

NEWSLETTER

Of The

American Musical Instrument Society

Vol. XVIII, No. 2

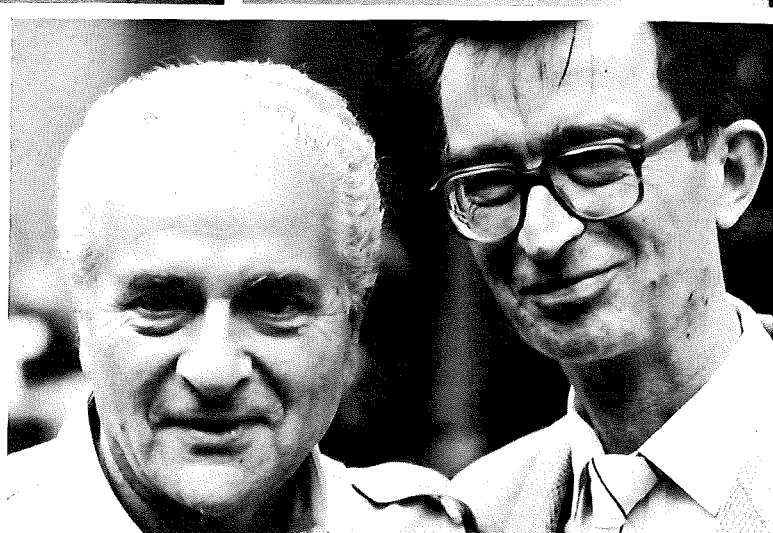
June 1989



MET COLLECTION CELEBRATES 100 YEARS

Systematic collecting of musical instruments began at The Metropolitan Museum of Art in New York City in 1889 with major gifts from Mrs. John Crosby Brown and Joseph W. Drexel, and the Museum has been celebrating the collection's centennial with a wide range of events throughout 1989, including public lectures and lecture demonstrations, gallery talks, concerts, and films, in addition to a special, NEA-funded exhibition, *A Musical Offering* (above), which illustrates trends in collecting since 1980 and features 100 recent acquisitions.

The Museum's collection, originally part of



the Department of Renaissance and Modern Art, grew to more than 3,500 objects by 1909, and was reorganized as a separate curatorial department in 1949. Highlighting the celebration was a "Sunday at the Met" program on May 28 that featured lectures by Laurence

Libin, Curator of the Department of Musical Instruments, Hubert Henkel (above, right), Research Associate at the Deutsches Museum in Munich, and Simon Levin, former director of the collection of musical instruments in Leningrad (left).

Photos
by
André
P.
Larson
and
Susan
E.
Thompson

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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	Albert R. Rice (1989-92)

A MESSAGE FROM THE PRESIDENT

A few days after the close of the annual meeting in New York, I received a note from one of the members commending it as "the best ever." For this we have our hosts to thank: Marianne Wurlitzer and William Hettrick who served as program chairs, Laurence Libin, our able local arrangements chairman, and Barnard College and the Metropolitan Museum of Art for their hospitality and use of their facilities. Our very eventful meeting culminated with a "Sunday Afternoon at the Met," which was highlighted by lectures about three major instrument collections. Laurence Libin, in honor of the Met's 100th anniversary, spoke about the development of its collection. Hubert Henkel, the new musical instrument curator in Munich, spoke about the collection of the Deutsches Museum, and the afternoon culminated with an address by Simon Levin, in which he spoke of the formation and history of the Leningrad collection and of the study of musical instruments in Russia. Levin, who now lives in California, was formerly curator of that collection.

The 1990 meeting will be hosted by the Schubert Club of St. Paul, with Bruce Carlson of that organization serving as local arrangements chairman. The program committee will be chaired by Bob Eliason, with Cynthia Hoover and Ralph Dudgeon as the other members. Among the musical entertainments already arranged will be performances by Christopher Hogwood and Malcom Bilson.

The Board of Governors enacted some further changes to the Society's Bylaws of which the most significant changes the categories of membership to five: Regular, Spouse, Student, Institutional, and Honorary. The additions are the student category, which had been established in practice some years earlier, and the spouse membership, which will allow a spouse to have voting rights (but no publications) for a substantially reduced fee. The board also voted, due to the increased cost of producing and mailing the publications, to increase the membership fees as follows: regular membership, \$25.00; student membership, \$15.00; institutional membership, \$25.00. The spouse category was established with a fee of \$5.00.

Of great significance was the favorable action by the Board on the report of the

Scholarship and Grant Subcommittee. This acceptance will allow the newly-appointed Student Travel Grant Committee to begin receiving applications from interested student members for awards for the next annual meeting. Details of the application appear elsewhere in the Newsletter.

In a related action, the Board voted to add the receipts of this year's banquet auction to the amount already set aside for this award. Congratulations are due to the members of the Show and Sell Committee, chaired by Gene Bruck, for their efforts in making this event so successful; somewhat more than \$5,800 was raised during the evening. When this is added to the \$2,116 raised at the Claremont auction, we will have an endowment of more than \$8,000. According to our treasurer, this should yield about \$1,000 for next year's grants.

The first Bessaraboff prize for a book in English that best fulfills the goals of the society was awarded to Mary Remnant for her book, *English Bowed Instruments from Anglo-Saxon to Tudor Times*. She has been presented with a prize of \$500 and a handsome printed citation which was prepared by Roland Hoover. This award completes the two-year cycle of publications prizes, and next year the Frances Densmore prize will be awarded for the best article about instruments.

I am sorry to announce that our *Journal* editor, Martha Maas, has tendered her resignation from the post as of the first of the year. Ed Kottick has been appointed to chair a committee to select a new editor. Your nominations or applications may be submitted to him and will be most welcome.

I would like to thank Marianne Wurlitzer for her long and devoted service to the Society as a member of the Board of Governors, and at the same time welcome our newly-elected Governor, Albert Rice. I welcome those new

to the Society, and will be pleased to hear from any who have suggestions for the betterment of AMIS or who would wish to take a more active part in the work of the organization.

—Cecil Adkins

CLAREMONT'S FISKE MUSEUM CLOSES DOORS

Little more than a year after AMIS held its 1988 meetings there, The Claremont Colleges in Claremont, California, citing other budgetary priorities, has closed the doors of The Fiske Museum of Musical Instruments to the public and laid off the Museum's paid staff. Access to the instruments is by appointment only. Albert Rice and Patrick Rogers are acting as volunteer curator and director.

BRASS BANDS FEATURED IN EDINBURGH EXHIBIT

Organized by the Edinburgh University Collection of Historic Musical Instruments, in cooperation with Bradford Art Galleries and Museums, *Brass Roots: 150 Years of Brass Bands*, said to be Great Britain's first major exhibition showing the development of the brass band from the 1830's to the present, including instruments, pictures, and sounds, is on view at the Bradford Industrial Museum, Moorside Road, Eccleshill, Bradford, from May 27 to July 30, before traveling to the Edinburgh Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, Edinburgh, for an August 12-September 2 showing. In Edinburgh, there will be other events and workshops, as well, including a brass band contest on August 26.

OLD BETHPAGE VILLAGE BRASS BAND ENTERTAINS



Photo by Susan E. Thompson

The Old Bethpage Village Brass Band, conducted by Kirby Jolly, entertained during the opening reception for the AMIS meetings in New York City, Thursday evening, May 25, at Barnard College. The band, which re-creates the ensembles found in Long Island villages during the 1835-1860 period, appeared through the generosity of the Friends of Long Island's Heritage. Those who enjoyed the performance can order a recording for \$3.50 from the Old Bethpage Village Gift Shop, Round Swamp Road, Old Bethpage, NY 11804.

PHILLIP T. YOUNG RECEIVES 1989 SACHS AWARD



Photo by Joseph R. Johnson

Phillip T. Young, center, receives the prestigious Curt Sachs Award from Dale Higbee, Chairman of the Sachs Award committee, as Cecil Adkins, President of AMIS, looks on.

Phillip T. Young, Professor of Music at the University of Victoria, British Columbia, Canada, is the recipient of the 1989 Curt Sachs Award. Presentation of the award was made on behalf of the AMIS Board of Governors by Dale Higbee, Chairman of the Sachs Award committee, on May 26 during an evening concert by The Mozarteian Players at the Metropolitan Museum of Art in New York City.

The award reads:

In recognition of the eminence and achievements of Phillip Taylor Young, Jr., as scholar, exhibitor, collector, educator, and Governor of The American Musical Instrument Society, and in acknowledgement,

That his book, *2500 Historical Woodwind Instruments*, as well as his many articles about woodwind makers in *Journal of the American Musical Instrument Society*, *The Galpin Society Journal*, *The New Grove Dictionary of Music and Musicians*, and *The New Grove Dictionary of Musical Instruments*, are primary sources of information for those who study musical instruments, and

That his exhibition catalogs, *The Look of Music and Loan Exhibition of Historical Double Reed Instruments*, as well as his contribution to *A Survey of Musical Instrument Collections in the United States and Canada*, have increased awareness of and interest in the study of historical musical instruments, The Board of Governors of The American Musical Instrument Society designates PHILLIP TAYLOR YOUNG, JR., the recipient of the CURT SACHS AWARD for the year 1989.

In his introductory remarks, Dale Higbee read a letter written to him by Phil Young on September 1, 1964, when the latter was chairman of the Department of Music at The Taft School in Watertown, Connecticut. The letter, written almost 25 years ago (before the birth of AMIS), illustrates Young's early commitment to the study of musical instruments.

Dear Dr. Higbee:

For some time I have intended to write to you, as we apparently share an interest in old wind instruments. I have read your interesting report of Stanesby Jr.'s plea in the *GSJ* and intend to order your index of that journal's first five volumes, next time I write to Mr. Halfpenny. At any rate, there do not seem to be too

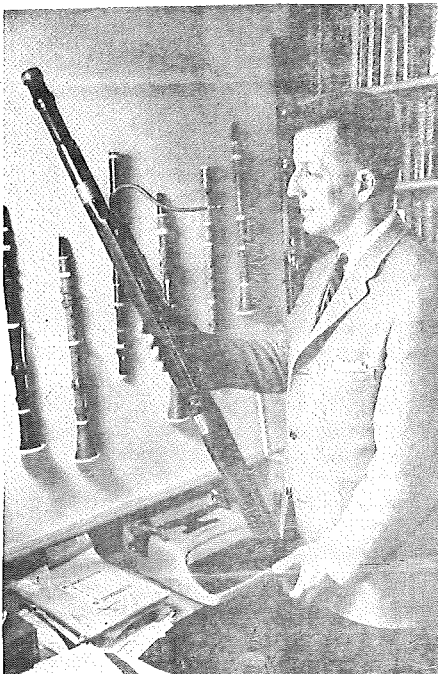


Photo by Ned Thomas

Phillip T. Young shows a bassoon from his collection to Ned Thomas, a reporter, who wrote a story, "Phillip T. Young Explains Why America Should Stop Selling Its Musical Talent Short," for the June 7, 1964, issue of *The New Haven Register*.

many of us with this particular interest and it seems likely to me that we may be able to be of mutual help.

