

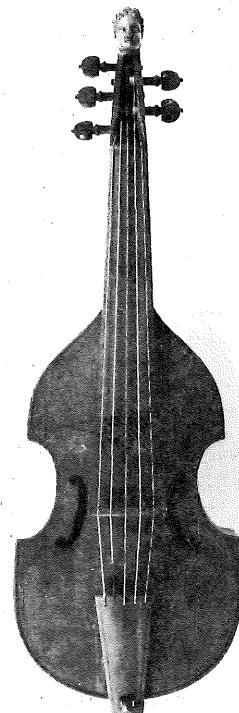
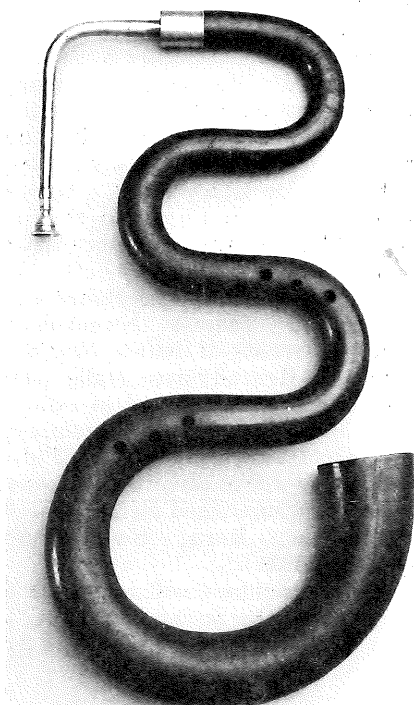
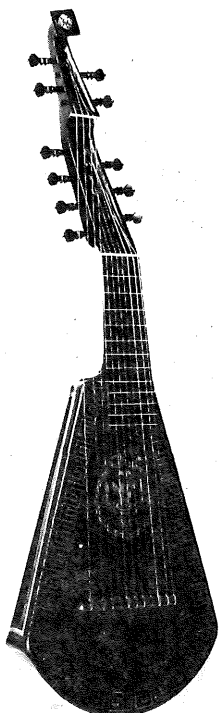
NEWSLETTER

Of The

American Musical Instrument Society

VOL. X, No. 1

March 1981



Three of more than 300 historic musical instruments on exhibit at the Vancouver Centennial Museum through April 5. From the left, Harp-lute guitar, Harley, early 19th century, Collection of Musical Instruments of Dorothy and Robert Rosenbaum, Scarsdale, New York, 253; Serpent, unsigned, early 19th century, School of Music, University of Victoria, 1970-2; and, Pardessus de Viole by Francois le Jeune, Paris, 1753, Musée Instrumental du Conservatoire de Paris, C.144, E170.

AMIS MEETS APRIL 2-5 IN VANCOUVER, CANADA; WILL VIEW MAJOR EXHIBIT AT CENTENNIAL MUSEUM

The tenth-annual meeting of the American Musical Instrument Society will be held in Vancouver, British Columbia, Canada, April 2-5, 1981, with the Vancouver Centennial Museum serving as host. Phillip T. Young, Professor of Music, University of Victoria, British Columbia, is in charge of the local arrangements.

Although the Society was founded in 1971 as an international organization established to promote study of the history, design, and use of musical instruments in all cultures and from all periods, this year's 10th-anniversary meeting is the first to be held outside the continental United States.

Dr. Cecil Adkins, Professor of Music at North Texas State University at Denton, serves as chairman of the program committee. He has announced a number of varied and interesting papers, including sessions on Baroque instrument design and construction, instruments in 19th-century culture, and so on. There will be audio-visual presentations about two leading collections, one in the United States and one in Denmark; a joint session with the Northwest Chapter of the American Musicological Society, which will include papers by AMIS members; and a panel discussion, organized and moderated by Barbara Lambert, Museum of Fine Arts, Boston, dealing with musical instrument conservation.

