

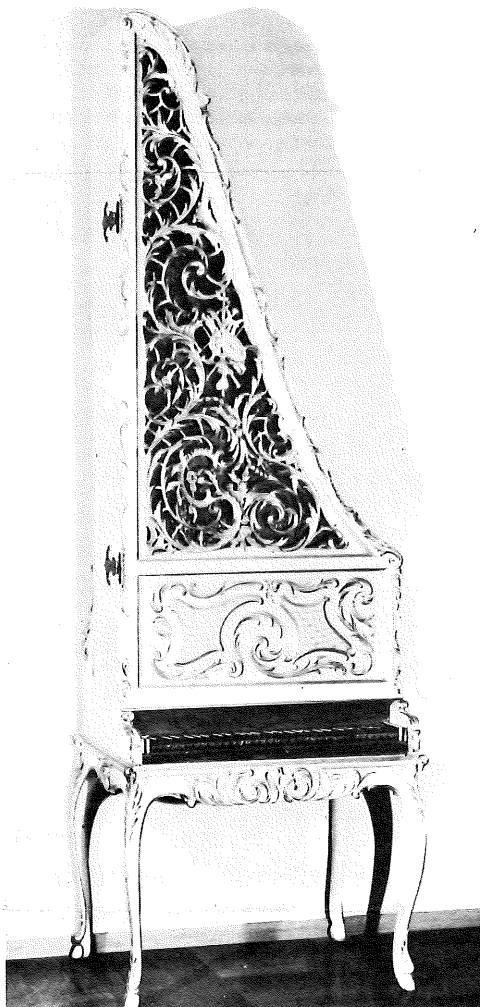
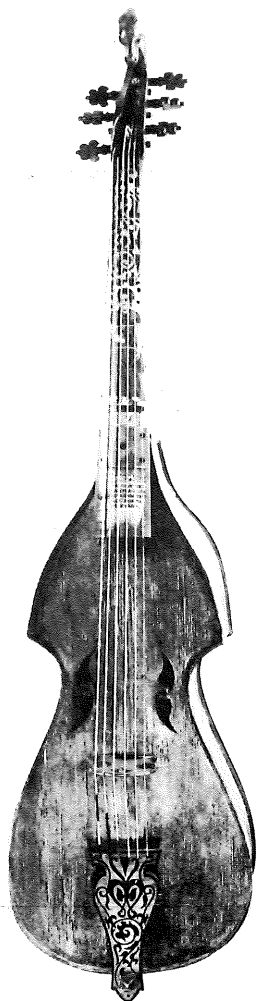
NEWSLETTER

Of The

American Musical Instrument Society

Vol. XII, No. 2

June 1983



The breadth of the collections at The Hague is illustrated (from the left) by a viola da gamba by Gaspard Tieffenbrucker, Lyon, ca. 1560; a clavicytherium by Albert Delin, Doornik, ca. 1760; and, an ornately-carved drum from Guinea, West Africa.

SPLENDID COLLECTION VISITED IN THE HAGUE

(This is another in a series of reports about European musical instrument collections, designed to encourage AMIS members to include those collections in their itineraries, whenever they go abroad. —Ed.)

It is a very long walk from the train station in The Hague (Netherlands) across town to the Gemeentemuseum (Municipal Museum) at Stadhouderslaan 41. Approaching the building, one is reminded of the large, undistinguished, yellow brick bathhouses that

were built in America at the turn of the century to accommodate the throngs of people who flocked to the beaches located near metropolitan areas on the East coast and the Great Lakes. But, enter the building, particularly the musical instrument galleries, and one discovers a splendid collection of European and non-Western instruments, magnificently displayed.

The brass instruments are well known, of course, because of the catalog by Leo J. Plenckers (NY: Da Capo Press, 1970), but they are but a small part of the treasures which have been housed at the Gemeentemuseum since 1935.

The European instruments are exhibited

chronologically. Representatives of the 16th century, for instance, include spinets by D. Pisaurensis (Venice, 1575) and G. Celestini (Venice, 1589), the Tieffenbrucker instrument pictured above, a chitterone by M. Buchenberg (Rome, 1595), a bass trombone by P. Colbert, Reims, 1593 (one of about 180 items on loan from the Rijksmuseum, Amsterdam), and more.

A virginal and two harpsichords by Ruckers, a viola da gamba by Henry Jaye (Southwarke, 1611), a lute by Costa di Agostino di Brescia (Verona, 1615), and a bass lute by Buchenberg (Rome, 1613) dominate the first half of the 17th century;

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NEWSLETTER OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

Andre' P. Larson, Editor

The Newsletter is published in February, June and October for the members of the American Musical Instrument Society (AMIS). News items, photos, reviews and short monographs are invited, as well as any other information of interest to AMIS members. Address all correspondence to the Editor, AMIS Newsletter, 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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the second half includes a Couchet harpsichord (Antwerp, 1668), a Tielke guitar (Hamburg, 1692), trumpets and trombones by J. L. Ehe and J. W. Hass (Nuremberg), a slender dancing master's fiddle with a superbly-carved devil's head by G. Woerlie (Augsburg, 1671), and a number of bowed stringed instruments by Dutch makers. Several 17th-century paintings of musical scenes provide a context for the early instruments.

