

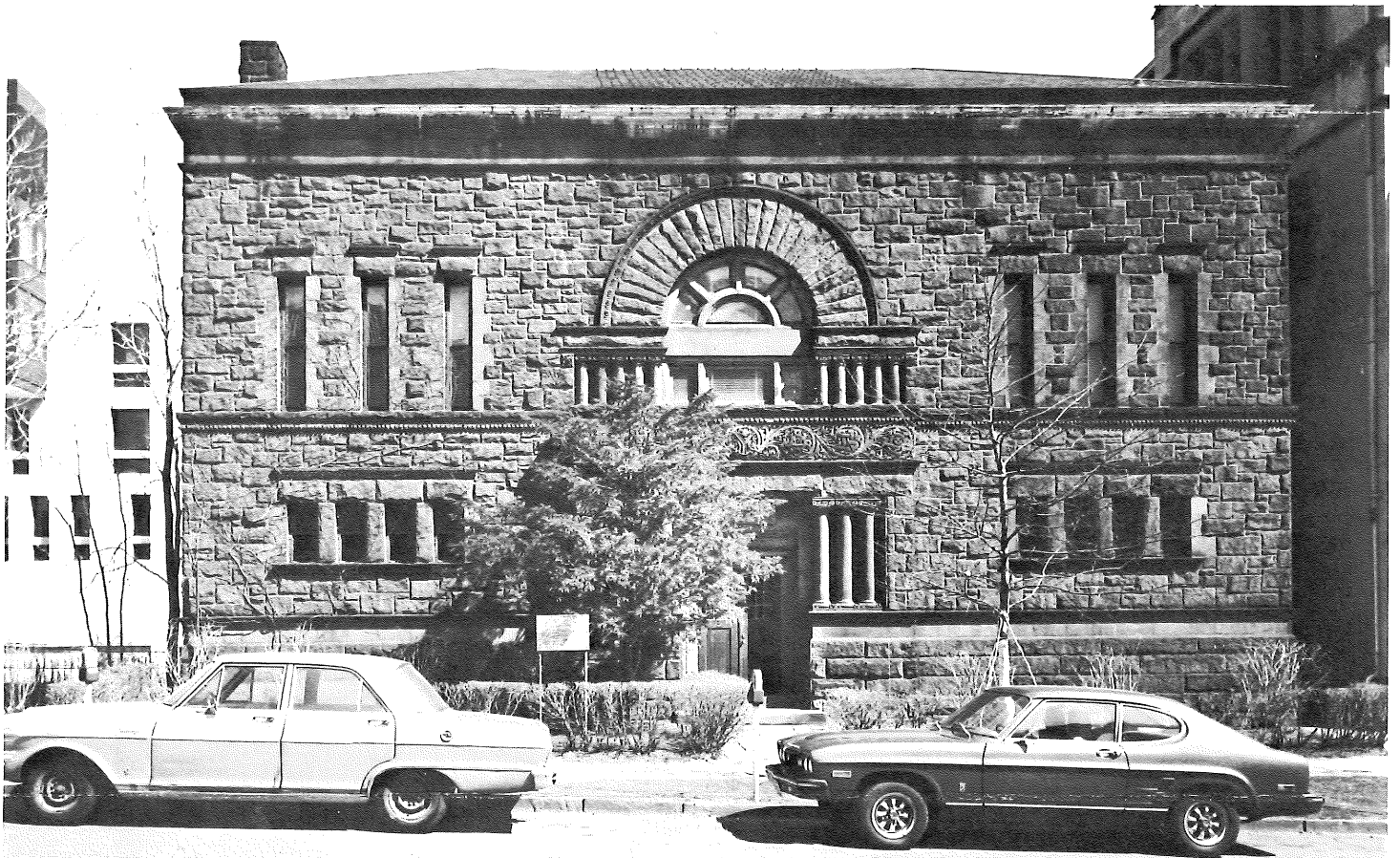
NEWSLETTER

Of The

American Musical Instrument Society

Vol. VII, No. 1

MARCH 1978



The Yale University Collection of Musical Instruments, housed in this building, will host the 1978 AMIS annual meeting.

