



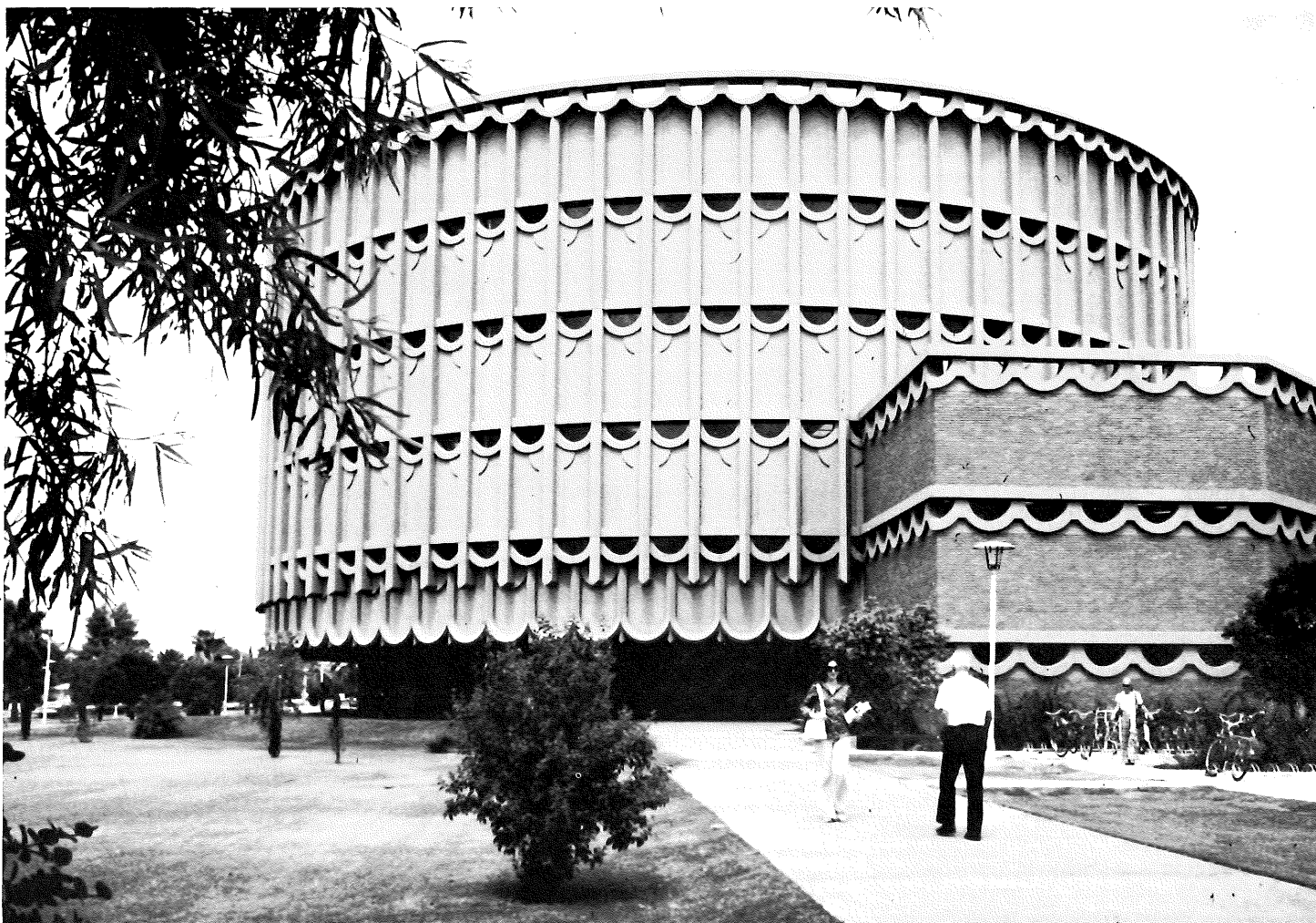
NEWSLETTER

Of The

American Musical Instrument Society

Vol. XII, No. 3

October 1983



The Music Building at Arizona State University, designed by Taliesin West, Frank Lloyd Wright's Western architectural center, houses the Boulton Collection of World Music and Musical Instruments and will be the center of activity for the 1984 AMIS meetings March 8-11.

AMIS MEETS MARCH 8-11 AT ASU IN TEMPE

The American Musical Instrument Society will hold its 13th-annual meetings March 8-11, 1984, at Arizona State University (ASU) in Tempe. Planned by J. Kenneth Moore, program chairman, and J. Richard Haefer, local arrangements chairman, and approved by the Board of Governors when it met in New York City October 15, the meetings promise to be among the most varied and exciting in recent years.

The ASU Music Building will be the headquarters for the meetings. Participants will stay at a Howard Johnson's Hotel, just

across the street. Activities will also take place in ASU's Memorial Union, at the Heard Museum of Anthropology and Primitive Art in Phoenix, and in Scottsdale.

The trip to Scottsdale will feature a harp-sichord/organ concert by Ian E. Watson, well-known English performer, as well as a tour of that beautiful city. Watson is organist at the Marylebone Parish Church and is the official accompanist of the London Symphony Orchestra Chorus. As a harp-sichordist, he regularly appears as a soloist in London's major concert halls. He is also in demand as a continuo player and has performed with all of the major London orchestras, particularly the City of London Sinfonia, the English Chamber Orchestra, and

the Academy of St. Martin-in-the-Fields, with whom he has toured and recorded extensively.

Twenty papers have been accepted for the meetings, grouped in sessions dealing with keyboard instruments, non-Western instruments, French topics, strings, Adolphe Sax, and aspects of collecting.

A Saturday afternoon bus tour of Phoenix will end at the Heard Museum, which will host AMIS members at a special reception and opening of a new exhibit, **Images of Sound**, scheduled to run through the summer of 1984. The exhibit will present the roles of music in North American Indian cultures, as represented in visual materials. Native musi-

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NEWSLETTER OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

Andre' P. Larson, Editor

The Newsletter is published in February, 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 (\$20.00 per year) should be directed to the Membership Office, American Musical Instrument Society, USD Box 194, Vermillion, SD 57069.

