

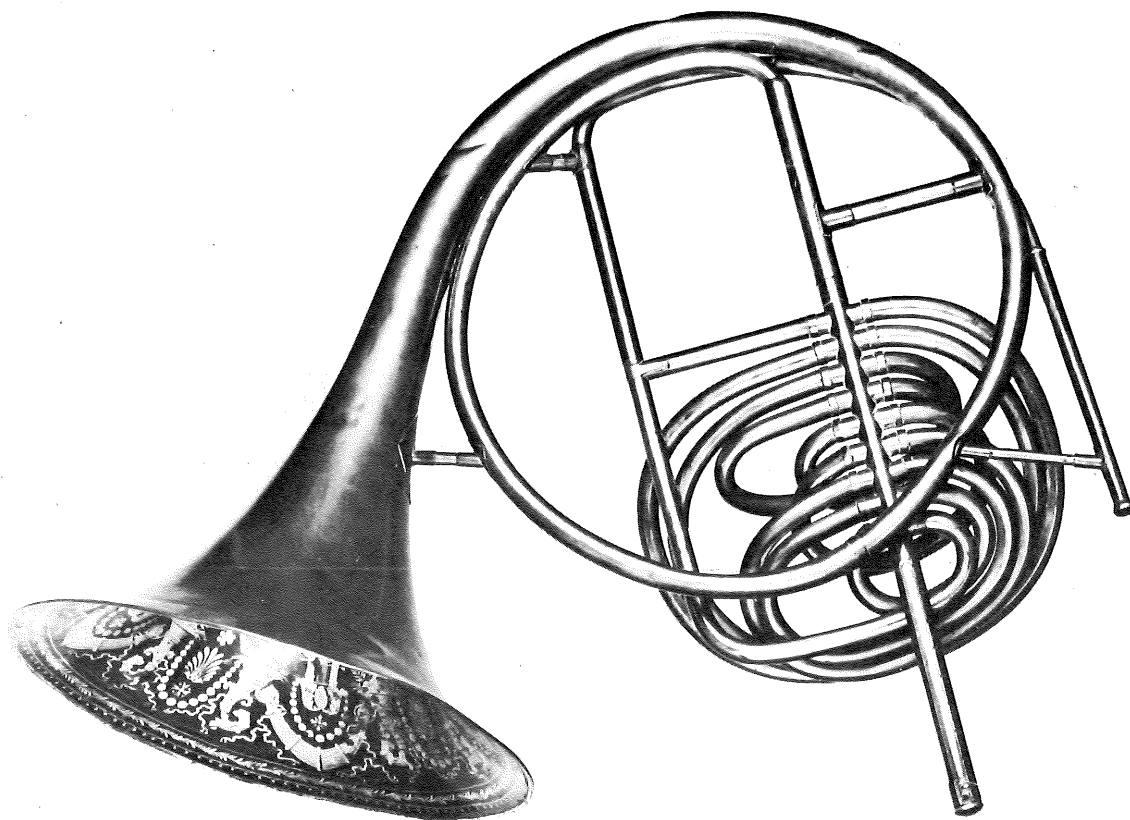
NEWSLETTER

Of The

American Musical Instrument Society

VOL. IX, No. 3

October 1980



No. 265. Cor Omnitonique by Charles Joseph Sax, Brussels, ca. 1826. From the Musée Instrumental du Conservatoire de Paris, E. 757, C. 586. This instrument was in the personal collection of the maker's son, Adolphe, who eventually was obliged to sell it to the Conservatoire to pay creditors. It will be one of 328 instruments exhibited in Vancouver, British Columbia, November 2 to April 5.

MAJOR EXHIBIT OPENS IN VANCOUVER NOV. 2; AMIS MEETS THERE APRIL 3-5

The Look of Music, a major international exhibition of rare musical instruments, will open November 2, 1980, at the Centennial Museum in Vancouver, British Columbia, Canada. The American Musical Instrument Society, along with the Comité International des Musées et Collections d'Instruments de Musique (CIMCIM) of the International Council of Museums and the Pacific Northwest chapter of the American Musicological Society, will meet at the Museum during the final three days of the exhibition, April 3-5, 1981.

Planning for the exhibition began four years ago, in late 1976, when the Museum was offered the loan of several 16-18th-century European instruments in the possession of a Vancouver family. Interested in augmenting that nucleus with other instruments, if available for loan, the Museum began a search to locate a special consultant who could give guidance and advice, and shortly appointed Prof. Phillip T. Young, School of Music, University of Victoria, who had just returned to Victoria from a sabbatical study-leave spent in the major instrument collections of Europe. He was given complete responsibility for selecting the instruments and negotiating their loan. It was decided from the outset to limit the exhibition to

European instruments intended primarily for "art music" within the broad period 1500-1900.

