

NEWSLETTER

of the

American Musical Instrument Society

Volume 33, No. 1

Spring 2004

American Musical Instrument Society, 33rd Annual Conference Winston-Salem, May 19-22, 2004

The 33rd annual conference of the American Musical Instrument Society will take place May 19-22, 2004, in Winston-Salem, NC. Hosts for the event are **Old Salem Inc.**, **Wake Forest University Department of Music**, and **Duke University Department of Music**, with assistance from the **Salem College School of Music** and the **Moravian Music Foundation**.

The conference commemorates the life and career of American organ builder **David Tannenberg** (1728-1804) on the 200th anniversary of his death. The organ Tannenberg built for Home Moravian Church in 1800, recently restored by the firm of Taylor and Boody, Staunton, VA, is a central feature of the conference.

Conference activities May 19-21 will be held in the historic restored village of Old Salem, located near downtown Winston-Salem. The conference begins on Wednesday afternoon, May 19, with a tour of early instruments in historic Old Salem and a visit to the Museum of Early Southern Decorative Arts.



The newly restored Tannenberg organ
(Photo courtesy of Paula Locklair,
Museum of Early Southern
Decorative Arts)

Formal paper sessions will be held Thursday morning, May 20, in the Old Salem Visitor Center Auditorium, and Thursday afternoon through Friday afternoon, May 20-21, in the nearby Auditorium of the Museum of Early Southern Decorative Arts. Items for our traditional silent auction will be on view Thursday and Friday in the latter venue.

Organist **Kimberly Marshall** will present a recital on the restored Tannenberg organ on Friday evening, May 21. The conference program will be posted on the AMIS website and is included in this Newsletter, as is a separate registration form and mailing envelope.

On Saturday, May 22, the attendees travel to Durham, NC, to view instrument collections at Duke University (Eddy Collection) and Vince Simonetti's Tuba Exchange. **Maria Isabella Rose** will present a recital Saturday afternoon on a restored 1805 Clementi piano from the

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The Museum of Early Southern Decorative Arts, Winston-Salem

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AMERICAN MUSICAL INSTRUMENT SOCIETY NEWSLETTER

Barbara Gable, Editor
Janet K. Page, Review Editor

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

Contributions for the Newsletter and correspondence concerning its content should be sent, preferably as Microsoft Word attachments, to:

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AMIS, 33rd Annual Conference Winston-Salem, May 19-22, 2004

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Eddy Collection. Upon returning to Winston-Salem, participants will conclude the conference with the gala AMIS banquet and auction Saturday evening.

Local arrangements chair for AMIS 2004 is **Stewart Carter** (Wake Forest University; telephone: (336)758-5106; e-mail carter@wfu.edu), assisted by **Brenda Neece** (Duke University), **Sabine Klaus** (National Music Museum), **Matthew Hafar** (Winston-Salem State University), and **Paula Locklair** (Old Salem, ex-officio).

Conference accommodations are at Best Western Salem Inn & Suites, 127 S. Cherry St. (telephone: (800) 533-8760). A block of rooms has been reserved at \$55/night, single or double, for the duration of the conference, May 19-23. Specify AMIS when you make your reservation. These rooms will be held until April 19; reservations may be made after that date on a space-available basis. Those who wish to arrive on Tuesday, May 18, can reserve a room at the same rate, subject to availability. The hotel provides a complimentary hot or continental breakfast.

The closest airport is Piedmont Triad International, located in Greensboro, NC (symbol: GSO); it is served by most major airlines. Shuttle transportation is available through Airport Express, located on the lower level of the terminal (telephone: (336) 668-3606). The cost (as of October 2003) is \$24/person for the regular shuttle, which leaves every hour at the top of the hour and may make several stops along

the way. (Be sure your shuttle is headed for Winston-Salem!) Group bookings are available at the van rate (as of October 2003) of \$38.55 for 1-2 persons, \$41.55 for 3 persons, \$69.55 for up to 8-10 persons. Make group bookings in advance. Under the latter option, the van will go directly to the conference hotel.

Directions to Old Salem Visitor Center. For those traveling by car, Old Salem Visitor Center is located at 900 Old Salem Rd. From Interstate 40, look for the brown Old Salem exit signs. Take Exit 193B, which is US 52 northbound. From US 52 north, proceed to Exit 108C (Stadium Drive). Turn right at the end of the exit ramp, then follow signs to the Old Salem Visitor Center (Stadium Dr. to the first light at Salem Ave.; turn left on Salem Ave. and proceed to the next light at Old Salem Rd.; turn right on Old Salem Rd., go under the covered bridge, then turn left into the Visitor Center.)

From US 52 southbound, take Exit 108C (Stadium Dr.) and proceed as described above.

From Business 40 eastbound or westbound, take Exit 6A (US 52 south), then almost immediately take Exit 108C (Stadium Dr.) and proceed as described above.

Directions to Best Western Salem Inn & Suites. From Business 40 eastbound, take Exit 5C, Cherry St. Proceed two blocks (you're actually on High St. at this point) and turn right on S. Cherry St. From Business 40 westbound, take Exit 5C, Cherry St. At the first light, turn left on First St., then left on Marshall St., then left on High St., then right on S. Cherry St. From US 52 southbound or northbound, exit at Business 40 west and then follow directions as above. From the Old Salem Visitor Center, proceed north approximately one-half mile. Turn left on Brookstown, proceed two blocks, then turn right on S. Cherry St.

Conference registration begins at 12:00 noon, May 19, in the Old Salem Visitor Center. ♦

~Stewart Carter



Edenton Parlor, The Museum of Early
Southern Decorative Arts, Winston-Salem

AMIS 2004 Annual Conference Program (Tentative)

President's Message

Wednesday, May 19, 2004

- 12:00-4:00 **Registration, Old Salem Visitor Center** (Deposit auction items at registration table.)
- 1:30-3:30 **Self-guided musical tour of Old Salem and environs:**
- Wachovia Museum (small collection of wind and string instruments)
 - Single Brothers House (small 1798 Tannenberg organ)
 - Vierling House (Huber piano)
 - Vogler House (Kearsing piano)
 - Salem College School of Music (three organs by Flentrop, two organs by Holtkamp)
- Play the Tannenberg!** Conference attendees may sign up at registration for a 5-minute slot to play the newly restored 2000 Tannenberg organ in the Old Salem Visitor Center Auditorium.
- 3:30-5:00 **Open house, Museum of Early Southern Decorative Arts**
- 7:30 **Board of Governors Meeting, Best Western Salem Inn**

