

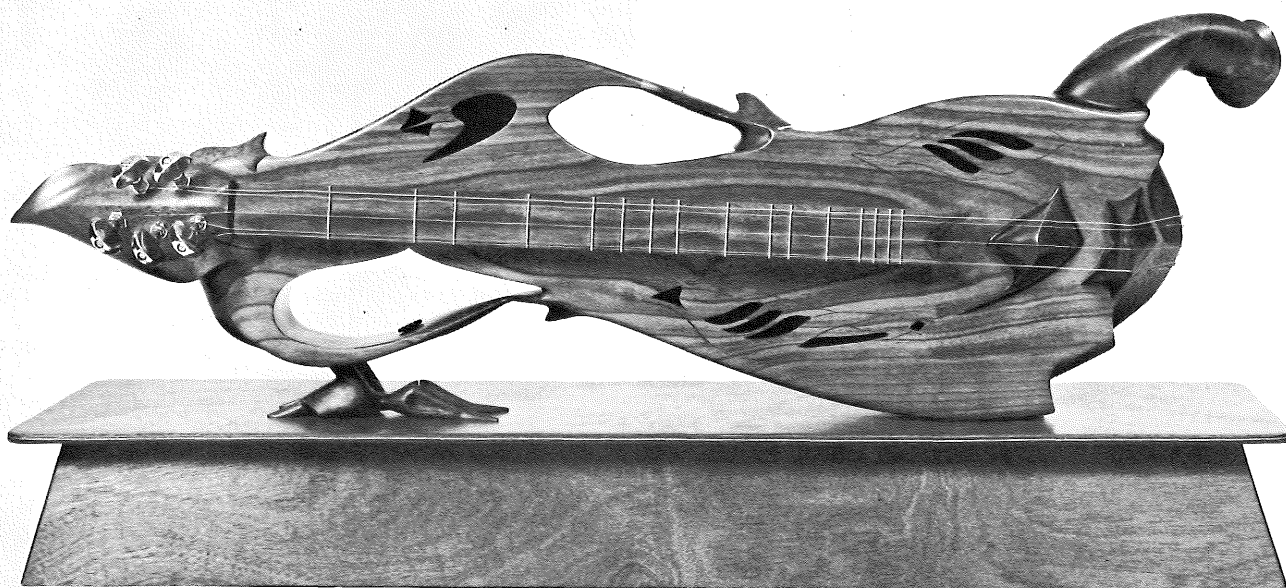
NEWSLETTER

Of The

American Musical Instrument Society

VOL. IX, No. 2

June 1980



Metamorphosis II, an Appalachian dulcimer built in 1977 by Ken Ripportella of East Calais, Vermont, is one of a number of unique instruments by the young maker which have caught the public fancy. Made of cherry, mahogany, and

mahogany plywood, it was displayed at the Renwick Gallery in Washington, D.C. from September 29, 1978 to August 5, 1979, as part of that institution's exhibition, *The Harmonious Craft: American Musical Instruments*.

MUSICIAN-SCULPTOR CREATES INSTRUMENTS WITH VISUAL APPEAL

There is a motto frequently painted on keyboard instruments of the Renaissance, often quoted by curators of musical instrument collections housed in art museums, which says, "Pleasing to ear and eye alike."

Indeed, many European instruments built as late as the early 19th century

can be considered works of art, and instruments made by the peoples of Africa and Oceania as late as the mid-20th century are often exhibited in art museums, as works of "primitive art," because of their visual, rather than their musical, attributes.

Only in the 20th-century Western world have musical instruments come to be often thought of as strictly utilitarian objects designed for the production of sound.

Ken Ripportella, a young maker in his

early 30's who lives in East Calais, Vermont, sees his instruments not just as a means of producing sound, but also "as a way of shaping acoustic space." Trained in the visual arts, Ripportella wants to make instruments which are "both sculpture and music-makers, always works of art."

One of his works, *Metamorphosis II*, was included in the exhibition, *The Harmonious Craft: American Musical Instruments*, which was mounted by the

(continued on page 2)

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.

