

NEWSLETTER

Of The

American Musical Instrument Society

VOL. IX, No. 1

March 1980



The Metropolitan Museum of Art, one of the world's great, encyclopedic art museums, is located on the east edge of Central Park in New York City with its main entrance at the corner of Fifth avenue and 82nd street.

AMIS MEETS IN NEW YORK CITY MAY 9-11

The ninth-annual national meeting of the American Musical Instrument Society will be held in New York City, May 9-11, 1980, with the Metropolitan Museum of Art, Fifth avenue at 82nd Street, serving as host. Frederick R. Selch, President of AMIS, and Laurence Libin, Associate Curator in Charge, Department of Musical Instruments at the Metropolitan, will be in charge of the local arrangements.

Dr. Edmund A. Bowles of White Plains, New York, chairman of the program committee, promises a number of varied and interesting papers, including sessions on bowed stringed instruments, keyboard instruments, ethnological instruments, and American instrument makers, as well as a demonstration of woodwinds which will include instruments from the Met's collection.

There will be joint sessions with the RIdIM/RCMI for those interested in musical iconography, an opportunity to

visit the auction rooms at Sotheby Parke Bernet, an organ recital at St. Peter's Lutheran Church, and a concert by the Federal Music Society.

Finally, in addition to the traditional banquet and the business meeting, there will be an exhibit of books, prints, and instruments at the Grolier Club; and, on Sunday afternoon, an opportunity to visit either the Robert Rosenbaum Collection or the Murtough Guinness Collection. For the complete program, see page 6.

NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY

André P. Larson, Editor

The Newsletter is published in March, 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, USD Box 194, Vermillion, SD 57069. Requests for back issues and all correspondence regarding membership (\$18.00 per year) should be directed to the Membership Office, American Musical Instrument Society, USD Box 194, Vermillion, SD 57069.

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WARNER RETIRES FROM STEARNS COLLECTION



Dr. Robert A. Warner, director of the Stearns Collection of Musical Instruments at the University of Michigan in Ann Arbor since 1959, has retired. Professor Gwynn S. McPeck is serving as acting director until June 1980, and a search is underway for a new director.

A lecture by Dr. Warner, "Dragons, Gorged Serpents, Marine Monsters, and Beautiful Women," followed by a gala reception, was sponsored by Friends of the Stearns Collection on January 24 to mark the end of Warner's 20 years of service.

A native of Parkersburg, Iowa, Warner attended Northern Iowa University and the Eastman School of Music, before completing his doctoral studies in musicology at the University of Michigan in 1951. He joined the University of Michigan faculty in 1956, and later spent six years as Associate Dean in charge of graduate studies in the School of Music. He directed the Collegium Musicum for many years, and served as committee chairman for four-

teen doctoral dissertations.

An authority on English chamber music of the 17th century, Warner has published editions and articles about the works of John Jenkins. With Friedrich von Huene, he contributed articles about recorders in the Stearns Collection for *The Galpin Society Journal*, and he has written numerous articles about musical instruments for encyclopedias. His retirement plans include residing in northern Michigan, preparing further editions of Jenkins' works, and writing a history of the Stearns Collection.

Under Warner's direction, the Stearns Collection gained in physical condition, completeness, visibility, and prestige among musical instrument collections in the United States. In 1974 the Collection acquired new quarters, facilitating humidity control, providing attractive exhibit space and suitable storage areas, and allowing increased viewing hours. Many acquisitions were made, including the recent purchase of a Barak Norman viola da gamba; among the important restorations was an 18th-century Italian harpsichord. A recent dissertation about the Western bowed stringed instruments in the Collection is only one example of the increased importance of the Stearns Collection to researchers.

In large measures, it was the diligent efforts of Robert Warner that made it all possible.