An extensive exhibit of 18th-century instruments, dominated by a spectacular clavicytherium (pictured on p. 1), includes keyboards by the Silbermanns, woodwinds by the Grensers, a lovely Barak Norman viola da gamba (London, 1705), a South German baryton, and on and on.

Grand pianos by Conrad Graf (Vienna, 1830), Broadwood (London, ca. 1825), Clementi (London, ca. 1835), and Pleyel (Paris, 1845) vie for attention with 19th-century bowed strings by Chanut and Vuillaume, a cor omnitonique by Sax (Brussels, ca. 1840), an inventionshorn by J. G. Haltenhof (Hanau, 1819), and a variety of walking-stick instruments.

There is a section of traditional European folk instruments (Alphorn, Swedish nyckleharpa, Harding fiddles, and so on), half a dozen large mechanical instruments, and a separate gallery for the important Carel van Leeuwen Boomkamp collection (catalog by Boomkamp & J. H. Van der Meer, Frits Knuf, Amsterdam, 1971), which the museum acquired in 1975.

Finally, there are the non-Western instruments, notably the spectacular gamelans from Indonesia, most of them reflective of Holland's traditional commercial ties.

Perfection is difficult to obtain. Some of the stringed instruments hang in the open; fortunately, most of them hang against cloth panels, but a few risk damage by rubbing against painted plaster walls (though not like the Brussels Musée instrumental du Conservatoire de musique, where the painted walls clearly show the marks where their stringed instruments swing to and fro when bumped by school children!). And, harps and keyboards stand out in the open, which must be a problem, if large groups of people visit.

But, the collections are splendid and the exhibits otherwise commendable. The gift shop features a variety of postcards, drawings, books, and recordings of Dutch organs. The 45-minute train ride from Amsterdam is one of the best such excursions one can make. Go!

— André P. Larson

UNDER THE CROWN AND EAGLE

By Lloyd P. Farrar

The town of West Swanzy, New Hampshire, became the home of the Stratton family with the settling there in 1790 of Richard Stratton, a tanner. His son, John, continued the trade, adding to it farming and the selling of lumber. Succeeding generations continued this development of village industries.

It was the two sons of William and Mary F. Stratton — George William, born August 1,

1830, and John Franklin, born September 14, 1832 — who broke with the family tradition and became international travelers and businessmen of major stature in Boston, New York, and Leipzig, Germany. They were also persons of obvious musical talents. They began performing traditional dance music on the clarinet and trombone as mere boys, enjoyed commercial success touring with their father's orchestra until 1842, and went on to develop their abilities as performers and composers through conservatory studies in the U.S. and abroad.

Visitors to West Swanzy today can visit the gravesites of George and John. They can also see their portraits, which hang in the Free Public Library and Art Gallery that George designed and donated to the village in 1885. Dedication ceremonies were graced with a piano recital of Beethoven sonatas and other works, as well as a lecture series about European culture by the donor. George also composed and published operas, operettas,

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BOULTON COLLECTION DONATED TO ARIZONA STATE



This exhibit of American Indian instruments from the Laura Boulton collection is one of several such exhibits located on the fifth floor of the Arizona State University music building.

Donation of the late Laura Craytor Boulton's personal collection of ethnomusicological materials to Arizona State University (ASU) in Tempe was announced jointly April 27 by J. Richard Haefer, Director of the Laura Boulton Collection of World Music and Musical Instruments, and Shirley R. Porter, president of the New York-based Laura Boulton Foundation.

Dr. Boulton brought her extensive collection of musical instruments, tapes, slides, photographs, and papers to ASU in the early '70's. She spent the last years of her life at the University, doing research, writing, and undertaking field trips to Europe and Oceania. She served as director of the collection until her death in 1980. Since then, representatives of ASU and the Boulton estate have negotiated for transfer of the ownership of the collection to the University.

The Boulton collection is housed on the fifth floor of the ASU music building. There is a public gallery where about 300 instruments from Europe, Asia, Africa, North and South America, Australia, and the Pacific Islands are displayed and recorded sounds of many of the instruments may be heard.

In addition to the instruments, there is an archival research area which contains more than 1,000 hours of tape recordings of traditional music from around the world; several thousand slides; photographs and negatives of musicians, musical instruments, and ceremonies; and, a considerable number of supporting documents.

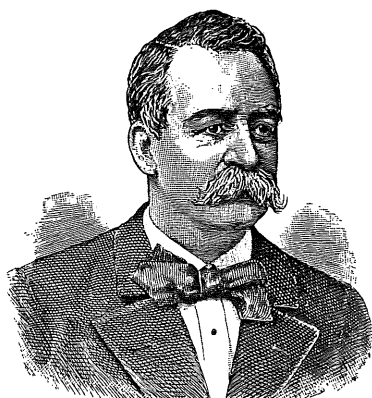
A Friends of the Boulton Collection organization has been formed to help strengthen the collection. The gallery is currently open to the public from 1:00 to 4:00 p.m., Monday through Friday.