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cians will present contemporary Indian music.

The traditional AMIS banquet will follow, also at the Museum, and the evening will end with a performance by *Musica Dolce*, an ensemble of five musicians who perform Medieval, Renaissance, and Baroque music on reproductions of period instruments.

The meetings will open Thursday evening with a concert by the ASU Collegium Musicum and a "pool party" at the Howard Johnson's with music performed by a Tambourizan Orchestra (Serbo/Croatian music).

Friday noon a buffet luncheon of Mexican dishes will be served at the ASU Memorial Union, followed by a visit to an exhibition of Latin American folk art, which will include a number of instruments from the Laura Boulton collection that are otherwise kept in storage.

Also scheduled on Saturday is a "mini-concert" by the Joseph Wytko Saxophone Quartet. The Laura Boulton Collection of World Music and Musical Instruments will be open throughout the meetings, and several slide shows will be shown: "Making Guarjio Violins," "Medieval Spanish Sculpture Depicting Musical Instruments," and "Las Cantigas de Santa Maria-Musical Instruments Makers."

An exhibit of books, musical instruments, and records will run throughout the meetings. Anyone who has, or knows of, materials that should be exhibited is asked to contact J. Richard Haefer, Associate Professor of Music, Arizona State University, Tempe, AZ 85287.

Universal Travel of Tempe can arrange one- or two-day, pre- or post-convention tours to nearby Mexico, the Grand Canyon, or Las Vegas. Call 602-967-1673, identify yourself as an AMIS attendee, and ask for Kathy or Joann.

Special events for spouses will be offered during the meeting days. AMIS members are encouraged to bring their families and have "a sunny Arizona vacation." Registration materials will be sent to members in early November. Hotel reservations should be made before December 20.

Air travel arrangements will be coordinated for AMIS members by Republic Airlines in association with Universal Travel.

Dial, toll-free, 800-328-1111 (in Minnesota, 800-272-1408) for travel information, including the most economical and convenient flights to Phoenix/Tempe, and to make reservations; seats on the airline of your choice will be reserved, if Republic does not have the most convenient service.

WINTERNITZ DEAD AT 85

Emanuel Winternitz, curator emeritus of the Department of Musical Instruments at the Metropolitan Museum of Art in New York City, died at his home in Manhattan on Monday, August 22. He was 85 years old.

Born and educated in Vienna, Winternitz came to the United States in 1939 and joined

the Metropolitan in 1941 as a lecturer. He was appointed keeper of musical instruments in 1942 and curator of the newly-established Department of Musical Instruments in 1949. The Met's Andre' Mertens Galleries for Musical Instruments, which opened in 1971, were designed and constructed under his supervision.

Winternitz did important research in musical iconography, taught courses in the history of musical instruments at Yale University and the City University of New York, and was the author of several books, the most recent, *Leonardo da Vinci as a Musician*, having been published recently by Yale University Press.

SHRINE TO MUSIC MUSEUM TO EXPAND IN 1984



The Shrine to Music Museum, which has shared this building since its founding in 1973, will expand into the entire 20,000-square-foot structure in 1984.

The Shrine to Music Museum at the University of South Dakota in Vermillion will implement the fourth and final phase of the Museum's ten-year development plan in July, according to Dr. Joseph M. McFadden, President of the University.

The Museum's Board of Trustees met October 1 to approve plans for the renovation of space for two additional galleries, a salon for concerts featuring music performed on instruments of a particular historical period or cultural milieu, and modern study-storage areas. A capital campaign will be initiated to raise the estimated \$175,000 needed for the renovations, including the installation of an elevator to meet the needs of the elderly and the handicapped.

The renovations, originally scheduled to begin in 1982, were mandated by the Accreditation Commission of the American Association of Museums in Washington, D.C., when accreditation was granted in 1980. However, USD contractual obligations made it necessary to postpone allocation of the needed space until 1984. Despite the delay, Dr. André P. Larson, Director, expects the new facilities to be fully operational in time for the 1986 AMIS meetings, which the Museum will host.

The two new galleries, both located on the main floor, will contain major permanent installations of European brass and percussion instruments and European keyboard in-

struments. Development of the new galleries, in turn, will make possible the transfer of European brass and keyboard instruments from the single, second-floor gallery currently devoted to European instruments, providing additional space in that gallery for the display of more European stringed and woodwind instruments—many for the first time—from the Museum's extensive collections.

Similarly, the new concert/lecture hall, located near the main entrance so that evening programs can be held without concern for the security of the rest of the Museum, will allow the installation of additional permanent exhibits in the second-floor gallery for non-Western instruments, which has had to double as a recital hall since its opening in 1978.

The Museum already has two major galleries devoted to permanent exhibits of American musical instruments.

An interpretive sound system will be installed in all of the galleries and a gift shop will be opened.

Finally, development of additional study-storage areas on the lower level, while providing no additional space, will make possible the consolidation of materials currently stored elsewhere on campus, allowing the Museum staff more readily to supervise individuals who ask to use the Museum's resources for research.

UNDER THE CROWN AND EAGLE

By Lloyd P. Farrar

Perhaps the guitar does not excite much interest from AMIS members—the 1982 membership roster includes the names of but two persons who profess such an appreciation. It is true, of course, that the guitar enjoys a society of its own particular devotees, as do each of the major stringed instruments, early instruments like the recorder and the viola da gamba, and the modern winds (from piccolo to T.U.B.A.). However, it is important to note in these pages that a guitar maker is America's oldest firm devoted to musical instruments and that 1983 is the sesquicentennial of that firm, C. F. Martin & Co. of Nazareth, Pennsylvania. Not only should we mark the anniversary, but also, by brief consideration of the firm's history, learn something of the evolution of the industry in this country. That history is a lesson in the optimism and adaptability of those immigrant craftsmen who came here in earlier centuries to establish American musical-instrument making.