AMIS 1978 Meeting April 14-16 at Yale

The seventh-annual national meeting of the American Musical Instrument Society will be held on the campus of Yale University in New Haven, Connecticut, April 14-16, 1978. Host for the meeting is the Yale University Collection of Musical Instruments, Professor Richard Repphan, Director (15 Hillhouse Avenue, New Haven, CT 06520).

Dr. Alan G. Moore (430 W. 24th Street, Apt. 12C, New York, NY 10011;

(212) 924-8397) is program chairman and Frederick R. Selch, AMIS President (132 E. 71st Street, New York, NY 10021; (212) 535-0127) is coordinating preparations for the meeting.

The Yale University Collection of Musical Instruments is an independent member of the Yale community of museums and is devoted to the documentation and exposition of the history of music through historical instruments. Since the Collection is a private museum affiliated directly with a private university, its first function is to supplement the various musical curricula of the University, as well as the many other activities vital to the

cultural life of the University community. The second obligation of the Collection is to the world of scholarship and research. So far as possible the resources of the Collection are made accessible to qualified scholars and performers outside the University. Finally, as a public museum, the Collection maintains permanent displays, mounts special exhibits, and offers numerous lectures, concerts, and other special events to the general public, as well as functioning as a center for information on musical instruments.

Founded in 1900 when Morris Steinert presented his collection, which

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**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 (\$12.50 per year) should be directed to the Membership Office, American Musical Instrument Society, USD Box 194, Vermillion, SD 57069.

AMIS OFFICERS AND BOARD

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**ACQUISITIONS IN 1977 AT
THE METROPOLITAN**

In an attempt to keep the membership informed of the whereabouts of instruments which might be of interest for research purposes, the Newsletter will regularly publish lists of recent acquisitions, beginning with those of The Metropolitan Museum of Art. Acquisitions from the Henry Ford Museum in Dearborn, Michigan, and The Shrine to Music Museum in Vermillion, South Dakota, will be included in the June issue. Other museums, as well as private collectors, are urged to contribute similar information.—Ed.)

Musical instruments acquired by The Metropolitan Museum of Art in New York City in 1977, according to Laurence Libin, Associate Curator in Charge, Department of Musical In-

struments, are as follows:

1977.5—Violin bow, Schuster (?), Germany, ca. 1850.

1977.95—Square piano, Collard & Collard, England, ca. 1835.

1977.218—Giraffe piano, F.B. Voigt, Germany, 1833.

1977.246.1—Cornet, J. W. Pepper, USA, ca. 1900.

1977.246.2 — Panpipes, Bostwick & Burgess, USA, 19th century.

1977.266.1—Toy piano, Schoenhut, USA, ca. 1900.

1977.315—Orchestral horn, Piatet, France, 19th century.

1977.347—Square Piano, G. Astor, England, ca. 1807.

1977.393.1-52—Gamelan (52 instruments), Java, Bali, Thailand, 20th century.

1977.417—Zar-ceremony rattle, Egypt, 19th century.

1977.454.1-18—Drums (18), Angola, Congo, Ghana, Ivory Coast, and Zaire.



The most important recent acquisition at The Metropolitan Museum of Art in New York City is this South German positive organ (Kistorgel) which probably originated in a monastery in the vicinity of Augsburg, although more recently it had been in the church of Saint-Pierre de Montrogue, Paris. It is an early 17th-century type, with carved panels possibly dating from the late 16th century and pipes from the

18th century, and was restored by Dirk Flentrop in 1975. There are two cuneiform bellows operated by straps on the side opposite the keyboard, and hinged panels on the top fold up to form music racks facing three sides. Compass, C-c3, 49 notes, 7 ranks, 6 stops. Gift of Dr. Fenner Douglas and by purchase (various donors).



This 17th-century, Flemish harpsichord by Andreas Ruckers, Antwerp, 1640, is one of many instruments from the Belle Skinner Collection which AMIS members will be able to see during the annual meeting, April 14-16, at Yale University.

