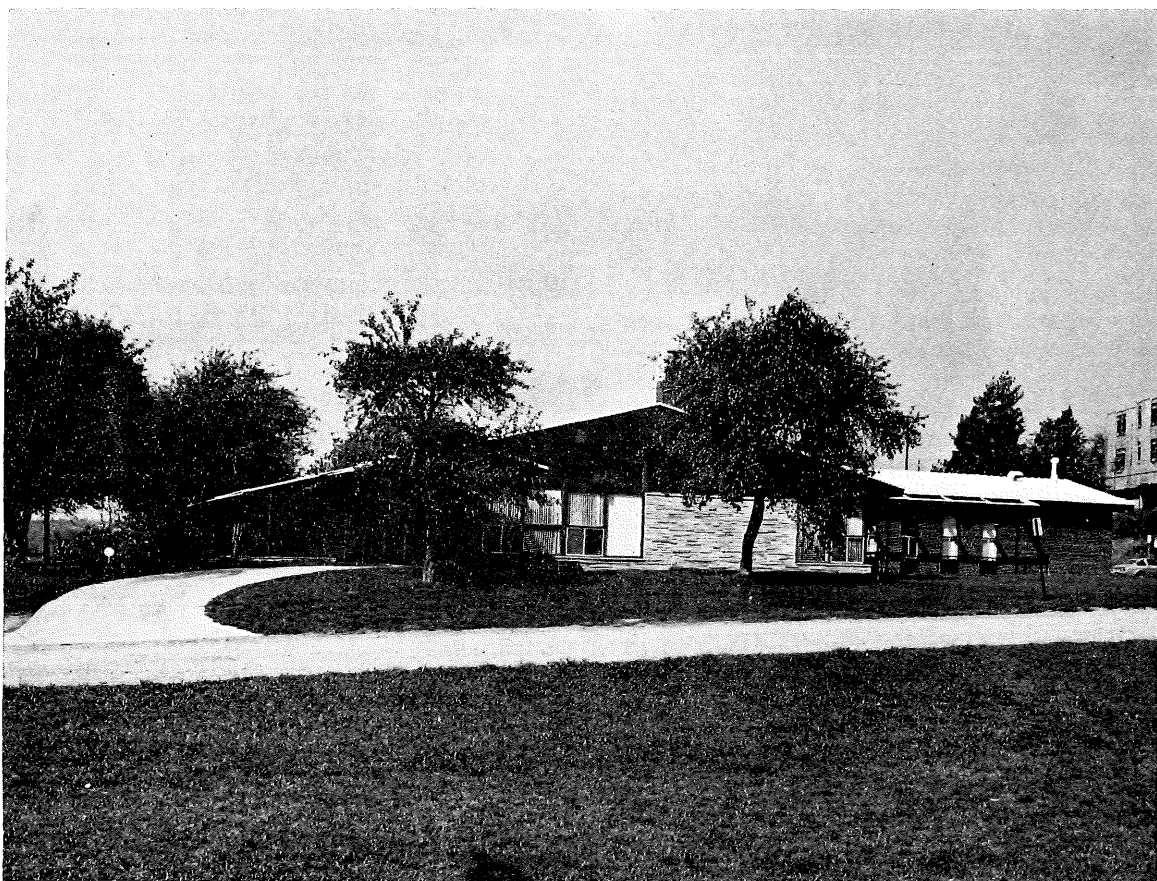


NEWSLETTER OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

Vol. 3, No. 1

March, 1974



OUR COVER depicts the Stearns Building, which is the new home of the Stearns Collection of Musical Instruments at the University of Michigan. Located at Baits Drive and Broadway on the North Campus of the University, this building also provides faculty office space and a medium sized concert hall.

(Continued on page 2)

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.

**AMERICAN MUSICAL INSTRUMENT SOCIETY
(AMIS)**

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(COVER, Cont'd.)

The Stearns Collection of Musical Instruments, owned by The University of Michigan and administered by its School of Music, is an asset almost unique in American universities. Consisting originally of the private collection of Mr. Frederick Stearns, it has since been augmented by the gifts of others. Nevertheless, it is still in a very significant part of the collection of the original donor and will be best understood in that light.