Thursday, May 20, 2004

- 8:30 AM **Coffee and pastries, Old Salem Visitor Center Auditorium**
- 8:30-10:00 **Late registration, Old Salem Visitor Center** (Deposit auction materials at registration table.)
- 9:00-12:00 **SESSION I - Old Salem Visitor Center Auditorium**
- Welcome (Kathryn L. Shanks Libin, AMIS president)
 - Nola Reed Knouse (Moravian Music Foundation)- *An introduction to Moravian music and the Moravian Music Foundation*
 - Paula Locklair (Old Salem Inc.)-*An introduction to Old Salem*
 - Michael D. Friesen-*Eighteenth- and early nineteenth-century organs and organ builders in North Carolina*
 - Peggy F. Baird-*Art for the ear and music for the eye: Considering paintings with keyboard images*
- 2:00-3:30 **SESSION II-Museum of Early Southern Decorative Arts (MESDA), Auditorium**
- Cecil Adkins-*Anomalies in early Italian oboes*
 - Doug Koeppe, Sr.-*Early American presentation and exhibition quality flutes*
 - Christopher A. Miller-*The adoption and adaptation of the 20-button Anglo concertina among the Pa O of Myanmar (Burma)*
- 3:30-5:00 **Free time** to visit Moravian Music Foundation or walk around Old Salem
- 5:30-7:00 **Informal reception, MESDA Auditorium**

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Stewart Carter, Chair of Local Arrangements, AMIS Annual Conference



Sabine Klaus, Assistant Local Arrangements Chair

For those of us who live in the frozen North, this winter has brought some uncommon challenges in caring for our musical instruments. With nights when temperatures fall below zero, with air as dry as bone, the need to keep a close eye on the indoor climate becomes urgent. It has given me some comfort, as I've passed to and fro in our old wooden house lugging tanks of water to keep the harpsichord and organ moist and happy, to think that other instrument devotees across the country have been engaged in the same task. As my Russian piano teacher used to say, If you love to sled, you must love pulling the sled uphill, and while he was usually referring to ear training, his maxim applies equally well to the chore of keeping one's beloved instruments fed and watered. (The fact that the puffings and gurglings of the humidifiers keep the cats endlessly entertained is of course one of the side benefits.)

Even in spaces where climate control has received professional attention, as in the recital hall at Vassar College, where I teach, winter weather introduces difficulties. At Vassar we are privileged to possess a new Baroque organ by Paul Fritts, which stands roughly 19-feet tall in its loft above the stage. The range of temperature and humidity from the stage, to the floor of the organ loft, to the tops of the pipes has been surprisingly variable and has posed special problems in keeping the instrument in tune this winter.

Speaking of the Fritts organ reminds me of an event that recently took place on the same stage, which led me and my students to reflect on the extraordinary meshing of cultures that takes place in our world. Last week we hosted a concert by Simon Shaheen, the great Palestinian violin and *ūd* player, and his Near Eastern Music Ensemble. As many of you know, an evening of classical Arabic music is a blend of highly disciplined technical mastery, inspired improvisation, and that priceless quality called *tarab*, or musical ecstasy. We were fascinated by the beautiful hand-crafted instruments —the *ūd*, *nay*, and *qanun* —played against the towering background of a Central German Baroque organ whose crimson case and

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President's Message

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golden decoration dominate the stage. This juxtaposition of disparate cultures and histories led us to reflect on the emblematic power of musical instruments, on how much they have to teach us about who we are and how we live, and on their crucial role in drawing people together.

Many members of AMIS are currently engaged in planning our upcoming meeting in Winston-Salem. I would especially like to thank **Stew Carter**, **Laurence Libin**, and **Brenda Neece** for all the energy they have devoted to preparing a special experience, and I hope that we will be able to welcome a great many of you to the conference. In this issue you will find further details about what kind of program and activities you may expect to find at this year's meeting, and I know it will be very stimulating indeed. Plans are also underway for the 2005 meeting, which will be hosted by the University of Nevada in Las Vegas. This will be our first meeting in Las Vegas and one of our rare visits to the Southwest, so I expect that this remarkable setting will attract many of you.

In this issue of the newsletter, we are introducing a new column devoted to people who have recently joined AMIS. Each column will offer a short profile of a new member, with a sketch of the interests and activities that led him or her to join AMIS. I hope that this venue for introducing new members will not only serve to make their accomplishments and activities more widely known but will help to generate dialogue among members. We have a most extraordinary membership — indeed, the range of talents and expertise is something at which I marvel every time we are brought together — and the better informed we are about each other's work and achievements, the more vigorous and effective a society we will be.

I send you all my best wishes, and look forward to greeting you in Winston-Salem in May! ♦

~Kathryn L. Shanks Libin

AMIS 2004 Tentative Program

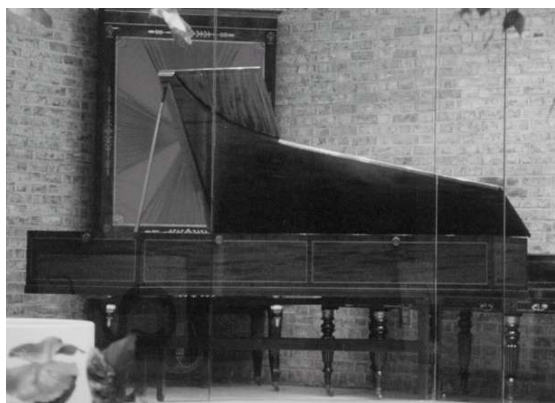
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Friday, May 21

- 7:30 AM **JAMIS Editorial Board Meeting**, Best Western Salem Inn
 8:30 **Coffee and pastries**, MESDA Auditorium
 9:00-12:00 **SESSION III-MESDA Auditorium**
 • Emily Peppers-*The violin in sixteenth-century Scotland: Foreign influences in the court of James V*
 • Benjamin Hebbert-*The Tudor violin*
 • Arian Sheets-*The Aktiengesellschaft für Geigenindustrie: Markneukirchen's violin factory*
 2:00-3:00 **AMIS business meeting**, MESDA Auditorium
 3:00-3:30 **Conclusion of bidding for silent auction**
 3:30-5:00 **SESSION IV-MESDA Auditorium**
 • Herbert Heyde-*Questions of authenticity regarding some wind instruments at the Metropolitan Museum*
 • Jayson Dobney-*Franciolini, the Florentine Fraud: Two decorated drums of dubious design*
 • Harrison Powley-*Kastner's Méthode complète et raisonnée de timbales: Some observations for more authentic performance practice*
 8:00 PM Kimberly Marshall, **recital on the restored 1800 Tannenberg organ: Singing and dancing with the organ**, Visitor Center Auditorium

Saturday, May 22

- 8:30 AM **Board bus** to Durham, main entrance, Best Western Salem Inn
 11:00 (approx.) **Group I: Eddy Collection**, Mary Duke Biddle Music Building, Duke University
Group II: Tuba Exchange
 12:30 (approx.) **Box lunch**, Mary Duke Biddle Music Building
 2:00 (approx.) **Group I: Tuba Exchange**
Group II: Eddy Collection
 3:30 Maria Isabella Rose, **recital** (Bone Hall, Mary Duke Biddle Music Building): *Early Romantic piano music in Paris, ca. 1805* (Clementi piano, ca. 1805, Eddy Collection)
 4:30 **Board bus** to return to Winston-Salem
 7:30 **Banquet and auction**, Best Western Salem Inn



1805 Clementi piano, Eddy Collection, Duke University (Photo courtesy of Brenda Neece)



Stodart upright grand piano, Eddy Collection, Duke University (Photo courtesy of Brenda Neece)

A Note from the Editor

In this issue, we are pleased to introduce a new feature, AMIS New Member Profiles, suggested by **Kathryn Libin**, which will introduce the skills, activities, and passions of new members to the AMIS community. We hope that this column will foster fresh dialogues about musical instruments and the ways in which they engage all of us. The first new member to be profiled is **Jean-François Beaudin**. Coming in the summer issue is another new feature, *Buried Treasures*, suggested by Laury Libin, which will present a sampling of some of the many instruments not on display but valuable parts of American museum collections. If you have any suggestions for either of these new columns, please contact me.

