

NEWSLETTER

of the

American Musical Instrument Society

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Spring 2005

Let's Go to Vegas!

American Musical Instrument Society, 34th Annual Conference, Las Vegas, May 19-22, 2005

The 34th annual conference of the American Musical Instrument Society will take place from May 19-21, 2005, in Las Vegas, NV. The conference will be hosted by the Department of Music and the College of Fine Arts at the University of Nevada and will take place mainly on the university campus, with a few forays into surrounding areas. The local arrangements chair for the meeting is Isabelle Emerson (Department of Music, UNLV; telephone: (702) 895-3114; e-mail: emerson@ccmail.nevada.edu).

Registration will begin Thursday afternoon in the lobby of the Beam Music Center recital hall, where a number of instruments will be on display, including a Tromlitz flute, a reproduction of a Cristofori piano, several Turkish instruments, and a Hindustani cello. Jane Hettrick has graciously agreed to demonstrate on Thursday afternoon the new pipe organ built by the Beckerath firm of Hamburg and installed this past summer. The three-manual, mechanical-action instrument has thirty-eight stops and fifty-three

ranks. At 5:00 PM AMIS members will be guests for a tour of the nearby Liberace Museum, followed by a reception hosted by Joel Strote, Chair of the Liberace Museum Board of Directors, and Jeffrey Koep, Dean of the College of Fine Arts. Transportation will be provided.

The conference begins in earnest on Friday morning, with coffee and doughnuts at 8:00 a.m. The first

paper presentations are followed (after a coffee break) by three papers on Turkish instruments and style. Members will then walk (or be transported) to a nearby café for a Turkish lunch with an appropriately Mediterranean ambiance. Friday afternoon, there will be a lecture-demonstration featuring a copy of a Cristofori piano and a paper on the cello in North Indian classical music. After dinner on your own (a substantial annotated list of restaurants will be provided), the UNLV contemporary music ensemble, Nextet, will offer a concert in the Doc Rando Recital Hall.

Saturday will again begin with coffee and doughnuts followed by papers. The morning will be devoted to instruments in culture and, a symposium on tuning, intonation, and temperament will be presented. A box lunch will be provided, to be consumed during the business meeting. Afternoon papers will be followed by a lecture-demonstration on Tromlitz flutes.

Items for the silent auction will be

on display in the Green Room behind the recital hall with the bidding ending at 3:15. The traditional concluding banquet will take place in the lobby of the recital hall at 7:00 PM and will be preceded by a cash bar.

For those conference attendees staying on for a day or so, we will have information about various tours and places of interest to visit in Las Vegas. Tours are available to take visitors to the Hoover Dam, the Red Rock Canyon, Mt. Charleston (ca. 12,000 feet), or even the Las Vegas Strip.

Several natural wonders are within a short driving distance: the Grand Canyon south rim is about 4.5 hours; the north rim is about 7 hours distant. Zion National Park is a 2.5- 3-hour drive from Las Vegas; Cedar Breaks and Bryce Canyon are a couple of hours farther.

McCarren International Airport serves

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Photo courtesy of I. Emerson

Isabelle Emerson and the Beckerath Organ,
Music Department, UNLV

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AMERICAN MUSICAL INSTRUMENT SOCIETY NEWSLETTER

Barbara Gable, Editor
Janet K. Page, Review Editor

The *Newsletter* is published in spring, summer, and fall for members of the American Musical Instrument Society (AMIS). News items, photographs, and short articles or announcements are invited, as well as any other information of interest to AMIS members.

Contributions for the *Newsletter* and correspondence concerning its content should be sent, preferably as Microsoft Word attachments, to:

Barbara Gable
AMIS Newsletter Editor
270 Barret Road, Riverside, CA 92507
e-mail: BarbGable@aol.com
telephone: (951) 682-5738

Address changes and dues payments, requests for back issues of the *Newsletter* or the *Journal of the American Musical Instrument Society*, and requests for information on membership should be sent to:

American Musical Instrument Society
389 Main Street, Suite 202
Malden, MA 02148
e-mail: amis@quildassoc.com
telephone: (781) 397-8870
fax: (781) 397-8887
WEBSITE: www.amis.org

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Schedule of Events for AMIS Annual Conference

Thursday, May 19, 2005

2:00 PM Board of Governors meeting

2:00-5:00 Registration: lobby of the UNLV Music Building

Opportunity to examine various instruments in the auditorium:
Tromlitz flute, Cristofori piano copy, Beckerath organ, UNLV
harpsichords, Turkish instruments, Hindustani cello

5:00 Visit to Liberace Museum / Reception at Liberace Museum

Friday, May 20, 2005

8:00 AM Coffee and doughnuts in the lobby of the UNLV Music building
Registration continues

9:00-10:30 Session I - Paper Presentations on Specific Instruments
Matthew Hill, *"An Early American Guitar or a Later European One?"*

