

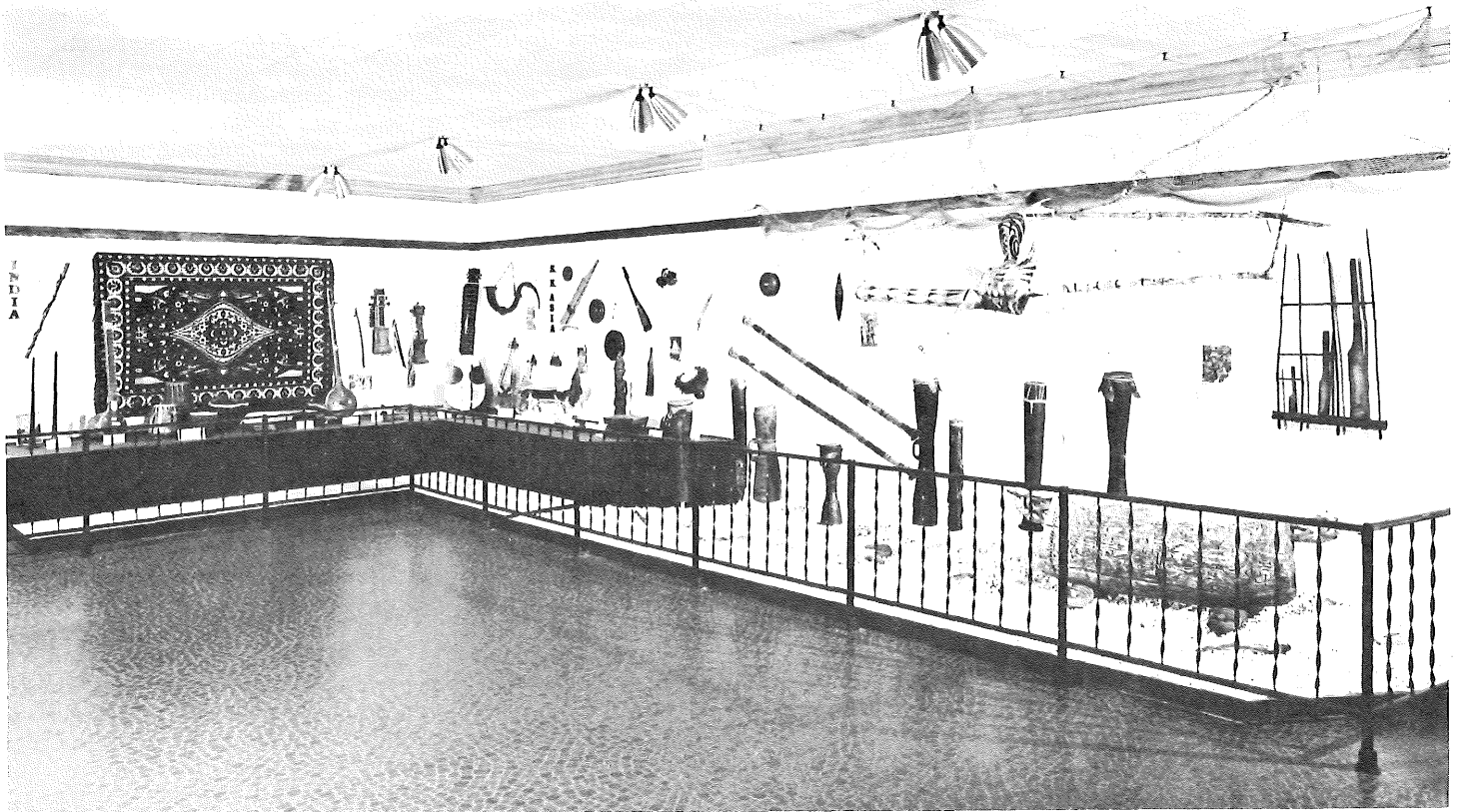
NEWSLETTER

Of The

American Musical Instrument Society

Vol. VII, No. 3

October 1978



Musical instruments from India, S.E. Asia, and the Pacific islands are among the non-Western instruments to be displayed in this new gallery which is nearing completion at The University of South Dakota in Vermillion.