The history of the Stearns Collection begins with its original donor, a man whose life resembles that of the heroes of the contemporaneous Alger novels. Born in Lockport, New York, in 1831, the son of a furniture maker, Frederick apprenticed in a Buffalo drugstore at the age of fifteen, attended the university in his spare time, then rose quickly from a clerk to a partner in a leading Buffalo drug business. After moving to Detroit in 1855, he soon expanded his business from retail drugs alone to include the manufacture of drugs. He served as his own salesman, and he undoubtedly made a favorable impression on the medical profession by editing and publishing a journal for them. The ingenuity and the energy he lavished on this spare time project eventually made him his fortune. By 1877, wealthy and respected, he retired with thirty years left to devote to travel and studies.

He became an avid collector — first of Japanese, Korean, and Chinese artifacts, which were eventually presented to the Detroit Art Museum; then he pursued conchology — collecting, arranging, and classifying over 10,000 different specimens of shells. He donated this collection to the Detroit Museum after collaborating with a scientist on a book entitled, "Marine Mollusks of Japan." He also collected coins and precious stones.

What he regarded as his "crowning work," however, was his collection of musical instruments which he presented to the University of Michigan in 1899. At some time during his world travels, he saw a curious instrument in a shop window in Prague. It was a lira-chitarra, now No. 1130 in the Stearns Collection, signed by Giovanni Battista of Naples and dated 1807. That a guitar with a body formed in the shape of a lyre should attract Mr. Stearns and start him on a collection of instruments eventually reaching almost 1,500 items is not surprising, for Mr. Stearns seemed to find the strange and unusual stimulating. After almost two decades of purchases, it was probably with considerable pleasure that Stearns personally inspected the University Museum to be sure it was fireproof, that he supervised the construction of suitable cases, and then donated his collection. He continued to add to the collection until his death in 1907.

Possible the finest areas in the collection are those devoted to the instruments of non-Western civilizations. Most of them undoubtedly date directly from the last decades of the nineteenth century and the early years of the twentieth . . . All continents with the exception of Australia are represented as well as many islands.

Perhaps the most interesting from the standpoint of western music are the instruments from the Near East and northern Africa; for many of them differ little from their medieval ancestors which were carried by the Mohammedans through northern Africa eventually permeating western civilization through Spain. In addition, many were brought in directly by crusaders and by traders.

The stringed instruments of the West have presented the greatest problems, for the thin and delicate wooden parts were and still are highly perishable. There are many stringed instruments in the Stearns Collection which range from the highly restored to downright frauds. Notable among the latter instruments are several sold to Stearns by Franciolini. Happy to sell antiques if he had them, he was equally willing to unite any spare pieces of instruments — new, old, good, or bad — into a unit which would appear attractive to his unwary customers. In some cases, his phantasmagoric constructions formed instruments very likely unique in the history of music.

The storing and maintaining of pianos is a major problem for any museum. As a result we have few. Among them, however, are three old squares: a Longman and Broderip, an Erard, and a Broadwood that are interesting because they show early stages of piano construction.

Another area of the collection is that of the trumpets, horns, and related lip-vibrated instruments. Most primitive and animal horns used

for hunting are no different basically from the animal horns of some primitive civilizations.

The real sign of prestige in medieval times was the possession of an oliphant. The Stearns has one of late vintage; for it is particularly large and contains in the elaborately carved ivory three medallions with the head of Francis I, Henry II, and Francis II of France, whose composite period of reign was from 1515 to 1560. Much too late for the symbolic uses customary when knighthood was in flower, it must have served only as an important display piece for its owner. No one has ever praised the oliphant for musical virtues. The collection contains a number of early cornetts, one even sold by Franciolini. Outstanding is a soprano instrument, whose graceful octagonal form is covered with sleek putty-colored parchment. A "first cousin" to the cornetts is found in a French serpent in excellent playing condition.

Both keyed trumpets and keyed bugles are represented, the latter by several specimens including a superb bass ophicleide made in Barcelona with a bell ending in a dragon's head. There are many valved brass instruments; in fact, the history of both rotary and piston valves is well illustrated.

Woodwinds may actually be the best area among the Western instruments. There are a number of early recorders, some of which need restoration. There are three fine one-keyed baroque flutes, of which two have served superbly in recent performances. The four-keyed and six-keyed varieties of the eighteenth century instrument are represented. Also available for study are instruments showing the various added keys of the early nineteenth century, the many mechanical improvements, the adoption of the Boehm system, and the revolution in the construction of the bore.