Continued from page 1
 consisted primarily of keyboard instruments, to Yale, the Collection grew slowly for more than half a century through private donations, many of them from Yale alumni. The acquisition of two important private collections, the Belle Skinner Collection and the Emil Herrman Collection of stringed instruments, together with the establishment of the Collection at its present home at 15 Hillhouse Avenue, greatly expanded the scope and significance of the Collection.

At the present time, the Yale Collection consists of more than eight hundred instruments, of which the great majority document the Western European art music tradition, especially the period from 1550 to 1850. The considerable depth of Yale's holdings of instruments from this central period is the background against which outstanding

highlights such as violins by Stradivari and Stainer, harpsichords by Ruckers and Taskin, and a guitar and lute by Tielke and Schelle, respectively, may be seen in perspective.

Recently Yale's acquisition policy has been broadened to include important examples of non-Western instruments with the intent of making the Collection representative in this area, as well. The recent acquisition of the Robyna Nielson Ketchum Collection of bells from all over the world and from all periods, an exhibit of which is soon to be mounted, is an important advance in this direction.

A featured activity of the Collection in recent years, and one which has met with excellent public response, has been the presentation each season of a series of special events. The events, both lectures and concerts, are presented in the Collection's second floor exhibit room and feature demonstrations and performances on restored instruments from the Collection. Among the many distinguished performers and scholars who have been participants in these series have been the Alarius Ensemble of Brussels, Hugh Gough, Frank Hubbard, Ralph Kirkpatrick, Gustav Leonhardt, Frederick Neumann, the Quartetto Esterhazy, and Emanuel Winternitz.

As interest in the music of historical periods and cultures other than those most immediate to us continues to increase at various levels, from that of the interested layman to that of the musicologist and performer, the Yale Collection, as one of America's distinguished collections of musical instruments, occupies an important position in the presentation and evaluation of all music on its own terms.

ABA HEARS EARLY BAND INSTRUMENTS

The Golden Age of Bands 1860-1915, the ensemble which performs turn-of-the-century American music on authentic instruments of the period from The Shrine to Music Museum at The University of South Dakota in Vermillion, performed March 3 at Northwestern University in Evanston, Illinois for the national meeting of The American Bandmasters Association.

AMIS ELECTIONS

Enclosed with this issue of the Newsletter are a mail-in ballot and a return envelope for mailing your ballot. Also enclosed is a brief biography of each candidate. Please return your ballot promptly!

CLASSIFIED COLUMN

Advertisements of interest to AMIS members may be placed in this space. Twenty 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).

PHILLIP J. PETILLO, Master Luthier. Hand-made guitars, accessories, repairs, and complete restorations. Write for brochure: 1206 Herbert Avenue; Ocean, NJ 07712; (201) 531-6338.

ATTENTION VIOLIN MAKERS: A catalog of American violin makers, with photos and text, is being planned. If you build violins, or know anyone who does, please contact Rachel Flick, Catalog Coordinator; 1442 E. 59th Street, No 322; Chicago, IL 60637, as soon as possible (interviews are now being arranged for this summer).

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 should feel free to submit information for publication, including black and white photos of particularly interesting instruments.

EARLY KEYBOARD SYMPOSIUM SCHEDULED

A symposium on early keyboard instruments will be held at California Polytechnic State University, San Luis Obispo, July 28 - August 3, 1978. The purpose of the symposium is to bring together historian-scholars, instrument makers and craftsmen, and performing artists for discussions and live performances on early keyboard instruments, with particular attention to the early pianoforte. A number of early instruments, both authentic and copies, will be displayed and used for performance.

Three staff members from the Division of Musical Instruments of the Smithsonian Institution in Washington, D.C. will give presentations. They are Helen Hollis, author of *The Piano: A Pictorial Account of Its Ancestry and Development*, *The Musical Instruments of Joseph Haydn*, and *Pianos in the Smithsonian Institution*; J. Scott Odell, chief of the Smithsonian's musical instrument conservation laboratory; and James Weaver, harpsichordist, concert and recording artist at the Smithsonian.