On Friday evening there will be a concert of early to late music, including the premiere of a recently-commissioned work, by Days, Months, and Years to

Come (tickets must be ordered in advance). The annual membership business meeting and election of officers and Board members will take place Saturday morning and the traditional banquet will be held that evening at the Hotel Vancouver.

AMIS members will also have an opportunity to visit the Ethnological Museum at the University of British Columbia, as well as to meet European members of CIMCIM who will be guests of AMIS and have tentatively scheduled a meeting for Friday afternoon.

Finally, there will be ample time to visit *The Look of Music*, the major international exhibition of more than 300 historic musical instruments which opened at the Vancouver Centennial Museum November 2 and has since received wide acclaim. For the complete program, see page 6.

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.

AMIS OFFICERS

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CLASSIFIED COLUMN

Advertisements of interest to AMIS members may be placed in this space. Each 20 words or less cost \$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).

THE TUNING OF MY HARP-SICHORD by Herbert Anton Kellner. Practical instructions; see also **Bach**, Riemenschneider Quarterly, Vol. X, No. 4, 1979, on the well-tempered tuning reconstituted. Verlag Das Musikinstrument, Klueberstrasse 9, Frankfurt/M, Germany. DM 22.-

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

HARPS & HARPSICHORDS. Morley Galleries have an extensive range of Early Keyboard instruments and Harps, both reproduction instruments and antiques. Extensive catalogue \$6. Morley Galleries, 4 Belmont Hill, Lewisham, S.E. 13, London, England.

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.

ARTICLES REQUESTED

William E. Hettrick, Editor of the **AMIS Journal**, would be pleased to receive articles to be considered for publication in future issues of the **Journal**. Contributions should be typewritten, double-spaced, and should follow the **Chicago Manual of Style**, 12th edition, revised. Send them to Professor William E. Hettrick, Department of Music, Hofstra University, Hempstead, NY 11550, USA.

CIMCIM HOLDS MEETING
IN MEXICO CITY

The Comité International des Musées et Collections d'Instruments de Musique (CIMCIM) met in Mexico City October 25-November 4, 1980, in conjunction with the 12th General Conference of CIMCIM's parent organization, The International Council of Museums (ICOM).

Among those reading papers were John Fesperman, Smithsonian Institution, Washington, D.C., and André P. Larson, The Shrine to Music Museum, Vermillion, South Dakota. Other Americans in attendance were Dr. Larson's wife, Linda; Robert E. Eliason, Henry Ford Museum, Dearborn, Michigan, and his wife, Ellen; Cynthia Hoover, Smithsonian Institution, her husband, Roland, and their two daughters; Bo Lawergren, Hunter College, New York City; and Stewart Pollens, Metropolitan Museum of Art, New York City.

Elected to the Committee Board were Dr. Eliason; Theresa Nwachukwu, Queen's University of Belfast, Northern Ireland; and Konrad Sasse, Halle, DDR (East Germany). Re-elected as officers were Friedemann Hellwig, Nuremberg, West Germany, president; Peter Kjeldsberg, Trondheim, Norway, secretary/treasurer; and Brigitte Bachmann-Geiser, Bern, Switzerland, newsletter editor.

CIMCIM members will be guests of AMIS during the Society's meeting in Vancouver, British Columbia, April 2-5, 1981.

FLUTE SOUGHT

Information is being sought concerning the whereabouts of the flute once owned by the American poet Sidney Lanier. It is not with his papers in the libraries of John Hopkins University and Oglethorpe University. Write to James M. Burk, Department of Music, University of Missouri, Columbia, MO 65211.

A VISIT TO THE MUSICAL
INSTRUMENT MUSEUM IN
MARKNEUKIRCHEN, DDR

(This is the third in a series of short reports about musical instrument collections, exhibits, and museums around the world. It is hoped that the Society's "arm-chair travelers" will enjoy learning about them, whereas other AMIS members may be prompted to visit some of them. -ED.)