David Shorey, *"The 150th Birthday of the Louis Lot Flute Company, 1855-2005."*

Laurence Libin, *"David Tannenberg's Clavichord"*

10:30-11:00 Coffee break

11:00-12:30 Session II - Paper Presentations on Turkish Instruments
Nermin Kaygasuz, *"Renovation of Turkish Instruments (kemençe)"*

Songül Karahasanoglu Ata, *"Modification Process of a Folk Instrument in the Wake of Picken's Studies in Turkey"*

S. Sehvar Besiroglu, *"The Çeng: Traditional and Modern Turkish Style, Construction, and Performance Techniques"*

12:45 PM Turkish lunch, Mediterranean Café (shuttles will be provided)

2:30-4:00 Lecture-demonstration: Thomas and Barbara Wolf and Edwin M. Good, *"Wolf Instrument no. 101, 2005, after Cristofori, 1722: Performance and Construction"*

4:00-4:15 Coffee break

4:15-4:45 Paper presentation: Janel W. Leppin, *"A New Instrument: The Cello as Recently Adapted for North Indian Classical Music"*

5:00-8:00 Break/Dinner on own

8:00 Concert, UNLV Contemporary Ensemble, Nextet, UNLV Music Building

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Photo courtesy of V. Baley

Virko Baley, director, and Nextet, UNLV

President's Message

One of the pleasures of my current spring semester at Vassar is a seminar that I'm teaching called *The Concerto*. "As you all know, the history of the concerto is as much a story of musical instruments—their unique timbres and idioms, their expressive possibilities, their technical challenges—as it is a story of composers and performers. It has given me a real thrill to observe my students as they dig into the available literature for their weekly seminar reports and to read the dozens of footnotes citing works by AMIS scholars like Janet Page, Al Rice, Jane

Bowers, Ed Bowles, Ed Kottick, Harrison Powley, Sabine Klaus, Cecil Adkins, John Koster, and on and on (these are just the names that have turned up in the last few weeks; can you tell what kind of concertos we've been working on?).

The combined enthusiasm and erudition of AMIS members has generated an extraordinary body of knowledge in recent years; I feel that students today are most fortunate to have so much information about all aspects of musical instruments

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Let's Go to Vegas

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the Las Vegas area. Many inexpensive flights are available, and flights are frequent. The **conference hotel is AmeriSuites**, 4520 Paradise Road, Las Vegas, NV 89109; telephone: (702) 369-3366; fax: (702) 369-1689. **The room rate is \$99** for single or double occupancy; this rate includes a full breakfast. Rooms may be reserved at the \$99 rate for May 18-21. A block of rooms will be held until **April 4**; after that date, rooms may be reserved if available. Specify AMIS when you make your reservations.

Shuttle service between AmeriSuites and McCarran Airport is free. Shuttles run once each hour; dial 66 on the hotel board in the airport near baggage claim to find out precisely when the next shuttle will be available.

If you drive to Las Vegas, take the Flamingo Road exit off Interstate 15, drive east on Flamingo to Paradise, then south on Paradise to 4520 (just south of the intersection with Harmon). The hotel is on the western edge of the UNLV campus; conference events will take place in the Beam Music Center on the eastern edge, about a half-mile walk from the hotel. Shuttle service between the hotel and the Beam Music Center will be provided.

Las Vegas is a large modern city, which literally never sleeps. Supermarkets are open 24 hours per day, as is the airport. A walk on the Strip is entertaining; the city now has a huge variety of casino-resorts, from the family-oriented, slightly kitschy Excalibur, to the huge Mandalay Bay with a number of restaurants (including a Russian lounge with an all-ice bar) and a fascinating aquarium, to the rather elegant (and expensive) Bellagio. Excellent restaurants are available all around the city; Zagat's restaurant guide is informative and fairly accurate. Public transportation is minimal, so a car is the best way to explore the city. There is, however, plenty to do and see in the vicinity of the university.

We at UNLV look forward to welcoming AMIS to our university and to our city of amazing contrasts. ♦

~Isabelle Emerson

Schedule of Events for AMIS Annual Conference

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Saturday, May 21, 2005

AMIS Journal Editorial Board breakfast meeting

8:00 AM **Coffee and doughnuts** in the lobby of the UNLV Music building

9:00-10:30 **Session III - Paper presentations: Instruments in Culture**

Stewart Carter, *"Trombones and Shawms in Stone: Benedetto de Maiano's Coronation of Alfonso II"*

Sunni Fass, *"Cultural Resonance: Musical Instruments as Material Culture"*

Harrison E. Powley, *"Die Zauberflöte: Mozart's Magical Instruments"*

10:30-11:00 **Coffee break**

11:00-12:30 **Symposium: Tuning, Intonation, and Temperament**

Edward Kottick, *Current Theories*

Anita Sullivan, *Keyboard Instruments, Especially Piano*

Mary Oleskiewicz, *Woodwinds, Especially Flute*

Thomas MacCracken, *Fretted Instruments, Especially Viola da Gamba*

12:30 AMIS General Business Meeting, with box lunch

2:00-3:00 **Session IV - Paper presentations: American Topics**

Edmund A. Bowles, *"Fort Oglethorpe and the Tsing-Tao Orchestra"*

William E. Hettrick, *"Joseph P. Hale, Manufacturer of Pianos: Fraud or Eminent Benefactor?"*

