

NEWSLETTER

Of The

American Musical Instrument Society

Vol. XIII, No. 2

June 1984



Courtesy of Museum of Fine Arts, Boston

The musical instrument collections of the Museum of Fine Arts, Boston, were moved in May 1982 from deplorable conditions in the basement of the building to this modern study-storage gallery near the Huntington Avenue entrance.

INSTRUMENTS AT BOSTON MUSEUM OF FINE ARTS ENJOY NEW FACILITIES

The musical instruments at the Museum of Fine Arts in Boston, including the Leslie Lindsey Mason Collection, the Edwin M. Ripin Collection, the Rowland-Searles Collection, and the Stuart-Coolidge Collection, are enjoying the new study-storage facilities which have been their home since May 1982.

According to D. Samuel Quigley,

Curatorial Assistant, the gallery shown above in a photo taken in August 1982 remains basically the same today, except that there now are three-inch platforms under the keyboard instruments, covered with the same carpet as is the floor, and plexiglas covers for the keywells.

There are 364 instruments on view in the gallery, organized by families and types, then by date, geographic origin, and voice, according to Barbara Lambert, Keeper of Musical Instruments, writing in the introduction to the Checklist of Instruments on Exhibition

published in April 1983 (and available from the Museum for \$3.00). Visitors must refer to the checklist for details about the instruments in the display cases and on the walls; only the instruments on the gallery floor are provided with labels.

The foundation of the Museum's collections is the Leslie Lindsey Mason Collection of approximately 500 instruments, two-thirds of them Western and one-third non-Western. Mr. and Mrs. William Lindsey purchased the major portion of the collection as-

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NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY

André P. Larson, Editor

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

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sembled by Canon Francis W. Galpin in England and donated it to the Museum in 1917 in memory of their daughter, Leslie Lindsey Mason, who was lost on the *Lusitania* while on her honeymoon. The Western instruments in the collection

The exhibition, *A View of Music: The World of Bach, Handel, and Scarlatti*, which the Museum of Fine Arts planned to hold April 30-July 28, 1985, has been cancelled, according to a May 8 announcement by Jan Fontein, Director of the Museum, who said, "While we continue to think that the celebration of the tercentenary of these great composers was appropriate, similar events planned elsewhere in the world deprived us of some of the key works we had hoped to get for this exhibition." Reportedly, it was art works chosen to complement the musical instruments which could not be borrowed.

Institutions expected to contribute to the exhibition of sixteenth and eighteenth-century instruments were the Cincinnati Museum of Art, the National Museum in Dublin, the Thomaskirchhof in Leipzig, the Yale University Collection, the Metropolitan Museum of Art, the Shrine to Music Museum, and the Library of Congress. Individuals asked to loan instruments included AMIS members Friedrich von Heune, Marlowe Sigal, Dale Higbee, Hugh Gough, James Caldwell, and Robert Rosenbaum.

A grant from the National Endowment for the Humanities (NEH) helped to plan the exhibit, which was to have been accompanied by a fully-illustrated catalog. The Museum did not request NEH funds to implement the exhibition.

Barbara Lambert, Keeper of the Instruments, whose accomplishments during the past ten years have included both the improved facilities and the important acquisitions noted in the accompanying article, has submitted her resignation effective June 30.

became particularly well known after 1941, when *Ancient European Musical Instruments*, the monumental work by Nicholas Bessaraboff, was published by Harvard University Press.

In 1977 the Museum purchased the collection of Edwin M. Ripin, AMIS member and specialist in keyboard instruments, consisting of eleven early keyboards, three strings, and nine winds.

More recently (1981), the Museum has been given the Stuart-Coolidge Collection of 27 instruments from both the West and the East and the Rowland-Searles Collection of eight instruments. The latter includes a double-manual harpsichord by Henri Hemsch, Paris, 1756, an early 17th-century regal, and a viola da gamba by Richard Meares, London, 1677.

The collections have been administered since 1971 as part of the Museum's Department of European Decorative Arts and Sculpture. AMIS members will be able to view the instruments during the 1985 meetings in Boston.

ALFRED G. BADGER, AMERICAN FLUTE MAKER

By Mary Jean Simpson

While the Traverson and the simple system flutes are sometimes played today, most of us take the Boehm system flute for granted as the standard flute to be played. It is difficult to imagine what life must have been like 150 years ago, when the 1832 Boehm system flute was newly invented and the prominent flutists of the day (Charles Nicholson, Jean Louis Tulou, Jules Auguste Demersseman, Louis Drouet and many others) were displaying their virtuosity upon simple system flutes. Some players adopted



Courtesy of John Hopkins University

Alfred G. Badger

the Boehm flute immediately; others were adamantly opposed to it, often because they feared losing their jobs while trying to shift to a new system, or they were afraid of the younger players who grew up with an instrument on which they could quickly surpass most simple system flute players. England, France, and America were the countries in which the Boehm flute was most rapidly

adopted. Its early adoption in America is unquestionably due to the persistence, dedication, and influence of an excellent American flutemaker, Alfred G. Badger.

Alfred Badger was born in 1815, reputedly in Connecticut. He had been fond of the flute from his early childhood, and as a boy of twelve he made fifes and common flutes or recorders from apple and maple wood. The first one-keyed flute he saw was of boxwood, made by Meacham & Co. of Albany, New York; at age sixty, he still well remembered his admiration of it. Badger began his career as a flutemaker at the age of 19 or 20 as an apprentice of Ball & Douglas, Flute Makers, in Utica, New York. He stayed in Utica from 1834 to 1838, then moved to Buffalo where he was a partner in the Nickels and Badger Music Store from 1839 to 1841. One of his six-keyed flutes, probably made around 1842—stamped **BADGER/BUFFALO**—is in the Dayton C. Miller Collection at the Library of Congress. Badger also made clarinets while in Buffalo. He moved to Newark, New Jersey after 1843, then to New York City in 1846. In New York he began the construction of his "top quality flutes," simultaneously introducing himself as a manufacturer of the Boehm flute. He remained in New York until his death in 1892.

A photograph of Badger, taken around 1873, shows a rather handsome if (by this time) somewhat portly man, with hair which appears dark in color, a nice beard, and seemingly light-colored eyes. He seems to have been of medium height—probably between five feet six inches and five feet eight inches tall. His handwriting had a definite left-handed slant, and his correspondence was almost always brief and to the point. Badger must have acquired some degree of wealth, for another photograph shows him with his wife, standing behind their rather large house, with his very large grapevine to the rear. It is true that Badger did get a good price for his flutes, but the examples which we have today show his work to have been exquisite.

Contemporary descriptions of Badger portray an astute businessman, cautious with acquaintances, yet wonderfully warm, open and supportive toward his friends and their friends. Once his enthusiasm was kindled, Badger would often lavish praise upon an individual. One person who found his favor was the American flutist and poet, Sidney Lanier, who seemed to astonish almost everyone who heard him. Despite the fact that Lanier would sometimes annoy Badger with curious requests for experiments in flute construction, Badger was "always wonderfully kind" to Lanier and gazed upon him with a half-amused smile when he was talking, as though Lanier were "a precocious child whom he was showing off." Badger wrote to Henry Clay Wysham that "Lanier is remarkable, Lanier is astonishing, Lanier will knock spots out of your great flautists."

Badger was careful to develop friendship and support among many of the foremost flutists in America during the mid-to-late 19th century. Philip Ernst and John Kyoe—both considered to be outstanding artists of their day—were two of the earliest supporters of Badger's Boehm system flute. During the 20-year period from 1846, when Badger's first Boehm system flute was awarded a silver medal and diploma at the

(Continued on p. 4)

VIGNETTES OF TEMPE

March 8-11, 1984

Photos by Gary M. Stewart



Lillian Caplin, Josiane Bran-Ricci, Margaret Downie Banks



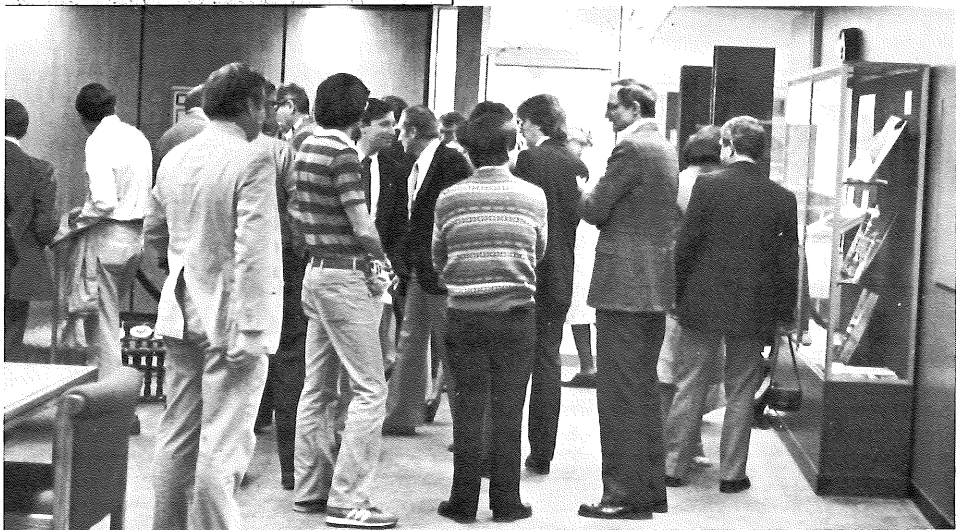
Kermit Welch



Richard W. Abel



Frederick R. Selch, William E. Gribbon



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Massachusetts State Fair, to 1867, when he brought out his "Improved Boehm Flute," Badger's list of customers grew to include a very impressive group of professionals and amateurs. Badger aimed much of his advertising toward the amateur flutists because they had the leisure to learn a different system of fingering. Although Badger concentrated his manufacture more and more on the Boehm system flute, he was careful to provide instruments for the simple system player as well: he retained the services of one of the most skilled makers of the simple system flute, kept a stock of imported flutes, and advertised that he could provide expert repair for all types of flutes. He engaged the help of John Kyle in considerably improving the scale and the arrangement of keys (particularly on the footjoint) on the simple system flute.