Among the double-reeds is a tournebout, a late corruption of the crumhorn designed for outdoor playing, and a few shawns, which were still constructed in Europe in the eighteenth and nineteenth centuries as folk instruments. The early stage of the oboe is shown by two two-keyed eighteenth-century instruments, one made by Cahusac of London and another, to which a third key had been added later, by Rottenburgh of Belgium. Again, nineteenth century mechanical improvements are well illustrated.

A number of primitive single reed instruments and the drones to several bagpipes show early stages of this variety. The late eighteenth-century varieties corresponding in mechanical development to the flutes and double reeds. Perhaps the most interesting specimens are two eighteenth-century basset horns made of boxwood with brass and ivory mountings.

In the future, we hope to add old instruments by encouraging donations of either instruments or money; we expect to add modern historic instruments gradually; we hope to enlarge our casual restoration activity into a well-planned program; and in some unspecified future, we hope to issue either a series of publications devoted to specific groups of instruments or, better yet, a completely new catalogue.

(The above article was excerpted from Dr. Warner's article THE STEARNS COLLECTION OF MUSICAL INSTRUMENTS—1965)

PRESIDENT'S COLUMN

As we start volume 3 of the NEWSLETTER, it is worthwhile to reflect on several events that mark the growth of AMIS. First, we are now fully incorporated and are on the road to becoming a tax-exempt corporation. This now enables us to deal better with a host of problems common to all organizations that must engage in regular financial drains such as annual meetings with attendant expenses, regular publications of newsletters and journals and special projects of interest and value to the membership. Second, we are almost ready to float our journal. An editorial board of prestige has been formed and currently, printing details are being worked up. By April, the membership should see a mock-up of the journal. Third, we will soon have our third annual meeting. This time it will be the mid-west at another major institution that will gather an awesome force of talented students and faculty to supplement the regular program. I have seen the plans for this program and few institutions in the work could muster a variety of appropriate talent — from gamelin orchestras to concerti for multiple baroque trumpets, viol consorts to period keyboard concerts, the Music School of the University of Michigan will see to it that the April meeting will be a unique one. Fourth, our membership role approaches the 300 mark. Whatever the number, we should never be content since an organization such as ours should continue to grow not only in numbers, but in diversity of interest on the part of the membership. In this age of complexity, it becomes exceedingly difficult to do what has not been done before. AMIS has in a real sense pioneered as far as the United States is concerned, for it is the first organization in this country devoted to interest in musical instruments at all levels. Each one of us should be our own membership committee and each and everyone should strive to develop specific interests and enthusiasm within the framework of our Society. See you all in Ann Arbor!

AMIS JOURNAL REQUEST FOR FUTURE ARTICLES

Journal Editor Thomas Forrest Kelly has informed the Newsletter that potential articles for future issues of the new AMIS Journal can be submitted for editorial review at anytime. His address is 50 Labor-in-vain Road, Ipswich, Ma. 01938.

AMIS ANNUAL MEETING DRAWS NEAR

Preparations for our annual meeting to be held on April 5, 6 and 7 at the University of Michigan are almost complete as of this writing. Dr. Warner and Dr. Eliason have the program planned, and the University Department of Conferences is collating all the information as to accommodations, meeting rooms, etc. Members will receive shortly a complete package from the University which will include the program and all the other necessary information pertaining to the meeting. This mailing is scheduled to go out on March 5th from the University.

AMIS DUES REMINDER

Treasurer Linda Tauber has asked us to remind members that dues for 1974 are due. Five dollars (\$5.00) should be sent to Ms. Tauber at 807

Walters Street, Apt. 72, Lake Charles, La. 70601. Since AMIS has provided an envelope with this issue for the mail ballot, it might be a convenient opportunity to include your check at the same time

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.

Chambers & Gabler square piano; case in beautiful shape, well proportioned for the style. Should be restrung & rehammered. \$100.00 or reasonable offer or trade. J. Bump, North Road, Hampden, Mass. 01036

Chauvet English Horn No. BW275 in excellent adjustment, two bocals and double case. K. L. Taylor, Box 208, Gambier, Ohio 43022 (614) 427-3752

Back issues of the AMIS Newsletter and membership roster are available in a complete set at a cost of \$10.00. Payment should be made out to AMIS and sent with the request to the Newsletter Editor.