"There simply has never been an exhibition of this sort before," Young emphasizes, "anywhere, at any time. There is little precedent and no tradition, because public interest in historical musical instruments seems only in recent decades to have grown to a point where an undertaking on this scale is practical. Of course, there have been many previous exhibitions, even in the late 19th century, and more recently the Galpin Society exhibition at the Edinburgh Festival in 1968; but none has been able to present a connoisseur's choice of many of the finest examples in

(continued on page 2)

NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY

André P. Larson, Editor

The Newsletter is published in March, June, and October for the members of the American Musical Instrument Society (AMIS). News items, photos, reviews, and short monographs are invited, as well as any other information of interest to AMIS members. Address all correspondence to the Editor, AMIS Newsletter, USD Box 194, Vermillion, SD 57069. Requests for back issues and all correspondence regarding membership (\$18.00 per year) should be directed to the Membership Office, American Musical Instrument Society, USD Box 194, Vermillion, SD 57069.

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(continued from page 1)

the great museum collections of Europe and North America."

There will be 328 instruments coming from museums in Brussels, Berlin, Copenhagen, The Hague, London, Munich, Nürnberg, Paris, Toronto, and other world capitals. At least five museums declined to participate, and many of those who agreed to lend were not willing to send every specimen that Young requested, but as the roster grew and his choices were approved for loan, "I knew we were going to have an event of international importance."

Young and the Museum were especially pleased that a number of instruments will come from the Leningrad Institute of Theatre, Music, and Cinema (U.S.S.R.) and the Musical Instrument Museum in Leipzig (D.D.R.). From the latter will come one of the three surviving fortepianos made by Bartolommeo Cristofori, and what Young describes as several of the rarest and finest strings in existence, a lira da braccio by Ventura Linarolo, a lira da gamba by Antonius Brensius, a theorbo by Wendelin Tieffenbrucker, and a chitarrone by Magnus Tieffenbrucker.

Another area of special interest are 11 woodwinds by Johann Christoph Denner, inventor of the clarinet, and two by Jakob Denner, as well as eight woodwinds by various members of the celebrated Hotteterre family who revolutionized woodwind design in the 17th century. Five flutes made by Theobald Boehm, four saxophones by Adolphe Sax, and two Stradivari violins are among the other treasures.

Young, an AMIS member and author of *2500 Historical Woodwind Instruments: An Inventory of the Major Collections*, which will be published later this year by Pendragon Press in New York, has written the text and

descriptions for a catalog of the exhibit which will include at least one - sometimes three or four - photographs of each instrument exhibited, as well as a number of color photographs. (For further information, contact the Centennial Museum, 1100 Chestnut Street, Vancouver, BC, Canada V6J 3J9.)

The exhibition will also include various graphics, portraits of makers, and contemporary views of musicians playing their instruments. Portable cassette audio units, in five languages, will accompany the displays, discussing the instruments, providing sound examples, and guiding visitors through the galleries.

In addition, there will be regularly-scheduled demonstrations of instrument making by representatives of Vancouver's flourishing group of instrument builders, and a series of weekly concerts using both modern reproductions and actual antique instruments similar to some of those on exhibit.

Young will serve as local arrangements chairman for the April AMIS meeting (Phillip T. Young, Professor of Music, University of Victoria, Victoria, BC, Canada V8W 2Y2). The program chairman is Cecil Adkins, Professor of Music, North Texas State University, Denton, TX 76201. Complete information will be sent to AMIS members in February.

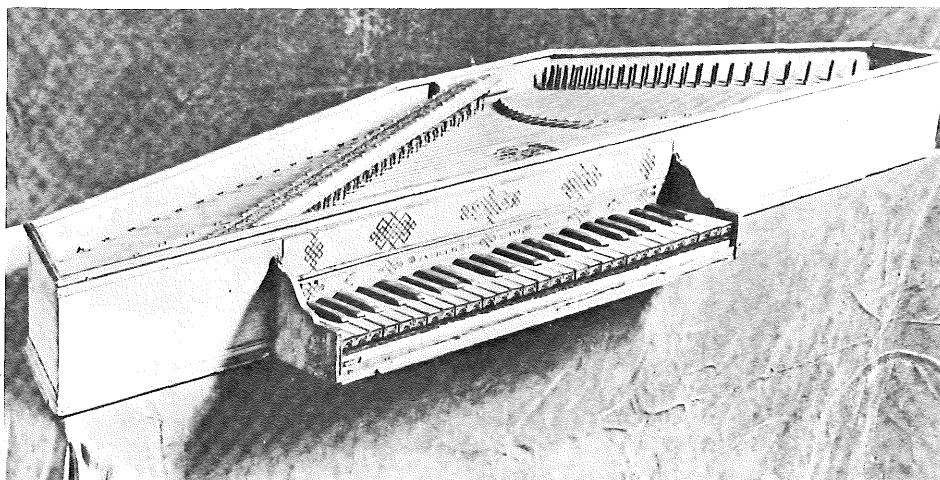
1981 AMIS DUES REQUESTED

It is asked that AMIS dues for 1981 (the Society operates on a calendar year basis) be paid before January 31, 1981. The dues are \$18.00 for regular and institutional members and \$10.00 for student members. Payment must be made in U.S. dollars through a U.S. bank. Student members must include proof of current enrollment.