What may be even more remarkable than the length of time that Martin & Co. has existed is the continuity of family involvement in, and control of, the business. The tradition extends through six generations, if we include the Saxon forebear, Johann Georg Martin. He taught guitar-building to his son, Christian Frederick Martin, Sr. (b. Markneukirchen, Saxony, January 31, 1796; d. Nazareth, Pennsylvania, February 16, 1873), who became a shop foreman with Johann Stauffer, master guitar maker in Vienna. (The earliest American guitars by Martin closely resemble those of Stauffer.) In 1832 Martin returned briefly to Markneukirchen. The violin-maker's guild had challenged in court the right of the cabinet makers, to whom Martin belonged, to make guitars. Although his side received a favorable judgment, Martin felt compelled to move elsewhere. In the fall of 1833, with his young wife and eight-year-old son and namesake (1825-1888), he sailed for America. In the archives of the third and present Martin factory at 510 Sycamore Street in Nazareth is preserved a detailed, handwritten narrative of that journey, which brought them to New York City. There Martin made some guitars and sold musical goods, first on Hudson street, then on Fulton, and eventually on Broadway (1835-39).

Correspondence between his wife and friends in Pennsylvania, members of the Moravian community there, attracted him to resettle at Cherry Hill, a mile north of Nazareth, itself a neighboring town of the Moravian center at Bethlehem. The Martins joined the Moravian congregation at Schoeneck. A local guitar maker, Henry Schatz, shared work with Martin for a brief period. This first shop was abandoned in 1857. A family home was built at North and Main streets in Nazareth; and, by 1859 a brick guitar factory had been built on the same lot. Both buildings exist and are used by the Martins today. It should be noted, however, that all Martin guitars built until about 1898 carried New York labels, and that the identification with Nazareth comes only on guitars from the present century. Two other curious features of Martin's business practices were his reliance on word-of-mouth

endorsements by customers, teachers, and name-performers for advertising, and his dependence on urban retail stores, particularly in New York, to sell his instruments. (Martin's relationship to dealers such as C. A. Zebisch, August Pollman, Charles Bruno, and John Coupa, as well as the firm, Martin & Martin, will be considered in the February issue of the Newsletter.)

In 1867 a partnership between C. F. Martin, Sr., C. F. Martin, Jr., and a cousin, Christian Frederick Hartmann, was formed, and the name, Martin & Co., was adopted. Hartmann left the business about 1887. Succeeding his father as sole owner of the business was Frank Henry Martin (1866-1948). Grandson of the founder, he was only 22 at the time, but, in devoting a lifetime of service to the company, he contributed greatly to its strength. He invested in a heating and power plant that made wood processing and curing practical, on-site plant operations. Power tools were introduced, and the firm began producing zithers and mandolins. Within a decade he had withdrawn the privilege of exclusive sales representation from C. A. Zebisch & Sons and brought full control of the company back to Nazareth, dropping the New York address stamped on, or pasted (on a label) inside of, the instruments. About 1900 the first steel-string guitars were sold, forerunners of the line by which the 20th-century reputation of the Martin guitar was eventually established.

About the time of World War I, Frank's sons, C. F. Martin III and Herbert Keller Martin, came into the business. Although, like all Martins, they had practical experience in making guitars, their roles were primarily in management and sales. For the past century, then, the actual making of Martin guitars has been in the hands of skilled workmen, employees of great loyalty and longevity with the company. To them must go much of the credit for the integrity of the firm today.

The Martin tradition has been a conservative one. By 1852 C. F. Martin, Sr. had established the forms and the relatively restricted dimensions that remained essentially unchanged until after 1910. The several basic body sizes all were given a short, twelve-fret neck fitted with a solid flat head and machine pegs mounted sagittally. More variation existed in finish than in form; and, particularly on special orders, Martin's superb inlays of ivory or pearl created instruments of great artistic beauty. Although abalone remains a decoration of choice, elephant ivory was supplanted in 1918 by celluloid or ivorene, which proved to be not only less expensive, but also more easily worked for inlays and binding than the traditional ivory. Imported mahogany and rosewood supplanted domestic woods for bodies and necks. The increasing use of steel strings required the use of heavier bracing; and, by the 1920's, a one-piece mahogany neck fitted with an internal T-bar reinforcement had become standard.

The introduction of the Dreadnought model in 1916 not only changed the firm, but the entire industry. Named after a giant class of British battleships first launched in 1906, the Dreadnought was about two inches longer in scale than the most popular guitars of the day, even though in proportion it is about what today is the size of the accepted classic guitar. It was developed as part of a line made to be sold exclusively in the Oliver

Ditson chain of music stores, and was conceived by C. F. Martin III and Harry L. Hunt of Charles H. Ditson & Co., New York City. The following description of the Dreadnought is by Mike Longworth, former inlay artist and now Customer Relations Manager for Martin & Co., in his book, *Martin Guitars: A History* (revised edition, 1980, pp. 26-27):

"At first the Dreadnought was not very well received because there weren't many singers using guitars. Folk singing as an entertainment feature had not developed at that point. Guitar players were more interested in a guitar for general use, home use, and for solo use on stage. Balanced tone, a strong bright treble, and a smooth bass was preferred to the heavy bass of the larger models. . . The growing popularity of country and folk music brought the Dreadnought into strong demand that made it a truly dominating factor in the Martin line. . . The Dreadnought has become so popular that other makers have found it necessary to copy it in terms of shape and dimensions. It is now made by practically all guitar makers, both here and abroad, but it was very definitely a Martin innovation in design dating back to 1916."

(This design's feature was a slightly elongated scale of 25.4", achieved by using a body about 2" longer than customary, but retaining the traditional twelve-fret, not the longer fourteen-fret, neck. Because of its wide waist and narrow shoulders, it was called at the time of introduction a Spanish guitar, but its use of metal strings aligned it with American, not European tastes.)

In the early decades of this century, mandolins—bowl, flat-back, and carved—were produced in large numbers, usually with elegant, decorative inlay. But it was the demand for ukuleles that stimulated the most significant growth and expansion of the company, which, with more than forty employees, was at its largest in 1929, and managed to remain active, with some adjustment, throughout the Depression. Visitors to the small museum in the present factory can also see less-familiar instruments popular in earlier years and made successfully by Martin & Co.—the mando-cello and mandola, used in mandolin orchestras; a ten-string, small guitar (metal strung) known as the tiple; the taropatch, which was neither a mandolin nor a uke, but a bit of both; and, unique instruments such as the harp-guitar, double-neck guitar, or the Model American with two bodies. Details of these and all Martin instruments of the modern period, as well as considerable historical material, can be read in Longworth's book mentioned above (\$15.00, autographed on request). Mail orders, including \$3.50 for handling, should be sent to P. O. Box 529, Nazareth, PA 18064. Longworth also contributed an article about the Martin family and its relationship to the Moravian Church for the *Moravian Music Journal* (28, ii, Summer 1983), obtainable from the Moravian Music Foundation, 20 Cascade Avenue, Winston-Salem, NC 27107.