AMIS OFFICERS

Frederick R. Selch President (1979-81)
Cynthia A. Hoover Vice-President (1979-81)
Robert A. Lehman Secretary (1980-81)
Robert E. Eliason Treasurer (1980-81)

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Cecil Adkins (1978-81) William E. Garlick (1979-82)
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Betty Hensley (1978-81) Phillip T. Young (1979-82)
Barbara Lambert (1978-81) Edmund A. Bowles (1980-83)
William Dowd (1979-82) Laurence Libin (1980-83)
Robert Rosenbaum (1980-83)

(continued from page 1)

Renwick Gallery in Washington, D.C. and later toured the country. According to Riportella, *Metamorphosis II*, a hand-carved Appalachian dulcimer, "is change and motion, both human and animal in form."

Another of his creations, *Skate Dancer*, currently on exhibit at the Metropolitan Museum of Art in New York City, was inspired by ice-skater Dorothy Hamill.

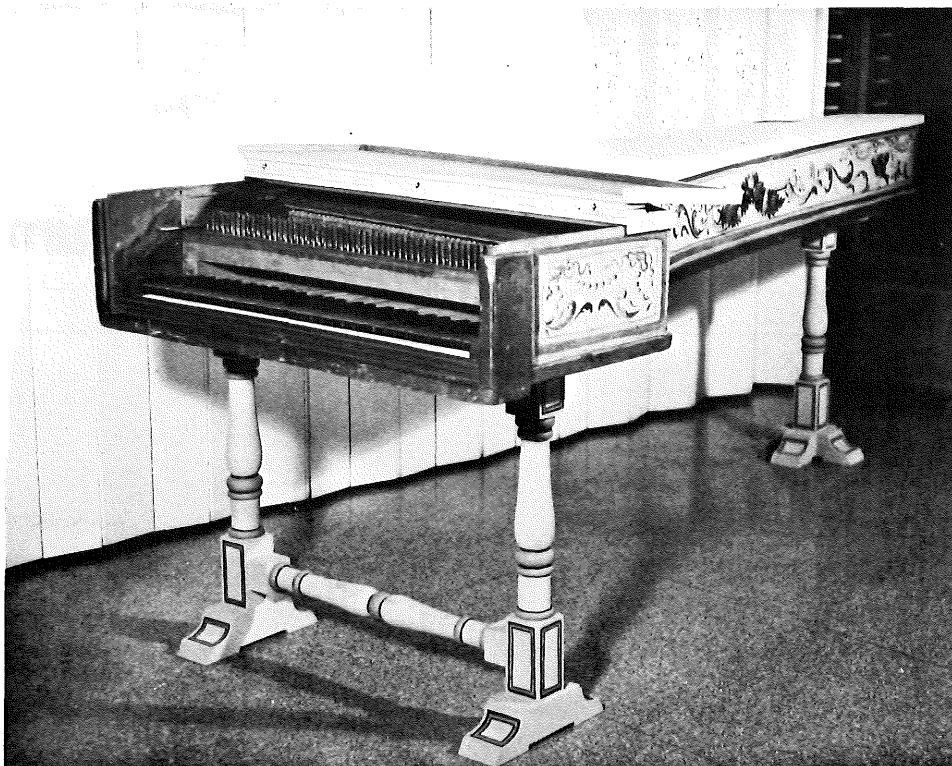
According to Riportella, "People are dying for handmade things. They think their world has become so cold and manufactured. There is something very special about a handmade instrument - not only the looks of it but the sound."

Apparently, that sentiment has struck a responsive chord. Riportella and his instruments have caught the fancy of the public, and the media has taken note.

How has this affected his approach to his work? According to Barbara McDowell, who wrote about him recently for the *Newspaper Enterprise Association*, "Riportella insists that his interest in instrument making has not dulled after more than a decade of work."

"'I worry about dying,' remarks the healthy young artist. 'That I'm not going to have time to do all the instruments I want to do.'"

HARPSICHORD IN STEARNS COLLECTION RESTORED



No. 1332. Harpsichord, Italy, early 18th century. Formerly falsely attributed to Joannis Baptista Giusti (1693). Restored by David Sutherland of Ann Arbor, Michigan.