I hope you enjoy this issue of the *Newsletter* and look forward to meeting many of you at the conference in North Carolina. If you have any questions about the conference or the society, please check the website for more information: www.amis.org.

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

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

The *Newsletter* is published in spring, summer, and fall issues with submission deadlines of October 1, February 1, and June 1. Each issue is reproduced in full on the AMIS website, www.amis.org, where you can also find information about the society and about membership.

The *Newsletter* is produced by The Guild Associates, Malden, Massachusetts. ♦
~**Barbara Gable**
BarbGable@aol.com



A band play in the cupola of the Moravian Music Foundation Headquarters.

AMIS Election Results

Following are the results of the election that ended January 15, 2004. Re-elected for terms of one year are **Carolyn Bryant** as Secretary and **Marlowe Sigal** as Treasurer. Newly elected to the Board of Governors to serve three-year terms are **Deborah Check Reeves** and **Susan E. Thompson**. Re-elected to a second three-year term on the Board is **Ardal Powell**. All those elected will begin their terms of office during the business meeting that will take place during the annual meeting of the Society in Winston-Salem, this coming May.

Committees and Appointees for 2004

Annual Meeting, 2004, Winston-Salem, NC - **Stewart Carter**,
Local Arrangements & Program Co-Chair
Laurence Libin, Program Co-Chair
Brenda Neece, Program Committee

Nominating Committee - **Al Rice**, Chair 2004
Jane Hettrick and **Susanne Skyrn**

Curt Sachs Award Committee - **Jeannine Lambrechts-Douillez**, Chair 2004
John Koster and **William Hettrick**

Publications Prize Committee - **Darcy Kuronen**, Chair 2004
(Densmore Prize for 2001-02)
Sabine Klaus, **Carol Ward-Bamford**, **Janet Page**,
bibliographer (books), without term; and **Christine Gerstein**,
bibliographer (articles), without term

William E. Gribbon Memorial Award for Student Travel Committee - **Deborah Check Reeves**, Chair 2004
Jayson Dobney and **Brenda Neece**

Publications Committee - **Laurence Libin**, Chair
Cecil Adkins

Archives Committee - **Carolyn W. Simons**, Chair
Carolyn Bryant

Journal - **Thomas G. MacCracken**, Editor
Carolyn Bryant, Associate Editor
Janet Page, Reviews Editor

Newsletter - **Barbara Gable**, Editor
Janet Page, Reviews Editor



The Moravian Music Foundation Headquarters,
Old Salem

AMIS New Member Profile: *Jean-François Beaudin*



Jean-François Beaudin at work on his drawings

Born in 1956 in Montreal, **Jean-François Beaudin** decided at an early age to become a flutist who could make his own instruments as well as play them, taking the celebrated figure of J. J. Quantz as his ideal. After two years of study at the University of Montreal, he moved to The Hague in order to work with Ricardo Kanji and Bartholde Kuijken at the conservatory there. In Amsterdam, he had the privilege of studying with Australian recorder maker Frederick Morgan, who became a major influence in his life when he introduced Beaudin to the fine art of flute draw-

ing.

Beaudin soon developed his own style, and his drawing of a flute by G.A. Rottenburgh in Kuijken's collection became well known among museum professionals. Since then, several museums with important flutes in their collections—including the Musée instrumental de la cité de la musique in Paris, the Musikinstrumenten-Museum in Berlin, the Edinburgh University Col-

lection of Historic Musical In-

struments, and the Dayton Miller Collection at the Library of Congress—have relied upon Jean-François Beaudin's skills in producing technical drawings of their instruments. In February 2004, the Miller Collection launched a new website with access to four of Beaudin's drawings of their holdings.

In Montreal, Beaudin has been active as a performer and flute maker and has taught at

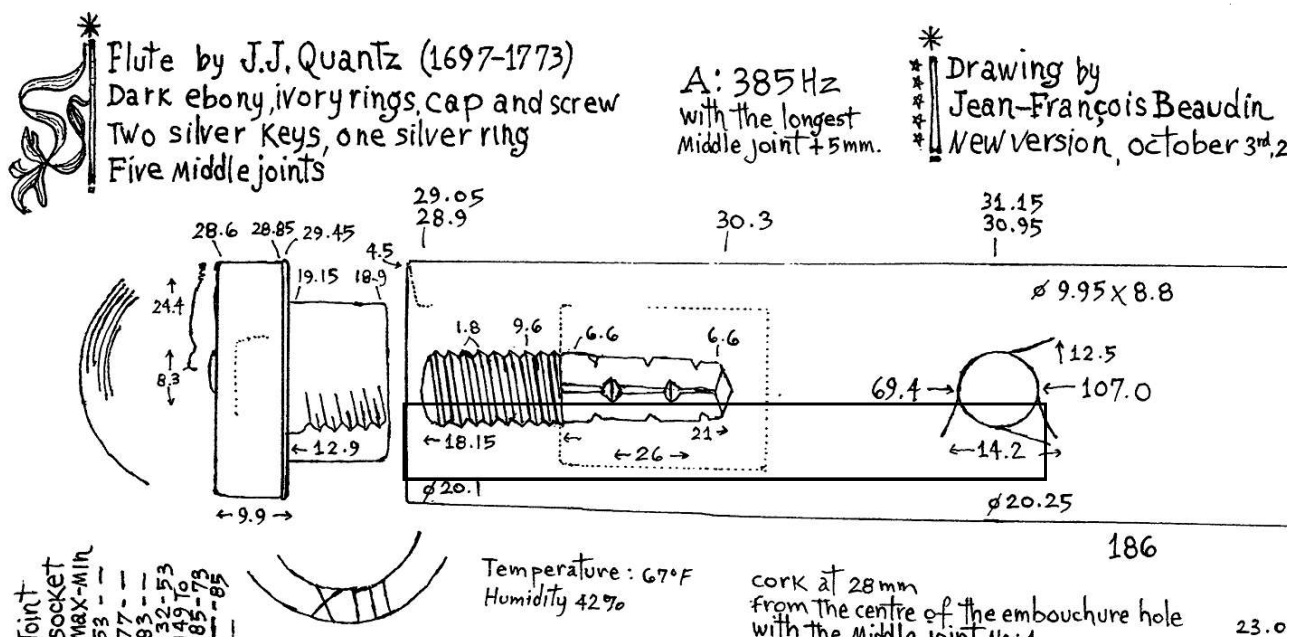
McGill and Concordia Universities. A grant from Quebec's Arts Council enabled him to continue his studies of flute-making with Frederick Morgan in Melbourne, Australia, and in 1994 the Canadian Museum of Civilization dedicated a showcase in its OPUS exhibition to Beaudin's work.

