

NEWSLETTER

Of The

American Musical Instrument Society

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June 1985

WILL NOT BE REPLACED... ELIASON RESIGNS AT HENRY FORD

Robert E. Eliason, Curator of Musical Instruments at the Henry Ford Museum & Greenfield Village in Dearborn, Michigan, has resigned. Apparently, the position will not be re-filled. Instead, the Museum will hire a Chief Registrar and Curator of Domestic Arts.

Eliason began working at the Henry Ford Museum in 1971. During his 14-year tenure, he organized the Museum's instrument collection, supervised the installation of a permanent music gallery, which opened in the spring of 1974, and initiated a selective, but aggressive acquisitions policy which resulted in the development of one of the country's great collections of American instruments.

From early American bassoons and bass clarinets to some of the most exquisitely-crafted keyed bugles ever made, the Henry Ford's collection of approximately 1,000 instruments now documents the 19th-century musical instrument industry in the United States in superb fashion.

The Museum also owns—thanks to Eliason's efforts—important documentary materials, including the papers of Rhodolph and D. C. Hall, tools used by Graves & Company (see *AMIS Newsletter*, Vol. VIII, No. 2), and so on.

Eliason is an indefatigable researcher, and his pioneering efforts have given us much of our knowledge about early-19th-century American instruments and makers. He regularly shares that knowledge, not only at meetings of AMIS and related organizations, but also through the pages of the *AMIS Journal*, the *T.U.B.A. Journal*, and similar publications. Three small books—*Early American Brass Makers*, *Graves & Company: Musical Instrument Makers*, and *Keyed Bugles in the United States*—are packed with information and have become basic works in the field.

In 1984 the Museum reassigned Eliason to oversee the Museum's registration activities (processing and cataloging all of the Museum's current acquisitions), precipitating his decision to resign.

The musical instrument gallery reportedly will remain intact for a while, but an exhibition of folk art is scheduled to open in the area in April 1987. The Museum has announced no plans for a new music gallery.

G. Donald Adams, Director of Public Affairs at the Museum, writes, "that there has not been any decision as to the future of the Music Gallery. We are very much aware of the quality of our collection and of the need to effectively interpret the instruments to a broad public audience. Likewise, there has not been a decision made regarding the curating of this collection. I will apprise you of the plans when they become more definite."

Bob and Ellen Eliason have moved to a country home north of Hanover, New Hampshire (home of Dartmouth College), where Bob will continue his active involvement in the work of the American Musical Instrument Society. He and Ellen look forward to hearing from their many friends. Their new address is R.R. 1, Box 467B, Lyme Center, NH 03769.

AMIS members with a particular interest in American instruments have expressed concern about the future integrity of the Museum's collection. Climate-control has always been minimal at the Henry Ford, particularly in the storage areas to which it is feared that most of the collection will be consigned, if the music gallery is closed. The Museum's conservation efforts are also minimal; there has never been a musical instrument conservator on the staff.

The Henry Ford Museum is a private institution dependent primarily on revenue from admissions to finance its general operations. The energy crisis of a few years ago and the resultant decline in visitations dealt the Museum a blow from which it has never fully recovered.

Deemphasizing research in favor of broad-based "educational programming" is perhaps the result of those economic difficulties, and may explain the decision not to replace Eliason.

Elsewhere in the United States, support for the country's collections of musical instruments remains very much "a mixed bag." At the Metropolitan Museum of Art in New York City, the André Mertens Galleries are a source of justifiable pride, acquisitions continue to be made (see p. 3), and there have been

a number of special exhibitions, most notably the current display of pianos (see p. 8). The Yale University Collection of Musical Instruments, secure in its own facility, sponsors an important chamber music series each year and is planning to publish a major catalog of its holdings with assistance from the National Endowment for the Arts. The Shrine to Music Museum at the University of South Dakota is renovating its facilities and will open its newly-installed galleries during a gala celebration in May 1986. And, public pressure and media coverage, including articles in the *New York Times*, has persuaded the Library of Congress, at long last, to provide basic care for the Dayton C. Miller Collection.

But, the position of Keeper of Musical Instruments at the Boston Museum of Fine Arts remains unfilled a year after Barbara Lambert's resignation, leaving D. Samuel Quigley, Curatorial Assistant, with sole responsibility for that institution's collection. Newsletter inquiries sent to Jan Fontein, MFA director, remain unanswered; and, the collection's public facilities, although a vast improvement over the former basement location, are a far cry from what one might hope to find in a city which otherwise has contributed so much to the burgeoning interest in early music.

At the University of Michigan at Ann Arbor, where a fiscal crisis in 1982 led University officials to place the Stearns Collection in storage, plans have been announced for two public galleries on the lower levels of a Vocal Arts Center being added to the School of Music (see p. 10), but AMIS members familiar with the situation continue to express concern about the integrity of that collection, as well, despite official assurances made by the collection's staff.

Much the same is true in Europe, where magnificent new installations in Berlin and Munich, along with the continuing fine work being done in Nuremberg, Paris, The Hague, and elsewhere, can be contrasted with the dismal state of affairs, for instance, in some of the Belgian museums. Musical instrument collections and museums, like so much of intrinsic value in contemporary life, are essentially fragile entities, and they require not only loving care, but dedicated, vigilant support, as well, if they are to survive and flourish.

—André P. Larson

NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY

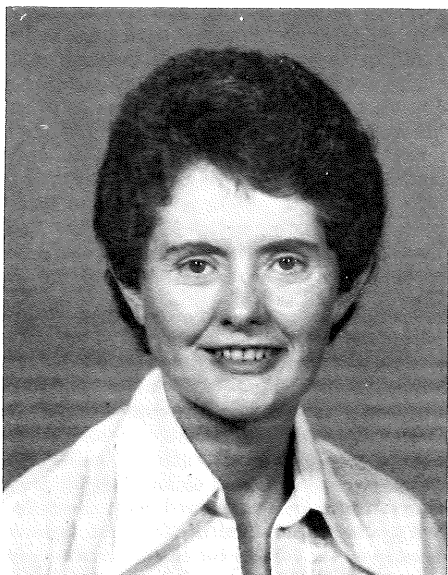
Andre' P. Larson, Editor

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

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HETTRICK RESIGNS; MAAS NEW JOURNAL EDITOR

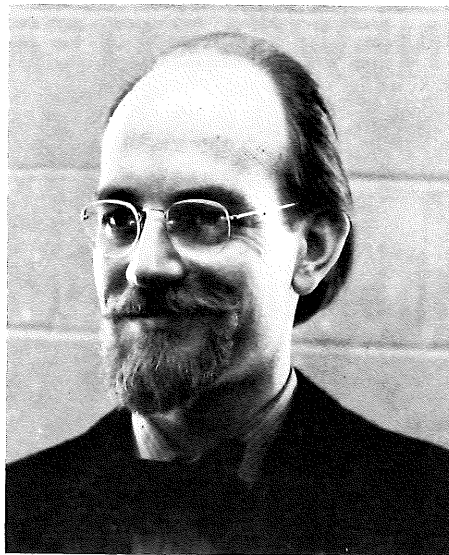


Martha Maas

Martha Maas, Associate Professor of Music at Ohio State University, Columbus, has been appointed editor of the *Journal of the American Musical Instrument Society*, effective with Volume XII (1986). William E. Hettrick, editor of Volumes V-X (1979-84), will complete Vol. XI.

A 1956 graduate of DePauw University, Maas has a M.M. degree in piano from the University of Michigan and a Ph.D. in musicology from Yale University. She taught at Milliken University and Wellesley College before assuming her current position at Ohio State University, where she directs the Collegium Musicum and teaches music history.

Working in collaboration with J. M. Snyder of the Classics Department at Ohio State, she has written *Ancient Greek Stringed Instruments*, a major study of instruments from 2200 to 300 B.C. based on literary and archaeological evidence, which is now in press. In addition to presenting numerous scholarly papers, she has also produced a number of radio and television programs. She has served as review editor of the *AMIS Journal* since 1981.



William Hettrick

William Hettrick, Professor of Music and director of the Collegium Musicum at Hofstra University, Hempstead, New York, has been on the faculty there since completing a Ph.D. in musicology at the University of Michigan in 1968. As a graduate student, he was assistant curator of the Stearns collection.

In addition to his responsibilities as editor of the *AMIS Journal*, he has had articles about *Agricola* and *Virdung* published in *The American Recorder* (being reprinted in Edgar Hunt's *The Recorder and Music Magazine*, London), written five articles for *The New Grove Dictionary of Music and Musicians*, published large editions of music by Aichinger and Klingenstein in the *Recent Researches in the Music of the Baroque Era* series, and edited other works for the series, *Musica selecta: Critical Editions of Early Music for Performance and Study*, of which he is the originator and general editor.

