



NEWSLETTER

Of The

American Musical Instrument Society

Vol. XIV, No. 1

February 1985



Courtesy of Museum of Fine Arts

Members of AMIS and the Galpin Society will visit the musical instrument collection at the Museum of Fine Arts (see the June 1984 AMIS Newsletter for further information) on Saturday afternoon, June 1, during their joint meeting to be held in Boston, May 30-June 3.

AMIS AND THE GALPIN SOCIETY MEET MAY 30-JUNE 3 IN BOSTON

The American Musical Instrument Society will meet jointly with the Galpin Society in Boston, Massachusetts, May 30-June 3, 1985, immediately preceding the Boston Early Music Festival, June 3-9. CIMCIM members, who meet in New York City the

last week of May, have also been invited to attend.

Planned by Edmund A. Bowles, Vice-President of AMIS, with the assistance of Bill and Peggy Dowd, Friedrich von Huene, Barbara Lambert, Howard Schott, and other AMIS members in the Boston area, the meetings offer a wide variety of papers, focusing primarily on 17th- and 18th-century European instruments to celebrate the anniversaries of Heinrich Schütz, born in 1585, and J. S. Bach, Handel, and Domenico Scarlatti,

all born in 1685.

In addition, there will be visits to important collections owned by Prof. & Mrs. G. Norman Eddy, Mr. & Mrs. Charles Fisher, and Mr. & Mrs. Marlowe A. Sigal, as well as the Museum of Fine Arts and the Casadesus Collection at Symphony Hall; a performance of Handel's opera, *Teseo*; the official banquet at the St. Botolph Club; and, a number of special excursions for organ enthusiasts, in-

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NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY

André P. Larson, Editor

The Newsletter is published in February, June and October for the members of the American Musical Instrument Society (AMIS). News items, photos, reviews and short monographs are invited, as well as any other information of interest to AMIS members. Address all correspondence to the Editor, AMIS Newsletter, USD Box 194, Vermillion, SD 57069. Requests for back issues and all correspondence regarding membership (\$20.00 per year) should be directed to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069, USA.

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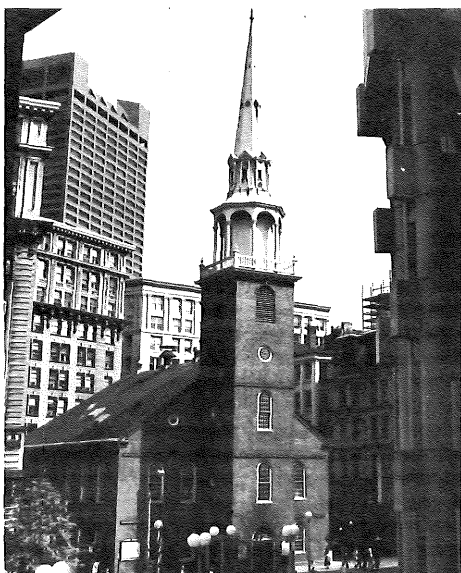
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cluding a visit to the C. B. Fisk factory.

Pauline Holden of Leicester, England, Honorary Secretary of the Galpin Society, is coordinating arrangements for its members. AMIS and the Galpin Society both have an international membership, with AMIS headquartered in the United States and the Galpin Society in England. Laurence Libin, Curator of Musical Instruments at the Metropolitan Museum of Art in New York City, is coordinating the participation of members of CIMCIM, the International Committee of Musical Instrument Museums and Collections of the International Council of Museums.

The official hotel for the meetings is the Boston Park Plaza Hotel on Arlington Street at Park Plaza, overlooking the Public Garden and Boston Common. Free parking is provided for hotel guests.

AMIS, Galpin Society, and CIMCIM members who wish to stay for part or all of the Boston Early Music Festival will receive a 15% discount on all Festival activities.



Courtesy of Boston Convention Bureau

The Old South Meeting House, where the signal to begin the "Tea Party" was given, is one of many historic sites in Boston which AMIS members will wish to visit when the Society meets there May 30-June 3, 1985.

JOINT MEETING OF THE
AMERICAN MUSICAL INSTRUMENT SOCIETY
&
THE GALPIN SOCIETY

May 30-June 3, 1985
Boston, Massachusetts

THURSDAY, MAY 30 - BOSTON PARK PLAZA HOTEL

6:00- 9:00

Registration and No-Host Cocktail Party, Dartmouth/Exeter Rooms.

FRIDAY, MAY 31 - BOSTON PARK PLAZA HOTEL

9:00- 4:00

Registration, Stanbro Hall.

9:00- 4:00

Visits to local musical instrument collections:

Prof. & Mrs. G. Norman Eddy, Cambridge, MA; 400 instruments (many

Boston-made), mostly winds and some strings.

Mr. & Mrs. Marlowe A. Sigal, Newton Centre, MA; 40-50 keyboard instruments from the 17th to the 19th centuries.

Mr. & Mrs. Charles Fisher, Framingham, MA; important early historical keyboard instruments.

An organ walking tour of Cambridge, MA, with Barbara Owen.

A do-it-yourself walking tour of musical sites in Boston.

Performance of Handel's opera, *Theseus*, by the Boston Early Music Festival Orchestra, Chorus, and soloists, conducted by Nicholas McGegan, Boston College Arts Theater, Chestnut Hill.

SATURDAY, JUNE 1 - BOSTON MUSEUM OF FINE ARTS

10:00-12:00

Session I - Musical Iconography:

David Shorey, "Claude Laurent: Flutemaker to the Kings."

Nora Post, "The French Oboe during the Reigns of Louis XIV and Louis XV."

Sheridan Germann, "Bach and the Margrave's Harpsichord."

Edmund A. Bowles, "Musical Ensembles in Illustrations from Festival Books."

Luncheon break.

Session II - Organology:

T. E. Hoeprich, "A New Organology."

William Waterhouse, "Langwill and His Index Plans for the Seventh Edition."

Margaret D. Banks, "Northern Italian Baroque Stringed Instruments at The Shrine to Music Museum."

Visit the musical instrument collection, Boston Museum of Fine Arts.

Reception and visit the Casadesus Collection at the Boston Symphony Orchestra, Symphony Hall, Huntington Avenue.

Official Banquet, St. Botolph Club, 199 Commonwealth Avenue.

SUNDAY, JUNE 2 - BOSTON PARK PLAZA HOTEL

8:00- 9:00

AMIS Editorial Board breakfast meeting, Fairfield Room.

9:00-10:00

AMIS Board of Governors meeting, Stanbro Hall.

10:00-11:00

AMIS membership meeting, Stanbro Hall.

11:00- 1:00

Session III - Performance Practices:

Victor H. Mattfeld, "The Use of Instruments in the Music of Heinrich Schütz."

Mary Cyr, "The Violoncello Piccolo in Bach's Time."

Greta Moens-Hansen, "The Tremolo and its Use in Bach's Time."

Mark Lindley, "Early 18th-Century Keyboard Technique."

Luncheon break.

1:00- 2:00

2:00- 4:00

Session IV - Woodwind Instruments:

Herbert W. Myers, "On the Reconstruction of Renaissance Shawms."

Cecil Adkins, "Oboes Beyond Compare: The Instruments of Hendrik and Frederik Richters."

Philip T. Young, "The Scherer Family: German Woodwind-Making."

4:00- 5:00

Session V - Miscellaneous:

Beryl Kenyon de Pascual, "Changes in the Composition of the Spanish Royal Chapel's Instrumental Ensemble between 1701 and 1749."

Edgar Hunt, "The Importance of Resonance on Music of the 18th Century."

MONDAY, JUNE 3

9:00- 2:00

Tour of the C. B. Fisk, Inc. organ factory, including a drive through the old seacoast town of Gloucester and a stop at Woodman's in nearby Essex for a seafood lunch (no-host).

3:00- 5:00

Demonstration of the early 17th-century, north German-style Fisk organ in meantone tuning in the Houghton Memorial Chapel, Wellesley College, followed by a short recital by Harald Vogel.



Courtesy of Boston Convention Bureau

This cobblestone street on historic Beacon Hill is one of many interesting byways waiting to be explored by AMIS members attending the joint AMIS/Galpin Society meeting in Boston May 30-June 3.