Like yourself, I am a member of the Galpin Society and the American Musicological Society, and am a bassoonist, addicted to small wind ensembles, and a modest collector of old woodwinds. I've been here at Taft for fifteen years after getting a B.A. at Bowdoin and recently was able to commute to the Yale Music School for a Mus.M. in performance. While there I got the Bug, did a thesis on Asa Hopkins, a clock-maker turned woodwind maker in Litchfield, Conn, circa 1825-37, and for the past three years have been squeezing out what time I can to do research for a book on early American wind makers. This current summer I was so fortunate as to receive a grant to enable me to visit about thirty of the principal European instrument collections, from which I've returned only two weeks ago.

The projected book is really coming quite well and I've amassed considerable data, but I'm torn now between trying to get it into publishable shape in a year or two in order to whet others' interest in the field, or instead to give it the ten years or more required to do a possibly definitive job of more lasting worth. My responsibilities at Taft are challenging and time-consuming, with the result that I find little time for digging through old archives and directories in search of biographical data. It's very frustrating, for I'm firmly convinced of the value and importance of work in this neglected field.

I had a marvelous time abroad, met Langwill, Bate, Baines and a dozen others with whom I've corresponded for years, most of whom were so gracious, helpful, and hospitable. Singularly lovely people, in fact.

I'd enjoy hearing from you about yourself and your own special interests. It'd be most interesting to plan a meeting if you get to New York from time to time. I'd also enjoy showing you my collection of instruments. I'm particularly eager to learn what you have yourself in the way of American woodwinds. I have compiled an inventory of all the known-to-me surviving instruments by a number of the more important American makers, to which I'd like to add those you own.

I shall look forward to hearing from you when convenient. Perhaps the enclosed article will interest you.

With kind regards,
Phillip T. Young

UPDATED BOALCH GOES TO PRINTER SOON

The third edition of D. H. Boalch's important book, *Makers of the Harpsichord and Clavichord 1440-1840*, to be published by Oxford University Press, is expected to go to the printer by the end of 1989, according to Charles Mould, editor of the updated edition. He is anxious, however, to be as thorough as possible, and asks the assistance of AMIS members to provide him with any further information, either biographical details of the makers, new information about known instruments, or details about instruments which did not appear in the second edition (of which he already has more than 100), that they might have. He hopes to hear from everyone by the end of August, and will respond personally. Write to Charles Mould, Secretary of the Library, Bodleian Library, Oxford OX1 3BG, England.

UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

This column is now in its fifth year, and this—the seventeenth offering—has come together in a form that testifies to the vitality of shared interests present in that community of friends we call AMIS. Much of the purpose I have had in writing that which I do has been to stimulate the sharing of such interests in regard to earlier European-American instrument makers. Thus, I am pleased with the fact that the following contribution materialized because our Society exists and works to good effect.

Al Rice called me from Claremont, California, soon after reading the last Newsletter. He was quick to notice that the date I had given for Alfred G. Badger's offering of silver, Boehm-system flutes with cylindrical bore postdated by a year such a Badger then on display at the Fiske Museum. I had said 1867, whereas that instrument was engraved: "Mr. E. Sprague/Dayton O./October 1866."

My oversight, though unintentional, was unfortunate because this flute and its mechanical peculiarities, as well as its uniqueness as a Badger bearing a date, had been discussed some months earlier in a three-way correspondence Al had initiated with me, Mary Jean Simpson, and Susan Berdahl. The flute was, in fact, one long known to have been owned by the flutist and teacher, Leonardo de Lorenzo. The two ladies, in further fact, had look desperately for the instrument for some years, and had failed to locate it.

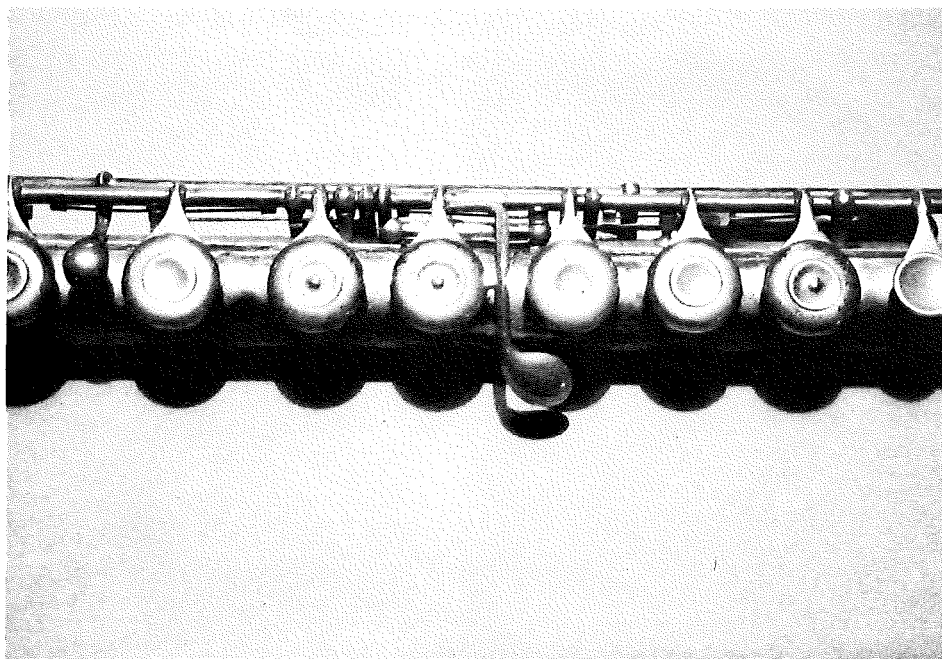
During the May meetings of AMIS in New York, I suggested to Susan that she spend the "free time," Friday afternoon, looking for Badger, Cloos, and Meinell materials with me in Brooklyn. I can report that, largely due to her assistance, important documents were found, which, when fully studied, will probably show Badger's career to have been shorter by several years, Meinell's longer by a quarter of a century, and that of Cloos far more prolific than had been thought previously. The conclusions will be reported in due time.

Susan thus having paid her dues, it seemed fitting to ask Mary Jean to write about the long-lost Badger flute:

"The recent, welcome reappearance of the Alfred G. Badger flute known to have been in the collection of Leonardo de Lorenzo resolves some questions, while creating others. This instrument, which is the earliest-known silver flute by Badger, is also unique because it is the only known Badger flute which one can date precisely. According to Susan Berdahl (see *The First Hundred Years of the Boehm Flute in The United States*, Pt. 1, p. 250), the flute was sold with two heads—one of wood, the other of elaborately-engraved silver. It is with the latter that it was recently displayed.

"The flute was apparently made, or converted, to the specific request of Mr. Sprague, the first owner. Originally, it had the standard, closed G-sharp mechanism to which we are accustomed today. Badger used both this and the Dorus G-sharp mechanism on flutes made before 1867, but he seems to have switched fully to the standard type on subsequent instruments, at least on silver flutes. Undoubtedly, however, he would have accommodated any customer's wishes, when preparing flutes for them after 1867.

"The peculiarities of this flute make this lat-



Courtesy of Albert R. Rice

Two views of the G-sharp mechanism on a flute by Alfred G. Badger, dated 1866, now owned by the University of Southern California in Los Angeles.

ter consideration an important one. What is especially interesting about the G-sharp mechanism on this flute is the manner in which it has been altered from a standard (closed) to an open G-sharp mechanism, while still retaining the original key-work. The cup on the back side of the flute remains permanently closed, lacking any means of opening it. The cup of the original G-sharp key has been detached from the touch—or, rather, the touch has been detached from the axle rod. The G-sharp touch (apparently a new and longer one of Badger's style and not the former one lengthened) has been soldered to the upper rod. Also, a silver brace has been soldered between the arm of the touch and the edge of the duplicate (upper) G-sharp key cup. This creates a perfectly workable open G-sharp mechanism. Judging from the look of the new touch, it seems quite prob-

able that the conversion was indeed done by Badger. Badger was a consummate innovator. He was persistent in his efforts to provide the finest workmanship, and at the same time was fascinated with problem solving. Therefore, the appearance of such an intriguing mechanism on an instrument of his making should come as no surprise."

For his part, Al Rice supplies the following about the flute's rediscovery:

"Last year I began to call various museums and historical societies in southern California as a way of contributing to the effort by AMIS to produce a current inventory of instrument collections in the United States. The University of Southern California (USC) proved to have a room housing approximately 500 instruments. Principally, these were the remains of a donation made about 1946 by Albert Gale

of Ontario, California. He was a noted ethnologist and a scholar of Amer-Indian cultures.

"Additionally, I found a few flutes donated by Leonardo de Lorenzo, who lived in California during the last years of his life. One of these was the elaborately-engraved silver flute by Badger, which had been reported as unlocated, when Susan Berdahl did her recent research about the Boehm flute. The flute was displayed on temporary loan for a period of time at The Fiske Museum, but has now been returned to USC. Because of its historical and structural uniqueness, the flute is assured of greater attention and study in the future."

In writing about William R. Meinell in the last issue, I observed that his flutes are only rarely to be seen. In response, Margaret Banks reported from South Dakota that a fine grenadilla flute by Meinell has recently been added to the collections of The Shrine to Music Museum (No. 4290) from the final bequest of the late (and much missed) Arne B. Larson.

David Shorey, down from Maine for the New York meetings, told me that the Meinell flute purchased by Dayton C. Miller at the end of his undergraduate studies (the one I pointed out as conspicuously absent from the collection which Miller presented to The Library of Congress so long ago), can be found among later additions to the collection.

Following David's guidance, Robert Sheldon and Mary Jean Simpson, who are working on a full inventory of the holdings, located an instrument bearing a plaque attesting that the headjoint (but not the body) was made by Miller. David's subsequent letter to me explains how this flute came into the collection, as well as his reasons for believing that this flute could be the missing 1888 Meinell:

"It was in the fall of 1976, I believe, when we (i.e., The Library of Congress) received a letter to the effect that the sender had a flute made by Dayton C. Miller. The story seemed to involve a nephew of Miller, whose name was, I believe, Allison. The sender had been given a generous appraisal of the flute for its value as silver; furthermore, he was moving and needed funds. The flute was offered for sale on the basis of that appraisal.

"Naturally, my curiosity was aroused. Yet, there was little chance of Miller's having made such a flute without leaving a record of it. The instruments Miller did make were voluminously documented in his technical notes. While making no commitments, I arranged for the flute to be sent to us.