The Markneukirchen/Klingenthal region (Vogtland) at the southern tip of the Deutsche Demokratische Republik (East Germany) has been a center for making musical instruments since 1677 - thousands of people, some working as individual craftsmen and others in large factories, continue to build musical instruments in the area today - and there, in a pastoral setting in wooded hills near the Czechoslovakian border, one finds the Markneukirchen Musikinstrumenten Museum, the home of a collection of more than 1,500 instruments

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from Europe, South America, Africa, the Near East, and the Far East.

More than 1 million individuals are said to have visited the Museum since 1945, with the visitation rate now at 100,000 people a year.

Founded in 1883, the Museum is located in one of Markneukirchen's landmarks, a charming Baroque town house whose 16 rooms were completely renovated to house the musical instruments. In the museum yard, the scene of concerts and other social occasions, stands a statue of a violin maker by the sculptor, Franz Matuska (1880-1971), which carries the inscription (translated), "Markneukirchen, 1677, the year of the coming into existence of the musical instrument industry in the Vogtland region."

European instruments include two rooms devoted to the development of violin making in the Vogtland region, specifically, and in Western Europe, generally. Featured are dozens of violins, including an instrument by Johann Adam Lorenz (1688-1763), one of the oldest extant violins made in Markneukirchen; a viola da gamba by Ernst Busch, Nuremberg, 1640, with its distinctive, festooned form; a 17th-century hurdy-gurdy; and five violas d'amore.

European wind instruments are likewise numerous, with one of the Museum's treasures being a natural horn by C. F. Eschenbach, Neukirchen, 1792.

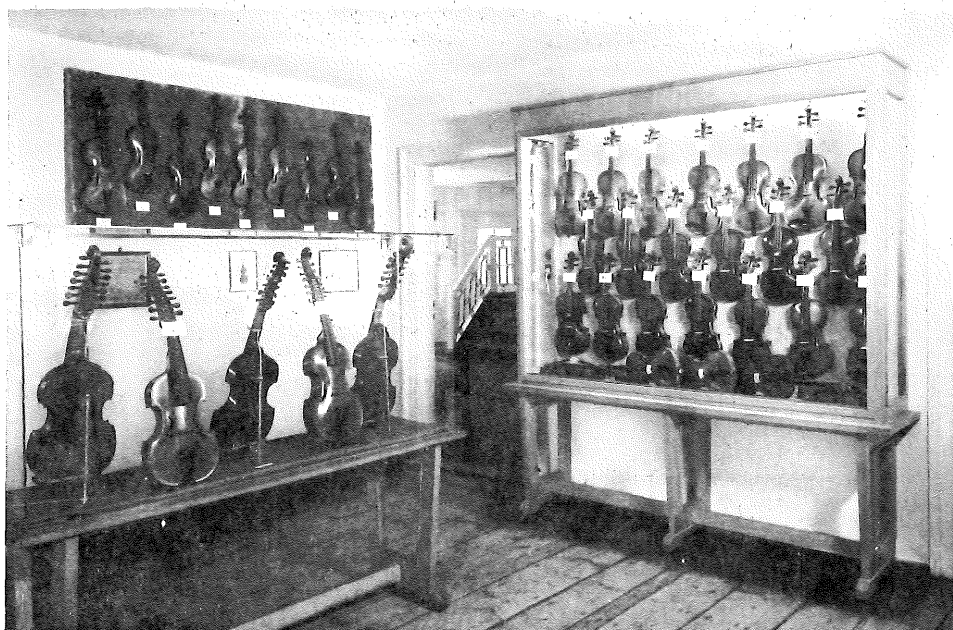
Keyboard instruments, including a portative, a house organ, and a clavichord by Gottfried Silbermann (1683-1753), illustrate the development of such instruments from the clavichord to the square piano to the electronic organ.

There is also a large collection of non-Western instruments, the bulk of them acquired between 1883 and 1890, including a beautifully-decorated, three-string fiddle from Mongolia, inlaid darabukas and tambourines from North Africa, and so on.