THE SHRINE TO MUSIC MUSEUM OPENS GALLERY IN NOVEMBER

The Shrine to Music Museum at The University of South Dakota in Vermillion will formally open Gallery IV, devoted to permanent exhibits of musical instruments from non-Western civilizations — Africa, The Near East, The Far East, Tibet, India, Southeast Asia, and The South Pacific — on November 16. The dedication ceremony will be held in conjunction with the

monthly meeting of the South Dakota Regents of Education and will honor Dr. and Mrs. Arne B. Larson who have recently presented the Arne B. Larson Collection of Musical Instruments & Library as a gift to The University of South Dakota.

The design of the new gallery, a portion of which is shown above, omits the use of traditional exhibit cases, thus eliminating the glass or plexiglas which can cause glare and distortion and make it difficult for visitors to see the decorative detail on many of the instruments. Security is provided by a closed-circuit television monitoring system.

Among the 118 instruments which

will be exhibited, many for the first time, are a splendid pair of copper temple trumpets, each 5½ feet long, a drum made from two human skullcaps, and a human legbone trumpet, all from Tibet; a highly-decorated arched harp from Burma; a beautiful Chinese p'i p'a; ivory horns from Africa; a pair of Mambou flutes (7 feet long) and a spectacular fire-dance trumpet mask (11 feet long) from the Pacific island of New Britain; and Taun trumpets, handle drums, and an elaborately-carved slit drum from New Guinea.

The development of the new gallery has also allowed the Museum to expand its exhibits of American and European instruments in Galleries I-III.

**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 AND BOARD

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FOMRHI—AN ACTIVE SOCIETY

The Fellowship of Makers and Restorers of Historical Instruments (FOMRHI), founded in England in 1975, is a very dedicated, enthusiastic, and rapidly growing organization. The fundamental purpose of the society is "to promote authenticity in early instrument making, repair, and restoration, and to pool information and the results of research." FOMRHI aims not to replace, but rather to supplement the work of other existing groups such as the American Musical Instrument Society and the Galpin Society. Now, at the time of its third anniversary, FOMRHI boasts an international general membership of almost 400 individuals and institutions (with approximately 80 members in the United States). Two classifications of membership exist in FOMRHI: 1) any institution or individual is welcome to join the general membership and to receive the society's publications; and, 2) the voting membership consists of a group of elected Fellows, and, according to the rules of the society, "any Member can become a Fellow by publishing his research to a standard of authenticity that satisfies the majority of the existing Fellows." The major publication issued by FOMRHI is a quarterly bulletin which has grown from an initial ten-page newsletter, used primarily for information exchange between members, to a fifty to seventy-five page document of both communicative and scholarly importance. This dual purpose has made the *FOMRHI Quarterly* unique in its field; however, the demands of academia are beginning to pressure the editors of the *FOMRHI Quarterly* to publish a more formal, scholarly journal, and the membership must soon decide where its emphasis

will lie. In its current format, the *FOMRHI Quarterly* offers the following features: 1) announcements and news concerning its members, meetings, and workshops, plus queries with short responses; 2) a unique book review section which often goes beyond one's usual expectations and offers page-by-page and line-by-line corrections, questions, and extensions of the material under review; and, 3) a continuing series of "Communications," numbered consecutively beginning with the initial Bulletin, the purpose of which is to present current research problems, processes, data, and results to the membership; members' responses to individual communications appear, numbered, in subsequent issues. The content of the "Communications" is quite varied, and has included, among other subjects, articles which deal with historical research concerning types of strings; manuscripts from various sources in Europe which contain depictions of musical instruments; references to musical instruments in Medieval and Renaissance treatises; construction problems and plans for making various historical reproductions and replicas; conservation problems, tools, and techniques; research concerning tuning and temperament; and numerous articles on specific instruments and instrumental types. In addition to these features, a complete membership list is published with quarterly updates; to complement the listing of members' names and addresses, a cross-indexed reference is provided, giving members' geographical locations, as well as their professional and/or organological interests. In order to keep publication costs at a minimum and to hasten the publication process, the *FOMRHI Quarterly* is issued in pamphlet form, without a formal cover, and contributions are currently photographically reproduced from contributors' typescripts; the latter process has been a drawback in some of the earliest issues, portions of which are difficult to read, but the more recent issues have incorporated a higher quality of reproduction.