1980-84 ACQUISITIONS AT YALE UNIVERSITY

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

Musical instruments acquired by the Yale University Collection of Musical Instruments in New Haven, Connecticut, during the past five years (see the October 1980 Newsletter for acquisitions from 1968 to 1980), according to Richard Rephann, Director of the Collection, are as follows:

- 1401.80. Music box, B. A. Brémond, Geneva, Switzerland.
- 4591.80. Mandolin, George Washburn, Chicago, Illinois.
- 3663.80. Cornet in B-flat, Boston Musical Instrument Manufactory, Boston, Massachusetts.
- 5200.80. Violin maker's calipers, A. E. Chanut, London, England.
- 3276.81. Flute, Agostino Rampone, Milan, Italy. Eleven keys.
- 3316.81. Clarinet in C, Asa Hopkins, Litchfield, Connecticut.
- 4852.81. Harp-zither, Austria.
- 3602.81. Posthorn.
- 3603.81. Posthorn.
- 5014.81. Violin bow, Xavier Tourte, Paris, France.
- 5015.81. Violin bow, Eugène Sartory, Paris.
- 4656.81. Walking-stick violin, Germany.
- 4825.82. Violoncello, Joseph Hill, London, 1773.
- 5201.82. Presentation baton. Ivory and gold mounts.

- 1005.82. Dulcitone, Thomas Machell and Sons, Glasgow, Scotland.
- 4578.82. Guitar, Nicolas Augustin Chappuy, Paris.
- 4556.82. Mandolin, Vinaccia, Naples, Italy.
- 4655.82. Pochette, Thomas Perry, Dublin, Ireland.
- 4754.82. Violin, Czech, 18th century. In original condition.
- 4755.82. Violin, P. H. Holmes, Gardiner, Maine, 1885.
- 4767.82. Piccolo violin, Germany, 18th century. In original condition.
- 5015.82. Violin bow, Germany, ca. 1750.
- 5016.82. Violin bow, France, ca. 1770.
- 3326.82. Clarinet in C, Monzani & Company, London. Eight keys.
- 3226.82. Flute, Wolf and Figg, London. One key.
- 3156.82. Flageolet, stamped "M", France, 17th century. Ivory.
- 3208.82. Piccolo, Asa Hopkins, Litchfield, Connecticut.
- 5102.83. Practice clavier, A. K. Virgil.
- 3317.83. Clarinet in C, Germany. Five keys.
- 4757.83. Violin, Joseph Neff, Philadelphia, Pennsylvania, 1855.
- 3227.83. Flute, Firth and Hall, New York, New York. One key.
- 4996.83. Piano, John Challis, Detroit, Michigan.
- 4258.83. Irish harp, Dawson McCullough, Dublin (dealer).
- 3265.83. Flute, Monzani and Company, London. Ivory with eight silver keys.
- 4676.84. Treble viol, Thompson, London, 18th century.
- 4758.84. Violin, François Chanut, France, ca. 1815.

- 4584.84. English guitar, John Preston, London, 18th century.
- 4843.84. Epinette des Vosges, France, 19th century.
- 3376.84. Tarogato, Janos Stowasser, Budapest, Hungary, ca. 1890.
- 4759.84. Violin, Elliot V. Savage, Meriden, Connecticut, 1934.
- 4997.84. Grand piano, Sebastian Erard, Paris, 1858.
- 4952.84. Clavichord, Dolmetsch-Chickering, Boston, 1907.
- 4897.84. Ottavina, Dolmetsch-Chickering, Boston, 1907.
- 4895.84. Harpsichord, William Hyman, New York, 1969.
- 4950.84. Clavichord, Arnold Dolmetsch, Haslemere, England, 1932.
- 4951.84. Clavichord, John Challis, Ypsilanti, Michigan, 1942.
- 4897.84. Harpsichord, Dolmetsch-Chickering, Boston, 1907.
- 5017.84. Double bass bow, Georges Frederic Schwartz, Strasbourg, France.
- 4762.84. Violin (1/16 size), Mathias Neuner, Mittenwald, Germany, 1862.
- 4761.84. Violin, Pieter Rombouts, Amsterdam, The Netherlands, ca. 1700.

SCHAMBACH COLLECTION ON EXHIBIT AT YALE

The Schambach Collection of Musical Instruments, assembled by Hans Schambach of New York City and his late wife, "Bruna," with the advice of Henryk Kaston, bow-maker and violinist, is currently on exhibit at the Yale University Collection of Musical Instruments, 15 Hillhouse Avenue, New Haven, Connecticut. Richard Rephann, Director of the Yale Collection, invites AMIS-Galpin Society-CIMCIM members to view the Schambach exhibition, when in the area.

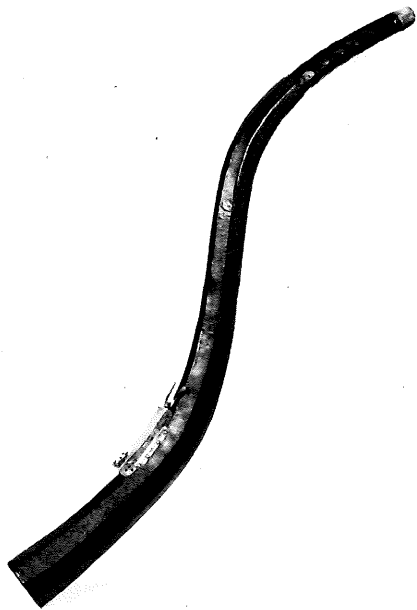
According to Rephann, the Schambach Collection "is rich in bows and stringed instruments. Tourte bows are too numerous to mention; there are numerous kits, notably by Bergonzi, Testore, Busan, and Leclerc, piccolo violins by Giuseppe Guarneri (1735) and Antonio Stradivari (1720), and violins by Stradivari, Stainer, Vuillaume, and so on."

The Collection was exhibited at Hamilton College in Clinton, New York, October 1-November 13, 1983 (see AMIS Newsletter, XII/3 (October 1983), p. 4), and more recently has been seen at the Metropolitan Museum of Art in New York City. A 64-page catalog of the Collection is available from the Fred L. Emerson Gallery, Hamilton College, Clinton, NY 13323.

ASTON MAGNA ACADEMY JUNE 16-JULY 6

"J. S. Bach (1685-1750) and His World" is the theme of the 7th Aston Magna Academy, to be held this year at Rutgers University in Brunswick, New Jersey, June 16-July 6. Scholars and advanced students of the humanities, as well as performing artists interested in historical performance practices, are eligible to apply. The Academy is being funded by the National Endowment for the Humanities, Exxon Corporation, and the Goethe House, New York. Write Aston Magna Academy, 317 Main Street, Great Barrington, MA 01230; 413-528-3595.

1984 ACQUISITIONS AT USD MUSIC MUSEUM



Courtesy of The Shrine to Music Museum

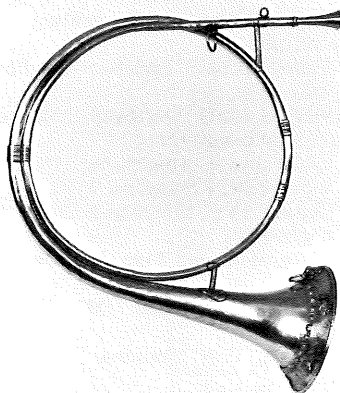
No. 3451. Tenor cornett (zink), Germany, 17th century. Silver key and mounts. Formerly owned by Francis W. Galpin, Canon Emeritus, Chelmsford Cathedral, England.