In his *Illustrated History of the Flute* (first published in 1853, with subsequent editions in 1854, 1861, and 1875), Badger is very fairminded in his evaluation of the relative merits of the Boehm, diatonic (one of many modifications of the simple system flute, also called the Siccama, designed to provide a better instrument which retained the old fingering habits), and simple system flutes. He points out that his is the only book in which the particular merits of each of the flutes are stated fairly and philosophically, with the particulars of each key system shown so clearly that no one needed to err in their evaluations. Badger's appraisals are indeed fair, accurate, and objective.

Badger was a superb craftsman who took great pride in his work. In the 1875 edition of his *History*, Badger stated that he always tried to make each instrument superior to its predecessors, if possible, and he tried to treat his customers in a way that they would "feel particularly satisfied that they have been faithfully served." He certainly knew the formula for success. He also said that from his experience and extensive patronage by the country's leading flutists, "as the flute manufacturer," he had naturally gained the most extensive acquaintance with flutes and flute players. In his quest for excellence, he seems to have continued experimenting with flutes throughout his life. If a particular flute proved to be superior, he was careful to observe what he had done differently.

It is significant that Badger was the first instrument maker to use ebonite. Charles Goodyear commissioned him to construct four experimental ebonite flutes for exhibit at the Great Exhibition of 1851 in the Crystal Palace of London and in 1855 at the Paris Exhibition. Although these experimental flutes did not attract much attention, by 1859 ebonite had been refined to the point that Badger was able to publish an article in *The Scientific American* in which he claimed this as the preferred material for flute manufacture. Within a few years, ebonite had become a highly regarded and even preferred material of many makers and players, both in America and Europe.

Badger's *Illustrated History of the Flute* was apparently the first history of the instrument to be written by an American. It sold for one shilling, although Badger apparently gave out a number of complimentary copies. The supply must have been depleted quickly because another edition of 1,000 copies had to be printed and distributed in many of America's major cities, serving as a

marvelous advertisement for Badger's flutes, as well as a concise history of the development of the instrument. Along with the history (a small portion of which was taken from Richard Carte's *Sketch of the Successive Improvements in the Flute*, published in 1851), Badger included some letters of testimonial, sample advertisements, suggestions on posture and breathing, a flute catalog listing his simple, Diatonic, and Boehm system flutes with options, and a catalog of available music. What he did not have, he was willing to obtain for his customers.

Badger was apparently the first maker to launch widespread advertising campaigns for the flutes. His early efforts toward popularization of the Boehm flute included placing advertisements in newspapers all across the country, showing his flutes at major exhibitions in New York and Boston, and enlisting the endorsement and patronage of some prominent flute teachers. He also distributed fingering charts for the Boehm flute created by Philip Ernst, and published a number of fliers, price lists, brochures, and even some music by flutist-composers such as Sidney Lanier. One flier which Badger distributed made use of "The Last Rose of Summer" in the keys of G major and F major. He said that with these two examples he had successfully helped a number of people change to the Boehm system flute; the fingerings used were identical to those of the old flute for the first two octaves, with the exception of F-sharp, F-natural, and B-flat.

Badger's earliest Boehm system flutes were made of "the best Jamaica cocoa wood," with German silver keys and cork joints. A case was included. His least expensive model went for \$45.00. Frequently Badger graced his flutes with engraved silver ferrules which added to their beauty. A customer who really felt affluent could order a flute which had a jeweled stopper and jewels set in the keys not directly closed by the fingers. In 1866 Badger made the first silver flute to be made in America. His earliest silver flutes were made of Sterling silver, but he later used coin silver, which had a slightly smaller silver content. His earliest Boehm flutes were of the 1832 system. The date at which Badger changed to the 1847 system is unclear, but he had definitely changed by 1859. In 1867, Badger brought out his "Badger's Improved Cylinder Boehm Flute"—a silver flute which looks identical to the Boehm system used today—available with a foot extending to C, B-natural, or B-flat. It is interesting that the adjusting screws for keys which Theodore Berteling

patented in 1868 were actually being used by Badger on his footjoints in 1867!

In his pamphlet introducing "Badger's Improved Cylinder Boehm Flute" to his customers, Badger pointed out that the instrument was vastly superior to the Boehm flute made twenty or more years earlier. The new flute, of metal, "could be played from a whisper to almost the power of a cornet, and with a richness and sweetness of tone never before equaled—a result achieved after a long series of trials and experiments." Furthermore, the flute would not swell, shrink, warp or split—all problems of wooden instruments—and it was always ready for use. Badger often had his metal flutes elegantly engraved, and he constructed most of his silver flutes with the full cylinder around the embouchure hole. He also experimented with various shapes of embouchure hole, and listed the strengths and weaknesses of each type in his 1875 edition of his *History*. Performance on surviving models which use the different shapes has proven his assessments to be correct. By 1873 Badger's silver flutes were selling for \$135.00 and up, with the model to low B-flat with a G-sharp trill lever being priced around \$240.00.

Badger kept up with current trends in addition to being a trend-setter himself. As a result, his customers could pretty much have their choice of materials for their flutes. From time to time, Badger would stress a particular material or combination of materials. When wooden heads were popular, Badger offered both wooden and ebonite heads. When orchestral conductors were mandating a return to wooden flutes, Badger had wooden flutes and ebonite flutes (the ebonite flutes "excelled the appearance of the finest ebony" while avoiding the problems of wooden flutes and giving a superior tone quality). Of course, Badger continued to manufacture silver flutes throughout his life.

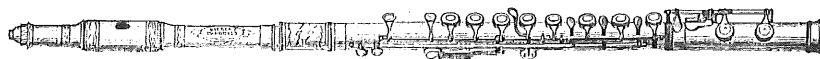
Badger made at least one alto flute (erroneously called a "bass" flute), which was seen by Sidney Lanier at Badger's shop in 1873. When Lanier played it, the workmen reportedly were spellbound. Badger was completely taken by the performance, and he wrote to Henry Clay Wysham that he would get orders for 50 alto flutes per month, if Lanier could take it on tour with a concert-troupe. He advertised both alto flutes and piccolos; no piccolos with his trademark have yet come to the author's attention. Badger also made several experimental flutes of various types, one of which is in the Miller Collection. Each key is opened individually.

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CYLINDER FLUTE OF WOOD WITH BADGER'S TUNING SLIDE.



SILVER FLUTE TO C NATURAL



SILVER FLUTE TO B NATURAL



SILVER FLUTE TO B FLAT



Broadside included in Badger's 1875 edition of his history.

and the flute can be used to illustrate the effect of gradually shortening or lengthening the tube, as well as the fact that a flute with closed keys does not play (not very well, in any case). A very curious, combination flute-clarinet, was made by Badger; it has a full key system for both instruments on a flute-type body, and it functions as a clarinet when fitted with the proper mouthpiece or as a flute when fitted with a flute headjoint.

Badger loved his work. In 1875 he wrote: "I could in my earlier days have chosen a more lucrative employment than that to which I have devoted my lifetime, but none that would have afforded me equal satisfaction or to which I would have been better adapted." Lanier said that Badger referred to his flutes as "my children" and the superb craftsmanship exhibited by his flutes is convincing proof of Badger's devotion to his craft.

As is common when someone makes a superior product, the competitors tried to get an edge on Badger's business. When it came to the efforts of others to push their products by belittling his, Badger seems for the most part to have simply ignored them with the calm assurance of a man who knows that he is in the right and that truth will ultimately triumph. Although Badger naturally pushed his own products, he never resorted to any kind of attack on another maker's products. He was a sharp businessman, but I have not found him to be unethical. He was willing to work at correcting faults which performers found in his flutes, and he was very helpful in solving problems for players who found themselves with a physical handicap.

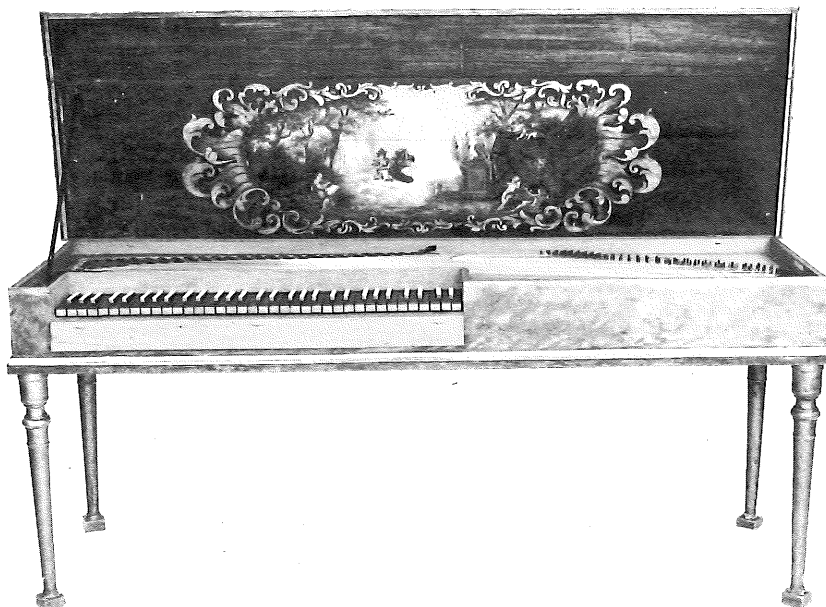
Badger's death was announced in the *Brooklyn Daily Eagle* on November 9, 1892. The announcement reads simply: "Badger—On Tuesday, November 8, 1892, Alfred G. Badger, aged 77."