BOOK REVIEW

Musical Instruments of the Southern Appalachian Mountains. By John Rice Irwin. Norris, Tennessee: Museum of Appalachia Press, 1979. (95 pp, 129 illustrations, \$5.95)

One is immediately attracted to this book by the full-color cover which shows some East Tennessee musicians sitting in front of a log cabin at the Museum of Appalachia in Norris, Tennessee, playing their fiddle, mouth bow, and five-string banjo. The author, John Rice Irwin, has spent about 25 years collecting and researching items of Southern Appalachian culture for his museum. This book is an illustrated catalog of the musical instruments he has found in the hills and hollows of his region.

More than 125 instruments are included, along with information about the age, maker, and player of each of them. Most of the instruments are crude fiddles and fretless banjos, but dulcimers, mouth bows, guitars, mandolins, jaws harps, and flutes are also represented. Written by a man who is always eager to share his love for music and musical instruments, the book is an interesting contribution to the study of American folk music.

Peggy Flanagan Baird

PIANO COLLOQUIUM SET FOR MARCH 18-19

The Smithsonian Institution, in cooperation with the Carnegie Hall Corporation and the Music Critics Association, will sponsor a colloquium about the early piano at the National Museum of History and Technology in Washington, DC, March 18-19, 1980.

The discussions will be devoted to the piano in the late 18th and early 19th century, including repertoire and the use of the piano in chamber music. Two concerts will feature works of the period played on Broadwood and Dulcken pianos from the Smithsonian, as well as several reproductions.

The panelists will be Malcolm Bilson, Cornell University; Frank Peters, St. Louis Post-Dispatch; Harold Schonberg, New York Times; James Weaver, Smithsonian; Robert Winter, UCLA; and, Thomas Wolf, Washington, DC. Assisting artists will be Carole Bogard, Boston, and Sonya Monosoff, Cornell University. Cynthia Hoover, Smithsonian, will moderate the Colloquium which is open to the public free of charge.

CENSUS PLANNED

James Parrott and David Harrison at the EMS Library, University of Waterloo, Waterloo, Ontario (Canada N2L 3G1), are preparing a census of pianists' practice and exercise devices in public and private musical instrument collections, and would appreciate receiving information about the location of known specimens.

The census will cover appliances used for teaching the piano student correct position of the fingers, hands, and arms during piano playing; examples include the Chiroplast, Guide-Mains (or Hand-Guides), and Hand Support. The census will also cover devices used for strengthening the fingers and hands, or for making them more supple; examples include the Chirogymnaste, Dactylion, Flexomanus, Gyastik, Hand-Extender, Manumoneon, Technicon, Virgil Practice Clavier, and Virgil Techniklavier. Used throughout the 19th, and into the early 20th century, mechanical aids of this type reached the height of their popularity during the last two decades of the 19th century.

JOURNAL UPDATE

Copies of Volume IV (1978) of the **AMIS Journal** were mailed on January 31, 1980, to everyone who held a membership in 1978. This was the last volume edited by Thomas Kelly, Wellesley College, and features articles by Stephen Bonta, Robert Eliason, Sheridan Germann, and William Dowd.

continued from page 2

The next issue of the **Journal** (Volume V/VI, 1979-80), a special edition edited by William Hettrick, Hofstra University, is expected to be mailed to the current membership in August. It will include major articles by Edmund Bowles, "Nineteenth-century Innovations in the Use and Construction of the Timpani;" Frederick Crane, "Tobias Schönfeld's *Compendium instrumentorum musicalium* (Liegnitz, 1625);" Margaret Anne Downie, "The Modern Greek Lyra;" Robert E. Eliason, "The Meachams, Musical Instrument Makers of Hartford and Albany;" Standley Howell, "Paulus Paulirinus of Prague on Musical Instruments;" and, Albert R. Rice, "The Clarinet as described by Lorents Nicolai Berg (1782)." There will also be an expanded book list by George Huber and book reviews (Jane Bowers, review editor) written by fourteen reviewers.

Articles for Volume VII (1981) are currently being solicited and should be submitted to the editor (William E. Hettrick, Department of Music, Hofstra University, Hempstead, NY 11550) no later than September 1, 1980. Contributions should be typewritten, double-spaced, and should follow the *Chicago Manual of Style*, 12th edition, revised. Publication of Volume VII is scheduled for mid-1981.

