

NEWSLETTER

Of The

American Musical Instrument Society

Vol. XVI, No. 1

February 1987



Courtesy of Colonial Williamsburg

This spinet, built in 1700 by Edward Blunt during the last year of his apprenticeship to Stephen Keene, the noted virginal and spinet maker in London, is one of the instruments that AMIS members will be able to see in the DeWitt Wallace Decorative Arts Gallery in Colonial Williamsburg.

AMIS MEETS FEB. 5-8 IN WILLIAMSBURG, VA.

The American Musical Instrument Society will hold its 16th-annual meetings at Colonial Williamsburg in Williamsburg, Virginia, February 5-8, 1987. The Williamsburg Lodge will be the meeting headquarters.

William E. Hettrick, Professor of Music at Hofstra University, is the program chairman.

Marianne Wurlitzer of New York City is coordinating the meetings. Lodging information was sent to AMIS members in October and registration materials were sent in December. Additional copies are available from the AMIS Membership Office in Vermillion; call 605-677-5306.

A widely-varied program (see pp. 2-3 of this *Newsletter*) includes sessions on woodwind instruments, Eastern European topics, keyboard

instruments, American topics, and stringed instruments; selections from *Alexander's Feast* by Handel, performed by the Colonial Williamsburg Baroque Ensemble, conducted by James S. Darling; a recital on a 1760 Shetzler organ; a fife and drum corps parade; Baroque music played by the La Stravaganza ensemble; and, the traditional banquet, this year featuring a candlelit colonial plantation dinner with entertainment.

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. Requests for back issues and all correspondence regarding membership (\$20.00 per year) should be directed to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069 USA.

BOARD OF GOVERNORS

André P. Larson President (1985-87)
Edmund A. Bowles Vice-President (1985-87)
Robert A. Lehman Secretary (1986-87)
Robert E. Eliason Treasurer (1986-87)
Cecil Adkins (1985-88) Barbara Lambert (1984-87)
William R. Dowd (1985-88) Laurence Libin (1986-89)
Dale Higbee (1985-88) Frederick R. Selch (1984-87)
Cynthia Hoover (1984-87) Friedrich von Huene (1984-87)
Edward L. Kottick (1986-87) Marianne Wurlitzer (1986-89)
Phillip T. Young (1985-88)

MUSIC IN AMERICAN FOLK ART IN NYC

An exhibition, *Always in Tune: Music in American Folk Art*, is being planned at the Museum of American Folk Art, 444 Park Avenue South, New York, NY 10016-7321. Michael McManus, Director of Exhibitions, is interested in receiving information about American folk instruments; "this could be repositories of such, histories, recordings, players (as in performers), written music, or anything in allied fields."

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

ROBERTO-VENN SCHOOL OF LUTHIERY MOVES

The Roberto-Venn School of Luthiery has moved to 4011 S. 16th Street, Phoenix, AZ 85040. Accredited by the National Association of Trade and Technical Schools and licensed by the Arizona State Board of Private Technical and Business Schools, the Roberto-Venn School each year offers a basic, 4-month luthiery course, beginning on the first Monday of January, May, and September.

The course consists of 720 hours of practical and theoretical training in the construction of fretted acoustic and electric instruments. In addition, sessions are given in tool use and maintenance, scale and template derivation, repair, finishing (lacquer, oil, and sunburst painting), guitar electronics, pickup design and construction, fundamental business aspects of establishing a luthiery shop, the history of stringed instruments, and other related subjects.

AMERICAN MUSICAL INSTRUMENT SOCIETY 16TH-ANNUAL NATIONAL MEETING February 5-8, 1987 Colonial Williamsburg, Williamsburg, Virginia

THURSDAY, FEBRUARY 5

3:00- 5:00 **Board of Governors meeting.** Williamsburg Lodge, meeting room D.
4:00- 6:00 **Registration.** Williamsburg Lodge, lobby.
6:00- 7:30 **Dinner on your own.**
7:30- 8:00 **Registration, Governor's Palace.**
8:00-10:30 **Concert.** Selections from *Alexander's Feast* by Handel, performed by the Colonial Williamsburg Baroque Ensemble directed by James S. Darling. Ballroom of the Governor's Palace.
Reception hosted by the Music Department of The College of William and Mary.

FRIDAY, FEBRUARY 6

8:30-12:30 **Registration,** Williamsburg Lodge, lobby; all sessions in the Tidewater room.
9:00-10:30 **American Topics,** Lloyd P. Farrar, Silver Spring, Maryland, chair. Peter Redstone (Colonial Williamsburg): "Introduction to the Musical Instruments of The Colonial Williamsburg Foundation."
Dale Taylor (Virginia Beach, Virginia): "The Use of European Double-Reed Instruments in the New World to 1812: A Survey."
Margaret Downie Banks (The Shrine to Music Museum): "The C. G. Conn Company: A Retrospective."
10:30-12:00 **Viewing of instruments** in the DeWitt Wallace Decorative Arts Gallery.
12:00- 2:00 **Lunch on your own.**
2:00 **Show and Tell.**
2:30- 4:00 **Keyboard Instruments,** Edward L. Kottick, University of Iowa, chair. Hendrick Broekman (Hubbard Harpsichords): "Some Preliminary Findings on the Bentside Spinets of Baker Harris."
Stewart Pollens (The Metropolitan Museum of Art): "The Bonafinis Spinnet: The Earliest Known Piano?"
Laurence Libin (The Metropolitan Museum of Art): "An Anonymous 'Organized Piano' and the Acculturation of Keyboard Instruments Designed in America."
4:00 **Break.**
4:30- 5:30 **Edward E. Swenson** (Ithaca College) and **Kathryn Stuart** (State University of New York at Plattsburgh): "The Graf Fortepiano in Beethoven's Piano Music."
8:30 **Dinner on your own.**
Concert. Baroque chamber music performed on original instruments by the La Stravaganza ensemble. Wren Chapel of The College of William and Mary.

SATURDAY, FEBRUARY 7

8:00 **Editorial Board Meeting.**
9:00-10:30 **Stringed Instruments,** Marianne Wurlitzer, New York City, chair. Jacques Francais (Jacques Francais Rare Violins, Inc.): "The French School of Bow Making, ca. 1800."
Sonya Monosoff (Cornell University): "The Sound of the Baroque and Classical Violins."
10:30 **Break.**
11:00 **Recital.** James S. Darling performs on a 1760 Snetzler organ. Wren Chapel of The College of William and Mary.
12:00 **Fife and Drum Corps Parade with Military Muster** performed by the Colonial Williamsburg Fifes and Drums. Duke of Gloucester Street.
12:30- 2:00 **Lunch on your own.**
2:00 **Show and Tell.**
2:00- 5:00 **Drop in anytime to audit a Baroque Ensemble Class,** held in costume in a Colonial Setting. Music Teacher's Room, Duke of Gloucester Street.
2:30- 4:00 **Woodwind Instruments,** Peggy Flanagan Baird, Huntsville, Alabama, chair. Margaret N. Neuhaus (Wilmette, Illinois): "Tebaldo Monzani, Maker and Master of the Flute."
Cecil Adkins (North Texas State University): "Measuring Devices for Woodwind Instruments."
Mary Jean Simpson and Rebecca Jenkins (Hyattsville, Maryland): "The French-Colonial Connection à la Flûte et Violon."
4:00 **Break.**

- 4:30- 5:30 Eastern European Topics, William E. Hettrick, Hofstra University, chair. Pamela L. Poulin (State University of New York at Courtland): "Prescriptions for the Training of Eighteenth-Century Instrumentalists: Anton Stadler's Musick Plan."
 Roger Widder (University of Arkansas): "The Tárogató: Its History, Together with a Playing Demonstration of the Modern Instrument."
 6:45 Cocktails (cash bar). North Ballroom.
 7:30 Banquet. Candlelit colonial plantation dinner with entertainment. Tide-water room.