As the man who first began to produce and market the Boehm flute in America extensively, Badger became the founder of modern American flute manufacture. While the presence of many of Boehm's pupils would probably have contributed significantly to the acceptance of the Boehm flute in America, it was undoubtedly the creation of a major market by Badger (particularly among amateur flutists) which generated the tremendous early acceptance of the instrument. Undoubtedly, also, the excellence of American musical organizations such as Theodore Thomas' Orchestra was greatly facilitated by the acceptance and use of the Boehm flute.

Badger happened to be the right man in the right place at the right time. Although his importance has long been suspected, until now Alfred Badger has not received the credit due him as a central figure in the history and development of the flute in America. It is now clear that Badger does indeed deserve a place of honor in the history of the Boehm flute and its manufacture in the United States.

("Alfred G. Badger (1815-1892), Nineteenth-Century Flutemaker: His Art, Innovations, and Influence in Flute Construction, Performance and Composition, 1845-1895," available in soft-bound, hardbound, or microfilm, can be obtained by specifying order number 82-27,993, from Manuscript Publications, University Microfilms International, 300 North Zeeb Road, Ann Arbor, MI 48106. —Ed.)

1983 ACQUISITIONS AT USD MUSIC MUSEUM



Courtesy of The Shrine to Music Museum

No. 3335. Clavichord by Johann Paul Kraemer, Göttingen, Germany, 1804. Ex. Karl Haake Collection; Deutsches Museum; Ing. Paul Reusch; University of Göttingen (loan).

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

The following is a representative list of the musical instruments acquired by The Shrine to Music Museum & Center for Study of the History of Musical Instruments at The University of South Dakota in 1983, according to Dr. Margaret D. Banks, Associate Curator:

No. 3177. Clarinet in B-flat (HP) by Henri Frenier, Paris, early 20th century.
 Nos. 3179-80. Drums, Uganda, ca. 1905. Collected by Carl E. Akeley (1864-1926).
 No. 3181. Drum, Belgian Congo, ca. 1921. Collected by Akeley.
 No. 3182. Praktik-Zittra by A. Larsson, Sweden, ca. 1903.
 No. 3183. Baritone Saxhorn in B-flat (HP) by Adolphe Sax, Paris, 1868. Four valves; serial number 35795.
 No. 3184. Shamisen, Japan, early 20th century. Three strings.
 No. 3185. Mellophone by J. W. York & Sons, Grand Rapids, Michigan, ca. 1930.
 No. 3186. Euphonium, double-bell, by C. G. Conn, Elkhart, Indiana, 1902.
 No. 3187. Chime by J. C. Deagan, Chicago, after 1917.
 No. 3195. Mandolin by J. F. Stetson, U.S.A., early 20th century.
 No. 3196. Mellophone imported by Carl Fischer, New York, ca. 1915.
 Nos. 3201-3. Clarinets in A, B-flat, and C by Theo. Berteling, New York, 1849-90.
 No. 3204. Clarinet in B-flat by Ohio Band Instrument Company, Cleveland, ca. 1950.
 No. 3205. Clarinet in E-flat by C. G. Conn, Elkhart, ca. 1895. Double wall; gold-plated with silver trim.
 No. 3206. Flute by Buffet-Crampon, Paris, ca. 1836-55.

No. 3207. Flute, ca. 1870.

No. 3208. Flute by Rudall, Carte & Co., London, after 1878.

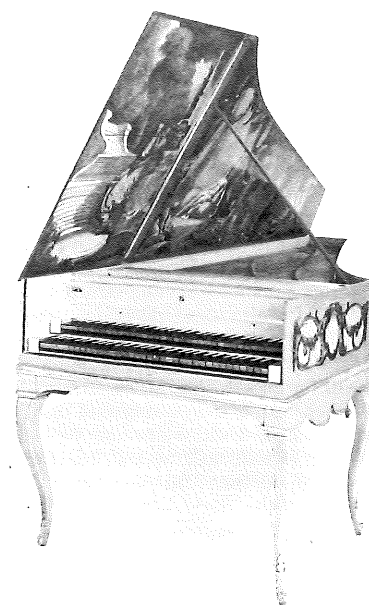
No. 3209. Flute by Hawkes & Son, London, ca. 1884-95.

No. 3210. Piccolo by Louis Lot, Paris, ca. 1890.

Nos. 3211-13. Dvoynices, Yugoslavia, 20th century.

No. 3230. Flute by Boehm & Mendler, Munich, after 1867.

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Courtesy of The Shrine to Music Museum

No. 3327. Harpsichord by Jacques Germain, Paris, 1785. Restoration by AMIS member, Hugh Gough, New York City.



Courtesy of The Shrine to Music Museum

No. 3327. Harpsichord by Jacques Germain, Paris, 1785. The painted decoration on the soundboard of this instrument is a well-preserved example of its kind.

(Continued from p. 5)

No. 3231. Flute by Emil Rittershausen, Berlin, after 1893.
 No. 3232. Flute by Louis Lot, Paris, ca. 1890.
 No. 3233. Flute by A. G. Badger, New York, before 1887.
 No. 3234. Flute, England, late 19th century.
 No. 3235. Piccolo in D-flat by Wm. S. Haynes, Boston, 1918.
 No. 3236. Oboe by R. Siour-Chapelain, Paris, early 20th century.
 No. 3246. Flute by Firth, Hall & Pond, New York, ca. 1832-48. Four keys.
 No. 3247. Flute by Goulding & Co., London, ca. 1799-1836. One key.

The Shrine to Music Museum at the University of South Dakota has purchased the Witten Collection (Southport, Connecticut) of 16th-, 17th-, and 18th-century Italian stringed instruments, bows, labels, tools, and documentary source materials, according to an announcement made June 6 by Dr. Joseph M. McFadden, President of the University.

Purchase of the \$3-million collection ended an international struggle to acquire it, keeping a remarkable assemblage of early instruments in the United States.

Complete details will be published in the October issue of the *Newsletter*.

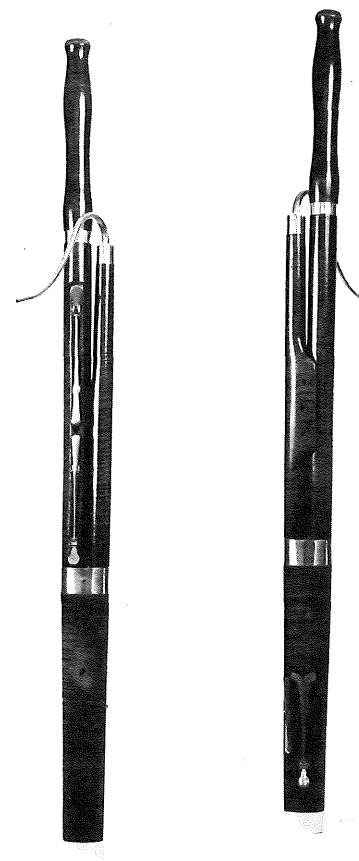
No. 3281. Piano by Wurlitzer, late 1940's.
 No. 3282. American Reed Organ by Peterson Thulin & Co., Moline, Illinois, ca. 1880.
 No. 3317. Mandolin Harp, after 1894.
 No. 3318. Ukulele, "Little Joe," early 20th century.
 No. 3319. Gaeng, Miao tribe, Thailand,

19th/20th century.

No. 3320. Ukulele, early 20th century.
 No. 3322. Alto Saxophone by Buffet-Crampon, Paris, ca. 1900.
 No. 3325. Tenor Oboe by Cahusac, London, late 18th century.
 No. 3327. Harpsichord by Jacques Germain, Paris, 1785. Two manuals; 2 x 8', 1 x 4', harp, peau de buffe.
 No. 3328. Harpsichord by Joseph Kirkman, London, 1798. Two manuals; 2 x 8', 1 x 4', lute, buff, machine, Venetian swell.
 No. 3329. Flute imported by Carl Fischer, New York, ca. 1900.
 No. 3330. Clarinet in B-flat by Beaufort, Paris, ca. 1920.
 No. 3331. Clarinet in A imported by Carl Fischer, New York, ca. 1920.
 No. 3332. Grand Piano by William Stodart, London, ca. 1818. Decorative inlaid brass. Six octaves.
 No. 3333. Electronic organ by C. G. Conn, Elkhart, ca. 1948.
 No. 3334. Grand Piano by Chickering & Sons, Boston, ca. 1933.
 No. 3335. Clavichord by Johann Paul Kraemer & Sohne, Gottingen, Germany, 1804.
 No. 3336. Bassoon by John Blockley, Ullesthorpe, Leicester, England, ca. 1760. Four keys.

BATE COLLECTION ADDS STANESBY FLUTE D'AMOUR

The Bate Collection of Historical Instruments at Oxford University has acquired the unique flute d'amour by the early-18th-century English flute maker, Thomas Stanesby, Jr. Only about 30 of his flutes survive, less than half in England. According to Jeremy Montagu, Curator, "it is due to the



Courtesy of The Shrine to Music Museum

No. 3336. Bassoon by John Blockley, Ullesthorpe, Leicester, England, ca. 1760. Four keys. Ex. Anthony Baines and Phillip T. Young collections.

generosity of the National Heritage Memorial Fund that this, the only flute d'amour that Stanesby, Jr. is known to have made and which can be dated to ca. 1735, has been retained here." It joins two other Stanesby, Jr. instruments in the Bate Collection, an ivory flute and one of only three extant oboes which bear his mark.