SMITHSONIAN ANNOUNCES APRIL LECTURES

The Division of Musical Instruments of the Smithsonian Institution in Washington, DC, will host a series of lectures by William Dowd, harpsichord maker, and D. A. Flentrop, organ builder, April 24-25 in the Hall of Musical Instruments, National Museum of History and Technology. Makers, players, and students of keyboard instrument manufacture are cordially invited to attend. There is no admission charge. Sessions will consist of a lecture and discussion each day at 10 a.m., 2 p.m. and 4 p.m. Those planning to attend are urged to notify the Division of Musical Instruments, Smithsonian Institution, MHT 4124, Washington, DC 20560, (202) 381-4426, no later than April 15, so that adequate space can be reserved.

Mr. Flentrop will speak about "Restoration of Historic Organs," "The Organs of Mexico Cathedral," and "Traditional Organ Building Today." Mr. Dowd will speak about modern harpsichord-making, the classical harpsichord revival, and his philosophy and experience as a maker.

CLASSIFIED COLUMN

Advertisements of interest to AMIS members may be placed in this space. Each twenty words or less costs \$5.00 for each issue. Checks, made payable to AMIS, must be included with your copy to the Editor (USD Box 194, Vermillion, SD 57069 USA).

The Tuning of My Harpsichord by Dr. Herbert A. Kellner. Practical instructions, including Bach's unequal temperament reconstructed. To be published, following the 2nd German edition, early 1980 at "Das Musikinstrument, E. Bochinsky," Klüberstrasse 9, Frankfurt/M, West Germany.

FRENCH HORN. Substantial reward given for information about location of Alexander F/B-flat horn, no. AD 102. Has detachable bell and red-lined flat case. Write, Dent, 7107 Westbury Road, McLean, VA 22101 or call collect, (703) 893-4485.

WANTED: Out-of-print books, etc., concerned with keyboard instruments, except the organ. Also want pre-1800 grand pianoforte. Leo Martyn, P.O. Box 49263, Los Angeles, CA 90049.

Playing the Viol: A Beginner's Manual. A valuable compilation for collectors and players. \$4 ppd. Beverly White, Macalester College, St. Paul, MN 55105.

HARPSICHORDS, CLAVICHORDS, HARPS. Write for illustrated catalog and details of full range of early keyboard instruments, harps, and antique pianos. Write to Robert Morley & Co. Ltd., 4 Belmont Hill, Lewisham, London SE13, England. Telephone 01-852-6151. Early shipment of most instruments can be arranged.

WANTED: Pianists' exercise and practice devices (Dactylion, Hand-extender, Hand-guides, Manumoneon, Technicon, etc.). James Parrott, EMS Library, University of Waterloo, Waterloo, Ontario, Canada N2L 3G1.

FOR SALE: Antoine Courtois, silver-plated, B-flat cornet with separate mouthpiece at-

tachment for conversion to A. Photo on request. Inscription, Levy's Model, etc. Very good condition. Phone (608) 348-3761. Write Mrs. C. M. Schuldt, 85 W. Madison, Platteville, WI 53818.

FOR SALE: Kortholts; alto, tenor, and bass. Excellent quality for Moeck. Mint condition, played only a few times. \$900 set. Harpsichord; Williams, small Ruckers copy, 8', 4". Solid spruce soundboard, rosewood and maple keys, lacquer finish. Very resonant. \$1200. Harvey Schlegel, 2640 N. 14 Street, Phoenix, AZ 85006.

