



NEWSLETTER

Of The

American Musical Instrument Society

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Dr. Robert L. Stewart, left, Ms. Linda Moot, and Dr. Jerry Young, admire the set of American over-the-shoulder horns from the Civil War era which have been remounted in a new exhibit at Central Missouri State University.

ESSIG COLLECTION IS CATALOGED AND EXHIBITED

The Don Essig Collection at Central Missouri State University (CMSU) in Warrensburg has been fully cataloged and remounted. Linda Moot, a New York City consultant, was in charge of the project, funded by the Missouri Committee for the Humanities through the Na-

tional Endowment for the Humanities. Among those assisting her were Dr. Robert L. Stewart and Dr. Jerry Young, members of the CMSU music faculty.

Don Essig traveled the Chautauqua circuit, led the ferris wheel band at the St. Louis World's Fair in 1904, traveled with various circus bands, and collected more than 300 musical instruments. The collection, donated to CMSU after Essig's death, includes a significant collection of mid-19th-century American

brasses, featuring examples of the major developments in valve design from that era.

A special program on May 15, including remarks by members of the Essig family, a demonstration of representative instruments from the collection, and a tour of the new exhibit, marked the completion of the project.

The collection is exhibited in the CMSU music building, where it is open to the public during regular class hours.

NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY

André P. Larson, Editor

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

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AMIS MEMBERS ENJOY "THE LOOK OF MUSIC"



A harpsichord by Joannes Celestini, Venice, 1596, from the Royal Ontario Museum, Toronto, Canada, one of more than 330 instruments featured in "The Look of Music" at the Vancouver Centennial Museum.

("The Look of Music" was open to the public from November, 2, 1980 to April 5, 1981. It is reviewed below. -Ed.)

The Vancouver Centennial Museum is housed in a beautiful, modern building consisting of several rectangular wings surrounding a taller, circular section with a distinctive cone-shaped roof. The entrance, reception area, and bookstore are under the cone at the middle level, and a planetarium is

above. Exhibit rooms, supporting facilities, and offices are found in the lower level of the circular section and throughout the spacious, rectangular wings. There is at least one central courtyard, as well as several others in nooks and crannies around the outside of the building — all beautifully landscaped and planted. The museum is situated to the south of central Vancouver, across a small inlet, and its park-like grounds command a sensational view of the harbor, the tall buildings of the central city, and, when the weather clears, a range of snowcapped mountains beyond.

The "Look" inside is easily as sensational as the view outside, for here in one place are the landmarks of Western musical instrument history gathered from museums and private collections throughout Europe, Canada, and the United States. A catalog by Phillip T. Young, who worked with the Centennial Museum staff in planning and mounting the exhibit, is a complete guide and includes photographs of every instrument displayed, some in color, along with virtually all of the label material. The museum also offers visitors ten sets of slides (five slides each) with explanatory leaflets and cassette recordings of the sounds of many of the instruments.

The first impression upon entering the exhibit area is one of a dark interior with only instruments, labels, and a minimum of background lighted. In fact, in the first few galleries it is almost impossible to see well enough to check the catalog or to make notes. Light is an adversary of conservators and obviously here the conservators have won. The general lighting in the later galleries is somewhat brighter, but still fairly subdued.

There are four galleries, three of approximately 9x18 m. on the sides and one 18x18 m. square section. The instruments are arranged according to the major arts periods — Renaissance (1500-1600) in the first side gallery; Baroque (1600-1750) in part of that gallery and all of the next; Classical (1750-1835) in the third side gallery and into the central area; and, Romantic (1835-1900) in the largest part of the central square section. Each period is introduced by a brief label discussing major historical events of the time.

The central section also has an area where contemporary instrument makers demonstrate the making of some early instruments.

Throughout the exhibit specially constructed cases house all of the smaller instruments. Glass on two and often three sides gives an unobstructed view of most instruments from at least two sides. Instruments are mounted on inconspicuous plastic fittings, hung on monofilament line, or simply laid on the case floor, shelves, or platforms. Some of the largest instruments are on platforms surrounded by wooden and Plexiglas barriers. In a few instances, period settings are attempted, the best of which are for a Baroque trio sonata and a Classical

woodwind piano quintet. Each is complete with chairs, stands, music, instruments, and appropriate lighting devices, carpet, and wall coverings.