Membership will include three issues of the *AMIS Newsletter* and Volume VII (1981) of the *AMIS Journal*. Volumes V and VI (1979/80) of the *AMIS Journal* are expected to be mailed to the membership before the end of the current year.

Because printing and mailing costs continue to escalate while dues remain the same, prompt response to this call for 1981 dues will be appreciated. A pre-addressed dues envelope is enclosed for your convenience.

FLORENCE EXHIBITS MUSICAL INSTRUMENTS



No. 101. Spinetta by Benedetto Floriani, 1568. From the collection of the Conservatorio di Musica Luigi Cherubini, appearing in an exhibition, *Antichi Strumenti*, at the Palazzo Pitti in Florence.

Throughout much of this year, the Renaissance city of Florence, Italy, has served as the backdrop for a monumental exhibition of the art and culture of 16th-century Europe. Entitled *Florence and Tuscany of the Medicis and 16th-century Europe*, the exhibition has been sponsored by the Council of Europe and includes paintings, sculpture, books, manuscripts, maps, and scientific devices representative of European craftsmanship and creative thought during the hundred years between 1520 and 1620.

Nine related shows can be found scattered throughout the picturesque city at such notable historic sites as the Palazzo Vecchio, the Palazzo Strozzi, the Laurenziana Library, Fort Belvedere, the church of Santo Stefano al Ponte,

and the Uffizi. Indeed, for several months, Florence has been a living museum. Organizers of the spectacular exhibition, obviously pleased with an unexpected turn-out of more than a million visitors in the first two months, extended the exhibition to September 15, anticipating an audience numbering several million during the height of the tourist season, then extended it again through December.

The festive mood of the city reached across the Ponte Vecchio, which spans the Arno River, to the Palazzo Pitti, the largest of the Florentine palaces, designed in the mid-15th century on a plan by Filippo Brunelleschi and extended in several stages throughout the following centuries. Originally the home

(continued on page 3)

(continued from page 2)

of Luca Pitti, the palace also served as the residence of Eleonora of Toledo, the Parigi family, the Medici, and the Lorraines. Brightly-colored banners now hang at the entrance to the palace, and also stretch over many Florentine streets, to draw one's attention to another special exhibit, *Antichi Strumenti*, which, although concurrent with the city-wide celebration of 16th-century contributions to Western civilization, is not technically a part of the Council's exhibition. However, this impressive five-room display of musical instruments from the Museo degli Strumenti Musicali del Conservatorio di Musica "Luigi Cherubini" complements the city's other exhibits and extends the era represented by several centuries. Actually, only two of the instruments in the exhibit date from the time period represented by the Council's city-wide exhibition - a spinetta by Benedetto Floriani, dated 1568, and a mandora made in 1607. Nonetheless, the Medici court of the 17th century is well-represented by some of the collection's priceless treasures - instruments made for that Court in the late 17th century.

A handsome 144-page catalog, prepared to accompany the exhibit, is available for 6,000 lire (ca. U.S. \$7.50) and is well worth the investment. Written entirely in Italian and entitled *Antichi strumenti dalla raccolta dei Medici e dei Lorena alla formazione del Museo del Conservatorio di Firenze*, 2nd revised edition (Florence: Palazzo Pitti, 1980), the new catalog is an essential companion to Vinicio Gai's technical catalog of the collection, *Gli strumenti musicali della Corte medicea e il Museo del Conservatorio "Luigi Cherubini" di Firenze* (Florence: Licos, 1969).

Whereas the strength of Gai's volume lies in its detailed technical drawings, measurements of instruments, descriptive information, and extensive bibliography, its complete lack of photographs is offset by the inclusion in the new catalog of more than 120 superb color photographs of all the instruments exhibited (it does not include all of the instruments in the collection, however), 19 color and ultraviolet-light photographs of five of its violins and violas, and four black and white photos. All of the color photos clearly show instrument detail and so are appropriate for research and study. In addition, many close-up shots of the more important stringed and keyboard instruments are included, as well as some front, back, and side views of stringed instruments.

The new catalog is arranged numerically according to the numbers of the photographs contained in the volume, with the collection's inventory numbers indicated in parentheses.

However, at the exhibition itself the instruments on display are labelled only by inventory number and this arrangement creates a somewhat cumbersome task when the viewer tries to locate descriptive information in the catalog. Nevertheless, the two catalogs themselves can be reconciled and used comparatively with just a bit of patience and number-juggling.

A total of 183 of the Conservatory's collection of 223 instruments are currently on display, along with five modern reproductions of medieval and Renaissance instruments, not actually a part of the Conservatory collection. The palatial setting for the exhibit is breathtaking, with rooms adorned with crystal chandeliers, original oil paintings, and marble columns, all of which support and add emphasis to the rich content of the exhibition. The instruments are displayed against green velveteen in glass cases which allow examination from all sides. The prized strings are featured in individual display cases. Overhead lighting from the chandeliers and the glare from natural light streaming through the palace's large windows, however, does not do justice to the instruments.