The Bate Collection has also acquired a two-keyed oboe of boxwood with ivory mounts by Thomas Cahusac the elder, who worked in London in the 2nd half of the 18th century. It was acquired from the James MacGillivray Collection with the help of the Hulme Surplus Fund.

The Bate Collection is open Monday-Friday, 2-5 p.m., at the Faculty of Music, Oxford University, St. Aldate's, Oxford.

DRUM SHOPS MERGE

Drums Ltd., 218 Wabash Avenue, Chicago, has acquired Frank's Drum Shop, according to Bill Crowden, President.

The merged facilities will include "more than 50,000 old and rare parts, including foot pedals and springs for kettle drums which are available only at Drums Ltd.," according to Crowden.

Frank's, founded in 1938 by Frank Gault, was Chicago's first shop devoted solely to percussion instruments and related materials. Crowden worked for Frank's for 7 years before opening his own firm in 1963.

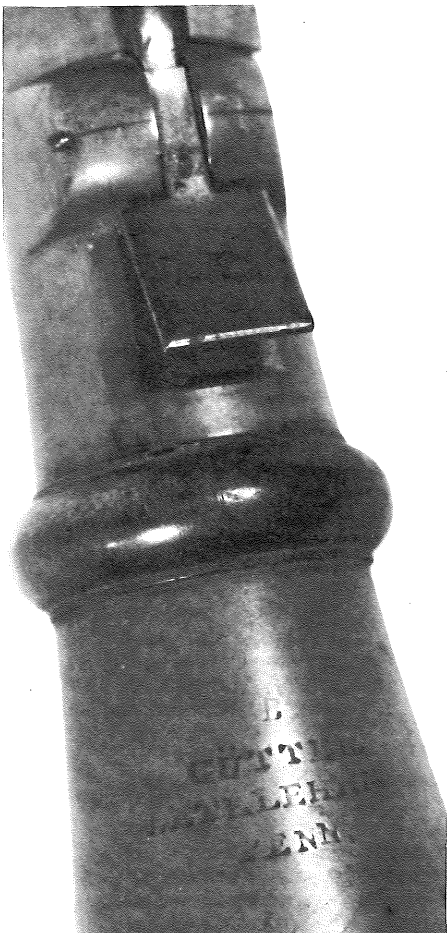
UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

With all due apologies to John Milton, the poet: Of the Small Collector and his great value, I Sing! How many of the great collections, now the pride of institutions, were first assembled lovingly by private individuals, and to what a great extent do the private collectors make up the majority of our Society! Thus, it was the acquisition by such a person of an interesting and seldom-seen clarinet from the 2nd quarter of the 19th century that suggested the topic of this particular writing.

The clarinet is stamped B on each joint, and, on the bell only, GÜTTER/BETHLEHEM/PENN. It was found and purchased by Kurt Stein, an AMIS member, who operates a commercial design business in Springfield, Pennsylvania. On weekends, however, he is well known at area shows, auctions, and flea-markets as a knowledgeable collector of militaria and related musical items, as well as sheet music with illustrated covers. His woodwinds, joined now by this 1983 purchase, are few in number, but most, like the clarinet, are not only related to the history of Pennsylvania, but are distinguished, unique specimens.

In itself, the clarinet is a commonplace, boxwood instrument with horn trim and five flat, square brass keys on block mountings. What makes it notable is that it is only the fifth instrument by Gütter to come into a recognized collection. Even though the maker



Courtesy of Kurt Stein

was one of the important craftsmen of his day, few of his instruments survive.

Heinrich Gottlob Gütter came to be known in his later American years as Henry or Gottlieb Guetter. The form, Getter, is also known. Pennsylvanians today pronounce the name as if it were gutter, rhyming with butter. The form, Gütter, using the umlaut, characteristically appears on his instruments. Judging by the frequent responses received from readers of this column in the past, we probably soon will know much more about Guetter than the scanty facts to be shared here. We know of only four other clarinets, two in Winston-Salem, North Carolina, and one each in Nazareth and Lititz, Pennsylvania. All are Moravian collections. In the latter two, there are also a bassoon and a serpent, and the North Carolina collection has two zinken, marked GÜTTER/NEUKIRCHEN, although these, as will be seen, are certainly by another maker. In any case, these are rather small remains for a quarter-century of productivity.

Guetter was born a subject of the King of Saxony on June 21, 1797, in Neukirchen, Vogtland (Voigtland). He must have been from a family of makers because the Winston-Salem instruments marked Neukirchen carry the date, 1805, when Heinrich was only eight years old. He immigrated to the young American republic in 1817, and may have gone first to Lancaster, Pennsylvania. The records of the Central Moravian Church of Bethlehem, now in the Moravian Archives there, show that he was admitted to membership in November 1819. In 1824 he married Frederica Brunner, and, if our transcriptions of the entries in Old German hand are correct, the marriage was blessed by 11 daughters, although not the son for which they had hoped.

Of the many daughters the marriage records show, under the spelling, Getter, that Catherina married in 1844 and Rebecca in 1860. Under Guetter are found Louisa Cornelia, 1853, Henrietta Frederica, 1854, Ellen Maria, 1859, and the youngest, Caroline Angelica (1824-1914), who married Abraham Schropp in 1864. This marriage lasted 50 years and Caroline was an active member of the church, singing in the choral groups and serving as treasurer of the Ladies Sewing Society.

Of the father, just as the record states that he was "born to us" in 1797, so, too, he "went home 50 years and 15 days of age on July 8, 1847." His burial, two days later, would have been among the Choir of Married Males in God's Acre in Bethlehem's central graveyard.

One of the best sources for knowledge of Bethlehem's musical life is a memoir, *Historical Notes on Music in Bethlehem, Pennsylvania from 1741 to 1871*, published in 1873 by Rufus Grider. An active flutist in the community, Grider treats the aspect he knew best—the individual people and what they did musically. He was, however, younger than Guetter, and perhaps did not know him well. He makes no mention of Guetter as a wind instrument maker, although Guetter and daughter Caroline Angelica are listed among the many who made music in the church, the daughter as a singer and the father as a clarinetist. Guetter was not a member of the various serenade orchestras, but he was a member of the Bethlehem (Columbian) Band which supported the 97th Regiment of Penn-



Courtesy of Kurt Stein

sylvania Militia. Grider explains that state law required two periods of military exercise annually of all males between 18 and 45. Grider also extends particular commendation to another clarinetist, Matthew Christ, suggesting, perhaps, that Henry Guetter was more proficient at making instruments than playing them.

In another passage Grider calls attention to the purchase and use of a contrabassoon for support of oratorio performances. Whether or not the instrument was made by Guetter, the author leaves us wondering. So, too, we must remain wondering awhile, until the life and work of this early German-American maker, in some ways unique and in others quite typical, receives more study.

In the meantime, it is encouraging to see the month-by-month appearance of instruments by lesser-known makers in small collections throughout the country. Communication about such finds is one of the purposes of AMIS and this Newsletter, and all such activity is at once commended and encouraged.

POCHETTES IN THE U. S. & CANADA — A CHECKLIST

By Margaret Downie Banks

The instrument commonly referred to in French as the *poché* or *pochette*, and in English as the kit, is a small bowed stringed instrument which was played in Europe perhaps as early as the late 16th century and persisted in use well into the 19th century. Numerous examples survive. Although some are roughly-hewn folk instruments, many are highly-ornate works of art and are surprisingly well-preserved.

A research grant awarded by the general research committee at the University of South Dakota enabled the author to examine those pochettes and their accessories which survive in public and private collections in the U. S. and Canada, and to begin a similar compilation of extant instruments in European collections.

The following checklist presents the 145 pochettes, kits, bows, and cases, known by this writer to exist in the U. S. and Canada. AMIS members having information concerning the whereabouts of additional instruments and accessories, particularly those in private collections, either on this continent or elsewhere, are urged to contact the author at USD Box 194, Vermillion, SD 57069.

CANADA

ONTARIO

Toronto - Royal Ontario Museum

1. 913.4.10. Violin-shape. Printed label, *Cuthbert, /MAKER, /Dundee*. Scottish, probably late 18th century. R. S. Williams Collection, 1913.
2. 913.4.11. Violin-shape. Handwritten label, *Henry Jay/London 1773*. Williams, 1913. See also Smithsonian Institution No. 94,867.
3. 913.4.15. Boat-shape. Stamped on belly, *DU/MESNIL*; partially illegible handwritten label, *J. . . DuM. . . /aparis 1656*. Decorated with ebony. C-holes. Heart. Woman's-head finial. By Jacques DuMesnil, Paris. Williams, 1913.
4. 913.4.16. Violin-shape. Stamped inside back, *REMY/NICOLAS*. French, mid-18th century. Williams, 1913.
5. 913.4.18. Violin-shape. Unsigned. Probably English, late 18th century. Williams, 1913.
6. 913.4.19. Viola d'amore-shape. Handwritten label, *Fillippus antonius/eugenius colonius/fecit Taurini anno 1749*. Italian. Williams, 1913.
7. 913.4.20. Violin-shape. Unsigned. Probably English, late 18th century. Williams, 1913.
8. 913.4.21. Violin-shape. Stamped on back, *Wm. TAYLOR LONDON*. Probably William Taylor, ca.1769-1800. Williams, 1913.
9. 913.4.22. Guitar-shape. Unsigned. Probably Italian, 18th century. Williams, 1913.
10. 913.4.28. Bow. Unsigned. Probably 19th century. Williams, 1913.