A strong interest in the classical music of South India took Beaudin to Madras, where he studied Carnatic flute traditions and was especially struck by the simplicity and power of the local bamboo flute. During the last ten years, Beaudin has been passionately engaged with the

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Drawing a flute (Photos courtesy of Jean-François Beaudin)



A Guitar by James Ashborn, Wolcottville, Connecticut, 1858-60 at the Fiske Museum



Ashborn guitar

A guitar at the Fiske Museum (no. S77) has turned out to have been made by James Ashborn (1858-60) of Wolcottville, Connecticut. The guitar is stamped: FIRTH POND & CO./NEW-YORK/4419 (serial number 4419) with the number 3 to the left, indicating that it was Ashborn's Model 3. The

length, 44.5; string length, 61.5; upper bout, 22.5; lower bout, 29.

Philip Gura explored the business relationship of Ashborn with Firth, Pond and Co. and provided general descriptions of guitar Models 1, 2, 4, and 5.¹ Model 1, Ashborn's least expensive guitar, has minimal decorative binding around the top perimeter and the sound hole. In addition, unlike higher-grade models, the fingerboard occasionally is made of rosewood rather than ebony. The maple sides and spruce back of Model 2 are veneered with rosewood, have more decorative binding around the top, and feature three-line purfling around the bottom edge. The fingerboard is ebony, the peghead is veneered on the front with the same wood, and there is rosewood on the back. Model 4 also has rosewood veneer over the sides and back, ebony binding and white side purfling around the body, three-line purfling around the back and neck, a peghead veneered with rosewood, an ebony fingerboard, and many lined rosette rings around the sound hole. Model 5 is similarly appointed but with a nine-ply binding around the top, five-ply around the back, and five-ply around the edges of



Headstock of Ashborn guitar
(Photos by Albert Rice)

the sides.

The Ashborn guitar and approximately 400 other instruments may be seen on display at the Kenneth G. Fiske Museum at the Claremont Colleges in Claremont, CA. Tours are provided by the curator by appointment; contact Albert Rice at arrice@rocketmail.com or at (909) 625-7649. ♦

~Albert R. Rice

1. Philip F. Gura, "Manufacturing Guitars for the American Parlor: James Ashborn's Wolcottville, Connecticut, Factory, 1851-56," *Proceedings of the American Antiquarian Society* 104, pt. 1 (1994), 113, note 25.

New Member Profile

(continued from page 3)

completion of his modern traverso, an instrument in which he hopes to merge the best qualities of Western Baroque and South Indian bamboo flutes. The creation of this new flute represents for him an achievement of his ideal and a summation of all his research. ♦

~Kathryn L. Shanks Libin

Editor's note: To learn more about the Dayton Miller Flute Collection and to see some of Beaudin's drawings, go to the American Memory website: <http://memory.loc.gov/ammem/dcmhtml/dmhome.html>.

Viola d'amore Congress

Myron Rosenblum and **Daniel Thomason** announce that the **12th International Viola d'amore Congress** will be held June 16-19, 2004, on the campus of Snow College in Ephraim, Utah. In the newly completed George S. and Dolores D. Eccles Center for the Performing Arts, concerts, lectures, lecture-recitals, and exhibits will feature the viola d'amore. Soloists from the United States, Canada, and Europe will present recitals and concerts in spectacular facilities with beautiful

surroundings.

For more information and to receive a brochure with more details, contact Myron Rosenblum, Viola d'amore Society of America, 39-23 47th Street, Sunnyside, NY 11104; email: roseviola@earthlink.net; telephone: (718) 729-3138, or contact Daniel Thomason, Viola d'amore Society of America, 10917 Pickford Way, Culver City, CA 90230; email: altviool@msn.com; telephone: (310) 838-5509. ♦

Hall Piano Undergoing Restoration in Mexico City

Recently, the National School of Music at the National Autonomous University of Mexico in Mexico City received the gift of a New York square piano built in the 1850s by William Hall & Son. This piano was donated with the intent that it be restored to playing condition, if possible, to benefit students at the school, which is one of the leading conservatories in Latin America. Because mid-nineteenth-century pianos are uncommon in Mexico and because the restoration process itself promises to be instructive, this ambitious project has been entrusted to the supervision of Maestro **Miguel Zenker**, who directs instrument restoration and conservation activities (distinct from routine tuning and maintenance) at the school. Though Zenker's workshop facilities there are modest, he oversees several remarkably skilled and highly motivated young craftsmen who, together with Zenker, have undertaken this difficult work with confidence and energy. I was invited to consult in the first stages of the restoration and to help document the instrument.

To summarize, the piano encompasses 82 notes, CC to a₄, with three pedals operating (left to right) a mute or moderator, the bass dampers, and all the dampers (59 in total). The rosewood case, with rounded front corners and wavy-top molding surrounding the lower edge, stands on four massive cabriole legs. Its nameboard curves at the ends to encroach on several of the highest and lowest keys, and bears the hand-lettered inscription in gold paint, William Hall & Son, New-York. The serial number 2173 and model number 6-7/8 are stamped and written in many



Hall Piano in Mexico City (Photos courtesy of Laurence Libin)

places, most prominently at the left corner of the birdseye maple-veneered tuning pin block.

The piano has a conventional rocker action and a flat, perforated iron hitchpin plate lacquered black and decorated with colorful flowers and foliage and gold tendrils. This plate incorporates an integral treble strut and extends to cover the treble end of the tuning pin block, where the plate is shaped behind the hammer gap to form a nut and pierced agraffe rail for the highest 20 bichords. Behind the nameboard and over the thickly reinforced front edge of the soundboard runs a long, separate iron strut, pinned at its right end into a socket cast onto the plate and at its left end into a decorative iron bracket that is bolted through to the bottom of the case. The connecting pins are spherical in the center with short cylindrical projections on two opposite sides, allowing some flexibility in the joints. The lowest 20 notes (8 single-strung, the rest bichords) are cross-strung and have iron-wound strings

that pass over a separate bass bridge set in an oblong opening in the plate.

In addition to the nameboard inscription and serial and model numbers, several other marks provide bits of information. Penciled under the soundboard is the signature Wm Collins/Oct 31st 1856/No 2173/NY. Several woodworkers named William Collins are listed in the 1856 New York directory but none with an address corresponding to a piano shop.