CAPLINS/WULFE OPEN NEW FIRM IN NYC

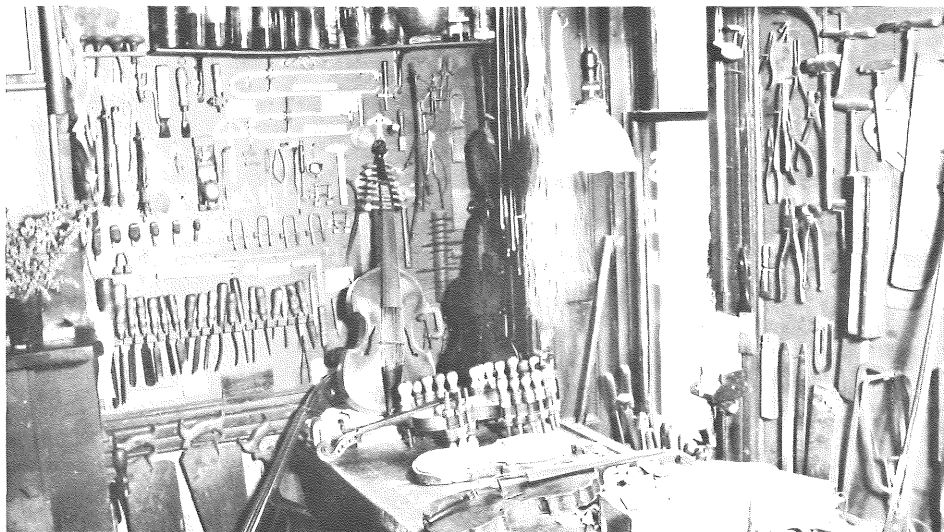
The Center for Musical Antiquities, specializing in antique musical instruments, books, scores, accessories, furnishings, and other musical items, opened October 27, 1979, on the second floor at 115 West 57th Street in New York City.

Lillian Caplin, Stuart Caplin, and Noah Wulfe, long-time AMIS members, founded the firm, which soon caught the fancy of the press. Major articles appeared in "New York Magazine" and the "Daily News" shortly after the opening.

AMIS members are cordially invited to visit, whenever they are in the City.

HELP REQUESTED

Edward A. Unetich, 60 East 216th Street, Euclid, OH 44123, is "looking for methods used to design and color accordion cases made over the years; also the use of rhinestones in these decorations . . . in order to further this historical area of accordion manufacturing." AMIS members with expertise in the decoration and finishing of accordions may wish to correspond with Mr. Unetich.



The workshop of Lars Jurgen Rudolf Olsen, ca. 1915, materials from which will be on display at the Metropolitan Museum of Art during the AMIS meeting in May.

USD MUSIC MUSEUM MAKES ACQUISITIONS IN 1978 AND 1979

(In an attempt to keep the membership informed of the location of instruments which might be of interest for research purposes, the Newsletter will regularly publish information about recent acquisitions at major institutions. Those of the Metropolitan Museum of Art in New York City for 1977 were listed in the March 1978 issue. Those of the Henry Ford Museum, Dearborn, Michigan, for 1977, and the Stearns Collection at the University of Michigan, Ann Arbor, for 1975-77, were published in June 1978, and those at the Smithsonian Institution, Washington, DC for 1978-79, in the October 1979 issue. Other museums, as well as private collectors, are urged to contribute similar information. -Ed)

Among the instruments acquired in 1978 and 1979 by The Shrine to Music Museum & Center for Study of the History of Musical Instruments at The University of South Dakota, Vermillion, are the following representative examples:

- No. 2352. Horn, Nepal, probably early 20th century. Buffalo horn with silver trim, inlaid corals and turquoises.
- No. 2366. Diple (bagpipe), Dalmatia or Bosnia, probably 19th century. Human face carved on stock.
- No. 2367. Cabinet Piano by John Broadwood & Sons, London, ca. 1842. Six octaves, Empire columns, brasswork grill.
- No. 2368. Kachapi, Batak tribe, Sumatra, probably late 19th century. Effigy head, two strings.
- No. 2369. Shofar, Poland, probably 18th century. Kabbalistic text carved on both sides.
- No. 2371. Cabinet Piano by John Broadwood & Sons, London, ca. 1868.
- No. 2374. Bull Roarer, Papua, New Guinea, probably 19th century. Carved ancestral figures.
- No. 2375. Saung Gauk (arched harp), Burma, probably 19th century. Sixteen strings.
- No. 2376. Keyed Bugle by Thomas Key, London, after 1813. Copper with six brass keys.
- No. 2388. Arched Harp, Africa, probably 19th century. Ivory neck, effigy head, five strings.
- No. 2397. Rolmonica, Baltimore, ca. 1928. Fourteen music rolls.
- No. 2400. Clarinet in A by Berteling, New York City, ca. 1890. Albert system.
- No. 2401. P'i p'a, China, probably 19th century. Ivory medallion on head, inlaid mother-of-pearl.
- No. 2402. Panpipes, Dayak tribe, North Borneo, probably 19th century. Bronze, ten pipes.
- No. 2405. Mandar Bahar by H. Muntz, south India, 20th century.
- No. 2406. Veena, south India, probably 19th century. Ivory trim.