UNITED STATES OF AMERICA

CALIFORNIA

Berkeley - University of California

1. Boat-shape. Unsigned. Probably Ger-

man, late 18th or 19th century.

Los Angeles - Lachmann Collection, UCLA

1. Boat-shape. Handwritten label, *MATTHIAS HUMEL IN AUGSPURG 1652*. Ornately-decorated with ivory, rosewood. Animal finial. C-holes. Heart.

Los Angeles - Sol Babitz Estate

1. Boat-shape. Possibly Brescian, 17th-century.

2. Bow.

Stanford - Lange Collection, Stanford

1. Violin-shape. Label nearly illegible, *Wm. Phillips. . . 7.7*. Probably English, late 18th century. Gift, 1958.

2. Viol-shape. Stamped on back, *BETTS*. English, late 18th century. Gift, 1975. See also Mrs. Rembert Wurlitzer Nos. 11, 12, & 13.

3. Boat-shape. Unsigned. Possibly French, probably late 19th century. Gift, 1960.

4. Guitar-shape. Unsigned. Probably 20th century. Gift, 1960.

CONNECTICUT

New Haven - Petryn Collection

1. Boat-shape. Unsigned. Ornately-decorated with engraved mother-of-pearl. C-holes. Possibly German, late 18th century.

New Haven - Yale University

1. 277. Boat-shape. False Stradivari label. Carved ivory back with dancer and grotesque head. Satyr finial. Ivory tailpiece. C-holes. Possibly French, 18th century. Belle Skinner Collection.

2. 278. Boat-shape. Unsigned. Ornately-decorated with ivory and ebony. Lion-head finial. C-holes. Ivory tailpiece. Possibly German, early 18th century. Belle Skinner.

3. 278a. Bow, unsigned. Probably 19th century. Belle Skinner.

4. 279. Boat-shape. Unsigned. Fluted back inlaid with ivory stripes. C-holes. Zephyrus-head finial. Winged cherub carved at base. Possibly French, probably 19th century. Virtually identical to Metropolitan Museum of Art No. 89.4.2290. Belle Skinner.

5. 280. Violin-shape. Label nearly illegible, *Floriano Bozi. . . fecit. . . 17. . .* Possibly English or Italian, 18th century. Belle Skinner.

6. 356. Violin-shape. Unsigned. Possibly Italian, probably 18th century. Ex coll. Emil Herrmann, gift of Hugh W. Long, 1962.

7. 458. Bow, unsigned. Fixed frog. Possibly 17th century.

DISTRICT OF COLUMBIA

Washington - Library of Congress

1. Boat-shape. Handwritten label, partially illegible, *Jehan Frerer. . . sl/martin au presoi/dor aparis 1665*. C-holes. Heart. Woman's-head finial. Decorated with silver wire strips. Ex coll. Rudolph H. Wurlitzer, Cincinnati, 1937. Accompanying bow and case.

2. Bow, unsigned. Probably 20th century reproduction. Ex coll. Rudolph H. Wurlitzer, Cincinnati, 1937.

3. Case, cylindrical. Wood lined with colored paper, covered with tooled leather; brass clasp. Probably contemporary with accompanying pochette, French, 17th century. Ex coll. Rudolph H. Wurlitzer, Cincinnati, 1937.

Washington - Smithsonian Institution

1. 94,867. Violin-shape. Handwritten label, partially illegible, *He. . . J. . . /Lon.on..* . . . Probably by Henry Jay, London, ca. 1740-76. Purchased 1890. See also Royal On-

tario Museum No. 913.4.11.

2. 95,292. Boat-shape. Unsigned. Purchased from Leopoldo Franciolini. Probably Italian, mid to late 19th century.

ILLINOIS

Chicago - Kenneth Warren & Son

1. Violin-shape. By Benjamin Banks, Salisbury, England, 2nd half 18th century.

MASSACHUSETTS

Boston - Museum of Fine Arts

1. 17.1709. Boat-shape. Unsigned. Probably 19th century, possibly Italian. Leslie Lindsey Mason Collection.

2. 17.1710. Violin-shape. Handwritten label, *Christ; Phil. Blumenhagen/Fecit A° 1753*. Probably by C.P. Blumenhagen, Hannover, Germany.

MICHIGAN

Ann Arbor - Stearns Collection, U of M

1. 1297. Violin-shape. Handwritten label, visible under ultraviolet light, partially visible to eye, partially illegible; words visible are "strand," "1791," and a design of a large bird with spread wings. Probably English.

2. 1298. Boat-shape. Unsigned. Probably German, 20th century.

3. 1299. Boat-shape. Unsigned. Possibly Italian (Franciolini model?), probably mid to late 19th century.

4. 1300. Boat-shape. Unsigned. Probably German, 19th or 20th century.

5. 1301. Boat-shape. Unsigned. Probably German, early 20th century.

6. 1302. Boat-shape, miniature pochette. Handwritten label, partially illegible, *Jeannes B. . . / . . . Rome 1885*. Shield finial. C-holes. Heart.

7. 1303. Boat-shape. Unsigned. Probably German, early 20th century.

8. 1304. Viol-shape. Unsigned. Possibly English, mid-18th century.

9. 1305. Boat-shape. Unsigned. Probably German, 20th century.

10. 1937. Violin-shape. Fragment of belly and back. Unsigned. Possibly English, mid to late 18th century.

Dearborn - Henry Ford Museum

1. 30.1178.2a. Boat-shape. Handwritten label, *Du mesni. . . /aparis 1662*. Decorated with ebony and twisted silver wire strips. C-holes. Heart. Woman's-head finial. By Jacques DuMesnil, Paris. Ex coll. Rudolph H. Wurlitzer, Cincinnati, 1930. Accompanying bow and case.

2. 30.1178.2b. Bow, probably 20th century reproduction. Ex coll. Rudolph H. Wurlitzer, Cincinnati, 1930.

3. 30.1178.2c. Case, cylindrical. Wood covered with tooled leather, brass clasp. Probably contemporary with accompanying pochette, French, 17th century. Ex coll. Rudolph H. Wurlitzer, Cincinnati, 1930.

NEW JERSEY

Harrington Park - Ingeborg T. Nebel

1. Boat-shape. Labelled Antonio Cati, Florence, 1641. May be later reproduction. Ornately-decorated with tortoise shell and ivory. Human-head finial. C-holes. Grotesque faces etched into ivory. Carved face on ivory endbutton. Accompanying case. Very similar to Wurlitzer-Bruck, No. 1.

2. Case, ovoid. Wood. Fitted for No. 1. Possibly 19th century.

NEW YORK

Deansboro - The Musical Museum



Courtesy of Library of Congress, Metropolitan Museum of Art, Smithsonian Institution, Hans H. Schambach, and Wurlitzer-Bruck.

Representative kits and pochettes in American collections include, from the left: 1) boat-shaped pochette, Paris, 1665; Washington, D.C., Library of Congress; 2) ornately-decorated, boat-shape pochette, possibly German or Flemish, late 17th or early 18th century; New York, Metropolitan Museum of Art, 64.72; 3) violin-shaped kit by Henry Jay, London, ca. 1740-76; Washington, Smithsonian Institution, 94.867; 4) guitar-shaped kit by J. LeClerc, Paris, ca. 1760-80; New York, Hans H. Schambach Collection; and, 5) irregularly-shaped kit after a Stradivarius pattern, possibly Italian, 19th century; New York, Wurlitzer-Bruck.

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1. Boat-shape. Unsigned. Possibly Italian, probably 19th century.

Larchmont - Goodkind Collection

1. Boat-shape. Unsigned. Possibly Italian, probably 19th century.

2. Guitar-shape. Stamped on inside back, MORRISON. Probably Scottish, first-half 19th century.

New York City - Center for Musical Antiquities

1. Boat-shape. Unsigned. Possibly French, 19th or 20th century. Carved in relief on back are the front and back of a violin.

New York City - Jacques Francais

1. Boat-shape. Unsigned. Lion-head finial. C-holes. Heart. Fingerboard covered with bone and tortoise shell strips. Possibly German, 17th or early 18th century.

2. Boat-shape. Handwritten label, partially illegible, *P... Lu... A... duM... 16 [1 or 7?]* 4. C-holes. Heart. Woman's-head finial. French, probably 1674.

3. Boat-shape. Unsigned. Ornately-decorated with ebony, bone, tortoiseshell. Finial is a bone plate with a lion in a coat-of-arms surrounded by a wreath. Fingerboard inlaid

in foliate pattern. Possibly Venetian, early 18th century.

4. Boat-shape. Stamped on back, PERRY/DUBLIN. Probably late 18th century. Very similar to Shrine to Music Museum No. 2674.

5. Irregular-shape. False Stradivarius label, 1722. After Stradivarius pattern. Possibly Italian, 19th century. Identical to Wurlitzer-Bruck No. 6. Virtually identical to Mrs. Rembert Wurlitzer No. 4.

6. Irregular-shape. Unsigned. Three-dimensional rosette. Flame holes. Inlaid fingerboard. Possibly Augsburg school, 18th century.

7. Violin-shape. Unsigned. Possibly English, late 18th century.

8. Violin-shape. Instrument unsigned, but attributed to Nicolo Gagliano, Naples, Italy, ca. 1770. Accompanying case. Sealing wax at heel, stamped FC.