1982-84 ACQUISITIONS AT PARIS CONSERVATOIRE

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

Musical instruments acquired by the Musée Instrumental at the Paris Conservatoire during the past three years (1982-84) were the subject of a major exhibition at the Museum, November 21, 1984-February 23, 1985, and are listed below:

- 982.7.1. Harp, J. Louvet, Paris, 18th century.
- 984.3.1. Harp, Erard, Paris, 1821.
- 983.8.1. Chromatic harp, G. Lyon system, Pleyel, Wolff, Lyon & Cie, Paris, 1900.
- 983.10.1. Theorbo, Thomas Spilman, Venice, early 17th century.
- 984.5.1. Guitar, Aubert, Troyes, 19th century.
- 984.9.1. Guitar, Juan Pages, Cadiz, about 1790.
- 984.6.1. Mandolin, Merrill, U.S.A., late 19th/early 20th century.
- 983.1.1. Violin, C. G. Testore, Milan, 1692.
- 983.1.2. Violin, P. A. Testore, Milan, 18th century.
- 983.1.3. Viola, P. A. Testore, Milan, 18th century.
- 983.1.4. Violoncello, C. G. Testore, Milan, 18th century.

- 983.1.5. Double bass, C. G. Testore, Milan, 18th century.
- 983.1.6. Violin, B. Calcagni, Genoa, 1740.
- 983.1.7. Violin, Paolo Castello, Genoa, 1763.
- 983.1.8. Violin, F. de'Emiliani, Rome, 1730.
- 983.1.10. Violin, A. Jais, Mittenwald, 18th century.
- 983.1.11. Violin, Georg Klotz, Mittenwald, 18th century.
- 983.1.13. Violin, L. Widhalm, Nuremberg, 1767.
- 983.1.14. Violin, N. Ries, Vienna, 1827.
- 983.1.12. Viola, N. Diehl, Hamburg, 1804.
- 983.1.9. Violoncello, G. C. Gigli, Rome, 1774.
- 984.7.1. Violin, E. Français, Paris, 1948.
- 984.7.2. Violin, E. Français, Paris, 1948.
- 984.7.3. Viola, E. Français, Paris.
- 984.7.4. Violoncello, E. Français, Paris, 1951.
- 982.8.1. Arpeggione, Austria, early 19th century.
- 982.1.13. Harpsichord, school of North Europe, 17th century, with ravalement of the 18th century.
- 984.3.2. Square piano, Aloys Boch, Paris, 1795, rebuilt in 1812.
- 982.6.1. Grand piano, J. Brodman, Austria, 19th century.
- 983.2.1. Square piano, Erard frères, Paris, 1812.
- 982.3.1. Square piano, T. Schmidt, Paris, 1817.
- 983.6.1. Grand piano, J. H. Pape, Paris, 1838.
- 984.4.1. Piano-Euphonicon, Ronald Steward/Beale & Co., London, 1842.
- 983.7.1. Piano, Gaidon jeune, Paris, 1842.
- 982.5.1. Upright piano, Roller & Blanchet, Paris, 19th century.
- 984.1.2. Grand piano, Erard, Paris, 1914.
- 983.3.1. Grand piano with two keyboards, Pleyel, Paris, 1929.
- 984.8.1. Transverse flute, L. J. B. Fortier, Rouen, ca. 1720-30.
- 982.11.1. Flageolet, W. Bainbridge, London, early 19th century.
- 982.11.2. Flageolet, Noblet, Paris, early 19th century.
- 983.5.1. Bass sudrophone, F. Sudre, Paris, 1892.
- 983.5.7. Ophicleide, Harteman, Paris, 19th century.
- 983.5.2. Contrebasse à anche, C. Mahillon, Brussels, 19th century.
- 983.5.3. Contrabassoon, W. Heckel, Biebrich, mid-19th century.
- 983.5.4. Contrabassoon, 19th century.
- 983.5.5. Alto sarrusophone, Gautrot-Marquet, Paris, 19th century.
- 983.5.6. Baritone sarrusophone, Gautrot-Marquet, Paris, 19th century.
- 983.4.1. Accordion, Paolo Soprani, Italy, ca. 1910.
- 982.9.1. Ondes Martenot (an electronic instrument first heard in 1928), Maurice Martenot, Paris, ca. 1928.

NEW CLASSIFICATION SYSTEM PROPOSED

Individuals interested in the systematic classification of musical instruments will want to read "A New Approach to the Classification of Sound-Producing Instruments" by René T. A. Lysloff and Jim Matson, published in the Spring/Summer 1985 issue (Vol. 29, No. 2, pp. 213-236) of *Ethnomusicology*. Lysloff is enrolled in the Ph.D. program in musicology at the University of Michigan and Matson is in the Ph.D. program in sociology at the State University of New York at Binghamton.

1984 ACQUISITIONS AT THE METROPOLITAN MUSEUM



Courtesy of The Metropolitan Museum of Art

No. 1984.34. Fortepiano by Ferdinand Hofmann, Vienna, Austria, ca. 1790. Cherry case, ebony and bone keyboard, compass FF-f^{'''}. Gift of Geraldine C. Herzfeld, in memory of her husband, Monroe Eliot Hemmerdinger, in 1984. Later in the year, the Met received a second instrument by Hofmann, a grand piano with a walnut veneer case, 5 pedals in lyre, compass FF-f^{'''}, ca. 1815. It is a gift of the Albany Institute of History and Art.

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

Musical instruments acquired by The Metropolitan Museum of Art in New York City in 1984, according to Laurence Libin, Curator, Department of Musical Instruments, are as follows:

- 1984.34. Grand piano, Ferdinand Hofmann, Vienna, ca. 1790. FF-f^{'''}.
- 1984.52ab. Piccolo, Louis Lot, Paris, late 19th century.
- 1984.113. Miniature violin, Tyrol (?), late 19th century.
- 1984.114.1. Violoncello, Jean Baptiste Vuillaume, Paris, mid-19th century.
- 1984.114.2. Violoncello bow, John (?) Dodd, London, early 19th century.
- 1984.130. Guitar, Christian Frederick Martin

- & Company, Nazareth, Pennsylvania, 1929.
- 1984.173.1,2. Kaichilambu (bronze rings containing pellets), India, 19th century.
- 1984.180. Flute, Everhard Wünnenberg, Sr., Cologne, early 20th century.
- 1984.225. Guitar, Giacomo Ertel, Rome, before 1700.
- 1984.299. Oboe, William Milhouse, London, late 18th century.
- 1984.369. Side-blown horn, Kom people (?), Cameroons, 19th or early 20th century.
- 1984.396. Grand piano, Ferdinand Hofmann, Vienna, ca. 1815. FF-f^{'''}, 5 pedals.
- 1984.507.1-25. Flutes and ocarinas, Tairona people, Colombia, pre-Columbian period.
- 1984.508. Violin bow, John Dodd, London, early 19th century.
- 1984.610. Square piano, Stewart & Chickering, Boston, 1823-24. FF-c^{'''}.
- N.A.1.1984. Square piano, Erard, Paris, ca. 1805.

N.A.2.1984. Grand piano, Broadwood & Sons, London, ca. 1870.

N.A.3.1984. Upright piano, Steinway & Sons, New York, 1878.

N.A.4.1984. Square piano, Dubois & Stodart, New York, 1828-34. FF-f^{'''}.

NOMINEES SOUGHT FOR CURT SACHS AWARD

Nominations for the 1986 Curt Sachs Award may be made, before October 1, 1985, to a member of the award committee, Cynthia A. Hoover, chairman, 205 Blake Road, Hamden, CT 06517; Laurence Libin, 126 Darlington Avenue, Ramsey, NJ 07446; or, Phillip T. Young, 958 Royal Oak Drive, Victoria, BC, V8X 3T4, Canada.

The Curt Sachs Award was established by the Board of Governors of the American Musical Instrument Society to honor those who have made important contributions toward the goals of the Society.

The 1985 recipient of the award, announced at the June 2 membership meeting in Boston, Massachusetts, is Anthony C. Baines, London, England. Previous recipients were David D. Boyden (1983) and Sibyl Marcuse (1984).

COLLOQUY IN PARIS
SEPTEMBER 4-7

Le Centre d'Iconographie Musicale et d'Organologie of the Centre National de la Recherche Scientifique in Paris has organized a colloquy in honor of Geneviève Thibault de Chambure, the founder of the Centre and a pioneer of musical iconography in France, who died August 31, 1975.

The colloquy, "De l'Image à l'Object: La méthode critique en Iconographie musicale," will be held September 4-7, 1985. For further information, write to Centre d'Iconographie Musicale et d'Organologie, C.N.R.S. - UA 04 1015, C.N.S.M.P., 14 rue de Madrid, 75008 Paris, France.

DUDGEON OFFERS TAPE
OF KEYED BUGLE MUSIC

Music for the Keyed Bugle, a cassette tape recorded by AMIS member, Ralph Dudgeon, with The Miss Lucy Long Social Orchestra and Quick Step Society on August 11-12, 1984, at McDermott Library, University of Texas at Dallas, is now available for \$8.00 a copy, including postage. The selections were all arranged and edited by Dudgeon. AMIS members, Cecil D. Adkins and Lloyd P. Farar, loaned instruments for the recording. Send orders to Ralph Dudgeon, 1118 Melrose Drive, Richardson, TX 75080.