Late in 1975, the author, in consultation with the staff of the Stearns collection, undertook the restoration of one of the collection's keyboard instruments, a large Italian harpsichord bearing the inscription, "Giovanni Baptista Giusti Lucensis 1693." The following report sketches the story of the project and its present status.

Disassembly, inventory, and cleaning of the instrument began in late 1975 and was completed in February 1976. Acting on the advice of John Bertalan, Curator of Furniture at the Detroit Institute of Arts, the instrument was fumigated. External examination revealed that the most significant features of the instrument's design had not been altered, although the keyboard had been shifted to the left (original range, GG to d⁷) chromatic; altered range, BB-flat to f⁷). Bridge and nut had neither been moved nor repinned, although the bridge had come loose from the table at both bass and treble ends. The elegant moldings, virtually

unmarred, showed that the soundboard (made of an exceptionally fine single flitch of spruce) had never been removed. The keyboard, while lacking many keys, was judged to be original, as were the registers and 44 of the jacks. The lid, stand, jackrail, and fallboard, on the other hand, appeared to be late and very poor replacements; but, these parts are incidental to the tonal design of a harpsichord.

As far as could be determined from external examination, the interior structure of the instrument appeared to be intact. Accordingly, it was decided to effect all necessary repairs without removing the soundboard. In order to gain access to the interior, however, it was necessary to cut holes in the bottom board. These holes revealed important details of the instrument's construction and design, and also showed that in spite of extensive worm damage the frame of the instrument might be expected to withstand the tension of being strung.

The numerous soundboard cracks were shimmed with splints of spruce. The marked deformation of the table at the bass end of the bridge was partially corrected by applying moisture and weight over a period of several weeks. Extensive damage to the hitchpin rail was remedied by inserting hardwood dowels wherever needed to hold the new

(continued on page 4)

Fine Hardwood Music Stands . . .

Early Music Stands makes the finest in hardwood music stands, upholstered performers benches, instrument stands, and much more. For your copy of our new 32 page mail order catalog of chamber music furniture, please send \$1 (refunded on first order).

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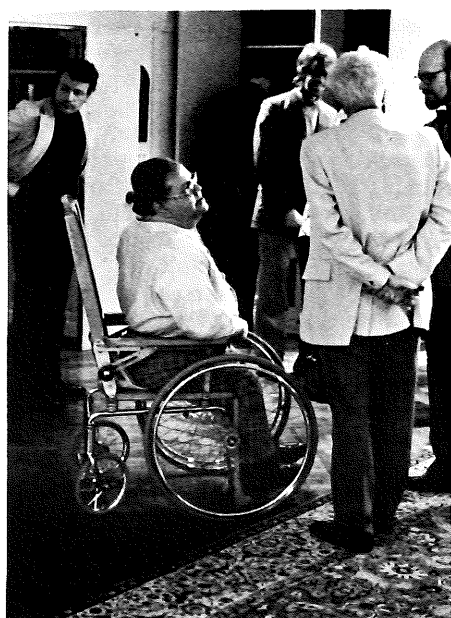
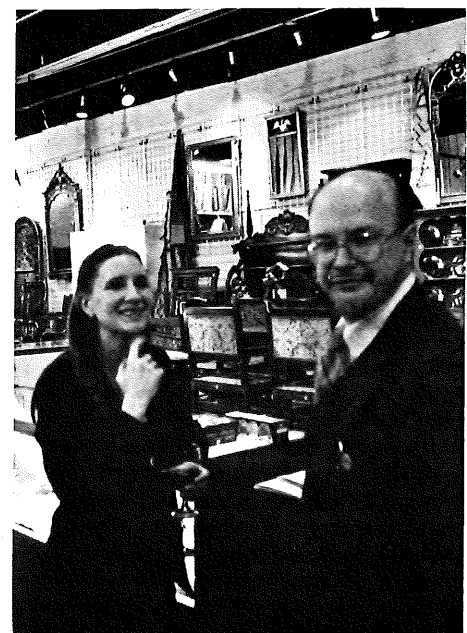
ARE YOU MOVING?

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.