Finally, a recently-installed exhibit displays the wide variety of modern instruments being made in the Markneukirchen/Klingenthal region today—strings, winds, accordions, electric guitars and organs, and so on.

The collections of the Markneukirchen Musikinstrumenten Museum offer a fascinating potpourri of instruments from most all areas of the world—rarities by acknowledged masters, curiosities, and the commonplace. But more importantly, they offer an opportunity to study a long-established tradition of instrument making within the context in which that tradition was born. And all in a delightful setting of charm and beauty!

— A.P.L.



TASKIN KEYBOARDS HEARD IN NEW HAVEN



Épinette by Pascal Taskin, Paris, 1770. Restored by Rutkowski and Robinette, New York City. The Belle Skinner Collection.

Harpsichordist Richard Rephann performed a recital of French harpsichord music on Sunday, December 7, 1980, in the Keyboard Instrument Gallery of the Yale University Collection of Musical Instruments. The third in the season's series of concerts at the Collection, the program included music by Louis Couperin, François Couperin, Antoine Forqueray, and Jean-Philippe Rameau. Two instruments from the Collection by the Parisian harpsichord maker, Pascal Taskin, were used: a two-manual harpsichord (1770) and an *épinette* (a small octave spinet dated 1778). Restoration of the latter instrument was completed in October 1980 and the December performance marked its latter-day "debut." In addition to the harpsichord and the *épinette*, the Collection also houses a Taskin piano, ca. 1780, which is currently on loan to the Centennial

Museum, Vancouver, British Columbia, for *The Look of Music* exhibition.

NEW BOOKS RECEIVED

Several newly-published books received during the last year are worthy of attention.

Thematic Index of Music for Viols, compiled by Gordon Dodd. London: Viola da Gamba Society, 1980 (212 pp., loose-leaf, unbound; ca. \$55.00). This first installment comprehensively covers the oeuvre of thirty-one English composers, including music for viol consort, solo and duo viols, and violins with viols. Arranged alphabetically by composer, each page presents a tabular layout of themes and sources, and notes of publication. A lengthy but select bibliography lists information available concerning the composers and music

cataloged. The index is a valuable reference for performers and researchers and is recommended for purchase by all music libraries. Write to Mrs. C. Wood, Administrator, VdGS (Gt. B.), 93a Sutton Road, London N10 1HH, England.

Violist: A Comprehensive Catalogue of Historical Viole da Gamba in Public and Private Collections by Peter Tourin. Duxbury, VT: Peter Tourin, 1979 (bound computer print-out; \$20.00). This check-list, the initial result of an on-going project of AMIS member Peter Tourin, is divided into three parts, the first listing viol makers with their dates, countries, and towns; secondly, collections represented (worldwide); and, finally, a list of viols maintained in these collections, along with related information and dimensions. The checklist, which is periodically updated, is a valuable research tool. Write to the author, P.O. Box 575, Duxbury, VT 05676.

Catalogue des instruments Sax au Musée Instrumental de Bruxelles by Malou Haine and Ignace de Keyser. Brussels: Musée Instrumental, 1980 (280 pp., 122 photos; ca. \$20.00). An important new reference book which includes a detailed catalog of the 69 instruments signed by members of the Sax family that are preserved in the Musée Instrumental de Bruxelles, including flutes, clarinets, bassoons, keyed bugles and trumpets, Russian bassoons, ophicleides, cornets, trumpets, omnitone horns, trombones, saxhorns, saxophones, and so on. Of particular interest is a listing, arranged chronologically by maker, of 400 Sax instruments preserved in public and private collections. In addition, there are short biographies of Charles-Joseph, Adolphe, Alphonse, Adolphe-Edouard, and Henri Sax; a study of the makers' marks on various Sax instruments; an introduction to valve systems used by the Sax family; and, a dictionary of key terminology. This copiously-illustrated catalog, along with Malou Haine's companion volume, *Adolphe Sax: sa vie, son oeuvre et ses instruments* (Brussels: Editions de l'Université de Bruxelles, 1980; 283 pp.; ca. \$20.00), is highly recommended for the scholar of 19th-century brass instruments. The catalog may be obtained from the Musée instrumental de Bruxelles, Place du Grand Sablon 37, B-1000, Bruxelles, Belgium. The biography is available from Editions de l'Université de Bruxelles, Parc Léopold, 1040 Bruxelles, Belgium.