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and symphonic works. He boasted that the library was built out of profits made in legitimate business: "Not a dollar was made... out of any operations in mining, real estate, railroad stocks, or speculation, nor in any sort of gambling whatever."

The financial success of the George Stratton Company, established in Boston in 1866, may have been due in part to the opportunistic and energetic industrial accomplishments of the younger brother, John. From the beginning he was the aggressive cornet and trombone player, the boy who organized and led the band or orchestra. For awhile he lived in Lowell, Massachusetts, and was a machinist's apprentice in West Chelmsford, learning skills which eventually made him one of the most progressive industrialists of the era, including the musical instrument trade. He knew personally how to make any instrument or article he sold from his New York store, and he invented machinery for their manufacture.

Beverly Ervine, who is currently writing a dissertation at Ohio State University about the life and works of John F. Stratton, has graciously supplied an outline of his career.



John F. Stratton

Robert Eliason of the Henry Ford Museum has also shared materials from his files. Lillian Caplin of New York City has sent me a Stratton reprint of materials originally published in Freund's Weekly. The full text will be one of the first offerings in the series of instrument maker's catalogs planned for reprinting by the Center for Musical Antiquities, with AMIS encouragement.

In brief, the first years of John's life, 1838-57, were devoted to touring as a child prodigy, playing with quadrille bands, and leading bands in Hartford, Connecticut, Worcester, Massachusetts, and elsewhere. In Hartford he also opened a music store. Moving on to New York City, he soon was director of the Staten Island Philharmonic Society, and established Stratton's Palace Garden Orchestra.

The second part of his career began in 1859 with the establishment of the John F. Stratton firm as a New York dealer and brass instrument maker at the corner of Centre & White streets. In 1862, still in that part of the city where most instrument making was being done, he was at 105 East 22nd; then, 31 Maiden Lane in 1865; 735 Broadway and 118 W. 27th in 1867; and, later in the same year, 63 Maiden Lane. The brief association of Stratton with J. Howard Foote, the latter strictly a merchant, took place about 1865. In that year they are listed as successors to

Rohe and Leavitt in New York.

The third phase of John's life, beginning with the 1868 move of his brass manufacturing to Markneukirchen in Saxony, saw him primarily overseas, although in later years he admitted having made three dozen or more trans-Atlantic crossings. In 1870 he built in Gohlis (near Leipzig) a mechanized violin factory that drew the King of Saxony as an admiring visitor. He also subcontracted for other musical merchandise to sell in New York (and Boston!) at his new store (1871) at 53 Maiden Lane and later (1876 or 1882, the dates are unclear) at 49 Maiden Lane. In 1883/84 he sold his German properties and returned to live in New York. He died in Brooklyn October 23, 1912.

By this time there had been more changes of address: 43 & 49 Walker (1889); 811 E. 9th (1895); and 62 Grand (1898), the last. The firm had become John F. Stratton & Son (Frank A. Stratton) in 1890, but in 1895 Frank assumed a separate address (37 Howard), and the firm returned to the name, John F. Stratton & Co. Because Stratton, like other makers of the day, often put a street address on his familiar shields, this summary of addresses should help collectors date his instruments. Most of them, however, were imported, rather than American-made, instruments.

Stratton's catalogs, like those of his competitors, were packed with advice to customers. A few quotations will illustrate his droll humor and mercantile directness.

"... hardly a day passes that one or more of the following questions is not propounded to us. To save unnecessary correspondence, and to give new bands as much light as possible, we have gathered them together and answer each as follows:

"Query No. 2. Which metal give (sic!) the best tones? There is no difference whatever if the instrument is properly made.

"Query No. 5. Have you got any cheap second-hand instruments which would do for us to learn on? ... certainly do not throw away your money by paying twice what they are worth, and yet more certainly do not throw away what you do pay by getting in exchange a set of instruments worth only thirteen cents a pound."

There are also some cogent admonitions about the use of bell-front, upright, and over-the-shoulder horns, and about evaluating the condition of valve-rotors before deciding about restoring a damaged instrument.

The final quotation (Query No. 11) concerns bands of mixed instruments. To understand fully the humor, we must remember that Stratton was undoubtedly a gifted performer. In fact, he formed, with Allen, Jefferson, and Harvey B. Dodworth, a private Quartet Club devoted to playing string music on brass instruments.

His answer to Query No. 11 is: "Put your cornet players in the front rank, and make them march backward, so that the sound of all the instruments will go in the same way. It may be a little inconvenient for them, but they richly deserve it for being so stupid as to get front cornets to use with over-the-shoulder instruments."

You are encouraged to share information about favorite Stratton instruments in your collections with Beverly Ervine, 15345 Palmer Road, Reynoldsburg, OH 43068.

In the next Newsletter there will be facts about America's oldest on-going instrument maker - from 1833 and still going strong!