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

In addition to the early Italian stringed instruments, bows, tools, and documentary source materials listed in the October 1984 issue of the AMIS Newsletter, The Shrine to Music Museum at the University of South Dakota in Vermillion acquired the following instruments in 1984, according to Margaret D. Banks, Associate Curator:

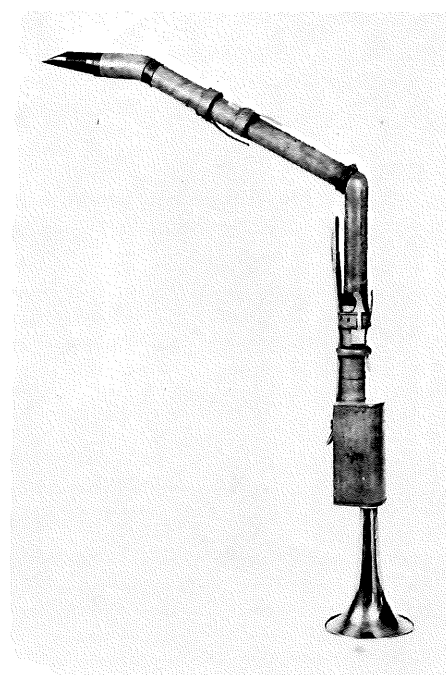
- 3340. Parlor cornet, C. G. Conn, Elkhart, Indiana, ca. 1912. Original case and accessories.
- 3343. Ukulin, International Music, Hoboken, NJ, ca. 1930. Original box and accessories.
- 3346. Guitar, Domenico Sellas, Venice, Italy, ca. 1670.
- 3347. Natural horn, Paulus Schmidt, Nuremberg, Germany, ca. 1750.
- 3348. Mellophone, C. G. Conn, ca. 1909.
- 3349. Trumpet, C. G. Conn, ca. 1942. "Conqueror" model with "vocabell."
- 3450. Violin, Herdell Merrill, Berlin, early 20th century.
- 3451. Tenor cornetto, Germany, mid-17th century.
- 3452. Chitarra battente, Italy, late 17th century.
- 3454. Alto horn, early 20th century.
- 3455. Ukulele, "Little Joe," early 20th century.
- 3456. Drum, China, early 20th century.
- 3457. Clarinet, G. Pruefer, Providence, Rhode Island, mid-20th century.
- 3458. Clarinet, Germany, mid-20th century.
- 3459. Meloharp, Meloharp Company, USA, ca. 1900.

- 3460. Pellet drum, India, 1974.
- 3461. Hammered dulcimer, USA, ca. 1900.
- 3462. Tenor horn case, ca. 1870.
- 3463. Violin, A. Jones, before 1881. Guitar-shape.
- 3464. Violin, Medio Fino brand, France, 20th century.
- 3465. Violin, Czechoslovakia, 20th century.
- 3466. Cornet, Alcazar, Elkhart, early 20th century.
- 3467. Alto horn, Henry Gunckel, Paris, ca. 1870-80.
- 3469. Tuba in F, Vienna, Austria, ca. 1840.
- 3488. Natural horn, Wolf Wilhelm Haas, Nuremberg, after 1706.
- 3489. French horn, Charles Sax, Brussels, Belgium, ca. 1850. Two Stölzel valves.
- 3490. Bugle, August Heinrich Rott, Prague, ca. 1850.
- 3491. Rabob, Istalf, Afghanistan, 1963.
- 3495. Clarinet, Buffet-Crampon, Paris, early 20th century.
- 3496. Violin, Hilhelm Meier, Berlin, 1923.
- 3497. Violin.
- 3498. Cymbal, Zildjian, Istanbul, Turkey, 20th century.
- 3499. Bass saxophone, J. W. York, Grand Rapids, Michigan, early 20th century.
- 3500. Sousaphone, H. N. White, Cleveland, Ohio, early 20th century.
- 3501. Tenor saxophone, H. N. White, Cleveland, early 20th century.
- 3502. Alto saxophone, Selmer, Elkhart, early 20th century.
- 3503. Tenor trombone, C. G. Conn, Elkhart, ca. 1929.
- 3504. Trumpet, H. N. White, Cleveland, early 20th century.
- 3505. Trumpet, C. G. Conn, Elkhart, ca. 1924.
- 3506. Mellophone, Adolph Schmidt, Czechoslovakia, early 20th century.
- 3507. Cornet, M. Dupont, Paris, early 20th century.



Courtesy of The Shrine to Music Museum

No. 3488. Natural horn (jagdhorn) in F by Wolf Wilhelm Haas (1681-1760), Nuremberg, Germany, after 1706. Signed MACHT IOHANN WILHELM HAAS IN NVRNBERG, plus a hare looking backwards and the initials IWH. The instrument is attributed to Johann's son, Wolf, because Johann used the sign of a hare looking ahead, while Wolf used a hare looking backwards. Ornately-decorated bell rim. Mouthpiece by Ursula Menzel, Munich, West Germany, who restored the instrument.



Courtesy of The Shrine to Music Museum

No. 3541. Basset horn by Doleisch, Prague, 1793. Boxwood with eight brass keys.

- 3508. Flute, George Cloos, New York, mid-19th century.
- 3509. Flute, C.G. Conn, Elkhart, early 20th century.
- 3510. Violin, Germany.
- 3511. Trumpet, Pan-American, Elkhart, early 20th century.
- 3512. Harp, Lyon & Healy, Chicago, early 20th century.
- 3513. Clarinet, A. Robert, Paris, early 20th century.
- 3514. Flute, Melody Flute Co., Laurel, Maryland, mid-20th century.
- 3515. Flute, Rudall & Rose, London, attributed to Louis Lot, Paris, ca. 1847-50.
- 3516. Oboe, E. Jehring, Altenburg, Germany, mid-19th century.
- 3517. Oboe, Herbert Meyers, Palo Alto, California, 20th century.
- 3518. American reed organ, The Stevens Organ Company, Marietta, Ohio, early 20th century.
- 3519. American reed organ, The Hinners Organ Company, Pekin, Illinois, early 20th century. Two manuals, full pedalboard.
- 3521. Guitar zither, U. S. Guitar Zither Company, New York, late 19th century.
- 3522. Violin, repaired by John Keifer, Hamilton, Ohio, early 20th century.
- 3523. Mandolin, USA, early 20th century.
- 3524. Flute, Firth Pond & Company, New York, before 1863. Four keys.
- 3525. Concertina, 19th century.
- 3526. Clarinet, Cavalier, Elkhart, 20th century.
- 3527. Saxophone, Rudolph Wurlitzer, Cincinnati, Ohio, early 20th century.
- 3529. American reed organ, Cable Company, Chicago, late 19th century.
- 3530. Clarinet in C by Jabez Camp and Asa Hopkins, Litchfield, Connecticut, ca. 1830-37. Five keys.
- 3538. Bugle, USA, early 20th century.
- 3539. Cornet, M. Dupont, Paris, early 20th century.

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(Continued from p. 4)

3541. Basset horn, Doleisch, Prague, 1793. Eight keys.
 3558. Flute, V. Kohlert, Graslitz, Bohemia, early 20th century.
 3559. Oboe, Buffet-Crampon, Paris, early 20th century.
 3560. Fife with C and D joints, USA, early 20th century.
 3561. Melodeon, Prescott Organ Company, Concord, New Hampshire, ca. 1871.

NEW CURATOR, FACILITIES FOR MILLER COLLECTION

Responding to widespread concern about the care and long-term preservation of the Dayton C. Miller Collection of Flutes, which is its responsibility, the Library of Congress in Washington, D.C., has announced the appointment of a full-time curator, Catherine E. Folkers, and the provision of more adequate storage facilities. Now housed in a new vault in the Library's Madison building, the collection contains more than 1,600 flutes and flute-like instruments, as well as an extensive collection of books, music, photographs, iconography, and other materials

relating to the history of the flute.

A maker, player, and teacher, Ms. Folkers assumed the duties of curator on October 9, 1984. She holds a B.M. degree from the New England Conservatory of Music in Boston, where she has also done additional graduate work. In 1975 she began making flutes and recorders in the workshop of Thomas M. Prescott in Melrose, Massachusetts; and, since 1978, has operated her own flute-making business.

Upon completion of the renovation of the Library's older buildings, the Miller collection will be located near Coolidge Auditorium and Whittall Pavilion in the Jefferson building. The present, temporary housing provides temperature and humidity control, but no display area. The facilities in the Jefferson building will include an extensive exhibit area in the northeast pavilion.