In addition to the instruments and their labels, large illustrations reproduced from catalogs, paintings, drawings, and so on, provide attractive and informative backgrounds. Outside each case there is often a technical drawing of one instrument and information about the makers represented.

The visitor is also offered a cassette player and tape, at a minimal additional cost, which provides about 30 minutes of music illustrating the sounds of selected instruments and groups of instruments. Taken in slowly and completely, using all means of communication offered, the exhibit is a magnificent overview of instrument history.

The selection of instruments is not without omissions noted by many specialists — there are no organs; the clarinets do not include any with later key systems; there are very few percussion instruments; the posthorn-cornet family is sparsely represented; an important member of the keyed brass family, the ophicleide, was left out; over-the-shoulder brasses are mentioned, yet not one true example is shown — but nothing of this sort could really detract from the great breadth and significance of what was included. It has not been possible ever before, nor is it likely to be again for some time, to see such an array of instruments in one place. Here are the best existing examples of the principal instruments used in Western art music during the preceding three centuries. One can thrill to such major developments and inventions as the perfection of the violin in Cremona, Italy; the flowering of brass-instrument making in Nürnberg; the new flutes and oboes by the Hotteterres; Johann Christoph Denner's bassoons and his invention of the clarinet; and, the invention of the piano by Bartolomeo Cristofori. One can stand in the midst of any of the four galleries and see and hear (by means of the cassette tape) the instruments for which the great music of our culture was written.

It was truly a magnificent experience, appreciated even more by AMIS and CIMCIM visitors who were only able to come and proceed with their meetings, as planned, because the trustees and administration of the museum took over the functions of striking municipal employees to keep the exhibit open and the meeting rooms available.

-Robert E. Eliason
April 21, 1981

ARTICLES REQUESTED FOR AMIS JOURNAL

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*. Materials should be sent to him at the Music Department, Hofstra University, Hempstead, NY 11550.

A VISIT TO THE MUSÉE INSTRUMENTAL IN PARIS

(This is the fourth in a series of introductions to European collections, museums, and special exhibitions. It is based on the author's personal observations, plus subsequent correspondence with Madame Bran-Ricci. -Ed.)

Collections and displays of musical instruments may be found in a number of museums located throughout Paris, but without a doubt one of the world's greatest collections of European art instruments, numbering about 3,000 pieces, plus 500 ethnic and non-European instruments, is housed and displayed, in part (the non-European instruments are not currently displayed), in the Musée Instrumental du Conservatoire National Supérieur de Musique. Few other collections can furnish as complete a panorama of the development of musical instruments in Western Europe from the Renaissance to the 19th century.

The founding of the collection of the Musée Instrumental had its roots in the French Revolution. In 1795, a French law established the Paris Conservatory of Music, as well as the National Library of Music, the latter to be composed of a complete collection of scores, works about music, and antique and foreign instruments. Among the first instruments collected for the Library were those taken from the King's residence, along with those seized from the households of aristocratic families who fled Paris as a result of the Revolutionary conflict.

The Musée Instrumental was opened to the public in 1864, after the purchase by the state, under the reign of Napoleon III, of a collection of 250 instruments of exceptional quality, collected by Louis Clapisson (1808-1869), a composer and professor at the Conservatory.

Plans for creating a new type of museum, an all-encompassing Musée de la Musique, were begun in 1962. Although these plans have not yet reached their fruition, significant steps have been taken towards this long-range goal. In 1967 a specialized restoration workshop was established to care for the growing collection and to bring many of the museum's treasures to playing condition. The acquisition program was greatly enhanced when, in 1979, 75 instruments from the estate of Madame G. Thibault-Chambure, noted musicologist and curator of the collection from 1961-1973, were accepted by the state. This gift coincided with the completion of a two-year renovation of the exhibition, restoration, and storage areas of the museum and was followed, a year later, with the acquisition of the remainder of the Thibault-Chambure collection — more than 700 instruments of exceptional quality and historic interest.

Since the dream for a totally new museum remains on the planning board, a new changing gallery, in which displays indicative of the new museum philosophy can be mounted, was created in 1979. Exhibits already

mounted have included a study of the keyboard instruments of the Erard brothers and an introduction to the maintenance of pianos in the 19th century.