BATE COLLECTION
OFFERS LIST OF PLANS

The Bate Collection of Historical Instruments at the University of Oxford, "the most comprehensive collection in Britain of European woodwind, brass, and percussion instruments," is selling plans of more than two dozen recorders, tabor pipes, flutes, oboes, clarinets, and bassoons from the Philip Bate, Edgar Hunt, Morley-Pegge, Anthony Baines, Jeremy Montagu, and other collections. Prices are modest, ranging from one to ten pounds each. For a list of plans, write to Jeremy Montagu, Curator, Bate Collection of Historical Instruments, Faculty of Music, St. Aldate's, OX1 1DB Oxford, England.

UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

The work of collecting entails both a skill in the art of questioning and a willingness to accept the unanswerability of some of those questions once they are posed. Even should an instrument be marked and its history well-documented, there remains a need to learn about the people who owned it and the ways they used it. Questions about undocumented instruments are more immediate and obvious. The difficulties in finding the answers are only slightly alleviated when an instrument carries a dealer's label, for now the collector is pressed to determine whether the supplier to the dealer was a recognized maker or an obscure commercial craftsman whose identity may never be discovered.

Several years ago I acquired a 12" x 29" cord- and hook-tensioned bass drum with an interior paper label reading: From/H. Kleber & Bro./Dealers in/Pianos & Organs/and/General Musical Merchandise/506 Wood Street,/Pittsburgh, Pa. The name Kleber and Bro. was a familiar one, and a check of the city directories revealed that the 506 Wood Street address was used only for a few years around 1890, apparently as an interim location during reconstruction along Fifth between Wood and Market Streets. This dating for the label does not entirely correspond with the conservative construction of the shell, which is of two, cross-grain layers joined by nails, rather than the glued laminate layers of late-19th-century, commercially-made drums. The wording of the label implies that Kleber and Bro. did not make the drum, but merely sold it. It may have been in stock for some years or the maker may have been an older man using old-fashioned methods.

Henry Kleber was an organist, pianist, singer, composer, teacher, and conductor of importance in the early musical culture of Pittsburgh and the United States. He came from Darmstadt in the duchy of Hesse, where he was born March 4, 1816. His father immigrated to Pittsburgh about 1830 and brought his family over within two years of his arrival. At that time Henry was sixteen, and already able to play the piano. He soon became active as a performer, and taught piano at a female seminary when he was but twenty. Eventually, he served as organist of the Third Presbyterian Church. His brother, August(us), was said to have been a skilled piano maker. He died in 1887, and Henry died ten years later, on February 20, 1897, reportedly active in musical affairs even in his last days. Kleber and Bro. was continued by the founders' sons—there were at least six in the business—until about 1915. The Pennsylvania Historical Review described the Klebers in 1886 as "widely-known and public-spirited citizens, ranking among Pittsburgh's most energetic and enterprising merchants." From this it seems the town had forgotten that the brothers had once been arrested for horse-whipping the music critic of the German-language paper who had unfairly impugned Henry as a singer and person! Elsewhere, the firm of Kleber and Bro. was included for its contribution to the pianoforte industry by Daniel Spillane in his oft-consulted memoir about the subject (New York: D. Spillane, 1890).

Because pianos carrying the Kleber name ex-

ist, I felt it possible that the drum, too, might be of the firm's own manufacture. There was the equal possibility that all were purchased out-of-house and given a dealer's label. I posed these possibilities to those indefatigable AMIS supporters, Richard and Jeannine Abel of Franklin, Pennsylvania. The bulk of what is reported here derives directly from their detective work for us.

There were two music stores in old Pittsburgh—Volz and Smith & Mellors. In the latter, on Third Street, Henry Kleber was paid to demonstrate pianos for several years before he developed a display of his own in 1846 in the furniture emporium of J. W. Woodwell at 83 Third Street. There he represented Nunns and Clark piano makers of New York. About 1850 he moved to 101 Third; then, with his brother, Augustus, to 53 Fifth in 1855, as Kleber and Bro. At a New Year's Eve concert in 1856, Kleber introduced a piano by Steinway and Sons to a Pittsburgh audience. The Steinways, less than five years in America, had received a gold medal for square pianos with full iron plates which they had exhibited; and, in 1857, the first of their many patents was obtained for an improvement in piano actions. Kleber became the sole representative of the Steinways in the West.

A five-story, brick building at 122 Wood Street housed the store in 1864. It measured 25' x 100', providing more than 12,000 square feet of commercial space, with an additional 30,000 in a nearby warehouse. Measure of why such extensive facilities were necessary may be taken from an appraisal of the business of W. C. Peters and Sons in Cincinnati, written in 1851 and transcribed in Richard Wetzel's book, *Frontier Musicians on the Connoquenessing, Wabash and Ohio* (Athens: Ohio University Press, 1976): "W. C. Peters and Sons, Melodeon Building, publishers of various approved works of instruction. . . of which they are the authors or hold the copyrights. They also issue the newest and most popular music . . . to the extent of 1,600 pieces, 60 of which have been published during the last 6 months. They employ 30 hands. . . Since first established (i.e., 1832 or '39) they have sold 1,000 of A. H. Gale and Co. pianos and upwards of 2,000 of those of Nunns and Clark of N.Y."

Like Kleber, William Cummings Peters (b. 1805) had also first worked in Mellor's store in Pittsburgh, and they knew one another. The possibility that Kleber's growing business would compete unfavorably with Peters, downriver from Pittsburgh, was eliminated very soon after the Klebers expanded on Wood Street. In 1866 Peters' store and printing plant, including the engraved plates and stock of sheet music, burned. Peters died on April 20 of the same year, and the business, continued by his sons, never fully recovered.

Peters had been the dominating figure in music along the Ohio in the second quarter of the century. Coincidentally, both he and Kleber were mentors of Stephen C. Foster (b. 1826), Peters as a teacher and Kleber as critic and musical confidant. Kleber sang at Foster's funeral in 1864, and had dedicated works to his friend. Much has been made of the prosperity which the sale of Foster's songs (such as *Susannah*) brought to Peters, the publisher, and not to Foster, the composer! But, probably the relationship between the three musicians was one of business courtesy and personal friendship.

In another regard, one which bears on the development of music for instruments, the trio

stood in yet another relationship. Kleber, Peters, and Foster all had seen some of their early compositions published in New York by Firth, Pond and Co. or its predecessor, Hewitt and Jacques. Kleber was known preeminently as a composer of keyboard dances—waltzes, polkas, and schottisches. He is supposed to have written more than 160 works, most of which, despite the great popularity of his *Rainbow Schottisch* (1852), were never published. Peters, on the other hand, published extensively, both vocal and instrumental music, whereas Foster is remembered as a writer of songs.

We look to a publication effort of Firth, Pond and Co. for the birth of printed music for instrumental ensembles in the United States. Stephen Foster was put to work arranging his own music, and that of other popular composers (he included Kleber's *Rainbow* and *Coral schottisches*), for parlor ensembles; these were published in 1853 as *The Social Orchestra*. In 1854 and 1856 appeared *The Brass Band and Orchestra* journals, two collections introducing much of the music of Foster, Kleber, and the young George Frederick Root (1820-1895). Close upon these followed Peters' *Sax-Horn Journal* of 1859.

Who did the arranging of all this music? What are the origins of this nascent instrumental idiom? The New York prints, after the *Social Orchestra*, were ascribed to an enigmatic G. W. E. Friederich, who clearly understood instrumental style better than did Foster. However, the name seems patently a pseudonym.

Kleber gained experience as an arranger after 1839, when he formed a band which eventually became the Music of the Duquesne Greys with distinguished service during the Civil War. This was reputedly the earliest brass band in the West, and we wonder whether at least the arrangement of *Rainbow Schottisch* in the *Brass Band Journal* may be one made by Kleber himself for his own band. Root, returning in 1852 from study in Europe, began publishing under the pseudonym of Wurzel (i.e., the German word for "root"). His experience in the sophisticated culture of the Old World—we add, suspiciously, the fact that Root's name, scrambled, transliterates into that of Friederich—would seem to qualify him to have done the arrangements. The Peters' publication, on the other hand, seems more evidently to have been that composer's own work. He had, for that matter, been the orchestra coach and arranger for the Harmonists' utopian community at Economie, close to Pittsburgh, before he went into business in Louisville and Cincinnati. A catalog of his manuscript arrangements is addended to Wetzel's study already cited.

The point is not that this group of American composers created any new American style of instrumental music or instrumental idiom. What seems significant is that they responded to the needs and practices of instrumental ensembles in the communities where they lived and worked; and, in so doing, helped to codify and popularize the instrumental idioms.

Seen in this constellation of circumstances, the relationship of Henry Kleber, the musician, to Kleber, the seller of instruments, assumes greater meaning for us. Moving away at an early time from a life solely of teaching and performing, he used his musical sensibility to encourage the fledgling music industry and the

(Continued on p. 5)

(Continued from p. 4)

associated use of instruments in American communities, thus contributing, in turn, to his own mercantile well-being.