JAVANESE GAMELAN TO APPEAR AT AMIS MEETING

Of particular interest in recent years at the University of Michigan is the growth of activity in the area of ethnomusicology under the direction of Professor William Malm. He has been almost single-handedly concerned not only with providing intensive classroom studies of nonwestern music, but also with providing opportunities for performance of this music by the Gamelan and the Javanese Music Study Group.

I met Nicholas Bessaraboff in 1935 at the Boston Museum of Fine Arts while on one of my many visits to see the Leslie Lindsay Mason Collection of musical instruments. For the first time in all my experiences there, the Museum now had some one who knew musical instruments!

I thought Nicholas to be unique in that his interest in musical instruments was as concentrated as mine. He had a profound grasp of relationships facilitated by his natural bent for languages shaped by a long formal training in both Greek and Latin.

Classifying musical instruments was more pleasure than pain for Nicholas and he would ramify his decisions with finely detailed evidence, pro and con, until he was satisfied that there was accumulated all necessary and sufficient evidence to demonstrate a balance or imbalance, symmetry or asymmetry of weight of argument.

Soon after our initial meeting at the Museum, I was invited to the Bessaraboff house for dinner, then in Cambridge. There I received the warmest, most electrifying hospitality imaginable! It was radiated by Nicholas, his wife Virginia and their very young first-born child, all among a wondrous melange of book-covered walls, and a partially completed harpsichord surrounded by tools and parts occupying the parlor. There was much laughter, grand conversation and delicious food all bound together in a unity and curiously symbolized by a large, white and very loquacious pet duck who waddled about emulating an innocuously reasonable bassoonist warming a reed before a performance.

It was there that Nicholas gave private lessons in organology to several students, myself included.

Nicholas was fascinated by non-Aristotelian logic. He was well-acquainted with the work of Nicholaus of Cuse, especially the Doctrine of Ignorance, as well as the works of Hegel. He once spoke to me of his use of a three dimensional Hegelian diagram. Also, he had constructed a double paradox which simultaneously negates Hegelian Idealism and Marxist Materialism.

His love for mathematical philosophy led him unerringly to embrace the still new, very disturbing and shockingly radical Theory of Sets first enunciated by George F. L. P. Cantor upon the publication of the latter's Mengenlehre in 1874. Nicholas was intrigued by Cantor's concepts of continuity and infinity.

All this seemed to remain fresh in his mind for he talked quite lucidly of Cusanus during my last visit to him on Saturday, August 25, 1973.

As David D. Boyden (1.) has remarked, Nicholas had been studying the problem of prime numbers from 1956 until shortly before his death.

Nicholas Bessaraboff was a profoundly religious man. Essentially, this interest lay in Theosophical Gnosticism. Upon talking with him one could not but acutely sense his great fascination for some hidden Idea known only to those few possessed of very special qualities. But, to me, this was not his very deepest faith. His faith was indeed a very private matter, about which he never talked directly. One knew of it without words except when he would infrequently talk about the Russian Church and his reverence would palpably envelope all those present and pervade the entire room.

Very subtly from 1956 on, arteriosclerosis of the brain made gradual progress, according to his wife Virginia. He passed away in coma following a mild stroke on the evening of November 10, 1973. He is survived by his wife, Virginia, his son Nicholas, and his daughter Elizabeth.

According to his wishes he was cremated and interred without a funeral ceremony — a testament to his life-long conviction of the continuity of individual consciousness, an ineluctable fact which according to him requires no special celebration.

Ellery Lewis Wilson

1. Notes, Vol. 28, No. 1, September 1971.

EDITOR'S COLUMN

*** On the cover of the October 1973 issue it was noted that the Rev. Francis W. Galpin was seated on the extreme right. We have since learned that the woman seated next to Rev. Galpin playing the lute is Mrs. Galpin.

*** Dr. Dale Higbee wrote to inform us of a very interesting article which appeared in *ANTIQUES* magazine of November 1973 (p 836- 839). The article discusses Mrs. William D. Frishmuth and her interests in collecting musical instruments, several of which are pictured. By 1900 she had presented about eleven hundred instruments to the Free Museum of Science and Art, of the University of Pennsylvania. She also donated instruments to the Pennsylvania Museum and School of Industrial Art, which later became known as the Philadelphia Museum of Art, and in 1902 she was made honorary curator of musical instruments there. In more recent years, instruments from the collection can be found at the Metropolitan Museum of Art, Yale University and the Smithsonian Institution.