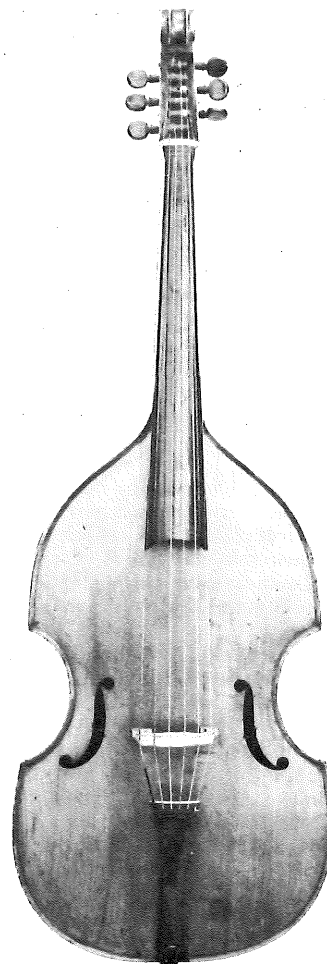
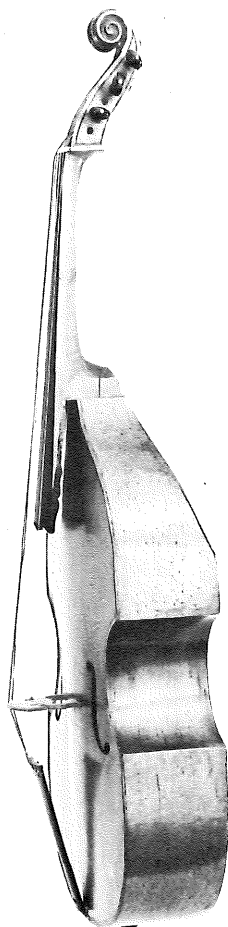
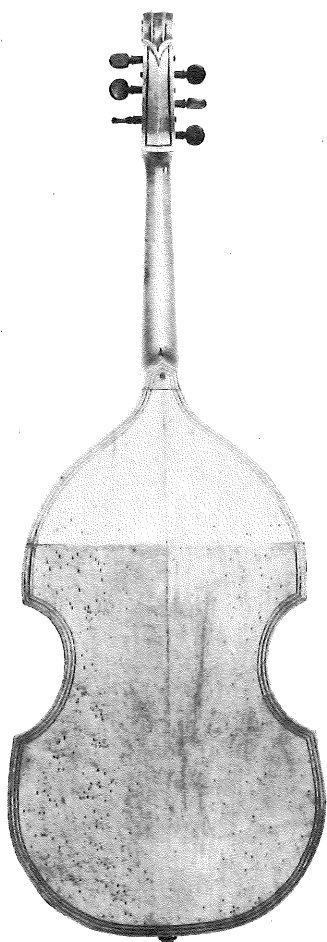
Requests for appointments to study specific instruments or other materials in the Miller collection are now being accepted, following completion of an inventory of the collection. Address inquiries to the Library of Congress, Music Division, Washington, DC 20540. Phone messages will be taken by the Music Division office, 202-287-5503.

VIOLIN INSTITUTE AT U. OF NEW HAMPSHIRE

The 12th-annual Violin and Bow Maker's Summer Institute will be held at the University of New Hampshire at Durham, June 17-August 23, 1985. There will be seven different seminars and workshops of varying length. The instructors include William Salchow, Arnold Bone, Hans Nebel, and Karl Roy. Write to Violin Craftsmanship Institute, University of New Hampshire, Division of Continuing Education, Brook House, 24 Rosemary Lane, Durham, NH 03824 or call 603-862-1088.

PARIS HOSTS MUSIC FESTIVAL

Musicora, a new, international music festival "where musicians, manufacturers, and amateurs of early and classical music can come together once a year," will debut at the Grand Palais on the Champs Elysées in Paris, March 5-10. Exhibitors are expected to include instrument manufacturers, importers, and distributors, publishers, professional associations, musicians, conservatories, antique dealers, collectors, museums, and libraries.



Courtesy of The Shrine to Music Museum

No. 3377. Bass viola da gamba by Ventura de Francesco de' Macchettis Linarol, Venice, 1582. Signed in ink directly on the inside of the back, 1582/Ventura in Venetia/F. A delicately-made, six-stringed viol in original condition, including the original rosewood fingerboard. Ribs and back of birdseye maple, with decorative triple purfling. Smaller, but otherwise virtually identical to the large bass viol by Linarol, dated 1585, in the Kunsthistorisches Museum, Vienna. See "North Italian Viols at The Shrine to Music Museum" by Margaret D. Banks, *Journal of the Viola da Gamba Society of America*, Volume XXI (1984), pp. 7-27. Witten-Rawlins Collection.

IMPORTANT KEYBOARDS IN STUTTGART MUSEUM

The Württembergisches Landesmuseum in Stuttgart, West Germany, documents the arts and the cultural history of the people of the Stuttgart region. It is housed in the Altes Schloss (the old castle) at Schillerplatz 6, a four-block walk from the hauptbahnhof (central railroad station) down Königstrasse, the main street through the heart of a modern shopping district.

Occupying much of one floor of the Museum, the musical instruments—primarily keyboards—are part of a collection of more than 100 instruments, plus a large collection of piano mechanisms, which were donated by two piano makers, C. A. Pfeiffer of Stuttgart and G. Steingraber of Berlin, and a violin maker, Eugen Gärtner of Stuttgart, plus later gifts and purchases by the Friends of the Museum.

There are several grand pianos by Schiedmayer & Söhne of Stuttgart; a Zumpe (London) enharmonic square piano, dated 1766; hammerflügels by Stein of Augsburg, 1778, and his daughter, Nannette Streicher (1769-1833), Vienna, 1814; and, a recently-acquired, double-manual, French harpsichord, attributed to the Alsace region, ca. 1685, once in the Collection of Graf Eugène de Bricqueville in Versailles.

Other notable instruments on exhibit, in addition to the keyboards, are two pochettes from Augsburg, 2nd half of the 17th century, and a trio of ivory cornetts (zinken), said to be south German and dating from the end of the 16th century.

An instrument familiar to those among the 800 people who attended the October 29, 1976, sale at Sotheby Parke Bernet in New York City, is the double virginals by Hans Ruckers the Younger, Antwerp, 1623 (1628?), one of a handful of such instruments that have survived. It was purchased by the Landesmuseum for \$65,000, a record for a Ruckers instrument, the previous high having been \$22,080 in 1969. It now rests quietly—almost forlornly—on a sturdy table near the back of the exhibit.

The Ruckers instrument is one of 56 instruments that were once a part of the George F. Harding Museum in Chicago, Illinois, and their sale was the object of last-minute legal maneuvering. An injunction obtained by the State of Illinois put the sale in doubt.

Donald G. Mulack, Assistant Attorney General for the State of Illinois, argued that Hermann Silverstein, the board chairman of the Harding Museum, and other board members were draining the museum of its assets by taking high salaries, but failing to open the museum except by appointment. The museum's attorney claimed that experts had advised the museum to sell the instruments since they were not "part of the heart of the museum's collection," and "not a matter of interest to the museum's viewing public."

Judge Daniel A. Covelli issued a temporary restraining order to stop the sale, in response to a suit filed by Attorney General William J. Scott, but the sale was later allowed to continue with the order that the proceeds had to be placed in a special bank account until the charges that the museum's trustees were wasting its resources were resolved.