Penciled on the lower side of the mute rail is Case No 2173 December 17th 1856 Guitan Bertrand Dupuy. 16 White Street, N.Y. Dupuy appears in city directories for some 40 years beginning in 1848 but he is not listed during 1853-58, when he evidently worked at least part of the time for Hall & Son; the address 16 White Street is one of Hall's during 1854-57. Chalked indistinctly on the bottom surface of the hitchpin plate is Last [or Least] No 1 N... and the number 2 is cast into the bottom of the plate. Several other numbers and initials appear elsewhere, and on the side of a key lever is written Man[ue]l Dan[ia]l Rodriguez Profesor de Guitarra y agente viajero Marzo 23d. 1892 Originario de Leon Gua[najua]to. "

Thus the piano was in Mexico by 1892; whether it arrived new or used is unknown. However, it was much played and repaired probably into the twentieth century, when it finally fell into disuse. Woodworms that attacked the enclosed bottom of the case and the attached pedal trapwork might also have destroyed most of the pedal lyre; only the base portion that holds the pedals survives. The soundboard and treble key levers suffered some water damage, but the most serious defect is a large crack through the tuning pin block. Whether this fault is adequately repairable remains to be seen. Fortunately, the hitchpin plate, bass strut, and its left-end bracket came out intact once screws, bolts, and molding were carefully removed. The bridges, too, remain in good condition.

Maestro Zenker now hopes to locate a comparable Hall & Son piano for guidance in reconstructing the pedal lyre and other matters. He can be contacted through me at ksl@nic.com. ♦

~Laurence Libin



Laury Libin and a student examine the Hall piano

Preserving the History of Musical Instruments through Deltiology

Collecting postcards, known officially as deltiology (from the Greek *deltion*, diminutive of *deltos*, meaning writing tablet or letter), is considered to be the third most popular hobby behind stamp and coin collecting. I have been able to blend deltiology with my love of music and my interest in music history by collecting antique postcards of musical instruments. This is an excellent way to preserve the history of musical instruments, and these postcards are powerful evidence of the importance that music had in the lives of ordinary citizens nearly 100 years ago.

Readers may be surprised to learn that postcards were considered as radical and revolutionary back in the 1800s as new digital technologies are today. Most sources report that the postcard was successfully introduced in Austria on October 1, 1869, by Dr. Emanuel Herrmann, although there were many attempts to develop such an item before that time. These early postcards were plain, with one side for the address and the other side for the written message.

Postcards were first issued in the United States in May 1873. In the 1890s, small pictures began to encroach more and more into the writing area, with many postcards having multiple views of a place.

In January 1902, the British Post Office made a major modification in postcards that created the standard that still exists today, allowing the use of one-half of one side of the postcard for the address

and the other half for messages. This left an entire side of a postcard available for illustration.

The golden age of postcards in the United States and around the world is clearly the time period from 1890 to 1919, although some authors would claim a much narrower range of years. Postcards filled several important roles during this time. As is the case today, postcards were used to send interesting images from trips to friends and loved ones back home. Before cameras became commonplace, postcards were also used



as souvenirs of one's own travel experiences. In the early 1900s, families always had a postcard album on display for visitors. Finally, before the widespread availability of the telephone, postcards were used to communicate daily plans and happenings, even within the same community.

Many postcards were used to convey special messages, so there are hundreds

of postcards available for Christmas, birthdays, Thanksgiving, Valentine's Day, Easter, and other holidays, as well as general greeting postcards expressing best wishes. Many of these postcards depict musical instruments, either as the main sub-



ject of the postcard or as decoration. These postcards feature a wide variety of instruments.

Love is a prominent theme in early postcards, and these postcards often contain harps, lutes, and pianos. A humorous postcard in this theme is a rooster serenading a chicken with a lute, while a particularly poignant postcard shows a lady at the piano, with an oval behind her showing the face of her soldier in a World War I uniform. Some of the postcards may be quite risqué, while others convey a sad message of missing one's home, family, or sweetheart. For example, one of my postcards shows three soldiers gathered around a campfire with one playing a violin.

My collection parameters are postcards from 1900-1920 that are hand-drawn, usually in color, as opposed to photographs. Serious deltiologists usually look for pristine postcards without bent edges or writing on the front of the postcard. However, I purchase my postcards with an eye to the illustration itself. If a postcard has a musical instrument on it, I usually will buy it in spite of any tears or tatters and no matter how large or small the musical instrument might be in relation to the entire postcard. I prefer postcards that have been used and mailed since the postmark and the amount of postage on the stamp indicate that the postcard is truly from the early 1900s and not a reprint. It is also interesting to see where the postcards were sent, to read some of the messages, and to notice how little of an address was needed back then. Sometimes only the person's name and town were provided, evidence of a simpler time



Glamorous lady at the piano: postmark, 1909, sent from Iowa

(continued on page 10)

Preserving the History of Musical Instruments through Deltiology

(continued from page 9)

when there were fewer of us to keep track of. Many postcards have a message and names but no postmark, stamp, or address, making it difficult to determine their histories.

My postcards are not only small works of art in their own right, but they are also tiny snippets of the history of musical instruments. When considered as works of art, it makes sense that the instruments on many of the postcards appear stylized rather than being realistic depictions of actual instruments. The lines of the instruments are soft so that they blend into the overall illustration and theme of the postcards, and some liberties may be taken in leaving off keys, levers, or chin rests.

In some of my postcards, the outline of a musical instrument provides a frame for the actual illustration; typically, a string instrument is used for this purpose. Many of my postcards feature animals playing musical instruments. Some have interesting visual features, such as a raised drawing or a furry texture, or have small items attached to them, such as a tiny envelope. They might also be decorated with glitter and feathers or have a metallic background.

Postcards may combine sheet music and musical instruments, including both



with soldiers marching with fife, drum, and American flag. Another postcard has a baby rolled up in a portfolio of sheet music. There are also postcards for many composers, for example, a colored postcard of a painting of Stephen Foster, seated in a contemplative pose at a desk covered with a violin and sheet music, with the images of Southern belles behind him.

Many musicians and musicologists collect old instruments, record albums, ticket stubs, concert programs, autographs and photos of composers and musicians, playbills, sheet music, or figurines. However, I have found that being a deltiologist specializing in musical instrument postcards fits well with my many activities as a musician. The postcards are beautiful, inexpensive, unbreakable, and easy to store, and they have also been a way for me to preserve and enjoy a bit of music history in the process. It is clear from my postcard collection that music was an integral part of the daily lives of ordinary citizens back in the early 1900s. Musical instruments were important and valued enough to be included on postcards designed to celebrate special holidays and events, as well as to convey the deepest emotions of love, hope, encouragement, and longing.

NOTE: Not all of the cards shown were mailed. Some have penciled messages but must have been hand delivered because there is no postmark, stamp, or address. ♦

notes and lyrics. An example of this type of postcard in my collection features the sheet music to Yankee Doodle, with the top of the postcard adorned

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~Sara Anne Hook

Sara Anne Hook is associate dean and professor of informatics at IUPUI (Indiana University Purdue University Indianapolis). She is a member of the Philharmonic Orchestra of Indianapolis and the Phillips Wind Ensemble. She studies viola with Colette Grossman Abel and baroque flute with Barbara Kallaur.