*** The Metropolitan Museum of Art has announced an "opening for a Senior Restorer in the Department of Musical Instruments. The job requires thorough knowledge of wood- and

(Continued from page 5)

metal-working techniques, materials identification and properties, tuning and regulating, and expert competence in restoration of at least one class of European instruments . . . " Further information can be obtained by writing to: Mr. Laurence Libin, Associate Curator in Charge, Dept. of Musical Instruments, The Metropolitan Museum of Art, Fifth Avenue at 82nd. Street, New York, N. Y. 10028.

*** AMIS member Alfred Wood has been thinking about the possibility of scheduling a European Musical Instrument Collection tour for the summer of 1974. The cost of this tour would include all expenses of transportation, meals, accomodations, Museum fees, etc. As of this writing further details were not available. Interested members, and non-members, can write to Mr. Wood at: 30 Hubbard Street, Westerly, R. I. 02891. (Number of days and dates of the tour have not been decided.)

*** The Musical Instrument Collection of the Boston Museum of Fine Arts (formerly the Galpin Collection) publishes a monthly Calendar of Musical Events with Historical Instruments. Issued from October through May, the cost is \$2.00. Checks made payable to the Musical Instruments Collection should be sent to the Musical Instruments Collection, Museum of Fine Arts, Boston, Ma. 02115.

*** We recently received a copy of the Minkoff Reprint Catalog titled "Musique et Musicologie." This is a handsome work which lists works available in reprint for instrument methods as well as other areas of music. Included for each work is a brief description in French and English. Copies of this catalog are available to AMIS members free of charge and may be obtained by writing to EDITIONS MINKOFF, Chemin de la Mousse 46, 1225 Chene-Bourg, Geneva, Switzerland.

*** The State University College at Brockport has announced that it will probably schedule a symposium on keyboard instruments for October 17-19, 1974. Further information can be obtained by writing to Mr. Dowell Multer, Director of Keyboard Studies, Dept. of Music, S. U. C. Brockport, Brockport, N. Y. 14420.

***The American Society of Ancient Instruments held a program at St. Clement's Episcopal Church on April 3rd through 7th, 1973. The program notes mention that "The greater portion of the music presented at these concerts represents a premier performance in that it is music probably not heard before by the audience." This Society is located at 7445 Devon Street, Philadelphia, PA 19119. AMIS member Maurice Ben Stad is the Director.

NATIONAL FLUTE ASSOCIATION

The first meeting of the National Flute Association was held in Anaheim, California, August 10-11, 1973. This organization, founded September 18, 1972, is for the purpose of furthering the cause of the flute. In addition to the formal program there were exhibits of instruments and music. Discussions presented at the meeting included: "The Piccolo," Walfrid Kujala; "Tone Production and Intonation," Albert Tipton; "The Flute-Yesterday and Today," Harry Moskovitz, James Swain, Linda Tauber; "Avant Garde Techniques and Literature," Sheridan Stokes; "Baroque Style as Taught by the One-Keyed Flute," Betty Bang Mather; "The Flute in Chamber Music," Robert Willoughby; "The Murray Flute," Alexander Murray; "Tone Through Interpretation," Bernard Goldberg.

Two panel discussions explored the topics of "Let's Use the Whole Flute Family," with James Christensen, Emma Lou Diemer, and Ceasar Giovannini, and "Private Lessons Versus Master Class Lessons" with Betty Bang Mather, Alexander Murray, Roger Stevens, Philip Swanson, Mark Thomas and Robert Willoughby.

Two concerts were also arranged, one for each evening. The first featured Albert Tipton, the second concert was for flute ensembles including four Renaissance flutes, Baroque flutes, and various numbers of modern flutes.

Officers of the National Flute Association are Mark Thomas, President; James Pellerite, Vice-President; Walfrid Kujala, Secretary; Philip Swanson, Treasurer; Harry Moskovitz, Reporter; and Board of Directors Alexander Murray, Roger Stevens, Albert Tipton, Bernard Goldberg, Robert Cole, Harry Moskovitz, and David Van Fleet.

WOODWIND WORLD was chosen as the official organ of the Association. The next annual meeting of the Association is already in the planning stage for Pittsburgh, August, 1974.