SUNDAY, FEBRUARY 8

- 9:00 Membership Business Meeting and Election, Williamsburg Lodge, Tide-water room.
 10:15 Break.
 10:30 Panel Discussion: "Whither AMIS?: A Fishing Expedition into the Future." Gene Bruck, New York City, moderator.
 Panelists: William Dowd (Dowd Harpsichords),
 Cynthia A. Hoover (Smithsonian Institution),
 Frederick R. Selch (New York City),
 Phillip T. Young (University of Victoria).

UNDER THE CROWN & EAGLE

By Lloyd P. Farrar



Courtesy of Lloyd P. Farrar

The snow of night was falling fast
 As through the alpine village passed
 A youth, who bore, 'mid snow and ice,
 A banner with the strange device,
 EXCELSIOR!

His brow was sad; his eye beneath,
 Flashed like a falchion from its sheath,
 And like a silver clarion rung
 The accents of that unknown tongue,
 EXCELSIOR!

—H. W. Longfellow

In the mid-1880's Adolph G. Soistmann adopted the elevated motto, Excelsior, as the name of his drum, banjo, and tambourine manufacturing shop at 333 & 335 N. 4th Street in the commercial district of Philadelphia. But his use of the term was, as the record will show, no rank commercial hyperbole. His work was to become the best of its day, truly better than all others, and his career was but one chapter in a four- or possibly five-generation family history of excellence in making traditional drums.

The first Soistmann in Philadelphia was Charles Joseph, who arrived as an immigrant about 1835. Upon naturalization as a United States citizen in 1840, he forswore his former allegiance to the Emperor of Prussia. He lived from 1812 to around 1900 and appeared regularly in Philadelphia directories as a mouldmaker or brassfounder, also as a turner and a machinist—obviously, a craftsman by trade. A broad array of Soistmanns followed him. The relationship of any of these to Charles Joseph is not known. The Soistmanns were Roman Catholics and had the expected large families of ten or twelve children in several succeeding generations. The Christian names, Charles, Joseph, and Auguste (or Augusta) occur frequently, and there are at least three separate persons bearing each of those names who were involved at some time with drum making.

It would appear that Frederick A., Louis, and Conrad were brothers and were all born before 1835. The first two were naturalized in 1861/63 and 1868 respectively. No record has been found for Conrad, but he was an adult working as a tailor by 1850. All three were drum makers at some time, as were also their presumed father, Charles Joseph, presumed sons, Adolph, Charles A. (of Fred. A.), Edward and Henry (of Louis?), John (of Conrad?), and then Charles J., who was the great-grandson of one of the aforementioned Soistmanns. Frequent mention was given Joseph Werner (or Werner Joseph), born ca. 1860, naturalized 1880, who apparently was not a member of the immediate family, but made drums as a young man, and there were also an Otto and an Ernest who, like Conrad originally, worked in the clothing industry.

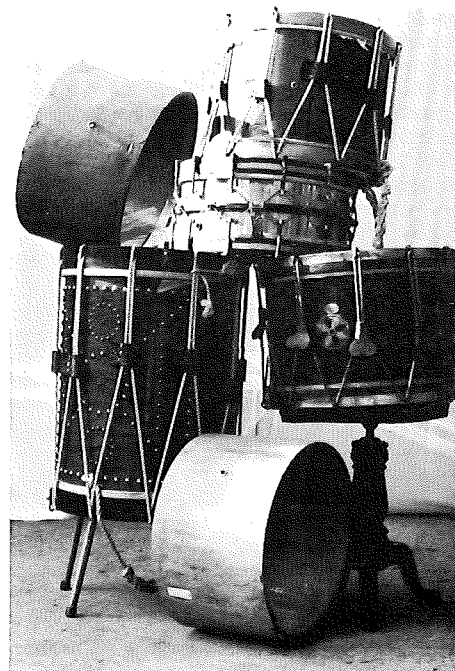
During the last years of the Civil War, 1864-65, Conrad and Frederick began making drums at 458 Dillway in Philadelphia. Documents survive that attest to the use of their instruments by a number of Union regiments, and these drums went both through the Philadelphia 'quartermaster depot and through C. H. Eisenbrandt's music store in Baltimore. The 5th Maryland Regiment ordered three dozen or more new drums immediately after peace was restored, and a few of these are extant. C. & F. Soistmann drums made no departure from norms of the day: they are usually a fraction more than 16" or 17" in diameter and have a shell whose depth is two-thirds to three-quarters the width, when measured without the counterhoops. The shells

were bent, after steaming, from a single slab of wood, usually ash, and the ends of the hoop were joined by tacks, not by glue. Gluing and the use of veneer around the shell became popular later with most drum manufacturers, as did the substitution of iron or brass hooks for securing the tensioning cords to the counterhoops, replacing the simpler but more awkward threading of the cords through holes in the hoops.

There was one distinguishing feature of Soistmann drums, though. This was the application of a starburst design around the blow-hole, a marquetry of walnut, maple, and cherry which was carefully let into the wood of the shell, which itself measured barely 1/8" in thickness. Such designs were not uncommon on other maker's drums, but almost always they were applied with stencils and paint, not with laborious wood inlays.

By 1870 the father had entered the business, now known as C. J. Soistmann and Sons. Louis was now a partner, and in 1875 John, too, was listed as a drum maker. In 1877 Conrad was working in New York City as a musician; two years later, young Adolph and Charles Auguste shared a common address there and were working as freelance musicians, presumably drummers. The father, Charles J., retired to an old folks home, and the business became Soistmann Brothers.

(It is interesting to note that through much of this period separate listings were given in Philadelphia directories for a Mrs. Auguste Soistmann, ladies hairdresser.)



Courtesy of Lloyd P. Farrar

A century of Soistmann drums (from the top): C. & F. Soistmann, ca. 1866; shell, Charles A. Soistmann, Baltimore, ca. 1890; metal, truss-tensioned drum, A. G. Soistmann, design of 1892; Germantown model by C. J. Soistman, 1973, 20" deep; J. W. Pepper with marquetry design characteristic of C. & F. Soistmann, ca. 1885, 10" deep; and, shell with Pepper and Soistmann labels, heavy bracing, ca. 1890.