No. 2408. Tambourine, Egypt, late 19th century. Inlaid with ivory, mother-of-pearl, and ebony.

No. 2418. Bassoon by Jean-Nicolas Savary, Paris, 1823. Maple, eleven keys, tuning extensions, tip-up butt, extra wing joint, octagonal wood case.

No. 2419. Ophicleide in B-flat by Charles Pace, London, ca. 1834-49. Nine keys.

No. 2420. Tar (long lute), Persia, probably 19th century. Hand-painted.

No. 2421. Ranasringa (horn), India, probably 19th century. Copper.

No. 2422. Kamancha (spike fiddle), Persia, probably 19th century. Hand-painted.

No. 2423. Cornet in A and B-flat by C. G. Conn, Elkhart, Indiana, 1902. High-pitch, silver-plated.

No. 2424. Zarb (goblet drum), Persia, probably 19th century. Hand-painted.

No. 2440. Xylophone, Sierra Leone, ca. 1900. Nineteen bars, gourd resonators.

No. 2441. Horn, Belgian Congo, probably 19th century. Ivory, effigy head.

No. 2442. Clarinet in E-flat by Firth, Hall & Pond, New York City, ca. 1832-48. Seven keys.

No. 2443. Piccolo by Metzler, London, ca. 1800-1821. Boxwood, one brass key.

No. 2444. Ocarina by Meissen, Saxony, Germany, late 19th century. Blue decorative flowers.

No. 2446. Lap Accordion by D. B. Bartlett, Concord, New Hampshire, 1848. Four octaves.

No. 2447. Accordion by William Sprague, London, ca. 1839-1882.

No. 2486. French Horn in A and B-flat by Lorenzo Sansone, New York City, 20th century. Five rotary valves.

No. 2488. Trompe de chasse by Joseph Raoux, Paris, ca. 1769-1776. Brass, two coils.

No. 2530. Hand drum, Ewa village, Papuan highlands, New Guinea, 20th century.

No. 2532. Whistle, Lol village, New Guinea, 20th century. Coconut, incised decoration.

No. 2533. Clarinet in A by H. Bettoney, Boston, ca. 1900. Silver-plated, full Boehm system, tuning collar.

No. 2538. Pochette, Bohemia, probably 1600-1650. Slender, made perhaps by a Romany craftsman.

No. 2562. Keyed Bugle by Charles and Frederick Pace, London, ca. 1819-1834. Seven keys.

No. 2563. Khen, northeast Thailand, 20th century.

No. 2565. Tuba in E-flat by C. G. Conn, Elkhart, Indiana, ca. 1890. High-pitch.

No. 2566. Sho, Japan, probably late 19th century. Bronze wind chest, 17 bamboo pipes.

No. 2580. Cornet by C. G. Conn, Elkhart, Indiana, 1908. High and low pitch, silver-plated.

No. 2583. Flute, American Indian, early 20th century. End-blown, pipestone, 6 holes.

No. 2584. Rgya-glin (pair of shawms), Tibet, probably late 19th century. Copper bells with brass trim, inset colored glass.

No. 2589. Cuatro (guitar), Puerto Rico, probably early 20th century. Five pairs of strings.

No. 2591. Kachapi, Sumba Island, probably early 20th century. Boat shape, two strings, five raised frets.

No. 2593. Trompeta de Caracol, Quito, Ecuador, probably before 1500. Terracotta, shaped like a shell.