AMIS ESTABLISHES CURT SACHS AWARD; BOYDEN HONORED

The Board of Governors of the American Musical Instrument Society has established the Curt Sachs Award, named for one of the founders of the modern systematic study of musical instruments, to honor those who have made important contributions toward the goals of the Society.

The first recipient of the award, announced at the April 16 business meeting in Dearborn, is David D. Boyden, Berkeley, California, author of *The History of Violin Playing from its Origins to 1761 and its Relationship to the Violin and Violin Music*.

The text of the complete citation follows:

Whereas, he has earned outstanding eminence as a scholar, teacher, performer, and conductor in a long and distinguished career; and,

Whereas, his book, *A History of Violin Playing from its Origins to 1761*, represents a contribution of unique importance to our knowledge of the instrument, combining penetrating scholarship with a performer's insight; and,

Whereas, as a pioneer working in the field of musical iconography, he has provided important leadership in the systematic collection and cataloging of pictorial documents relating to instruments;

The American Musical Instrument Society hereby bestows the Curt Sachs Award, named for one of the founders of the modern, systematic study of musical instruments, upon

DAVID D. BOYDEN

Nominations for the 1984 Curt Sachs Award may be made, before October 1, 1983, to a member of the award committee, Edmund A. Bowles, chairman, 5 Sage Court, White Plains, NY 10605; Cynthia A. Hoover, 7938 West Beach Drive, NW, Washington, DC 20012; or, Howard M. Schott, Suite 402, Brook House, 44 Washington Street, Brookline, MA 02146.

VERMONT INSTRUMENTS SOUGHT FOR EXHIBIT

The Vermont Historical Society will sponsor an exhibition about Vermont's musical heritage from November 1983 to May 1984. A major component of the show will be a collection of Vermont-made musical instruments for which it seeks examples, photographs, and supporting documents.

As an adjunct to the exhibition, a series of demonstrations by contemporary Vermont musical instrument makers is also planned.

Reply to Philip F. Elwert, Curator, Vermont Historical Society, 109 State Street, Montpelier, VT 05602.

HAYNES/POWELL FLUTE INFORMATION SOUGHT

Marsha Goodman, 1039-B Pacific Street, Santa Monica, CA 90405, is preparing a Master's thesis at the University of Southern California concerning the economics of flute production.

In particular, she would appreciate receiving copies of old price lists, invoices, and bills of sale from the Haynes and Powell flute companies.

1982 ACQUISITIONS AT USD MUSIC MUSEUM



No. 3127. Soprano Ophicleide in B-flat by Adolphe Sax, Paris, mid-19th century. Serial number 192. Nine keys. Made of brass, with a decorative bow guard and brace and a hand-rest in the form of a snake. Other soprano ophicleides by Sax are serial number 190 at the Metropolitan Museum of Art in New York and number 188 in Berlin (but destroyed during World War II).

(This is another in a series of lists of instruments acquired by major institutions. The lists are designed 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 musical instruments acquired by The Shrine to Music Museum at the University of South Dakota in 1982:

No. 2906. Fortepiano by Davison & Redpath, London, 1789. Five octaves.
No. 2942. Saxophone, Jenkins Music, Kansas City, before 1928. Silver-plated.
No. 2967. Cornet in A and B-flat by C. G. Conn, Elkhart, Indiana, ca. 1888. Silver-plated.