3:00-3:15 **Coffee break**

3:15 **Bids for silent auction close**

3:15-4:30 **Lecture-demonstration:** Peter Spohr, *"The Flutes of Johann George Tromlitz"*

6:00 **Cocktail Reception** - Cash bar, lobby of recital hall

7:00 **Banquet and silent auction**, lobby of recital hall

Sunday, May 22, 2005

Optional visits to Hoover Dam, desert, and downtown Las Vegas

Visits to the Fiske Museum, Claremont, CA (see page 19)

President's Message

(continued from page 3)

accessible to them, much more than when I was at college in the 1970s. As a teacher, I am deeply grateful that my students have such excellent resources at their disposal, and am proud that I've come to know so many of the authors through AMIS.

As you might expect, a number of people have been working very hard to plan the next AMIS meeting, which will take place May 19-21 in Las Vegas. Our local arrangements are being deftly handled by Isabelle Emerson, Professor of Music at the University of Nevada-Las Vegas, and president of the Mozart Society of America. The university will be providing us with all the meeting spaces that we'll need, as well as generously hosting our Thursday evening reception and tour at the Liberace Museum! (Note to AMIS pianists: bring your spangles, wear your rings, and you too may get to play Liberace's gleaming white grand...)

Ted Good and Ardal Powell have been working to put together a stimulating program, and you will see a fine diversity of papers, performances, and presentations on the tentative schedule included in this *Newsletter*. I have it on good authority that May is a great time of year to visit Las Vegas, that the campus will be at its most green and lovely, and that sunny weather will make trips into the

desert or to Hoover Dam—both optional post-conference tours that attendees may arrange—quite delightful. I hope that many of you will come, bringing spouses, friends, and auction items.

I am pleased and relieved to be able to tell you that the new Membership Directory has just been mailed, and hopefully you will all have received it by the time you read this. We wish to produce a new, freshly updated directory on a yearly basis from now on, and will welcome your comments and suggestions on how to make it even more accurate and more useful for members. Please check your entry to make sure it is correct, and let us know if there are any changes that should be made. I want to thank both Linda Guild and Carolyn Bryant for all their hard work in helping to create the new directory.

We are also working to make the AMIS website [www.amis.org] more current, with the able professional assistance of Webmasters Boston. Peggy Banks, who served as AMIS Webmaster for several years, has now retired from that post; we owe her a tremendous debt of gratitude for the countless hours of detailed work that she poured into maintaining the website, and I wish to thank her for her fine service. I also wish to invite AMIS members to help the website evolve. Please

send interesting photos, new or updated links, and new ideas for enhancing the look and quality of the website. It has already proved its usefulness in a number of ways but holds still greater potential as an information source, communications tool, and membership-building vehicle.

You might be interested in knowing that, according to Webmasters Boston, during the twelve months leading up to January 31, 2005, there were 77,585 unique visitors to the AMIS website. The most popular page on the entire site was the *Newsletter*, Vol. 30 No. 3, Fall 2001:

Articles about Musical Instruments Published 1999-2000: A Selective Bibliography of Journal Literature in English. Obviously a great many people, and not just Vassar College students, are relying on AMIS online materials for reference and research. I welcome your input as we continue to improve and extend this important resource.

My best wishes to you all, and I look forward to seeing you in Las Vegas!

~Kathryn L. Libin

Editor's Note: The AMIS Newsletter would like to apologize to Florence Gétreau for the garbling of her name by the printer's computer in the Fall issue.

Curt Sachs Award for 2005: Grant O'Brien, Early Keyboard Scholar

The 2005 Curt Sachs Award will be presented to Grant O'Brien at the AMIS meeting in Las Vegas in May. O'Brien, the foremost authority on the harpsichords of the Ruckers family and a leading specialist in the history of early keyboard instruments in general, was born on June 12, 1940, in Edmonton, Alberta, Canada. He studied at the University of Alberta, from which he received the degrees of B.Sc. (Hons.) in physics in 1962 and M.Sc. in nuclear physics in 1966, with a thesis on the 2-2-0 positron decay state in promethium 146.

From 1964 to 1971 he was a physics instructor at the Northern Alberta Institute of Technology in Edmonton, interrupted in 1966-1968 for a time in Edinburgh, Scotland, as physics master at Fettes College, where one of his students was Tony

Blair. In 1971 he returned permanently to Edinburgh and worked for several years as a self-employed harpsichord maker and restorer.