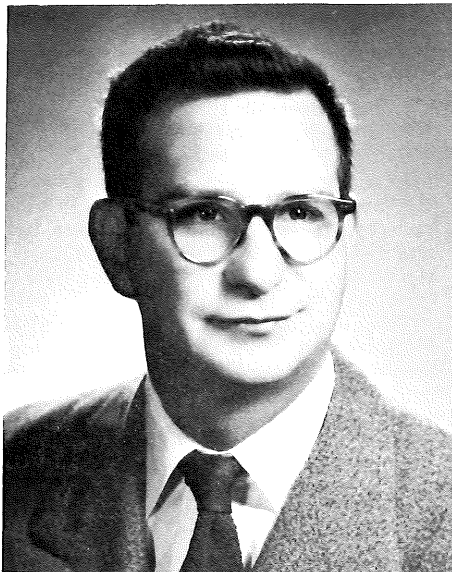
In the 150 years of Martin history we should recognize the importance of business acumen and adaptability to changing musical tastes and economic climates in the success of the firm which prospered, not so much for what it brought from Europe, but for what it was able to accomplish in a new society. At the same time, however, the

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respect held for principles of simplicity, directness, and care in hand-crafting established at the outset by C. F. Martin, Sr., have remained the touchstone of policy for the company. Recognition of these features of Martin instruments have placed them among those most desired by persons attracted to collecting instruments of this kind.

THE WAYNE SORENSEN COLLECTION—35 YEARS OF COLLECTING



Willard Wayne Sorensen

Willard Wayne Sorensen was born July 10, 1918, in Pocatello, Idaho. In his words:

"From earliest times Pocatello was a band town and interested in all forms of musical entertainment. The Philharmonic Band and Orchestra was the oldest musical organization in the city. The band had rooms and offices in the opera house block in 1894.

"The Gate City Silver Band was the forerunner of many bands for which Pocatello was famous. This band won laurels all over the state and in 1896 was recognized as the 'crack band' of the state. In 1904 the Eagle Band was organized and attired in dazzling uniforms. The Citizen's band was organized in 1906.

"Shortly after World War I, about 1921, the Italian Band was organized. These musicians came from Naples, Italy, to work in the railroad shops. Many of these musicians were graduates of the Naples Conservatory. This band became the Oregon Short Line shop employee's band. It started with 50 musicians and had a great influence on my life. In 1928 this band became the official city band and continued until 1931, at which time both the city and the Union Pacific withdrew their support.

"In the 1920's the Pocatello High School Band was organized by Loren J. Schnabel. In 1932 I joined the band as an oboist. My family hadn't money for musical instruments and the only instrument available was an oboe. I was among the few junior high school students in the band.

"Guy Gates reorganized the city band in 1937 and I was among the charter members. I was also a member of the Pocatello Symphony Orchestra directed by Donald

Kissane. I was oboe soloist with the orchestra. My first oboe I owned was a metal conservatory system instrument by Horst Moennig, serial no. 9009, purchased from Baxter-Northrup Company of Los Angeles.

"After I graduated from high school in 1936, I attended the University of Idaho, Southern Branch, at Pocatello. Here, J. C. Gardner, the conductor of the concert band, had a small collection of musical instruments on the walls of his studio. (This studio has been restored and is part of the museum at Idaho State University at Pocatello; it looks the same as I remember it.) The old clarinets on his studio walls stimulated my interest in old instruments."

Later, Sorensen received scholarships to study oboe at Brigham Young University, where he earned his B.S. in music education in 1942. In 1951 he would receive his M.A. in music from San Jose State University.

Meanwhile, he had joined the U. S. Army; and, on July 2, 1942, was stationed at Camp Roberts, California, where he played in the 255th Army Ground Forces Band, as well as in a special orchestra which played for such stars as Bing Crosby, Judy Garland, Red Skelton, and others.

After his release from military service, Sorensen taught for several years in Idaho; then, on September 1, 1948, he began his career at San Jose State University in San Jose, California, where he was professor of music until his retirement June 1, 1983. He was also principal oboist with the Santa Clara Philharmonic Orchestra and played English horn in the San Jose Philharmonic.

Wayne Sorensen began to collect instruments in 1948. As he notes, "They were rescued from the floors and bins of repair shops in the area. Many were purchased from Good Will, and local music stores saved instruments for me: Stevens Music, Moyer Brothers' Music, and Fergusons. Many productive hours were spent in the antique stores of the area with the help of my good friend, Ron Pendegraft. My students, knowing of my interest, brought me many instruments. Thomas Egan of the music department also gave me a number of instruments."

Sorensen's collecting specialty was "early Boehm-system clarinets and flutes and early key systems." Among the 145 instruments in the collection is a flute by Cornelius Ward, London, ca. 1842, with Ward's special key system patented in 1842; a one-keyed flute in F by Edward Hopkins, Troy, New York, after 1839; a piccolo in D-flat by George Cloos of New York, after 1869; two matched sets of clarinets in A, B-flat, and C by Theo. Berteling, New York, late 19th century; and, flutes by Boehm & Mendler, Munich, after 1867; E. Rittershausen, Berlin, after 1893; Louis Lot, Paris, ca. 1890; and, A. G. Badger, New York, before 1887. All are in splendid condition and represent some of the finest craftsmanship of the 19th century.

Also included in the collection is an 8-keyed, simple-system English flute, similar to one that Sorensen's Uncle Absalom Burris played, first in a coal miner's band in England and later in the town bands of Logan, Utah. It is a sentimental favorite.