Girl at the piano with two dogs: postmark, 1909



Cats with mandolin, caption "Ragtime" – postmark, 1907

Focus on Piano Literature Symposium at UNCG

Andrew Willis invites everyone to attend Focus on Piano Literature from June 3-5, 2004, on the campus of the University of North Carolina-Greensboro, this year celebrating the works of J.S. Bach. The symposium will present an array of keyboard scholarship and practice centered on Bach.

Join us to celebrate Bach the virtuoso, Bach the teacher, and Bach the composer at the pinnacle of musical achievement. New perspectives on this great musician are bound to emerge as we

- dance the minuet, gavotte, or courante with Dr. **Carol Marsh**
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Add in the talents of many more UNCG faculty and student presenters, blend with lively discussion, a fine banquet, two videos, and a convivial atmosphere, and you have all the ingredients for a weekend you surely will enjoy! "

For more information, contact Andrew Willis, Director, Focus on Piano Literature, at: aswillis@uncg.edu or by telephone at: (336) 334-5508. ♦

Early Keyboard Workshops in Italy

Bernard Brauchli announces two workshops to be held this summer in Magnano, a small village in the Piedmont region of Italy. From August 12-22, 2004, the **Corsi di Musica Antica a Magnano** will offer courses introducing thirty participants to all the early keyboard instruments as well as to intensive study on the instrument of their choice. In addition to Bernard Brauchli, clavichord and fortepiano, the instructors are **Luca Scandali**, organ and continuo; **Georges Kiss**, harpsichord; and **Giulio Monaco**, choir and choir conducting. In connection with the Corsi di Musica Antica a Magnano, **Alberto Galazzo**, **Jörg Gobelli**, and **Thomas Wältzi** will give a workshop in early organ restoration and maintenance, including visits to many of the 18th-century Piedmontese organs in the region.

From September 7-10, 2004, the fourth **Clavichord Performers Workshop** will be held in Magnano, with tutors **Menno van Delft** (the Netherlands), **Bernard Brauchli** (Switzerland), and **Derek Adlam** (England). These seminars will provide an opportunity for advanced players with only limited experience with the clavichord to acquire clavichord technique, insight into the musical potential of the instrument, and an understanding of the instrument's history and evolution. An advanced level will focus on little-known clavichord composers as well as on insight into early piano performance gained through a study of clavichord technique. Daily teaching, group sessions, and lectures on topics ranging from iconography to examining different types will be offered.

For more information see the website: <http://mam.biella.com>, or contact Bernard Brauchli telephone: 41-21-7285976, fax: 41-21-72887056. ♦

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Book Reviews

Janet K. Page, Editor

The Recorder: A Research and Information Guide

Richard Griscom and David Lasocki. *The Recorder: A Research and Information Guide*. Second edition. New York and London: Routledge, 2003. xix, 728 pp. ISBN: 0-415-93744-2. \$125.00 (cloth).

This is the second edition, much expanded and improved, of the authors' book *The Recorder: A Guide to Writings about the Instrument for Players and Researchers* (New York and London: Garland, 1994), which was reviewed by the undersigned in the *Journal of the American Musical Instrument Society* 23 (1997): 161-63. The second edition is nicely printed and sturdily bound, with the famous picture illustrating the correct position of the hands in playing the recorder from Hotteterre's *Principes de la flûte* (1707) on the cover.

This book does not attempt to be comprehensive, as the number of writings on the subject is too large; instead it aims to cover what is relevant, ..significant, and ..readily available ..in the United States. It includes all articles published in the major periodicals through 2001, " with some seven hundred new entries " more than the first edition. Excluded are modern method books, most articles in mass-market magazines, articles on the recorder in secondary or primary education, articles on music transcribed for the recorder, and reviews of concerts, printed music, and sound recordings.

In my earlier review I suggested that the index needed to be much more thorough to be useful and also that it would be helpful if material for various topics was arranged chronologically, rather than alphabetically. The authors have now made these improvements. Another improvement is that the expanded index includes abbreviated titles of articles and books, arranged alphabetically, under the name of each author.

This edition is better organized than its predecessor. It includes thirty-one chapters (containing 2,086 entries), arranged by broad subject, beginning with eight on general topics: bibliographies; general surveys; studies of etymology, terminology, symbolism, and literary references; historical periods; modern periods; stud-

ies of particular sizes of recorder; art and iconography; and humor, fantasy, and fiction. Next are eight chapters on the instrument as a physical object: historical makers; collections of historical instruments; modern makers; construction and design; acoustics and other scientific studies (by John Martin with Richard Griscom and David Lasocki); instrument making and manufacture; choosing an instrument; and maintenance, improvement, and restoration. Performance matters are covered in six chapters; then there are two biographical chapters on performers, writers, plus some composers; five chapters on repertory; and a chapter on recorder societies.

The final chapter is a valuable essay by Lasocki on *The Future of Research on the Recorder: My View in 2002*. " Lasocki suggests eight areas that especially need the attention of researchers: repertory; historical performers, recorder makers, surviving historical recorders, performance practices, symbolism of the recorder, the recorder and other duct flutes in the late 18th and the 19th centuries, and recorder acoustics. One important development in the dissemination of information about publications related to the instrument is the fact that Lasocki's annual reviews of recorder research, especially the German-language version in *Tibia* (an English version appears in *American Recorder*), have a wide readership in Europe.

The appendix *Communications in the FoMRHI Quarterly* (entries 2087 - 2132) is an alphabetical listing by author of titles of items published in Jeremy Montagu's informal publication for the Fellowship of Makers and Researchers of Historical Instruments.

Like its predecessor, this book is dedicated to Frans Brüggen without whose existence we would never have bothered, " which makes me wonder how well either Griscom or Lasocki know their dedicatee personally. Brüggen's great skill as a recorder virtuoso dazzled many people and made him an international celebrity. Now, however, he regards the recorder with scorn and contempt and is concerned only with his conducting career.

Under *Biographies and Interviews: Modern* (pp. 425-30) there are fully twenty items related to Brüggen, Frans (b. 1934), but the authors missed an es-

pecially revealing interview by Ernesto Schmied published in *GOLDBERG Magazine* 11 (May/July 2000): 40-49. The recorder is mentioned in only one paragraph of this extended interview:

(ES) Could you say something to the recorder players who read GOLDBERG? You were one of the main 'guilty parties' responsible for the resurgence of this instrument.

(FB) Yes, of course (he laughs recalling those days). I was invited to the United States by the American Recorder Society because I had been chosen (he raises his eyebrows, arms and whole body in a clear, rhetoric gesture) Recorder Player of the Millennium (more laughter). Isn't it strange? You can't get away from it. I told them I didn't want to go and they didn't understand! I have chosen a new life. I didn't tell them this, but I'm telling you now, the truth is I can't stand the sound of the recorder any more (still more laughter). ♦

~Dale Higbee

PIANO 300: Celebrating Three Centuries of People and Pianos.