VIGNETTES OF NEW YORK

May 9-11, 1980

Photos by Gary M. Stewart



STEARNS COLLECTION MAKES ACQUISITIONS IN 1978 AND 1979

In an attempt to keep the membership informed of the location of instruments which might be of interest for research purposes, the Newsletter will regularly publish information about recent acquisitions at major institutions. Those at the Stearns Collection for 1975-77 were published in June 1978; an update for 1978-79 follows below. Other museums, as well as private collectors, are urged to contribute similar information. -Ed.)

Listed below are the acquisitions made by the Stearns Collection at the University of Michigan in Ann Arbor in 1978 and 1979:

- No. 1895. Soprano recorder by W. Hopf, Taunus, Germany.
- No. 1896. Tenor sackbut by H. Finke, Herford, Germany.
- No. 1897. Alto Recorder by Hopf.
- No. 1898. Tenor Recorder by Hopf.
- No. 1899. Tenor Recorder by Hopf.
- No. 1900. Tenor Flute by Charles Collier, Berkeley, California, 1979.
- No. 1901. Bass Flute by Collier, 1979.
- No. 1903. Sitar, Pakistan. Gift of Mrs. Irving Wolfe.
- No. 1904. Cornet by J. Higham, Manchester, England. Gift of A.G. Rinderknecht.
- No. 1905. Theorbo Lute-Guitar. Gift of Richard Mehlhorn.
- Nos. 1906-23. Nine flutes and nine fifes by several makers. Gift of Lt. James Thomas, USCG.
- No. 1924. Violin by W.E. Field, Grand Rapids, Michigan, 1925. Gift of Sherwood Field.
- No. 1925. Viola da Gamba by Barak Norman, England, 1713. Gift of Friends of the Stearns Collection.
- No. 1926. Sho, Japan. Gift of Jean Cassill.
- No. 1927. Victrola by Victor Talking Machine Company, Camden, New Jersey, ca. 1906. Includes cabinet and records. Gift of John C. McHale.
- No. 1928. Flute by J. A. Löhner, Nuremberg, Germany, 18th century. Boxwood, four keys, with three *corps de rechange* and case. Gift of C. Houghton Birdsall.
- No. 1929. Angklung (set of five), Java. Gift of William P. Malm.
- Nos. 1930-31. Gongs, Burma. Gift of Judith O. Becker.
- No. 1933. Sarangi, India.
- No. 1934. Euphonium by H. N. White, Cleveland, Ohio, ca. 1905. Gift of Glenn P. Smith.
- No. 1935. Quinton by Hilaire Darche, Brussels, Belgium, 1911. Gift of Louise E. Cuyler.
- No. 1936. Mandolin, American Conservatory model, Chicago, Illinois. Gift of Mr. & Mrs. Jay Huntington.

No. 1937. Kit fragment. Gift of Felchin Espes.

No. 1938. Double Bass Table, probably New England, 19th century. Gift of David A. Sutherland.

AMERICAN INDIAN FLUTES HEARD ON VIDEO CASSETTE

Thurlow Lieurance and American Indian Music, a video cassette in color which documents the musicological research of Thurlow Lieurance among the American Indians between 1911 and 1926, has been produced at Wichita State University.

The music in the film includes four Indian flute melodies played by Betty Hensley of Wichita, well-known ethnic flutist and member of AMIS. She performs on a Sioux flute made by Daniel Red Buffalo and an Omaha flute made by John Litchenberg, both from her collection, "Flutes of the World;" and, an anonymous flute, possibly Omaha, and a Kiowa flute made by Bela Cozard, both from the Lieurance collection.

The video cassette is available for rent or for purchase from the Media Resources Center, Wichita State University, Wichita, KS 67208.

NOMINATING COMMITTEE SET

A nominating committee for the 1981 AMIS election has been appointed by Frederick R. Selch, President. All of the officers 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 Edmund A. Bowles, Chairman, 5 Sage Court, White Plains, NY 10605, and William Dowd, 25 Thorndike Street, Cambridge, MA 02141. A third member is expected to be named soon.

CLASSIFIED COLUMN

Advertisements of interest to AMIS members may be placed in this space. Each twenty words or less costs \$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).

FOR SALE: My great, great grandfather's violin, made in 1736. If interested, write to Maurice Guilfoil, 409 DeMay, Jackson, MI 49201.