The Sorensen collection was recently donated to The Shrine to Music Museum at The University of South Dakota in Vermillion. In making the gift, Sorensen noted, "I am happy that my collection is making a valuable contribution to the Museum and that the in-

struments are available to students and scholars interested in the history of musical instruments. Thanks so much for keeping the collection together and calling it the Wayne Sorensen Collection."

SMITHSONIAN SCHEDULES CONCERTS

The Division of Musical Instruments of the Smithsonian Institution will sponsor four series of chamber music in 1983-84 at 8:00 p.m. in the Hall of Musical Instruments of the Museum of American History in Washington, D.C.

The **Smithson Quartet** will perform works by Arriaga, Beethoven, Boccherini, Haydn, Mozart, and Schubert on October 11-12, February 14-15, March 27-28, and May 29-30.

A second series, **Treasures from the National Collection: Keyboard Instruments of the 17th and 18th Centuries**, will be held February 6, "Derek Adlam, Hazz Clavichord;" February 27, "Ton Koopman, Italian Harpsichord;" April 9, "Penelope Crawford, Dulcken Fortepiano;" and May 7, "James Weaver, Couchet Harpsichord."

The **Piano in America** will be heard January 30, March 19, April 2, and May 14, and the **Smithsonian Chamber Players** will perform November 29-30, "Le Grand Siecle, Music of the French Baroque;" January 17-18, "Romantic Piano Trios;" February 21-22, "Musica Instrumentalis, Music of 17th-Century Austria;" and, April 24-25, "Romantic Piano Trios."

In addition, the Division of Musical Instruments will help with a benefit concert and master class by Jorge Demus, fortepiano (call 202-357-1707 for information), March 22; the national meeting of the Federation of American Violin and Bow Makers, March 30-April 1; a small exhibition for the Metropolitan Opera centennial, April 12-May 31; the 12th musical weekend in Washington, April 27-29; and, the national meeting of the American Association of Museums, June 10-14.

SCHAMBACH COLLECTION ON EXHIBIT

The Schambach Collection of Musical Instruments, assembled by Hans Schambach and his late wife, "Bruna," with the advice of Henryk Kaston, bowmaker and violinist, is being exhibited in the Fred L. Emerson Gallery at Hamilton College in Clinton, New York, from October 1 to November 13. The exhibit was organized by AMIS member, Stephen Bonta, Professor of Music at Hamilton College, and William Salzillo, Director of the Emerson Gallery. It is accompanied by a 64-page catalog which includes photographs of each object.

The Schambach Collection consists of 50 bows and instruments from America, Austria, England, France, Germany, and Italy. According to Bonta, "It is rich in 18th-century French stringed instruments, especially in fine bows from the turn of the 19th century, and in kits, which include several by the great Cremonese makers. And there are three superb examples of the art of violinmaking, one by Jacob Stainer, the other two by Antonio Stradivari."

Clinton is located a few miles southwest of Utica, New York.

NEW BOOK RECEIVED

Peggy Kelley Reinburg. **Arp Schnitger, Organ Builder: Catalyst for the Centuries.** Bloomington: Indiana University Press, 1982. 168 pp. \$15.00.

This book provides a survey of the background, life, work, and artistic legacy of the master organbuilder whose work still constitutes the basis for classic organbuilding today. The material is organized in four chapters, as follows: a review of Schnitger's forerunners in the Netherlands and northern Germany; a brief biography; and, a discussion of Schnitger's position in the history of organbuilding: his working with and adding to the concepts and materials of the past, and his legacy to the future.

Organ specifications and the texts of related documents are given in each chapter. The text is generously illustrated with 71 half-tone photographs that picture the churches and prospects and details of organs, although many of the prints are too dark for clarity. The book is also supplemented by a German-English glossary of technical terms, which, while it has no direct application to the book, translates many terms that are not found in standard German dictionaries.

The main distinction of Reinburg's study is that it is the first biography of Schnitger to appear in English. Otherwise, most of the information that it contains is already available in recent publications, principally Gustav Fock's *Arp Schnitger und seine Schule* (1974). Indeed, Reinburg draws heavily on Fock's research, which is the acknowledged source of many of the facts, organ dispositions, quotations of original documents (appearing here in translation only), and a chronological list of Schnitger's organ projects (given in Appendix A). What may be new here is a number of contracts and dispositions bearing on Schnitger's work which were obtained from the Staatsarchiv in Oldenburg (near Bremen), Schnitger's birthplace.

One of the editorial decisions that an individual writing about the organ must make concerns the linguistic treatment of the names of registers. In Reinburg's book, the spelling of these terms, both as listed within organ specifications and in the course of the text, is so erratic as to suggest that the author allowed the original orthography, as found on stop knobs or written documents, to stand. Assuming this to be the system — it is never so stated — Reinburg has avoided any dangers inherent in modernizing archaic terminology; but, on the other hand, she has created some unnecessary confusion. There is no scientific reason, for example, to preserve the inconsistent spelling of *Oitava/Octav/Octave/Oktav/Oktave* or *Krumphorn/Krumphorn/Krummhorn*, when such diverse spellings reflect no difference in the meaning of the word, and when a universally accepted modern German version exists. In any event, the retention of the irregularities characteristic of early German is of greater value to scholars than to the players, students, and aficionados of the organ who, for the most part, will be the readers of this book.

In summary, as a musicological work, *Arp Schnitger, Organ Builder* adds bits and pieces to our knowledge of this key figure in the history of the organ. Primarily, however,

MUSICA DOLCE TO PERFORM FOR AMIS IN MARCH



Musica Dolce, an ensemble of five musicians who perform Medieval, Renaissance, and Baroque music on reproductions of period instruments, will perform for AMIS members in March following the traditional AMIS banquet, which this year will be held at the Heard Museum of Anthropology and Primitive Art in Phoenix. Members of the popular, Arizona-based ensemble are Roberta Chorlton, Janet Green, Barbara Bailey, Darlene Tillack, and John Metz, the latter an AMIS member.

it serves the useful purpose of offering the first introduction to Schnitger's work in the English language.