9. Case, rectangular. Wood with brass fittings. Red cloth interior. Label pasted inside reads *Nicolaus Gagliano Filius/Alexandri fecit Neap. 1776*. Script letters FC on cover.

10. Bow, unsigned. Probably French, possibly mid-18th century.

11. Bow, unsigned. Probably French,

possibly mid-18th century.

12. Bow, unsigned, attributed to Thomas Tubbs, London, late 18th century.

New York City - Metropolitan Museum of Art

1. 89.2.171. Boat-shape. Unsigned. Possibly French, ca. 1800. Gift of Joseph W. Drexel, 1889.

2. 89.2.272. Boat-shape. Unsigned. Possibly French, ca. 1800. Joseph Drexel, 1889.

3. 89.4.706. Irregular shape. Unsigned. Satyr-head finial. Back and sides carved. Possibly Italian, 19th century. The Crosby Brown Collection of Musical Instruments, 1889.

4. 89.4.963. Miniature viola d'amore (?). Unsigned. Ivory and ebony edging. Blind-folded woman's-head finial. Five playing strings; four sympathetic. Possibly French, 19th century. Crosby Brown, 1889.

5. 89.4.964. Miniature viol (?). Unsigned. Shield-finial. Possibly French, 19th century. Crosby Brown, 1889.

6. 89.4.966. Violin-shape. Unsigned. No tailpiece, strings attached directly to lower

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end. Possibly English, late 18th century. Crosby Brown, 1889.

7. 89.4.967a. Violin-shape. Unsigned. Swan-head finial. Inlaid ivory. Possibly French, 19th century. Accompanying bow. Crosby Brown, 1889.

8. 89.4.967b. Bow, unsigned, attributed to Jacques LaFleur, Paris, late 18th century. Crosby Brown, 1889.

9. 89.4.969a. Miniature viola d'amore (?). Unsigned. Ivory and ebony edging. Woman's-head finial. Six playing strings; six sympathetic. Possibly French, 19th century. Accompanying bow. Crosby Brown, 1889.

10. 89.4.969b. Bow, unsigned, attributed to Jacques LaFleur, Paris, late 18th century. Crosby Brown, 1889.

11. 89.4.970. Boat-shape. Unsigned. C-holes. Heart. Carved coral-head glued onto finial. Probably French (Parisian school), possibly mid to late 17th century. Crosby Brown, 1889.

12. 89.4.971. Boat-shape. Stamped on back, *Remy/A/PARIS*. Man's-head with bowler hat finial. Probably second half 19th century. Crosby Brown, 1889.

13. 89.4.972. Boat-shape. Unsigned. Mother-of-pearl inlays. Recessed striped panels on back. Black-man's-head at finial. Possibly French, late 19th century. Crosby Brown, 1889.

14. 89.4.973. Boat-shape. Unsigned. Probably 19th century. Crosby Brown, 1889.

15. 89.4.974. Boat-shape. Printed label, *Jonas Hertinger/Fuessen* 16. Five position marks cut into right side of fingerboard. Fluted back. Bearded-man finial. Irregular-shape soundholes. Heart. Austrian, ca.1622-42. Crosby Brown, 1889.

16. 89.4.1587. Boat-shape. Unsigned. Celluloid (?) back, neck. Head carved at front of scroll. Bow-tie soundholes in center of belly. Possibly Italian (Franciolini?), probably 19th century. Crosby Brown, 1889.

17. 89.4.2290. Boat-shape. Unsigned. Fluted back inlaid with ivory stripes. C-holes. Zephyrus-head finial. Winged cherub carved at base. Possibly French, probably 19th century. Virtually identical to Yale University Collection No. 279. Crosby Brown, 1889.

18. 89.4.2400. Boat-shape. Handwritten label, *Ludwig Tnniban (?)/Mittenwald 1813*. Crosby Brown, 1889.

19. 89.4.2426. Miniature viola d'amore (?). Unsigned. Blindfolded Cupid-head at finial. Flame soundholes. Six playing strings; six sympathetic. Possibly Bohemian, late 19th century. Crosby Brown, 1889.

20. 89.4.2901. Boat-shape. Unsigned. Tinted bucolic scene on back. Shield-head finial. Ebony and ivory edging. Heart. Possibly French, 19th century. Crosby Brown, 1889.

21. 89.4.2902a. Boat-shape, miniature pochette. Unsigned. Tinted angelic scene on back. Animal-head finial. Fingerboard and tailpiece decorated with musical instruments, music, foliage, and flowers. Accompanying bow. Probably French or Italian, 19th century. Crosby Brown, 1889.

22. 89.4.2902b. Bow, miniature, accompanying miniature pochette. Probably French or Italian, 19th century. Crosby Brown, 1889.

23. 89.4.2903. Irregular shape. Unsigned. Extremely narrow. American Indian-head finial. Parchment rosette. Possibly Italian, 19th century. Crosby Brown, 1889.

24. 46.34.20. Violin-shape. Unsigned.

Painted sides and back with leaves, flowers, birds. Mother-of-pearl inlay. Bearded-man's-head finial. Possibly Flemish, 18th century.

25. 53.56.1a. Boat-shape. Unsigned. C-holes. Heart. Woman's-head finial. Probably French (Parisian school), mid to late 17th century. Accompanying case. Gift of the University of Pennsylvania Museum, 1953.

26. 53.56.1b. Case, cylindrical. Wood covered with tooled leather, brass clasp. Probably contemporary with accompanying pochette, 17th century French. Pennsylvania, 1953.

27. 56.158. Boat-shape, miniature pochette. Unsigned. Fluted back. Moorish (?) king-head finial. Possibly Italian, 19th century. Rogers Fund, 1956.

28. 64.72. Boat-shape. Unsigned. Traces of a stamped pattern and red paint inside instrument. Ornately-decorated with ebony, ivory, and mother-of-pearl. Shield finial engraved with birds over fruitbasket. F-holes. Rosette. Possibly German or Flemish, late 17th or early 18th century. Gift of Aaron Schoenbaum, 1964.

New York City - Schambach Collection

1. Boat-shape. Handwritten label, *Anno 1733 Carlo Bergonzi/fece in Cremona*. F-holes. Heart. Ebony-outlined pegbox incised with leaf and scallop designs. Child's-head finial of ebony.

2. Boat-shape. Unsigned. Ornately-decorated with bone, rosewood, and ivory. Irregular soundholes. Lion's-head finial. Possibly German, ca.1700.

3. Violin-shape. Unsigned. Attributed to Domenico Busan, Venice, 1740-80.

4. Violin-shape. Unsigned. Attributed to Carlo Giuseppe Testore, Milan, about 1730.

5. Guitar-shape. Stamped on back, *J•LECLERC/A*PARIS*. ca.1760-80.

6. Violin-shape. Unsigned. Possibly Italian, 18th century.

7. Bow. Stamped on inside of stick, *TOURTE. L. By Louis Tourte, Paris, ca. 1780*.

8. Bow, unsigned. Possibly French, early 18th century.

9. Bow, unsigned. Attributed to Louis Tourte, Paris, mid-18th century.

New York City - Mrs. Rembert Wurlitzer

1. Boat-shape. Handwritten on inside back, *David Tecchler/Liutaro in Salzburg/1696*. C-holes. Heart. Shield finial.

2. Boat-shape. Handwritten label, *Henrico Carna. . . /In Torino 1656*. Possibly Enrico Catenri, Turin, Italy. C-holes. No heart. Shield finial. Similar to Parisian, mid to late 17th century models.

3. Boat-shape. Marked *F.Z.* on back. Possibly Franz Zacher, Ingolstadt (Bavaria), ca.1700-1710. Carved body. Irregular soundholes. Lion's-head finial.

4. Irregular shape. Stamped on back, partially illegible, *CO. . . /A PARIS*. After Stradivarius pattern. Possibly Italian, 18th or 19th century. Virtually identical to Jacques Francois No. 5 and Wurlitzer-Bruck No. 6.

5. Violin-shape. Illegible handwriting on inside back. No tailpiece; strings attached directly to base. Possibly English, mid to late 18th century.

6. Viol-shape. Unsigned. Ivory decoration. Blindfolded woman's-head finial. Flame soundholes. Possibly French, late 18th century.

7. Violin-shape. Carved on surface of neck, *Bonci Sebastiano 1771*; carved on interior

of back, somewhat illegible *A EZZO*. Italian.

8. Violin-shape. Illegible label. Possibly English or Italian, mid to late 18th century.

9. Violin-shape. Unsigned. Possibly English or Italian, mid to late 18th century.

10. Violin-shape. Unsigned. Possibly English or Italian, mid to late 18th century.

11. Violin-shape. Stamped on back, *BETTS*. English, late 18th century. See also Henry R. Lange Collection No. 2.

12. Violin-shape. Stamped on back, *BETTS*. English, late 18th century. In case with a second Betts kit and three contemporary bows, listed below. See also Henry R. Lange Collection No. 2.

13. Violin-shape. Stamped on back, *BETTS*. English, late 18th century.

14. Bow, stamped *BETTS*. English, ca. 1800.

15. Bow, stamped *BETTS*, with *DODD* stamped over Betts stamp. English, ca. 1800.

16. Bow, stamped *BETTS*, with *DODD* stamped over Betts stamp. English, ca. 1800.

17. Case, rectangular. Wood. Fitted for a pair of kits and three bows. Plush-lined mahogany with accessory compartments. Tray holding kits lifts out to reveal a space lined with marbled paper for storing music. Probably English, 19th century.