By 1884/85 both of the young Soistmanns had left New York City and returned back down the coast to follow careers as drum makers. Adolph (d. ca. 1929) returned to

Philadelphia. Charles A. (Oct. 10, 1856-Jan. 3, 1937) married a girl from Baltimore and was living there by 1884. Therefore, two separate centers of work, probably independent of one another, need to be considered. Until recent years, the one in Philadelphia was by far the more important, for Charles A. gave up drum making by 1900 and followed a varied series of manual trades for the rest of his life. However, in the hands of his grandson, Charles J. Soistmann (Sept. 25, 1905-Feb. 16, 1975), the family tradition had a latter-day revival. Charles was the subject of an extensive photo essay in the *Baltimore Sun Sunday Magazine* (January 20, 1963), when he was 57. More information and another photo appeared on February 19, 1975, at the time of his death. Although much of his equipment was purchased by another maker, he died leaving no one to succeed him, and so a 115-year tradition ended. It is generally recognized, however, that the rope-tensioned drums he made were probably the finest ever crafted, remarkable for beauty and for sound—the pinnacle of family achievement and of American old-style drum making alike.

Returning to the Philadelphia story, one notes that Adolph's shop had several successive addresses: 1885, with George Sinclair, at 855 N. 4th, a business address used by Frederick A. Soistmann, drums, whose home was the same as that used by (his son?) Adolph; 1886, as Excelsior Drum Manufacturers at 333 & 335 N. 4th, although the partnership of Soistmann & Sinclair remained as late as 1890 (drums marked "S & S Phila." in ink are occasionally seen); then, apparently after controlling interest had been assumed by James W. Pepper, the shop was again moved, this time to 923 Locust, near Pepper's store at 8th & Locust. This shop, used until all of Pepper's old properties were razed about 1909 and a new store built, was pictured frequently in Pepper advertisements. It seems to have been a narrow, three- or four-story structure typical of Center Philadelphia then (and now), and at least six to eight men were employed in the work.

Although many models of drums were produced, these years were marked by increasing interest in mechanical tensioning mechanisms and in deeper drums for parade work and shallower ones for commercial drumming. Pepper had begun using innovative rope-tensioning hardware patented by Augustus L. Fayaux in 1880 and 1886, but nothing else is known of this person. Pepper and Soistmann, however, shared several patents of real significance to the development of the drum. In 1892 Pat. No. 478,378 was conferred for a radically new application of wire tensioning rods arranged in cantilever truss fashion on drums of heavily reinforced wood or metal. Marketed as the Excelsior model, it proved an extremely stable design. Specimens found today make successful restorations when cleaned and given new heads, sounding as good as when introduced a century ago. Another joint patent of 1900 (No. 641,901) provided rod tensioning for shallow drums with but one or with two heads, which, called the Challenge drum, proved popular for theatre work. The mature work of Adolph G. Soistmann, then, represents innovative adaptations to an evolving world of commercial and amateur music making in a new age.

After 1908 the Excelsior Drum Factory was located at 1005 Market Street in Camden, New Jersey, on the other side of the Delaware River.

Adolph resided there after 1909, until his death two decades later. His title was V. Pres. and Gen. Mgr., which indicates that the Pepper company (now J. W. Pepper & Son) retained financial control. Throughout the 1920's, however, Soistmann seems to have worked only at selling auto parts, and nothing more was heard of drum making. His last patent was in 1912.

Charles A. Soistmann raised eight children born between 1883 and 1899. The youngest, Charles, was not a drum maker, but the eldest, Harry C. Soistmann (Jan. 1883-Mar. 3, 1928) was a professional drummer and drum repairer. As a small boy, he was a drum mascot for the Maryland 5th Regmt. Nat. Gd., a privilege shared by his oldest son, Charles J., in the years before World War I. This boy was in the Musicians Union when still a teenager. When his father died dramatically while playing a job in a theatre pit orchestra, Charles J., then 22, took over the job and continued for years as a commercial drummer. He was leader of the 5th Regiment Band during the first two years of World War II. After the war, his attention turned to old-style rudimental music and the family tradition for making rope-tensioned drums. From 1946 to 1951 he served a period of training with Sanford A. Moeller (Gus Moeller) in New York City, who at that time was the last of the traditional drum makers. For the next two decades, in a small shop in his home in Baltimore, Charles J. Soistman (he dropped the final "n"), using some power equipment of his own invention, produced a line of drums that were wider by several inches and half again to twice as deep as traditional ones, such as those of his great-grandfather, but which, nevertheless, set a new standard for excellence in the genre.

AMIS members attending the 1987 national meeting will have an opportunity to ascertain this excellence for themselves, for some of Soistman's earliest drums are still used by the Musick (i.e., Fifes and Drums) of Colonial Williamsburg, which is to perform during the conference. In addition to their distinctive size, Soistman drums were usually beautifully decorated with elaborate brass tack designs or paintings. Counterhoops were given an unusually durable, smooth scarlet finish, and all hardware was manufactured to exacting machinist's standards, standards which were applied with nearly equal rigor to making wood and leather parts, as well.

His friends knew Charles J. as "Buck," and to this nickname was attached a reputation for playing and teaching the ancient style of rudimental drumming that equalled the reputation as a drum maker that the name evokes among knowledgeable drummers. Who could fail to respect a man who was capable of executing the most difficult of rudimental solos using a pillow, which afforded no rebound for the stick, or the head of a nail, which allowed no misdirection in the sticking, with unerring accuracy, yet would spend long hours patiently training a row of boys practicing clumsily on a wooden auditorium bench? He left behind him a generation of skilled drummers whom he schooled to play in the Monumental City Ancient Fife and Drum Corps. These drummers, now grown men, always assume a tone almost of reverence when they talk of "Mr. Soistman," the teacher of whom they can never speak familiarly as "Buck."

In 1973 I purchased the last drum finished by Charles "Buck" Soistman for the use of my son, who was then a teenager and an aspiring

rudimental drummer. He knew the old gentleman and had watched him at work in the shop, so I asked that the drum be delivered unassembled, to challenge my son's ingenuity. Soistman was uncomfortable with this idea, for he was quite particular about the way the drums were put together, but he finally consented, telling me that he was sure the drum would come back with problems. We actually did return a few weeks later, and Soistman chuckled, assuming his presentiments fulfilled. He took the drum. There was a long silence that was scarcely less than crushing as the two of them went over the instrument. Imagine the boy's relief when the master craftsman, showing kind empathy with an up-and-coming young drummer, smiled and said: "Good. . . That's all right, son! Now play it for me." When we left that afternoon, one young man stood about an inch taller, and one old man knew his last drum was in hands that would appreciate it.

All Soistman(n) drums are objects of intrinsic interest to players and collectors, and many possess real intrinsic beauty as well. But, being examined by the eye is not what drums are about. With his final words of good-bye to us that afternoon, Charles J. Soistman put things in a proper light. He said, "Now you have the drum, don't put it on the wall and admire it. Take it home and beat the damn thing! That's what drums are for. Beat it!" And so we have, with care and respect, ever since, never doubting that Soistman(n) drums truly fulfilled the early motto: EXCELSIOR. High Above All.

(Credit must be given to Mrs. Marie H. Soistman of Baltimore and Edward Soistman of Orlando, Florida, as well as to other members of the family, including Buck Soistman himself, who have taught me many things in various conversations. Also to Walter Schrufer of Westminster, Maryland, who learned drumming "at the bench" with Soistman.)



Courtesy of Colonial Williamsburg

A wide variety of 18th-century entertainment awaits AMIS members attending the national meetings at Colonial Williamsburg, February 5-8.

ARE YOU MOVING?