Entering the new exhibition area, one is immediately impressed with an excellent use of a small amount of space for the full, yet uncrowded, display of a large number of instruments. The exhibits are organized in a variety of ways — usually by instrument type, but also by musical style periods, and often including instrument-maker's tools. First to be encountered are a series of glass cases with mirrored backs which reflect the exquisite beauty and richness of the Museum's plucked strings, particularly its unique collection of guitars — some 90 pieces, mostly of French and Italian manufacture, dating primarily from the 17th and 18th centuries — which includes instruments by the celebrated Voboam family, active in Paris under the reign of Louis XIV. Other notable plucked stringed instruments include many rare and ornately-decorated Renaissance arch-lutes of Northern Italian provenance, theorboes, a guitar (1675) and cetera (or cistre, 1700) made by Stradivarius, as well as a collection of 18th-century Parisian harps.

Notable among the bowed stringed instruments are five Stradivarius violins (dating between 1699 and 1724), all in playing condition, which, according to the Curator, Madame Josiane Bran-Ricci, may occasionally be used by selected conservatory students participating in international competitions. Also on exhibit is the unsigned pochette attributed to Stradivarius on the basis of Cremona sketches (1717). Other makers of bowed strings include Italians such as Pietro and Giuseppe Guarneri, Nicolo Amati, Domenico Montagnana, and Gasparo da Salo. In addition, the collection contains about 130 French examples from the 17th-19th centuries. Located just inside the door to the exhibition hall is the immense, three-stringed octobasse (a great double bass standing more than 11 feet tall), invented ca. 1850 by J.B. Vuillaume and used at the premier Paris performance of Gounod's *St. Cécile* Mass in 1851. Among other Vuillaume instruments on display is his contralto viola, a very large and irregularly-shaped viola which the maker invented for the 1855 Paris exhibition.

The keyboard instruments include some 30 harpsichords and spinets, 40 pianos, 17 organs and regales, and 5 clavichords. Instruments acquired between 1976 and 1979 include a square Erard piano of 1789, a large Pleyel grand which was the working instrument of Frederic Chopin for several years, and a rare harpsichord, preserved in its original state, by Vincent Tibaut of Toulouse (southern France, 17th century). Several harpsichords by Ruckers-Taskin (1646-1780) are among the instruments from the Thibault-Chambure collection.

The wind instruments include a significant collection of Renaissance cornetti, a set of recorders by Hotteterre, and important

flutes from the 16th-18th centuries, among which one finds an 18th-century ivory flute with gold mounting made by Thomas Stanesby. Recent acquisitions include a group of instruments from the family of Adolphe Sax, thereby creating an important collection of instruments by this maker at the Musée Instrumental. Collected as much for their visual beauty as for their musical and French socio-historical significance, several 18th-century vielles à roue and court musettes cannot be passed unnoticed.

Although no catalog has been published since G. Choquet's effort of the late 19th century, a checklist is currently in preparation. Descriptive pamphlets concerning the changing exhibitions are available at the Museum. Several color postcards may be purchased as well. A number of the Museum's keyboard instruments are represented on a recording made under the auspices of the Collection du Centre National de la Recherche Scientifique (CNRS). Separate copies of the descriptive notes accompanying the album are also available.

The Musée Instrumental is run by a small staff, consequently the hours during which the exhibition hall is open to the public is limited (2-6 p.m., Wednesday-Saturday only). Requests for visits outside of public hours may be addressed in advance to the Curator (and AMIS member), Madame Josiane Bran-Ricci, 14 rue de Madrid, F-75008 Paris, France.

-Margaret Downie

NOMINATING COMMITTEE SET

A nominating committee for the 1981 AMIS election has been appointed by André P. Larson, President. The Secretary and Treasurer and one-third 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 would be helpful.

The committee members are Cecil Adkins, chairman, School of Music, North Texas State University, Denton, TX 76201; John W. Alfredo, 2864 Old Town Road, Bridgeport, CT 06606; and Laurence Libin, 126 Darlington Avenue, Ramsey, NJ 07446.

CATALOG AVAILABLE

The first volume of the catalog of the collections of The Shrine to Music Museum, devoted to keyed brass instruments (keyed bugles, ophicleides, serpents, and upright serpents), has been published by The Shrine to Music Museum Foundation, USD Box 194, Vermillion, SD 57069. Prices, which include postage and handling, are \$6.50, USA; \$8.50, Canada; \$9.50, Europe; and, \$10, Africa, Asia, and South America. Payment must be made by check or international money order, payable in U.S. dollars and drawn on a U.S. bank.