"When it arrived, it was clear that it was not wholly the work of Miller. I went immediately down to the old and dear Deck 49, which was the home of Miller's 600 or so Western flutes. I had been working on a classification scheme for the flutes, and I had them all arranged by type, by place of manufacture, and by maker. This allowed for a very quick realization that although the body could easily be accepted as of late-19th-century American manufacture, the headjoint was obviously something else. It fit, but it did not match the flute!

"As it happens, Miller's personal notes on flute making had a short time before passed through my hands. I was trying to give this mountain of mixed notes and miscellaneous documents some systematic itemization and organization. I recalled seeing in these a drawing labeled 'Allie's Meinell flute.'

"There seemed every indication that the flute could have been from Meinell's New York shop. The headjoint, too, was visually very close to the one depicted in Miller's notes. And

what is more, the account given by the owners seemed to trace how the flute passed from Miller to nephew Allie. (Shorey's letter explains further the quandry in which the offer placed him and The Library.)

"My problems were at least temporarily solved by the virtual disappearance of the family. I am still trying to find through personal contacts the persons who originally offered the instrument and who thus may still be presumed to have some claim to it."

It may take a leap of faith to associate this flute with Miller's very first cylindrical instrument, yet the leap may not have to be a large one. First, we have Miller's correspondence with Meinell about his flute, and then we have the drawings for Allie's headjoint which include internal measurements, the truth of which would be unequivocal in comparison with those of the instrument at hand.

More will be heard of these matters in the future.

GRIBBON ESTATE CONTRIBUTES BOOKS

The book collection of the late William E. Gribbon (see AMIS Newsletter, Vol. XVIII, No. 1, February 1989, p.11) was donated to AMIS and formed part of the materials auctioned in New York City after the AMIS banquet, May 27. The total realized was \$1,707.

According to Steve Fitzroy, executor of the Gribbon Estate, "Bill was very proud of his long association with AMIS. I know that he took great pleasure in attending conferences sponsored by the Society, renewing old acquaintances and making new friends—

especially with your younger members. Bill would most certainly have enjoyed the auction, and also the knowledge that the proceeds of the sale would, in some way, encourage young people to enjoy music and assist them in learning how to express their joy of music through studying and playing musical instruments."

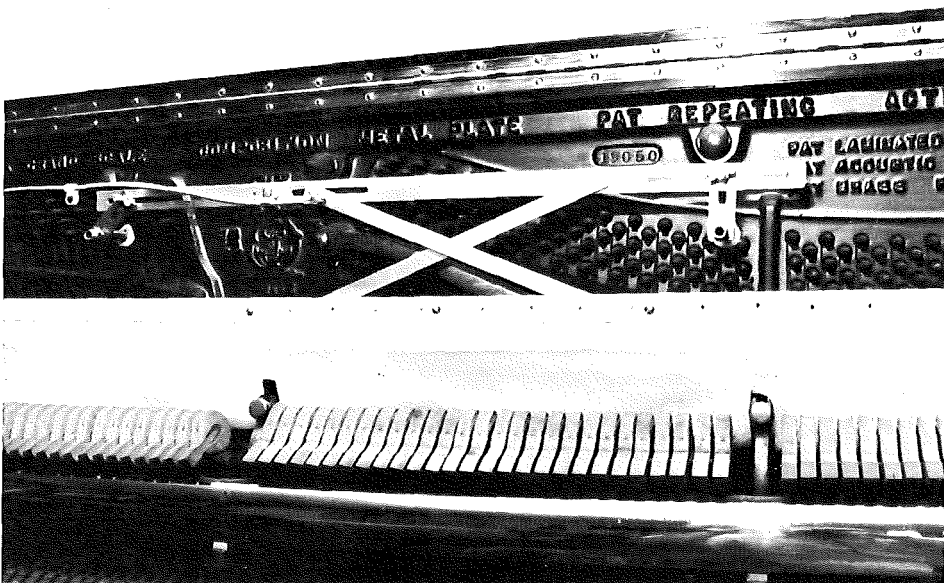
NICOLAS BESSARABOFF PRIZE AWARDED

Mary Remnant, author of *English Bowed Instruments from Anglo-Saxon to Tudor Times*, has been awarded the first Nicolas Bessaraboff Prize to be given by the American Musical Instrument Society for the most distinguished book to appear in English during a two-year period (1986-87). The prize consists of \$500 and a printed citation.

The Frances Densmore Prize for the most significant article-length publication to appear in 1987-88 will be announced at the 1990 Annual Meeting in St. Paul, Minnesota, and in the June 1990 Newsletter.

The two prizes are 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 committee of four bases its selection upon qualities of originality, soundness of scholarship, clarity of thought, and contribution to the field. Nominations (including self nominations) and copies of articles nominated for the 1990 Densmore Prize should be submitted immediately to the chairman of the committee, Cynthia A. Hoover, NMAH 4124, Musical History, Smithsonian Institution, Washington, DC 20560 USA.

A REMEDY FOR THE "TOO-LOUD" PIANO



Courtesy of The Quiet Keys Company

The Quiet Keys Company of Austin, Minnesota, has patented a device (patent number 4,766,796) "to lessen the volume so that pianists can play without creating disturbances, even in apartment dwellings." The muting device, which can be added to any vertical piano (it is not available for grands), lowers a sheet of fabric (material not specified) down between the hammers and the strings by moving an on/off knob that is mounted under the keys. It is a concept that dates back to the 18th century. The modern version retails for \$59.95, and can be installed, in the company's opinion, by any owner who "can open the piano to expose the inner action." Write to Quiet Keys, Rt. 3, Box 179A1, Austin, MN 55912.

NEW, HIGH-TECH BOW DEVELOPED, PROMOTED



Courtesy of David Stone Associates

Heralded as "a new concept in the art of bow making at its best, created to meet the increasing need for master bows of fine playing quality," the von Bennigsen bows in Wohlen, Switzerland, are built from graphite fibre. The new bow is the result of five years of research, study, and testing, and is being introduced at a series of events in the United States in June, at the Royal Society of Arts in London on July 6, and at Schloss Bennigsen near Hannover, Germany, July 13-14.



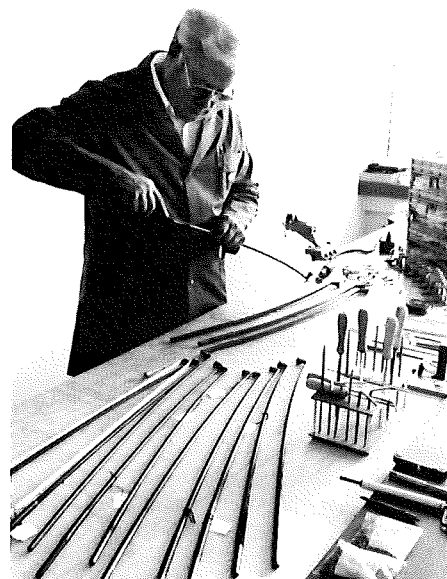
Courtesy of David Stone Associates

The new bows are built up from graphite fibres. According to promoters, "high performance graphite provides accuracy in the making and complete control over the quality of the end product, the bow has very wide limits of tolerance to heat or humidity, and it can not be broken, yet the characteristics of the stick and mounts can be varied."

VIENNA INSTALLING FIRE ALARM SYSTEM

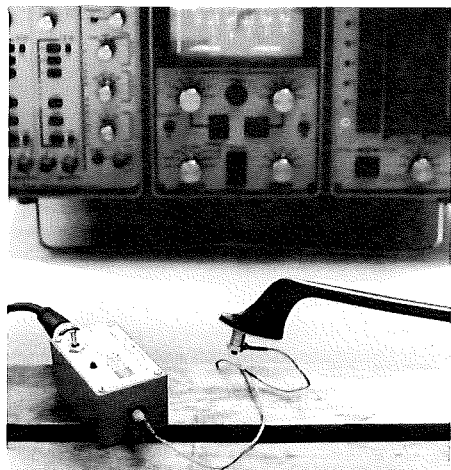
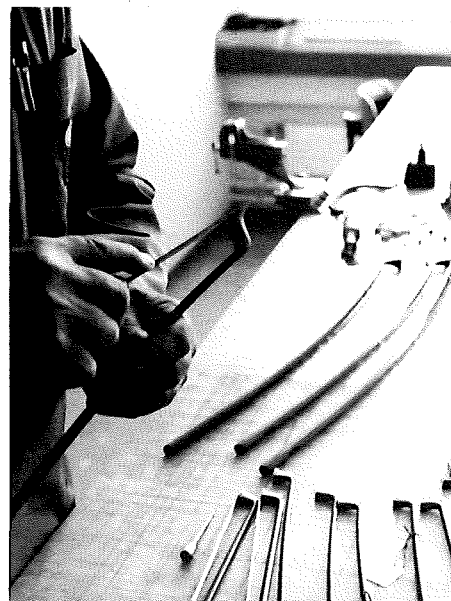
According to Gerhard Stradner, Director of the Sammlung alter Musikinstrumente at the Kunsthistorisches Museum in Vienna, the gal-

leries for the musical instruments in the Neue Burg are closed and have been emptied for the installation of a fire alarm system. In the meantime, he reports that planning is underway for a major exhibition, *Mozart's World of Sound: Authentic Instruments for Mozart's Music*, which is expected to open in 1991.



Courtesy of David Stone Associates

Swiss craftsmen finish off the bow mortise which receives the frog (above) and the bow head (below).



Courtesy of David Stone Associates

Each bow is tested on an oscillograph. For further information, contact David Stone Associates, Great Dowles, Canterbury, Kent, England CT4 6DB.

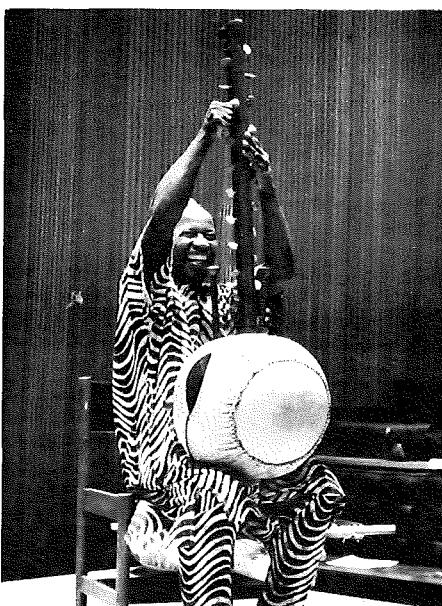
CONFERENCE & WORKSHOP SET FOR AUGUST



Courtesy of Lynn Crawford

James Makubuya, center, demonstrates the adungu, a Ugandan harp, for Mara Galassi (left) and Helen Henry at the 1988 Historical Harp Conference & Workshop in Amherst, Massachusetts.