Are you moving? If so, please be certain that you notify the Society of your new address, as soon as possible. Write to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.



Courtesy of Colonial Williamsburg

Master musical instrument maker, George Wilson of Colonial Williamsburg, demonstrates the intricate steps involved in carving a violin. Wilson does hand-work like this almost every day at the Musical Instrument Maker's Shop in the 18th-century Virginia capital.

MEETINGS, WORKSHOPS SCHEDULED

The Midwestern Historical Keyboard Society will hold its third-annual meeting in Dayton, Ohio, April 2-4, 1987. Major events include a concert by the Oberlin Baroque Ensemble, a fortepiano recital by Margaret Irwin-Brandon, and a pedal harpsichord recital by Thomas Miles. Lisa Good Crawford will conduct a harpsichord master class, with additional sessions by AMIS members, Sheridan Germann on harpsichord decoration and painting and Laurence Libin on piano design.

The meeting also includes exhibits of keyboard instruments and workshops on harpsichord maintenance and voicing. For registration materials, contact Nanette G. Lunde, MHKS President, Department of Music, University of Wisconsin, Eau Claire, WI 54702 or call 715-836-2182.

A *Harpsichord Symposium* will be held at Pittsburg State University, Pittsburg, Kansas, February 3-4, 1987, with Lisa Goode Crawford, Willard Martin, and Carl Smith as guest artists. Contact Prof. Susan Marchant, Department of Music, Pittsburg State University, Pittsburg, KS 66762 or call 316-231-7000, ext. 4476.

The Sonneck Society, devoted to all aspects of American music, will hold its annual conference April 1-5, 1987, at the Stephen Foster Memorial, University of Pittsburgh, in conjunction with the U. S. chapter of the International Association for the Study of Popular Music. Contact Deane L. Root, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260 or call 412-624-4100.

The 14th-annual *Violin Craftsmanship Summer Institute* will be held at the University of New Hampshire, June 8-August 21, 1987. Seminars offered by Karl Roy, Hans Nebel, William Salchow, and Arnold Bone will include bow making, bow and violin maintenance, violin repair, and violin building and varnishing. Contact the University's Division of Continuing Education, 24 Rosemary Lane, Durham, NH 03824 or call 603-862-1088.

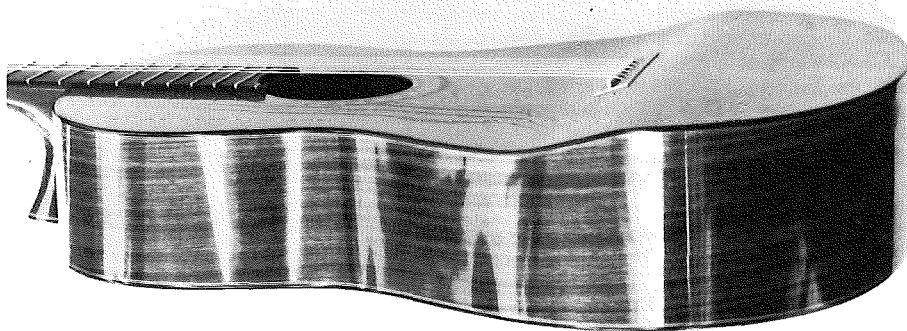
ARTICLES SOUGHT FOR AMIS JOURNAL

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

DAVID BOYDEN DIES

David Boyden, the recipient of the first AMIS Sachs Award, presented in 1983, died September 18, 1986, in Berkeley, California. A great musicologist and teacher, his book, *The History of Violin Playing from its Origins to 1761*, is a landmark work on the subject.

NEW BI-LEVEL GUITAR DESIGN PATENTED



Courtesy of La Jolla Luthiers

La Jolla Luthiers of La Jolla, California, has announced production of six models of a Bi-Level guitar which the firm developed (U.S. Patent No. 4,320,685) to meet the demand for "a louder and more brilliant sounding guitar."

Each instrument is constructed with conventional materials and is based on traditional methods of guitar building, except for the soundboard—it is a curved, two-level soundboard that is made by using a special bending machine that produces a vaulted angle of approximately 11 degrees. The strings enter into and through the vaulted soundboard.

Write to La Jolla Luthiers, 5418 Linda Rosa Avenue, La Jolla, CA 92037 for further information.

1986 ACQUISITIONS AT USD MUSIC MUSEUM

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

Musical instruments acquired by The Shrine to Music Museum at the University of South Dakota in Vermillion in 1986, according to Margaret D. Banks, Curator, are as follows:

No. 3977. American reed organ by Peloubet, Pelton and Co., Bloomfield, NJ, ca. 1873-80.
No. 3978. Treble (alto) recorder in F by Abraham van Aardenberg, Amsterdam, ca. 1698-1717.

No. 3979. Tierce flute in F by Thomas Stanesby, Jr., London, ca. 1716-32. Ivory, one silver key.

No. 3980. Dhyangro (double-headed frame pole drum), Nepal, late 19th century.

No. 3981. Trumpet, Asmat, New Guinea, late 19th century.

No. 3982. Clarinet in C, USA, ca. 1900. American high pitch.

No. 3984. "Humanatone" nose flute by Gretsche, Brooklyn, NY, ca. 1950.

No. 3985. Harpsichord by Gommarius van Everbroeck, Antwerp, 1659. BB-c", 1 x 8', 1 x 4', buff.

No. 3986. Treble viol by John Hoskin, England, 1609. Ex. colls.: W. E. Hill & Sons, John Pringle.

No. 3987. Erhu and bow, Quilin, China, ca. 1984.

No. 3988. Trombone by Henri Gautier, France, early 20th c. Used by Stan Fritts and the Korn Kobblers, ca. 1938-54.

No. 3989. Washboard with electric auto horns, siren, klaxon, doorbell, whistle, woodblock, and 21 auto and bicycle horns. Used by Stan Fritts and the Korn Kobblers, ca. 1938-54.

No. 3990. Spittoon with bell ringer and electric igniter. Used by Stan Fritts and the Korn Kobblers, ca. 1938-54.

No. 3991. Accordion, Italy, 2nd quarter 20th c. Distributed by Lo Duca Brothers, Milwaukee, WI.

No. 3992. Clarinet by Noblet, Paris, early 20th c.

No. 3993. Trumpet, Concertone brand, distributed by Montgomery Ward, Chicago, IL, 1st half 20th c.

No. 3994. Violin by Carl Dressel, Berlin, 1889.

No. 3995. Clarinet in C by Herman Wrede, London, ca. 1829-46. Five keys.

No. 3996. Oboe by Jakob F. Grundmann, Dresden, 1784. Ex. coll.: Marco Tiella.

No. 3997 a & b. Genggong (Jew's harp) and ngung (frog call) by I. Gusti Ngurah Togog, Peliatan, Bali, 1983.

No. 3998. Music box in shape of harp distributed by W. B. Graves, O'Neill, NE, early 20th c.

No. 3999. Mouth organ by Fr. Hotz, Germany, 1st half 20th c. Harmony Queen model.

No. 4000. Ocarina, early 20th c.

No. 4001. Flute, late 19th/early 20th c.