According to the 1886 report mentioned before, Kleber sold Chickering pianos on a footing equal to those of the Steinways, whose fortunes from early times had prospered along with his own. He also sold the superior brass instruments of Henry Distin; likewise, accordions, concertinas, and harmonicas of Hohner, Sonntag, Hotz, and Richter (all esteemed European makers). Among the keyboard instruments were organs (i.e., harmoniums or melodeons) by Burdett and pianos by Emerson, Ernst Gabler, Opera, and Hallet & Cumston (?), all medium-grade lines. "The largest stock of musical instruments in the West; likewise sheet music. . . In violins the stock comprises all the popular makes, also mandolins, guitars, banjos, zithers, xylophones, flutes, clarionets, piccolos, drums, triangles, etc. The firm has developed its immense trade solely on the basis of meritorious and honorable dealings."

Reaching this point, we know nothing more of who made the bass drum, which was our instance for departure. But, we have learned something of the seller of the drum and the reasons why he engaged in that business. In closing, we turn again to the question of the Kleber piano. Extrapolating from serial numbers found in the familiar *Pierce Piano Atlas* (6th ed., 1965), it is undeniable that the Klebers made pianos; in fact, possibly as many as 12,000 before leaving the business during World War I. But, it appears that these were manufactured for the most part only after the passing of the two founding brothers, at a time when Kleber and Bro. Ltd., apparently now a stock-holding company, was located in a new plant at 221-23 Fifth Street, which it occupied ca. 1896. The closing of the firm some 20 years afterward brought to a close nearly 70 years of continuous involvement in the commerce of musical instruments and the support of musical life along the Ohio River.

CAJUN INSTRUMENTS EXHIBITED

The Lafayette Natural History Museum in Lafayette, Louisiana, mounted an exhibition, *Travaille, C'est Trop Dur: The Tools of Cajun Music*, which ran from May 12 to November 11, 1984. Included were folk fiddles, accordions, guitars, triangles, spoons, and scrubboards made and used by the Cajun and Creole musicians of south Louisiana.

A small catalog of the exhibition is available from Beverly D. Latimer, Director, Lafayette Natural History Museum, 637 Girard Park Drive, Lafayette, LA 70503-2896.

WACHSMANN REMEMBERED

Klaus P. Wachsmann, "a pioneer in the study of music in Africa and in the development of organological methodology," died at his home in Tisbury, England, on July 17, 1984. He is remembered by AMIS member, Sue Carol DeVale, in an article, "Intrusions: A Remembrance of Klaus Wachsmann (1907-1984)," in the *Spring/Summer 1985* issue (Vol. 29, No. 2, pp. 272-282) of *Ethnomusicology*.

BOWLES PERFORMS HANDEL IN WASHINGTON, DC



Courtesy of Edmund Bowles

Edmund A. Bowles, AMIS Vice-President, played timpani in performances (November 9-10, 1984) of Handel's *Messiah* at the National Cathedral in Washington, DC, which replicated the massive proportions of the 1784 Handel memorial concert in Westminster Abbey. Soloists, two choruses, and an orchestra of 104 playing Baroque instruments or reproductions, were led by Antal Dorati. According to a reviewer, Joan Reinthaler, "there were 12 Baroque oboes and 10 bassoons, three sackbuts, and a serpent. The cathedral was packed and there was an air of joy about the whole occasion."

The following day Bowles used his Baroque timpani in a performance of the *Royal Fireworks Music*. He notes that "this was the first occasion in modern times employing two pairs of drums playing in octaves (budget constraints eliminated the third and fourth pairs, the largest set an octave below the written notes). Also a first was the use of rhythmic elaborations, or *Schlagmanieren*, especially at cadences, which I wrote out in both parts."

PITCH NOTATION: A PLEA TO END CONFUSION

By Arnold Myers

Musicians have for centuries agreed on names for notes within the octave: C, D, E...B. Identifying octaves, however, has been remarkably confused. The Helmholtz notation employing upper and lower case letters with super- and sub-script primes (C., d'', e''') has been used in many books about musical instruments. Piano and organ makers have used a variety of systems, none of them helpful to players and makers of other instruments. Musicians have tended to resort to cumbersome relations to the staff (e.g., E on the 4th space of the treble clef).

A much simpler and less error-prone nomenclature was proposed by R. W. Young in 1939 (*Journal of the Acoustical Society of America*, Vol. 11, pp. 134-139), and this has since been adopted by the U.S.A. National Standards Institute (*American Standard Acoustical Terminology*, S1.1-1960).

Each note in the whole range used in practical music can be identified by two symbols—the familiar note letter and a single digit to specify the octave. Thus, many typesetting and proof-reading problems are eliminated, and one is left with notation very easily pronounced ("E6," rather than "lower case E with three dashes"). The standard notation is easily

learnt: one merely needs to remember the pitch standard, A4 = 440 hertz, or that the usual piano keyboard runs from A0 to C8.

The standard specifies a subscript digit, but in typewriting and computer entry the digit can be on the same level as the letter (e.g., B3) without risking loss of definition.

This notation applies to musical pitch, rather than frequency, and often a pitch standard or a transposition will be stated or implied (e.g., A4 = 415 hertz or D5 for horn in F). I propose the general use of this standard notation by musical instrument scholars. Acousticians have already largely adopted it, and we would all benefit, if the musical world at large followed.

AMHERST TO HOST EARLY BRASS CONFERENCE

The first Early Brass Conference, which will include concerts, lecture-demonstrations, and panel discussions, will be held at Amherst College, Massachusetts, August 10-11. It will be held in conjunction with an Early Music Workshop sponsored by the American Recorder Society, and is expected to lay the foundations for an Early Brass Society to promote the performance of Renaissance and Baroque brass music.

Write to Eric Anderson, Conservatory of Music, Capital University, Columbus, OH 43209, or call him at 614-236-6183 (days) or 614-239-7088 (evenings).

VIGNETTES OF BOSTON

May 30-June 3, 1985

Photos by Gary M. Stewart
and John McCardle

KRICKEBERG PUBLISHES INFO ABOUT MIETKE

Dieter Krickeberg, AMIS member, writes from the Germanisches National Museum, Postfach 9580, 8500 Nuremberg 11, West Germany, that his article, "Michael Mietke—ein Cembalobauer aus dem Umkreis von Johann Sebastian Bach," has been published in *Cöthener Bach*—Hefte 3. In the article, he substantiates his suggestion, made in 1976, that the two harpsichords in the Schloss Charlottenburg in Berlin were made by Mietke.

In *Festschrift van der Meer*, scheduled to be published within the year, Krickeberg writes about Mietke's position in the history of harpsichord building, and discusses the "Bach-Cembalo" (Berlin, No. 316), which he believes was built in Thüringen ca. 1710.

ACOUSTICS CONGRESS IN TORONTO, CANADA

The 12th international Congress on Acoustics will be held in Toronto, Canada, July 24-31, 1986, and papers about research in music perception and cognition, musical acoustics, and musical acoustics education are being solicited. Write to the coordinator for the Music and Musical Acoustics Sessions, Anabel J. Cohen, Erindale Campus, University of Toronto, Mississauga, Ontario, Canada L5L 1C6.

The Catgut Acoustical Society is planning a special meeting concerning Musical Acoustics in Montreal July 21-23, 1986. Write Catgut Acoustical Society, 112 Essex Avenue, Montclair, NJ 07042.

MET FELLOWSHIPS ANNOUNCED FOR 85-86

Laurence Libin, Curator, Department of Musical Instruments, Metropolitan Museum of Art, New York City, has announced the award of two fellowships for 1985-86. Barbara Lambert has received a J. Clawson Mills Fellowship for research concerning the early history of keyboard instrument making in Boston. Donatella Degiampietro has been awarded a third successive Andrew W. Mellon Fellowship in musical instrument conservation.

Information about the Museum's program of fellowships, assistantships, and internships is available from the Office of Academic Affairs, The Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, NY 10028.

SMITHSONIAN SCHEDULES 18TH-CENTURY SEMINAR

The Smithsonian Institution in Washington, D.C., has scheduled a seminar, "Eighteenth-Century European Music," October 27-November 1, 1985, at the National Museum of American History. Participants will "journey behind the scenes through the Smithsonian's collection of musical instruments, and meet with conservators who will acquaint you with restoration techniques." They will also visit the Library of Congress and the National Gallery of Art, hear a concert by the Smithsonian String Quartet, and attend a performance of Handel's opera, *Acis and Galatea*, at the Maryland Handel Festival. For information write to Lecture & Seminar Program, A&I 1190, Smithsonian Institution, Washington, DC 20560.

HISTORICAL KEYBOARD CONFERENCE HELD



Photo by Darcy Kuronen

The Midwest Historical Keyboard Society held its first annual conference February 21-23, 1985, at Saint Mary's College, Notre Dame, Indiana. The conference included concerts, lectures, and demonstrations, beginning with an all-Beethoven concert played by Kenneth Drake, Professor of Music at the University of Illinois, on his own 1816 Broadwood piano. The Society will meet at the University of Iowa, Iowa City, in 1986. Write to Laura Bikle, Secretary, 828 Seventeenth Street, West Des Moines, IA 50265.