I was privileged to attend FOMRHI's "16th century Seminar" held at The Early Music Centre in London in late December 1977. My overall impression of the three-day seminar was one of a genuinely enthusiastic and spirited exchange of information among the participants, as well as the experimental application of contrasting ideas through actual performance. Topics discussed dealt primarily with current research concerning bowed strings and winds, with supporting discussions of authenticity in the design and construction of instruments on today's market; the problems of iconographic research;

tuning, temperament, and pitch standards; and the standards for tempo and use of embellishment in 16th-century performance practice. Ample time was provided for seminar participants to try their hand at playing various types and models of instruments brought in by participating builders. For players of bowed stringed instruments, this experience also included testing reproductions of historical types of strings, as well as a variety of bow models; and, finally, experimenting with various playing techniques peculiar to the 16th century.

Although ultimately the longevity and success of any society is determined by the desires and motivation of all its members, credit for the organization and continued development of FOMRHI must go to three individuals: Ephraim Segerman and Djilda Abbott of Northern Renaissance Instruments in Manchester, England, who serve as editors of the *FOMRHI Quarterly* (both are also members of AMIS, and Ephraim presented a paper at the 1978 New Haven meeting), and Jeremy Montagu of London who is the honorary secretary and also looks after the publication of the *FOMRHI Quarterly*. For further information concerning the society and membership, write to: Jeremy Montagu, Honorary Secretary — FOMRHI, 7 Pickwick Road, Dulwich Village, London, SE21 7JN, England.

—Margaret Downie

AMIS TO VANCOUVER FOR MARCH 1980 MEETING

The ninth-annual meeting of The American Musical Instrument Society is tentatively planned for the weekend of March 21-23, 1980, with the Vancouver Centennial Museum in Vancouver, British Columbia, Canada, acting as host. Local arrangements chairman will be Phillip T. Young, Professor of Music at the University of Victoria.

The 1980 meeting has been scheduled to coincide with an exhibition, "The Look of Music," which will be at the Centennial Museum from November 1979 to March 1980. According to Professor Young, who will write the catalog for the exhibition, musical instruments from fifteen European museums will be featured, including fourteen pieces from Leningrad; perhaps as many as twelve Denner instruments, including the J. C. Denner clarinet-chalumeau from Munich; two lutes, two guitars, and three viols by Tielke; five instruments by one or another Hotteterre; the H. Grenser bass clarinet from Stockholm; the Mayrhofer bass clarinet from Munich; the boxed set of crumhorns from Brussels, and so on.

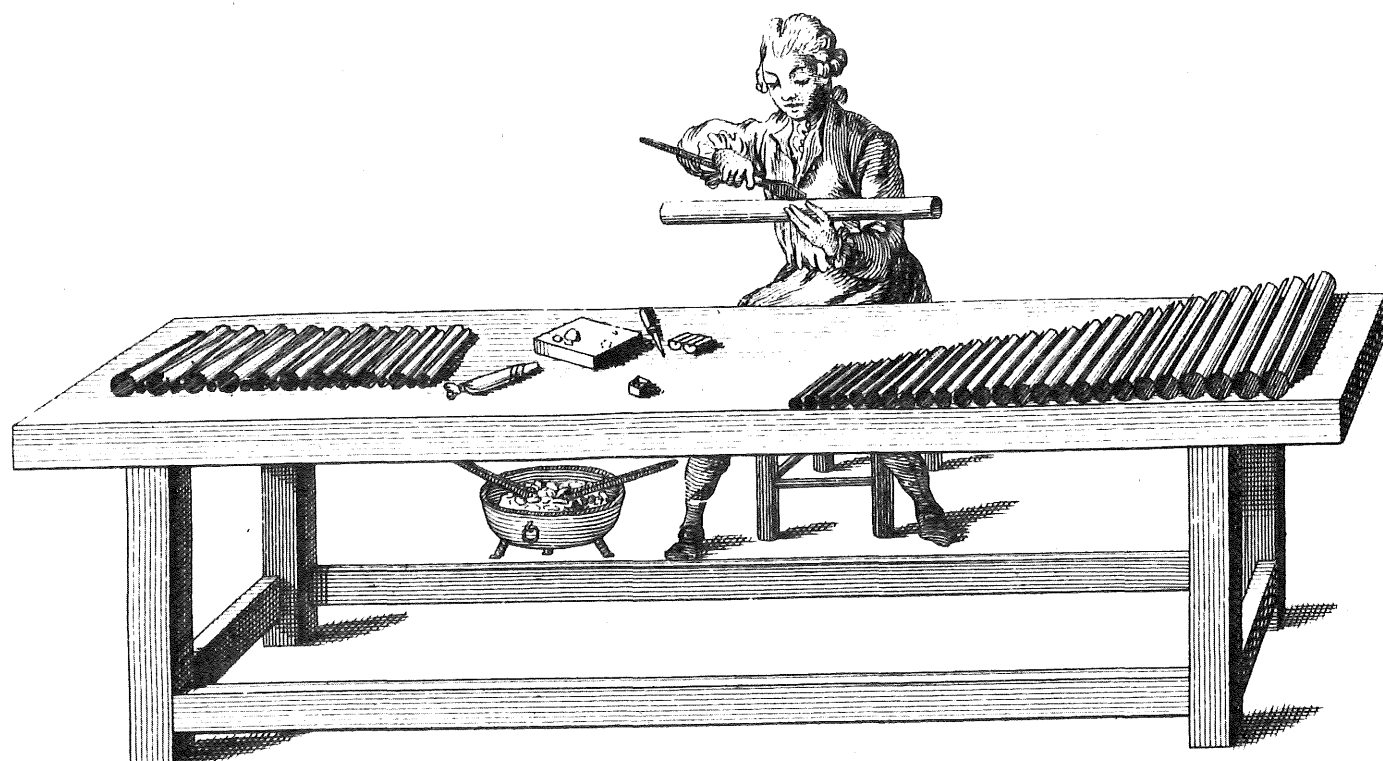
"UNCHANGING CRAFTS OF ORGANBUILDING" AT THE SMITHSONIAN