MARTHA MAAS NEW JOURNAL REVIEW EDITOR



Martha Maas, Associate Professor of Music History and Director of the Collegium Musicum at Ohio State University at Columbus, has been appointed review editor of the **AMIS Journal**, according to William E. Hettrick, editor of the **Journal**. Dr. Maas succeeds Jane Bowers, Portland State University, who served as review editor for five years.

Maas received her Ph.D. in musicology from Yale University in 1969. She is an authority on ancient Greek musical instruments and is in the process of writing a book, **Ancient Greek Stringed Instruments**, a study of instruments from 2200 to 300 B.C. based on literary and archaeological evidence from each period. Under her direction, the Ohio State Collegium Musicum has taped numerous radio and television programs, and she has been active in the American Musicological Society and the Viola da Gamba Society of America, in addition to her work as a member of the editorial board for the **AMIS Journal**.

Publications to be considered for review in future issues of the **AMIS Journal** should be sent to Martha Maas, 111 Hughes Hall, Ohio State University, Columbus, OH 43210.

DIRECTORY PUBLISHED

The long-awaited **Directory of Contemporary American Musical Instrument Makers** by Susan Caust Farrell has been published by the University of Missouri Press. The 216-page, hard-bound volume lists the makers alphabetically, by instrument, and by state. Three appendixes list schools of instrument making, professional societies and groups, and books about instrument making.

The book costs \$24.00 and may be ordered through local bookstores or directly from University of Missouri Press, P.O. Box 7088, Columbia, MO 65205.

SMITHSONIAN OPENS NEW EXHIBITS; ACQUIRES STRADIVARI VIOLONCELLO

"Tuning Up! Fiddles and Bass Viols in America" is the title of a new exhibit which opened at the Smithsonian Institution's National Museum of American History in Washington, D.C., on April 25. The exhibition, drawn from the Smithsonian's musical instrument collection, will continue in the Museum's 3rd-floor Hall of Musical Instruments through January 4, 1982.

According to Curator Cynthia Adams Hoover, organizer of the exhibition, "Fiddling was always a great source of entertainment for dancers, singers, and listeners." Featured in the exhibit are 21 instruments, ranging from New England bass viols to homemade fiddles from Piney Woods, Mississippi, St. Mary's County, Maryland, and Truchas, New Mexico.

A second exhibit, "Violin Treasures," opened May 3 and will run indefinitely. It features six violins and a violoncello by four of the great violin makers of all time: Nicolo Amati, Giuseppe Guarneri "del Gesu," Gasparo da Salo, and Antonio Stradivari. John T. Fesperman, Curator and organizer of the exhibit, notes that "Italy reigned as the center of violin making in the 16th, 17th, and 18th centuries and these examples combine to give a capsule history of Italian violin making."

Several of the instruments in the exhibit are on long-term loan to the Smithsonian. The centerpiece of the display is the "Servais" violoncello by Stradivari, 1701, named after Francois Servais, a 19th-century French virtuoso who owned and played the instrument, which has been donated to the Smithsonian by Charlotte V. Bergen of New Jersey. In announcing the gift, S. Dillon Ripley, Secretary of the Smithsonian, called the instrument "one of the most beautifully preserved of all existing Antonio Stradivari cellos."

BE A FRIEND OF AMIS

The AMIS Board of Governors has approved a new policy whereby any AMIS member who contributes \$100 or more in excess of dues in any

one year will have his or her name inscribed in the **Journal** as a "Friend of the American Musical Instrument Society."

Individuals who wish to join those who will be listed for 1981 should send their contribution, as soon as possible, to the AMIS Membership Office, USD Box 194, Vermillion, SD 57069. Contributions to AMIS are tax-deductible, within the limits provided by law, and will directly support the activities of the Society.

