

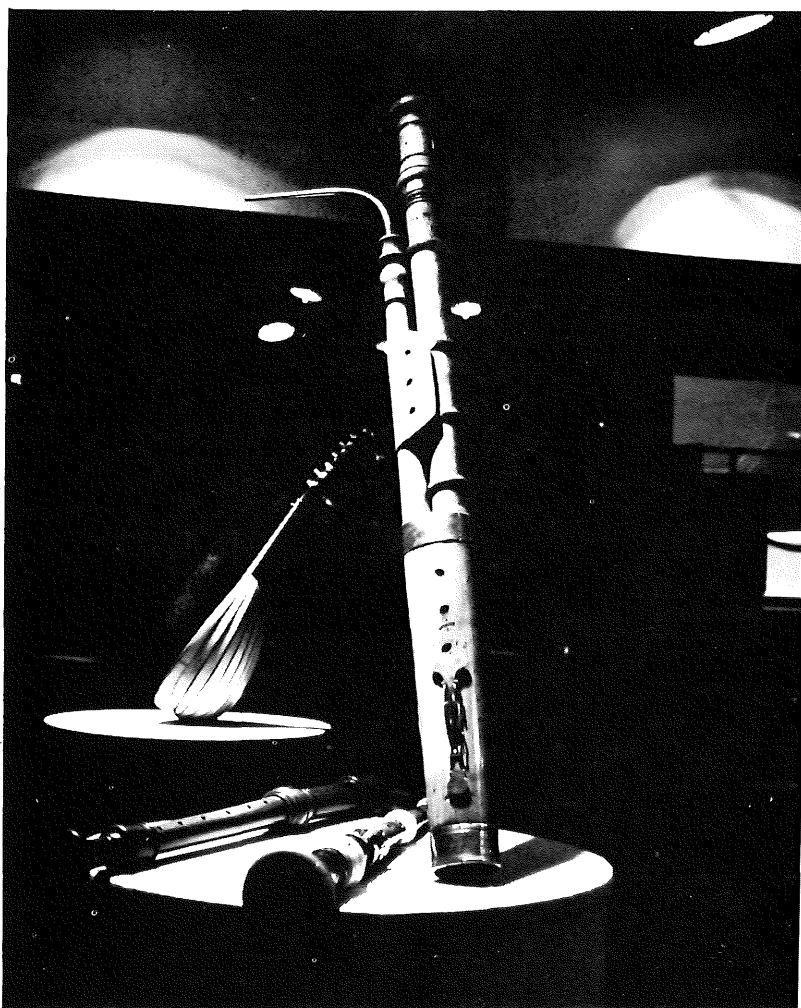
NEWSLETTER

Of The

American Musical Instrument Society

Vol. 4, No. 2

JUNE - 1975



OUR COVER illustrates four seventeenth century instruments from the Society's Lincoln Center exhibit, "Collector's Choice". Taken by Anthony Mark, the photograph illustrates the dramatic effects through lighting, that were the hallmark of the display. The Exhibit Committee, headed by Jacques Francais, worked closely with Donald Vlack of the Museum of Performing Arts at Lincoln Center to achieve dramatic effect yet assure proper humidity control for instrument preservation. Shown are a fagottino by I. Krause, probably South German, about 1700; a late 17th century Italian Mandora; a French oboe by Loth, about 1690; and a treble recorder by J.C. Denner of Nurnberg, about 1680. A panoramic photo of the exhibit appears elsewhere in this Newsletter.

The NEWSLETTER is published three times yearly — June, October and March. All correspondence should be directed to THE NEWSLETTER Editor, William Maynard, 17 Lincoln Avenue, Massapequa Park, New York 11762. Photos and short news items will be welcome.

Requests for membership in AMIS may be submitted via the Editor's office.