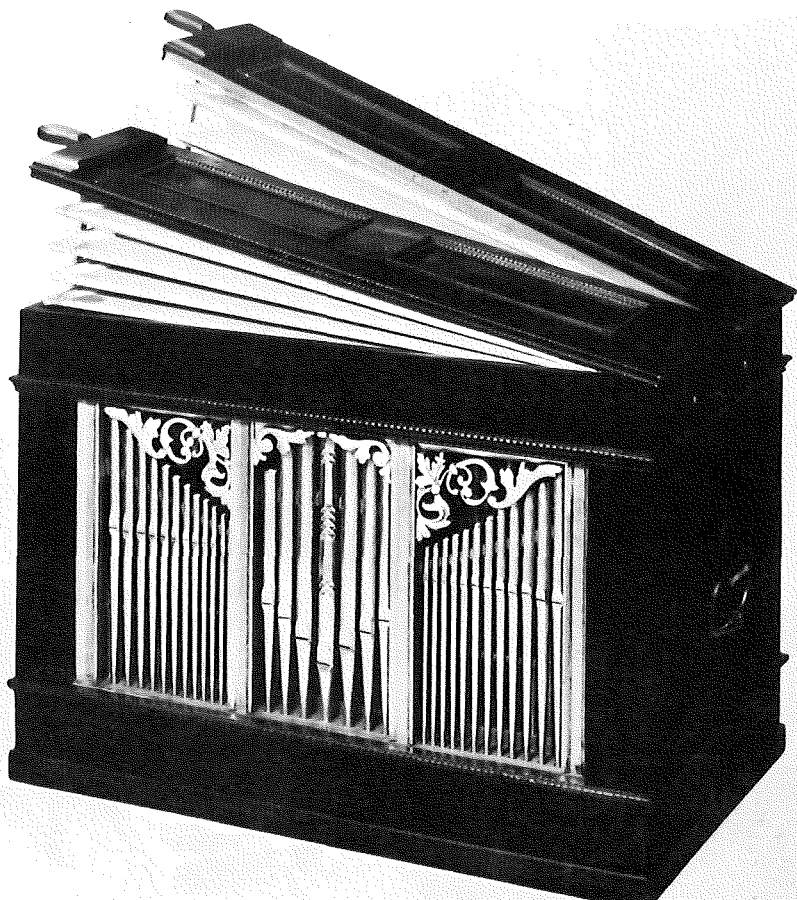
No. 4002. Soprano Saxophone by Buescher, Elkhart, IN, ca. 1920.

No. 4003. Theorbo by Joachim Tielke, Hamburg, 1707.

No. 4005. Cornet imported by J. W. Pepper, Philadelphia and New York, ca. 1881.

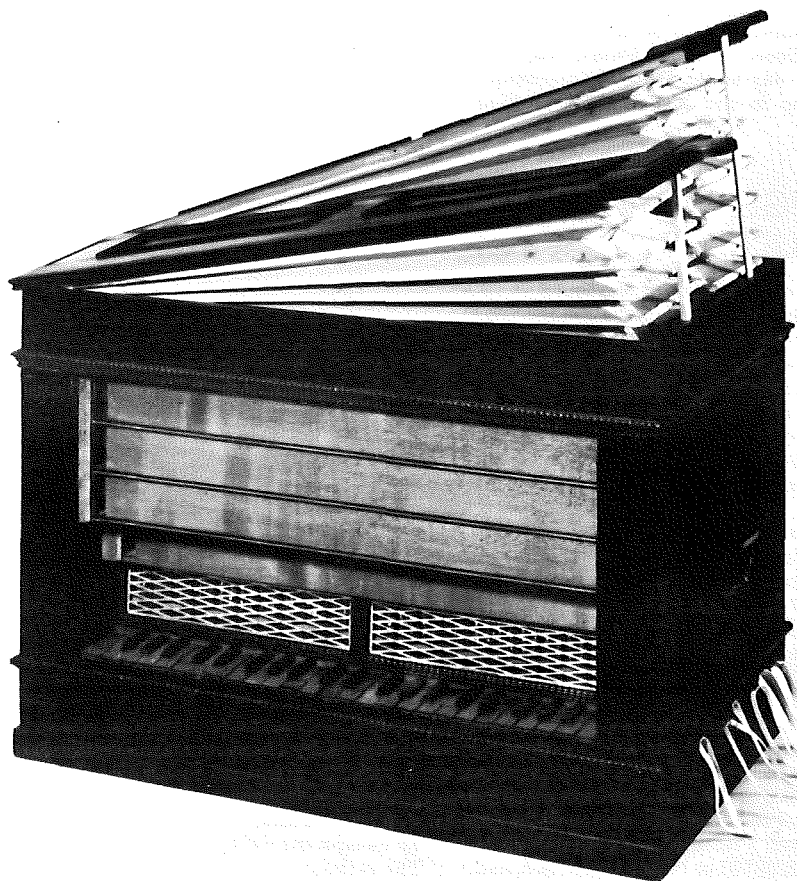
No. 4006. Flute by Carl Kruspe, Leipzig, ca. 1885-1900. Schwedler reform system.

No. 4007. Flute in F by Vinatieri and Castlas, Turin, ca. 1880. Five keys.



Courtesy of The Shrine to Music Museum

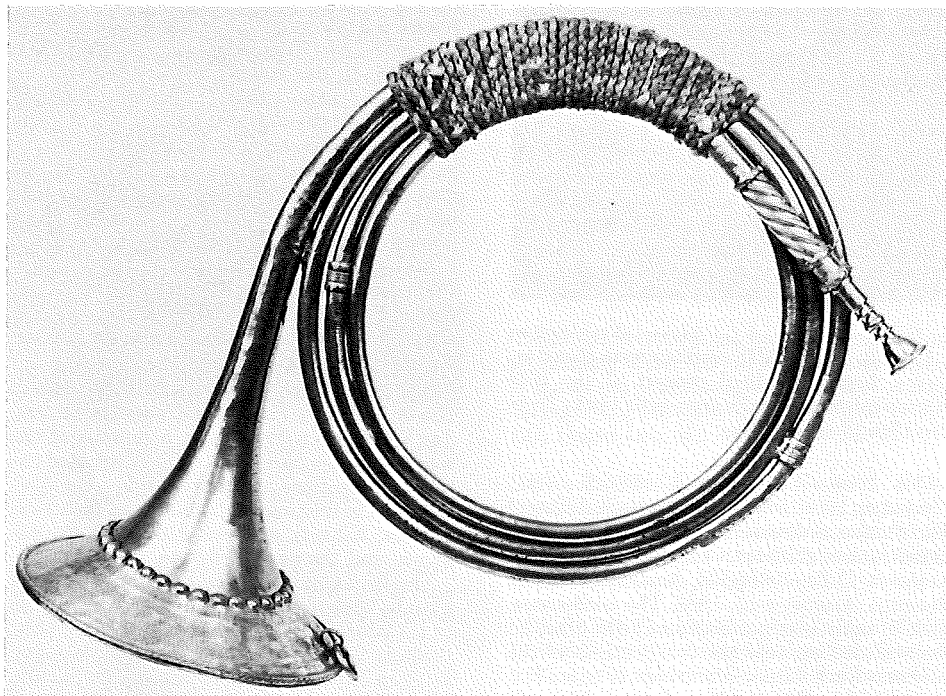
No. 4031. Chest organ by Jacob Hannss, north Germany, ca. 1620. Four octaves with a short octave, 390 pipes, 6 stops. Rawlins Fund.