BACH CONFERENCE AT HOFSTRA UNIVERSITY

An international conference in celebration of the 300th anniversary of the birth of Johann Sebastian Bach (1685-1750) will be held at Hofstra University, Hempstead, New York, October 24-26, 1985. Invited participants include AMIS members Laurence Libin, William Dowd, and Myron Rosenblum, as well as a number of critics and musicologists. Write to Professor Seymour Benstock, Department of Music, Hofstra University, Hempstead, NY 11550.

HISTORICAL HARP CONFERENCE SET

A Historical Harp Conference has been set for the campus of Amherst College, Massachusetts, August 9-11. The event will include concerts, papers and slide shows, lecture-demonstrations, mini-workshops, panel discussions, a harp makers' fair, and instrument demonstrations and "try out sessions." Contact Joyce Rice, 274 Shays Street, Amherst, MA 01002; 413-253-5434.

MAJOR EXHIBIT HELD IN TEL AVIV

Musical Instrument Collecting, an exhibition of 250 instruments from five public and private collections, was held at the Central Library for Music and Dance in Tel Aviv, Israel, March 21-May 30, 1985. A full report will be published in the October issue of the *AMIS Newsletter*.

MECKEL COLLECTION OF WINDS IS SOLD

The late Vivian M. Meckel's collection of more than 1,000 brass and woodwind instruments documenting the American musical instrument industry of the past 100 years, was purchased during the winter of 1984-85 by Lark in the Morning, a firm in Mendocino, California.

An active member of AMIS until his death in 1981 (his last AMIS meeting was the one in Vancouver, British Columbia), Viv owned and operated The Hays Music Co. in Hays, Kansas, for nearly 30 years (see Lloyd Farrar's tribute, *AMIS Newsletter*, Vol. XII, No. 1, February 1983).

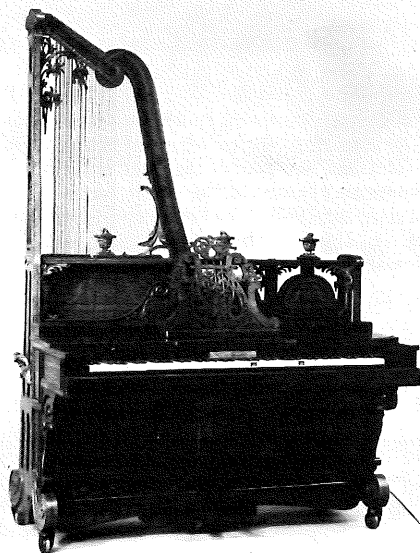
MAJOR EXHIBIT OF PIANOS AT THE MET

Keynotes: Two Centuries of Piano Design, a major exhibition devoted to the history of the piano, opened at The Metropolitan Museum of Art in New York City, Wednesday, May 29. Members of the International Council of Museum's International Committee of Musical Instrument Museums and Collections, meeting in New York May 26-31, previewed the exhibit Tuesday, May 28.

More than 30 examples from the Museum's permanent collection of more than 70 pianos, many never before on public display, illustrate the piano's development from its experimental origins to its modern concert form. The exhibition, which remains on view through November 29 in the Museum's Robert Wood Johnson, Jr. Recent Acquisitions Gallery, was funded by Reliance Group Holdings, Inc.

The pianos in the exhibition were chosen to illustrate some of the most important aspects of piano design during the 18th and 19th centuries. The exhibit is organized chronologically and geographically, beginning with the oldest extant piano, an instrument by Cristofori, dated 1720. Ornate examples owned by aristocrats and influential designs of important British, Continental, and American piano builders show the evolution of grand, upright, and "square" patterns, from simple to highly sophisticated forms. Related works of art show the piano in various social contexts, and diagrams illustrate how the various pianos work.

Keynotes: Two Centuries of Piano Design was organized by Laurence Libin, Curator of the Museum's Department of Musical Instruments, in consultation with Stewart Pollens, master restorer. The installation was designed by Roy G. Campbell. An exhibition booklet is available, and an audioguide with musical examples allows visitors to hear the sound of many of the instruments.



No. 44.58. Upright piano or Euphonicon (harp-piano) by F. Beale & Co., London, patented 1843. Gift of Mrs. Greenfield Sluder, 1944.



No. 59.76. Grand piano by Erard & Co., London, ca. 1840. Decorated by George Henry Blake. Made of various woods, inlaid with ivory, mother-of-pearl, and metal wire, with carved and gilded base. Gift of Mrs. Henry McSweeney, 1959.



No. 89.4.1219. Grand piano by Bartolomeo Cristofori, Medici court, Florence, 1720. The oldest extant piano. The Crosby Brown Collection of Musical Instruments, 1889.

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.

The Musikinstrumentenmuseum in West Berlin has moved into a new facility adjacent to Philharmonic Hall in that city. Watch for details in the October issue of the *AMIS Newsletter*.

TENOR AND BASS CLARINETS

By Albert R. Rice

Robert Eliason's discoveries concerning instruments made by the Hartford, Connecticut, maker, George Catlin, are quite interesting and important (JAMIS, Vols. VIII and IX). I would like to offer an opinion concerning the identity of Catlin's "tenor clarinet," and add some factual data to what is known about the "clarion" or bass clarinet.

Eliason assumed Catlin's "tenor clarinets" were basset horns. The evidence below, taken mainly from English sources, may lead one to doubt Eliason's assumption. Unless there is an extant specimen of a basset horn by Catlin, it seems equally possible that his instrument was a clarinette d'amour in G or an alto clarinet in E-flat.

For instance, several long, straight clarinets (clarinette d'amour or altos?) are pictured in a drawing and in an engraving of two bands in the "Ceremony from St. James" to St. Paul's on Tuesday the 15th December, 1797. . .¹ About 1801, Busby included the G clarinet among those which are "scarcely ever used, at least in this country."² By mid-century alto clarinets in F and E-flat were commonly used in military bands.³ Indeed, in England during the 19th century, the alto in E-flat was often called a "tenor clarinet."⁴ Coincidentally, Brockhaus (1843) credited a "Tenor-clarinette (basset horn or alto?) to the Göttingen maker, J. H. G. Streitwolf, known more for his bass clarinet of 1828.⁵

The recorded evidence of English and American names for the basset horn also offers little support for Eliason's assumption. The earliest English writer, John Mahon, called the basset horn by the unique terms, "Clara Voce" (clear voice) and "Corno Bassetta," in his clarinet tutor of ca. 1803.⁶ Charles Knight, in 1835, probably the earliest Englishman to publish the term, "Basset-Horn," complained about the use of "corno bassetto" in scores: "The unfitness of this term must at once be obvious, but unhappily, the musical nomenclature abounds in obscurity, absurdities, and contradictions."⁷ An American writer, M. M. Moore, confused the basset horn with the English horn in his dictionary of 1845.⁸ Others describe the function of the basset horn as the tenor instrument of the clarinet family, but do not label it as a tenor clarinet.⁹ Surely, the identification of Catlin's "tenor clarinets" becomes more difficult when this diversity of names and instruments is taken into account.

Catlin's name for his bassoon-shaped bass clarinets of ca. 1810, "clarion," was written as early as 1767 by Tans'ur to describe the soprano clarinet.¹⁰ Nevertheless, Eliason's derivation of "clarion" from a combination of "clarinet" and "bassoon" also seems plausible, considering the relative isolation of this American maker (JAMIS, Vol. VIII, p.31). And, it should be mentioned that German organ makers of the late 18th century employed a four-foot pedal stop called "Klarinetbass." Perhaps the earliest example of this stop (dated ca. 1775 by the organ scholar, Peter Williams) appeared in the organ at the abbey church in Amorbach, built from 1774 to 1782 by the brothers Johann Philipp and Johann Heinrich Stumm.¹¹

The beginning of an article about the basset horn in J. N. Forkel's *Musikalischer Almanach*

für Deutschland auf das Jahr 1784 also mentions the bass clarinet: "This instrument (the basset horn) is still largely unknown, it is said to be a kind of bass clarinet. Its range of four and one-half octaves includes very beautifully equal tones from top to bottom, and plays in a very singable manner."¹²

The remainder of the article speaks of the concerts and the abilities of the basset horn virtuosi, Anton David and Vincent Springer. What is surprising is Forkel's comparison of the basset horn to the bass clarinet, an instrument rarely mentioned in German sources of this period. Forkel may have been referring to an instrument like the unique, 7-keyed bass clarinet by A. and M. Mayrhofer (ca. 1760), supporting Phillip Young's conjecture that the Mayrhofer's invented the bass clarinet, then the basset horn (see JAMIS, Vol. VI, p. 46). Forkel's basset horn range of 4-½ octaves is likely a printing error for 3-½ octaves. However, Heinrich Grenser's bassoon-shaped bass clarinet, stamped 1793, is still the earliest known of its type. Furthermore, the actual significance of Catlin's bassoon-shaped bass clarinets and their relationship to those of Grenser does provide a new dimension to the history and development of the bass clarinet. And, the originality and value of Catlin's work and influence as an American maker can hardly be overstated.