The collection's strength in stringed instruments is immediately obvious, with 48 of the 53 bowed strings exhibited, along with a supporting display of 22 bows and 21 of their 24 plucked strings. Outstanding are three instruments by Antonio Stradivari - a 1716 violin, a tenor viola made in 1690, and a violoncello also from 1690 - which together comprise three-quarters of the so-called "Tuscan" Quartet.

Among the other bowed strings, one can find a violin and a violoncello by Nicola Amati, a violin by Francesco Ruggieri, a violin attributed to Giuseppe Guarneri, and a contrabass viol built in Florence in 1715 by Bartolommeo Cristofori. Two stringed instruments on exhibit have been acquired since the publication of Gai's catalog, an 18th-century violin attributed to the Florentine maker, Giovanni Battista Gabrielli, and an 18th-century viola by Lorenzo & Tommaso Carcassi, also of Florence. Other 18th-century bowed strings on display include a viola d'amore, a pochette, a tromba marina, and a hurdy-gurdy made by J. N. Lambert of Paris in 1775.

Among the plucked strings, one finds various types of guitars, mandolins, and a lyre-guitar. Of special interest are a late-17th-century mandora (mandola) by Stefano Franco and a chitarra a volta (or chitarra a battente) with sunken rose, from the late 18th or early 19th century.

None of the Conservatory's four harps are displayed. However, five of their eight keyboard instruments were hauled up the several long and steep flights of

stairs to the exhibition rooms in the Palace, including two notable specimens - a late-18th-century English harpsichord with a Venetian swell for expression, and an Italian vertical pianoforte made in 1739 by Domenico Del Mela, believed to be the first instrument of its type.

All but two of the Conservatory's 84 wind instruments are displayed; however, this portion of the collection obviously lacks the reputation and attention accorded the stringed instruments. In addition, one must beware of copies of a number of wind instruments, including, among others, recorders, a cornetto, a discant shawm, and both a "tibia multifora" and "tuba curva" constructed after Pompeian models.

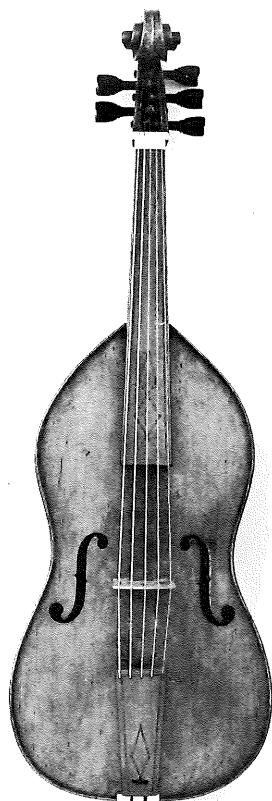
Both the new catalog and Gai's volume give precious little information about most of the wind instruments, but from among the 19 flutes, 14 double reeds, 21 single reeds, and 27 brass instruments exhibited, a few are worthy of special mention. These include an oboe by William Milhouse, London, late 18th century, a serpent, late 18th century, signed by Lorenzo Cerino of Torino, an 18th-century bass clarinet attributed to Domenico Del Mela, and a Bimbonifono - a keyed vertical trombone invented by Florentine Giovacchio Bimboni in the mid-19th century for virtuosic use.

The remainder of the exhibition consists of a handful of small percussion instruments and eight of the collection's 24 non-Western instruments, of which only a nicely-ornamented rebab and a peacock sitar are worthy of mention. One wonders why these objects were selected for the exhibition. They are the first instruments encountered when viewing the showing, and their generally unrestored condition certainly adds nothing to the overall display. In fact, more careful attention to some details of restoration would greatly improve the overall effect. No bridge exists on the tromba marina, and many instruments, both non-Western and Western, needlessly bear large and unsightly numbered tags which appear to bear no relationship whatever to the collection's inventory numbers.

Nevertheless, whether viewed vicariously or in person in the few weeks remaining, the Florentine exhibit and collection is certainly worthy of our attention. For those who might still be able to visit the exhibit, note that it is open daily except Monday from 9 am to 7 pm. Entrance fees include 200 lire (about 25¢) for admission to the Pitti Palace grounds and 1,000 lire (\$1.25) for admission to the exhibition itself. In addition to the catalog, a set of four handsome postcards is available for 1,000 lire (\$1.25).