Mechanical Musical Instruments as a Source for the Study of Notes Inégales by David Fuller. Cleveland Heights: Divisions, 1979 (20 pp., plus sound recording; \$7.00). A reprint of an article originally published in 1974 by the

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Music Box Society. Several musical examples, transcribed (partially or completely) and recorded from original 17th and 18th-century mechanical instruments, are scrutinized with the aid of computerized technology for evidence of the use of the special type of rhythmic fluctuation known as *notes inégales*. The results of this and similar studies of early forms of recorded sound may well have an impact on ideas about performance practices. In fact, Fuller believes that "when and if all the data come in that are hidden away in mechanical instruments, the performance books are going to have to be rewritten." Available from Divisions, P.O. Box 18647, Cleveland Heights, OH 44118.

Method for the Vielle or Hurdy-Gurdy by Doreen Muskett. Hertfordshire, England, 1979, 2nd rev. ed., 1980 (64 pp; ca. \$20.00). The first instruction book of its kind in the English language and an invaluable source for information both practical and historical. Bibliographic information includes a short list of 18th-century repertoire, a selected bibliography of books and articles, suggested French-language methods (both historic and modern), and recordings. The editor, a professional vielle player, concludes with recommendations concerning the choice or construction of a vielle. Highly

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BOSTON SETS PLANS FOR MAY FESTIVAL

What has been billed as the first Boston Early Music Festival & Exhibition has been scheduled for May 27-31, 1981, at Horticultural Hall and the New England Conservatory of Music.

The event will feature "a major exhibition of early instruments by contemporary craftsmen from throughout the world," along with "antique instruments, rare books, prints and manuscripts, record companies, and publishers."

Performances will include a 50th-anniversary concert by Ralph Kirkpatrick and a Venetian festival presented by the Boston Camerata with the New York Cornett & Sackbut Ensemble.

There will also be workshops, lectures, and a competition, open to singers and instrumentalists under the age of thirty who perform music written before 1791, for the 14th-annual Erwin Bodky Award sponsored by the Cambridge Society for Early Music.

For more information, write to the Boston Early Music Festival & Exhibition, 99 High Street, Suite 2393, Boston, MA 02110.

USD MUSIC MUSEUM GRANTED ACCREDITATION

The Shrine to Music Museum & Center for Study of the History of Musical Instruments at The University of South Dakota has been granted full national accreditation by the Accreditation Commission of the American Association of Museums in Washington, D.C.

The Accreditation Commission's action resulted from a year-long evaluation based on detailed information submitted by the Museum and the recommendations of a visitation team which spent three days at the Museum in September 1980. The team noted that "the Music Museum not only meets the minimum requirements of the AAM for accreditation but also qualifies with distinction under almost all other criteria of excellence."

Strengths cited by the team included: the collections are impressive and bear out the Museum's claim to be one of the best of its kind in the world; the collections are very well curated and documented, and the records are beyond criticism; the Museum is soundly and esthetically housed, technically excellent, visually most attractive, and administratively well conducted; and, the professional and dedicated staff is carrying on an admirable program. The Museum's present condition is excellent and its future even better.

The Shrine to Music Museum was founded at USD by the South Dakota Board of Regents in 1973.

VIOLAS DA GAMBA SHOWN AT THE SMITHSONIAN

"The Craft of Sound: Three Centuries of the Viola da Gamba," an exhibition of French, English, and German violas da gamba by some of the finest instrument makers of the 16th, 17th, and 18th centuries, was shown at the Smithsonian Institution's National Museum of American History (former National Museum of History and Technology), November 22-December 15, 1980, in the Museum's Hall of Musical Instruments.