No. 3032. Valve tenor trombone by Vincent Albert, Brussels, ca. 1920-40.
No. 3033. Valve tenor trombone by G. L. Penzel & Müller, New York, ca. 1890.
No. 3034. Slide tenor trombone by H. N. White, Cleveland, ca. 1919.
No. 3036. Field drum by William F. Ludwig, Chicago, 1957.
No. 3037. Flute by Cundy-Bettoney, Boston, early 20th century.
No. 3038. Clarinet in B-flat by René Dumont, Paris, 20th century.
No. 3039. Clarinet in B-flat by H. N. White, Cleveland, 20th century.
No. 3040. Clarinet in B-flat by C. G. Conn, Elkhart, ca. 1912.
No. 3041. Alto clarinet by Pedler, Elkhart, 20th century.
No. 3042. Clarinet in B-flat by C. G. Conn, Elkhart, ca. 1910.
No. 3043. Clarinet in B-flat by Ohio Band Instrument Co., Cleveland, 20th century.
No. 3044. Clarinet in B-flat by Moening Brothers, Germany, 20th century.
No. 3045. Clarinet in B-flat by Cundy-Bettoney, Boston, 20th century.
No. 3047. Clarinet in B-flat by Cundy-Bettoney, Boston, 20th century.
No. 3048. Clarinet in B-flat by H. N. White, Cleveland, 20th century.
No. 3050. Cymbals, "Gurdwara," India.
No. 3051. Bells, India.
No. 3052. Double flute, Yugoslavia.
No. 3053. Flute, Yugoslavia.
No. 3055. Slide tenor trombone by Marceau, Czechoslovakia, ca. 1916.
No. 3056. Slide contrabass-trombone by Ernst David, Bielefeld, West Germany, 1958.
No. 3057. Clarinet in B-flat by Buffet-Crampon, Paris, 20th century.
No. 3058. Flute in E-flat by C. G. Conn, Elkhart, 1914.
No. 3060. Clarinet in B-flat by Henri Selmer, Paris, early 20th century.
No. 3061. Clarinet in B-flat by C. G. Conn, Elkhart, ca. 1895. Double-walled, gold-plated keys.
No. 3062. Clarinet in C by C. G. Conn, Elkhart, 1920.
No. 3063. Primer clarinet by Harry E. O'Brien & Sons, Indianapolis, ca. 1940.
Nos. 3064-6. Clarinets in A, B-flat, and C by Theo. Berteling, New York, ca. 1849-90. A matched set in a single case.
No. 3067. Porta-cello by Karl Knilling, England, 20th century.
No. 3068. Cymbals (pair), Japan, 20th century.
No. 3069. Sehtar, probably Iran, 20th century.
No. 3070. Slide tenor trombone by Pedler, Elkhart, ca. 1940.
No. 3071. Slide tenor trombone by Besson, London, 20th century.
No. 3072. Cornet in B-flat (high pitch/low pitch) by C. G. Conn, Elkhart, April 26, 1919. Silver-plated, engraved.
No. 3073. Contrabassoon by Franz Hell, Brunn, Moravia (now Brno, Czechoslovakia), ca. 1830. Seven keys.
No. 3074. Piccolo with alternate flageolet head, Germany, late 19th century.
No. 3075. Two-string fiddle, Western Asia, late 19th century.
No. 3076. Flute by William Hall & Sons, New York, ca. 1848-55. Four keys.
No. 3077. Flute in D-flat by William S. Haynes Co., Boston, ca. 1919-20.
No. 3078. Sarinda, India, 19th century.
No. 3079. Oboe by C. G. Conn, Elkhart, ca. 1915.
No. 3080. Schulkclarinette by Willy Hopf, Taunus, West Germany, mid-20th century.
No. 3081. Flute by Cornelius Ward, London, England, ca. 1842.
No. 3084. Flute in F by Edward Hopkins, Troy, New York, 1839-66. One key.
No. 3085. Flute in F, 19th century. One key.
No. 3086. Piccolo by George Cloos, New York, ca. 1869-1913.

No. 3091. Flute by C. G. Conn, Elkhart, 1905.
No. 3092. Flute by Martin frères, Paris, France, late 19th century.
No. 3094. Flute by Eugène Albert, Brussels, before 1890.
No. 3095. Clarinet in E-flat by G. L. Otterol, Paris, mid-20th century.
No. 3096. Tenor Saxophone by Oscar Adler, Markneukirchen, Germany, before 1940.
No. 3097. Bassoon by Buffet-Crampon, Paris, early 20th century.
No. 3099. Oboe by Hawkes & Son, London, ca. 1884-95.
No. 3101. Clarinet in B-flat by G. L. Penzel and Müller, New York, early 20th century.
No. 3102. Clarinet in A by Martin frères, Paris, France, late 19th century.
No. 3104. Tenor banjo by S. S. Stewart, ca. 1922.
No. 3106. Sopranino recorder by Johannes Adler, Markneukirchen, Germany, 20th century.
No. 3113. Fife by Penzel-Mueller, New York, 20th century.
No. 3116. Fife by Penzel-Mueller, New York, 20th century.
No. 3118. Piccolo by John Frey & Sons, London, early 20th century.
No. 3119. Valve trombone by Quinby Brothers, Boston, ca. 1861-1880. Silver-plated.
No. 3120. Slide trombone by C. G. Conn, Elkhart, ca. 1927. Silver-plated.
No. 3122. Base drum by Wilson Brothers, Chicago, ca. 1926.
No. 3123. Lyraflügel by J. C. Schleip, Berlin, Germany, ca. 1820-25. Six octaves. Three knee levers (keyboard shift, sustain, and bassoon).
No. 3127. Soprano Ophicleide in B-flat by Adolphe Sax, Paris, France, mid-19th century.
No. 3128. Piccolo by W. Kohlert Sons, Graslitz, Bohemia, early 20th century.
No. 3133. Flute by C. F. Pertin, Austria, early 20th century. Eight keys.
No. 3134. Flute by Agostino Rampone, Milan, Italy, ca. 1850-1905. Silver.
No. 3135. Flute by H. Bettoney, Boston, early 20th century.
No. 3136. Flute by S. Arthur Chappell, London, ca. 1871-1904.
No. 3137. Flute by George Butler & Sons, England, ca. 1898-1913.
No. 3138. Flute by Hawkes & Sons, London, ca. 1884-1930. Six keys.
No. 3139. Flute by J. R. Lafleur & Son, London, ca. 1860.
No. 3140. Flute by T. Craig, Aberdeen, Scotland, for Fernand Chapelain, La Coutoure, France, ca. 1878-1925.
No. 3142. Flute by F. Zogbaum & Co., New York, ca. 1854-70. Eight keys.
No. 3152. End-blown, notched bamboo flute, Taiwan, 20th century.
No. 3153. End-blown, notched bamboo flute, Java, 20th century.
No. 3157. Clarinet in B-flat by W. D. Cubett & Son, London, ca. 1875-1887.
No. 3158. Clarinet in B-flat by Henry Purcelle, Paris, early 20th century.
No. 3160. Soprano Saxophone by C. G. Conn, Elkhart, ca. 1895.
No. 3161. Cylinder phonograph attributed to Paillard, St. Croix, Switzerland, ca. 1904.
No. 3162. Slide trombone (high and low pitch) by Frank Holton, Chicago, after 1908. Silver-plated.
No. 3163. Slide trombone (high and low pitch) by Frank Holton, Elkhorn, Wisconsin, ca. 1918. Silver-plated.
No. 3165. Camel Bell, India, 20th century.
No. 3166. Lyre-guitar by Mauchand Roudhloff, Paris, France, ca. 1800.
No. 3171. Baritone horn by C. G. Conn, Elkhart, 1906.
No. 3172. Tenor Saxophone by C. G. Conn, Elkhart, ca. 1915.
No. 3173. Concert grand piano by Steinway & Sons, New York, 1867.