CONTINUO, a monthly early music journal. Informative articles, workshop and concert listings. \$7 Canada, \$8 US. Write for a free copy: 6 Dartnell Avenue, Toronto, Ontario, Canada M5R 3A4.

FOR SALE: Boxwood clarinet in C by Oppenheim, London. Six keys, good condition. Miles Eisele, Fellowship House, 2231 Colts Neck Road, Reston, VA 22091.

LUTES of all periods, ten years professional building experience. Daniel Hachez, 10351 4th N.W., Alameda, NM 87114.

FOR SALE: 1916 Gibson Mandocello (Style K-2, No. 41026) with case. Good condition. \$1,200. Val Worthen, 394 Lakeside, Sedro Woolley, WA 98284. 203-595-2688.

ARTICLES REQUESTED FOR 1981 AMIS JOURNAL

Articles for Volume VII (1981) of the **AMIS Journal** should be submitted before September 1, 1980, to William Hettrick, Editor, at his summer address: 863 Duncan Drive, Westbury, NY 11590. Materials for publication in future issues can be sent to him during the year in care of the Music Department, Hofstra University, Hempstead, NY 11550.

(continued from page 2)

hitchpins firmly. The bridge, loose at both ends, was glued down again to the table. Finally, all new wood was stained and the whole soundboard lightly shellaced.

It was deemed easier, and less likely to jeopardize evidence, to make a new keyboard and action modelled on the original, rather than to restore the originals. The instrument was strung and voiced in June 1977. A new stand and lid were made in the next two months, and Edward Parmentier played the inaugural recital on September 21, 1977. Meanwhile, during the winter and spring of 1976-77, Bjarne Ruby of Copenhagen who was then visiting Ann Arbor, made a construction drawing of the harpsichord, copies of which are currently available from the Stearns collection.

A remarkable feature of the instrument came to light just prior to the inaugural recital, when register change levers were being installed. It proved difficult to install the levers in a way consistent with the original design. At the same time, close examination revealed that the instrument had once been fitted with a mechanism, no doubt activated by knee levers, for changing registration. The author is of the opinion that this mechanism was fitted by the maker, and that its purpose was to provide a "fort'e piano" stop.

The identity of the maker is not known, although it is apparent that the inscription to Giusti stems from the shop of Leopoldo Franciolini, from whom Frederick Stearns bought the instrument. Stewart Pollens, Senior Restorer in the Department of Musical Instruments, Metropolitan Museum of Art, who examined the instrument in July, 1979, has stated that it is "probably Florentine, early 18th century. Similarities in case construction, jack design . . . moldings, arcades, keyboard brackets, and the use of openings in the belly rail suggest the influence of Cristofori."

David A. Sutherland
Ann Arbor, Michigan

GROLIER CLUB MOUNTS SUPERB EXHIBIT

Among the treats enjoyed by AMIS members attending the May meeting in New York City was the Saturday evening reception held at the Grolier Club, then hosting an important exhibition of books about musical instruments, prints depicting instruments, and a number of instruments themselves.

Located at 47 East 60th Street, the Grolier Club is dedicated to books. It was named after Jean Grolier (1479-1565), "a royal treasurer of France, patron of scholars and printers, and the leading bibliophile of Renaissance France."

Three New York AMIS members, Gene Bruck, Frederick Selch, and Laurence Witten, all of them members of the Grolier Society, as well, were responsible for the exhibit. Robert Nikirk, the librarian of the Grolier Society, mounted the show, which occupied all of the display cases in the Club's main hall.

The bulk of the 120 books, prints, and instruments came from the private collections of Bruck, Selch, and Witten. Other items were loaned by Yale University; Albi Rosenthal, a musical antiquarian living in England; and so on.

Among the rare items that could be viewed - all of which were in virtually perfect shape - were Giovanni Augurello's *Carmina* (Verona, 1491), which includes an illustration of a lira da braccio; Bellerophon Castaldi's *Capricci a due Stromenti* (Modena, 1625); Marin Mersenne's *Harmonicorum Libri* (Paris, 1636); and, Athanasius Kircher's *Musurgia Universalis* (Rome, 1650).