— Jane Schatkin Hettrick

INSTRUMENTS STOLEN IN PITTSBURGH

According to a September 29 release from the Associated Press, 109 musical instruments, valued at \$30,000, were stolen from a warehouse in Pittsburgh which was being converted into a folk art museum. The non-Western and European folk instruments were part of a 500-piece collection, according to Yolanda Marino, executive director of the Tamburitzan Folk Arts Center, who said that the theft occurred sometime between September 7-14.

MUSIC FOR PHILADELPHIANS

Music For Us All, an exhibit of more than 80 musical instruments, books, scores, and photographs documenting the history of the Philadelphia Orchestra and the music industry in that city, opened September 20 and is on view until November 18 in the offices of the CIGNA Corporation in Philadelphia.

Included in the show are instruments loaned by Moenig & Son, the Metropolitan Museum of Art, the Trumpet Museum, the Center for Musical Antiquities, Vintage Instruments, and Patuxent Martial Musick.

A catalog of the exhibit is available from the Museum Department, CIGNA, 1600 Arch Street, Philadelphia, PA 19103.

FLUTE FACSIMILES NOTED

Participants in recent professional meetings will have noticed the proliferation of facsimile publications of performing editions, instructional treatises, and books about musical instruments. The recent Boston Early Music Festival gave an exceptional opportunity to examine hundreds of such facsimiles, particularly in areas pertinent to instruments and performance practice.

One can now obtain the parts for all the Telemann **Paris Quartets** or the complete C. P. E. Bach **Musicalisches Vielerley** from Musica, Musica, in Basel, the Montclair French and Italian cantatas from Archivum Musicum in Florence, or 17th- and 18th-century chamber music from the Library of Congress collection from Editions les Goûts-Réunis in Montreal. Many more compositions and some of the other materials mentioned in this review are available from Early Music Facsimiles in Ann Arbor. These are all editions which cannot fail to help us think like Baroque musicians, without having to wade through the accretions of generations of uneven editing. These publication efforts are to be encouraged, and teachers of young musicians should be urged to foster the sense of historicity gained from looking at a manuscript or early printed edition.

Minkoff and Frits Knuf have been in the forefront of the publication of instructional facsimiles. For those studying Baroque flute there are four essential treatises. The earliest is Hotteterre's **Principes** of 1707. It is available from Bärenreiter, with a German translation, while the **nouvelle** edition of 1720 is available from Minkoff. Two English translations with some facsimile pages in each are published by Dover and Barrie & Cresset. The latter has the advantage of an excellent introduction by David Lasocki which deals with such critical matters as articulations and, more specifically, national differences in articulation, a problem for those of us who find it hard to reproduce slurred and guttural French and German syllables.

Knuf also published the Corrette **Méthode** of 1735 in The Fute Library. The first treatise for a four-piece flute with **corps de réchange**, Corrette is helpful with ornamentation and the interpretation of such problematic notations as slurs and **notes inégal**. Knuf and Minkoff both publish the third major treatise, Antoine Mahaut's **Nouvelle Methode** (1759), which is not substantially different from its predecessors, but has appended a collection of attractive and well-engraved duets, including a wonderful programmatic suite entitled "Romance de M. de la B....," no doubt a tribute to the great flutist, Michel de la Barre.

The fourth work, Charles Delusse's **L'art de la flûte traversière** (1760), is also available from Minkoff and Knuf. Delusse is important primarily in the points of difference between himself and Hotteterre, whom he is accused of copying. There are new fingerings, including more high notes and different principles of interpretation. He is much more up-to-date than his more famous, if prolix, contemporary, Quantz, whose enormous book, like that of C. P. E. Bach (treating general matters of music making), is a kind of retrospective overview of the first half of the 18th century. Perhaps modeled on Geminiani's **Rules** (1745), Delusse includes a series of lessons, pieces for flute and continuo,

preludes, and a set of twelve virtuosic caprices (the last part of each caprice is meant as a cadenza to be inserted in an appropriate concerto movement). Because the caprices are an extraordinary addition to 18th-century flutes studies, it should be mentioned that they are available inexpensively from Nova Editions in London, with an informative preface by Lasocki.

For 19th-century buffs, Peter Bloom can supply a copy of Nicholson's **School for the Flute** (1836). Minkoff published Toulou's **Méthode** (1851) and Hugot & Wunderlich's **Méthode** of 1804. For those who are interested in playing études contemporary with these methods, such studies as the Raphael Dressler (1784-1835) **Six Caprices**, op. 20, are available from Heuwekemeijer in Amsterdam in facsimile. Available from Knuf is the truly bizarre Vaucanson **Account of the Automaton or Image Playing on the German Flute** (1738, 42), where one can also read (in English or French) about his "artificial DUCK, eating, drinking, macerating the Food, and voiding Excrements — plucking her Wings, picking her Feathers, and performing several Operations in Imitation of a living Duck," a true wonder, even in that heyday of mechanical devices.

Surely the most important book about the modern flute is Theobald Boehm's **The Flute and Flute-Playing in Acoustical, Technical, and Artistic Aspects** (Dover), a republication of Dayton Miller's 1922 translation of the 1847 edition. Boehm, undisputed inventor of the modern flute, deals clearly, in layman's terms, with technical matters such as acoustics, fingering, mechanism, embouchure, and so on, and, in a separate chapter, with a predilection of the 19th century, the bass flute. Part two treats flute-playing itself. Of special interest to historians is the translator's Appendix, with biographical notes by himself and James S. Wilkins, Jr., an American student of Boehm, a descriptive price list of Boehm & Mandler flutes, a list of Boehm's compositions, and a short bibliography of materials relating to the flute. On that list is a periodical, **The Flutist**, which was edited and published by Emil Medicus in Asheville, North Carolina, beginning in 1920. It is an interesting example of specialist publishing in the early part of the century and a good source for a study of changing tastes in repertory, most of the compositions having disappeared from the concert stage.

All of the instructional treatises in Miller's own collection are available on microfilm from the Library of Congress, where they form part of his enormous bequest of flutes and materials relating to them. Dozens of auxiliaries to Boehm's work, such as Badger's **Illustrated History of the Flute** (1853), Welch's **History of the Boehm Flute** (1883), and Carte's **Sketch of the Successive Improvements made in the Flute** (1855), are available in facsimile (microfilm or printed copy) from Xerox University Microfilms in Ann Arbor.