—André P. Larson

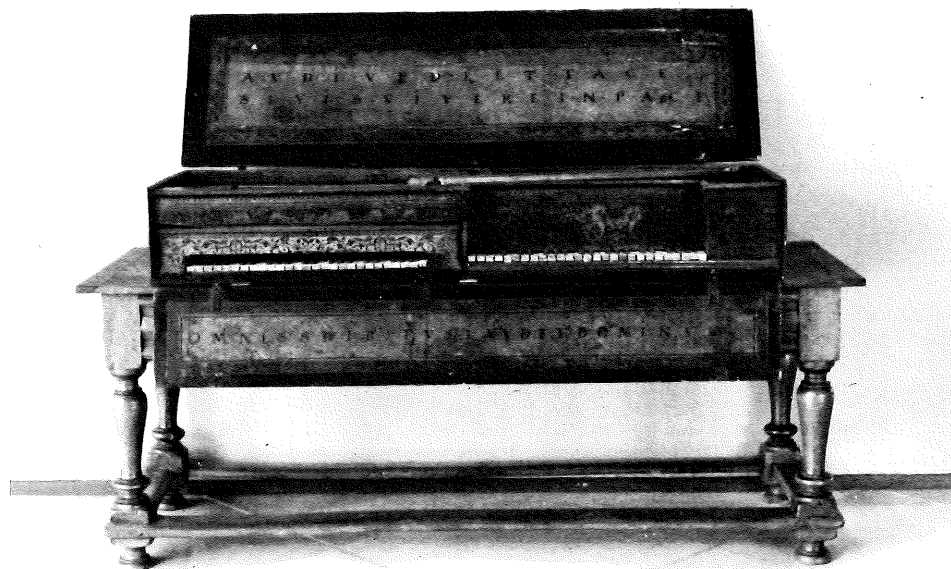


Photo by Gary M. Stewart

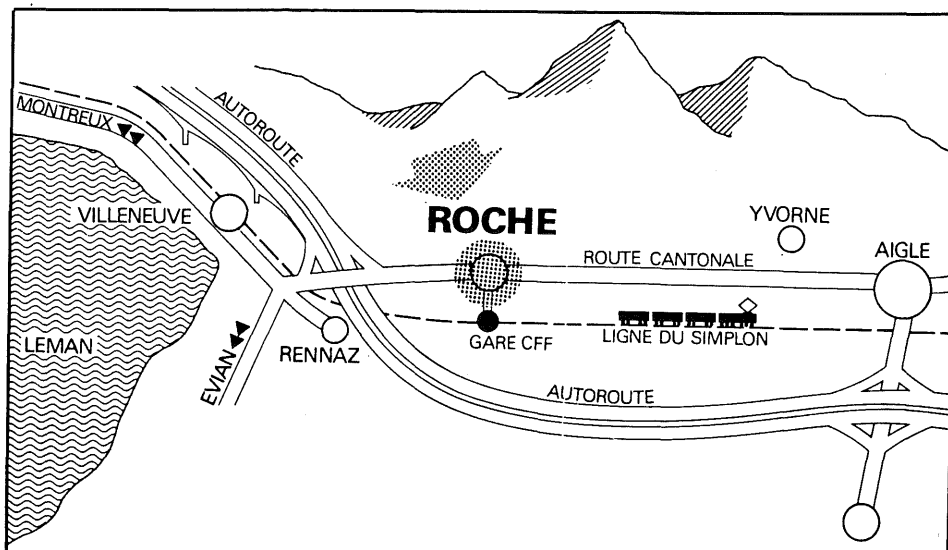
This double virginals by Hans Ruckers the Younger, Antwerp, 1623 (1628?), once in the Collection of M. & Mme. Salomon of Paris, was more recently one of 56 instruments in the George F. Harding Museum in Chicago, Illinois, which were sold by auction at Sotheby Parke Bernet in New York City, October 29, 1976. It was purchased by the Württembergisches Landesmuseum in Stuttgart, West Germany, for \$65,000, a record price, and is now on exhibit there. The sale of the instruments from the Harding Museum was the subject of much controversy and a flurry of legal maneuvering kept the sale in doubt for a short time.



Photo by Gary M. Stewart

This unsigned, double-manual French harpsichord, thought to have been made in Alsace about 1685, was acquired by the Württembergisches Landesmuseum in Stuttgart in 1984, where it is now on exhibit. It was formerly in the collection of the Graf Eugène de Bricqueville in Versailles, France. The Württembergisches Landesmuseum is located in the Altes Schloss (the old castle) at Schillerplatz 6 in downtown Stuttgart, just a few blocks from the central railroad station.

NEW ORGAN MUSEUM OPENS IN ROCHE, SWITZERLAND



The new Musée Suisse de l'Orgue is located in Roche, Switzerland, on the main route to the Saint Bernard Pass.

The Musée Suisse de l'Orgue, a museum dedicated entirely and exclusively to the organ, its construction and history, opened recently in Switzerland under the auspices of a foundation headquartered in Lausanne. Located in the village of Roche in the Canton of Vaux, the museum is housed in a huge, windowless building dating from the 14th or 15th century.

The building, last restored in the 18th century, has an interesting history. Until recently, it belonged to the Benedikt Monastery on the Great-Saint-Bernard Pass, which, from the days of antiquity, was one of the principal gateways to Italy. The barn-like building was one of several resting places which the monks maintained on the Saint-Bernard road to provide shelter and rest for men and horses on the much-travelled Alpine route to the Saint-Bernard pass. Today this route has become a fast autobahn on which hundreds of thousands of tourists travel every year.

The antique stone barn is enormous; therefore, it is particularly suitable for housing organs, organ cases, and organ pipes, which demand far more space than any normal museum can afford. Part of the building will be converted into concert halls and conference rooms, and there will be a comprehensive music and record library. The presently-accessible exhibits are interesting, well presented, and lucidly explained and demonstrated by the resident curator-guardian.

The Musée de l'Orgue in Roche promises to be unique, is well worth a visit in its present stage, and should be considered in the future for conferences, concerts, and demonstrations. In its vicinity the traveller will also find the famous medieval Castle of Chillon and the Wine Museum in Aigle.

—Henry J. Modrey

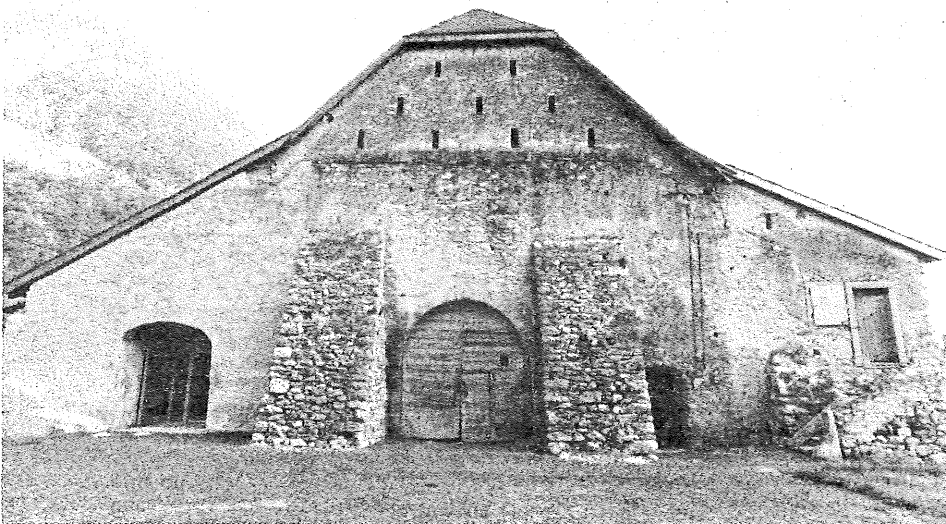
This 14-15th-century road house, shown before it was converted into the Musée Suisse de l'Orgue, is located in the village of Roche, Switzerland, where it was one of several resting places which the monks of the Benedikt Monastery maintained along the road to the famous Saint-Bernard pass between Switzerland and Italy.

KUGLER COLLECTION TO STAY IN ST. PAUL, MN

The Kugler Collection of 19th and 20th-century wind, stringed, percussion, and mechanical instruments, located for many years at 1124 Dionne Street in St. Paul, Minnesota, has been donated to the Schubert Club in St. Paul, according to Bruce Carlson, Executive Director. The decision by the Schubert Club to accept responsibility for the collection keeps an assemblage of close to 1,000 instruments in the Twin Cities, a long-expressed wish of William J. Kugler and his wife, Ida.

The collection has been inventoried and moved into storage. The Schubert Club currently maintains an exhibit of keyboard instruments in the historic Landmark Center in downtown St. Paul, but has not yet announced its plans for the future care and use of the Kugler collection.

The Schubert Club, the oldest continuous musical organization in the Northwest, is best known for its sponsorship of an international artist series in the Twin Cities.