HISTORIC TUNINGS — ONE MORE TIME!

I am indebted to Steven Manley for pointing out (in a letter printed in the October 1982 issue of the Newsletter) a significant misstatement in my review of Owen Jorgensen's *The Equal-Beating Temperaments* (AMIS Journal, VII). I very much regret that in attempting to clarify a point on page 22 of the book under review I only exacerbated the problem: of course the ultimate comma that all tunings and temperaments must reckon with is the ditonic comma, and the "Aron-Neidhardt" temperament ("Kirnberger III") does indeed, as Mr. Manley states, divide that comma into five parts, although quite unequal ones; the fifth part is the schisma (1.95 cents), a virtually inadvertent byproduct of the division of the syntonic comma into four parts. (Novice tuners often wonder why in such a temperament they have one leftover fifth out of tune—the schisma fifth—regardless of how carefully they have tuned the remaining intervals.) For this reason most temperament handbooks list the above temperament as a "quarter-tone" temperament, logically grouping together all temperaments that divide into four parts either the syntonic or ditonic comma. This includes Jorgensen's *Tuning the Historical Temperaments* by Ear (Marquette, 1977); I can not understand why the author chose not to follow in the later booklet his earlier, much more sensible classification. After some reflection on this point, I feel that once the rather complex subject of commas and schismas is broached at all, it (and the reader) deserves a thorough and cogent treatment.

As to Mr. Manley's other complaints, I feel they are adequately answered by the review

itself and by the work reviewed. But, if I may say so, I don't see how it helps musicians, many of whom are quite number-shy, to introduce a decimal ratio—without identifying it as such at all—and then to abandon it immediately and entirely. Nor did I evaluate "on paper" the temperaments in the book in question, as Mr. Manley seems to suggest, but rather put each one to the actual test several times over a period of months on my own harpsichord, trying out a variety of music in each temperament. The question of a kind of "Rameau" temperament may not be so confusing as Mr. Manley appears to believe; first of all, one may easily consult, as I did, Rameau's original instructions for his modified meantone temperament; and secondly I would suggest that anyone who doubts the conclusions of my review about the "Rameau-Rousseau-Hall" temperament should follow the instructions for it in the book in question and judge for himself the musical usefulness of the result.

Finally, it is only with trepidation that I mention again the subject of a suitable name for what the Germans (e.g. Türk) called "ungleichschwebende Temperatur." It is worth repeating that "schweben" does not mean "to beat," as many, myself included, have assumed, but rather "to hover," or, perhaps too tendentiously, "to float in an indecisive limbo." (Is this mistranslation, as I have asked before, the source of modern theories about equal-beating methods of tempering? If not, what is the source?) Other writers, C. P. E. Bach and Quantz, for example, refer regularly to "eine gute Temperatur." I see no reason to follow eighteenth-century Germans slavishly in these matters, but it appears that they, at least, could be counted on to use their language correctly and more or less elegantly.

—Douglas H. Leedy

LIST OF APPRAISERS TO BE DEVELOPED

The AMIS Membership Office, as well as member museums and collectors, receive countless requests from individuals who own musical instruments that they wish to have appraised. In response to this demand, the Board of Governors of the American Musical Instrument Society has decided to compile a list of competent appraisers in various parts of the country. Robert E. Eliason, Curator of Musical Instruments at the Henry Ford Museum, P.O. Box 1970, Dearborn, MI 48121, will coordinate the list. Suggestions may be sent either to him or to the AMIS Membership Office, USD Box 194, Vermillion, SD 57069.

NOMINATING COMMITTEE APPOINTED FOR 1984

A nominating committee for the 1984 AMIS election has been appointed by André P. Larson, President. The secretary, treasurer, and one-third of the other members of the Board of Governors will be up for election.

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

The committee members are Phillip T. Young, chairman, 958 Royal Oak Drive, Victoria, BC, Canada V8X 3T4; Robert A. Warner, 9656 N. Long Lake Road, Traverse City, MI 49684; and Marianne Wurlitzer, 60 Riverside Drive, New York, NY 10024.