1. Illustrated in Frank Harrison and Joan Rimmer, *European Musical Instruments* (London: Studio Vista, 1964), figs. 175a/b.

2. Thomas Busby, *A Complete Dictionary of Music* (London: R. Phelps, ca. 1801), s.v. "clarinet," n.p.

3. Charles Mandel listed "alt-clarinets" in F and E-flat in *A Treatise of Military Bands* (London: Boosey & Sons, ca. 1859), pp. 14, 17.

4. Adolph B. Marx, *General Musical Instruction*, trans. by G. Macirone (London: Novello, Ewer, 1854), p. 51; J. Palgrave Simpson, *The Bandmaster's Guide* (London: Boosey, ca. 1885), Vol. II, pp. 32, 131-32; *A Descriptive Catalogue of the Musical Instruments Recently Exhibited at the Royal Military Exhibition, London, 1890*, ed. by C. R. Day (London: Eyre & Spottiswoode, 1891), p. 130, no. 276.

5. *Allgemeine Deutsche Real-Encyclopädie für die gebildeten Stände. Conversations-Lexikon*, ed. by F. A. Brockhaus, 9th ed. (Leipzig: F. A. Brockhaus, 1843), Vol. II, p. 490. In a concert at Freiburg in 1816, Spohr heard variations played upon a "G Karinette in tone and form similar to the basset horn," L. Spohr, *Lebenserinnerungen*, ed. by F. Göthel (Tutzing: H. Schneider, 1968), p. 237.

6. John Mahon, *A New and Complete Preceptor for the Clarinet* (London: Goulding, Phipps & D'Almaine, ca. 1803), pp. 38, 61. "Corno Bassetta" was corrected to "Corno Bassetto" in a reprint of this tutor by Goulding, d'Almaine, Potter & Co., 1811-1816.

7. *The Penny Encyclopaedia of the Society for the diffusion of useful Knowledge*, ed. by Charles Knight (London: C. Knight, 1835), Vol. IV, p. 2.

8. *The Musician's Lexicon or encyclopedistical Treasury of Musical Knowledge* (Boston: Keith's Music, 1845), p. 101. The same confusion occurs in Francesco Mirecki's *Trattato Intorno agli Istrumenti ed al Istrumentazione* (Milan: G. Ricordi, 1825), p. 7; this confusion is noted by a reviewer for the *Allgemeine Musikalische Zeitung*, Vol. XXVII, no. 43 (26 October 1825), col. 718.

9. Mandel, p. 13; W. H. Stone, "Basset-Horn," in *A Dictionary of Music and Musi-*

cians, ed. by G. Grove (London: Macmillan, 1879), Vol. I, p. 150.

10. "The Clarion, or Clarinet, is only a small Trumpet in Kind, and used as a Treble to larger ones, in Concerts, &c.," William Tans'ur, *The elements of music display'd*, book III, 1767 (London: S. Crowder, 1772), p. 100. The clarion was identified with the clarinet also by Charles Richardson in *A New Dictionary of the English Language* (London: W. Richering, 1839), p. 324, and considered equivalent to the clarino by W. H. Stone in "Clarinet," *A Dictionary of Music and Musicians*, ed. by G. Grove, Vol. I, p. 361.

11. See Hans Klotz, "Stumm," *New Grove Dictionary of Music and Musicians*, Vol. 18, pp. 306-07; Peter Williams, "Organ Stop," *New Grove*, Vol. 13, p. 787; Williams, *The European Organ 1450-1850* (London: B. T. Batsford, 1978), p. 272; and Ernst F. Schmid, *Die Orgeln von Amorbach, Eine Musikgeschichte des Klosters*, 2nd ed., ed. by F. Böskens (Mainz: B. Schott's Söhne, 1963), p. 103.

12. "Dieses Instrument ist bey und noch ganz unbekannt; es soll aber eine Art von Bassclarinette seyn, einen Umfang von viertelhalb octaven, sehr schönen egalten Ton von oben bis unten haben, und sich sehr singbar spielen lassen.," Johann Nicolaus Forkel, *Musikalischer Almanach. . . 1784* (Leipzig: Schwickertschen, 1783; reprint, Hildesheim: G. Olms, 1974), p. 150.

BATH HOSTS BAROQUE MUSICIANS IN AUGUST

The 6th-annual course in Baroque music and dance, organized by the Bath Summer School of Baroque Music, will be given August 11-18 at Prior Park College in Bath, England.

The course will include master classes, lectures, and ensemble coaching in music and dance of the 17th and 18th centuries, with emphasis on historical performance practices.

The faculty will include Macaela Comberti, violin; Michel Piguet, oboe and recorder; John Solum, flute; Colin Tilney, harpsichord; and Peter Vel, viola da gamba and violoncello.

Write to the Bath Summer School of Baroque Music, 1 Aldred Road, London, NW6, England.

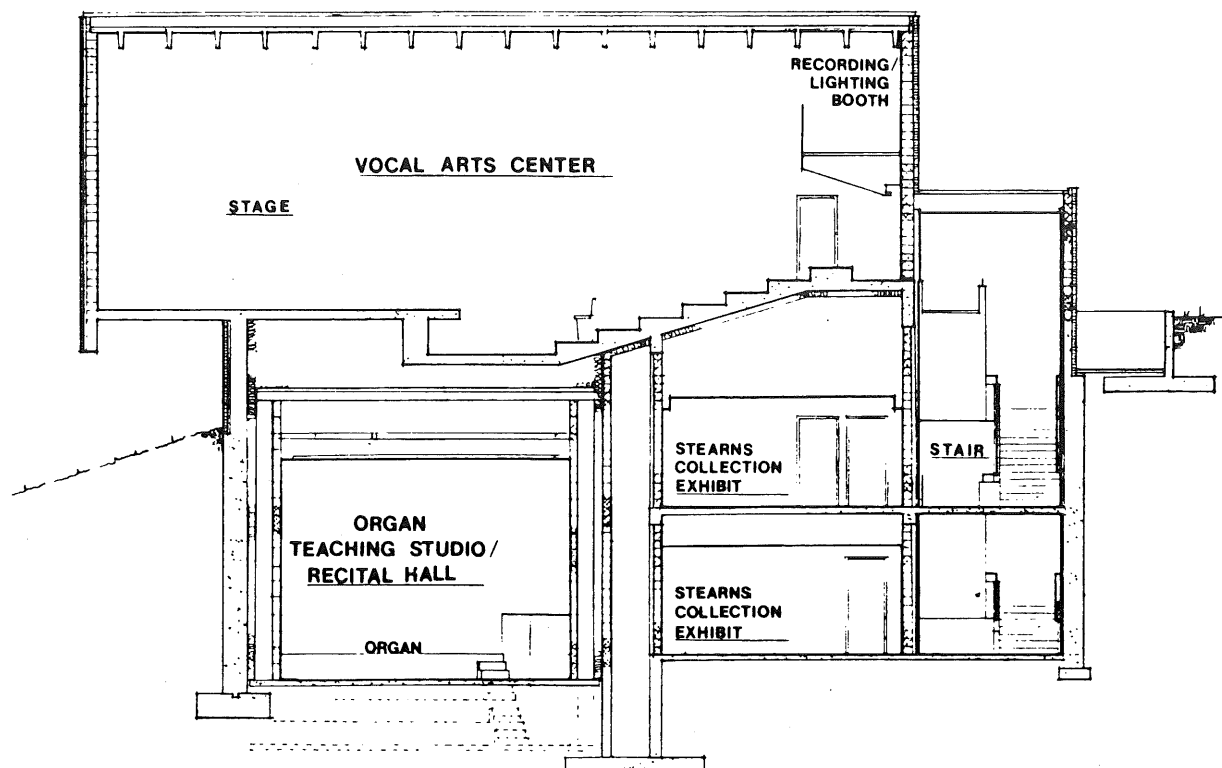
CONNECTICUT EARLY MUSIC FESTIVAL HELD

The 3rd annual Connecticut Early Music Festival is being held June 14-30 in the Mystic/New London region. Under the artistic direction of John Solum and Igor Kipnis, the festival consists of nine concerts, three of which commemorate the 300th birthdays of Handel, J.S. Bach, and Domenico Scarlatti. The instruments used are either antique originals or replicas. Call 203-227-5002.

LONDON PLANS SEVENTH EXHIBITION

The Seventh Exhibition of Early Musical Instruments will be held at the Royal Horticultural New Hall in London, November 8-10, 1985. The event is organized by The Early Music Shop and is supported by the Association of Early Musical Instrument Makers. Write to The Exhibition Secretary, The Early Music Shop, 28 Sunbridge Road, Bradford, BD1 2AE England.

UNIVERSITY OF MICHIGAN'S STEARNS COLLECTION GETS NEW EXHIBIT AREAS



Two new galleries for exhibiting the Stearns Collection of Musical Instruments, which is currently in storage, are nearing completion on the lower levels of an addition to the Earl V. Moore Building which houses the School of Music on the north campus of the University of Michigan in Ann Arbor. There will be a grand opening in October.