The annual Festival of American Folklife, to be held at the Smithsonian Institution in Washington, D.C., October 5-9, will include a temporary demonstration exhibit, "Unchanging Crafts of Organbuilding."

According to John Fesperman, Curator, Division of Musical Instruments, organbuilders John Brombaugh, Josiah Fisk, David Moore, George Taylor, and David Gibson will be on hand to explain their craft and to give demonstrations of pipe making and voicing. A working voicing table will be on hand for the demonstration of how pipes are regulated, and a metal-hammering table will be available to prepare metal for making sample pipes.

Graphics accompanying the demonstration will compare the procedures used in a present day organ builder's shop with those shown in *The Organbuilder* by Dom Francois Bedos de Celles, the 18th-century French organ theorist.

A twentieth-century pipe maker in the shop of C. B. Fish, Gloucester, Massachusetts (right) and an eighteenth-century pipe maker shown in Dom Bedos' *The Organbuilder* (below).



MAYNARD PERFORMS

William J. Maynard of Massapequa Park, New York, a founding member of AMIS who has served in the past as secretary and Newsletter editor, presented a lecture-recital, "The Clarinet and Its Inventors," at the International Clarinet Congress/Clinic held at the University of Toronto (Ontario, Canada) the second week of August 1978.

Using instruments from his personal collection, Maynard played an anonymous composition, "Air for two chalumeau," ca. 1710, on a replica by Moeck of a descant chalumeau from the Stockholm collection; the first movement of "Sonata No. 2" by Xavier Lefevre on a six-keyed clarinet by Baumann, Paris, ca. 1800; the second movement of "Concerto No. 2" by C. M. von Weber (1811) on an anonymous thirteen-keyed French instrument; and "Fantasy on a Swiss Air" by Henry Lazarus (ca. 1880) on an Albert-system clarinet by Eugene Albert, Brussels, ca. 1875.

Other instruments demonstrated were a replica by Brian Ackerman of a two-keyed chalumeau by J. C. Denner from the Munich collection; a five-keyed clarinet by Gouling & Company, London, ca. 1800; and a six-keyed instrument by Robert Wolf, London, ca. 1840.

NEW DEAN AT PEABODY

Irving Lowens, historian of American music and music critic of the *Washington Star*, was appointed Dean of the Peabody Conservatory of Music in Baltimore, Maryland, effective September 1, 1978.