Cynthia Adams Hoover, Patrick Rucker, and Edwin M. Good. *PIANO 300: Celebrating Three Centuries of People and Pianos*. Washington, DC: National Museum of American History, Behring Center, Smithsonian Institution and NAMM-International Music Products Association, 2001. 80 pp.: 86 color illus., 55 black-and-white illus., 5 facsimiles, 7 action and patent drawings. ISBN: 0-929847-08-3. \$17.95 (paper).

Though we may not know the precise date on which Bartolomeo Cristofori completed his first *clavicembalo . . . et alcuni martelli chi fanno il piano, et il forte* (keyboard [with] hammers that produce soft and loud), the earliest surviving document that mentions the instrument is a 1700 inventory from the Medici court, where Cristofori was employed. Thus, the year 2000 offered opportunities for a tercentenary celebration of the piano, and institutions throughout the world rose to

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Book Reviews

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the challenge (for an account of a few of the exhibitions, especially that at the Smithsonian, see Cynthia Adams Hoover, "Exhibitions Celebrating Three Hundred Years of the Piano: A Report," in *Early Keyboard Journal* 19 [2001]: 173-84). Among the most ambitious of the commemorations was undertaken by the National Museum of American History at the Smithsonian, whose PIANO 300 offered a major exhibition, an extensive concert series, two PBS specials, a volume of fifteen scholarly essays (James Parakilas, ed. *Piano Roles: Three Hundred Years of Life with the Piano*. New Haven and London: Yale University Press, 2002), an exhibition video, and an exhibition catalogue. Seven years in preparation, this exhibition was initially scheduled to run from March 9, 2000, through October 21, 2001; its enormous popularity with the public caused it to be extended twice. This review discusses the catalogue written to accompany and summarize the contents of the exhibition.

The design of the catalogue mirrors that of the exhibition, which unfolded the history of the piano on sixteen platforms, each containing instruments, illustrations, documents including musical scores, and texts. Each platform represented a theme chosen to contribute to a full picture of the piano's technological evolution, its role in society, and its influence on musicians and audiences. While the catalogue does not include all the platforms or artifacts originally shown in the exhibition, it does an excellent job of summarizing the important thematic areas; these include Invention, "The Amateur Player," "The Rise of the Public Performer," "The Romantic Superstar," "Pianos at Home," "Americans Take the Lead," "Taking Piano," "Pianos for All," "Music Trades," "The African American Legacy," "Tin Pan Alley," "Pianos without Pianists," "The Asian Experience," "Electrifying," and "Mass Audiences." In an appendix, individual photos of each of the twenty-six pianos displayed in PIANO 300 appear. Only three of these instruments were loans; the rest came from the Smithsonian collections.

Merely glancing at the titles allows one to realize that the bulk of the exhibition was devoted to the piano in America, and indeed this was its glory; the richness

of materials and instruments represented was outstanding, and of course exactly what one would expect from America's national museum. However, this in no way detracts from the impressive quality of European items in the exhibition. The most precious instrument on display was undoubtedly the 1722 Cristofori grand piano from Rome (with its companion, a beautiful copy of the 1726 Leipzig Cristofori made by David Sutherland and Keith Hill).

Among the outstanding documents shown in facsimile in the catalogue is Mozart's priceless autograph of the Piano Concerto in C, K. 467, lent by the Pierpont Morgan Library; manuscripts by Liszt and Chopin from the Library of Congress are also included. The focus of *The Romantic Superstar* rested mainly on Franz Liszt, and it was a treat to see the luscious painting of him commissioned by piano builder Conrad Graf and painted by Joseph Danhauser. However, there was something of a missed opportunity here as far as educating the public is concerned. In terms of *Romantic Superstars*, the only pianist who came close to Liszt in virtuosity, breadth of repertoire, seriousness of purpose, impact on audiences, length of career, and influence in shaping the modern piano recital was Clara Schumann. It is a pity she was not given her full due here.

When the focus of the exhibition and catalogue shifts to America, there are so many truly wonderful items that it is difficult to mention only a few. The role of women as players, teachers, and consumers of music is bountifully explored. Among the great documents shown is a floor plan from *The American Woman's Home* (New York: J. B. Ford and Co.; Boston: H. A. Brown & Co., 1869) by Harriet Beecher Stowe and her sister Catherine E. Beecher, showing such fixtures as a stove, a sink, and a piano. A good array of patent drawings and advertisements underlines the importance of piano making as an industry, and a photograph taken in rural Iowa of a salesman hauling an upright piano with his Ford —two children are already playing it as it stands in the yard—evokes the hard work and perseverance that pushed the piano to all corners of America. I've been haunted by a photo of a beautiful, earnest young Japa-

nese American girl, sitting at her shiny piano in Los Angeles in the 1930s, and hope she was able to continue playing it during the following decade. An excellent section on the piano and African-Americans features Duke Ellington's white Steinway grand and photographs of such jazz greats as Eubie Blake, Jelly Roll Morton, Mary Lou Williams, and James P. Johnson (but, oddly, no Art Tatum in the catalogue).

The transfer of much of the world's piano manufacturing to Asia in the post-war era is also recognized in the exhibition. The catalogue shows a striking 1926 painting by Daizaburo Nakamura of an elegant woman in traditional kimono, playing a monstrous Petrof piano. The important contributions of Torakusu Yamaha, including electronic as well as conventional pianos, are also noted.

While not an especially thick or scholarly catalogue (you will not find footnotes here, though the appendix offers technical details for each piano), *PIANO 300* is dense, rich, beautifully illustrated and printed, very well written and edited, and captures much of the lively energy of the original exhibition. ♦

~Kathryn L. Shanks Libin

Classified Column

No ads were submitted for this issue. Advertising rates for each ad in each issue: \$15.00 to AMIS members and \$25.00 to nonmembers for the first 25 or fewer words and for each additional 25 or fewer words. Each indication of measurement or price will be counted as one word. Not included in the word count are the opening "For Sale" or similar announcement and, at the end, the seller's name, address, phone, fax number, and e-mail address (as much information as the seller wishes to give). Checks, payable to the American Musical Instrument Society, are to be sent along with copy to Barbara Gable, Editor, AMIS Newsletter, 270 Barret Road, Riverside, CA 92507.

News from the National Early Music Association

The National Early Music Association (NEMA) of the UK has existed since 1981 to bring together all concerned with early music and to forge links with other early music organizations in the UK and around the world. NEMA also acts to represent musicians in the early music field to outside bodies when required and is the publisher of the *Early Music Yearbook*, a unique directory of all those involved in the field, either professionally or as amateur performer, listener, or enthusiast. NEMA also publishes a bi-annual journal, *Early Music Performer*, which has in recent years taken its place among the most important journals on the subject of performance practice.