—Margaret A. Downie

MANY ACQUISITIONS MADE AT YALE UNIVERSITY FROM 1968 TO 1980



No. 545. Tenor Viol by Pietro Guarneri, Mantua, 1689. Gift of Mr. & Mrs. Jacques Francais, 1980. (Photo by Joseph Szaszfai)

Listed below are the acquisitions made by the Yale University Collection of Musical Instruments since the publication of its Checklist in 1968:

- No. 437. Accordion by Busson, Paris, ca. 1850.
No. 438. Deutsche Schalmey by Richard Haka, Amsterdam, ca. 1675. One key.
No. 439. Flute by A. G. Badger, New York, ca. 1875. Boehm system.
No. 440. Flute by William Hall & Son, New York, 1857. Eight keys.
No. 441. Flute by Graves & Company, Winchester, N. H., ca. 1835. Five keys.
No. 442. Bassoon by Martin Lempp, Vienna, ca. 1810. Eight keys.
No. 443. Organ, England, 19th century.
No. 444. Grand Piano by Ignaz Bösendorfer, Vienna, 1828. Compass: CC to g^{'''}.
No. 445. Violin by José Contreras, Granada, 1767.
No. 446. Viol or Violin Bow, France, ca. 1750.
No. 447. Flute by Potter, London, ca. 1800. Four keys.
No. 448. Bassoon by William Milhouse, London, ca. 1810. Eight keys.
No. 449. Tuba in E-flat by John F. Stratton, New York, ca. 1862.

- No. 450. Violin Bow by Frank Hubbard, Boston, 1969.
No. 451. Harp, possibly France, 18th century.
No. 452. Guitar by Antonio de Torres, Seville, 1857.
No. 453. Guitar by Antonio de Torres, Seville, 1867.
No. 454. Guitar by José Pernas, Granada, 1843.
No. 455. Flute by Valentin Meuzler, London, ca. 1795. One key, three *pièces de rechange*.
No. 456. Flute by Louis Drouet, London, ca. 1815. Eight keys.
No. 457. Contrabassoon, possibly France, 19th century.
No. 458. Violin or Pochette Bow, 17th century. Fixed frog.
No. 459. Flute by William Milhouse, London, ca. 1810. Seven keys, three *pièces de rechange*.
No. 460. Flute by Meacham & Company, Albany, New York, ca. 1835. One key.
No. 461. Flute by A. & W. Geib, New York, ca. 1820. One key.
No. 462. Flute by J.C. Haynes, Boston, ca. 1865. One key.
No. 463. Clarinet in E-flat by Firth, Hall & Pond, New York, ca. 1845. Five keys.
No. 464. Violin Bow, Netherlands, late 18th century.
No. 465. Violin Bow, Italy, ca. 1780.
No. 466. Violin Bow, Germany, ca. 1890.
No. 467. Violin Bow, Italy, ca. 1760.
No. 468. Clarinet in C by Asa Hopkins, Litchfield, Connecticut, ca. 1830. Five keys.
No. 469. Cornet by John Heald, Springfield, Massachusetts, ca. 1895.
No. 470. Pocket Cornet by John Heald, Springfield, ca. 1895.
No. 471. Panpipes, Peru (Nazca).
No. 472. Conch Trumpet, Peru (Mochica).
No. 473. Harpsichord by Michel Richard, Paris, 1688. Compass: GG/BB to c^{'''}.
No. 474. Harpsichord by M. Lalande de Caen, 1746. Compass: FF to f^{'''}.
No. 475. Harpsichord, France, 18th century. Compass: EE to f^{'''}.
No. 476. Harpsichord by Stefano Bolcioni, Florence, 1631. Compass: C/E to f^{'''}.
No. 477. Harpsichord, Italy, 18th century. Compass: C/E to c^{'''}.

- No. 478. Harpsichord by Giacomo Ridolfi, 1682. Compass: C/E to f^{'''}.
No. 479. Virginal by Francesco Poggio, Florence, 1620. Compass: C/E to f^{'''}.
No. 480. Spinetta, Italy, 17th century. Compass: C/E to f^{'''}.
No. 481. Clavichord, Germany, 18th century. Compass: FF to f^{'''}; unfretted.
No. 482. Clavichord, Germany, 17th century. Compass: C/E to f^{'''}; fretted.
No. 483. Harp, France, 19th century.
No. 484. Flute by A. G. Badger, New York, ca. 1875. Two head joints; Boehm system.
No. 485. Flute by A. G. Badger, New York, ca. 1850. Boehm system of 1832.
No. 486. Shamisen, Japan.
No. 487. Kokyu, Japan.
No. 488. Ophicleide, France, 19th century.
No. 489. Violin Bow, England, ca. 1750.
No. 490. Violin Bow by Edward Tubbs, New York, ca. 1900.
No. 491. Violin, School of Chappuy, ca. 1750.
No. 492. Violin Bow, Italy, 18th century.
No. 493. Square Piano by Matthaeus Andreas Stein, Vienna, ca. 1820. Compass: FF to f^{'''}.
No. 494. Flute by Boehm & Mendler, Munich, ca. 1865. Boehm system.
No. 495. Yue Qin, China.
No. 496. Sheng, China.
No. 497. Erhu and Bow, China.
No. 498. Di Zi, China.
No. 499. Dong-xiao, China.
No. 500. Dong-xiao, China.
No. 501. Pai Ban, China.
No. 502. Hardanger Fele by Torlud Karlsen, Norway, 1925.
No. 503. Oboe by Rudhard, Stuttgart, ca. 1835. Twelve keys.
No. 504. Cor Anglais by Henri Brod, Paris, ca. 1839. Fourteen keys.
No. 505. Piccolo, France, 19th century. Four keys.
No. 506. Violin, Russia, 19th century.
No. 507. Violin by Hehemiah Watson, Hope Valley, Rhode Island, 1879.
No. 508. Hua Gu, China.
No. 509. Square Piano by John Broadwood, London, 1803. Compass: FF to c^{'''}.
No. 510. Harpsichord by Dolmetsch-Chickering, Boston, 20th century. Compass: FF to f^{'''}.