Linda Tauber

BOOKS: OLD AND NEW

(This column does not always present a review of the books presented; it may include excerpts from published reviews by recognized authorities. Rather, it is a compendium of works which may be of interest to AMIS membership. Ed.)

AN ANNOTATED BIBLIOGRAPHY OF WOODWIND INSTRUCTION BOOKS, 1600-1830, by Thomas E. Warner, Information Coordinators, Inc., 1435-37 Randolph Street, Detroit, Michigan 48226. 1967

The title of this book quite clearly explains its purpose, however a word about format and

coverage might be in order. "The tutors are arranged chronologically. Within any single year the listing is alphabetical: first appear anonymous works by title, then follow those by specific authors." The annotations not only include author, title, publisher and date (with background information in English in many instances), but also provide the name(s) of the institution(s) where these works may be found. This book concludes with an index of the works first by author; second by instrument; and last by the location of the publisher, engraver, and printer.

AN INDEX OF MUSICAL WIND-INSTRUMENT MAKERS, by Lundesay G. Langwill, O.B.E.* Published by the author, 7 Dick Place, Edinburgh, EH9 2JS Scotland. 3rd edition, 1972.

The author wrote in his preface to the first edition: "The Index is designed primarily for the use of Museum Curators, Librarians, and Collectors of Wind-Instruments who frequently wish to accord a date to an instrument. . . . The Index includes makers of all mouth-blown wood-wind and brass instruments and, for the sake of completeness, all forms of bagpipe. . . ."

In the Foreword to the Third Edition, John Henry van der Meer, Curator of the Collection of Ancient Musical Instruments at the Germanische National Museum, wrote: "... the first edition of the Index was published and proved to be an indispensable mine of information to all those who occupy themselves professionally or otherwise with wind-instruments. . . . I believe that since its publication hardly a day of my curator's activity has passed without my consulting it. A remarkable achievement of the author, indeed!"

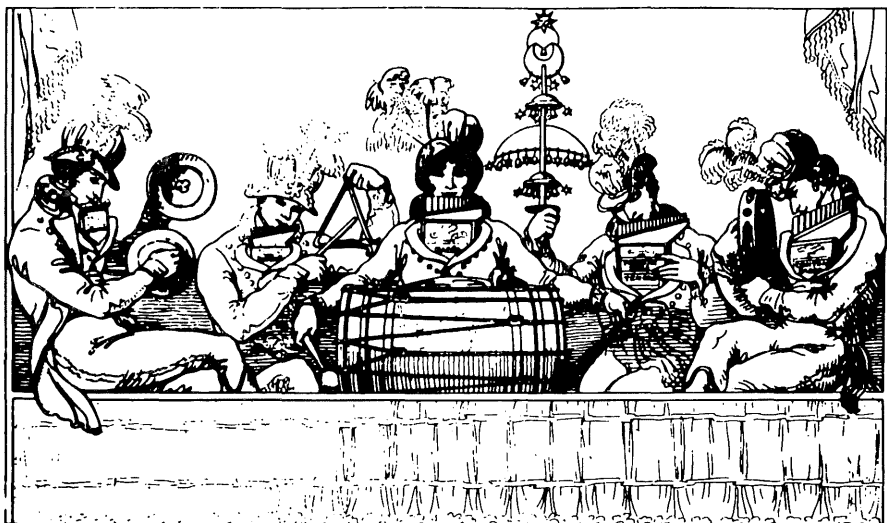
*Mr. Langwill is a member of AMIS.

KEYED BUGLES IN THE UNITED STATES, by Robert E. Eliason*, Smithsonian Press, Washington, D. C., 1972. 44 pp. (For sale by the

Superintendent of Documents, U. S. Government Printing Office, Washington, D. C. 20402. Stock No. 4700-0188, Price 60 cents)