In 1974 O'Brien became Assistant Curator of the Russell Collection of Early Keyboard Instruments at the University of Edinburgh and served as its Curator/Director from 1983 until his retirement in 2004. He received the de-



gree of Ph.D. in organology from the University of Edinburgh in 1983. For the book based on his thesis, *Ruckers: A Harpsichord and Virginal Building Tradition*, published by Cambridge University Press in 1990, the American Musical Instrument Society awarded O'Brien the 1993 Nicholas Bessaraboff Prize.

From 1988, O'Brien was a member of the music faculty of the University of Edinburgh, where he taught the history of keyboard instruments and fostered much impressive research by his students. He also conducted annual courses in Italy on harpsichord making and restoration. In 1996 the Ateneo di Brescia named him Honorary Fellow and Socio Corrispondente for his work on the sixteenth-

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An Unnoticed Anniversary Cristofori's 350th Birthday

Five years ago, I was privileged to participate in the Smithsonian Institution's observance of the 300th anniversary of the invention of the piano, the exhibit and celebration titled PIANO 300. The focal point of the exhibit was the 1722 Bartolomeo Cristofori piano borrowed from the Museo nazionale dei strumenti musicali in Rome. My attention was newly focused on Cristofori, who claimed to be and indeed was the inventor of the piano, and the outcome was that I commissioned the beautiful copy of that instrument by Thomas and Barbara Wolf, which will be present at the AMIS meeting in Las Vegas in May.

Receiving the instrument early this year, I did some rather desultory further research on the inventor and discovered that a notable anniversary is coming in 2005. Cristofori (or Christofori or Cristofari or Cristofani or Cristofali, as his name was sometimes in his own lifetime spelled) was born in Padua, Italy, on May 4, 1655. We are approaching the 350th anniversary of that little-noticed date.

The piano has been the object of many and diverse expressions of opinion through its 305 years of existence, all the way from the claim that it is 'The Instrument of the Immortals' (by Steinway & Sons) to the Great Square Piano Bonfire of 1904 in Atlantic City and to the suffering of millions of reluctant piano students through the ages. To rehearse these opinions would be tedious and too spatially voracious for this newsletter.

But the instrument has been of sufficient importance (more than sufficient self-importance, perhaps) in the realms of music that its inventor deserves at least the recognition of his anniversary. I leave the general form and substance of that recognition to others. For my part, I intend to find a space in Eugene, OR, in which to present a public concert with my piano on May 4, 2005, with some sort of title acknowledging Cristofori's 350th birthday. I invite all piano partisans to join the celebration. Let a thousand flowers bloom, a thousand pianos boom! ♦

~Edwin M. Good



Photo courtesy of E. Good

Replica of 1722 Bartolomeo Cristofori piano

Editor's Note

I hope to see many AMIS members at the annual conference in Las Vegas. The committee has planned a variety of events to supplement an excellent selection of papers. Plan now to spend a few days learning about another side of Las Vegas beyond the Strip, as well as exploring its beautiful desert setting.

Both the *Journal of the American Musical Instrument Society* and the Society's *Newsletter* reflect the purpose for which AMIS was founded: to promote the study of the history, design, and use of musical instruments in all cultures and from all periods. The *Journal* contains lengthy scholarly articles, reviews, and an annual bibliography of book-length publications. The *Newsletter* presents shorter articles and reviews, reprints of selected historical documents, and a biennial bibliography of articles in English. Its function is also to communicate information about the Society's meetings and awards, news of members' activities, notices of events sponsored by other organizations, and reports or announcements concerning institutional and private collections of musical instruments.

AMIS members are encouraged to submit materials to the *Newsletter*, including clear black-and-white or color photographs. Electronic submission of all items is preferred, specifically articles as attachments in Microsoft Word and photos in JPEG.

Contributors wishing to submit articles which have appeared in newspapers or magazines should include the full title of the publication, the date of the article, and the name and e-mail address of the appropriate official who can give permission for reprinting. Most large publications or news agencies, however, require fees that are beyond the limits of the Society's budget.

The *Newsletter* is published in fall, spring, summer issues with submission deadlines of October 1, February 1, and June 15. Each issue is also reproduced on the Society's website, www.amis.org, where you can also find information about the society and about membership.