(continued on page 5)



No. 537. Flute, Germany, late 18th or early 19th century. One key. Stamped: DRESDEN. Gift of Mrs. Judith Humphrey Shaw in memory of Mr. Eugene Hall Humphrey, 1979. (Photo by Joseph Szaszfai).

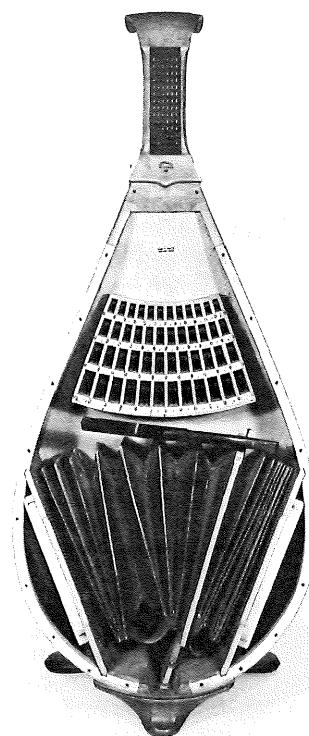
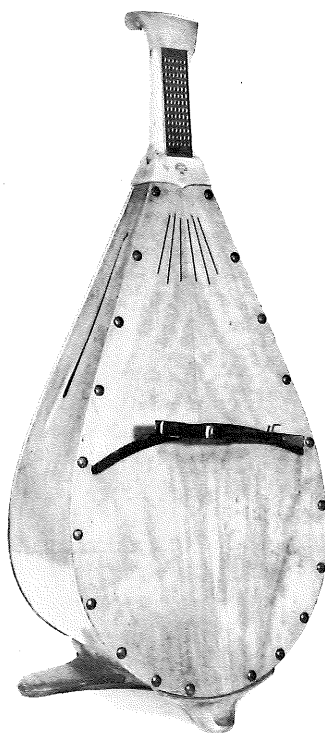
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- No. 511. Tuba by J. Lathrop Allen, U.S.A., ca. 1850.
 No. 512. Clarinet in C by Graves & Co., Winchester, N. H., ca. 1830. Five keys.
 No. 513. Yang Qin, China.
 No. 514. Keyed Bugle by E. G. Wright, Boston, 1853. Eleven keys.
 No. 515. Church Bass by J. Wait, Boston, 1829.
 No. 516. 'Ud, North Africa.
 No. 517. Kissar, East Africa.
 No. 518. Violoncello by Barak Norman, London, 1705.
 No. 519. Violin by William Baker, Oxford, 1684.
 No. 520. Violin by Walter H. Mayson, London, 1899.
 No. 521. Oboe by Jakob Denner, Nürnberg, ca. 1720. Three keys.
 No. 522. Clarinet in C by Meacham & Pond, Albany, ca. 1830. Five keys.
 No. 523. Keyed Bugle in B-flat, England, 19th century. Eight keys.
 No. 524. Flute by T. Berteling, New York, ca. 1875. Boehm system.
 No. 525. Flute by Firth, Pond & Company, New York, ca. 1860. One key.
 No. 526. Clavichord, Germany, 17th century. Compass: C to f'''; fretted.
 No. 527. Guitar by Husson et Duchêne, Paris, ca. 1880.
 No. 528. Oboe by T. Collier, London, ca. 1770. Two keys.
 No. 529. 'Ud, Sudan.
 No. 530. Sansa, Sudan.
 No. 531. Tambura, Sudan.
 No. 532. Tar, Sudan.
 No. 533. Drum, Ethiopia.
 No. 534. Streichmelodion (bowed zither), 19th-century.
 No. 535. Flute by Rudall and Rose, London, ca. 1830. Eight keys.
 No. 536. Trombone by Antoine Courtois, Paris, ca. 1875.
 No. 537. Flute, Germany, late 18th or early 19th century. One key.
 No. 538. Oboe by Lempp, Vienna, ca. 1780. Two keys.
 No. 539. Clarinet in E-flat by Martin frères, Paris, ca. 1840. Thirteen keys.
 No. 540. Cor Anglais by Maino & Orsi, Milan, ca. 1880. Ten keys.
 No. 541. Ney, Arabia.
 No. 542. Ney, Egypt.
 No. 543. Hammered Dulcimer, U.S.A. (Appalachia), 19th century.
 No. 544. Hurdy-gurdy, possibly England, 19th century.
 No. 545. Tenor Viol by Pietro Guarneri, Mantua, 1689.
 No. 546. Knan Tzu, China.