The band movement in the United States resulted in retention of the keyed bugle longer than any other country. From its introduction to this country about 1815 as the new English patented Royal Kent Bugle to the late 1870's which saw the demise of Graves and Co., Boston, no other wind instrument could be considered more typical of the United States. Continental keyed bugles are rare; English instruments tend to appear up to but rarely beyond the 1850's; no keyed bugles quite reached the quality of American instruments as regards workmanship or innovation. Made solely of or in combinations of silver, gold, copper, nickel and brass (or even tortoiseshell in the case of the lovely Shaw instruments), the keyed bugle paced the local musical life of the United States through about three quarters of the 19th century. This is a delightful book, informative yet not pedantic. It is liberally illustrated with photographs of the best quality. The author takes up the introduction of the keyed bugle in the United States and some of its early champions (including one George Frederick Handel Plimpton!). There are sections on development of the small E-flat bugle, in the famous soloist Ned Kendall and the brass band era of the 1840's which saw the instrument's rise. Mechanical improvements and a detailed study of three outstanding presentation bugles made by E. G. Wright and Graves complete the little book. The relatively short bibliography gives testimony to the really sparse literature on the instrument while the detailed footnote documentation marks the whole as an effort of scholarship. It is a first-rate work and the Smithsonian is to be congratulated for sponsoring publication in its History and Technology series.

*Dr. Eliason is a member of AMIS.



ROSTER-FEBRUARY 1974

*ABEL, RICHARD
Beatty Run Road
RD #3
Franklin, PA 16323
(Restoration & performance
on early instruments)

BARNARD, DOUGLAS
2964 North Frederick
Milwaukee, Wis. 53211

BELASH, DAVID
3 West Cedar Street
Boston, MA 02108
(Early instruments, esp.
organ & harpsichord)

*BILSON, MALCOLM
Lincoln Hall
Cornell University
Ithaca, NY 14850
(Early pianos)

*BRAUNLICH, FRANCIS
395 Crown Street
New Haven, CT 06511
(Collectiong for performance
purposes-reproductions)

*CARLSON, MARLAN & ANGELA
Music Department
Oregon State University
Corvallis, OR 97331
(Bowed strings, flutes, keyboard)

CASEY, ETHEL LAUGHLIN
1605 Park Drive
Raleigh, NC 27605

CROSS, RONALD
221 Ward Avenue
Staten Island, NY 10304

*DANA, JOHN
86 Spring Street #103
South Portland, ME 04106
(American & Spanish guitars)

*HAEFER, J. RICHARD
192 Paddock Drive East
Champaign, Ill. 61820
(American Indian & folk instruments)

HEDLUND, H. J.
538 North Euclid
Oak Park, Ill 60302

JOHANSEN, LAWRENCE
922 College Avenue
Redlands, CA 92373
(Brass)

KELLY, THOMAS
Department of Music
Wellesley College
Wellesley, MA 02181
(Keyboard)

KOEPPE, DOUGLAS
1610 Leona
College Station, TX 77840
(Woodwinds)

LEHRER DOUGLAS
Navy School of Music
Naval Amphibious Base
Little Creek
Norfolk, VA 23521
(Performance on early instruments)

LIGNELL, KATHLEEN
861 Arlington Blvd
El Cerrito, CA 94530
(strings)

*MC CARDLE, JOHN J.
5837 Broadway
Indianapolis, IN 46220
(Winds, esp. clarinets)

MC KIBBEN, DONNA MAUREEN
307 Orchard Street
Millis, MA 02054
(Flute)

MOORE, ALAN
10 Waterside Plaza Apt. 22K
New York, NY 10010

MURRAY, THOMAS D.
29 Long Avenue
Mahwah, NJ 07430
(Harpsichords & Organs)

MUSCO, THOMAS G.
27 Dartmouth Street
Watertown, MA 02172

*OEHRLE, ELIZABETH
168 Springfield Road
Durban, South Africa
(performance)

PEKNIK, JOSEPH III
3608 N. Pine Grove
Chicago, Ill 60613
(Restoration)

POMYLAKO, IGOR
41000 Zagreb
Medvedgradska 40
Yugoslavia

SCOTT, JOHN T.
130 Cochrane Avenue
Hastings on Hudson, NY 10706
(Woodwind acoustics, performance techniques)

SMITH, CATHERINE
1730 O'Farrell Street
Reno, Nev 89503
(Flute)

SPENCER, JOSEPH
2754 Woodshire Drive
Los Angeles, CA 90068
(Keyboards)

*STRAUS, ROBERT B.
6 Hilliard Place
Cambridge, MA 02138
(Flute)

CHANGES OF ADDRESS

HAILPERIN, PAUL
Iglassegasse 17
A-1190 Vienna
Austria

HENDON, JAN
Internationales Studentenheim
Gymnasiumstrasse 85
A-1190 Wien XIX
Austria

MONOSOFF, SONYA (PANCALDO)
114 Heights Court
Ithaca, NY 14850