18. Bow, unsigned, attributed to Francois Tourte, Paris, ca. 1810.

19. Bow, unsigned, attributed to Dominique Peccatte, Paris, ca. 1850.

New York City - Wurlitzer-Bruck

1. Boat-shape. Unsigned. Ornately-decorated with tortoise shell and ivory. Human-head finial. C-holes. Grotesque faces etched into ivory. Possibly by André or Augustin Chevrier, France, 19th century. Very similar to Nebel, Harrington Park, NJ, No. 1.

2. Boat-shape. Stamped inside, *Moitessier/a Paris 1823*; stamped on back, *Remy/PARIS*.

3. Violin-shape. Unsigned. Possibly English or Italian, mid to late 18th century.

4. Irregular shape ("keyhole"). Unsigned. Flame-shaped soundholes. Ornamental rosette. Parchment (?) covering sides. Man's-head finial with nails for eyes. Possibly 19th century. Possibly by same maker as No. 5.

5. Irregular shape ("inverted keyhole"). Unsigned. Central round soundhole. Parchment (?) covering back and sides. Man's-head finial. Possibly 19th century. Possibly same maker as No. 4.

6. Irregular shape. Unsigned. After Stradivarius pattern. Possibly Italian, 19th century. Identical to Jacques Francois No. 5. Virtually identical to Mrs. Rembert Wurlitzer No. 4.

7. Irregular shape, miniature pochette. Unsigned. Made of Dutch silver. Slot in body, perhaps to contain a fan. Ornately-decorated with scenes of villagers in a town, harvesters, a port with ships and fishermen, a tavern scene, and dancers. Possibly French, 18th century.

8. Bow, unsigned. Possibly French, early 19th century.

Scarsdale - Rosenbaum Collection

1. 272. Boat-shape. Handwritten label, *Jacque Regnaut/A Paris. 1664*; stamped on belly, *REGNAVLT*. C-holes. Heart. Grafted scroll finial. Decorated with ebony, tortoiseshell, twisted silver-wire strips.

2. 273. Boat-shape. Handwritten label, *Marceau Mathieu au Paris/fait lore rue S.honore*. Probably late 17th or 1st quarter 18th century.

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tury. C-holes. Heart. Grafted scroll finial. Inlaid wire purfling.

3. 274. Boat-shape. Handwritten label, *Matthia. Wörl/Augups 1669*. Inlaid heart surmounted by a three-leaf clover. Angel's-head finial. Decorated with ivory and tortoiseshell.

4. 293. Bow, unsigned. Possibly English, early 18th century.

5. 294. Bow, unsigned. Possibly English, late 18th century.

6. Case, cylindrical. Wood lined with marbled paper and covered with red leather tooled with bindery ornaments and fleurs-de-lis; brass clasp. Probably 17th-century French.

OHIO

Cincinnati - Cincinnati Art Museum

1. 1919.303. Violin-shape. Unsigned. Probably German or Italian, mid to late 18th century. Gift of William H. Doane.

2. 1952.49. Boat-shape. Unsigned. Ornately-decorated with ivory, ebony, and mother-of-pearl. S-shaped soundholes. Rosette. Lion's-head finial. Probably Italian (Franciolini model), 19th century. Gift of Eda Kuhn Loeb Estate.

SOUTH DAKOTA

Vermillion - Shrine to Music Museum

1. 2538. Boat-shape. Unsigned. Lion's-head finial. C-holes. Probably Bohemian, ca. 1600.

2. 2674. Boat-shape. Stamped on back, *PERRY/DUBLIN*. Probably late 18th century. Similar to Jacques Francois No. 4.

3. 2678. Bow, stamped *J. DODD*. James Dodd, London, first half 19th century.

4. 2680. Bow, unsigned, attributed to John Dodd, London, ca. 1790-1800.

5. 2681. Violin-shape. Unsigned. Probably English, late 18th century.

6. 3350. Boat-shape. Unsigned. Ebony with painting on belly. C-holes. Shield-finial. Possibly French, mid to late 17th century. Ex coll. Emil Herrmann, 1962, and Witten Collection, 1984.

VIRGINIA

Anonymous Owner

1. Viol-shape. Tailpiece stamped *BAKER*. Silver shield on tailpiece inscribed *DeH* (or *G?*). Probably English, 18th century.

2. Bow, stamped *BAKER*. Silver shield on frog inscribed *DeH* (or *G?*). Probably English, late 18th or early 19th century.

3. Case, rectangular. Wood. Fitted for No. 1 and 2. Rosin drawers with ivory button handles. Plush, rose-colored interior.

4. Violin-shape. Printed label, *W. Marks*. *Maker*. Probably Wilhelm Marks, Munich, ca. 1880-1920.

5. Bow, stamped *DODD*. English, early 19th century. Silver plate on frog inscribed *DH*.

INSTRUMENTS SHOWN IN GOLDENDALE, WASH.

The Maryhill Museum of Art in Goldendale, Washington, has mounted a small exhibition of musical instruments, *Art for Music's Sake*, which will run until July 26. According to Harvey Freer, Curator, "the main thrust of the exhibit will be the appreciation of the aesthetic qualities of the instruments and we will be using modern as well as antique examples."

19TH-CENTURY BRASS INSTRUMENTS DEMONSTRATED



Courtesy of Henry Meredith

AMIS member, Henry Meredith, London, Ontario, Canada, demonstrates an English slide trumpet by Hawkes & Co. at an exhibit of 19th-century brass instruments, *A Tribute to Toronto's Sesquicentennial*, presented in conjunction with a concert by the Hannaford Street Silver Band at Little Trinity Church in Toronto, Ontario, April 8. Sixty examples from nearly 700 instruments in the Henry Meredith Collection were used. Among the items visible in the photo above (left to right) are several keyed bugles and an original engraving of Ned Kendall, a cornet by F. Pace, a piston-rotary cornet by Robinson & Bussell, an early Conn slide cornet, an echo cornet by Higham, a Vienna-valved orchestral trumpet in E-flat, a valved bugle in E-flat by D. C. Hall, a Z. A. Meredith open-tone compensating cornet, a rotary cornet by Lyon & Healy, photos or prints of various 19th-century virtuosos, a 1934 Conn-queror "vocal bell" cornet, cornets in E-flat by Quinby Bros. (pocket model), Boston, Foote, and Courtois, a York double-belled euphonium, and various horns and bugles by Whaley-Royce & Co. of Toronto.

A Baroque and slide trumpet performer, Meredith also plays 19th-century, conical-bore brasses in a number of groups and gives frequent lecture-demonstrations using examples from his collection. He is completing a doctorate at Northern Colorado State College in Greeley.

NOMINEES SOUGHT FOR CURT SACHS AWARD; MARCUSE HONORED

Nominations for the 1985 Curt Sachs Award may be made, before October 1, 1984, to a member of the award committee, Howard M. Schott, chairman, Suite 402, Brook House, 44 Washington Street, Brookline, MA 02146; Cynthia A. Hoover, 7938 West Beach Drive, NW, Washington, DC 20012; or Laurence Libin, 126 Darlington Avenue, Ramsey, NJ 07446.

The 1984 recipient of the award, announced at the March 10 business meeting in Tempe, Arizona, is Sibyl Marcuse, San Francisco, California. The text of the citation follows:

The Curt Sachs Award, named in honor of one of the founders of the modern systematic study of musical instruments, is hereby awarded by The American Musical Instrument Society to SIBYL MARCUSE in recognition of her important contributions in this field.

As scholar and curator, she has achieved eminence during a distinguished career. Her books, *Musical Instruments: A Comprehensive Dictionary* and *A Survey of Musical Instruments*, have established themselves as indispensable reference works of a breadth of scope rarely attempted by individual modern scholars.

A NOTE FROM JAPAN

William P. Malm, AMIS member from Ann Arbor, Michigan, writes from Japan that the Musical Instrument Division of the Research Institute of the Kunitachi College of Music (5-5-1 Kashiwa, Tachikawa, Tokyo 190), begun eight years ago by Professor Sumi Gunji, now has 900 instruments, including 210 items from Europe, 200 from East Asia, and 160 from Southeast Asia.

More than 140 reports, postcards, and monographs have been produced. Thirty drawings of European instruments are available, as well as x-rays and photographs. The exhibition gallery includes cassettes and headphones; and, although a catalog has not yet been attempted, there is a file for each instrument.

Professor Gunji is currently surveying individuals, museums, temples, and other sources in order to present a new list of holdings in Japan.

ARTICLES FOR AMIS JOURNAL INVITED

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

AMIS MEETS IN BOSTON MAY 31-JUNE 3, 1985; PAPERS DUE BY OCT. 1

The American Musical Instrument Society will hold its 14th-annual meeting in Boston, Massachusetts, May 31-June 3, 1985, immediately preceding the Boston Early Music Festival & Exhibition. Dr. Edmund A. Bowles, AMIS Vice-President, is in charge of arrangements.

Proposals for papers, lecture-demonstrations, panel discussions, and other presentations of interest to AMIS members are requested. Due to the theme of both the meeting and the festival, preference will be given to topics dealing with musical instruments, performance practices, and iconography during the times of Schütz, Bach, Handel, and Scarlatti.

Typed abstracts must be sent to Dr. Bowles before October 1, 1984, accompanied by a stamped, self-addressed envelope and a list of required audio-visual equipment, if any. Individual presentations should generally be limited to about 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 Dr. Bowles before the October 1 deadline. Send your proposals to: Dr. Edmund A. Bowles, 5 Sage Court, White Plains, NY 10605.

CLASSIFIED COLUMN

Advertisements of interest to AMIS members may be placed in this space. Each 20 words or less costs \$5.00 per issue for AMIS members. \$10.00 for non-members. Checks, made payable to AMIS, must be included with your copy to the Editor (USD Box 194, Vermillion, SD 57069).