No. 2604. Double-bell euphonium by C. G.

Conn, Elkhart, Indiana, ca. 1917. High and low pitch, silver-plated.

No. 2605. Sarinda, probably northern India, probably late 19th century. Primitive, parchment belly, stylized bird at the head.

No. 2606. Gourd Rattle, Mhasha, Bechuanalana Protectorate, Africa, ca. 1897.

No. 2607. Nakâra, Palestine, late 19th century. Clay bowls with thin skin heads.

No. 2608. Nakâra, Palestine, late 19th century. Copper bowls with goatskin heads.

No. 2618. Mi gyaun (long zither), Burma, probably 19th century. Alligator shape, gilt trim, glass eyes, three pegs with large ogee ivory tips.

No. 2628. Serpent, probably France, probably 18th century. Wood covered with leather.

INSTRUMENTS STOLEN

Cornell University announced in November that a violone after Giovanni Paolo Maggini by Michael Heale of Guilford, England, was missing, and presumed stolen.

The six-stringed violone is about six feet tall, with brown varnish and a plain scroll. It was kept in a brown, cloth case. Please call the Music Department, (607) 256-4097, if you can be of assistance.

James P. Bailey, 124 Olentangy Street, Columbus, OH 43202, reports the loss of a five-keyed bassoon after Prudent of Paris by H. Lange. It is light maple and was kept in a black, rectangular case with two brass bocals. A reward is offered for its recovery.

And Johathan Dent, 7107 Westbury Road, McLean, VA 22101, reports the loss of a French horn in F/B-flat by Alexander, no. AD 102, in a red-lined flat case. He, too, offers a reward.

A VISIT TO THE GEIGENBAUMMUSEUM IN MITTENWALD

(This is the first in a series of short features about musical instrument collections in museums around the world. It is hoped that the Society's "arm-chair travelers" will enjoy learning about the collections, whereas other AMIS members hopefully will be prompted to visit some of them. -Ed.)

Mittenwald, West Germany, a small resort town nestled high in the Bavarian Alps near the Austrian border, has been a center for stringed-instrument making since Matthias Klotz (1653-1743) founded the Mittenwald school of violin-making during the last quarter of the 17th century. Today the shops of makers are still to be found along the town's narrow streets, and the Geigenbaumuseum (Violin Makers Museum) documents some 300 years of activity.

Located south of Munich, the Bavarian capital, itself home of several great musical instrument collections,

continued on page 5



Fine Hardwood Music Stands . . .

Early Music Stands makes the finest in hardwood music stands, upholstered performers benches, instrument stands, and much more. For your copy of our new 32 page mail order catalog of chamber music furniture, please send \$1 (refunded on first order).

Drawer 570, Box 277, Palo Alto, CA 94302

continued from page 4

Mittenwald can be reached by train in a couple of hours. Just a few miles away are the Zugspitze, Germany's highest mountain; two of Ludwig II's magnificent castles, Linderhof and Neuschwanstein; the village of Oberammergau, home of dozens of wood carvers, where the Passion Play is performed every ten years; and, Garmisch-Partenkirchen, site of the 1936 Winter Olympics, where a U.S. Armed Forces recreation center offers English-speaking tours of the area. Approaching from the other direction, Mittenwald is less than an hour from Innsbruck, Austria (do not forget your passport!) via a fantastic rail route which climbs the steep mountains above the Inn River, providing a spectacular, 1500-foot vertical view of the valley below.

Having arrived in Mittenwald, it is an easy walk from the station a few blocks west to the parish church, a pink structure whose walls are covered with traditional Bavarian paintings, which dominates the center of town. A bronze statue of Klotz finishing a violin stands on the corner, and the Geigenbaumuseum can be found a hundred feet or so to the north.

The Museum occupies the first floor of a two-story building which, like the church, is of pink stucco decorated with paintings typical of this Alpine region. Inside, the Museum retains the characteristic design of a typical violin-maker's workshop and home, and visitors enter directly into a functioning shop where they are greeted by a practicing craftsman, seated at his work bench below a curtained window and surrounded by pieces of wood, violins in various stages of construction, and the varied tools of his trade.