More recent materials included John Simpson's *The Compleat Tutor for the Flute* (London, ca. 1746), Leopold Mozart's *Versuch einer gründlichen Violinschule* (Augsburg, 1756), and a couple of anonymous 19th-century works, *A Treatise on the Angelica or Musical Glasses* (Edinburgh, 1813-23) and *Orpheus, A Musical Anthology* (Boston, 1850).

The exhibit received a favorable, major review by Harold C. Schonberg in the Sunday edition of the New York Times (May 4, 1980), who could not help but conclude the review by musing about "progress." As he noted, "Here we are in 1980, and no book published today has the wonderful paper, the style, the superb copper-plate illustrations, the sheer permanence of those books printed as far back as 400 years ago."

The exhibition, perhaps the first of its kind in the country, was open free to the public through June 7.



SAN DIEGO WORKSHOP AUGUST 11-16

The San Diego Chamber Music Workshop, intended for semi-advanced to professional string and piano players, will be held August 11-16 at the University of San Diego. It will offer varied teaching formats and coaching from a faculty which includes Colin Hampton, Ilana Mysior, Lauren Jakey, Thomas Stauffer, Paul Statsky, and David Vanderkooi.

Highlighting the week of activities will be a concert given by the Thouvenel Quartet and an exhibit and program, presented by the Southern California Violin Makers Association, which will illustrate the construction of the violin.

For further information, contact Ronald Goldman, M. D.; 3405 Kenyon Street; San Diego, CA 92110; 714-223-8177.

VSA COMPETITION SET

The Violin Society of America will hold its fourth international competition and exhibition November 5-9, 1980, at Hofstra University in Hempstead, New York. Violins, violas, and violoncellos will be judged for workmanship and tone, bows for workmanship only. Viols, violas d'amore, and string basses will be exhibited, but not judged. Judges for workmanship will be Charles Beare, London; Rene Morel, New York City; and Premysl Spidlen, Prague; judges for tone will be announced later.

In addition to the competition and exhibition, there will be concerts, lectures, panels, master classes, displays of previous Gold Medal instruments, and a benefit auction. For further information, contact Eric J. Chapman, 1879 Palmer Avenue, Larchmont, NY 10538.

AMIS WILL MEET APRIL 3-5 IN VANCOUVER, CANADA; PAPERS DUE BY OCT. 1

The American Musical Instrument Society will celebrate its 10th anniversary by meeting at the Centennial Museum in Vancouver, British Columbia, Canada, the weekend of April 3-5, 1981. The local arrangements chairman is Phillip T. Young, Professor of Music at the University of Victoria. Cecil Adkins, Professor of Music at North Texas State University, will serve as program chairman.

The Centennial Museum will be hosting an international loan exhibit of European musical instruments from museums in Brussels, Munich, Leipzig, Leningrad, and other world capitals (complete details will be published in the October 1980 Newsletter). Other groups scheduled to meet at the same time are the Comité International des Musées et Collections d'Instruments de Musique (CIMCIM) of the International Council of Museums and the Pacific Northwest chapter of the American Musicological Society.

Proposals for papers, lecture-demonstrations, and other presentations are welcomed. Typed abstracts must be received by the program chairman before October 1, 1980, accompanied by a stamped, self-addressed envelope and a list of required audio-visual equipment, if any. 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. A tentative format for the meetings will be presented to the membership as soon as possible thereafter.

Send your proposals to:
Cecil Adkins, Chairman - AMIS
School of Music
North Texas State University
Denton, TX 76201

FLUTE EXHIBIT OPENS IN NYC SEPTEMBER 10

The New York Flute Club will sponsor an exhibit, **THE FLUTE FROM HOT-TETERRE TO BARRERE**, in the Amsterdam Gallery of the Shelby Cullom Davis Museum of the Performing Arts (Lincoln Center), 111 Amsterdam Avenue, New York City, beginning September 10. An invitational preview September 9 will include a concert and demonstration of early flutes by Charles O. Delaney of Florida State University

in the Bruno Walter Auditorium adjacent to the Amsterdam Gallery. The exhibit will remain open to the public for approximately 2½ months.