No. 4008. Flute in F by Rönneberg, New York, after 1835. Four keys.
 No. 4009. Piccolo by Berteling, New York, ca. 1875. Conical, metal-covered, wood body. Six keys.
 No. 4010. Cabinet piano by Robert and William Nunn, New York, ca. 1823-33. Six octaves.
 No. 4011. Harp by Erard brothers, Paris, ca. 1796-1810.
 No. 4012. Melodeon by N. D. Smith, New London, CT, ca. 1855..
 No. 4013. Jagd-Waldhorn by Georg Friedrich Steinmez, Nuremberg, after 1694.
 No. 4014. Cornet by C. G. Conn, Elkhart, IN, ca. 1908. Conn-Queror model.
 No. 4015. Clarinet by Friedrich Kulow, Magdeburg, Germany, after 1879. Albert system.
 No. 4017. Soprano ocarina by H. Fiehn, Vienna, late 19th/early 20th century.
 No. 4018. Banjo-guitar by the Vega Company, Boston, MA, ca. 1910-25. Tu-ba-phone model.
 No. 4019. Ukelin distributed by International Musical Corporation, Hoboken, NJ, after 1929.
 No. 4020. Glockenspiel, 20th c.
 No. 4021. Clarinet in A, ca. 1900. Albert system. American high pitch.
 No. 4022. Piccolo, late 19th c. Six keys.
 No. 4023. Snare drum, 20th c.
 No. 4024. Electronic organ by Baldwin, Cincinnati, OH, ca. 1954. Orga-sonic model.
 No. 4025. Trumpet by Buescher, Elkhart, IN, ca. 1950.
 No. 4026. Harpolute by Harpolute Mfg. Co., Boston, MA, ca. 1913.
 No. 4027. Accordion by Soprani, Italy, ca. 1938. Lido model.
 No. 4028. Lyra and bow, Crete, before 1940.
 No. 4029. Concert roller organ, USA, ca. 1910-20. Thirty cobs.
 No. 4030. Rabab, Kabul, Afghanistan, ca. 1973.
 No. 4031. Chest organ by Jacob Hannss, north Germany, ca. 1620. Four octaves with a short octave, 390 pipes, 6 stops.
 No. 4032. Serpent Forveille by Turlot, Paris, ca. 1825.
 No. 4033. Tenor Saxophone by Buescher, Elkhart, IN, ca. 1920.
 No. 4034. Violin, Germany, early 20th century.
 No. 4035. Charango, Bolivia, ca. 1970. Armadillo-shell back.
 No. 4036. Ocarina, Argentina, ca. 1970.
 No. 4037. Practice clavier by Virgil Practice Clavier Co., New York, 1899.
 No. 4038. Alto Saxophone in E-flat by Adolphe Sax, Paris, ca. 1857.
 No. 4039. Tenor Saxophone in B-flat by Adolphe Sax, Paris, ca. 1861.
 No. 4040. Baritone Saxophone in E-flat by Adolphe Sax, Paris, ca. 1858.
 No. 4053. Sandouri (hammered dulcimer) by I. Maseiko, Greece (?), before 1984.
 No. 4068. Melodeon by J. Estey & Co., Brattleboro, VT, ca. 1870.
 No. 4069. Violin, Germany, early 20th century.
 No. 4070. Snare drum by Leedy, Indianapolis, IN, after 1936.
 No. 4071. Folding practice keyboard, USA (?), 20th century.
 No. 4073. Flute by Johann W. Oberlender, Nuremberg, after 1705. Ivory, one silver key, *corps de rechange*.
 No. 4074. Oboe by Abraham van Aardenberg, Amsterdam, ca. 1698-1717. Three keys.
 No. 4075. Oboe d'amore by Johann Wolfgang Kenigsperger, Roding (?), before 1752. Three keys.

No. 4076. Soprano Saxophone in B-flat by Adolphe Sax, Paris, ca. 1859.
 No. 4077. Sousaphone by Getzen, Elkhorn, WI, ca. 1960. Elkhorn model.
 No. 4078. Bass clarinet by LeBlanc, Paris, ca. 1960.
 No. 4079. Bassoon by Moennig Brothers, Germany, ca. 1960.
 No. 4080. Baritone horn by C. G. Conn, Elkhart, IN, ca. 1963.
 No. 4082. Cor solo by Joseph Raoux, Paris, ca. 1781-94. Eight crooks, original case.
 No. 4083. Ukelin by the International Musical Corporation, Hoboken, NJ, after 1926.

No. 4084. Solo alto horn in E-flat (high pitch) by F. Jaubert & Cie, Paris, imported by Lyon & Healy, Chicago, ca. 1895-1905. Bell-front model.
 No. 4085. Mandolin by Gibson Mandolin-Guitar Co., Kalamazoo, MI, ca. 1910. Style A.
 No. 4086. Flute by Felix Raudonikas, Leningrad, 1979. Reproduction of Baroque flute by Hotteterre in the Institute of Theatre, Music, and Cinematography, Leningrad. Exhibited, Western Reserve Historical Society, Cleveland, Ohio, October 5-17, 1980.
 No. 4087. Piano, spinet, USA, ca. 1930. Lenox vertical piano action.



Courtesy of The Shrine to Music Museum
 No. 4013. Jagd-Waldhorn by Georg Friedrich Steinmez, Nuremberg, after 1694. Two similar horns by Steinmez survive in the Musikinstrumentenmuseum in Berlin. Gift of Barbara and Burton E. Hardin, Charleston, Illinois.



1986 HISTORICAL HARP ACTIVITIES HELD



Courtesy of Patricia John

Patricia John, AMIS member from Houston, Texas, began the final concert of the 1986 Historical Harp Conference with works from the 13th-16th centuries.

The Historical Harp Conference and Workshop 1986, with Judit Kadar and Cheryl Ann Fulton as directors and Joyce Rice as administrative director, took place on the Amherst College campus, Amherst, Massachusetts, August 4-10, 1986. The conference, with 60 registered participants, took place on the weekend between the two portions of the Amherst Early Music Workshop. It began Friday evening with a presentation of the Early Music Workshop's Theater Project, a version of the medieval play, *Robin et Marian*, directed by Thomas Binkley. A reception for those participating in the Harp Conference was held at which the directors and guest artists were introduced, providing a chance for the group to get to know each other informally.

The conference continued Saturday morning with William Taylor's lecture/slide show, "The Ancient Harps, an Iconographical Presentation." Harp maker David Brown followed with a lecture, "Several Aspects of Harp Stringing." After a short break, Cheryl Ann Fulton discussed and performed music from the *Faenza Codex*. Rose Chaplin followed with a demonstration, "The Technique and Repertory of the Bray-pin Harp." In the afternoon, the Early Music Workshop student concert was held.

Every spare moment was spent at the Instrument Maker's Fair, browsing through the displays of early instruments, books, music, and records. Arsalaan Fay's exhibit of Douglas harps and the Hobrough early harp display were of great interest. Anne Habermehl had an extensive collection of Welsh items, including several harps.