The *Newsletter* is produced by Guild Associates, Malden, MA. ♦

~Barbara Gable

BarbGable@aol.com

Clavichord Discovered to be a Tannenberg

Susan Dreydoppel, director of the Moravian Historical Society in Nazareth, PA, has announced the discovery that a hitherto anonymous clavichord in the Society's collection is actually a work of the famous Moravian organ builder David Tannenberg. Laurence Libin found Tannenberg's manuscript label, 'David Tanneberger im Junii 1761 bey Bethlehem' ('Tanneberger' was the spelling he used at that time) on the base board under the soundboard and confirmed the instrument's authenticity by comparison with the Tannenberg clavichord plans and instructions preserved in the Moravian Archives and Moravian Music Foundation in Winston-Salem, NC. The documents specify several distinctive features that are present in the instrument, among them an elevated transverse reinforcing bar and two screws securing the wrestplank. In addition, the clavichord is strikingly unusual in having unfretted A's and E's (rather than D's); twin mouseholes; a thin, seemingly resonant base board enclosed by the walnut case walls and raised by overhanging lower edge molding; a rib running roughly parallel with the bridge rather than under it; a flat-topped, double-pinned bridge; an elevated balance rail; and what appears to be a soundpost coupling the soundboard and base



board. Encompassing C-d3, the now unstrung clavichord seems originally to have been strung with brass throughout, as a loop of fine brass wire and many larger-gauge brass strings or coils were found with it. Many of these structural features are shared by two unsigned American clavichords, in the Smithsonian Institution and at the Schubert Club of St. Paul, MN, which can be associated with Tannenberg's circle if not attributed to him directly.

The 1761 instrument is now the oldest known American clavichord, as well as the oldest extant Tannenberg instrument of any kind and the only one now bearing his signature (see below).



Photo by Thomas Dressler

Surprisingly, Tannenberg built it while still working with his mentor, Johann Gottlob Clemm, who died the following year. Thus, it seems to represent an effort toward independence at a time when Bethlehem was still an exclusively Moravian religious settlement governed by the communal General Economy that limited individual enterprise. Designed according to the English foot rather than a German unit of measure, the clavichord offers potential evidence for the temperament used by Tannenberg before he turned to equal temperament as advocated by the German theorist Georg Andreas Sorge, whose treatise on organ pipe scaling Tannenberg obtained in 1764. The possibility that he intended this clavichord's unique design as an acoustic experiment deserves consideration, and its musical properties remain to be tested through construction of a replica, since the original should not be restored.



Photos by L. Libin

This intriguing clavichord is the first tangible evidence of Tannenberg's production of stringed keyboard instruments, and it resolves some questions raised by the drawings and instructions, which are incomplete. Its rack slot positions exactly match those in the Smithsonian's clavichord except for the lowest, unfretted octave, though most other dimensions and string scalings differ. Further study of the St. Paul clavichord is now underway, with formal reports to be delivered later this year at the American Musical Instrument Society's annual meeting in Las Vegas and at the International Clavichord Symposium in Magnano, followed by publication. ♦

~Laurence Libin

Exhibition of Rare Books, Musical Instruments & Related Works of Art , Collection of Frederick R. Selch (1930-2002)

The Selch Family is pleased to announce that Frederick R. (Eric) Selch's collection documenting American music and its European sources will reside in our nation's capital at the University of Maryland at College Park (located within the Washington, DC, beltway and on the metro line). It will be established as the Frederick R. Selch Center for the Study of American Music History.

Exhibition Locations

Before arriving at its permanent home, a traveling exhibit featuring Eric's earliest and rarest books from the 1500s on, musical instruments, and original iconography is appearing at five venues. Because space and the interests of each institution vary, the exhibition in each location differs in size and content. The venues are:

January 29-March 12, 2005 - The Grolier Club, New York City

April 14-August 15, 2005 - Boston College, Burns Library

September 17-December 3, 2005 - Duke University, Eddy Collection of Musical Instruments

March 6-June 15, 2006 - University of Chicago, Regenstein Library

August 30-December 20, 2006 - University of Maryland, Hornbake Library

Exhibition Catalogue

A catalogue of one hundred of Selch's rarest books accompanies the exhibition: **Frederick R. Selch and H. Reynolds Butler. *The Legacy of Sebastian Virdung: an Illustrated Catalogue of Rare Books from the Frederick R. Selch Collection [on] the History of Musical Instruments, with a Foreword and Additional Commentary by Laurence Libin.* New York, Grolier Club, 2005.** Numerous illustrations from Eric's books accompany the text. An indispensable reference work for anyone interested in musical instruments, the catalogue is available in hardback for \$75 or softback for \$45, plus \$6.00 for shipping and handling in the US or \$24.00 abroad. If you wish to pay by credit card, please order from the Grolier Club, 47 East 60th St., New York, NY 10022, or send a check directly to Patricia Bakwin Selch, 132 East 71st St., New York, NY 10021.

About Dr. Selch and his Collection

Upon entering the 40-foot gallery corridor of the Selch townhouse, the visitor is drawn along by paintings, prints, and drawings, many of musical subjects, covering both walls, revealing the couple's lifelong involvement with art and music. More art lines the staircase that leads to the library and formal music room on the second floor, containing Eric's collection of many of the earliest and rarest works on music and instruments, as well as an array of instruments and related art. More than the splendid display, they were his working collection, with which he produced an expansive body of projects.