HELP REQUESTED

A graduate student at Wichita State University would appreciate hearing from anyone who has information about the application of wind instruments for the physically or hearing impaired. Write to J. Daniel Magrone, 2225 Jardine, Wichita, KS 67219.

"FORGOTTEN INSTRUMENTS" AT THE KATONAH GALLERY



Cecilium by Arthur Quentin de Gromard, Paris, 1861-1901. Metropolitan Museum of Art, Crosby Brown Collection, 89.4.2704. Maple case, with brass reeds activated by a bellows.

Forgotten Instruments, an exhibition of unusual musical instruments, will open at The Katonah Gallery in Katonah, New York, on Sunday, November 16, 1980, and will run through January 18, 1981.

Guest curator for the exhibition is Stewart Pollens, Chief Restorer in the Department of Musical Instruments at The Metropolitan Museum of Art in New York City. He has selected 45 lesser-known European instruments from the Crosby Brown Collection at the Metropolitan and supplemented them with examples from the private collection of Dorothy and Robert Rosenbaum, well-known AMIS members.

"Many instruments that were the truest representatives of their respective eras were by nature unsuitable for further development or adaptation to later musical styles and remain virtually unknown today," says Pollens.

Forgotten Instruments will introduce to the public a variety of European instruments used from the 16th through the 19th centuries in the performance of serious, folk, and military music. All of them have been forgotten today because of changing musical taste. They will be exhibited in ten groups relating them to the musical and cultural phenomena that occasioned their development, utilization, and ultimate demise.

A group of instruments made as novelties includes a cecilium and a walking-stick violin, the latter

illustrating the 19th-century fashion of incorporating musical instruments into everyday objects. Included among instruments used by military bands is a Turkish Crescent and a partial set of 32 Russian horns, each of which sounds only one note.

Among the experimental instruments developed in the 19th century to extend the range of instrumental tone color are an ophicleide, a sarrusophone, and a duplex horn. Despite their technical advancements, these instruments failed to capture the interest of composers and musicians for more than a short time.

Visitors to the Gallery will be able to hear the sounds of the instruments on display through a special recording made by members of the Ensemble for Early Music and the New York Cornett and Sackbut Ensemble.

Visitors will also be able to recognize many of the instruments, such as the serinette used for training song birds, being played within a social setting, in 18th and 19th-century engravings which will be displayed as part of the exhibit. And, internal and x-ray photographs will be used to show how the more unusual instruments, such as the horn violin, produce their sound.

A 60-page, fully-illustrated catalog by Mr. Pollens will accompany the exhibition and will be available by mail for \$6.00, including postage.

Among the events planned in con-

(continued on page 6)

CANADA'S "CONTINUO"

Early music aficionado's in the AMIS will want to note the publication of *Continuo*, an early music magazine from Toronto, Ontario, the first edition of which appeared in October 1978. Published eleven times a year (the July and August issues are combined into a special summer issue), the Canadian periodical is arranged in a twenty-page booklet format. Each issue sports an attractive cover, often featuring the reproduction of an historic work of art (unfortunately, however, these art works are not always identified).

One or two major articles appear in each issue, representing a variety of broad topics such as performance practice ("About Baroque Performance Practice" by Peggie Sampson, is one example), literature ("Music at the Court of Henry VIII" by Louise Wrazen), composers (Nan Foster's article on Samuel Pepys), historic musical instruments ("Flutes for Royalty" by Guido Bizzi concerns instruments made by J. J. Quantz), instrument-making ("The Making of a Gemshorn" by Fred Sneath), and conservation ("The Importance of Humidity" by Matthew James Redsell), as well as articles on instrument maintenance and repair ("Replacing a Harpsichord Plectrum" by Matthew James Redsell). In addition to these features, *Continuo* also prints occasional interviews with performers and teachers of early music; lists of early music concerts, festivals, annual society meetings, and related activities in Canada, the U.S., and Europe; a listing of early music performances and programs broadcast in Canada; occasional reviews of recordings and instrument methods; news items concerning performers, craftsmen, and institutions in both Canada and the U.S.; and the usual classified and display ads.

The *Continuo* staff and contributors are to be commended for producing a fine publication, one which is eminently readable and informative; for their continuing support and mention of U.S. activities in the field of early music and the study of musical instruments; and for their interest in keeping abreast with the latest research and trends in the field of early music.

For further information and subscriptions (\$7.00 in Canada and \$8.00 in the U.S. per year), write to: *Continuo*, 6 Dartnell Avenue, Toronto, Ontario, Canada M5R 3A4.