The Amherst Early Music Workshop, held each year at Amherst College in Amherst, Massachusetts, will again sponsor classes, lectures, papers, concerts, and demonstrations in technique, performance, history, and making of early harps, including wire and gut (nylon) strung, double and triple, ancient, medieval, Celtic, Renaissance, and early Baroque instruments. The workshop will be held August 6-13, the conference August 11-13. For information, contact Jean Humphrey, 631 N. 3rd Avenue, St. Charles, IL 60174. Call 312-584-5259.



Courtesy of Lynn Crawford

Djimo Kouyate demonstrates the kora, a West African harp.

NEWS OF MEMBERS

Albert Rice of Claremont, California, has completed a book, *The Baroque Clarinet*, which will be published by Oxford University Press in its Early Music Series, and is currently writing a companion book, *The Classical Clarinet*. He would appreciate receiving any information available about 18th-century clarinets owned or seen by AMIS members.

Allison Alcorn, Research Associate, Joseph R. Johnson, Curator of Education, and Gary M. Stewart, Conservator at The Shrine to Music Museum at the University of South

Dakota in Vermillion, will present papers during the triennial meeting of the International Council of Museums (ICOM), August 27-September 5, in The Hague, The Netherlands.

Edmund A. Bowles of White Plains, New York, recently delivered two papers: "Medieval Technology, Musical Instruments and Performance Practices" at the Interdisciplinary Conference on Tools, Techniques and Technology, Medieval Club of New York, City University Graduate Center, on March 3, and "Fifteenth-Century Instruments and Iconography" for the MFA program in music performance, Sarah Lawrence College, Bronxville, New York, on April 12. He also presented a series of six lectures, "Courtly Splendor: Music, Theater, Pageantry and Dance in Festivals of State, 1500-1800," sponsored by the Arts and Culture Committee of the Town of Greenburgh, Westchester County, New York, April 4-May 9. His book, *Musical Ensembles in Festival Books, 1500-1800: An Iconographical and Documentary Survey*, has been published by UMI Research Press, and will be reviewed in a future issue of the AMIS Journal.

Margaret D. Banks, Curator of Musical Instruments at The Shrine to Music Museum at the University of South Dakota, has received a USD General Research Fund grant to undertake a project, "The C. G. Conn Musical Instrument Company: On-site Historical Research in Indiana and Michigan," July 10-26.

Betty Austin Hensley of Wichita, Kansas, missed the AMIS meetings in New York City because she was part of the National Flute Association cultural exchange tour to the Soviet Union, which took place at the same time. She also served as one of four preliminary judges chosen to pick the finalists for the Mu Phi Epsilon International Competition, which will be held August 17 in Northbrook, Illinois.

Bob and Ellen Eliason of Lyme, New Hampshire, are busily printing music for scholars, composers, and arrangers in New York, Boston, and the Vermont/New Hampshire area, as owners of Toad Hill Music Engraving, a company they founded in 1987. They use the Synclavier Music Engraving System, and a score by Francis Judd Cooke of Boston, which they printed, recently won a composition contest sponsored by the Berkeley, California, publication, *Music For The Love Of It*.

Andre' P. Larson, Director of The Shrine to Music Museum at the University of South Dakota in Vermillion, was in Germany, May 8-25, where he did research in Aachen, Berlin, Bonn, Füssen, Ingolstadt, Mittenwald, München, Nürnberg, Regensburg, and Stuttgart. He also traveled to Binningen, Switzerland, to visit Mr. & Mrs. Ernst Buser.

Pamela L. Poulin, Associate Professor of Music at State University College at Cortland, New York, is a member of the AMIS Long-Range Planning Committee's subcommittee for outreach. Her name was not included on the list submitted for inclusion in the June 1988 issue of the Newsletter (p. 12).

Josianne Bran-Ricci, Curator of the Musée Instrumental at the Conservatoire National Supérieur de Musique in Paris, fell on the marble steps and injured herself in mid-March, the evening before a planned visit by members of The Galpin Society.

Christopher Bridgman of Windsor, England, edits the *Piano Tuners Quarterly*, the only periodical in the United Kingdom serving piano tuners. He would be happy to correspond with AMIS members from abroad.

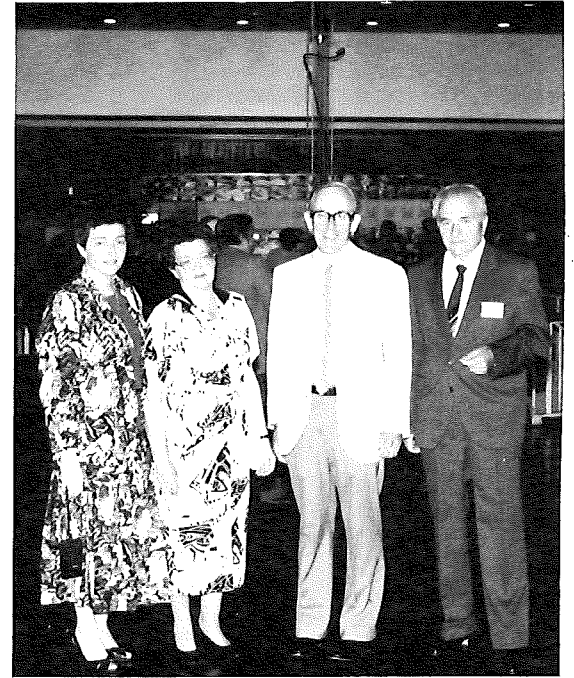
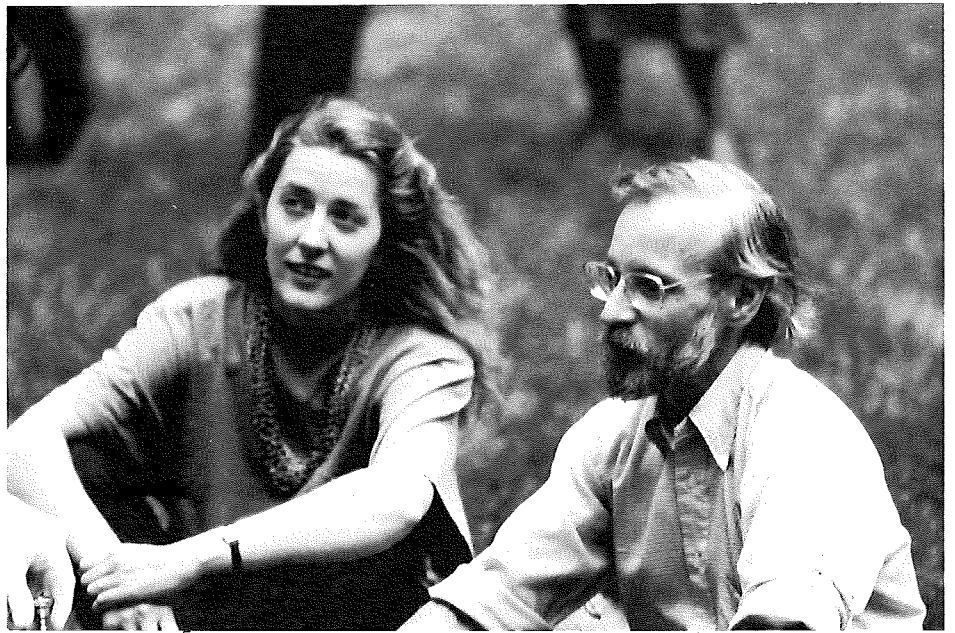


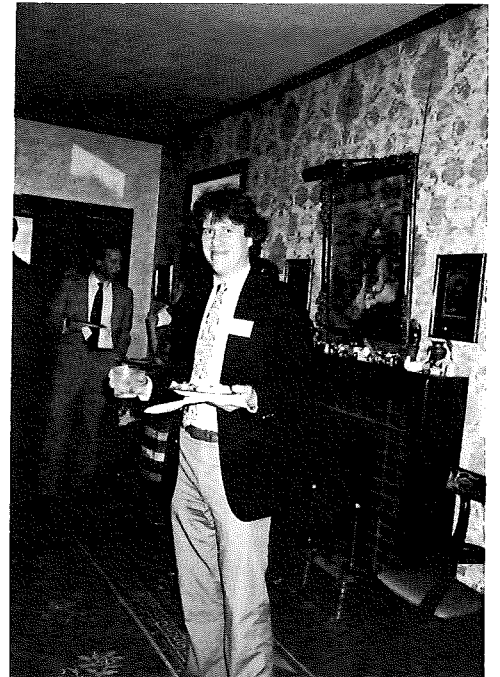
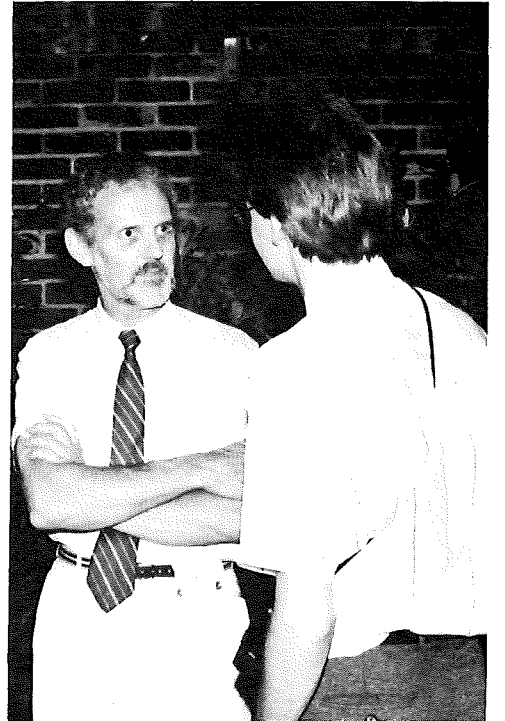
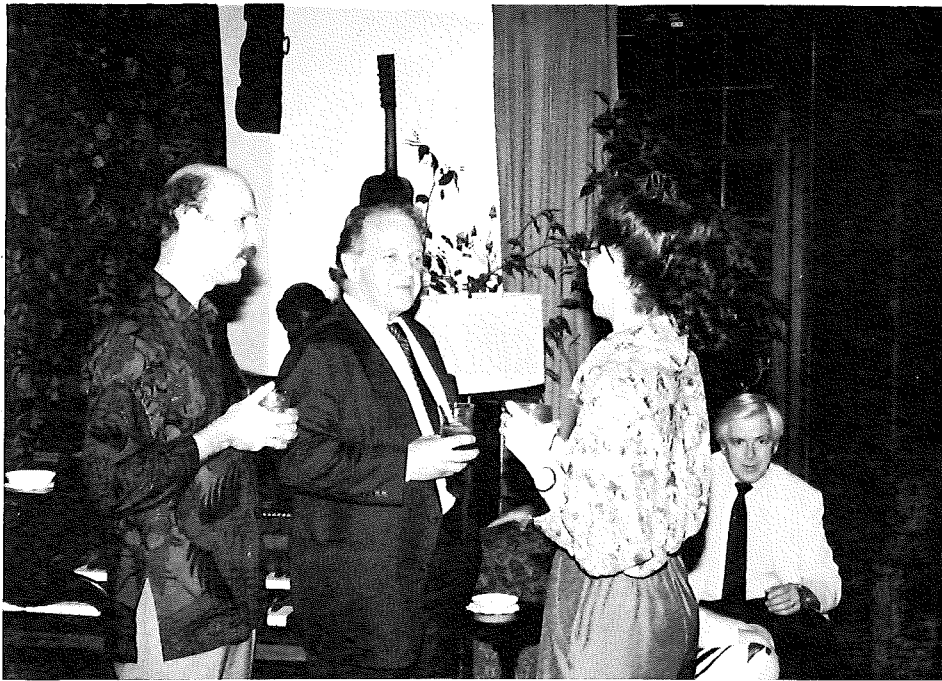
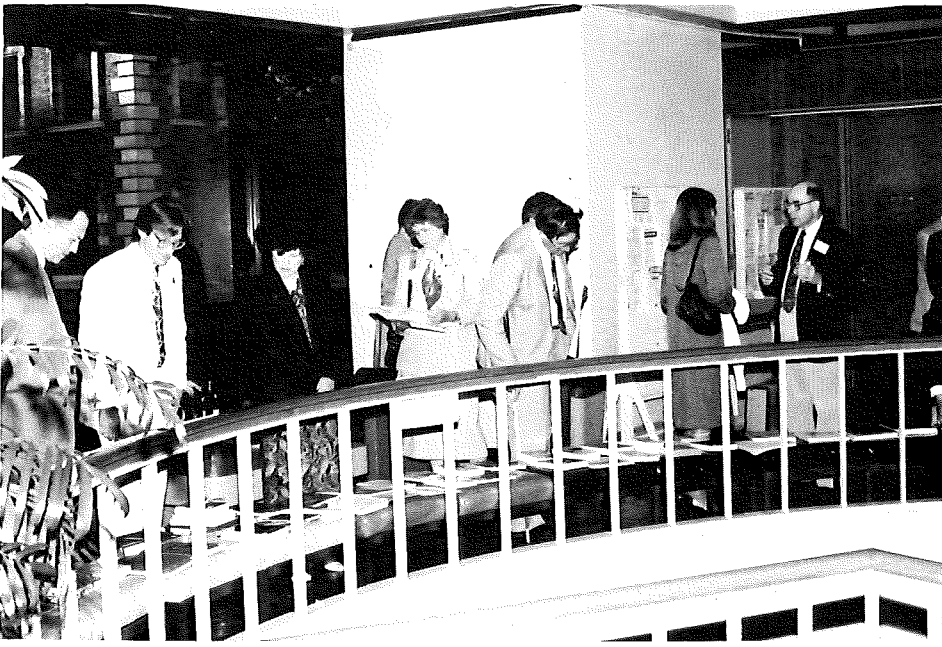
Courtesy of Lynn Crawford