Eric's working space on the next floor contained some of his most fascinating finds—that is, if one could get to them. Even his wife Patricia scarcely knew the extent of his acquisitions. His office, stuffed to the crown moldings with instruments, papers, art, photos, more books, trade cards, piles of rolled gut and wire strings, scores, tuning forks, rosin and reeds, and bridges and bows, was the pleasure garden of an ardent scholar/musician. No one but Eric had tended his treasures as they accumulated over the nearly thirty years in this house, although he could lay his hands on whatever he sought in a matter of seconds.

The only way to unearth them was to start at the door and work one's way in. The most unpromising stack of dusty papers might yield a letter from Rossini about a *baristato*, a newly invented (in 1851) musical instrument, or reveal long-forgotten musical moments in daguerreotypes of 19th-century costumed bandmen and ladies in corkscrew curls clutching instruments.

Eric's library of 6000 volumes is alone a lifetime's accomplishment. Focusing on American music and including its European sources, the collection contains 800 historic musical instruments, 500 prints, drawings, and paintings of musical subjects, and a wide variety of ephemera. Unsurpassed in private ownership in the United States, Eric's collection covers theater, performance, the music industry from manufacturing to economics, dance, ceremonies, ethnology (native cul-

tures of North and South America, as well as African and other American immigrants), fine arts, and the technology and tools for making instruments. Because the materials are of interest to so many academic disciplines, the Center will be under the aegis of the University Library rather than just the Music School, encouraging its use by all departments.

An advertising and broadcasting executive, Eric was also a trained tenor and a stringed-bass and bagpipe player. He created seven exhibitions (including one on Fanny Kemble, the actress and abolitionist) shown in museums and historical societies, as well as a scholarly music festival. He formed and promoted the Federal Music Society, a flexible ensemble of instruments and singers that performed an extensive repertoire of American music from ballad operas and symphonies to military marches. Inspired by the US Bicentennial, the FMS performed over 70 concerts during a 10-year period and recorded for New World Records. He also produced a Broadway musical; published and contributed to *Ovation, a Magazine for Classical Listeners*; authored scholarly articles and papers; restored instruments; arranged music; and, with his wife Patricia, bound books.

As if all this were not enough, just before his death in 2002, Eric earned a Ph.D. in American Studies at New York University, writing a highly praised dissertation: *Instrumental Accompaniment for Yankee Hymn Tunes*, while at the same time publishing a groundbreaking work on Native American fiddles. Eric's dedication to all kinds of American music is apparent in his many accomplishments.

His dream that his collection might one day become the foundation for a center for the study of American music history is being realized by the University of Maryland, thanks to the Selch Family's generous donation of it in Eric's memory. ♦

~Barbara Lambert

Curator

Frederick R. Selch Collection

Buried Treasure- A Set of Presentation Minstrel Bones

Among the instruments currently in storage at the Yale University Collection of Musical Instruments is a set of presentation minstrel bones dating from the mid-19th century (Fig. 1). This set, which comprises two pairs, is made from a dense, reddish-brown tropical hardwood (possibly rosewood). Each bone is tipped with silver mounts that are engraved variously with floral patterns, blackface minstrels, and fireman's regalia (Figs. 2 and 3). Two of the bones bear mounts that are inscribed: *Presented / to / C. H. Atkinson / by the / Niagara Fire / Association / New Britain / Ct / June 9th / 1860*. Engraved on



Fig. 2. Detail of fireman's regalia and ornate floral patterns.

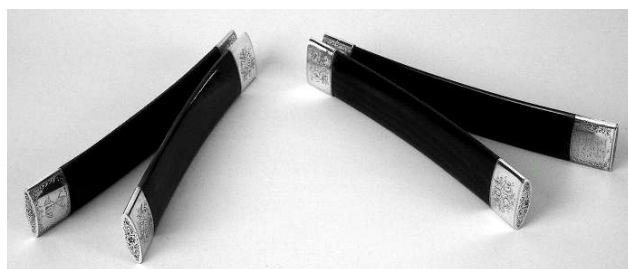


Photo by Harold Shapiro

Fig. 1. Set of presentation bones crafted from tropical hardwood and tipped with silver. Average length, 169 mm; average width, 30 mm. Yale Acc. No. 1000.1963.

the tip of a third is a minstrel playing the banjo (Fig. 4). On the tip of the fourth is a minstrel playing two pairs of bones, the word CHAMPION inscribed on his belt (Fig. 5).

Bones are stick clappers customarily played in pairs, each pair being held between the performer's second, third, and fourth fingers. As the player snaps or twists his wrists, he manipulates the bones so that their tips strike against one another, producing a percussive, clacking sound.



Fig. 4. Detail of a minstrel playing the banjo. Figure measures 18.2 mm in height.

To enhance the efficiency of tip-to-tip contact, makers generally steam bend the sticks to a desired curvature similar to that seen here.