A special harp concert was given in the late afternoon by harpists Ann Heymann and Cheryl Ann Fulton. Ann, along with her husband, Charlie, presented an enjoyable "happening." During the program, Ann played her two magnificent wire-strung harps, both made by Jay Witcher. She also accompanied Charlie on

the pennywhistle, bohran (an Irish frame drum), and the harmonium, while simultaneously playing one of her harps. Charlie played rollicking Irish tunes, using a button accordion, guitar, and cittern, and recited. Ann's performance of her own composition for the wire-strung harp, based on the sound of bells, was imaginative and beautiful, an aural delight.

Cheryl then took us to another time and place, 17th-century Italy. Playing a triple strung harp, she presented an outstanding, distinguished program. Roy Whelden, playing viola da gamba, joined her for the first piece, "Canzona ottava deta l'Ambitiosa" by Girolamo Frescobaldi (1583-1643). Next, she played a triple harp solo, "Ancidetime pur per l'Arpa" by Giovanni Maria Trabaci (1575-1647). Two songs, both on the text "Tu parti, Ahi lasso", one by Claudio Saracini (1586-1649?), the other by Sigismondo D'India (1572-1629), finished the set. Michael Collver was the countertenor for the two pieces; his singing was complimented by Cheryl's impeccable playing.

On Sunday morning, Ann and Charlie Heymann presented, "Another Look at the Cláirseach: Its History, Mythology and Performance Practice." Ann also gave a mini-workshop, "A Hands-on Introduction to Wire-Strung Harp Technique."

A panel of harp makers was held with David Brown, Arsalaan Fay, Lynn Lewandowski, and Jay Witcher. Carl Swanson, a member of the workshop, also participated. They debated the research questions and construction techniques involved in making harps based on historical models. A lively discussion between the audience and the panel followed.

The final concert began with my playing of 13th to 16th-century music on a reproduction of a 15th-century harp fitted with bray-pins, made by George Higgs of Great Britain. Next, William Taylor, playing a Tourin Musica harp, performed a set of dances. Rose Chaplin played a selection of 14th- and 15th-century pieces, also playing a Higgs harp. Judit Kadar concluded the program by playing first on a harp made by David Brown, then on one by David Brooks.

The three faculty members for the two-week workshop were Cheryl Ann Fulton, Judit Kadar, and Joyce Rice.

Two articles by Fulton have recently appeared in the *American Harp Journal*. She and Roy Whelden are the founding members of *Quaternaria* and are students of Thomas Binkley. She has recently received a Fulbright grant to study in Portugal, and in October 1986 she was a featured guest artist at the International Historical Harp Symposium in Basel, Switzerland. In November, she performed in New York at Merkin Hall in a production of *Alexander's Feast* by George Frederick Handel, which included the *Concerto in B-flat Major for Harp and Orchestra*.

Kadar lives in Germany, where she is playing with an early music ensemble. She has begun a research project, "Historical Harp Iconography," in which she will incorporate a survey she is conducting of paintings and sculptures which include early harps. She has asked for help in obtaining information. Write to Judit Kadar, Schuetzenstrasse 16, 1000 Berlin, West Germany.

Rice, who so capably performed the task of administrative director for the conference and workshop, also taught beginning and intermediate harp during the course and performed

with her students. She lives and teaches in Amherst and has many harp students.

As part of the Amherst Early Music Workshop, the participants in the Historical Harp Workshop were able to attend lectures on related early music topics, as well as attend classes on other early instruments. The opportunity to hear concerts by outstanding musicians who specialize in early music performance practices was an important aspect of the two weeks.

The Historical Harp Conference 1987 will be held at Amherst College August 14-16, 1987. The Historical Harp Workshop 1987 will be held during the week following the conference. For information write to Lynn Crawford, Administrative Director, Historical Harp Conference and Workshop 1987, Route 2, Box 43A, Mechanicsville, VA 23111.

—Patricia John

NEWS FROM THE TRUMPET MUSEUM

The Ernst Albert Couturier (1869-1948) library of cornet solos with their band and orchestra accompaniments has been given to the Trumpet Museum in Pottstown, Pennsylvania (see the *AMIS Newsletter*, Vol. XI, No. 3 [October 1982], pp.1-2) by Jack Lowe, Paradise, California. As a young man, Lowe studied with Couturier, an important soloist with the Gilmore Band who later developed and manufactured a line of brass instruments. The library was studied by Michael Galloway, Professor of Trumpet at Mansfield State College, Mansfield, Pennsylvania, for his D.M.A. thesis (University of Hartford, 1986), *Ernst Albert Couturier, Neglected Cornet Virtuoso*.

Meanwhile, an advisory board has been formed "to assist in development and use of the museum's facilities," according to AMIS member, Lloyd P. Farrar of Silver Spring, Maryland. Board members are Frank Scimonelli, former posthorn soloist with the U.S. Navy Band, chairman; Frank Kaderabek, Philadelphia Orchestra; Barbara Sauer-Prugh, Philadelphia; Clifford Lillya and Louis Stout, University of Michigan; Ralph Dudgeon, Cortland State University; Emerson Head, University of Maryland; Jack Carter, Texas; and, Ronald Demkee, Allentown, Pennsylvania, Band.

SUNY DISCONTINUES REPAIR PROGRAM

The two-year course in woodwind instrument repair at the State University of New York, College at Morrisville, has been discontinued, according to AMIS member, Ronald P. Saska, who developed the program, beginning in 1976. Graduates of the musical instrument technologies program who sought employment in the field were all finding positions, most prior to graduation. Saska is currently seeking another teaching position.

1986 JOURNALS MAILED

Copies of Volume XII (1986) of the *AMIS Journal* were mailed from Madison, Wisconsin, in the middle of December to AMIS members who paid dues for 1986. The *Journals* were sent to individual members by bulk rate, to libraries by library rate, and overseas by surface mail. Delivery may take several weeks.

SEGOVIA'S GUITARS GO TO THE MET IN NYC



Courtesy of the Metropolitan Museum of Art

Philippe de Montebello, left, Director of the Metropolitan Museum of Art in New York City, admires one of Andrés Segovia's two guitars that Mrs. Segovia donated to the Museum on November 20, 1986.

Emilita Segovia, Marquessa of Salobrena, presented the two guitars on which her husband, Andrés Segovia, performed and recorded for 50 years to the Metropolitan Museum of Art in New York City at a ceremony held November 20, 1986, in the André Mertens Galleries for Musical Instruments.

The older instrument, made in 1912 by Manuel Ramirez, luthier of the National Conservatory in Madrid, was used by Segovia to launch his career. It was played at his United States debut in 1929, and remained his concert guitar until 1937. The second instrument, made by Hermann Hauser of Munich in 1937, served Segovia until 1962. The guitars were accepted for the Museum by Laurence Libin, Curator of Musical Instruments.

In prepared remarks, Segovia said, "I have played on both guitars. . . during the most important period of my career. Both have helped me to convince musicians, critics, and the general public that the guitar, for the deep poetry of its sound and its polyphonic capabilities, deserved to ascend to the high level of the violin. . . Now, with our hearts full of gratitude, and in consideration of the affection that this wonderful country has demonstrated to us, I am extremely happy that my wife, by her own initiative, is offering these two guitars to this wonderful institution."