The exhibition honored the 75th birthday of August Wenzinger, viola da gamba player and teacher from Basel, Switzerland, who performed at the Museum with the Smithsonian Chamber Players on Nov. 23 and 24.

Wenzinger was one of the founders of the Schola Cantorum in Basel in 1933 and for many years was principal cellist with the Basel Symphony where he was soloist at the premiere performance of the Hindemith Concerto and the Ballade of Frank Martin. Although officially retired, he continues to teach the gamba course at the Schola Cantorum, at the Vienna Hochschule für Musik, and at the Baroque Performance Institute of

the Oberlin Conservatory, Oberlin, Ohio.

The exhibition, organized by Cynthia Hoover, Curator of Musical Instruments at the Museum, included 10 finely-crafted violas da gamba from the collections of James Caldwell and Catharina Meints of Oberlin, Janos Scholz of New York City, and the Smithsonian.

One of the rarest pieces was a viola "Quinton" or treble gamba, made in 1750 by Louis Guersan, which has never been opened. It retains all its original parts except the bridge and soundpost.

MUSICK IN VANCOUVER

A flurry of activities relating to early music and the study of musical instruments is taking place to the north of us in Vancouver, British Columbia. The exhibit of musical instruments at the Vancouver Centennial Museum, noted elsewhere in this issue, is but one event—major though it is—in this musically-active city. As AMIS members prepare to converge upon Vancouver in April, they might wish to refer to the activities described in the quarterly journal, *Musick*, published by the Vancouver Society for Early Music (which recently celebrated its tenth anniversary). *Musick*, now in its second year of publication, serves as the definitive guide to early music activities in the Vancouver area and may be viewed as the western-Canadian branch of *Early Music's* supplement, the "Early Music Gazette."

The pages of *Musick* are used to introduce the activities and faculties planned for the Vancouver Early Music Program of summer workshops and concerts, now in its fifth year of operation. Biographical articles and interviews have appeared concerning performers and workshop faculty members such as lutenists Paul O'Dette and Anthony Rooley, Baroque oboist David Reichenberg, tenor Nigel Rogers, viola da gambist Mary Springfels, harpsichordist Colin Tilney, and groups such as the Toronto Consort. In addition, short articles have appeared concerning topics of interest to early music enthusiasts, such as "Baroque dance notation" by Brian Crumblehulme, "Italian harpsichord-making today" by Denzil Wraight, and "Orlando di Lasso: Chansons & Lieder" by Alison Mackay. The quarterlies also offer record reviews and a free classified ad column for VSEM members, and are dotted with oftentimes unfamiliar illustrations from historic sources. A subscription to *Musick* is \$5.00; write to The Vancouver Society for Early Music, 1254 West 7th Avenue, Vancouver, BC, Canada V6H 1B7.

—Margaret Downie

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recommended for all hurdy-gurdy enthusiasts; may be ordered from the author, Piper's Croft, Chipperfield Road, Bovington, Hertfordshire HP3 0JW, England.

Shepherd's Delight by John Ralyea. Chicago: The Hurdy-Gurdy Press, 1980 (46 pp.; \$4.75). Subtitled, "A Guide to the Repertoire (music and recordings) for Hurdy-gurdy, Musette (bagpipes), Organized Hurdy-gurdy, Wheel-fiddle, Keyed Fiddle (Nyckelharpa), and Marine Trumpet," this publication contains a vast amount of information in its few pages (of which about 75% are devoted to the hurdy-gurdy). In addition to lengthy repertoire lists, one finds commentary concerning the morphology, orthography, and tunings of the instruments. As an initial attempt to compile data primarily geared for the performer, the *Shepherd's Delight* can be a useful compendium, although its usefulness is somewhat compromised by the inclusion of a seven-page errata booklet; one trusts that a proposed future edition will be more carefully edited. May be ordered from the author, NORC, 6030 S. Ellis, Chicago, IL 60637.