Arsalaan Fay points out a detail on a Brown & Buckwell harp which he researched and restored.

NEW YORK CITY

May 25-28, 1989

Photos by Joseph R. Johnson,
André P. Larson, and Susan E. Thompson



THE MAKING OF AN EXHIBITION

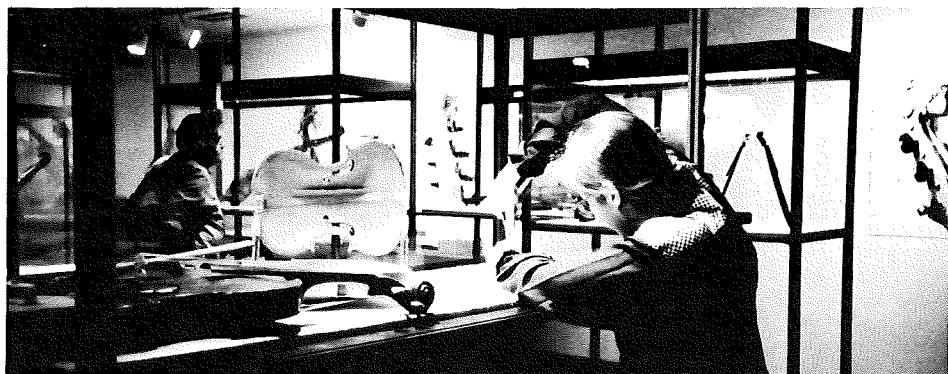
Selecting the instruments, designing the exhibition, writing a catalog, recording an audio or video tape, preparing the mounts, and installing the show, requires a tremendous commitment of time and energy. No exception was *Shapes of the Baroque: The Historical Development of Bowed String Instruments*, presented by William L. Monical under the auspices of The American Federation of Violin & Bow Makers, the New York Public Library, and the Smithsonian Institution, March 22-June 10 at Lincoln Center in New York City.



Gary Sturm of the Smithsonian Institution speaks on the special video show which accompanied *Shapes of the Baroque*.

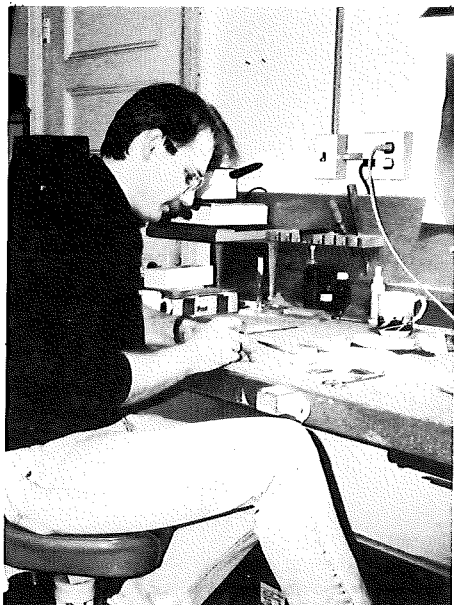


Paul, Bill, and Philip Monical collaborate on the mounting of the Smithsonian's bass viol by Barak Norman, London, 1718.



Myra Cohen, who works in the Monical shop, not only helped with the installation of the show, but also designed and typeset the accompanying catalog.

Photos by André P. Larson
Gary Sturm (above), Collections Manager for the Division of Musical History at the Smithsonian Institution in Washington, D.C., and Stacey Kluck (below), a member of his staff, spend hours in the Staten Island workshop of William Monical making the intricate, plexiglass mounts for the 41 instruments exhibited.



Several hundred individuals attended the opening reception for *Shapes of the Baroque: The Historical Development of Bowed String Instruments* at the Amsterdam Gallery of the New York Public Library and Museum of the Performing Arts at Lincoln Center in New York City on March 22.

KURONEN PROMOTED AT MFA IN BOSTON

D. Samuel Quigley, Keeper of Musical Instruments at the Museum of Fine Arts in Boston, has announced the promotion of Darcy Kuronen to the position of Curatorial Assistant. A graduate of the University of South Dakota, where he earned a M.M. degree with a concentration in the history of musical instruments, while working as a Research Assistant at The Shrine to Music Museum, Kuronen joined the staff of the Museum of Fine Arts in 1986 as a Department Assistant.

ORGAN RESEARCH GRANTS UP TO \$1,000 AVAILABLE

The Organ Historical Society of Richmond, Virginia, has announced its third-annual grant program to encourage use of the American Organ Archive at Westminster Choir College in Princeton, New Jersey. The grants, up to \$1,000, will be awarded for travel to and from the archive, and for lodging during the applicant's stay in Princeton.

The purpose of the program is to encourage scholarship in subjects dealing with the American organ, its music, and its players. The Organ Historical Society is particularly interested in studies about American organ-builders and their instruments, and will give that subject preference.

Applications will be accepted until December 1, 1989, and grants will be announced by January 15, 1990. For an application form, write to Stephen L. Pinel, Archivist, Organ Historical Society, 629 Edison Drive, East Windsor, NJ 08520.

ITS ANOTHER GRENSER HUNTING HORN!

A jagdhorn (hunting horn), leather covered with brass trim and signed on the bell, H. Grenser, Dresden, is on exhibit in the Deutsches Jagd- und Fischereimuseum (German Hunting and Fishing Museum) at Neuhauser Strasse 53 (not far from the Marienplatz) in Munich. The Museum is open daily from the middle of June to the middle of October from 9:30 to 5:00; the rest of the year it is open, except Mondays, from 9:30 to 4:00. Admission is DM 4 (approximately \$2.00). The hunting horn is similar to the instrument once in the Stearns Collection at the University of Michigan at Ann Arbor, illustrated in *European & American Musical Instruments* (No. 694) by Anthony Baines, which Phil Young (*Twenty-five Hundred Historical Woodwind Instruments*, p. 54) reports as "lost or misplaced" in 1977 (reconfirmed November 1979).

—André P. Larson

The congress will include concerts and recitals on historical and contemporary instruments, demonstrations, masterclasses, a symposium, workshops, and exhibitions of fortepianos and clavichords, grand pianos of progressive design, original editions and facsimiles, and sound recordings.

Most of the activities will take place in the Elzenveld, a congress center in a historical setting, including the Gothic Hall for exhibitions, the Dr. Marquis Auditorium for the symposium, and the Gothic Chapel for concerts.

Following the opening-night concert, AMIS member, Jeannine Lambrechts-Douillez, will give a speech, "Today's fortepiano and the care of the historical heritage."

For information, write to Antverpiano 1989, Centrum · Elzenveld, Lange Gasthuisstraat 33-39-45, B-2000 Antwerp, Belgium.

AMIS ARCHIVES NEED YOUR HELP

Lillian Caplin, archivist for the American Musical Instrument Society, asks for the assistance of all AMIS members to help preserve materials related to the activities of the Society that can someday be used by individuals interested in researching the history and development of the organization. Correspondence, early membership records, minutes of meetings, publication proofs, and similar materials are all important. At this point, anything of possible interest should be saved. There is a particular need for materials from the first year or two of the Society's existence, including what might otherwise be assumed to be such common things as minutes of the first meetings.

Caplin will organize the materials she receives. They will then be sent to the Society's membership office at the University of

South Dakota, where they will be stored in secure, climate-controlled conditions. Xerox copies of materials will be provided to those who need them for research.

Please send anything you may have, regardless of whether or not you think it is of importance, to Lillian Caplin, 544 East 86th Street, New York, NY 10028.

ARTICLES SOUGHT FOR THE AMIS JOURNAL

The AMIS Journal welcomes articles representing original research related to musical instruments on a wide variety of topics of interest to scholars, collectors, curators, and performers.

Those who plan to contribute articles, reviews, or communications to the Journal are asked to write for a copy of the "Guidelines for Contributors" to Martha Maas, Editor, AMIS Journal, c/o Ohio State School of Music, 1866 College Road, Columbus, OH 43210.