AMERICAN PIANO MUSEUM OPENS IN NEW YORK CITY

The Museum of the American Piano opened September 7, 1984, at 211 West 58th Street in New York City. Conceived and formed by Kalman Detrich, the museum "is dedicated to the preservation of a craft which holds an important place in the cultural, social, and economic history" of the United States. The State of New York granted a provisional charter to establish the museum as a cultural institution in 1981.

The museum's planned activities include the collection and exhibition of pianos, actions, tools, artifacts, and the business records of piano factories; recitals on early instruments; videotaped interviews with retired makers; illustrated lectures; and, the publication of a newsletter and calendar of events.

INFORMATION REQUESTED

Elise K. Kirk, a member of the faculty at Southern Methodist University, is looking for the location of, illustrations of, or information about, musical instruments, preferably before the early 20th century, that were associated with European crowned heads of state. Anyone with such knowledge of instruments associated with royalty is asked to write to Elise K. Kirk, 6516 Forest Creek Drive, Dallas, TX 75230.

EARLY MUSIC WORKSHOP IN JERUSALEM

The 3rd-annual Workshop for Early Music will be sponsored by the Yuval Music Association in collaboration with the Jerusalem Music Centre, April 7-16 in Jerusalem. Write Peltours Ltd., P.O. Box 394, Tel Aviv 61003, Israel.

1984 JOURNALS MAILED

Copies of Volume X (1984) of the AMIS Journal were mailed from Vermillion on January 25, 1985, to AMIS members who paid dues for 1984. The Journals were sent to individual members via special 4th-class rate, to libraries by library rate, and overseas by surface mail. Delivery may take several weeks.

NEWS OF MEMBERS

Betty Austin Hensley of Wichita, Kansas, who has served on the AMIS Board of Governors, the 1985 Nominating Committee, and so on, has had an article, "Flutes of the World," published in the Winter 1984 issue of *Music Clubs Magazine* (pp. 16-17), the official publication of the National Federation of Music Clubs (NFMC). She will play a Sioux flute by Daniel Red Buffalo at the NFMC's Biennial Convention in Wichita, April 15-23. In 1983 she published a book, *Flutes of the World—A Checklist*, which may be purchased from her at P. O. Box 8642, Wichita, KS 67208.

Margaret Downie Banks, AMIS Membership Registrar, has been awarded a research grant by The Bush Foundation in St. Paul, Minnesota, to prepare an interpretive monograph and photographic essay to accompany the exhibition, "The Genius of North Italian Stringed Instrument Making 1540-1793," which will open at The Shrine to Music Museum at the University of South Dakota in Vermillion when the American Musical Instrument Society and the Midwest chapter of the American Musicological Society hold their joint meeting there, May 8-11, 1986.

Banks will travel this spring to southern Germany, Austria, Switzerland, and northern Italy to photograph cultural sites and to study other early Italian stringed instruments that survive in collections in Basel, Florence, Innsbruck, Munich, Nuremberg, Salzburg, and Vienna. She will tour the violin-making school in Mittenwald, and will visit Brescia and Cremona, two of the most important, early Italian centers of violin-making.

CLASSIFIED COLUMN

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

BUY, SELL, TRADE fine old stringed instruments; fretted, bowed, etc. Harry West, P.O. Box 17067, Durham, NC 27705; 919-383-5750. All correspondence answered.

MUSICIAN WISHES TO PURCHASE E-flat, over-the-shoulder cornet. A. Pollock, 16179 Bentler Avenue, Detroit, MI 48219; 313-531-8689.

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

ARTICLES REQUESTED FOR AMIS JOURNAL

William E. Hettrick, Editor of the *AMIS Journal*, is always pleased to receive articles to be considered for publication in future issues of the *Journal*. Materials should be sent to him at the Music Department, Hofstra University, Hempstead, NY 11550.

HAUNTING FINGERS

A PHANTASY IN A MUSEUM OF MUSICAL INSTRUMENTS

"Are you awake,
Comrades, this silent night?
Well 'twere if all of our glossy gluey make
Lay in the damp without, and fell to fragments quite!"

"O viol, my friend,
I watch, though Phosphor nears,
And I fain would drowse away to its utter end
This dumb dark stowage after our loud melodious years!"

And they felt past handlers clutch them,
Though none was in the room,
Old players' dead fingers touch them,
Shrunk in the tomb.

"'Cello, good mate,
You speak my mind as yours:
Doomed to this voiceless, crippled, corpselike state,
Who, dear to famed Amphion, trapped here, long endures?"

"Once I could thrill
The populace through and through,
Wake them to passionate pulsings past their will." . . .
(A contra-basso spake so, and the rest sighed anew.)

And they felt old muscles travel
Over their tense contours,
And with long skill unravel
Cunningest scores.

"The tender pat
Of her aery finger-tips
Upon me daily—I rejoiced thereat!"
(Thuswise a harpsicord, as 'twere from dampered lips.)

"My keys' white shine,
Now fallow, met a hand
Even whiter. . . . Tones of hers fell forth with mine
In sowings of sound so sweet no lover could withstand!"

And its clavier was filmed with fingers
Like tapering flames—wan, cold—
Or the nebulous light that lingers
In charnel mould.

"Gayer than most
Was I," reverbed a drum;
"The regiments, marchings, throngs, hurrahs! What a host
I stirred—even when crape mufflings gagged me well-nigh dumb!"

Trilled an aged viol:
"Much tune have I set free
To spur the dance, since my first timid trial
Where I had birth—far hence, in sun-swept Italy!"

And he feels apt touches on him
 From those that pressed him then;
 Who seem with their glance to con him,
 Saying, "Not again!"

"A holy calm,"
 Mourned a shawm's voice subdued,
 "Steeped my Cecilian rhythms when hymn and psalm
 Poured from devout souls met in Sabbath sanctitude."

"I faced the sock
 Nightly," twanged a sick lyre,
 "Over ranked lights! O charm of life in mock,
 O scenes that fed love, hope, wit, rapture, mirth, desire!"

Thus they, till each past player
 Stroked thinner and more thin,
 And the morning sky grew grayer
 And day crawled in.

—Thomas Hardy

("Haunting Fingers" by Thomas Hardy was provided courtesy of Laurence Libin, Curator of the Department of Musical Instruments at The Metropolitan Museum of Art, New York City. —Ed.)

BE A FRIEND OF AMIS

AMIS members who contribute \$100 or more in excess of dues in any one year will have his or her name inscribed in the *AMIS Journal* as a "Friend of the American Musical Instrument Society."

Individuals who wish to join those who will be listed for 1985 should send their contribution, as soon as possible, to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069.

Contributions to AMIS are tax-deductible, within the limits provided by law, and will directly support the activities of the Society.

WASBE MEETS IN BOSTON

The World Association of Symphonic Bands and Ensembles (WASBE) will meet at Boston University July 20-25, 1987, with the New England College Band Association, Dr. Francis Marciniak, President, as host.

Individuals interested in possible involvement in the conference should write to Lee Chrisman, Director of Bands, Boston University, 885 Commonwealth Avenue, Boston, MA 02215.



Photo by Gary M. Stewart

The Deutsches Museum, located on an island in the River Isar, just east of the historic heart of Munich, West Germany, was founded early in the century. It opened 250,000 square feet of exhibits in this building on May 6, 1925, and is one of the world's great science and technology museums. Its extensive collection of musical instruments is part of the physics department, and the keyboard instruments are used daily for live demonstrations. Fritz Thomas is the conservator.

MUNICH STADTMUSEUM OPENS NEW GALLERIES



On December 18, 1983, the Musikinstrumentenmuseum, which occupies an entire floor of the Munich Stadtmuseum on St. Jakobs Platz, a couple of blocks south of the Marienplatz (site of the city hall with its famous mechanical clock/carillon), reopened to the public.

The extensive exhibits of non-Western instruments (see *AMIS Newsletter*, XI/1, February 1982) remain the same, but the **Europa** (16-20th century) section has been extended and completely redesigned to accommodate important instruments on loan from the Bavarian National Museum (BNM), across town, where they had been stored away from public view for many years (except for a few shown in Vancouver in 1980-81 during *The Look of Music*, the international exhibition held at the Centennial Museum). Instruments from the National Museum are identified in the captions with the initials BNM. Also on loan are keyboard instruments from the Colt Clavier Collection in

England, filling a major gap in the Museum's holdings.