Mr. Lowens is currently president of the Sonneck Society, named after Oscar G. Sonneck, first chief of the Music Division in the Library of Congress. The Sonneck Society is dedicated to the dissemination of accurate information and research dealing with all aspects of music in America and American music. Its most recent conference, held April 7-9, 1978 in Ann Arbor, Michigan, was entitled "Musical Instruments in America," and included visits to the Stearns collection at the University of Michigan and the Henry Ford Museum in Dearborn.

FELLOWSHIPS AT THE MET

Fellowships have been awarded by the Metropolitan Museum of Art in New York City to Dr. Bo Lawergren for research in musical acoustics and to Nancy Groce for a study of New York instrument makers. Announcement of the awards was made by Laurence Libin, Associate Curator in Charge of the Department of Musical Instruments.

SMITHSONIAN EXHIBIT NOW OPEN

An exhibition entitled "The Harmonious Craft: American Musical Instruments" is currently showing in the Renwick Gallery of the National Collection of Fine Arts, a unit of the Smithsonian Institution located at Eighth and G streets, N.W., Washington, DC. The exhibition features more than 100 contemporary, hand-crafted instruments, including bagpipes, clavichords, dulcimers, guitars, a harp, lutes, an organ, recorders, tambourines, violins, and whistles.

Some of the instruments are reproductions of traditional models, some are modified or modernized versions, and others are new inventions. They include such unusual works as a ceramic drum, echo chasers, a stringed instrument made from a crutch, ocarinas, a glass harmonica, a cow's jawbone with electronic parts that make beeping sounds, an instrument made from an armadillo shell, and a wooden calliope that plays when a glass marble is inserted into its carved mouth.

The exhibition, which will be open until August 5, 1979, was organized by Lloyd Herman, Director of the Renwick Gallery, and James Weaver, Associate Curator of the Division of Musical Instruments at the National Museum of History and Technology (Smithsonian Institution). Instruments were selected on the basis of design, musical performance, and workmanship.

"MUSICK IN OLD NEW ENGLAND" OCT. 14-15

Two AMIS members, Barbara Lambert, Keeper of Musical Instruments at the Museum of Fine Arts in Boston, and Barbara Owen, organist in Rockport, Massachusetts, will present programs at a fall music festival, "Musick in Old New England," sponsored by The Old Stoughton Musical Society at the First Parish Unitarian Church in Bridgewater, Massachusetts, October 14-15, 1978.

Ms. Lambert's lecture is entitled "Musical Instruments and Musicians in Colonial Massachusetts." Ms. Owen will present a lecture-recital called "The First Century of the Organ and its Music in New England." For further information, contact: Roger Hall, 235 Prospect Street, Stoughton, MA 02072.

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.

GALPIN SOCIETY GRANT TO UNIVERSITY OF IOWA

The Galpin Society, a British organization devoted to the study of musical instruments, has awarded its current-year research grant to Edward L. Kottick, Professor of Music, and William R. Savage, Professor of Physics at the University of Iowa, to study the physical and musical acoustics of the harpsichord.

The study has been structured 1) to identify and isolate the parts of the harpsichord that contribute to radiated sound and to explore the relationship between those parts 2) to test the findings on an experimental harpsichord built at the University of Iowa (patterned after a typical early 17th-century Flemish instrument), and 3) to test other harpsichords and to construct additional experimental harpsichords for further testing.

Prof. Kottick, an AMIS member, is director of the Collegium Musicum at Iowa and is a professional luthier specializing in keyboard instruments and plucked strings. Prof. Savage is a solid state physicist and is chairman of the technical committee on musical acoustics of the Acoustical Society of America.

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 USA).

WANTED: Eb Keyed Bugle, seven keys minimum. Eb cornet, rotary valves. L. K. Greenwich Jr., POB 723, Lynbrook, NY 11563; (516) 593-1924.

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.

WANTED: Contact with anyone having a "French Musette de Cour" from XVIIth or XVIIIth century, museum or individual. Jean Claude Compagnon, 1 Rue de le Mission, Troyes, France.

NEW CATALOG of wooden music stands and accessories, send \$1.00: Early Music Stands, Drawer 570, P.O. Box 277, Palo Alto, CA 94302.

RUDALL CARTE 1851 model, thinned head, brown Ebonite, completely overhauled, perfect condition, \$500 satisfaction guaranteed. Dan E. Mayers, Lorient, Wadhurst, Sussex TN5 6PN, England.