INSTRUMENT MAKERS' EXHIBIT SCHEDULED

According to the March 1981 issue of **VdGSA news**, a Northwest Musical Instrument Maker's Exhibition will be held October 2-29, 1981, at the Museum of Art, Boise State University, Idaho. Residents of Idaho, Oregon, Washington, Montana, Alaska, and British Columbia are eligible to enter instruments — strings, winds, percussion, early instruments, classical, folk, and "experimental" designs — which are well-crafted and have strong visual appeal. Slides or photos of entries should be sent before August 31 to John Taye, Art Department, BSU, Boise, ID 83725.

ERARD VS. STEINWAY: A SYMPOSIUM

A symposium to compare the musical resources of an Erard concert grand piano will be held October 9-10, 1981, at Kenyon College in Gambier, Ohio. Raymond Dudley, University of South Carolina, and Paul Posnak, Kenyon College, will perform works by Chopin, Schumann, and Liszt, composers known to have used, or to have been familiar with, Erard pianos. Andrew Porter, critic for the **New Yorker**, will moderate a discussion among the performers and three additional participants: Charles Fisk, Wellesley College; Michael Frederick, scholar and technician for early pianos; and Benjamin Wiant, restorer and technician for modern pianos. Mr. Dudley will also perform a full recital using the Erard.

Further information may be obtained from Kenneth Taylor, Associate Professor of Music, Kenyon College, Gambier, OH 43022.

1978-80 ACQUISITIONS AT THE METROPOLITAN

(A list of acquisitions made by the Metropolitan in 1977 was published in the March 1978 issue of the AMIS Newsletter as the first in a series of lists designed to keep the membership informed of instruments acquired by institutions which might be of interest for research. The list below includes objects acquired by the Met since then. -Ed.)

Musical instruments acquired by The Metropolitan Museum of Art in New York City in 1978, 1979, and 1980, according to Laurence Libin, Curator, Department of Musical Instruments, are as follows:

- 1978.6. Positive organ, South Germany, 16th-18th century.
- 1978.14. Fandur (Caucasian fiddle), bow, Greece, 20th century.
- 1978.1. Square piano by Carl Andre', Frankfurt, 19th century.
- 1978.99.1-2. Castanets, Philippine Islands, 19th century.
- 1978.99.3-4. Clappers, Philippine Islands, 19th century.
- 1978.100.1. Pedal harp by Erard, London, ca. 1850.
- 1978.136.2. Fife in C, New East India Company, England, 19th century.
- 1978.136.3. Fife in B flat, New East India Company, England, 19th century.
- 1978.136.4. Transverse flute in F, William A. Pond & Co., New York, 19th century.
- 1978.151. Metronome, Maelzel successors, Paris?, ca. 1845.
- 1978.217. Violin, case, Lars Jorgen Rudolf Olsen, New York, 1915.
- 1978.6. Atelier of violin-maker, L.J. Rudolf Olsen, New York, New Jersey, 20th century.
- 1978.218. Square piano, J. Green, London, ca. 1825.
- 1978.265.1. Violin bow, L. Mont Allison?, USA, ca. 1935.
- 1978.265.2. Transverse flute in D, Graves & Alexander, Winchester, New Hampshire, 1830-1833.
- 1978.274. Bandonian (banjo-mandolin), William H. DeWick, Brooklyn, ca. 1912.
- 1978.283. Tenor valve trombone, Gautrot-Marquet, Paris, ca. 1863.
- 1978.291.1. Double-action harp, Sebastian Erard, London, ca. 1815.
- 1978.291.2. Vaji (arched harp), Afghanistan, 19th-20th century.
- 1978.340.12. Dundibhi (kettledrum), Thiru B. Damodaran, Madras, ca. 1976.
- 1978.340.13. Veenu (flute), Thiru B. Damodaran, Madras, ca. 1976.
- 1978.340.14. Nagaswaram (shawm), Thiru B. Damodaran, Madras, ca. 1976.
- 1978.369. Hammer dulcimer, case, beaters, Eastern USA, 1815-1820.
- 1978.372. Square piano, Johann Jacob Seydel, Vienna, 1792.
- 1978.379. Square piano, Dodds & Claus, New York, ca. 1791.
- 1978.433. Violin, Lorenzo Carcassi, Florence, 1752.
- 1978.552.1. Transverse flute in C, case, USA or England, 1840-60.