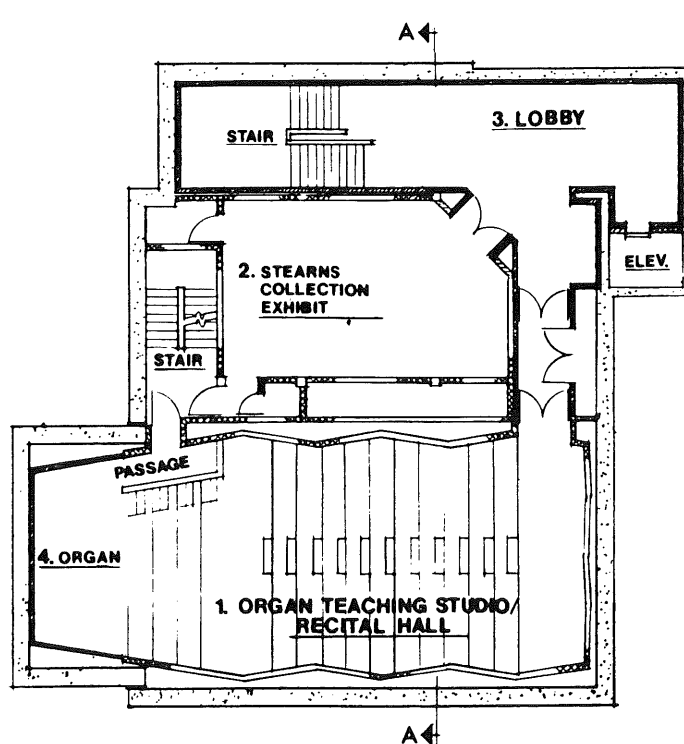
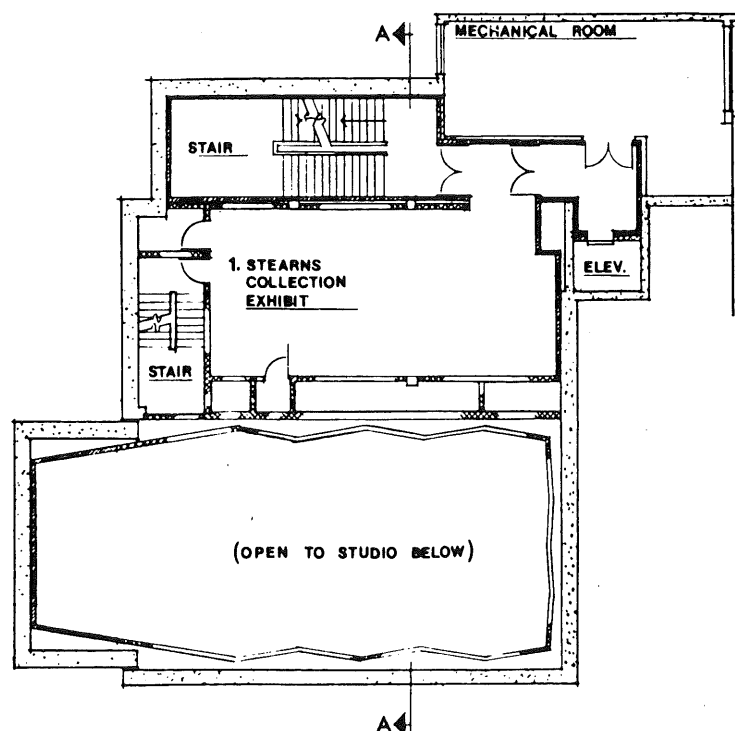
The larger gallery, located below the tiered seating of a Vocal Arts Center where operas and musical theatre productions will be planned, staged, and rehearsed, will be the only public room on level two, with access from a

skylighted stairway and an elevator. The second gallery will be directly below, on level three, adjacent to the vestibule of a 120-seat organ studio which will house a "Silberman-style" organ being built by Charles Fisk. Because the space is below ground, it will be much less expensive to heat and cool, according to University spokesmen.

William P. Malm, Professor of Music, says that the two new galleries, the large stairwell area, and the lobby space, "will combine with a new case before the music library plus the library and wall cases already in use to place

more of the collection in direct connection with the School of Music than at any time since it was given to the University." The present storage area, located across town, will be maintained as a research laboratory.

In the meantime, instruments are being shown on the Michigan Artrain and as part of exhibits in Flint and Saginaw, Michigan. The first volume of a new catalog of the Stearns Collection is scheduled for publication in the fall.



USD MUSIC MUSEUM BUYS 1693 "HARRISON" STRAD

CLASSIFIED COLUMN



Courtesy of The Shrine to Music Museum

No. 3598. Violin by Antonio Stradivari, Cremona, Italy, 1693. "Long pattern" model; original neck, lengthened at the heel. Ex. colls.: George Smart, John Betts, Philippe Lebon, Alexander Glennie, Lord Arbuthnot, Richard Harrison, Edwin M. Hodgkins, Richard Bennett, W. Bardsley, Henry Hottinger, Kyung Wha Chung. Purchased with funds given by Mr. and Mrs. R. E. Rawlins.

The Shrine to Music Museum at the University of South Dakota, Vermillion, has purchased the well-known violin by Antonio Stradivari (Cremona, 1693) known as the "Harrison." The instrument is pictured in color (front and back views) on the front cover of the June 1985 issue (Vol. 96, No. 1142) of *The Strad*, which also includes an article by Roger Hargrave (Bremen, West Germany) about the Museum's purchase of the Witten-Rawlins Collection in 1984 (pp. 124-128).

The "Harrison," along with many of the instruments in the Witten-Rawlins Collection, will be displayed as part of the Museum's permanent new exhibition, *The Genius of North Italian Stringed Instrument Making 1540-1793*, which opens May 8, 1986. The Museum hosts a joint meeting of the American Musical Instrument Society and the Midwest chapter of the American Musicological Society, May 8-11, 1986.

The "Harrison," named for Richard Harrison, an English solicitor and amateur violinist who owned the instrument from 1892 to 1907, was most recently owned by Kyung Wha Chung, the Korean violinist now living in London, who purchased it in 1967 from Mrs. Lee Wurlitzer (New York City), wife of the late Rembert Wurlitzer, who acquired it when Rembert Wurlitzer, Inc., purchased the Henry Hottinger Collection, of which it was a part, in 1966.

Ms. Chung used the violin for many of the recordings which she has made for London Records, including major works by Bartok, Berg, Bruch, Debussy, Franck, Stravinsky, and Tchaikovsky. The last recording for which the "Harrison" was used was the *Berg Violin Concerto* and the *Bartok Violin Concerto No. 1*, recorded a year ago with the Chicago Symphony Orchestra, Sir Georg Solti conducting.

Geoffrey Fushi (Bein & Fushi, Inc., Chicago), who represented Ms. Chung, says "the 'Harrison' is most probably the grandest concert violin made before the year 1700." It is unique because it is of museum quality in terms of its condition and history, yet is also a great concert instrument.

According to André P. Larson, Director of the Museum, the "Harrison" was chosen because "it is in a remarkable state of preservation, even to the point of possessing its original neck, which was lengthened at the heel, rather than at the pegbox." Only a few surviving Strads retain their original necks, most of them having been replaced when the instruments underwent modification in the 19th century.

The "Harrison," a "long pattern" violin of the type made by Stradivari in the 1690's, is illustrated in color in the standard biography of Stradivari, *Antonio Stradivari: His Life and Work (1644-1737)*, published in 1902 by William E. Hill & Sons of London.

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 nonmembers. 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 USA.

FOR SALE: Very rare Mathuschek "cocked hat" grand piano, built about 1865; rosewood case; good condition. Valued at about \$6,000, but price negotiable. Contact William Foster, 524 Tod Lane, Youngstown, OH 44504. Phone 216-747-5780.

RARE PRINTED MUSIC and Musical Literature (including organology), composer's autograph material bought and sold. J & J Lubrano, P.O. Box 127, South Lee, MA 01260; 413-243-2218.

BAUMANN CLARINET, circa 1800-1830, 6 keys, pitch 435-440, no mouthpiece, condition good. Contact: Rosemary Nesslein, 12346 Ironstone Road, St. Louis, MO 63131, USA. Telephone 1-314-966-0619.

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.

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.

FOR SALE: Boxwood clarinet in Bb, a' = 440, by Gerock, London, ca. 1805, six brass keys, excellent condition. David Longmire, 231 E. Fifth Street, No. 2, New York, NY 10003; 212-475-3562.

HARPSICORD FOR SALE: Will accept offer much less than present day cost. Sperrhake, 4'8", Model 145, natural cherry, moving: 703-734-0808.

FOR SALE: Antique Grand Piano, Hagspiel & Comp., Hof-Lieferanten, Dresden, ca. 1830-50, No. 6614. Gerald A. Huber, M.D., 815 E. 2nd Street, Defiance, OH 43512; office, 419-784-3131; home, 419-782-1263.

FOR SALE: Dominique Peccatte violin bow. Pristine condition. Lauded by many famous artists. Certification by William Moenning. 618-656-6227.

