



NEWSLETTER

Of The

American Musical Instrument Society

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MARCH, 1975

AMERICAN MUSICAL INSTRUMENT SOCIETY PROGRAM, NEW YORK CITY, APRIL 4-6, 1975

Friday, April 4

- 3:00 PM—Organ recital by John Fesperman (Smithsonian Institution). Music by Cabanilles, Bach, and de Grigny played on the 1967 Rudolf von Beckerath organ in St. Michael's Church, Amsterdam Avenue at 99th Street.
- 3:00 PM—Tour of the Andre Mertens Galleries for Musical Instruments, The Metropolitan Museum of Art, Fifth Avenue at 82nd Street.
- 5:00 PM—Visit to the Selch Collection, 129 East 71st Street. Cocktails.
- 8:00 PM—Visit to the Rosenbaum Collection, 154 South Morris Lane, Scarsdale, N. Y. Buffet supper. Bus transportation will be provided from 129 East 71st Street to Scarsdale, leaving at 7:15, and from Scarsdale to the Gramercy Park Hotel at the conclusion of the evening.

Saturday, April 5 Room 220, Waverly Building, New York University

- 8:30 AM—Late registration
- 9:00 AM—Welcoming address—James A. Haar, Chairman (Department of Music, New York University).

Performance by the New York University Collegium Musicum (Kay Jaffee, director), using instruments from the Noah Greenberg Collection of Musical Instruments.

AMERICAN INSTRUMENTS—Victor Yellin (New York University), Chairman

Eric Selch (New York), "Yankee Bass Viol Makers—A Preliminary Study"

David W. Hinshaw (El Paso), "Four Centuries of Mexican Organ Building"

Stoddard Lincoln (Brooklyn College), "The Telharmonium—A Study in Early Musik"

HISTORICAL WIND INSTRUMENTS—Howard M. Brown (University of Chicago), Chairman

Bob Marvin (Woburn, P. Q.), "Two Bases of Verona"

Shelly Gruskin (Tomkins Cove, N. Y.), "The Musette—An Aristocratic Bagpipe"

12:15-2:00 PM—Lunch on your own.

2:00 PM—Performance on the EEB Contrabass Sarrusophone by Douglas Koeppe (Silver Spring, Md.) assisted by Kathryn John (New York University). Music of Offenbach.

19th-CENTURY INSTRUMENTS—Cynthia Hoover (Smithsonian Institution), Chairman

William J. Maynard (Massapequa Park, N.Y.), "Clarinet Patents—Attempting to Eliminate the 'Break'"

Barbara Owen (Rockport, Mass.), "The French Harmonium"

Robert E. Eliason (Henry Ford Museum) and Robert Sheldon (Smithsonian Institution), "The History and Sound of the Quinticlav and the Ophicleide"

Performance on the Conical Boehm flute and harpsichord by Daniel Waitzman (Flushing, N. Y.) and Eugenia Earle (New York). Music by C. P. E. Bach and Giovanni Picchi.

Saturday, April 5 (continued)

MIXED TOPICS—Barbara Lambert (Museum of Fine Arts, Boston), Chairman

Mary Rasmussen (University of New Hampshire), "Musical Instruments in Still-Life Paintings of the 17th-20th centuries"

Harry Vas Dias (Decatur, Georgia) and Sally Logeman (New York City), "The Baroque Oboe Reed"

7:00 PM—Banquet, Top of the Park Restaurant, 5th Floor, Loeb Student Center, New York University.

8:30 PM—Concert of 18th-century chamber music played on historic instruments by the Amade Trio of Cornell University (Malcolm Bilson, fortepiano, Sonya Monosoff, baroque violin, and John Hsu, baroque cello and the Stanesby Ensemble (Bernard Krainis, recorder, Nora Post, baroque oboe, Philip Levin, recorder and baroque bassoon and Edward Brewer, harpsichord. Music by Haydn, Mozart, Loeillet, Vivaldi, and Telemann. Tishman Auditorium, Vanderbilt Hall, New York University.

Sunday, April 6 Room 220, Waverly Building, New York University

9:00 AM—Business meeting. Members only

10:00 AM—PANEL PRESENTATION ON INSTRUMENT RESTORATION—Eric Selch (New York City), Chairman

Participants: Susan Farrell (Metropolitan Museum of Art)

R. K. Lee (Watertown, Mass.)

William Monacle (New York)

Scott Odell (Smithsonian Institution)

12:15-2:00 PM—Lunch on your own.

2:00 PM—FLUTES—Jane M. Bowers (Eastman School of Music), Chairman

Betty Hensley (Wichita), "Flutes from Heavenly Stone"

This presentation will include the World Premiere of Alan Hovhanness' "Suite for Jade Notch Flute," which is dedicated to Mrs. Hensley.

Michael Zadro (SUNY, New Paltz), "A Commentary and Design Analysis of Boehm's London Patent Flute of 1831"

Performance on baroque flute and harpsichord by Jean Antrim and Jocelyn Chaparro (New York). Music of C. F. Abel and Bach.

PERFORMANCE PRACTICE—Edwin Ripin (New York University), Chairman

Edmund A. Bowles (International Business Machines), "On Using Proper Tympani in the Performance of Baroque Music"

Richard A. McGowan (Texas Tech University), "Italian Baroque Solo Sonatas for Woodwind Instruments: Some Observations on Performance Practice"

Performance by the New York Cornett and Sackbut Ensemble (Benjamin Peck, director).

FOURTH NATIONAL MEETING-COLLECTION TOURS FOR PRE-REGISTRANTS

Registrants at the annual AMIS meeting in New York this April will have an opportunity to tour several collections in and about the City. Three tours on April 4th will cover one public and two private collections. The Andre Mertens Galleries for Musical Instruments at the Metropolitan Museum of Art are scheduled for 3-4:30 p.m. during which there should be ample time to view the galleries containing both western and ethnic musical instruments. The nucleus of the Metropolitan's collection of nearly 4,000 musical instruments is the Crosby Brown Collection. After a ten to fifteen minute walk down Fifth Avenue to 71st Street, pre-registered members will convene at the home of Mr. and Mrs. Eric Selch for cocktails and viewing of the Selch Collection of Musical Instruments. This collection possesses many superb examples of Ameri-

can musical instruments, especially of the 19th century. A bus will leave East 71st Street at 7:15 p.m. to transport pre-registrants to Scarsdale and the home of Dr. and Mrs. Robert Rosenbaum for a buffet supper and viewing of the collection. Housed in environmentally controlled facilities, the collection covers western art winds, strings, brass, percussion, and keyboards from the 16th to the early 20th century. Members will be returned to the Gramercy Park Hotel by midnight via bus. With the exception of the Mertens Galleries, this tour is available to pre-registered members only, and it is imperative that registration cards and checks be received by **March 28th**. Those returning cards and payment by that date will receive tour passes by return mail. The pass is necessary for the tour.