Then one is free to wander through the traditional living quarters, including a kitchen with an immense, open hearth and a multitude of large pots and pans, to the exhibit area which is located in the rear of the house. Here, in modern glass cases, those for some of the large instruments with glass on all sides to allow one to view the instruments from all angles, are a wide variety of violins and other stringed instruments whose dates range from the late 17th century to 1950. Many of them were made in Mittenwald; others come from northern Italy, Austria, and Germany. There are also a few non-Western instruments, and a number of reconstructions by Mittenwald makers of more esoteric European instruments - Medieval fiddles, Welsh crwth, and so on.

To leave the Museum, visitors must retrace their steps and exit through the workshop, assuring at least minimal security for the Museum's holdings. On sale near the entrance/exit are copies of the Museum's publications - postcards, a guidebook, and a biographical sketch of Matthias Klotz by Adolf Layer.

The Geigenbaumuseum is not large and its holdings are not extensive, but for anyone interested in the development of European stringed instruments, the Museum provides a unique opportunity to study a long-established tradition of instrument making within the context in which that tradition was born. All in a mountain setting of unparalleled beauty!

One word of warning, however. The Museum's hours are limited - only a couple of hours in the morning when this writer last visited there - and even the tourist shops close from noon until 2:00, leaving the unwary visitor with little to do. So plan your train connections carefully, and try to arrive in Mittenwald before 10:00 a.m.

APL



The Geigenbaumuseum occupies the first floor of this picturesque structure in the heart of Mittenwald, West Germany.



Visitors are greeted by a resident craftsman who is pleased to answer questions about the art of violin-making.

MOECK CELEBRATES 50 YEARS OF ACTIVITY

Moeck Verlag and Musikinstrumentenwerk of Celle, West Germany, perhaps best known as makers of recorders, have issued a special calendar to mark the 50th anniversary of the founding of the firm by Hermann Moeck (b. 1896, active in the firm until 1960) in 1930. Originally launched as a publishing venture, the company continues to play an active role in the publication of playing and domestic music editions, in addition to its pioneering role in the manufacture of reproductions of woodwind instruments of the Renaissance and the Baroque.

Dr. Hermann Moeck (b. 1922), son of the founder of the firm, has been sole proprietor since 1960. The factory in Altencelle, built in 1962, currently employs 200 people.

CANADIAN ORGAN SYMPOSIUM PLANNED

The Organ in Our Time, an international symposium, will be held May 26-28, 1981, at McGill University in Montreal, Quebec, to mark the installation of the Hellmuth Wolff French classical organ in Redpath Hall on the McGill campus.

The symposium will feature papers, approximately 20 minutes each, plus discussion; two panel discussions, "New Directions in Contemporary Organ Building" and "The 20th-Century Composer and Historic Instruments;" and recitals on the Wolff organ.

Papers are invited, particularly those dealing with the French classical organ. One-page abstracts should be sent, before September 30, 1980, to: Donald Mackey, Faculty of Music, McGill University, 555 Sherbrooke Street West, Montreal H3A 13A, Canada.

AMERICAN LUTHIERS PLAN CONVENTION

The Guild of American Luthiers will hold its 7th-annual exhibition and convention at the Palace of Fine Arts in San Francisco, CA, July 17-20, 1980.

The exhibition of handmade instruments is expected to include the works of more than one hundred luthiers from every state in the nation. In addition, there will be four evening concerts.

For further information, write: Ray Goldstein, 226A Hugo Street, San Francisco, CA 94122.