**AMERICAN MUSICAL INSTRUMENT SOCIETY
(AMIS)**

Officers and Board

Robert Rosenbaum *President (to 1977)*
 Arnold Fromme *Vice-President (to 1977)*
 William Maynard *Secretary (to 1976)*
 Linda Tauber *Treasurer (to 1976)*

Barbara Lambert (1974-77) Robert Eliason (1975-78)
 Edwin Ripin (1974-77) Lawrence Witten (1975-78)
 Cynthia Hoover (1974-77) Howard Brown (1975-78)
 Betty Hensley (1975-78)

KUDOS FOR THE NYU MEETINGS

In every way, from the level of quality in papers and performances to the prevailing spirit and sense of hospitality, the 1975 AMIS Meetings may be deemed a huge success. Program Chairman Edwin Ripin and his committee are to be congratulated for the very successful outcome of their efforts. Thanks, too, are due the New York University Department of Music and its Chairman, Dr. James Haar, for being such gracious hosts to the Society. New York City is not an easy place to hold a meeting. The affairs often tend to be widespread so transportation becomes a problem; also the city is so large that frequently the spirit of communication and enthusiasm of those who attend meetings are dispersed. Not so with this meeting. Local members, Mr. and Mrs. Eric Selch and Dr. and Mrs. Robert Rosenbaum, generously opened their homes and collections in the evening to about ninety pre-registrants who also received cocktails, buffet and a Society sponsored bus ride. On the same day it was also possible to attend an organ recital at Columbia University, visit the Mertens Galleries at the Metropolitan Museum and attend a special preview of the Society's Lincoln Center exhibit!

On the opening day of the meetings, over 150 registrants attended the sessions at NYU in the newly completed gallery housing the Noah Greenburg Collection of Musical Instruments. That evening there was the annual banquet and a concert by the Amade Trio of Cornell University and the Stanesby Ensemble which allowed members to hear eighteenth century string and wind instruments played by modern day masters. On Sunday, the meetings continued with papers and musical interludes tastefully intertwining. That attendance scarcely waned on the second day is a clear tribute to the efforts of Edwin Ripin and the Program Committee as well as the speakers and performers.

AMIS 1976 ANNUAL MEETING SET

The fifth national meeting of the AMIS will be held on the campus of the University of South Dakota at Vermillion on April 30—May 2, 1976.

Vermillion, a small college town located on a bluff overlooking the Missouri River, is served by the Sioux City, Iowa, airport, a thirty-five minute drive via Interstate 29.

Host for the meeting is the Center for Study of the History of Musical Instruments, the unit of the USD College of Fine Arts responsible for the administration and development of the Arne B. Larson Collection of Musical Instruments & Library.

Although a formal call for papers will be issued in the October issue of the NEWSLETTER, anyone interested in chairing sessions, arranging for panel discussions, bringing performing groups, or whatever, should feel free to communicate now with Dr. Andre P. Larson, program chairman, USD Box 194, University of South Dakota, Vermillion, SD, 57069.

FOUR NEW GOVERNORS

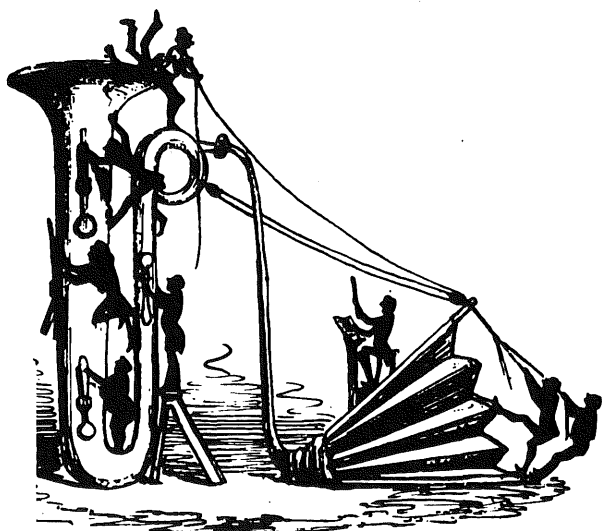
The membership approved a recommendation that the AMIS Board be extended to fifteen members within three years (1978), adding two new governors a year. The seats occupied by Dale Higbee and Friedrich von Huene, whose terms of office were up in 1975, are now filled by Lawrence Witten and Robert Eliason each with three year terms. In addition, two new Board members—Howard Brown and Betty Hensley—were elected for three year terms. We welcome these new governors and extend our thanks to Dale and Friedrich who served so well during the crucial formative years of AMIS. Their experience and enthusiasm will still be felt as the Society continues to grow.

PUBLICATIONS COMMITTEE

In the future, the Society plans to publish an "Index of Contemporary American Musical Instrument Makers", currently being compiled by Susan Farrell. The Journal has its own editorial board, but as the Index becomes more and more of a reality, and the possibility of other Society sponsored publications emerges, the Governors recommended that a Publications Committee be established. This is to be a standing committee, charged with considering, planning and advising the Society as to any publications—aside from the Journal—that currently exist (e.g. the Newsletter) or may be contemplated. Members of the Committee are: Edwin Ripin as Chairman, Roland Hoover and John Scott.