- 1978.552.2. Transverse flute in C, case, Europe, 19th century.
- 1978.553. Cornet, Leopold Uhlmann, Austria, ca. 1845.
- 1979.1.1. Metronome, A. Pinfold & Co., Bradford, England, ca. 1890.
- 1979.1.2. Metronome, Johann Nepomuk Maelzel, Paris, ca. 1830.
- 1979.21. Folk violin, case, USA, 19th-20th century.
- 1979.77. Oboe in C, Metzler, London, ca. 1800-1820.
- 1979.177. Viola, Benjamin Banks, Salisbury, England, 1791.
- 1979.202. Yang kum (dulcimer), Korea, 18th-19th century.
- 1979.203. Aeolian harp, J.W. Webster, England or USA, 19th century.
- 1979.204. Church bass (bass viol), George L. Darracott, Milford, New Hampshire, 1861.
- 1979.288. Melodeon, Carhart Needham & Co., New York, ca. 1849-1859.
- 1979.296. Oboe in C, P. Maino, Milan, 1860-1880.
- 1979.354. Flute, Hexkaryana tribe, Brazil, mid-20th century.
- 1979.380. Guitar, C.F. Martin, New York, ca. 1838.
- 1979.390. Guitar, Johann Anton Stauffer, Vienna, ca. 1835-1840.
- 1979.443. Clarinet in C, case, Heinrich Christian Eisenbrandt, Baltimore, 1822-1861.
- 1979.444. Mandolin, case, The Washburn Co., Chicago, ca. 1900.
- 1979.522.1. Clavecin brise' (folding harpsichord), Italy, mid 18th century.
- 1979.522.2. Hammer dulcimer, USA, mid 19th century.
- 1979.522.3. Hammer dulcimer, Perry Wight? S. Alabama, New York?, 19th century.
- 1979.523.1.2. Harpsichord, bench, Pleyel Cie., Paris, ca. 1925.
- 1979.524. Flute, Maximilian Schwedler & Carl Kruspe, Leipzig, early 20th century.
- 1980.82. Square piano, George Astor, London, 1800-1815.
- 1980.111. English horn, case, Johann Heinrich Grenser, Dresden, ca. 1800.
- 1980.112. Double bass, labeled Bartolomeo Cristofori, Florence?, 1717?
- 1980.146. Harpsichord, Italy, ca. 1725.
- 1980.215.1. Pitch pipe, New England?, 1816.
- 1980.215.2. Violin case, Georgia?, late 19th century.
- 1980.217. Square piano, John Preston, London, ca. 1790-1800.
- 1980.218. Upright (giraffe) piano, Johann Jacob Konnicke, Vienna, ca. 1825-1840.
- 1980.232.1-6. Violin-back samples, Europe, late 19th century.
- 1980.300. Bassoon, Henri Selmer & Cie., Paris, late 19th century.
- 1980.301. Flute, Meacham & Co., Albany, ca. 1830.
- 1980.327. Piano-bandonion (accordion), case, Alfred Arnold, Carlsfeld, Germany, 20th century.
- 1980.332. Cornet mouthpiece, Peter Thomsen, Philadelphia, 1881.
- 1980.340.1.2. Rag dun (horns, pair), Tibet,

- 20th century.
- 1980.340.3.4. Silnyen (cymbals, pair), Tibet, 20th century.
- 1980.340.5.6. Rolmo (cymbals, pair), Tibet, 20th century.
- 1980.340.7. Damaru (drum), case, Tibet, 20th century.
- 1980.354. Drum, Tibet, late 19th century.
- 1980.367.1. Arched harp, stand, Burma, 20th century.
- 1980.367.2. Fiddle, Ethiopia, mid-20th century.
- 1980.428. Grand piano, John Broadwood, London, ca. 1810.
- 1980.477. Violin, School of Francois Chanot, Paris, early 19th century.
- 1980.478. Grand piano, Robert Wornum, London, ca. 1840.
- 1980.492. Bass viol, Abraham Prescott, Deerfield, New Hampshire, ca. 1820.

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).

REGISTER the instruments you wish to buy, sell or trade. Free listing. Commission on sales only. S. Glickman, 5629 Delafield Avenue, Riverdale, NY 10471.

FOR SALE: Single-action harp by Erard, Wardour Street, Soho, London, No. 593; black with gold trim, ram's heads. \$525. The Clockworks, Star Route-St. Anton, Nederland, CO 80466.