The presentation ceremony and reception, attended by Spanish officials and ABC-TV correspondent, Hugh Downs, was filmed by ABC-TV as part of a special program devoted to Segovia, scheduled for broadcast this spring.

BOOK REVIEW

History of the Mandolin: The instrument, its exponents and its literature, from the seventeenth until the early twentieth century by Konrad Wolki. Translated from the German by Keith Harris. Arlington, VA: Plucked String, P.O. Box 11125, 1984. 36 pp. Paperback, \$5.95.

Mandolin orchestras form a significant segment of the American musical heritage. From their beginnings about 1880, they were an important source of popular music until about 1925, when they were supplanted by the popularity of jazz. Meanwhile, mandolin bands in Europe had a longer heritage, as well as a different impetus. Konrad Wolki (1904-1983) first published this essay in Berlin in 1939, on the eve of the Second World War, in the appendix

to the third volume of the "Deutsche Schule für Mandoline" (Berlin: Hans Ragotzky, 1939). Mandolin orchestras were still popular in Germany at that time, although they had been on the wane in the United States for about 15 years.

Wolki attempts in 19 pages to tell the story of the Neapolitan mandolin's rise to the level of popularity it enjoyed in 1939. He makes no attempt to survey the instrument's popularity in other countries. From this vantage point, he concentrates on composers and players of the instrument who were important in spreading its music from southern Italy to the cultural capitals of the north, concentrating on Germany in general and Vienna in particular.

While the work, as a whole, is a survey of mandolin music, Wolki does give a list of the instruments used in the mandolin orchestras

in Germany in 1939. Compared to the American mandolin orchestras of 15 years earlier, the German groups were still classically oriented, adhering closely to their Italian roots.

Wolki revised the work in 1974 and added appendices in 1979. He died in mid-1983, before seeing the English translation.

Keith Harris, the translator, is an Australian living in Dortmund, West Germany. He is to the classical Neapolitan mandolin and its literature, what Paul O'Dette is to the lute, and has joined the ranks of this century's great scholar-performers.

While this work is definitely not the last word on the history of the mandolin, it remains valuable as a pioneering study.

—Joseph R. Johnson

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.

RARE and out-of-print books on musical instruments. Also old tutors, printed music, manuscripts, etc., bought and sold. Catalogs issued. J & J Lubrano, Dept. AMIS, P.O. Box 127, South Lee, MA 01260; 413-243-2218.

NEW BOOK: *Twentieth Century Brass Musical Instruments in the US*, 68 pages, 167 photos, available from the author for \$9.95, plus \$1.50 shipping. Richard Dundas, 31 North St. Ext., Rutland, VT 05701.

FOR SALE: The First harpsichord built in the United States by Arnold Dolmetsch, Boston, 1907. For further details: J & J Lubrano, P.O. Box 127, South Lee, MA 01260; 413-243-2218.

FOR SALE: Professionally restored Goodman-Baldwin double keyboard, rosewood melodeon. Circa 1853. Margaret Gerdeman, P.O. Box 525, Okoboji, IA 51355; 712-332-7470.

BLUTHNER 6' 2" Parlor Grand Piano, built 1903 (serial no. 64836). In perfect and original condition. Beautiful natural finish. Classic Bluthner sound. A pianist's piano. Appraised at \$20,000. Asking \$17,000. Shipping crate available. Call 602-323-7581 (Tucson, AZ) between 7:30 and 9:00 a.m., EST.

FOR SALE: Pleyel grand no. 9531 (1842), amber, 6' 9", strong pin-block. Excellent condition, inside and out. Used for recording Chopin's etudes. Only serious offers considered. No. 704, 4720 S. Broadway, St. Louis, MO 63111.

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

FOR SALE: Sets of 20 postcards of instruments from the collections of The Shrine to Music Museum. Send \$5.50 per set (includes postage & handling) to The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.

NEWS FROM THE ROYAL COLLEGE OF MUSIC

The Museum of Instruments at The Royal College of Music in London, which suffered serious budget cutbacks several years ago, has had some of its funding for staff restored and is now open during term-time from 11:00 a.m. to 4:30 p.m. on Mondays and Wednesdays, as well as by appointment. Admission is a nominal 60p.

In addition to the first volume of the catalog, *European Wind Instruments* by E. A. K. Ridley, published in 1982, a 16-page *Guide to the Collection* by Elizabeth Wells, Curator, was published in 1984; the latter is the first survey of the entire collection, which includes more than 500 instruments (the Donaldson, Edward VII, Hipkins, Ridley, and Tagore collections), and features 13 photos of galleries and important instruments. Plans are also available, and a catalog of the keyboard instruments is in progress.

CREMONA TO HOST STRAD EXHIBITION

The 250th anniversary of the death of Antonio Stradivari will be celebrated in the City of Cremona, Italy, with an exhibition that will feature many of the master's finest instruments, alongside the moulds, patterns, and tools with which he created them. A series of concerts by famous players of Stradivari instruments will take place concurrently with the exhibition, which will run for six weeks, beginning August 26.

With the guidance of Mayor Zaffanella of Cremona, an international committee has been formed to plan and oversee the transportation, display, and security of the 40 or more instruments that will be on view. Presided over by Charles Beare of London, the committee includes Signora Gaë Aulenti, a well-known designer, Bruce Carlson (Cremona), Vinicio Gai (Florence), Bernard Millant (Paris), René Morel (New York), Andrea Mosconi (Cremona), Sesto Rocchi (Reggio Emilia), and Étienne Vatelot (Paris). A meeting of this "Comitato Scientifico" in September 1986 debated and made decisions about the basic form of the exhibition and established security procedures. Another meeting was held in Paris in December.

Visitors will mount the grand marble staircase of the Palazzo del Comune in Cremona and first meet a "live" violin maker at work, with a display that will show how and from what a violin is made. Then one will be admitted to the Council Chamber and three adjoining rooms overlooking the Cathedral Square, one of which currently contains the Stradivari, Guarneri, and Amati violins belonging to the City. Displayed here will be a collection of Stradivari instruments such as has never been seen together before, according to Beare. "In several instances—the "Medici" tenor viola of 1690 is an example—an instrument will be shown in the same case as its patterns and mould from the Dalla Valle Collection," he notes. "Items for the exhibition will be coming from all over the world, and no effort will be spared to ensure that visitors who do the same will be rewarded by a uniquely enjoyable and informative experience."

An illustrated descriptive catalog will be available at the exhibition, and later a com-

memorative catalog will be published that is expected to take its place among the classics of violin literature.

Cremona is reached by train from Milan in little more than an hour, while a bus wends its way for two hours through countryside and picturesque villages that can hardly have changed since Stradivari's time. Cremona, itself, is not

exceptionally attractive, but much of the city center retains the atmosphere of earlier times, especially the Piazza del Duomo, where the palace that will house the exhibition is located. A very large influx of visitors is expected, according to Beare.

More details will be published in the June issue of the *AMIS Newsletter*.



Courtesy of Colonial Williamsburg

Colonial Williamsburg musical consultant, James S. Darling, and music teacher, Thomas Marshall, play a keyboard duet at one of the many concert programs offered regularly at Colonial Williamsburg. Here, in the Governor's Palace ballroom, they play a 1762 Kirckmann harpsichord and a 20th-century Dowd harpsichord.

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.