Robert Sheldon and Robert Eliason at the New York meeting with quinticlavichord and ophicleide respectively, rest during a grueling rehearsal schedule. The talented duo rewarded their fellow members with duets characteristic for their instruments.



MINUTES OF THE ANNUAL BUSINESS MEETING – 1975 AT NEW YORK UNIVERSITY

The meeting was called to order at 9:25 A.M., Sunday April 6th. The Secretary's report on the 1974 meeting was accepted as published in the June 1974 Newsletter. Dr. Rosenbaum then read the Treasurer's report in the absence of Linda Tauber. As of March 15, 1975 the AMIS Treasury amounted to \$2,524.76. There was a discussion about Society expenses and also about the mailing out of some form of flyer to attract new members. Since we do have such a document, any member may receive small amounts to send to interested parties by writing to the Secretary.

Dr. Thomas Kelly, Editor of our forthcoming Journal, spoke to members and showed galley proofs of our first edition. He explained that any delay in this edition was due to the usual "first" reasons, i.e., ads and receipt of papers in their final form. Rates for ads were set at \$75.00 for a full page, \$45.00 for a ½ and \$25.00 for a ¼ page. A suggestion was made by Mr. Wilson from the floor that we make available to members extra copies to send to other interested collectors. This is now under consideration by the Board.

Ms. Susan Farrell reported on the progress she is making on the Contemporary American Musical Instrument Makers Project. Thus far she has 1500 names listed and this number is growing. Any member who would like to add to this list of manufacturers, small makers and folk instrument makers should write to Ms. Farrell at 21 Ft. Washington Ave., New York, N.Y. 10032.

After a count of the mail ballots Friedrich von Huene announced the following:

President, Robert M. Rosenbaum
Vice-President, Arnold Fromme
Secretary, William J. Maynard
Treasurer, Linda Tauber

Board members, Robert Eliason and Lawrence Witten

The vote to extend the Board to a total of 15 members over the next three years was approved 99 to 6. Acceptance of the Board change automatically voted Howard Brown and Betty Hensley in as new Board members.

After some discussion from the floor it was decided that the Nominating Committee actively solicit more than one name for each office, and that they, the Committee, become more active in recruitment from within the Society. The Committee for 1975-76 is: Barbara Lambert, Chairperson, Betty Hensley and Douglas Keoppe.

Dr. Rosenbaum expressed the appreciation of the Society for the excellent meeting that Mr. Ripin had planned. This was seconded by the members.

It was announced that the 1976 Annual Meeting will be at the University of South Dakota where the Arne B. Larson Collection of musical instruments is housed. Dr. Andre P. Larson spoke briefly about the collection (see announcement elsewhere in this Newsletter).