One guesses that this elegant set of bones was presented to C. H. Atkinson by his fellow firemen—perhaps as a prize for being the winner of a bones competition, or as an award for being an



Fig. 5. Detail of a minstrel playing two pairs of bones, the word CHAMPION on his belt. Figure measures 18.5 mm in height.

exemplary player, or as a gift on the occasion of his moving away from New Britain to new and different climes. Whether Atkinson used them subsequently in performance is unknown. But, given their exceptionally fine condition (virtually no pitting or scarring), it is probable that they were valued more as a keepsake than as a musical instrument.

Charles H. Atkinson was born about 1837 in Maine. In 1860, he was employed

as a machinist in New Britain, CT, where he lived with his wife Mary A. (age 22), son Charles F. (age 3), and infant daughter Sally. By 1870, he had moved to Lowell, MA, where he was working as a showman. Ten years later, he and his family were boarding on Pemberton Square, Boston, Charles H. earning his way as an actor and Charles F. working as a professor of elocution. What became of C. F. Atkinson after 1870 is not yet clear, and the author encourages Society members who may be able to provide additional

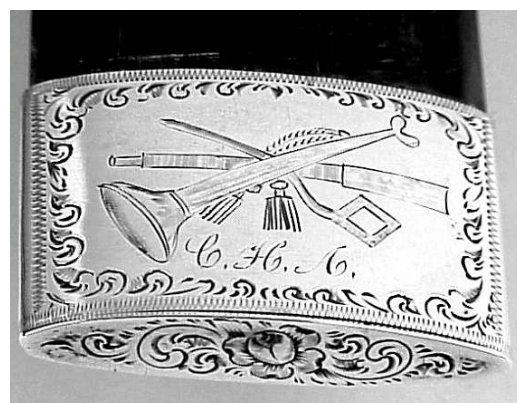


Fig. 3. Detail of fireman's regalia with C. H. Atkinson's initials in script below. Note the classic hat with elongated brim, dress braid with tassels, and speaking trumpets (megaphones) of metal.

information about his family and career to contact her at the address below.

Atkinson's unusual set of bones was given to Yale in 1963 by G. Lauder Greenway of Greenwich, CT, who had purchased them from James Robinson, Inc., Old English Silver & Porcelains, 12 East 57th St., New York, date of purchase unknown.

~Susan E. Thompson, Curator
Yale University
Collection of Musical Instruments
New Haven, CT
susan.thompson@yale.edu

Photos by Susan Thompson

Instrumental Medicine in the 19th Century

In 1807, the Viennese physician Peter Lichtenthal published a book on the subject of music and medicine: *The Musical Doctor, or: Treatise on the Effect of Music on the Body and Its Uses in Certain Illnesses, in addition to Some Suggestions for Listening to Good Music.* [*Der musikalische Arzt, oder: Abhandlung von dem Einflusse der Musik auf den Körper und von ihrer Anwendung in gewissen Krankheiten; Nebst einigen Winken, zur Anhörung einer guten Musik.*]

Peter Lichtenthal (1780-1853) received a medical degree in Vienna, where he also studied music. A good violist, he cultivated German instrumental music and especially advocated for the music of Mozart. His compositions include ballets, symphonies, overtures, chamber music, piano music, and church works. His greatest fame, however, came from his iatromusical treatise, *Der musikalische Arzt*. This monograph of some 200 pages describes the healing powers of music and its curative effects on the human (and also animal) body, giving numerous case histories and citing learned medical writings. Lichtenthal's concepts of medical treatment, however, are rooted in pre-scientific thinking, which recognized the existence of four bodily humors (blood, phlegm, yellow bile, and black bile), and believed that music affects the balance of these fluids in the body, thereby contributing to illness or health.

The following passages, translated from the German and Latin of *Der musikalische Arzt*, include some of Lichtenthal's comments on musical instruments and selections from his specific case studies of diseases which were relieved, cured, or in some cases, intensified by the playing of musical instruments.

* * * * *

Characteristics of Instrumental Music

Instruments are usually divided into winds, strings, and percussion instruments. Here I shall classify and characterize the most common instruments by priority according to my judgment. In case someone does not find his favorite instrument in its proper place in the hierarchy, I ask for his magnanimous forgiveness.

Wind instruments have a far greater effect than stringed instruments; therefore, we will also begin with them.

The clarinet is the most beautiful wind instrument and therefore unquestionably deserves the highest place in instrumental music. In its range it corresponds to all the pleasing qualities of a composition. Its breath is soft, strong, delicate, and charming, unlike the blood-curdling shriek of the oboe. It is a feeling melting into love, the sound of sensitive, yearning hearts.

The basset horn is very close to the attractiveness of the clarinet, except that it has a somewhat melancholy tone.

The horns have tones that are very smooth, delicate, and sweet. They awaken memory; they paint pictures most beautifully and therefore also have an excellent effect on human beings.

The bassoon, with respect to effect, is likewise very close to the clarinet. Both together paint for us the most delicate subjects. Many times this instrument doubles the tenor or bass voice.