SMITHSONIAN POSTER NOW AVAILABLE

The Friends of Music at the Smithsonian Institution is offering a color poster of 18th-century musical instruments from the collection of the Smithsonian Institution. Included on the poster is the Institution's famous harpsichord by Ioannes Daniel Dulcken, Antwerp, 1745; a viola da gamba by Barok Norman, London, 1718; a one-keyed flute; a three-keyed oboe; a natural horn; and a natural trumpet.

Suitable for framing, the poster is 19" x 28" and is available for \$6.50; write to: Poster, Photographic Services, Smithsonian Institution, Washington, DC 20560.

FIRST TWO GRADUATE FROM NEW M.M. PROGRAM

The first two graduates of the University of South Dakota's new graduate program in the history of musical instruments received their M.M. degrees recently. They are Mary H. Larson, whose thesis, "Catalog of the Baritones and Euphoniums in the Arne B. Larson Collection of Musical Instruments," catalogs 110 instruments and grapples with questions of terminology; and Gary M. Stewart, whose thesis, "The Restoration and Cataloging of Four Serpents in the Arne B. Larson Collection. . .," details the procedures used in an extensive restoration project.

RECORDER SOCIETY ASKS FOR ARTICLES

The American Recorder Society invites the submission of articles on all aspects of early music for publication in its quarterly journal. Articles may be up to four thousand words in length and be accompanied by black and white photographs, diagrams, musical examples, and so on, all of which will be returned if requested.

The American Recorder has a circulation of 3500 and is sent to members of the Society and to libraries throughout the world. It is published in February, May, August, and November. Deadlines are the first of December, March, June, and September. Send manuscripts to: The American Recorder, 22 Glenside Terrace, Upper Montclair, NJ 07043.

EARLY MUSIC STANDS

A catalog of wooden music stands and accessories has been published by a California firm, Early Music Stands. According to Richard J. Lee, director of marketing, the catalog offers more than 40 unique products and represents the culmination of three years of research

ALFREDO OPEN HOUSE

An open house was held at the home of Mr. & Mrs. John W. Alfredo, longtime AMIS members, in Bridgeport, Connecticut, on April 16, 1978, immediately following the conclusion of the AMIS meeting in New Haven. Refreshments were served and the 35 guests enjoyed examining Mr. Alfredo's collection of 350 instruments. Among the guests, some of whom are shown below and to the right, were Mr. & Mrs. Frederick Selch, Dr. & Mrs. Richard Abel, Dr. John Matsen, Mr. & Mrs. Norman Eddy and friends, Mr. William Maynard and friend, Mr. Jack Spratt, Mr. William Gribbon, Ms. Peggy Baird and friends, and Dr. Alan Moore.



and development. The price of the catalog is \$1.00. Write to: Early Music Stands, P.O. Box 277, Palo Alto, CA 94302.

AMIS MEETS APRIL 20-22 IN CHICAGO

The eighth-annual national meeting of The American Musical Instrument Society will be held in Chicago April 20-22, 1979. At least part of the meeting will be held jointly with the Research Center for Musical Iconography, according to Laurence Libin of the Metropolitan Museum of Art in New York City who is serving as program chairman, and "we plan a full program of musical events and exhibitions in addition to a broad range of papers covering non-Western and folk instruments as well as more familiar types."

Howard Mayer Brown, Professor of Music at the University of Chicago, will serve as the local arrangements chairman.

VSA COMPETITION NOVEMBER 9-12

The Violin Society of America will hold an international competition and exhibition for violins, violas, violoncellos, and bows on the campus of the University of California San Diego at La Jolla, November 9-12, 1978. The event will include concerts, displays, and lectures.

Bows will be judged on workmanship. Instruments will be judged on workmanship and tone. The judges will include Carl Becker, Vahagn N. Nigogosian, and Karl Roy. The instruments and bows entered in the competition will have been made after May 1977; those entered only for exhibit will have been made after November 1976.

For additional information, contact: Eric J. Chapman, President, VSA, 1879 Palmer Avenue, Larchmont, NY 10538 USA.