The symposium, which is sponsored by California Polytechnic State University and The California Arts Council, will be held concurrently with the annual San Luis Obispo Mozart Festival (July 30 - August 7) and will include performances by the Mozart Festival musicians. For further information, contact: Early Keyboard Instrument Symposium, Music Department, California Polytechnic State University, San Luis Obispo, CA 93407.

GAMELAN RESTORED

A nineteenth-century gamelan (Javanese orchestral ensemble) of 24 instruments, stored in the basement of the Field Museum in Chicago since it was used at the World's Columbian Exposition in Chicago in 1893, has been restored by Louis Pomerantz of Evanston, Illinois, with funds provided by the National Endowment for the Arts. The project was under the direction of Dr. Bennet Bronson, associate curator of Asian archaeology and ethnology at the Field Museum, and Sue Carter-De Vale, whose doctoral dissertation (Northwestern University, 1977), "A Sundanese Gamelan: A Gestalt Approach to Organology," was based primarily on the gamelan in the Field Museum. The restored instruments were played again in public, for the first time in eight decades, on November 9, 1977.

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: AMIS Membership Office, USD Box 194, Vermillion, SD 57069, USA.

American Musical Instrument Society Seventh Annual National Meeting April 14-16, 1978

Yale University, New Haven, Connecticut

Friday, April 14

Yale University Collection of Musical Instruments

- 12:00-5:00 pm Registration
 12:00-3:00 pm Executive Board Meeting
 3:30-4:00 pm Paper
 Eugene J. Enrico, "The Use of Musical Instruments in Performing
 Banchieri's *Festino*."
 4:15-5:15 pm Seminar, "Cataloging," Laurence Libin
 5:30-6:45 pm Cocktails
 8:00-8:45 pm Lecture, Lyndesay G. Langwill
 9:00-10:00 pm Lecture-Concert, Catherine Smith,
 Jane Ambrose, and Michael Zadro

Saturday, April 15

- 9:00-10:00 am Papers
 Stanley Vodraska, "Single and Double Keyboard Instruments."
 Owen Jander, "Some Musical Insights Gained from the Contemplation of
 Viennese Pianos, ca. 1795-1828."
 10:15-11:15 am Papers
 Cecil Adkins, "A Sixteenth-Century Positive Organ in the Basel
 Historical Museum."
 John Koster, "A Netherlandish Two-manual Harpsichord of 1658
 Re-examined."
 11:30-12:00 Paper
 John W. Coltman, "The Sounding of Organ Pipes by Air Jets."
 1:30-2:30 pm Papers
 Theron McClure, "One Hundred Seventy Viols."
 Ephraim Seterman, "The Interaction Between Gut String Technology
 and Instrument Ranges Up to the Eighteenth Century."
 2:45-3:30 pm Lecture-Concert,
 "The Viola d'amore," Myron Rosenblum
 3:45-4:45 pm Papers
 Robert Rosenbaum, "An American Hurdy-Gurdy."
 Margaret Anne Downie, "A rybybe is a rabel is a rubible is a rebec . . ."
 6:00-8:00 pm Banquet
 8:30 pm Concert, Yale Collegium

Sunday, April 16

- 8:15-9:00 am Business Meeting
 9:15-10:00 am Lecture-Concert, "The Keyed Bugle," Ralph Dudgeon
 10:15-12:00 Panel, "Preserving Evidence," Barbara Lambert
 1:30-2:30 pm Papers
 Betty Hensley, "The Flute in Religion, Incantation, and Ritual."
 Sheridan Germann, "Blanchet's Painter and His Forgeries of
 Ruckers Soundboard Paintings."
 2:45-3:45 pm Papers
 Robert Eliason, "Unique Shapes for the Touchpieces of
 American Clarinet G-sharp Keys."
 Phillip T. Young, "When Is a Basset Horn Not a Basset Horn?"