NEMA has a new Chairman. **Clifford Bartlett** was recently elected to succeed **Peter Holman**. Clifford Bartlett is internationally known in the early music world as an editor of baroque music, mostly for his own King's Music but also for Oxford University Press, and for his magazine *Early Music Review*. He has been involved in many aspects of the early music movement over the past thirty years and has wide contacts among professional and amateur early music singers, players, and organizations.

The new Deputy Chairman is **John Briggs**, who has been a member of the Council of NEMA for five years and is an amateur musicologist and early music enthusiast.

The distinguished conductor and harpsichordist **Christopher Hogwood** remains President of NEMA. In welcoming the appointment of Bartlett, Hogwood said

"NEMA has been especially fortunate in the Chairmanship of Peter Holman; the broad connections and visibility of Clifford Bartlett in both professional and amateur early music circles ensures a very focused and assertive future for the Association."

Further information about NEMA can be obtained from the Administrator, **Mark Windisch**, 137 Preston Road, Wembley, Middlesex HA9 8NW (telephone 44 (0) 20 8904 1076); e-mail: Mark@nema-uk.org; or by visiting the website: www.nema-uk.org. ♦

~Jane Beeson

RILM Announces New Print Publication and Conference

This spring RILM (Répertoire International de Littérature Musicale) will publish Volume 4 in the RILM Retrospective Series, *Speaking of Music: Music Conferences, 1835-1966*. This book presents a fascinating window on intellectual history, with over 5,000 summaries of musicological studies presented at scholarly conferences, reflecting a myriad of intellectual currents through the prism of music. Witness the twilight of Romanticism and the dawn of Modernism, the rise and fall of Nazism, the advent of multi-culturalism all fully cited, summarized, and thoroughly indexed. "

The publication *Speaking of Music* will provide a starting point for RILM's first conference, Music Intellectual History: Founders, Followers, & Fads, to be held March 17-19, 2005, at the City University of New York Graduate Center. Proposals are invited for papers on relevant topics such as the attitudes of writers toward music history in various eras, the founders of modern music scholarship, parallels between music scholarship and other humanistic disciplines, (re)writing music history in the post colonial and post-communist world, New musicology, reference works from the past as mirrors of na-



tional music history, and other topics. Abstracts of 200-300 words may be submitted before June 1, 2004, to: Zdravko Blazekovic, RILM Abstracts of Music Literature, The City University of New York Graduate School, 365 Fifth Avenue, New York, NY 10016-4309; telephone: (212) 817-1992; fax: (212) 817-1569; e-mail: zblazekovic@gc.cuny.edu

The proceedings of the conference will be published by RILM. Proposals are invited for individual papers and entire sessions. For more information, see the RILM website: www.rilm.org. ♦

Events and Deadlines

May 19 - 22, 2004

American Musical Instrument
Society 33rd Annual
Conference
Winston-Salem, NC

April 15, 2004

Early registration deadline for
AMIS Conference

April 19, 2004

Hotel reservation cut-off date -
Make AMIS hotel reservation
by this date.



Moravian Music Foundation
Headquarters (Photo courtesy of
Laurence Libin)

News from Members

Ardal Powell Awarded Cambridge Ph.D.

David Lasocki, Head of Reference Services at Cook Music Library, Indiana University, would like to announce that Ardal Powell has been awarded a Ph.D. by Cambridge University on the strength of three of his publications which were submitted for examination:

The Flute, Yale Musical Instrument Series (New Haven & London: Yale University Press, 2002).

Johann George Tromlitz, *The Keyed Flute*, translated and edited with an introduction by Ardal Powell (Oxford: Clarendon Press, 1996).

The Hotteterre Flute: Six Replicas in Search of a Myth, *Journal of the American Musicological Society* 49, no. 2 (summer 1996): 225-263.

Powell underwent a lively oral examination (viva) by Jeremy Montagu and Lasocki, which took place in Utrecht before the recent symposium on the Renaissance flute and recorder consort. All early wind players look forward to more scholarship from Dr. Powell.

New Guitar CD by Karl Wolff

Karl Wolff informs us that a new CD, *Baroque Music for Guitar*, with solos and duets, as well as guitar in a chamber ensemble, is now available. The performers include Wolff and Iain Osgood, guitar; Laura Campbell, flute; and Chris White, cello.

Two years were spent researching and transcribing new material from the ba-

roque era and then recording it. The CD presents pieces by Domenico Scarlatti, Bach, Telemann, Handel, Purcell, Buttsted, and Lotti. Wolff says, "Reading through one beautiful and fascinating piece after another from this rich period made me aware of just how difficult it would be to narrow the choices down to an hour of material. I've done my best to create a mix of those we found most interesting and exciting to play and am grateful to have the opportunity to share them with you."

The CD is available online at: <http://www.cdbaby.com/cd/karlwolff>. Sample tracks can be heard on the recordings page at: <http://www.karlwolff.com>.

Hans Davidsson Receives Royal Medal

The King of Sweden has awarded organist Hans Davidsson Sweden's highest national medal, the King's Medal, for significant achievements in musicology (and music), primarily in the fields of pipe organ research and organ education. Davidsson, currently on the faculty of the Eastman School of Music, is the founder as well as artistic and research director of the Göteborg Organ Art Center (GOArt) at Göteborg University, an international interdisciplinary center for research in historical organ building and performance practice. The King's Medal recognizes Davidsson's fifteen years of work at GOArt, resulting in the establishment of the Göteborg International Organ Academy and the reconstruction of a unique organ in 17th century North German style, among many other organs.

Loft Recordings/Gothic Records, of-

fers CDs by Hans Davidsson, among them *French Symphonic Masterpieces* (LRCD 1054) and *Gelobet Seist Du –Christmas in Lübeck* (CD 078). To order these CDs or to see the extensive offerings of organ and choral CDs available through Loft-Gothic Records, visit the website: <http://store.yahoo.com/gothic.html>.

Dale Higbee and Carolina Baroque Live and on the Web

Dale Higbee announces the final concert in the Salisbury Handel Festival with Carolina Baroque, organized and directed by Higbee for the performance of music from 1600-1760. Carolina Baroque has appeared on public television and has released fifteen CDs. On April 16 at 7:30 PM in St. John's Lutheran Church in Salisbury, the group, featuring Teresa Radomski and Marilyn Taylor, sopranos; Dale Higbee, recorders; John Pruett, baroque violin; Gretchen Tracy, baroque cello; and Susan Bates, harpsichord, will perform an all-Handel program. The concert will be repeated on April 24 at 8 PM at Wake Forest University, Winston-Salem. For more information, e-mail: info@carolinabaroque.com or telephone: (704) 633-9311.

Higbee also informs us that eight CDs of performances by Carolina Baroque of music from Bach cantatas are available on the Bach Cantatas website based in Israel: <http://www.bach-cantatas.com/Bio/Higbee-Dale.htm>. Also included on the site are biographies of the singers and of the director.



Reading Room in the Moravian Music Foundation Headquarters (Photo courtesy of Laurence Libin)

AMIS Newsletter

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