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).

CLARIONETS: Nearly forty Turn-of-the-Century clarinets in illustrated, historically-descriptive catalog. Send \$1.00 to cover postage. Patuxent Martial Musick, 14416 Marine Drive, Silver Spring, MD 20904.

FOR SALE: Early 19th-century English bassoon, maple with eight brass keys, marked "Key/London." Playable condition (A=415). Reasonable offers. Write: Mr. M. F. Berton, 1067 Belvedere Drive, North Vancouver, BC, Canada V7R 2C6.

WANTED: American Bugles, 1840-70's — typically large, single-turn copper body, brass reinforced bell. Please advise. C. Kelley, 374 Warren, Wayne, PA 19087; 215-688-1262.

CATALOGUE OF OLD BRASSWIND INSTRUMENTS 1650-1900. Now available. 45 instruments and 10 old prints, all illustrated, fully described and priced. Send \$5.00 cash, money order or personal cheque to Tony Bingham, 11 Pond Street, London NW3 2PN, England.

FOR SALE: "Musical Instruments of Burma, India, Nepal, Thailand and Tibet," Volume II of the *Catalog of the Collections*, The Shrine to Music Museum. Send \$6.50 (includes U.S. postage) per copy to USD Box 194, Vermillion, SD 57069.

AMERICAN MUSICAL INSTRUMENT SOCIETY, INC. 1982 TREASURER'S REPORT

Revenue and Contributions

Dues	\$ 9,006.00
Annual Meeting	1,084.00
Back Issues	1,700.00
Offprints	1,007.00
Advertising	1,192.00
Interest	687.00
Contributions	406.00
Miscellaneous	116.00
	<u>\$15,198.00</u>

Expenses

Journal VII (1981)	\$10,446.00
Journal VIII (1982)	7,103.00
Newsletter	1,845.00
Membership Roster	321.00
Other Printing	238.00
Legal Fees	10.00
Miscellaneous	12.00
	<u>\$19,975.00</u>

Balance Forward, January 1, 1982	\$13,187.00
1982 Contributions and Revenue	15,198.00
	<u>\$28,385.00</u>
1982 Expenses	<u>-19,975.00</u>
Cash on Hand, December 31, 1982 ¹	\$ 8,410.00
¹ Vermillion account, \$4,038.00; Dearborn account, \$507.00; Rowe Price Prime Reserve Fund, \$3,865.00.	

AMIS MEETS MARCH 8-11 IN TEMPE, ARIZONA; PAPERS DUE BY OCT. 1

The American Musical Instrument Society will hold its 13th-annual meeting at Arizona State University (ASU) in Tempe, Arizona, March 8-11, 1984. Dr. J. Richard Haefer, Associate Professor of Music and Director of the Laura Boulton Collection of World Music and Musical Instruments at ASU, is the local arrangements chairman. J. Kenneth Moore, Curatorial Assistant at the Metropolitan Museum of Art in New York, is the program chairman.

Proposals for papers, lecture-demonstrations, panel discussions, and other presentations of interest to AMIS members are requested. Typed abstracts must be received by the program chairman before October 1, 1983, 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 the program chairman before the October 1 deadline.

Send your proposals to:

J. Kenneth Moore
Curatorial Assistant
Department of Musical Instruments
Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, NY 10028

HANDMADE MUSICAL INSTRUMENT SHOW SET FOR AUGUST 6-13

A handmade musical instrument show will be held in Woodstock, Vermont, August 6-13, sponsored by the Charles Fenton Gallery, Pentangle Council of the Arts, Woodstock Chamber of Commerce, and Ottauquechee Business & Professional Women's Club. In addition to featuring the creations of Ken Riportella, Lynne Lewandowski, Dennis Kitsz, and other New England instrument makers, there will be workshops and performances focusing on women in American folk music. Performances on handcrafted instruments will be featured at a number of inns and restaurants during the week, with music ranging from the Baroque to Bluegrass. Jeremy Seeger will run a five-day dulcimer making workshop.

The event receives financial assistance from the Vermont Council on the Arts and the National Endowment for the Arts. For information, write or call the Woodstock Area Chamber of Commerce, Box 486, Woodstock, VT 05091; 802-457-3555.

OBOE TUTORS PUBLISHED IN FACSIMILE

Early Music Facsimiles of Ann Arbor, Michigan, has published facsimile editions of two early oboe tutors, "New and Complete Instructions for the Oboe or Hoboy" by a well-known, 18th-century oboe player, Johann Christian Fischer, and "The Spright-

ly Companion," an anonymous publication of 1695. The first contains rules for learning to play the instrument and a collection of airs, marches, minuets, and duets that were popular at the time. The second also contains directions for playing the hautboy (oboe), along with a set of the best foreign marches of the period. Peter Hedrick, Professor of Music at Ithaca College, Ithaca, New York, wrote prefaces for the books.

