutes of last year's business meeting in Winston-Salem, previously published in the *Newsletter*. The minutes were approved as published.

Treasurer's Report: Marlowe Sigal briefly summarized the society's financial position, pointing out that our current cash balance of \$25,900 is artificially high because there has as yet been no payment for the 2004 Journal. Our net assets have increased in value by \$14,000 in 2005, to a current total of \$191,600, so our outlook is positive.

Secretary's Report: Carolyn Bryant reported on membership numbers (545 current members, including 357 individuals and 188 institutions). She also reported

results of the 2005 election (Kathryn Libin elected to a second term as president; Darcy Kuronen elected to a first term as vice president; Carolyn Bryant reelected as secretary and Marlowe Sigal as treasurer; Edward Kottick elected to first term as governor; and Stewart Carter, Al Rice, and Susanne Skyrn elected to second terms as governors).

Journal Editor's Report: Tom MacCracken reported that the JAMIS issues for 2004 and 2005 are both well along in the publication process, with proofs received for 2004 and expected by the end of June for 2005. Libin, expressing the society's thanks to MacCracken, mentioned special praise from a widely published author for his extraordinary editing.

Newsletter Editor's Report: Barbara Gable offered additional copies of the spring *Newsletter* and requested that members contribute short articles with photos, stating that, although standards for the journal are very high, those for the newsletter are much more generous!

Gibbon Award: Chair of the committee, Deborah Reeves, reported that from eight excellent applications received this year three awards have been made. She introduced students Ruy Guerrero Ramirez from Mexico City (who spoke briefly to invite AMIS members to a conference on musical instruments being

(continued on page 19)

Minutes of the Annual Meeting on May 21, 2005

(continued from page 18)

planned for Mexico City in 2006), Sunni Fass, Indiana University, and Janel Leppin, George Mason University (student of AMIS member Beth Bullard). Fass and Leppin are presenters at this conference.

Publications Prize: Committee chair Sabine Klaus announced that the Bessaraboff Prize for best book-length work published during 2002–03 has been awarded to Ardal Powell for his Oxford University Press book, *The Flute*.

Sachs Award: Libin reported for committee chair John Koster that Grant O'Brien will receive this year's award. O'Brien cannot attend but sent a letter that will be read at the banquet.

Future Meetings: Libin announced that AMIS will sponsor a study session at this fall's annual meeting of the American Musicological Society in Washington, D.C., on October 29. She requested that members submit ideas for presentations and announced that next year's AMIS meeting will be on a slightly different schedule, from Friday through Monday, May 19-22, 2006, at the National Music Museum in Vermillion, SD. She also reported that the board has accepted Susan Thompson's invitation to hold the 2007 meeting at Yale University from Wednesday, June 27, through Sunday, July 1.

The meeting was adjourned at 1:30 p.m.

Respectfully Submitted,
Carolyn Bryant, AMIS Secretary

Study Indonesian Music in Indonesia

ACICIS is a consortium of Australian universities which sends students to study for a semester at Indonesian universities. We welcome non-Australian participants.

ACICIS can now place participants for a semester in the Indonesian Institute of Arts in Yogyakarta, one of Indonesia's premier institutions for the performing and visual arts. Students can study gamelan, *wayang kulit*, dance, *dalang* studies and many other subjects. Prices are very reasonable.

Benefits:

- ♦ Western Resident Director oversees the program in Indonesia;
- ♦ ACICIS does all of the paperwork for a 12-month temporary resident visa (KITAS);
- ♦ Three-day live-in orientation on arrival.

For more information, see our website:

<http://www.acicis.murdoch.edu.au/>

Salam hangat

David Armstrong, Administration Officer
ACICIS Secretariat, Division of Arts,
Murdoch University, Murdoch, Western
Australia 6150, Phone (+61) 8 9360 6254
Fax (+61) 8 9360 6575. ♦

News from Members



Ralph
Dudgeon

Ralph Dudgeon Receives Award

Ralph T. Dudgeon, professor of music and chair of the Performing Arts Department at SUNY Cortland, has received a Chancellor's Research Recognition Award from SUNY for his achievements.