The Museum's collection of wind instruments is extensive, and it is mounted in spectacular fashion, with dozens of instruments displayed in such a way that they become almost an architectural element in the overall design of the galleries. This embarrassment of riches may be distracting for the casual visitor, particularly since no attempt is made to place the instruments in the context of which they once were a part, but it is an overwhelming show of spectacular proportions, one not to be missed.

Not all is perfection—flutes are mounted in such a way that they must inevitably warp, for instance—but Phil Young was right, when he wrote (*JAMIS*, VII, p. 36) that it is "a collection not yet as well known as it deserves to be." The addition of the BNM instruments—bass and great bass recorders by Hans Rauch von Schratt, ca. 1535, a dozen silver Haas trumpets, early clarinets, and the Stuehnwahl chalumeau come immediately to mind—add frosting to the cake.

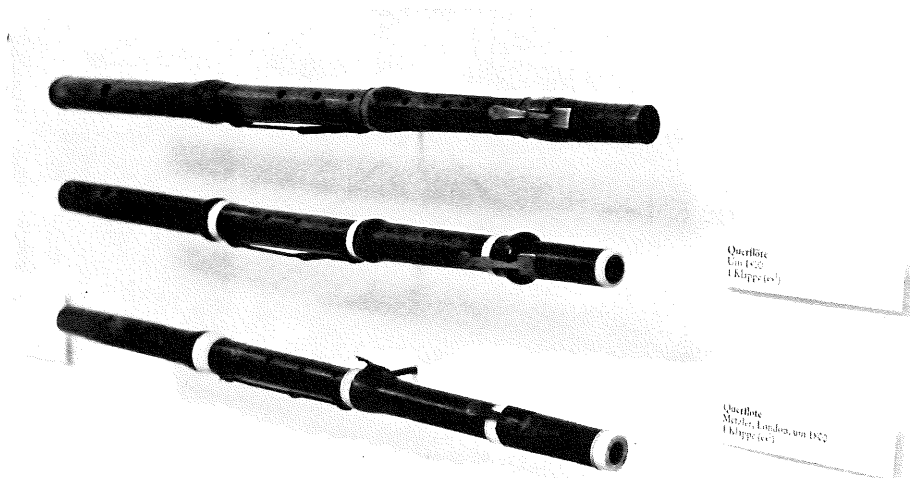
The Museum was founded in 1940 as the Städtische Musikinstrumentensammlung. It was under the direction of Georg Neuner (1904-1962), whose private collection formed the nucleus of the Museum's holdings, and in 1942 the instruments were exhibited at the Cramer-Klett-Palais.

In 1943 the collection was removed and stored at Schloss Maierhofen near Regensburg to protect it against possible destruction during World War II; then, in 1946, it was returned to Munich and stored in the Old Town Hall (Altes Rathaus) and the Municipal Gallery (Städtische Galerie). Eventually, a permanent home was found in the Münchner Stadtmuseum, and the Africa, America, Asia, and Oceania exhibits were opened in 1963. The first European galleries opened in 1972; in 1979 the Museum was renamed Musikinstrumentenmuseum in Münchner Stadtmuseum; and, the 1983 reinstallation of the European instruments marks the latest stage in the Museum's development.

Located among some commercial space leased out by the Museum, at Rosental 16 (Rosental runs along the north side of the museum; the museum entrance is on the south side of the building), is the shop of Ursula Menzel, a gracious lady and one of the foremost restorers of antique brass instruments in Europe.

— André P. Larson

Photos by Gary M. Stewart



A VISIT TO INNSBRUCK'S SCHLOSS AMBRAS

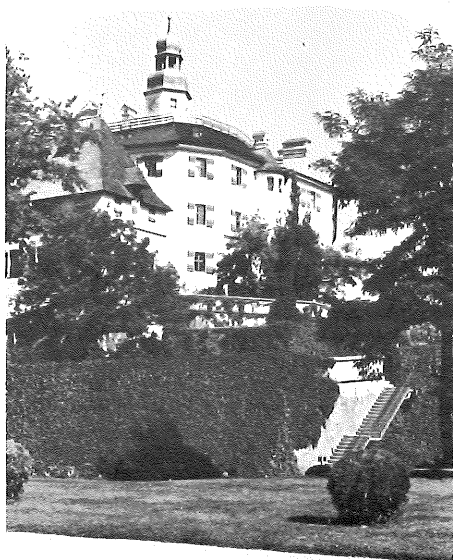


Photo by Gary M. Stewart

The Schloss Ambras, set amidst beautiful gardens near Innsbruck, Austria, was once the home of the famous collection of musical instruments owned by Archduke Ferdinand of Tirol (d. 1596), now housed in Vienna.

Perched high on the shoulder of the Alps overlooking the valley of the River Inn and the modern city of Innsbruck, Schloss Ambras, the castle of the art connoisseur, Archduke Ferdinand of Tirol, who died in 1596, was once the home of a collection of musical instruments rich in rareties and precious showpieces.

Today, the instruments, owned by the Kunsthistorisches Museum in Vienna, are on exhibit at the Neue Burg in that city, but the Schloss Ambras remains as a major attraction in Innsbruck, hosting thousands of visitors who each summer (May 15-October 15) stroll through its gardens and visit its galleries to see the paintings, arms and armor, and works of decorative art, all owned also by the Kunsthistorisches Museum, which remain on display in the castle and the other buildings on the grounds.

The schloss is reached by taking tram 3 from the hauptbahnhof (central railroad station) through the Pradl section of southeast Innsbruck. At the end of the line, one leaves the tram, walks straight ahead, passes underneath an autobahn that skirts the edge of the valley, and makes a steep climb up the hill to reach the gate at the entrance to the castle grounds.

Several floors of the castle are now devoted to galleries of paintings, primarily portraits of the Archduke Ferdinand, his ancestors, and other important personages who inhabited or otherwise influenced life in the schloss and the surrounding region down through the centuries.

A splendid collection of arms and armor is exhibited in the nearby carriage house, and connected buildings contain a snack bar and restrooms on the first floor and exhibits of decorative arts on the second. Included among the latter are a number of musical



Photo by Gary M. Stewart

The Schloss Ambras sits high above the modern city of Innsbruck, with the towering Alps across the valley to be seen in the background.

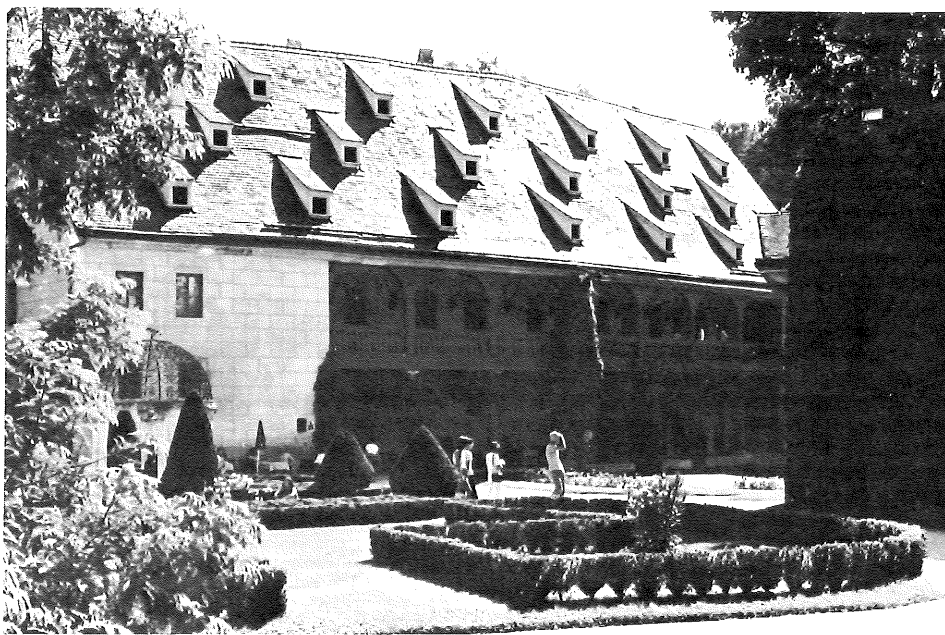


Photo by Gary M. Stewart

A magnificent collection of arms and armor, decorative arts, and a few musical instruments are exhibited in the former carriage house and other buildings adjacent to the castle.

instruments: the south German glasglockenklavier make for Archduke Ferdinand in the second half of the 16th century (A.131 in Julius Schloßer's 1920 catalog of the Kunsthistorisches Museum collection); two south German Alphorns (A.279/280), a German sackpfeife (A.277), and a panspipe (A.275), all from the 16th century; a later, West African ivory horn (A.285); and, a couple of important instruments not listed in the Schloßer catalog—a bass recorder said to be made in Augsburg, ca. 1530, ornamented with long strips of inlaid ivory and ebony, and a theorboed lute by Stephan Pradter, Prague, 1675, similar to the instrument (N.E.49) in the

Schloßer catalog by Leonhard Pradter, Prague, 1689, but with a back of ivory and ebony.