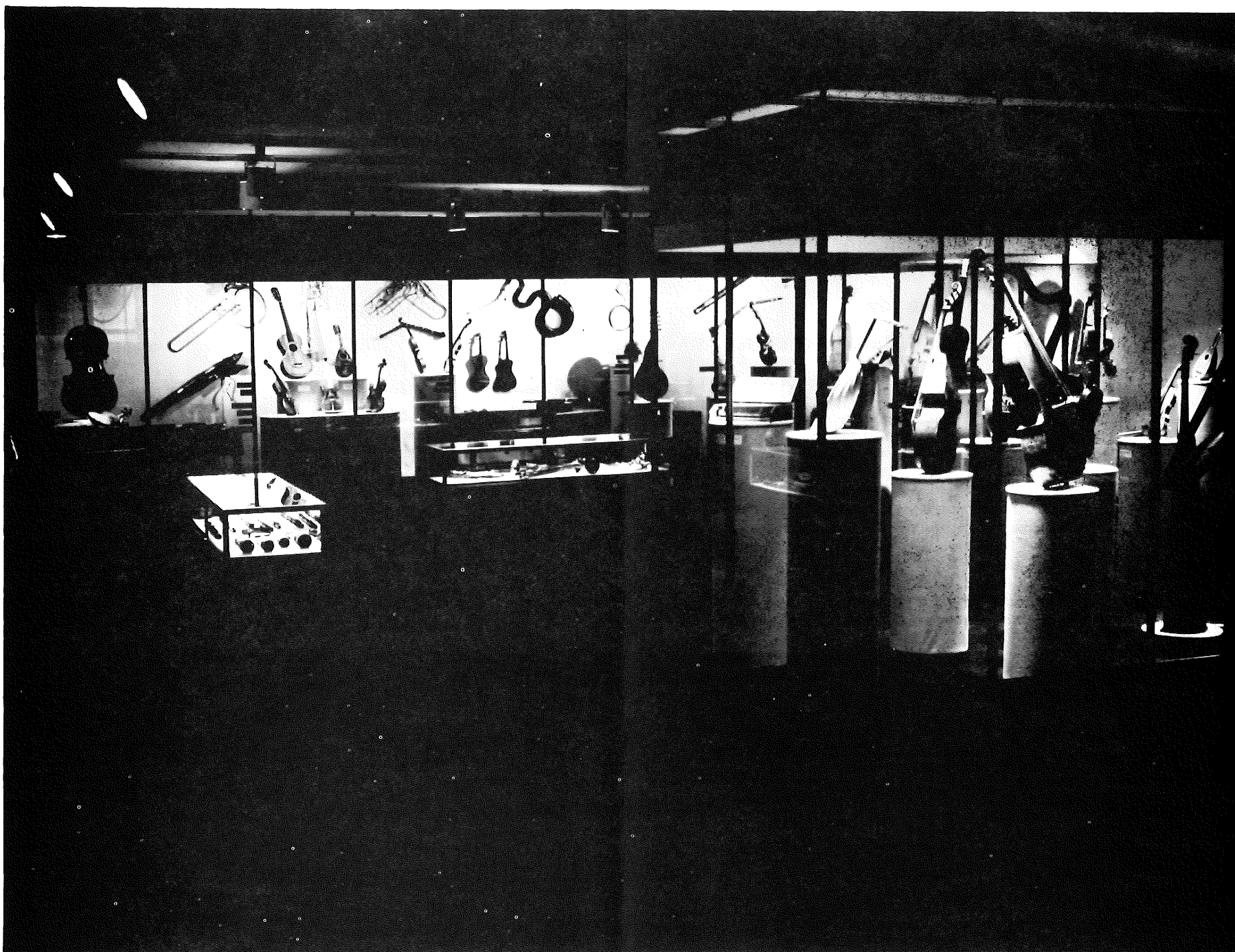
Mrs. Cynthia Hoover spoke to make mention of the A.L.A. recent publication of instrument collections (see Newsletter October 1974).

Dr. Dale Higbee suggested that the program cover of the Lincoln Center exhibit should include a mention of AMIS as well as the information on the first page. All members agreed and a meeting with Jacques Francais assured the Board that this would in fact be done.

There being no further business, the meeting was adjourned at 10:40, A.M.

Respectfully submitted,

William J. Maynard
Secretary, AMIS



An expanded view of the exhibition of musical instruments from American private collections at the Amsterdam Gallery of the Museum of the Performing Arts at Lincoln Center in New York. The photograph is by Anthony Mark and is taken with existing light. The exhibit of over ninety instruments from pre-1500 through to the midnineteenth century was realized largely through the efforts of Jacques Francais, noted rare violin dealer and expert and member of the Society. Jacques chaired the exhibition committee which consisted of Lawrence Witten, Eric Selch, Friedrich von Huene, Edwin Ripin and Robert Rosenbaum. The ingenious basic design of the exhibit created by Donald Vlack and his staff at Lincoln Center, employed a glass enclosed, sealed corridor in which the instruments were isolated from the public and maintained under a constant humidity of 45 percent. Small instruments were also exhibited in several cases in the outer gallery. Opened during the first week of April, the exhibit remained open to the end of June. A detailed catalogue of the exhibit, on sale at the gallery, will be sent to all members of the Society.

EDITOR'S COLUMN

* * * Lyndesay G. Langwill's fourth edition of his book **AN INDEX OF MUSICAL WIND INSTRUMENT MAKERS** is now available from the author. His address is 7 Dick Place, Edinburgh, EH9 2JS Scotland.

* * * Several interesting brochures were received from the Society of Woodwind Makers. This recently formed Society will send information and application forms to any interested member. Their address is Post Office Box 686, Mendocino, California 95460.