THE TUNING OF MY HARPSICHORD 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, West Germany. DM 22.-

ZUCKERMANN FLEMISH IX; 2x8; authentic Flemish decoration; soundboard painting. Professionally voiced and regulated. \$5,000. Robert Hicks, 50 South Broad Street, Pawcatuck, CT 06379. (203) 599-2952.

SEEKING ALTO (G) FLUTE, Boehm model, in good or repairable condition. Please write Patricia Witten, 130 Sears Street, Ithaca, NY 14850, USA.

BOEHM INFORMATION REQUESTED

Ludwig Boehm would appreciate receiving information about any known flutes, compositions, brochures, letters, or other materials by Theobald Boehm which would aid him in his attempt to compile an inventory of such items. Information should be sent to Ludwig Boehm, Asamstrasse 6, 8032 Lochham Kr. Munich, West Germany.

AMIS WILL MEET APRIL 15-18 AT OBERLIN COLLEGE, OHIO; PAPERS DUE BY OCT. 1

The American Musical Instrument Society will hold its 11th annual meeting on the campus of Oberlin College in Oberlin, Ohio, April 15-18, 1982. The Oberlin Conservatory of Music will host the meeting. James Caldwell, Professor of Music, is the local arrangements chairman. Robert E. Eliason, Curator of Musical Instruments at the Henry Ford Museum in Dearborn, Michigan, will serve as program chairman.

Proposals for papers, lecture-demonstrations, panel discussions, and other presentations are welcomed. Typed abstracts must be received by the program chairman before October 1, 1981, 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 approximate length on the abstract. Any other ideas or suggestions should also be addressed to the program chairman before the October 1 deadline. Send your proposals to:

Robert E. Eliason - AMIS
Curator, Musical Instruments
Henry Ford Museum
Dearborn, MI 48121

ALLANSON COLLECTION SOLD AT AUCTION

The musical instrument collection of Clifford and Estelle Allanson of Delmar, New York, was sold at auction by John Blaine Warner, II, in Cohoes, New York, on June 6-7, 1981. A large crowd of collectors, dealers, museum personnel, and other interested individuals gathered for the dispersal of one of the largest remaining private collections of its kind in the United States.

Clifford A. Allanson, 84, collected musical instruments for more than 50 years. Although very active in the retail business world as a vocation, he assembled his collection in his spare time "to preserve the musical instruments which were a part of the story of music in early America." Now retired, he, and his wife, Estelle, 77, continue to participate actively in a hectic schedule of musical appearances with senior citizens groups in the Albany, New York, area.

And, although their collection has now been sold, in preparation for "apartment living," Cliff Allanson indicates that he will continue to collect. "I'll bet that by early 1983, I will have another 50-60 instruments," he

says, while his wife shrugs her shoulders in mock despair.

STOLEN INSTRUMENTS



A dulcimer by Ken Riportella, above, has been stolen from the New York City apartment of Dan Schlesinger. The instrument is made of India rosewood, American walnut, cherry, spruce, and Honduras mahogany. Anyone knowing of its whereabouts should contact Dan Schlesinger, 210 5th Avenue, New York, NY 10010 (telephone: 212-689-6418 or 212-593-8130) or Detective Argenzio, 13 Precinct, N.Y. Police Department, 230 E. 21st Street, New York, NY (telephone: 212-477-7483).

Also lost is a serpent by Forveille à Paris, 1821, which disappeared when being shipped by United Parcel Service from the Midwest to New York City in January. The instrument had been recently restored. For further information, contact the AMIS Membership Office, USD Box 194, Vermillion, SD 57069 (telephone: 605-677-5306).

THE AMERICAN MUSICAL INSTRUMENT SOCIETY, INC. MINUTES OF ANNUAL MEETING VANCOUVER, B.C., APRIL 4, 1981

The Annual Meeting of the American Musical Instrument Society, Inc. was held on April 4, 1981 at the Garibaldi Room of the Hotel Vancouver. The meeting was called to order at 8:30 a.m. by President Frederick R. Selch.

There were 26 members present and 63 members were represented by proxy together constituting a quorum.

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

The chairman appointed Cynthia Hoover and Patricia Selch as tellers.

Robert Eliason submitted a written Treasurer's report and summarized this by saying that by the end of this year we should be able to pay for the journal comfortably and then to consider new projects. The approximate cost of the journals is: volumes 1 to 4 - \$7 to \$11; double volume 5, 6 - \$14; volume 7 - \$10. On motion, duly seconded and carried, the Treasurer's report was approved.