Britannica Book of Music, Benjamin Hadley, editor. Garden City, NY: Doubleday/Britannica Books, 1980 (881 pp., 300 black and white photos and drawings; \$24.95). A comprehensive dictionary of music based upon essays from Britannica encyclopedic sources; more than half of the entries are newly written for this volume. Broad in its scope and factually reliable, the book includes articles and bibliographical information concerning composers, performers, musical forms, genres, history, non-western music, and musical instruments. Although not a replacement for Willi Apel's *Harvard Dictionary of Music*, the editor of the *Britannica Book* claims that it can "answer just about any question the serious student of music — or lover of music — could ask." Musical instruments from the world's collections figure prominently in the illustrative material.

The Music Makers, Clive Ungers-Hamilton, editor. NY: Harry N. Abrams, 1979 (264 pp.). Primarily directed towards a general audience, the book's strength lies in its lavish illustrations borrowed from historic as well as modern sources. The text consists of capsule biographies and concise historical commentaries which are chronologically arranged. Emphasis on musical instruments is primarily iconographical, with cut-away graphics of standard instrument types, and a novel, although not entirely accurate — or useful — graphic section entitled "the rise and fall of musical instruments."

—Margaret Downie

AMERICAN MUSICAL INSTRUMENT SOCIETY TENTH-ANNUAL NATIONAL MEETING

APRIL 2-5, 1981

VANCOUVER CENTENNIAL MUSEUM
VANCOUVER, BRITISH COLUMBIA, CANADA

THURSDAY, APRIL 2

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| 1:00-5:00 | Registration, Centennial Museum. Phillip T. Young, local arrangements chairman, University of Victoria; Cecil Adkins, program chairman, North Texas State University. |
| 6:00-8:00 | Cocktail Party, Centennial Museum. |

FRIDAY, APRIL 3

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| 9:00-5:00 | Registration, Centennial Museum. |
| 9:30-11:45 | Session I: Baroque Instrument Design and Construction.
"The Seventeenth-Century Oboe Reed," Nora Post, Southern Illinois University, Carbondale, Illinois.
"Compromises in the Design of the Bass Violin," Stephen Bonta, Hamilton College, Clinton, New York.
"Evolution of the Bassoon Bore," Robert Cronin, Menlo Park, California.
"The Flutes of Frederick the Great," Dieter Krickeberg, Musical Instrument Museum, Berlin, West Germany. |
| 12:15-1:30 | Board of Governors meeting. Frederick R. Selch, president, New York City. |
| 1:00-5:00 | Visit The Look of Music , a major international exhibition of historic musical instruments. |
| 2:00-4:00 | Comité International des Musées et Collections d'Instruments de Musique (CIMCIM) meeting. Friedemann Hellwig, president, Nuremberg, West Germany. |
| 8:00-10:00 | Concert, Days, Months, and Years to Come (early to late music, including the premiere of a new work), Centennial Museum. Tickets are limited and must be ordered in advance. |

SATURDAY, APRIL 4

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| 8:45-9:30 | AMIS Membership Business Meeting, Centennial Museum. |
| 9:30-11:30 | Session II: Instruments in 19th-Century Culture.
"Notable Old Pianos of The Mission Inn, Riverside, California," Frederick Gable, University of California at Riverside.
"The Inventor of the Keyed Bugle, Joseph Haliday," Ralph Dudgeon, San Diego, California.
"The Alphorn," Richard Spicer, University of Washington at Seattle.
"The Czakan, from Hungarian Hermitage to Viennese Drawing Room," William Hettrick, Hofstra University, Hempstead, New York. |
| 1:00 | Bus, Hotel Vancouver to University of British Columbia. |
| 1:30-3:30 | Session III: Joint Session with the Northwest Chapter of the American Musicological Society, including papers by AMIS members. |
| 3:30-5:00 | Visit the Ethnological Museum, University of British Columbia. |
| 5:15 | Bus returns to Hotel Vancouver. |
| 6:30-8:00 | Cocktail hour, Hotel Vancouver. |
| 8:00 | AMIS Banquet, Hotel Vancouver. |