A good example of 19th-century writing about the flute is W. N. James' **A Word or Two on the Flute** (Edinburgh, 1826), which has recently been published in London by Tony Bingham with an informative background essay and short bibliography by the publisher. The first and longest single section deals with the "Flutes of the Ancients." Mainly concerned with the invention of the flute and an assessment of the great

esteem with which the ancients viewed it, James has included obscure material about female flute players and a curious etymological sequence which tells us that "cithara" is "only another name for flute" (!). In his section about English and German flutes, James praises Nicholson and Drouet in particular — Nicholson for "glides" and his valuable **Perceptive Lessons** and Drouet for "lengthening his note to a greater degree of perfection than any other performer I have ever heard." In an age when expressive playing was the goal, it is not surprising to find James writing about the character of keys, finding A-flat, for example, "the most pathetic" and the sharp keys "brilliant." James abhors double-tonguing and recommends "Teth-thi-to-dy" as a variant of "Territory" for the "slur'd staccato." His performers include Nicholson ("perpetual use of embellishment"), Rudall ("a beautifully pathetic tone"), Weidner ("somewhat Gothic style"), Sola (a left-hander like Bergiguiet), and several others.

A critical reference for flute historians is Rockstro's **Treatise on the Construction, the History and the Practice of the Flute** (1890). The Musica Rara facsimile is of the 2nd edition of 1928. Rockstro's coverage is encyclopaedic. Part one discusses tubes and vibrating columns of air and is useful on matters of scale, temperament, and pitch. Part two is an historical study with a section of primary sources relative to the Boehm-Gordon controversy. Part three is a survey of the state of the art in 1890, including, of course, the "Rockstro model" flute. Part four gives "Biographical and Critical Notices" of 60 flutists from about 1640 to 1868. Only Dayton Miller can provide a more useful bibliography than Rockstro's list of primary source documents. James and other earlier writers all serve as sources for Rockstro, who was writing at a time when he was able to examine with some historical perspective the momentous developments of Boehm and the experiments of his followers.

It appears that the proliferation of facsimile publications has only just begun, as the fall catalogs, Minkoff's in particular, indicate that not even the tip of the proverbial iceberg has been fully explored.

SOURCES

Boston Early Music Center
409A Highland Avenue
Somerville, MA 02144
Early Music Facsimiles
P.O. Box 1813
Ann Arbor, MI 48106

Early Music Shop of New England
59-65 Boylston Street
Brookline, MA 02146
Musica Antiqua
2530 California Street
San Francisco, CA 94115

Musica Musica
Postfach 463
CH 4003 Basel
Switzerland

Editions les Goûts-Réunis
C. P. 509 succ. Youville
Montreal H2P 2W1
Canada

Dover Publications
31 E. Second Street
Mineola, NY 11501

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Barrie & Cresset
2 Clement's Inn
London WC2
England

Nova Editions
48 Franciscan Road
London SW17
England

Peter H. Bloom
29 Newbury Street
Somerville, MA 02144

Heuwekemeijer
Uitgeverij de Monte
Amsterdam
The Netherlands
Xerox University Microfilms
300 North Zeeb Road
Ann Arbor, MI 48106

Tony Bingham
11 Pond Street
London NW3 2PN
England

Musica Rara
2 Great Marlborough Street
London W1
England

— Jane P. Ambrose

YALE COLLECTION ANNOUNCES CONCERTS

The Yale University Collection of Musical Instruments has announced its series of concerts for 1983-84. All of the performances will begin at 8:00 p.m. in the gallery of keyboard instruments at the Collection, 15 Hillhouse Avenue, New Haven, Connecticut:

October 9. The London Serpent Trio.

November 13. Howard Bass, lute.

December 4. Douglas Allanbrook, harpsichord and piano.

January 29. Richard Rephann, harpsichord.

February 26. Myron Radawiec, guitar; Christine Radawiec, flute.

April 8. Jaap Schroeder, violin; Laurence Dreyfus, viol; Richard Rephann, harpsichord.

CLASSIFIED COLUMN

Advertisements of interest to AMIS members may be placed in this space. Each 20 words or less cost \$5.00 per issue for AMIS members, \$10.00 for non-members. Checks, made payable to AMIS, must be included with your copy to the Editor (USD Box 194, Vermillion, SD 57069).

WANTED: American Bugles, 1840-70's — typically large, single-turn copper body, brass reinforced bell. Please advise. C. Kelley, 374 Warren, Wayne, PA 19087; 215-688-1262.

BESIDES BOEHM, an historically descriptive catalog of earlier clarinets, 6-15 keys. Technical drawings/price list. Ready in November. Send \$1.00. Patuxent Martial Musick, 14416 Marine Drive, Silver Spring, MD 20904.

FOR SALE: "Musical Instruments of Burma, India, Nepal, Thailand, and Tibet," Volume II of the *Catalog of the Collections*, The Shrine to Music Museum. Send \$6.50 (includes U. S. postage) per copy to USD Box 194, Vermillion, SD 57069.

FOR SALE: Square grand piano by H. Worcester, New York, 19th century, all wood construction. Write Dave Reddick, 408 Cypress Lane, Palm Springs, FL 33461; (305) 967-7769.

VIOLIN WORKSHOP ACQUIRED BY MET

The Department of Musical Instruments at the Metropolitan Museum of Art in New York City has acquired the violin workshop of Samuel Eisenstein, who retired in 1983 after sixty years of business in New York, the last quarter of a century at his well-known atelier on 57th street near Carnegie Hall. A highly-respected luthier, he grew up in the trade under the tutelage of his father, Abraham, with whom he arrived in the U. S. from Istanbul in 1923.

The gift of Eisenstein's workshop includes tools, parts, and fittings for violins, aged woods, varnish ingredients, display cabinets and a workbench, and a quantity of instruments and bows in varying stages of repair. These materials have been incorporated into the Department's restoration facility, supplementing related materials acquired in 1978 from the estate of Lars Jorgen Rudolf Olsen and in 1980 from Victor A. Harris of C. Bruno and Son.