BANJO EXHIBIT OPENS IN CHICAGO

The Making of the 5-String Banjo: From Hollow Gourds to Silvered Rims, the first permanent exhibit in the Scholl Museum of Folk Culture at the Old Town School of Music, 909 W. Armitage Avenue, Chicago, IL 60614, opened June 9. The exhibit traces the evolution of the banjo from its African roots to its contemporary form, and three banjo virtuosi were on hand at the June 9 opening to present the parallel development of banjo playing styles: Mark Dvorak, old-time fretless, Bill Morris, classical, and Greg Cahill, bluegrass. The Museum is open Tuesday and Thursday, 2-7 p.m., Wednesday, 11-8 p.m., and Saturday, 11-3 p.m., or call 525-7793 for an appointment.



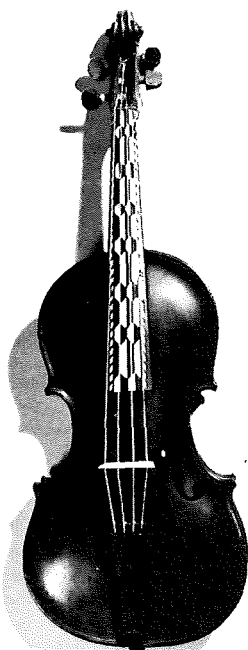
Photo by W. Schoch

As hot, humid air covers much of the world, thoughts turn to Alpine meadows. The folk music of the Swiss canton of Appenzell (northeastern Switzerland) has traditionally been played (since about 1830) by a string ensemble consisting of two violins, a 'cello, a contrabass, and a hackbrett (hammered dulcimer). The first violin plays the melody, usually from memory, and is supported, usually at a 3rd or a 6th, by the second violin. The 'cello and the contrabass provide basic harmonic support, while the "hackbrett" provides both harmonic filler and rhythmic impetus.

ANTWERP HOSTS FIRST (PIANO)FORTE CONGRESS

What is being billed as the "First international congress concerning the (forte)piano from the 18th to the 21st century, and the clavichord," will be held in the historical setting of the Elzenveld Center, the Vleeshuis Museum, and the Carolus-Borromeus Church in Antwerp, Belgium, July 21-26.

AUSTRIAN EXHIBITION PROVIDES CONTEXT FOR INSTRUMENT-MAKING



Courtesy of Tiroler Landesmuseum Ferdinandeum
Viola by Dominikus Rief, Vils, 1803, one of the musical instruments on exhibit this summer in Reutte, Austria, a small town northwest of Innsbruck on the Austrian/Bavarian border.

The Tiroler Landesmuseum Ferdinandeum in Innsbruck, Austria, is presenting a special provincial Tyrolean exhibition, *Artists, Merchants, Craftsmen: "Tyrolean Swabians" in Europe*, in Reutte, a small Austrian town just across the German border from Füssen, near where Bavaria's King Ludwig II built Neuschwanstein, the most fanciful of his several castles, in the 19th century.

The exhibition marks the 500th anniversary of Reutte, a market town founded in 1489 on the River Lech, along the major trade route that led from Italy, across the Alps, to Augsburg and points north. From that location, the inhabitants of Reutte witnessed an intensive cultural and economic interchange. In addition, the craftsmen, merchants, and artists of the district traveled widely throughout the Netherlands, France, Switzerland, and Germany, as stucco workers, master builders, and painters. Upheld by the guilds, specific trades developed, and the base of activity was expanded with mining, textiles, and paper manufacture.

The interplay of culture and the economy, of trade, commerce, and art, defined the features of the district, and it is the goal of the exhibition to present both the work of the "Tyrolean Swabians," as they traveled and worked throughout Europe, and the results that were achieved at home, in return, when cultural influences from abroad were received and assimilated.

It was, of course, in this Füssen, Tils, Reutte area, where many of the families of important stringed instrument makers of the 15th and 16th centuries originated, and this exhibition provides fascinating insights into the cultural and economic context which made it all possible.

The exhibition, which opened on May 6, runs daily from 10 am to 6 pm until October 29.

—André P. Larson

NOMINEES SOUGHT FOR CURT SACHS AWARD

Nominations for the 1990 Curt Sachs Award may be made, before October 1, 1989, to a member of the award committee, Gene Bruck, chairman, 60 Riverside Drive, New York, NY 10024, Ralph T. Dudgeon, 5745 U. S. Route 11, Homer, NY 13077, or Robert Green, 1609 Mayflower Drive, DeKalb, IL 60115.

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 1989 recipient of the Award, announced at the May 26 concert at the Metropolitan Museum of Art in New York City, is Phillip T. Young. Previous recipients were David D.

Boyden (1983), Sibyl Marcuse (1984), Anthony C. Baines (1985), John Henry van der Meer (1986), Robert M. Rosenbaum (1987), and Philip Bate (1988).

NOMINATIONS COMMITTEE APPOINTED FOR 1990

The nominating committee for the 1990 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 Harrison Powley, Chairman, 2220 North 1400 East, Provo, UT 84604; Roger Widder, 1660 Markham Road, Fayetteville, AR 72701; and, Richard W. Abel, R.D. #3, Beatty Run Road, Franklin, PA 16323.



Courtesy of Kim Heindl

Martin Harpsichords in Bethlehem, Pennsylvania, has completed its first *lautenwerk* (lute-harpsichord). A hybrid keyboard instrument, the *lautenwerk* is strung in gut, and is designed to imitate the tonal characteristics of the lute. Martin's instrument, the first of its kind to be built in North America, was commissioned by Kim Heindl, the Philadelphia-based harpsichordist, who collaborated with Martin on the project.

Heindl was scheduled to play a recital on the instrument in Bethlehem on March 17, in Oberlin for the joint conclave of the Midwestern and Southeastern Historical Keyboard Societies, March 31-April 2, at the Boston Early Music Festival in early June, and at the Region III convention of the American Guild of Organists in Philadelphia, July 9-13.

Although several important 18th-century harpsichord makers (Fleischer, Hildebrandt, and Johan Nikolaus Bach, among others) are thought to have built instruments of this type, none are known to survive. As a result, the Martin/Heindl design relies heavily upon written descriptions dating from that period, such as that found in Jacob Adlung's *Musica mechanica organoedi* (Berlin, 1768).

GRAVIKORD RECEIVES MEDIA ATTENTION



Courtesy of White Bear Enterprises

Bob Grawi of New York City performs both traditional and original music on his invention, the gravikord, a musical instrument inspired by the African kora.

More than a decade ago, Robert Grawi, a native of Port Jervis, New York, who graduated from Cornell University with degrees in biochemistry and fine arts, became interested in traditional African music and instruments. Using the kora and the kalimba as models, he invented the gravikord (named for its inventor and the kora), which has since been patented (patent number 4,481,856).

The instrument has generated considerable media coverage in recent years. Detailed information about the instrument can be found in the April 1988 issue of *Experimental Musical Instruments* (P. O. Box 784, Nicasio, CA 94946), Vol. III, No. 6, pp. 4-7.

A transcription of a February 12, 1986, interview with Susan Stanberg of National Public Radio in Washington, D.C., follows:

Stanberg: It's not a guitar. . . it's not a harp. . . it looks like the mast of a toy ship with all the rigging attached to the wheel. . . You hold on to the handles with both hands and you pluck the 25 strings with your thumbs. That is basically all it takes to play the Gravikord, invented ten years ago by Robert Grawi. He's made them out of bamboo, then metal. Grawi says he named the instrument after his own name and after the kora, an African double harp.

Grawi: When I built the first one, I went to the New York Metropolitan Museum to try to see them. They have a collection of musical instruments and they didn't have a kora. I went to the curator and he said, "Yes, we have a kora but we keep it in the basement," and he wouldn't let me go because I wasn't "research-

ing" it. He wouldn't let me see it.

Stanberg: So how did you get one for yourself?

Grawi: I made one!

Stanberg: That's persistence! But this, now your Gravikord is a combination of all of those plus it's electronic—you've got it plugged into an amplifier there.

Grawi: The first one I built was so large, I made a case out of woven rattan but I could only get it into a Checker cab. . . and they went out of business so. . . I had to make a lighter version.

One hand has one set of strings all to itself and it goes from bass to treble. The other hand has a totally different set of strings but still the same range. So when you play it's as if you can play across your hands and between your hands and the music somehow magically is a combination of those things. And you sit here and it's a very balanced position. You sit straight up, one hand on each holder and the strings are both in the middle. It's not like a guitar where one hand is scrunched up and sideways and the violin, your neck is over in the corner. There's something very whole about the instrument and very lovely which is how I just got so strongly attached to it.

Stanberg: You're tucking it into your crotch essentially. You've got to hold the bottom of it between your legs. . . And that post—it's almost like a fishing pole. If I didn't know it was a musical instrument I would think it was a —

Grawi: You should have seen the original one. It has a very, very large gourd down here between your legs also.

Stanberg: I see, yes. What is that rod made of?

Grawi: The whole thing is made of stainless steel, this incarnation. Actually the cases were more difficult than building the instrument. Case people tend to think in square and cylinder. I made the design and I didn't have a riveter and I went out to find a case manufacturer and that's another interview in itself.



Photo by Gary M. Stewart

Tom and Barbara Wolf of Washington, D.C., are shown in the conservation laboratory at The Shrine to Music Museum, regulating a double-manual harpsichord by Joseph Kirkman, London, 1798, that was played at the Museum for the first time on April 21 by Larry Schou, Assistant Professor of Music at the University of South Dakota.

Stanberg: Do you fantasize a Gravikord orchestra?

Grawi: It could be, but I don't imagine it myself.

Stanberg: I like the sound of 100 Gravikords all playing at once but it might be too intense.

Grawi: It would probably sound like the Mumpers.

Stanberg: Robert Grawi, inventor of the 25 string Gravikord.

N.P.R. Announcer: It sounds a bit exotic, but then we have to remember that most musical instruments, all of them I guess, were experimental at one point, even the piano. . .

In 1985 Grawi and Pip Klein, a flutist and songwriter, founded White Bear Enterprises to promote their music and to sell the gravikord, which retails for \$995, including case and instructions. For information, contact White Bear Enterprises, 247 West 16th Street, New York, NY 10011; call 212-463-9180.

GALPIN SOCIETY WILL TRAVEL TO BASEL

The Galpin Society will hold a joint conference with the Gesellschaft Der Freunde Alter Musikinstrumente (the Society of the Friends of Old Musical Instruments) in Basel, Switzerland, October 28-November 1, 1989. Planned activities include trips across the Rhine to the Trompetenmuseum in Bad Säckingen and the Fritz Neumeyer collection of early keyboard instruments in Bad Krozingen; visits to the Musical Instrument Museum in Basel, the Silbermann organ in Arlesheim, and the H. Weiss-Stauffacher collection of automatic instruments in Seewen; possible visits to other private collections; and, the presentation of papers. Individuals wishing to participate should contact Pauline Holden, Secretary of The Galpin Society, 38 Eastfield Road, Western Park, Leicester LE3 6FE, England.