SUNDAY, APRIL 5

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| 8:30-9:30 | Editorial Board Meeting, Centennial Museum. |
| 9:30-10:30 | Session IV: Audio-visual presentations about two leading collections. |
| 10:45-12:00 | Session V: Panel Discussion by several international experts on musical instrument conservation. Barbara Lambert, chairman, Museum of Fine Arts, Boston, Massachusetts. |

NEWS ABOUT THE AMIS MEETING IN VANCOUVER APRIL 2-5

FLASH! The Canadian dollar is currently worth circa US \$.82, which means that U.S. members of AMIS will find Vancouver prices extremely attractive. Costs in dollars seem roughly the same, so this should mean a saving of 18-20%.

IT IS URGENT that all reservations be made as quickly as possible for the Tenth-Annual Meeting of AMIS, to be held at the Vancouver Centennial Museum, April 2-5 inclusive, the closing days of the exhibition of musical instruments, The Look of Music. Early registration is essential.

BY AIR TO VANCOUVER: The two major Canadian airlines are excellent and may be offering limited "seat saver" fares for reservations made and paid in advance. Check with your travel agent. CP AIR flies to Vancouver from all major Canadian cities and from LA, San Francisco, and so on. AIR CANADA flies via Toronto, Montreal, and/or Winnipeg from New York, Boston, Cleveland, and Chicago. Several major US airlines fly into Seattle, from which there are connecting flights to Vancouver, but often there are long waits at the Seattle airport. The Vancouver airport is fairly close to both the Museum and the city center. Airport-to-downtown bus and taxi service is quick and reasonable.

THE HOTEL VANCOUVER is our official hotel. It is excellent, in the heart of the city, adjacent parking garage, and a city bus passes its front doors regularly to go within two blocks of the Museum. A specific number of rooms will be held for us until March 1. After that no guarantees, and you do the hunting. A reservation card for the Hotel Vancouver is enclosed. Send it back promptly.

THE ANNUAL AMIS BANQUET will be held on Saturday evening, April 4, at the Hotel. A bar will be available beforehand. The menu calls for fresh Pacific shrimp salad, followed by whole roast Cornish game hen stuffed with wild rice, and eventually baked Alaska. The cost is Can \$22 per person (US \$18) including gratuities, but not including wine, which will be available. Advance registrants are assured of places at the banquet. Those registering upon arrival in April will be accommodated as space permits, first-come first-served, seats not guaranteed.

"DAYS, MONTHS, AND YEARS TO COME" is a chamber ensemble of flute, cello, keyboards, and percussion, which will present a concert at the Museum on Friday evening, April 3. A limited number of tickets is being held for AMIS members and guests, which may be reserved by payment now, or bought at the door until capacity is reached. The concert is otherwise sold out. Tickets are five dollars each.

THE LOOK OF MUSIC, a handsome catalogue of the exhibition with one or more photos (16 in color) of every one of the 310 instruments, is likely to be sold out before the AMIS meeting. A copy will be held for you, to be picked up upon arrival, if payment is sent with your advance registration. See registration form. Both US Mail and Canada Post are so unpredictable that we do not dare to offer to mail your copy to you in advance.

GRAY LINE TOURS offers a wide choice of tours of the city and its environs, and even (one full day) to Victoria, the provincial capitol. These tours can be reserved in the hotel and leave from there, daily or more often. A map and suggested things to do and places to visit will be distributed upon arrival.

ONE LAST PLEA. It is difficult and even frightening to plan a meeting so far from so many of our members' homes. We are the Museum's guests, but their staff is not available to seek last-minute hotel space for us. Early registration is essential. It will ensure your own Good Time. And (lone AMIS member in this area) mine.

I look forward to welcoming you to Vancouver and to The Look of Music.

Phillip T. Young
Local Arrangements Chairman

P.S. Many airlines have special rates, if you buy your tickets in advance and stay over a Saturday night. Insist on their least expensive tickets!