* * * We opened our local newspaper the other day and found a photograph of AMIS member Fred Benkovic playing an ophicleide. Wonder if this will start a craze? The caption went on to mention Mr. Benkovic's Union Army marching band with original brass horns and uniforms.

* * * In the last Newsletter mailing there was an error made on the ballot. Betty Hensley is from Wichita, Kansas not Kansas City.

* * * Professor Michael Zadro is interested in learning of any American artists, poets, writers or statesmen who also played woodwinds. He would also like to locate their instruments if possible. Any information should be sent to Prof. Zadro at the School of Fine & Performing Arts, State University College, New Paltz, N.Y. 12561.

* * * Dr. Andre P. Larson is the Director for the Center for Study of the History of Musical Instruments. This summer the University of South Dakota offered a session from June 9 to August 1. For information write to Dr. Larson at USD Box 194, The University of South Dakota, Vermillion, S.D. 57069.

* * * The Guild of American Luthiers held a festival of concerts, lectures, seminars and demonstrations on May 29-31 at Northwestern University. The President is R.E. Brune, 800 Greenwood Street, Evanston, Ill., 60201.



CLASSIFIED COLUMN

Members may place non-commercial ads in this space. Twenty words will cost \$5.00 for one issue. Checks payable to AMIS should be sent with copy to the Editor.

FOR SALE: Firth, Hall & Pond rosewood 4-keyed C flute (No. 2478). In good condition with silver keys and ivory ferrules. Asking price \$250.00. Mrs. Mary C. Rodgers, 6500 Stuart Avenue, Richmond, VA 23226.

FLUTE—Godfroy, ring-key conical Boehm 1832 system, rosewood, modern pitch, excellent condition. \$950.00. Roger Mather, 308 Fourth Ave., Iowa City, Iowa 52240. 319/338-4445.

BOOKS: OLD AND NEW

WIND INSTRUMENTS OF EUROPEAN ART MUSIC. Prepared by Mr. E.A.K. Ridley, Research Associate, Horniman Museum, Forest Hill, London SE23 3PQ England.

This new publication prepared by Mr. Ridley offers first a short explanation of the "Nature and types of wind instruments," and then discusses "Physical considerations."

We next find a chapter on the "General history of wind instruments" followed by a brief summary of the history of individual instruments such as the duct flute, transverse flute, etc. There are 20 black and white plates which depict about 80 wind instruments from the collection. Of particular interest to wind collectors is the concluding section. The Adam Carse Collection is listed in the chronological order as found in the Carse Catalogue, over 320 instruments, as well as a complete listing of the Horniman holdings which include the Carse, Bull and general collection. Listed by type of instrument, Mr. Ridley has given to us the name, date of manufacture, main structural features, collection catalogue numbers and important measurements of all the wind

(Cont'd. on p. 7)

Shelley Gruskin demonstrates the complexity of fingerings and tunings on his mid-eighteenth century French musette. Photos of actual performers at the New York Meetings are by Stuart-Morgan Vance.

(Cont'd. from p. 6)

instruments in the Horniman Museum. The measurements include whenever possible the overall length, partial length when applicable (in the transverse flute we are given length of stopper to foot and center of m/h to foot) and bore size. This coverage does vary from instrument to instrument.

A short bibliography and index concludes this excellent small book.

The price listed in the book is 45p in Great Britain only. Mr. Ridley has suggested that interested persons should write to the Horniman Museum for the cost in dollars as well as postage costs.

GRAVES AND COMPANY: MUSICAL INSTRUMENT MAKERS. Robert E. Eliason, Greenfield Village and Henry Ford Museum, Dearborn, Michigan. 20pp., 1975. \$1.25.

This is a delightful little book dealing with one of the earliest and most versatile of the American wood and brasswind instrument makers. Samuel Graves founded his firm in 1824 in Vermont. By

the time of its demise in 1862, it could boast of having been the first American company to seriously challenge European musical instrument makers for the American market. The entire personal and business history of Samuel Graves is recorded here in smooth narrative style. The twenty-four figures include detailed photos of a large number of Graves' instruments, many showing innovative valve mechanisms on a variety of brasses. Some 59 existing instruments by Graves are listed and located. There is a genealogy of the Graves Family and a tabular record of the business itself. This is the first of what will be an extensive series on American musical instrument makers, heretofore a virtually undocumented area. Collectors, musicologists and curators will welcome this initial effort which, as we have come to expect from Robert Eliason, is one of enthusiasm and scholarship.