The famous instruments from Archduke Ferdinand's collection—the cittern (A.61) commissioned from Girolamo de Virchis, Bologna, 1574, the unique tartölten (A.219-23), a set of bizarre wind instruments shaped like dragons, and many others—are all on exhibit in Vienna, of course. Fortunately, the Schloßer catalog, long out of print, has been reprinted (1984) by Georg Olms Verlag, Hildesheim, West Germany, and is readily available from Tony Bingham in London.

—André P. Larson

USD AMERICAN MUSIC FESTIVAL MAY 2

The 11th-annual American Music Festival, featuring a concert by The Golden Age of Bands 1860-1915, will be presented Thursday, May 2, at the University of South Dakota. Professors Courtland Swenson and Arne B. Larson will conduct the performance.

The Golden Age of Bands is America's only regularly-active ensemble devoted to the authentic performance of the music to which Americans listened during the years between the Civil War and World War I. Original instruments of the era are used, all of them from the collections of The Shrine to Music Museum. The Band, whose members wear turn-of-the-century costumes, has performed extensively throughout the Midwest, including a Chicago appearance for the national meeting of the American Bandmasters Association.

CHICAGO EXHIBIT TO OPEN FEBRUARY 20

Making Music Chicago Style, a major exhibition and music festival that documents the role of music in the life of the city of Chicago, Illinois, as well as Chicago's contributions to the development of music in America during the past 150 years, will open Wednesday, February 20, at the Chicago Historical Society, Clark Street at North Avenue, and will run through October 27, 1985.

Including music from the frontier days of the 1830's to the present, the exhibition highlights Chicago's heritage in opera, jazz, blues, folk, singing societies, instrument production, and music publication, with exhibits featuring hundreds of musical artifacts and musical instruments from the Society's extensive collections, as well as other private and public sources, including The Shrine to Music Museum at the University of South Dakota.

The Chicago Symphony Chamber Players will perform at a special, black tie preview on February 15.

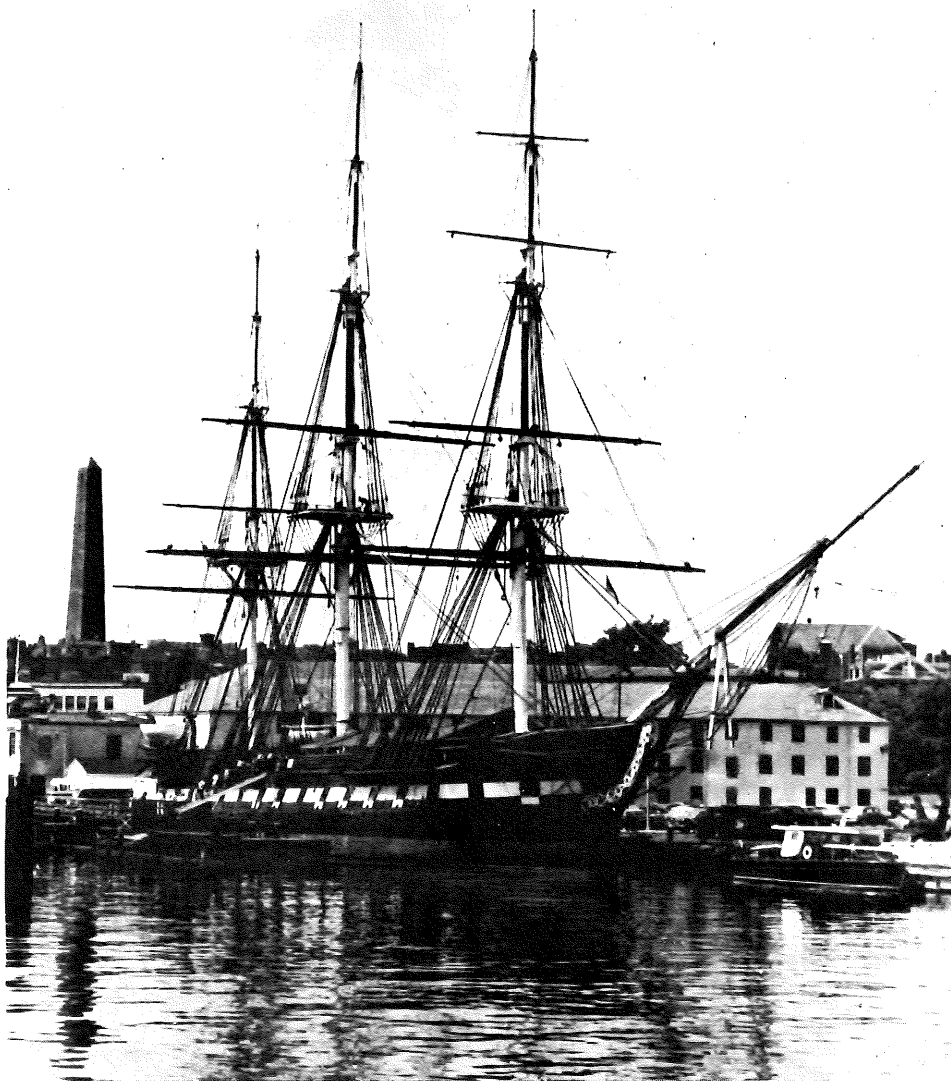
INSTRUMENT INSURANCE NOW AVAILABLE

In response to membership demand, special group-rate musical instrument insurance is now available for AMIS members through Clarion Associates, Inc., 30 Lincoln Plaza, Suite 18-L, New York, NY 10023; telephone 212-541-7960. Application forms were enclosed with the 1984 **AMIS Journal** and with this issue of the **AMIS Newsletter**. Clarion Associates also administers insurance programs for the Violin Society of America, Chamber Music America, and the National Flute Association.

ARE YOU MOVING?

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

BOSTON SIGHTSEEING AWAITS AMIS MEMBERS



Courtesy of Boston Convention Bureau

AMIS and Galpin Society members attending the Boston meetings, May 30-June 3, 1985, will be able to visit the famous old warship, U.S.S. Constitution, nicknamed "Old Ironsides."

FLUTE PROJECT UNDERWAY

A new AMIS member, Jaap Frank, Sarphatistraat 59-61, 1018 EX Amsterdam, The Netherlands, telephone 020-22-82-05, is doing research concerning the flute with more than one key, including the Boehm variety, and would be pleased to hear from individuals sharing that interest. AMIS members visiting Amsterdam are also invited to see his collection by appointment made about one week ahead.

BREITENEICH COURSES JULY 14-AUGUST 11

The Breiteneich courses specializing in early wind instruments will be held at the Schloss Breiteneich in Lower Austria, July 14-August 11. Courses include instrument making and a restoration seminar. Write Walter Hermann Sallagar, Kopernikusgasse 13, A-1060 Vienna, Austria.

A NOTE FROM THE EDITOR . . .

The **AMIS Journal** publishes scholarly articles about the history, design and use of instruments in all cultures and from all periods. The **AMIS Newsletter**, on the other hand, is designed specifically to be a vehicle for communication between all AMIS members, with or without scholarly pretensions. All AMIS members are invited to submit materials for publication, including information about their personal activities dealing with musical instruments. Black and white photos of particularly interesting instruments are also invited.