BAROQUE 23 SET

Baroque 23, the 23rd-annual Festival of Baroque Music, will be held July 19-August 4, 1985, at Greenfield Center and Saratoga Springs, New York. The event will celebrate the anniversaries of Heinrich Schütz, Johann Sebastian Bach, Georg Frederick Handel, and Domenico Scarlatti. There will be four concerts in Greenfield Center and a concert and a forum-concert in Saratoga Springs. Write to the Foundation for Baroque Music, R.R. 1, Wilton Road, Greenfield Center, NY 12833.

AMIS MEETS MAY 8-11 AT USD IN VERMILLION; PAPERS DUE BY OCT. 1

The American Musical Instrument Society will hold its 15th-annual meeting at the University of South Dakota (USD) in Vermillion, May 8-11, 1986. It will be a joint meeting with the Midwest chapter of the American Musicological Society, and will coincide with the completion of a major renovation project at The Shrine to Music Museum and the dedication of the Museum's new galleries.

Cecil Adkins, Professor of Music at North Texas State University, will serve as AMIS program chairman. Peter Gano, Professor of Music at Ohio State University, will be the AMS-Midwest program chairman. André P. Larson, Director of The Shrine to Music Museum, will be in charge of local arrangements.

Proposals for papers, lecture-demonstrations, panel discussions, and other presentations of interest to AMIS members are requested. Typed abstracts must be received by the program chairman before October 1, 1985, accompanied by a stamped, self-addressed envelope and a list of required audio-visual equipment, if any. Individual presentations should generally be limited to 20 minutes; however, if a longer time is needed, please indicate the length on the abstract. Any other ideas or suggestions should also be addressed to the program chairman before the October 1 deadline.

Send your proposals to:

Professor Cecil Adkins
School of Music
North Texas State University
Denton, TX 76201 USA

EXPERIMENTAL MUSICAL INSTRUMENTS LETTER BEGINS THIS MONTH

The first issue of **Experimental Musical Instruments**, a newsletter scheduled to appear six times a year, is to be published this month. The newsletter can be ordered from P.O. Box 423, Point Reyes Station, CA 94956. The cost is \$20 a year.

According to Bart Hopkin, editor, "There is a great deal of activity these days in the design and construction of new acoustical musical instruments, and the amount of activity seems to be growing all the time. Not much is written about the subject though, and there is no publication dealing with the subject on a regular basis (though one or two do touch on it peripherally). As a builder of unconventional instruments myself, as well as an avid follower of activity in the field, I have decided to start this newsletter for anyone and everyone interested in the design, construction, and enjoyment of new instruments. It will include articles about specific new instruments and builders, practical discussions of tools, techniques, and acoustics, guides to events and bibliographic and discographic resources, letters, and more. I have been fortunate in enlisting support for the project from several of the important writers and builders active in the field."

NOMINATING COMMITTEE APPOINTED FOR 1986

A nominating committee for the 1986 AMIS election has been appointed by André P. Larson, President. The secretary, treasurer, and one-third of the other members of the Board of Governors will be up for election.

Anyone wishing to recommend potential nominees, or to express a personal interest in serving, should contact one of the committee members. Inclusion of a vita sheet for candidates is helpful.

The committee members are Cecil Adkins, chairman, School of Music, North Texas State University, Denton, TX 76201; Jane Bowers, 2508 East Bellevue, No. 58, Milwaukee, WI 53211; and, Friedrich von Huene, 65 Boylston Street, Brookline, MA 02146.

INSTRUMENTS STOLEN

Two clarinets by Graves & Company and a set of musical glasses were stolen recently from a car parked in New York City. The set of 20 glasses is mounted on a board in a thin wood case, approximately 3-1/2 feet long by 7 inches high and 7 inches wide, covered with dry, flaking leather burned in places. The two clarinets, both signed "Graves & Co., Winchester, N.H.," are in a wood box, with a key, that measures approximately 16 x 5 x 5 inches. One clarinet is in E-flat, has 5 brass keys, and is stained a dull brown. The other is in C, has 12 brass keys, ivory ferrules, and a pewter mouthpiece, and is stained a reddish brown.

Anyone seeing the instruments is asked to call Erich Selch in New York City, collect, at 212-535-0127 or 212-765-5110. Or contact Robert E. Eliason at R. R. 1, Box 467B, Lyme Center, NH 03769.

AMERICAN MUSICAL INSTRUMENT SOCIETY, INC. MINUTES OF ANNUAL MEETING BOSTON, MASS., JUNE 2, 1985

The Annual Meeting of the American Musical Instrument Society, Inc., was held at Stanbro Hall, Boston Park Plaza Hotel, Boston, on Sunday, June 2, 1985, pursuant to notice mailed more than two weeks before the meeting. There were 55 members present and 120 represented by proxy, constituting a quorum. President André Larson called the meeting to order at approximately 10:10 a.m.

The President asked for corrections or additions to the minutes of the last meeting of March 10, 1984, as published in the Newsletter. Since there were no changes, the minutes were approved as published.

The report of the Treasurer was distributed to all members present and on motion, duly seconded and carried, it was accepted.

Ballots for the election of officers and governors without portfolio were distributed to all members who had not returned proxies or who wished to rescind their proxies and vote in person. Margaret Banks and Ellen Eliason were appointed tellers and business proceeded while the voting was taking place. Larson stated, as Editor of the Newsletter, that he would not give a report but invited comments.

The President introduced Martha Maas of Ohio State University as the new Editor of the *AMIS Journal* succeeding William Hettrick who has resigned. Maas thanked Hettrick for the wonderful job he did during his tenure as editor. She

said that Volume XI should be distributed by the end of the summer and that Volume XII is well on the way. Maas said she is happy with the job and thanked the Society for the confidence they have placed in her.

The President announced that the Curt Sachs Award would be given for 1985 to Anthony Baines. He said that Baines regretted that he was unable to attend and proceeded to read the following citation:

AMERICAN MUSICAL INSTRUMENT SOCIETY, INC.

THE CURT SACHS AWARD

In recognition of the eminence achieved by

ANTHONY CUTHBERT BAINES

as scholar, curator, performer, and educator in a career spanning more than half a century, in acknowledgement that his books, *European and American Musical Instruments*, *Woodwind Instruments and their History*, and *Brass Instruments: their History and Development*, are standard works of reference, and in appreciation of the contribution that his books and shorter writings about musical instruments have made, especially to a deeper understanding of the parallels and interactions between folk and art traditions, the Board of Governors of the American Musical Instrument Society has designated ANTHONY CUTHBERT BAINES the recipient of the CURT SACHS AWARD for the year 1985.

As a service, applications for special group rate musical instrument insurance through Clarion Associates, Inc., 30 Lincoln Plaza, New York, NY 10023, have been distributed to all members. In discussion of this subject it was brought out that this type of coverage is better than a tie in with household insurance because the latter treats instruments as furniture. Lloyd Farrar objected to the high cost of Clarion but Larson felt that Clarion is competitive for the service provided. Rosenbaum recommended the Chubb Corporation as a possible alternative.

President Larson announced that the 1986 meeting would be in Vermillion, SD, and would coincide with the dedication of the new galleries at the Shrine to Music Museum. He said that housing would be probably \$20 to \$25 and air fare to Boston about \$238. Cecil Adkins has been named Program Chairman and proposals for papers, panel discussions, concerts, etc., were solicited.

It was announced that Williamsburg is being considered for 1987. A joint meeting with the Galpin Society in the United Kingdom in 1988 is a possibility. By show of hands, about 90 percent of those present were in favor of this. The President stated that AMIS will be glad to consider invitations from any group or institution where there are people available to help. The invitation does not have to be initiated by a member of the Board.

Susan Farrell spoke about the need to revise her book about contemporary musical instrument makers which is now 5 years old. She needs help from an organization and requested suggestions for funding, donation of computer time, etc.

Charles Mould spoke about the need for revision of the book by Donald Boalch, *Makers of the Harpsichord and Clavichord*, 2nd ed., OUP, 1974. He requested ideas and suggestions.

The President stated that William Waterhouse will speak at the end of the afternoon session about the question of the revision of Langwill's *An Index of Musical Wind Instrument Makers*.

Lillian Caplin spoke about her interest in reprinting books and advertising of early musical instruments. She would like to know the extent of interest of AMIS members in this.

President Larson announced the results of the election as follows:

Governors

(ex officio):

André P. Larson, President
Edmund A. Bowles, Vice President
Robert A. Lehman, Secretary
Robert E. Eliason, Treasurer

Governors Class C

(without portfolio):

Cecil Adkins
William Dowd
Dale Higbee
Phillip Young

By motion enthusiastically carried, the Meeting acknowledged with thanks the highly successful efforts of Edmund Bowles and his committee in preparing the present meeting.

Barbara Lambert reviewed the coming activities of the Early Music Festival.

On behalf of Frederick R. Selch, the President announced an exhibit of early New Hampshire instruments at the Sharon Art Center which will run until July 7, 1985.

The President declared the meeting adjourned at 10:58 a.m.

Robert A. Lehman, Secretary

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.