SUBCOMMITTEE REPORTS ON ACADEMIC PROGRAMS

The AMIS Subcommittee for Student Concerns, chaired by Allison Alcorn, has issued a report about academic programs available in musical instrument related fields. A copy of the report is enclosed with this issue of the *Newsletter*. Additional copies are available from the AMIS Membership Office, c/o The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069-2390 USA.

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 or institutions who wish to join those who will be listed for 1989 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.

BRITISH PIANO MUSEUM LOOKS FOR NEW HOME

The British Piano Museum (The National Musical Museum), founded by Frank W. Holland in 1963, will lose its lease on the Brentford church, where it is currently housed, at the end of 1989. British Gas, owner of the next door site, reportedly has offered the land to build a new museum, but funds are needed for the project. It is hoped that the Friends of the Musical Museum, formed two years ago, will be able to raise the money. In the meantime, the Museum continues to operate from the Brentford High Street location, where it will be open on Saturdays and Sundays, 2-5:00 pm, until the end of October. For further information, write to Kenneth Hagon ARCO, The Hon. Secretary, Friends of the Musical Museum, 18 Woodlands Way, Morden, Surrey SM4 4DS, England.

BOOK REVIEWS

Piano Information Guide: An Aid to Research by Robert Palmieri. New York: Garland Publishing, 1989. xi, 329 pp. \$47.00.

Robert Palmieri, Kent State University, has compiled a valuable research tool with this book, which encompasses both the piano and its music. It contains a comprehensive index of books and a selective list of periodical articles, totaling 449 entries. Each entry contains extensive annotations and full bibliographic data.

Part one deals with the instrument, itself, and includes general and specific histories, iconographies, construction (builders, companies, piano technology, and acoustics), pianos of specific composers, piano automata, electronic pianos, and the purchase and care of pianos. Unfortunately, the section dealing with museum catalogs and keyboard collections is far from complete; a comprehensive index of piano collections would be helpful.

Part two is an exhaustive account of works dealing with piano repertoire and the music of

specific composers. This is followed by two appendices: a piano chronology and a five-language piano translator. Palmieri limits himself to the piano, and does not include biographies, discographies, or works dealing with performance, pedagogy, pianists, and jazz. Within these limitations, the *Piano Information Guide* provides a handy, easy-to-use reference guide, which any pianist or piano researcher will find valuable.

—Rodger S. Kelly

Automata: The Golden Age 1848-1914 by Christian Bailly with Sharon Bailly. New York: Sotheby's Publications, 1987. 360 pp.; 215 color, 107 black & white photographs. \$160.00.

While it may not be of primary interest to musical instrument fanciers, this colorful, coffee-table-sized book has much to offer those willing to look through it.

The book is perhaps best explained by the first paragraph of the dust jacket notes: "In the automaton—happy product of the exuberant creativity of the artist and the exquisite craftsmanship of the artisan—sculpture, painting, music, costume, and mechanics all play a part. The automata of nineteenth-century France embody their age in a wonderfully immediate fashion. In their gestures and attitudes the nineteenth century comes almost literally alive: in homely figures such as the rosy-cheeked nanny walking the baby, or the pretty seamstress at pains over her work; in ingenious larger-than-life creations—lustily acrobatic clowns, mystifying conjurors, melancholy Pierrots, Mephistopheles himself... and still other pieces express the era of great international exhibitions and colonial conquests, and its fascination with the exotic."

No description can easily explain the charm of these things when seen in color. The photography is done with expert craftsmanship and a unifying clarity. A decision to buy the book, which costs \$160, will probably be made because of the 215 color photographs.

Of particular interest to many will be a relatively small, 28-page section of the book, "Inside the Magic." There one sees how automata are made, and of what they are made. Cartonnage, a layering of old paper and flour/alum paste, to form the bodies, porcelain or glass eyes, scraps of leather for eyelids—and, above all, skillfully-tinted faces and sumptuous costumes. The musical movements, usually steel combs and pinned drums, are often in incredibly complex synchronization with the figure's movements.

The section, "Functions and Mechanisms," disrobes the automaton to show the inner workings with intimate photographs and diagrams of movements. Quoting the author, "The student of automaton mechanisms may be struck by the contrast between the simplicity of the mechanical principles, and the subtlety and intricacy of the movements. It is a tribute to the talent of nineteenth-century automaton-makers that, thanks to their boundless imagination and tireless labours, they were able to combine and assemble very ordinary materials in such a way as to recreate the very gestures of life."

Many of the color photographs, as well as the "Makers' Catalogues in Facsimile" section, are a special treat. Nearly half of the subjects are playing musical instruments; and, while they may not be of as much outright fun as the "Monkey Smoker" or the "Peasant and Pig

Hunting for Truffles," there is something of the 19th-century musical fancy to be discovered in most all of these toys for grown-ups.

—Gary M. Stewart

Musikinstrumente in Grazer Sammlungen (Grazer Öffentliche Sammlungen) by Gerhard Stradner. (Tabulae Musicae Austriae, Vol. XI.) Wien: Der Österreichischen Akademie der Wissenschaften, 1986. Paper, 204 pp.; 78 black & white photos.

It is difficult enough to keep track of those instruments that are to be found in the major American and European collections, given the general lack of modern, up-to-date catalogs. An even more formidable task, however, is to know the whereabouts of instruments that are not part of identifiable, autonomous collections, but are scattered throughout the general collections of countless museums around the world, usually hidden away in storage and often under the care of individuals who know little or nothing about them.

It is for that reason, then, that one welcomes this catalog, written by Gerhard Stradner, Director of the collection of musical instruments at the Kunsthistorisches Museum in Vienna, of the instruments located in the four major public collections of Graz, Austria—the Stadtmuseum (City Museum), the Diözesanmuseum (Diocesan Museum), the Institut für Aufführungspraxis der Hochschule für Musik und darstellende Kunst in Graz (Institute for Performance Practice of the High School for Music), and, housing by far the largest number of instruments, the seven divisions of the Landesmuseum (provincial museum) Joanneum: Abteilung für Kunstgewerbe (division of decorative arts), Landeszeughaus (the provincial armory with its many fifes and drums), Steirisches Volkskundemuseum (folk art of Steiermark, the province of which Graz is the major city), Abteilung für Vor- und Frühgeschichte (pre and early history) and Jagdmuseum (hunting), both housed in the Schloss Eggenberg, Volkskundliche Sammlung für Wirtschaft, Arbeit, und Nahrung, Aussenstelle Stainz des Steirischen Volkskundemuseums (folk art collection at the open-air, outdoor museum), and Landschaftsmuseum Schloss Trautenfels (a regional museum with many bells and gongs).

The inventory of musical instruments owned by each museum is listed in checklist fashion. Indices of names and instrument types make the inventories easily accessible. There is a helpful bibliography; and, for those who plan a visit, the addresses, phone numbers, and names of the directors of each museum (as of November 1985) are included.

The representative sampling of instruments shown in the 78 black & white photos include such treasures as an alto recorder by Johannes Maria Anciuti, Milan, 1717, a flute by Jean Hotteterre, Paris, ca. 1700, 16th-century percussion, 16th or 17th-century zinken, a horn by Michael Nagel, Nürnberg, 1647, a natural trumpet by Anton Kerner, Vienna, 1790, three keyed trumpets, all made in Graz in the early 19th century, stringed instruments, ranging from primitive fiddles to a viola by Lorenzo Storioni, Cremona, 1790, and a cello by Matteo Gofriller, Venice, 1698, and an intriguing Austrian orgelklavier from the second half of the 18th century.

Clearly organized and neatly printed, this basic guide to extant instruments in Graz is highly recommended.

—André P. Larson

CLASSIFIED COLUMN

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

ARTICLES SOUGHT: "Experimental Musical Instruments," a newsletter for new instruments, often features unusual traditional and non-Western instruments of potential interest to adventurous builders. If you are knowledgeable about instruments fitting that description, and interested in writing about them, contact the editor at P.O. Box 784, Nicasio, CA 94946. Alternatively, why not subscribe? \$20/year, 6 issues (\$27 overseas).

CONTINUO MARKETPLACE. Mail Order Service for early music lovers - CDs, LPs, Cassettes, Books, Tuning Forks, Hygrometers, and more, with a comprehensive list of the best European, U.S., and Canadian record labels. Continuo Magazine - North America's magazine of old music - six issues per year, featuring articles, current events, record and book reviews, and including a Marketplace supplement featuring the latest old music records and books. Free sample Issue! CONTINUO, P.O. Box 10, Bath, NY 14810. Call 607-776-3611.

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

PIANO LOCATOR. I locate all types of pianos, ranging from player-antique-concert-home model-art cases, etc. We have handled more than 25,000. Second generation, since 1913. We offer free listing in our multi-file base index. We also buy outright or take consignments. Moving available. Piano Locators, Irv Jacoby, 1568 South Green Road, Box 21148, Cleveland, OH 44121. Call 216-382-7600.

ORGANS ARE A SPECIALTY. Professional inventories, appraisals, catalog descriptions, research, advice on restoration. Barbara Owen, 28 Jefferson Street, Newburyport, MA 01950. Call 508-465-2068.

FOR SALE: Newly-published book, *The Shrine to Music Museum: A Pictorial Souvenir*, illustrated with 144 superb color photographs by Simon R. H. Spicer and 25 black & white archival shots. Softcover, \$12.50, including postage and handling; hardcover, \$27.50 by mail. Checks must be in U.S. dollars, payable through a U.S. bank. Order from The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

TRAVERSO. Quarterly newsletter for all interested in the flute and its music in the 18th-19th centuries. \$12 (U.S., Canada), \$15 (overseas). Write for sample issue: TRAVERSO, Red Mills, Claverack, NY 12513.

HAYNES 1917 U.S.Q.M.C. flute in D-flat, appraised at \$3,100. Make offer. M. Morrison, Star Rt. Box 938, Sandia Park, NM 87047.

SOCIETIES TO MEET

The Sonneck Society for American Music will hold its 16th-annual conference, April 18-22, 1990, in Toronto, Ontario, hosted by the Institute for Canadian Music of the University of Toronto. The meeting will be a joint one with the Association pour l'Avancement de la Recherche en Musique du Québec and the Northeast chapter of the College Music Society. The deadline for proposals is September 15, 1989. Write to the program chairman, Wilma Reid Cipolla, 79 Roycroft Boulevard, Buffalo, NY 14226.

The National Flute Association will hold its 17th-annual convention, August 17-20, 1989, at the Fairmont Hotel and Orpheum Theatre in New Orleans, Louisiana. More than 2,000 flute enthusiasts are expected to attend. For registration information, write to Myrna Brown, 805 Laguna Drive, Denton, TX 76201.