The exhibit, which will be prepared under the direction of Robert A. Lehman, Secretary of AMIS, will trace the history of the flute from the late 17th century to the present. It will include instruments, tutors, charts, engravings, paintings, and other materials loaned by the Library of Congress, the Metropolitan Museum of Art, the Museum of Fine Arts, the Litchfield Historical Society, and private collectors.

An illustrated catalog is also planned. For further information, contact Robert A. Lehman, 235 East 22nd Street, New York, NY 10010.

MINUTES—AMIS Annual Meeting May 10, 1980 Metropolitan Museum of Art New York, New York

President Frederick R. Selch called the annual membership meeting to order at 9:45 a.m.

The Minutes of the last annual meeting were accepted as printed in the June 1979 Newsletter.

Treasurer Robert Eliason reported that 1979 membership dues netted the Society \$9,000. Sales of back issues of the Journals and Newsletters have increased from last year. He explained the costs involved in producing the Journal and Newsletter and that The Shrine to Music Museum at the University of South Dakota currently is absorbing much of the costs of Newsletter production and Newsletter and Journal distribution. The Treasurer's Report was accepted as presented.

William Hettrick, Editor, reported that the Journal, Volumes V/VI (1979/80), is scheduled for distribution in late summer or early fall. Future issues are to be published on a similar time schedule. Prospective articles should be submitted to the Editor by September 1 of the year preceeding desired publication. Selch thanked Hettrick for his efforts to get the Journal onto a regular and predictable publication schedule.

Margaret Downie, Membership Registrar, reported that the 1979 membership total was 459 (340 individuals; 119 institutions). During the first quarter of 1980, the membership numbered 451 (330 individuals; 121 institutions), with 101 members not yet renewed. Recruitment efforts netted 112 new members during 1979 and 61 new members in the first quarter of 1980. Cynthia Hoover reported that an updated membership application form will soon be printed by Roland Hoover, and that these will be available for distribution to potential members by both individual and institutional members. Selch thanked Hoover for designing the membership applications for the Society.

Vivian Meckel moved and Robert Lehman seconded a motion that a new contributing membership category be added to the Society's application forms.

Selch thanked Laurence Libin and the Metropolitan Museum for hosting the annual meeting, and Edmund Bowles for chairing the program committee. Phil Young discussed preparations for the 10th-annual meeting to be held April 3-5, 1981, at the Centennial Museum in Vancouver, British Columbia, in conjunction with that Museum's international exhibition of musical instruments which opens in the fall. He announced that the Society will be joined by CIMCIM members and the Pacific Northwest chapter of AMS. Cecil Adkins will serve as program chairman and he requested receipt of paper abstracts by October 1. Selch will appoint a special publicity committee for the Vancouver meeting.

Selch thanked the nominating committee for their efforts and announced that the 1981 nominating committee will consist of Edmund Bowles, chairman, William Dowd, and one member yet to be appointed. The following election results were announced: Secretary, Robert Lehman; Treasurer, Robert Eliason; Board of Governors (1980-83), Edmund A. Bowles, William Garlick, Laurence Libin, and Robert Rosenbaum.

The meeting was adjourned at 10:30 a.m.

Margaret A. Downie, Secretary pro tem

AMIS 1979 FINANCIAL STATEMENT

REVENUE

Dues	\$9,156.50
Journal Back Issues	1,006.50
Newsletter Back Issues	729.00
Membership Rosters	45.00
Advertising	2,255.00
Interest	484.79
Contributions	25.00
Miscellaneous	28.50

TOTAL REVENUE \$13,730.29

EXPENSES

Journal postage	\$ 49.14
Journal ad solicitation	41.49
Newsletter printing	673.04
Newsletter postage	155.05
1979 Annual Meeting deficit	1,130.31
Printing	269.18
Mailing and Postage	253.62
Bank Charges	61.15

TOTAL EXPENSES \$2,632.98

SUMMARY

Cash on Hand, January 1, 1979	
Vermillion account	\$5,762.84
Dearborn account	430.48

\$6,193.32

1979 Revenue 13,730.29

Total 19,923.61
1979 Expenses -2,632.98

Cash on Hand, December 31, 1979

Vermillion account	\$15,240.71
Dearborn account	2,049.71

\$17,290.63

Robert E. Eliason, Treasurer