AMERICAN MUSICAL INSTRUMENT SOCIETY NINTH-ANNUAL NATIONAL MEETING

May 9-11, 1980

THE METROPOLITAN MUSEUM OF ART

Fifth Avenue at 82nd Street
New York City

FRIDAY, MAY 9

- 9:00-12:00 Registrants are invited to attend the eighth International Conference on Musical Iconography, jointly sponsored by The Greater New York Chapter of the American Musicological Society, the Répertoire International d'Iconographie Musicale (RIdIM), and The Research Center for Musical Iconography (RCMI) of The City University of New York. For details, write to: Dr. Barry S. Brook, RCMI, Graduate Center, The City University of New York, 33 West 42nd Street, New York, NY 10036.
- 12:00- 6:00 AMIS Registration. Frederick R. Selch and Laurence Libin, local arrangements; Edmund A. Bowles, program chairman.
- 12:00- 2:00 AMIS Board Meeting.
- 12:00- 4:45 Open House, André Mertens Galleries for Musical Instruments, Department of Musical Instruments.
- 3:00- 3:45 Joint Session with RIdIM/RCMI. Papers about musical instruments.
- 5:00- 7:00 An Evening of Music and Cocktails, hosted by the Musical Instruments Department, Sotheby Parke Bernet, Inc., 980 Madison Avenue.
- 8:00-10:00 Organ Recital by Jane Schatkin Hettrick; St. Peter's Lutheran Church, Citicorp Center, 153 East 53rd Street.

SATURDAY, MAY 10

- 9:00- 1:00 AMIS Registration continues.
- 9:00-10:30 Session I: Papers about Bowed Stringed Instruments.
- 10:30-12:00 Session II: Demonstration of Woodwinds, including Instruments from the Metropolitan Museum of Art.
- 2:00- 3:30 Session III: Papers about Ethnological Instruments.
- 3:30- 5:00 Session IV: Papers about American Instrument-Makers.
- 5:00- 7:00 Cocktail Party and Exhibit of Books, Prints, and Instruments; Grolier Club, 47 East 60th Street.
- 7:00- 8:30 AMIS Banquet, Barbizon-Plaza Hotel, 106 Central Park South.
- 8:30-10:00 Concert by the Federal Music Society, Barbizon-Plaza Hotel.

SUNDAY, MAY 11

- 9:00-10:00 Breakfast and AMIS Membership Business Meeting.
- 10:30-12:00 Session V: Papers about Keyboard Instruments.
- 1:00- 2:00 Bus to the Robert Rosenbaum Collection, Scarsdale, NY.
- 2:00- 4:00 Open House, Murtough D. Guinness Collection of Musical Automata, 117 East 80th Street.
- 2:00- 4:00 Open House, Robert Rosenbaum Collection, Scarsdale, NY.
- 4:15 Departure of bus from Scarsdale to LaGuardia Airport, then to Manhattan.

NEWS RECEIVED TOO LATE FOR AMIS NEWSLETTER PUBLICATION

Yaacov Snir, Director of the Central Library for Music & Dance, 26 Bialik Street, P.O.B. 4882, Tel-Aviv, Israel, writes that his institution has started a collection of musical instruments and would appreciate receiving help in enlarging the collection, whether by purchase, donation, or exchange. Technical advice would also be appreciated. Mr. Snir plans to attend the AMIS meeting in New York City May 9-11; interested persons can contact him there or write to him at the above address.

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According to Frederick Crane, Professor of Music at the University of Iowa, there is a splendid article about Eric Selch (AMIS President) in the April issue of Americana. Littledale, Halrol. "Fiddles and Federal Music," in Americana, Vol. VIII, No. 1 (April 1980), pp. 62-66, with 16 illus., incl. the cover.

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Rich Kienzle, 710 Lemington Street, Greensburg, PA 15601, is writing a series for Guitar Player called "The Guitar in American Life." He will deal not with the history of the guitar itself, but with "its ever-changing place in our culture from Colonial days to the present, dealing with its social role, the development of its popularity, writings on the guitar (instruction books, publications, literature), the formation of clubs and other guitar-oriented organizations. The article will probably run in at least five parts, and will also touch on the Industrial Revolution's affect on the guitar's popularity (mass production made inexpensive instruments possible to a wide variety of people). I'm in decent shape for the 1900-1980 sections, but I'm looking for help on the Colonial through late 1800's period, looking for writings, cartoons, and any other information."

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