—Margaret Downie

(continued from page 5)

junction with *Forgotten Instruments* are a lecture-demonstration by the Ensemble for Early Music, a public lecture

by Laurence Libin, Curator of the Department of Musical Instruments at the Metropolitan, and a series of films about instrument-making.

Admission to the Gallery is free. Hours are 1-5 Sunday, 2-5 Tuesday through Thursday, and 10-5 Friday and Saturday. For further information, write to the Katonah Gallery, 28 Bedford Road, Katonah, NY 10536.

YALE COLLECTION ANNOUNCES CONCERTS

The Yale University Collection of Musical Instruments has announced its series of concerts for 1980-81. All of the performances will take place at 8:00 pm in the gallery of keyboard instruments at the Collection, 15 Hillhouse Avenue, New Haven, Connecticut.

October 19. José Luis Gonzalez Uriol, harpsichord.

November 2. The Iadone Ensemble.

December 7. Richard Rephann, harpsichord.

January 25. Louis Bagger, harpsichord.

March 22. William Christie, harpsichord.

April 5. The London Serpent Trio.

CLASSIFIED COLUMN

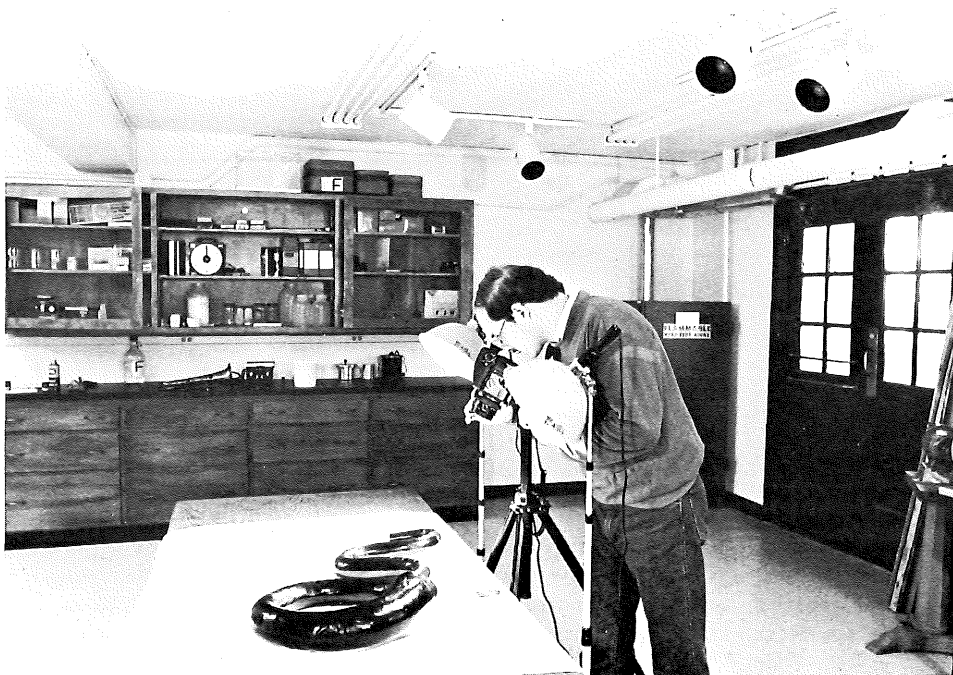
Advertisements of interest to AMIS members may be placed in this space. Each twenty words or less costs \$5.00 for each issue. Checks, made payable to AMIS, must be included with your copy to the Editor (USD Box 194, Vermillion, SD 57069 USA).

LUTES of all periods, ten years professional building experience. Daniel Hachez, 10351 4th N.W., Alameda, NM 87114.

FOR SALE: Sets of 12 color postcards of instruments from the Arne B. Larson Collection. Send \$3.50 per set (includes postage) to Shrine to Music Museum, Inc., USD Box 194, Vermillion, SD 57069 USA.

WANTED: Ethnic and pre-20th-century instruments for student study collection. Send details to Gary Robertson, 36 Ritchie, Regina, Saskatchewan, Canada S4R5A.

USD MUSIC MUSEUM OPENS NEW CONSERVATION LAB



Gary M. Stewart, Conservator at The Shrine to Music Museum & Center for Study of the History of Musical Instruments at The University of South Dakota in Vermillion, photographs an 18th-century serpent being restored in the Museum's newly-opened conservation laboratory. The fully-equipped lab is one of only a handful of specialized facilities of its kind.

The extent of the conservation and/or restoration of each instrument is determined by the conservator and the Museum's director. Only original materials are used, along with the fruits of modern technology. Procedures must be reversible. No more is done than is necessary to preserve the artifact for its intended function. And complete written and photographic documentation is prepared and maintained for future reference.

The laboratory was developed and equipped with funds provided by The University of South Dakota, The Shrine to Music Museum Foundation, and the Institute of Museum Services, a Federal program.