MELODECLAMATION IN DETROIT, MICHIGAN

Edith Freeman, an AMIS member and the impresario of the Founder's Society of the Detroit Institute of Arts, has created a stage work, which she calls "Melodeclamation," in which she recites Russian poetry (Mrs. Freeman was a Russian aristocrat who fled Odessa 50 years ago under a pile of coal, with her mother's jewelry hidden in bars of soap and a clutch of Russian poetry in her hand), accompanied on the piano by her daughter, Joann.

Funding for this unique art form has been provided by the Michigan Council for the Arts, and Michigan State University Television has produced two video tape programs which are now available. For further information, write: Edith J. Freeman, 1810 Wellesley Drive, Detroit, MI 48203.

THE METROPOLITAN OFFERS FOUR PUBLICATIONS

Publications currently available from the Metropolitan Museum of Art in New York City which might interest AMIS members are as follows: "A Checklist of Western European Flageolets, Recorders and Tabor Pipes" (\$1.00), "A Checklist of Western European Fifes, Piccolos, and Transverse Flutes" (\$1.00), "A Checklist of Bagpipes" (\$1.00), and "Musical Instruments in the Metropolitan Museum" (\$2.95), the Winter 1977/78 issue (Volume XXXV, Number 3) of *The Metropolitan Museum of Art Bulletin*.

The latter publication includes a number of stunning color photographs of some of the well-known treasures in the Met's collection, along with a small recording of several of the Museum's instruments.

Orders should be sent to the Metropolitan Museum of Art, Box 255, Gracie Station, New York, NY 10028.

MARGARET DOWNIE JOINS USD STAFF

Margaret Anne Downie, 28, a doctoral candidate in musicology at West Virginia University in Morgantown, has been appointed research associate at The Shrine to Music Museum at The University of South Dakota. Funding for the position was made possible, in part, by a grant from the South Dakota Arts Council through the National Endowment for the Arts.

Ms. Downie is an honor graduate of Skidmore College in Saratoga Springs, New York. She earned her M.A. from the State University of New York at Binghamton and is currently writing her dissertation for the Ph.D. at West Virginia University where she studied under a doctoral fellowship. She has traveled extensively in Europe, is a member of Phi Kappa Phi, and presented papers at the national meetings of the American Musical Instrument Society in 1976 and 1978.

Her responsibilities at The Shrine to Music Museum include cataloging, research, and performance. In announcing the appointment, Dr. André P. Larson, director of the Museum, noted that "Ms. Downie is an exceptionally capable person whose expertise in a variety of areas, including musicology, ethnomusicology, and anthropology, will allow the University to make even greater use of the Museum's resources for teaching and research."

1979 AMIS DUES REQUESTED

It is requested that AMIS dues for 1979 (the Society operates on a calendar year basis) be paid before January 31, 1979. The dues are \$18.00 for regular and institutional members and \$10.00 for student members. Membership will include three issues of the *AMIS Newsletter* and Volume V (1979) of the *AMIS Journal*. Volume IV of the *AMIS Journal* (1978) is expected to reach the membership before the end of the current year.

Because printing and mailing costs continue to escalate, prompt response to this call for 1979 dues will be appreciated. A pre-addressed dues envelope is enclosed for your convenience.

STEARNS COLLECTION SPONSORS LECTURE- CONCERT SERIES

The Stearns Collection of Musical Instruments at the University of Michigan at Ann Arbor has announced its series of concerts and lectures for 1978-79. All of the events will take place at 8:00 p.m. in the Cady Music Room of the Frederick Stearns Building, according to Warren Steel, staff assistant.

October 22. The Development of the Transverse Flute; a lecture by Glennis Stout.

November 4. Peking Opera: Song, Dance, and Gesture; a lecture by Chunshu Chang, Professor of History.

January 22. Amateur Night at the Stearns Collection; Ann Arbor chapter of the American Recorder Society.

February 12. Folk Music and Dance of the Philippines; Philippine Folklore Ensemble.

February 26. Russian Melodeclamation; recited by Edith Freeman with Joan Freeman Shwayder, accompanist.

March 13. Music for Viola da gamba and Harpsichord; Enid Sutherland, viola da gamba, and Edward Parmentier, harpsichord.

March 23. The Woodwinds in the Outdoor Dance Bands of Catalonia; H. Jean Hedlund, Professor of Music, Chicago State University.

April 2. Early Music at the Stearns Collection; University of Michigan Collegium Musicum, Thomas Taylor, director.

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