The Southeastern Historical Keyboard Society will hold its annual conclave, March 8-10, 1990, at Augusta College in Augusta, Georgia. Major events will include recitals by Igor Kipnis and Gustav Leonhardt. The deadline for proposals is November 1, 1989. Write to Calvert Johnson, Box 922, Agnes Scott College, Decatur, GA 30030.

The Association of Stringed Instrument Artisans will hold its charter membership drive, when the newly-formed organization sponsors "Symposium 89," June 22-25, 1989, at Lafayette College in Easton, Pennsylvania. Write to Dick Boak, 14 South Broad Street, Nazareth, PA 18064.

PIPES AND PINS IN COOPERSTOWN

A special afternoon with historic organs on exhibit at Fenimore House and The Farmers' Museum in Cooperstown, New York, will be held Sunday, September 10, under the auspices of the New York State Historical Association.

At 2:00 pm, a lecture-demonstration of a recently-restored Howe barrel organ will be held in the Fenimore House ballroom. Sydney Chase of the Chase Organ Company in Worcester, New York, will present mechanical and restoration details about the early-19th-century instrument that was purchased about 1802 by Judge William Cooper, the town's founder, for his Otsego Hall mansion.

Built in the William Howe shop in New York City (1797-1805), the instrument preserves approximately 50 popular, early American tunes on its five, pin-studded barrels. Kathryn Boardman, Associate Curator at The Farmers' Museum, will present research she has compiled about the instrument, and will play a number of its tunes.

At 4:00 pm, a recital will be played on an 1840's Giles Beach (Gloversville, New York) tracker-action organ in the Village Crossroads Church of The Farmers' Museum by members of the Oneonta and Central New York chapters of the American Guild of Organists. A brief history of the Beach organ will also be presented. A reception will follow in the Museum's Bump Tavern Carriage Shed.

Advance registration and a \$10.00 donation is required for the event. Contact the New York State Historical Association and the Farmer's Museum, P. O. Box 800, Cooperstown, New York 13326.



Courtesy of Philip R. Palmer

The Finnsbury Minstrel Guild presented concerts of Renaissance music in Richmond and Fredericksburg, Virginia, in April, which included selections by Gabrieli, Gussago, Massaino, and Hassler, played on eight Renaissance recorders and two serpents (the latter played by AMIS members, Robert Wagenknecht, left, and Phil Palmer). According to Palmer, the serpents "are particularly effective *doubling* the bass recorder (softly, of course), as they thereby add a double bass an octave lower than the recorder sound, and significantly enrich and strengthen the bass line and indicate the whole ensemble's timbre. We would like to recommend its use to other recorder groups."

AMIS MEETS MAY 10-13, ST. PAUL, MINNESOTA; PAPERS DUE OCT. 15

The American Musical Instrument Society will hold its 19th-annual meeting at The Schubert Club Museum in the Landmark Center in the heart of downtown St. Paul, Minnesota, May 10-13, 1990. The Museum's holdings include keyboard instruments, the Kugler Collection of instruments from around the world, and the Gilman Ordway collection of original scores and manuscripts. Performing in the area and speaking during the meetings will be Malcom Bilson, pianist and fortepianist, and Christopher Hogwood, conductor of the Academy of Ancient Music.

Bruce Carlson, Executive Director of The Schubert Club, is the local arrangements chairman. Bob Eliason is chairman of the program committee; serving with him are Cynthia A. Hoover and Ralph Dudgeon.

Proposals for papers, lecture-demonstrations, panel discussions, performances, and other presentations of interest to AMIS members are requested. Typed abstracts, not to exceed 250 words in length, must be received by October 15, 1989, 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, the length must be indicated on the abstract.

Send your program proposals to **Bob Eliason**, R.R. No. 3, Box 466, Lyme, NH 03768.

STUDENT TRAVEL ASSISTANCE OFFERED

The AMIS Student Travel Grant Committee is offering assistance to students planning to attend the meetings in St. Paul, Minnesota, May 10-13. Each application should be addressed to the Chairman of the Committee, Albert R. Rice, 495 St. Augustine, Claremont, CA 91711, and must consist of the following documents (items 1-4):

- (1) A letter of application, including a statement, not exceeding 300 words, of the way or ways in which the applicant's academic study and career interests relate to the purposes of the Society.
- (2) A one-page curriculum vitae.
- (3) Two letters written in support of the application by persons who know the applicant's work, study, and career interests. One letter is to be written by an AMIS member whose membership is in the non-student category. The other letter is to be written by one of the applicant's professors on official institutional stationery and should include a statement of verification of the applicant's student status; the writer of this letter does not have to be an AMIS member. It will be most helpful to both the applicant and the Committee if both of these letters address themselves to the applicant's qualifications for receiving the Grant.
- (4) An itemized estimate of all of the applicant's anticipated meeting-related expenses. (Fees that have not yet been announced at the time of application—such as those for registration, banquet, concerts, and so on—may be estimated on the basis of similar fees at the previous annual meeting.) The format of this itemiz-

ed estimate should include separate amounts for transportation and each day's worth of each additional category of expenses. A total for each category should be shown, as well as a grand total.

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

- (5) If the applicant has proposed (or will propose) a paper, performance, or other kind of presentation for the annual meeting in question, a copy of the abstract submitted (or to be submitted) to the Program Committee.
- (6) If the applicant has attended one or more previous annual meetings, a statement (not exceeding 300 words) of impressions gained from that experience.

CHINESE FACTORY SEEKS INVESTMENTS

The Tianjin Wind Instrument Factory, a Chinese firm which employs 500 workers, has been making wind instruments for more than 40 years, and sells its instruments in 50 countries, as well as in China, has received permission from the Chinese authorities to accept foreign investments so that a joint venture or cooperative enterprise can be set up. The company produces "Parrot Brand" wind instruments. Write to Zhao Yinbao, Vice President & Chief Interpreter, Beijing Zi Yu Hotel Room 5205, 5 Hua Yuan Cun, Fucheng Road, Beijing, China.

AMERICAN MUSICAL INSTRUMENT SOCIETY, INC. MINUTES OF ANNUAL MEETING MAY 28, 1989

The Annual Meeting of the American Musical Instrument Society, Inc. was held at Barnard Hall, Barnard College, New York, on Sunday, May 28, 1989, pursuant to notice mailed more than two weeks before the meeting. There were 38 members present and 124 represented by proxy constituting a quorum.

President Cecil Adkins called the meeting to order at 9:45 a.m.

The President announced that, by action of the Board of Governors at its meeting on November 6, 1988, the proceeds from the auctions held at the 1988 and 1989 Annual Meetings will go to the fund for scholarships and grants. Last year the proceeds were \$2,016 so that the total now stands at approximately \$8,000.

On motion, seconded and carried, the Board of Governors was directed to give consideration to naming the scholarship and grant fund after the late William E. Gribbon in view of the contributions of his Estate to the sale.

The President appointed Edward Kottick and Kenton Meyer tellers for the election of officers and governors.

On motion, seconded and carried, the minutes of the last Annual Meeting were approved as published in the Newsletter.

Treasurer Robert Eliason presented a summary report which was approved.

The President announced a new dues schedule as adopted by the Board:

Regular Membership	\$25
Student Membership	\$15
Spouse Membership (no publications)	\$ 5
Institutional Membership (non-voting)	\$25

President Adkins announced and explained the following amendments to the bylaws by the Board of Governors:

ARTICLE II, first sentence has been amended to read: "The

classes of membership shall be: Regular Membership, Spouse Membership, Institutional Membership, Honorary Membership. The Board of Governors is authorized to create Contributing and Sustaining Memberships at its discretion."

ARTICLE II, third sentence, has been amended to read: "An organization may become an Institutional Member by payment of dues, but its representative shall not be entitled to vote or hold office unless he or she is also a dues-paying individual member."

ARTICLE VIII has been amended to read: "An Annual Meeting of members shall be held once a year at a time and place designated by a majority vote of the Board of Governors."

ARTICLE X, second and third sentences, have been amended to read: "The Board may establish reduced dues for persons who are matriculated students in a recognized academic institution, however, this special rate shall not continue for more than five years. Similarly a reduced rate may be established for a person who is the spouse of a Regular Member, Student Member, Contributing Member or Sustaining Member; persons in the spouse category shall be entitled to vote, but shall receive no publications."

ARTICLE XI, second sentence, has been amended to read: "The Executive Committee shall consist of the President, Vice-President, Secretary and Treasurer."

The possibility of creating a life membership was discussed. Lehman called attention to the difficulty of predicting the life expectancy of members or the rate of inflation. The sense of the meeting was that this should be taken up on another occasion.

The President stated that a final report of the Scholarship and Grant Subcommittee of the Long Range Planning Committee has been received and amended and approved by the Board. Since this is a lengthy document it is anticipated that an abstract will be published in the Newsletter in due course.

Adkins announced the following committee appointments:

Nominating Committee:	Harrison Powley, Chairman		
	Roger Widder		
	Richard Abel		
Prize Committee:	Cynthia Adams	Hoover,	
	Chairman		
	William Hettrick		
	Samuel Quigley		
Sachs Award:	Gene Bruck, Chairman		
	Ralph Dudgeon		
	Robert Green		
Journal Editor	Edward Kottick, Chairman		
Search Committee:	Stephen Bonta		
(ad hoc)	Martha Maas		
	Cecil Adkins, ex officio		

The tellers announced that the following officers/governors and governors without portfolio have been elected:

Cecil Adkins, President
Laurence Libin, Vice-President
Robert A. Lehman, Secretary
Robert E. Eliason, Treasurer
Ralph Dudgeon
J. Kenneth Moore
Albert R. Rice

The President stated that Lillian Caplin has been serving diligently as archivist and that the materials collected will be deposited at The Shrine to Music Museum for permanent safekeeping. In addition to official papers Mrs. Caplin suggested that publications of members related to the Society's activities should also be included.

Ralph Dudgeon introduced Jeff Nussbaum who spoke briefly about the Historic Brass Society. He said that the group now has 200 members and will begin publishing a newsletter this summer. Membership applications are available for any who wish to join.

Edward Kottick stated that keyboard tours will be offered for June 2-16, 1990.

The next meeting of AMIS will be in St. Paul, Minnesota, May 10-13, 1990.

The plans for a meeting with the Galpin Society at Oxford in 1991 were discussed. Questionnaire results showed that the sentiment of our members was that 47 would go, 31 might, and 28 indicated they would not be able to attend. The sense of the meeting was that much higher priority should be given to tours of collections than to scholarly papers. The President will continue to negotiate with the Galpin Society to work out a format that will be satisfactory to both groups.

On motion of Marianne Wurlitzer the Society expressed its sincere thanks to the Program and Local Arrangements Committees who were responsible for making this meeting such an outstanding success.

The meeting adjourned at 10:30 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.