Together with tools and models given to the Museum with the Crosby Brown collection in 1889, the Department now has a comprehensive assemblage of items relating to bowed string technology. An exhibition of several hundred artifacts illustrating the process of violin design and construction is a permanent feature of the André Mertens Galleries for Musical Instruments, where are also displayed violins and other bowed instruments by Amati, Stradivari, and other makers.

1984 AMIS DUES REQUESTED

It is asked that AMIS dues for 1984 (the Society operates on a calendar year basis) be paid before January 31, 1984. The dues are \$20 for regular and institutional members and \$10 for student members. Payment must be made in U. S. dollars through a U. S. bank. Student members must include proof of current enrollment.

Because printing and mailing costs continue to escalate, prompt response to this call for 1984 dues will be appreciated. A pre-addressed dues envelope is enclosed to make payment more convenient.

The 1983 issue of the *AMIS Journal* will be mailed to members before the end of the year.

SMITHSONIAN SEEKS CURATOR

The National Museum of American History of the Smithsonian Institution, Washington, D.C., is seeking a curator knowledgeable about 20th-century American music, especially the popular traditions, who will do scholarly research, initiate exhibits, and build and maintain collections pertaining to 20th-century American musical life and instruments. A Ph.D., scholarly publishing, or equivalent experience in museum, university, or related settings is required. The application deadline is January 15, 1984.

For further information, write to the Search Committee, Division of Musical Instruments, NMAH 4124, Smithsonian Institution, Washington, DC 20560.

"SOUNDTRACKS" OPENS

Soundtracks: An Exhibition of Sound and Music opened Sunday, September 11, 1983, at the Staten Island Children's Museum, 15 Beach Street, Staten Island, New York.



The Heard Museum of Anthropology and Primitive Art in Phoenix, one of the finest museums of its kind in the Southwest, will present several activities for AMIS members in March.

NEW RECORDINGS RECEIVED

Psaltery: Spanish Music of the 12th, 13th, and 14th Century, performed by Nelly van Ree Bernard. Eurosound Stereo ES 46.555, Bennebroek, Holland, 1981.

Nelly van Ree Bernard, director of the Muziekcentrum, "Het Duintje," performs her own instrumental arrangements of medieval Spanish music on reconstructions of two medieval psalteries, the *canon entero* and the *medio canon*. The instruments, similar to those depicted in miniatures in the 13th-century "Cantigas de Santa Maria del Rey Alfonso X el Sabio," were designed by the performer and built in the workshop of Martin Sassmann, Hückeswagen, West Germany. Three pages of supplementary documentation (which may be obtained for an additional fee) include a transcription of the original music for the 11 compositions; the complete music, arranged by the performer for psaltery, for four numbers; program notes; and, a summary of playing methods.

Nelly van Ree Bernard received her formal education in Spain, where she specialized in 16th-century Spanish clavichord music, studying with Santiago Kastner. Since 1975 she has researched the Iberian psaltery, designed working drawings for several instruments, and lead a revival of medieval psaltery-playing. Her historic as well as creative sensitivity to the technical and musical possibilities of the psaltery are shown to advantage in this recording.

Other publications available from Nelly van Ree Bernard include: working drawings of the *canon entero* and *medio canon*, as well as three other psalteries based upon historic models; working drawings for a 15th-century fretted clavichord; various arrangements and psaltery methods; and, a cassette recording of 16th-18th-century clavichord music.

Inquiries should be addressed to: Nelly van Ree Bernard, Muziekcentrum "Het Duintje," Bennebroekdreef 20, 2121 CN Bennebroek, Holland.

Theobald Boehm, Compositions for Flute: Memorial Concert on the Occasion of the Centenary of His Death. Orfeo SO18822H, Munich, West Germany, 1982. 35 DM, plus postage (5DM surface; 11 DM air mail).

This 2-record set is a live recording of a concert held November 27, 1981 in the Cuvillés Theatre, Munich, to commemorate the 100th anniversary of the death of Theobald Boehm (1794-1881).

Although remembered primarily for his invention of the conical, ring-key flute in 1832 and the cylindrical bore in 1847, Boehm was also an outstanding goldsmith and mechanic, expert iron smelter to the king of Bavaria, piano builder, first flute in the distinguished Munich Court Orchestra, and a masterful composer. The nine Boehm compositions included on the recording reflect an age in which flute virtuosi both challenged, and were challenged by, the technical limitations and innovative possibilities of their instrument. Notable are the virtuosic Op. 4 (1822), "Nel cor più non mi sento," a set of variations on Paisiello's theme; Op. 21 (1838), "Fantaisie sur un air de Schubert;" Op. 22 (1840), "Fantaisie sur un air allemand" ("Du,

du liegst mir im Herzen"); Op. 31 (1853), "Andante pastorale," from *Souvenir des Alpes*; and, "Three Duets for flute and alto flute," Nos. 66-68, on themes by von Weber and Rossini, performed by an ensemble of three C-flutes and 3 G-flutes.

Ludwig Boehm, great-grandson of Theobald, organized the concert, which featured an international array of artists, in-

cluding flutists Andrés Adorján (Munich), William Bennett (London), Ursula Burkhard (Zurich), Michel Debost (Paris), Irena Grafenauer (Munich), Aurèle Nicolet (Basel), and pianist Barton Weber (Munich).

The recording may be ordered directly from Ludwig Boehm, Asamstrasse 6, D-8032 Lochham Kr., Munich, West Germany.

— Margaret Downie

VALLEY OF THE SUN INVITES AMIS MEMBERS



The Saguaro cactus, unique to Arizona, symbolizes the unparalleled beauty of the state's desert. AMIS members are invited to bring their families to the AMIS meetings in March and enjoy a sunny Arizona vacation.

A NOTE FROM THE EDITOR . . .

The *AMIS Journal* publishes scholarly articles about the history, design and use of instruments in all cultures and from all periods. The *AMIS Newsletter*, on the other hand, is designed specifically to be a vehicle for communication between all AMIS members, with or without scholarly pretensions. All AMIS members are invited to submit materials for publication, including information about their personal activities dealing with musical instruments. Black and white photos of particularly interesting instruments are also invited.