He is well known as a scholar and researcher in the area of trumpet performance. Since 1996, he has served as music researcher for Instrumentenmuseum Kremsegg in Reemsmunster, Austria. His publications include *The Keyed Bugle* (1993) and *Das Flugelhorn* (2003), as well as two chapters for *The Cambridge Companion to Brass Instruments* (1997) and numerous articles and reviews in major journals.

Dudgeon also is well known as a solo and symphonic performer, having played in over fifty locations in the U.S. and Europe. His recordings include *American Masters for the 21st Century*, *Handel's Messiah*, and *Music for Keyed Bugle*.

(more member news on page 20)

Events and Deadlines

July 15, 2005

Proposal deadline for AMIS study session at AMS meeting

October 15, 2005

Deadline for *Newsletter* articles

October 29, 2005

AMIS Study Session at the AMS meeting, Washington, D.C.

November 30, 2005

Deadline for 2006 AMIS Annual Meeting paper proposals

February 1, 2006

Deadline for Gibbon Travel Award applications.

Early Music Festival in Italy

If you should be so fortunate as to find yourself in Italy this August and September, you might want to attend the Festival Musica Antica a Magnano. Concerts featuring such stars of early music as Gustav Leonhardt, Paul O'Dette, Bernard Brauchli, and Christophe Coin will be presented in the historic churches of Magnano, as will the Orchestra Barocca dell'Unione Europea (EUBO) directed by Lars Ulrik Mortensen. For more information, see www.MusicaAnticaMagnano.com. ♦

Become an AMIS Member Today!

To join, please make a copy of this application and return it along with your check, money order, or credit card information to **AMIS Membership Office, 389 Main Street, Suite 202, Malden, MA 02148**. For more information, telephone: (781) 397-8870, send a fax: (781) 397-8887, e-mail amis@guildassoc.com, or see the website: www.amis.org.

Memberships are for the calendar year (January through December).

☐ Regular US (\$45) ☐ Regular International (\$55) ☐ Joint US (\$10) ☐ Joint International (\$20)
☐ Student US (\$20) ☐ Student International (\$30) ☐ Institutional US (\$60) ☐ Institutional Int'l. (\$70)

Contributions (tax-deductible)

☐ Friend of AMIS (\$100) ☐ AMIS Endowment Funds (any amount) \$ _____

Name _____ Title _____

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Total Amount Paid \$ _____ Please indicate method of payment: ☐ check/money order in US dollars payable to AMIS, Inc.

☐ Visa ☐ Master Card Acct. No. _____ Exp. Date _____

Cardholder's Signature _____

News from Members

(continued from page 18)

Kuronen Curates Auto Show

As many of you know, during the past year and a half I have been working on an exhibition for the Boston Museum of Fine Arts, called "Speed, Style, and Beauty: Cars from the Ralph Lauren Collection." This project has been an interesting digression (to say the least) from my usual role as the Museum's curator of musical instruments, but the exhibition finally opened to the public on March 6 with critical acclaim. It has subsequently

received tremendous press coverage at the local, national, and international levels, and a nice piece about the exhibition aired on May 1 on the television program "CBS Sunday Morning."

On a related note, I also had the opportunity to meet NPR's famed "Car Talk" guys, Tom and Ray Magliozzi (aka Click and Clack, the Tappet Brothers). zoom, zoom, zoom ...

~Darcy Kuronen,

Curator of Musical Instruments (and Automotive Arts), Museum of Fine Arts, Boston, dkuronen@mfa.org



"Car Talk" guys, Tom and Ray Magliozzi (aka Click and Clack, the Tappet Brothers) with Darcy Kuronen (center)

Higbee Releases Another CD

Dale Higbee announces the release of **Carolina Baroque's 19th CD**, CB-119, *Handel Sonatas & Telemann Quartets*. It is a live recording of a concert in Salisbury, NC, on Nov. 12, 2004. For details, check the website: www.carolinabaroque.org

AMIS Newsletter

AMIS Newsletter is published by

American Musical Instrument Society
389 Main Street, Suite 202
Malden, MA 02148
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www.amis.org

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