FOR SALE: Very rare Mathuscek "cocked hat" grand piano, ca. 1865, rosewood, value approximately \$6,000, good condition. Contact William Foster, 524 Tod Lane, Youngstown, OH 44504; (216) 747-5780.

FLUTE, ivory, silver mounts, 8 silver flat circular keys, made by Kaufman, London, ca. 1821-27; sounding length 23-3/16"; original mahogany case. Barry Grossman, 10542 Kester Avenue, Mission Hills, CA 91345; (818) 361-2889.

FOR SALE: Antique rosewood Chickering grand piano, 6' 6", ca. 1880, in very fine restored condition. Carved legs and lyre, Brown action. \$9,000 or best offer. Call Garlick, (212) 539-4149.

NOMINATING COMMITTEE APPOINTED FOR 1985

A nominating committee for the 1985 AMIS election has been appointed by André P. Larson, President. The four officers 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 Marianne Wurlitzer, chairman, 60 Riverside Drive, New York, NY 10024; Betty A. Hensley, 4707 Looman, Wichita, KS 67220; and Frederick R. Selch, 132 East 71st Street, New York, NY 10021.

HAMILTON COLLEGE EXHIBITS AMERICAN ART & INSTRUMENTS

A major exhibition, *The Art of Music: American Paintings and Musical Instruments, 1770-1910*, opened April 7 at the Fred L. Emerson Gallery, Hamilton College, Clinton, New York. Called "the first of its kind," the exhibition is a survey of early American musical life, juxtaposing musical instruments with master paintings of musical subjects. Included in the exhibition are 22 paintings by Ralph Earl, Charles Bird King, Eastman Johnson, Thomas Eakins, William Harnett, and Thomas Dewing, and 45 instruments on loan from Frederick R. Selch of New York City, former president of AMIS, and the Metropolitan Museum of Art in New York.

A 108-page catalog is available from the Emerson Gallery for \$10.00. It includes illustrations of all of the paintings and instruments, along with a preface by William Salzillo, director of the Gallery, and four essays: "Sound in a Silent Medium: Thoughts on the Pleasures and Paradoxes of Musical Paintings" by Dr. Michael Shapiro, Duke University; "American Musical Paintings, 1770-1865" by Dr. H. Nichols B. Clark, Phillips Exeter Academy; "American Musical Paintings, 1865-1910" by Celia Bet-sky, *Art and Antiques* magazine; and "The Musical Instruments: A Brief History" by Selch.

The exhibition will also be shown at the Whitney Museum of American Art in New York, the Duke University Museum of Art, and the Lamont Gallery at Phillips Exeter Academy.

NEWS OF MEMBERS

Nora Post, West Islip, New York, was a recital honoree (oboe) at the official opening of the 3rd-annual American New Music Consortium Festival (June 11-29) at New York University's Loeb Student Center.

Nancy Groce, folklorist/ethnomusicologist in New York City, assisted in the development of a set of evening tours sponsored by the South Street Seaport Museum in New York, May 9-11, called *Music Makers of South Street*. According to Dr. Groce, "The making and selling of musical instruments was once one of the largest and most important industries in New York, and before 1820, the heart of the musical instrument making trade was centered in and around South Street."

Edward E. Swenson, Ithaca, New York, has restored a fortepiano built by Conrad Graf, Vienna, 1825, number 1594. Paul Badura Skoda used the instrument for a recital at Alice Tully Hall in New York, January 28, and it has since been heard at Town Hall in New York, played by Carlo Levi Minzi on March 24, and at the Kennedy

Center in Washington, D.C., where it was used May 18-20 for a festival of late Classic and early Romantic chamber music.

AMERICAN MUSICAL INSTRUMENT SOCIETY, INC. MINUTES OF ANNUAL MEETING TEMPE, ARIZONA, MARCH 10, 1984

The Annual Meeting of the American Musical Instrument Society, Inc. was held on March 10, 1984 in the Recital Hall, Music Building, Arizona State University. The meeting was called to order at 8:50 a.m. by President André P. Larson. There were 22 members present and 146 members were represented by proxy, constituting a quorum.

On motion, duly seconded and carried, the minutes of the last Annual Meeting were approved as published in the Newsletter.

Treasurer Robert Eliason reported that we are in good financial condition with all current bills paid. He summarized our present sources of income as follows: dues \$11,000; sale of publications \$1200; advertising \$1,000; income from securities \$1,000. Our cash and equivalent is at present about \$21,000. On motion, duly seconded and carried, this report was approved.

Membership Registrar Margaret Downie reported that we now have 582 members which is an increase of 50 over last year. Attempts to increase membership by general mailings have not proven fruitful. Lloyd Farrar stressed the importance of personal contact in obtaining new members or renewals. On motion, duly seconded and carried, Dr. Downie's report was approved.

Speaking for Journal Editor William Hettrick, Larson explained that we have changed printers because of poor communications and, in some respects poor workmanship of Edwards Bros. and are now using A-R Editions. Hettrick hopes to get out volume X by October or at least by the end of 1984.

The question of group insurance for members' collections was discussed and many problems were apparent. Eliason will publish a short list of appraisers in the Newsletter. Richard Haefer suggested that AMIS should not endorse appraisers. Maxine Shimer called attention to the deplorable fact that insurance people tend to classify many instruments as household furnishings. Lehman reminded that valid appraisals can be useful for tax purposes regardless of insurance. By show of hands it was clear that the members would like this subject to be pursued.

Larson stated that the next meeting will be in Boston in 1985 probably on the Saturday to Monday just preceding the Early Music Festival, that is, June 1 to 3. He said that the Galpin Society may join us.

The 1986 Annual Meeting will be in Vermillion, SD, at the Shrine to Music Museum of the University of South Dakota. AMIS will be happy to receive suggestions for meetings after 1986.

Frederick Selch announced an exhibit of musical instruments in paintings which will be shown at Hamilton College, New York in April and at the Whitney Museum in June.

Farrar thanked the members for their letters and comments about his column in the Newsletter on American musical instrument makers. He will be glad to have further communications.

William Gribbon announced that the Trumpet Museum of the Streitwieser Foundation near Pottstown, PA has acquired some 400 additional instruments. He stated that visitors are welcome at any time so long as the Museum has advance notice.

Larson appointed Downie and Wurlitzer to act as tellers.

The following were declared elected:

Class B Governors (without portfolio):	Governors (ex officio):
Cynthia Hoover	Robert Eliason, Treasurer
Friedrich von Huene	Robert Lehman, Secretary
Barbara Lambert	
Frederick Selch	

Robert A. Lehman, Secretary

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, USD Box 194, Vermillion, SD 57069 USA.

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.

In March and April 1984, five violoncellos were stolen from storage facilities in Lincoln Hall, Cornell University. Descriptions of these instruments follow. Anyone having knowledge of the whereabouts or condition of any of these instruments is urged to communicate with: Chairman, Department of Music, Cornell University, Lincoln Hall, Ithaca, New York 14850. All replies will be handled in the strictest confidence.

1. "Juzek" brown cello in black plastic cello case with bow. Cello has four tuning pegs; three plastic and one wooden replacement peg. Cello also has a small piece missing from side (broken off) which complainant has in her possession for comparison. No other identifying features -- total value \$900.
2. Violoncello bearing the label "Robert A. Dolling/Markneukirchen/Made in Germany/Copies of Antonius Stradivarius." The table of spruce in two pieces cut on the quarter bears a medium fine grain broadening toward the flanks. The back of maple in two pieces cut on the quarter bears a mild irregular horizontal figure. The ribs are of similar maple. The original maple neck is terminated in a pegbox and closed scroll with two volutes. The varnish is orange-brown in color and the principal measurements in centimeters are as follows:

Body Length	75.5 cm
Body width:	
Upper Bout	34.3 cm
Center Bout	23.7 cm
Lower Bout	43.35 cm
Rib Height:	
Top Block	11.8 cm
Center Bout	11.6 cm
Bottom Block	11.7 cm
Vibrating String Length	68.6 cm

Cello was in a black case with green velvet inside -- total value \$3,500.

3. Unknown-make cello of French origin from the 19th century. Has "Restored in 1979 by J.W. Lee #491" written on the inside of the cello. Also taken was a violoncello bow; octagonal stick with an ebony and silver frog and

a pure silver tip stamped with "Herbert Wanka Germany." Both cello and bow were in a wooden cello case with a black cloth covering and green velvet interior. Case made by Jaegar. Handle of case is broken and owner placed a leather dog collar on the case as a handle. Collar has silver-colored studs. On the back of the case is the remains of a "Wisconsin" sticker. The back seam is coming apart noticeably -- total value \$13,900.

4. Full-size "Roth" violoncello with four tighteners at the top and four metal fine tuners at the bottom. Is reddish-brown in color with a glossy finish. The bridge is raised higher than the normal bridge. Cello was in a brown soft vinyl carrying case. An unknown-make violoncello bow was also taken. Owner can positively identify by particular dents and scratches on outer frame of the cello - total value \$600.
5. Full-size "Mathias Thoma - 1977" violoncello with label located on the inside frame. Right bottom corner is chipped and scratched and other identifiable marks are spots of dried glue on the sides of the neck. A violoncello bow with a black and white plastic tip was also taken. If the frog is disassembled, the name "Nancy Small" is scratched in the bow. Both the cello and bow were in a hard black violoncello case with seven latches and a plush brown interior -- total value \$1450.

* NOTE -- All five cellos were of the approximate dimensions as described in Number two.