SONNECK SOCIETY CALLS FOR PAPERS

The Sonneck Society, whose members are interested in all aspects of American music and music in America, has issued a call for papers for its next meeting, March 22-25, 1984, in Boston. Although the sessions will emphasize music in and around Boston during the late 19th and early 20th centuries, the program will not be restricted to that topic. However, the program committee will look with special favor upon papers which could not make their impact in a journal, but rather need to be heard and/or seen.

Send abstracts by September 1 to Steven Ledbetter, program chairman, 65 Stearns Street, Newton Center, MA 02159.

ARTICLES SOUGHT FOR AMIS JOURNAL

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.

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.

THE AMERICAN MUSICAL INSTRUMENT SOCIETY, INC. MINUTES OF ANNUAL MEETING DEARBORN, MICHIGAN, APRIL 16, 1983

The Annual Meeting of the American Musical Instrument Society, Inc. was held on April 16, 1983 at the Education Building of the Henry Ford Museum, Dearborn, Michigan. The meeting was called to order at 9:15 a.m. by President André P. Larson.

There were 33 members present and 91 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 summarized his written report which is on file and will be published in the *Newsletter*. On motion, duly seconded and carried, the report was approved.

Ballots were distributed for voting for officers and governors at large and the President appointed Margaret Downie and Mrs. Robert A. Warner to act as tellers. The meeting

continued while the ballots were being counted.

Larson, as editor of the *Newsletter*, stated that this publication will continue to appear in February, June, and October, and that the deadline for articles will be one month prior to publication. He said that the *Newsletter* is a prime method of communication among members and that virtually everything submitted is published. It is desirable that the *Newsletter* should not be weighted heavily toward institutional news.

Journal editor William Hettrick reported that volume VIII appeared in 1982 as scheduled and that Volume IX will in all probability appear in the fall of 1983. He appealed for more suitable papers to be submitted so that a backlog can be built up. Hettrick stated that the enlarged format with the retention of the general style had made the *Journal* more efficient. Barbara Lambert complimented Hettrick on this first issue printed by Edwards Brothers. (Applause)

Larson announced that the *Journal* Business Managers, Jeannine and Richard Abel, were retiring from this assignment and that the Membership Office will take over the work for the time being. William Malm raised the question of whether it is permissible to mail a journal containing advertisements at book rate but the matter could not be resolved. Hettrick congratulated the Abels on a job well done. (Applause)

Margaret Downie, Membership Registrar, gave a digest of her written report which is on file. It appears that both the numbers of individual and institutional members has remained relatively static.

President Larson stated that the 1984 meeting will be held at Arizona State University, Tempe, March 8 to 11. He suggested that members should check carefully the competing air fares because of the current state of flux. Marianne Wurlitzer urged that attempts be made to obtain a charter flight.

Larson announced that the 1985 meeting will be held in Boston in the last week in May and will be coordinated with the Early Music Festival. Whether the AMIS meeting will overlap or be consecutive with the Early Music Festival remains to be worked out.

The 1986 meeting will be at Vermillion, SD, at the invitation of The Shrine to Music Museum.

President Larson announced that the Tellers reported that 125 votes were cast in person or by proxy. The results were as follows:

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

Additional governors without portfolio: Laurence Libin, Robert Rosenbaum, and Marianne Wurlitzer.

Larson called attention to the need for competent appraisers in various parts of the Country and said that Robert Eliason had agreed to coordinate such a list. Suggestions were requested which may be sent either to Eliason at the Henry Ford Museum, Dearborn, or to the Membership Office.

The President read an announcement of the annual Curt Sachs Award which was approved by the Board of Governors in November. He stated that the Board had voted to make the 1983 award to David Boyden, but indicated that in future years the membership will be given an opportunity to participate in selecting the recipient. Larson appointed Edmund Bowles, chairman, Cynthia Hoover, and Howard Schott as a committee to make nominations for this award next year. Nominations are to be made before October first. Wurlitzer suggested that the recipient's expenses be paid in attending the meeting and Malm proposed a small fixed honorarium. It was the sense of the meeting that this be left to the Board to decide.

Bowles stated that the daughter of the late Herbert K. Goodkind was anxious to sell his Violiniana Collection and that a list was available at the meeting.

Larson announced that two volumes of the Shrine to Music Museum catalogs were now available and could be ordered at the meeting.

Libin proposed that a group insurance plan for musical instruments be investigated and it appeared by a show of hands that the majority of those present were interested.

Hoover called attention to the appearance of the first volume of *American Music*, a new publication. This is published for the Sonneck Society by the University of Illinois Press, Urbana, IL.

On motion of Hoover, the meeting expressed its gratitude to Robert and Ellen Eliason for their part in making the meeting such a great success. (Applause)

The President declared the meeting adjourned at 10:45 a.m.

Robert A. Lehman, Secretary

A NOTE FROM THE EDITOR. . .

The *AMIS Journal* publishes scholarly articles about the history, design and use of instruments in all cultures and from all periods. The *AMIS Newsletter*, on the other hand, is designed specifically to be a vehicle for communication between all AMIS members, with or without scholarly pretensions. All AMIS members are invited to submit materials for publication, including information about their personal activities dealing with musical instruments. Black and white photos of particularly interesting instruments are also invited.