Membership Registrar Margaret Downie reported that we had 534 members in 1980; 405 have already renewed for 1981 and she expects a final number of about 560.

Journal Editor William Hettrick reported that the journal is now on schedule and that volume 7 will be published by the end of 1981. Hettrick announced that Jane Bowers has asked to be relieved as Review Editor and expressed his appreciation for her past work. He also thanked Jeannie and Richard Abel for their good work as journal business managers.

Richard Abel made an earnest request for suggestions as to prospective advertisers. He stated that a charge will now be made for preparation of advertisements unless camera ready copy is supplied.

Jane Bowers proposed that back issue copies of the journal should be sent to prospective advertisers.

President Selch made a short valedictory speech in which he reviewed the problems that he faced in the beginning and thanked the members for seeing the Society through a difficult period. He also expressed his gratification for the doubling of the membership during his tenure.

After a short recess the tellers announced the following results of the election: President (1981 to 1983) - Andre' P. Larson; Vice President (1981 to 1983) - Edmund A. Bowles; Secretary (1981 to 1982) - Robert A. Lehman; Treasurer (1981 to 1982) - Robert E. Eliason; Board of Governors (1981 to 1984) - Cynthia A. Hoover; Barbara Lambert; Howard M. Schott; and Frederick R. Selch.

Nicholas Shackleton announced that the curatorship of the Bate Collection at Oxford University is open for applications.

At this point newly-elected President Andre' P. Larson took the chair.

The President announced that the next meeting will be held at the Conservatory of Music, Oberlin College, Oberlin, Ohio. James Caldwell will be local arrangements chairman and Robert Eliason, program chairman. Further information will appear in the Newsletter. The Smithsonian Institution, the Museum of Fine Arts, Boston, and the Henry Ford Museum, Dearborn, are being considered for subsequent meetings and a decision will be made at the November Board meeting.

The President announced that the Nominating Committee will comprise: Cecil Adkins, John Alfredo, and Laurence Libin. (Note: It was subsequently announced that Adkins would be chairman.) The members were invited to send suggestions to the Committee.

The President made a plea for the submission of papers for the Journal so that a surplus will be available from which to select. He also stated that he hoped members would submit short articles on instruments for publication in the Newsletter.

At this point the President requested Robert Eliason to take the chair.

On motion of Andre' Larson, seconded by many members, and carried unanimously, the following preambles and resolution were adopted:

WHEREAS, Frederick R. Selch has served the AMIS membership well and faithfully as a Board member and President for more than ten years, and WHEREAS, his service exemplified high quality leadership and service on behalf of all individuals interested in musical instruments, and

WHEREAS, his service has included personal contributions beyond those required by the office.

NOW, THEREFORE, BE IT RESOLVED, that the AMIS members in attendance at the Vancouver meeting do hereby recognize and thank Eric Selch for his leadership and dedicated service to the Society during his four year term as president.

Frederick Selch thanked Larson and the members in appropriate words.

President Larson resumed the chair and thanked the following, some for specific efforts on behalf of the Society, and others for making the Vancouver meeting a success: Cynthia and Roland Hoover; Jeannie and Richard Abel; Margaret Downie; Cecil Adkins, Program Chairman; Phillip Young, Local Arrangements Chairman; Robert D. Watt, Director, Vancouver Centennial Museum; R. Michael Shields, President, Vancouver Museums and Planetarium Association; Mrs. Pauline Hall; and Ian Thomson, Deputy Provincial Secretary, British Columbia.

Larson announced that there would be no raise in dues this year.

The Secretary stated that the Board of Governors has voted to have the name of any member who contributes \$100 or more in excess of dues in any year inscribed in the journal as a "Friend of the American Musical Instrument Society, Inc."

William Gribbon called the attention of the members to a relatively new museum called the Trumpet Museum established by the Streitwieser Foundation at Vaughan Road, Pottstown, PA.

It was announced that the Center for Musical Antiquities has moved and may presently be reached at the home of Lillian Caplin, 544 East 86th Street, New York, NY 10028.

There being no further business, the President declared the meeting adjourned at 9:10 a.m.

Robert A. Lehman,
Secretary