The trombones, ancient instruments whose fearsome tones brought down the walls of Jericho, have a far greater purpose. They express the sublime, the great, the festive. They allow spirits to rise from their graves and speak to the living. They also play a beautiful role in the secrets of the Temple of Mysteries in the primeval world. Their effect in choruses is extraordinary.

The flute has a soft and pastoral tone, [giving] the feeling of unspoiled nature and Arcadian shepherds. Heard in excess, however, it is very burdensome. Also, the degree of its effectiveness in orchestration is very limited.

The oboe has a tone that is very penetrating [but] not forceful except when it loses its pleasantness and becomes aggressive. Because of this problem, it is by no means to be recommended. Only very skilled oboists —of whom unfortunately there are very few —are able to make a place of honor for it.

The trumpet is heroic, summoning to battle, rousing to rejoicing. A delicate system seldom tolerates it. In his youth Mozart had an antipathy towards this instrument and once suffered a convulsion because of it.

* * * * *

Stringed Instruments.

The pianoforte, an instrument used very often in our time, achieves an effect

on people most often when, in the hands of a skilled and learned player, it becomes powerful and expressive. Because it can put into operation the universe of harmony here and consequently present all possible pictures in a better light and with better shading, its effect in this respect must be so much the greater. For good reason, therefore, poets call it a friend of the suffering and the melancholy. In addition, I would like to say, [it is] the quodlibet of all human passions. Moreover, since no instrument is more suited to singing societies than the pianoforte, which in this case replaces the accompanying orchestra, for that reason its value becomes more obvious.

The violoncello asserts its glory with the bassoon. However, this instrument makes its greatest effect when it reaches from the bass into the tenor voice and up into the soprano. Moreover, since only this instrument occupies the range of the tenor voice, in this respect it most certainly takes precedence over the violins.

The viola is the alto in instrumental music and consequently stays mostly in the middle octaves, which speaks for its pleasantness. It comes closest to the effect of the violoncello and makes the transition to the violins.

The violin makes up the discant in instrumental music. If played by a good violinist, it produces an exceptionally good effect.

The guitar is a very enchanting instrument. In the hands of a hack, however, it becomes, on the whole, burdensome and by no means fulfills the purpose. Conversely, in the hands of a thoroughly grounded musician, what delightful textures of consonant and dissonant chords, what arpeggios, strong and weak, may not be brought forth!

The mandolin is a very lovely instrument, which, however, is rarely used.

The harp is likewise a pleasant instrument, about which a great deal may be said. However, since it is played mostly by hacks, it should not be heard too often.

The contrabass, the bearer of the entire weight of the harmony, has a forceful and singular effect. It speaks sternly, boldly; in unison [passages] it convulses by its raging hurricane.

(continued on page 10)

Instrumental Medicine in the 19th Century

(continued from page 9)

Percussion Instruments

In this [category] I include the timpani, the drum, the triangle, and the cymbals, all of which have in common what I described above about the trumpet. The last two belong more to Turkish music. [pp. 86-93]

* * * * *

A Dance Master Cured

A dance master from Alais had exhausted himself to such an extent in the practice of his profession during Carnival in 1708, when the passion for dancing is so much stronger and widespread, that at the beginning of Lent he became sick from it. He was taken ill with a violent fever, and on the fourth or fifth day of his illness, he fell into a lethargy, from which he could be awakened [only] with difficulty. He succumbed and fell into a mute madness, during which he constantly tried to jump out of bed and made threatening signs with his head and face to those who prevented him from doing that, as well as to all bystanders, without respect to person, and without ever speaking, continually refused to take all medicines offered to him. Herr von Mandajor saw him in this condition, and it occurred to him that perhaps music could restore this deranged imagination to health. He made a suggestion about it to the doctor, which the latter did not exactly reject but not without reason feared that the execution of this idea would be found ridiculous, especially if the patient were to die during the [process].

A friend of the dance master, who was not subject to these hesitations, and could play the violin, took the patient's violin and played the little pieces on it that were most familiar to him. People thought that he was a bigger fool than the one that lay in bed and began to scold him like a stern parent. However, the bow had barely begun to touch the violin when the sick man sat up in bed with the expression of a pleasantly surprised person; he wanted to imitate with his arms the dance movements that suited the little pieces being played. Since, however, he was kept by force from doing this, he would only show his feelings of pleasure about it by nodding his head. Meanwhile, those who had held him also gradually felt the effect of the violin, relaxed somewhat the force

with which they were holding the sick man, and as they recognized that he was no longer raging, hindered him less and less in the motions that he wanted to make. Finally, the sick man fell deeply asleep, after he had heard the music for a quarter of an hour, and in the sleep there followed a crisis, through which he passed out of all danger. [pp. 110-112]

* * * * *

Hypochondriacal and Hysterical Tarantism, or the Formerly Named Tarantism

We find in the writings of the Royal Swedish Academy of Sciences an article by Dr. Martin Kählers, who was himself in Apulia in 1756 and observed this illness most precisely and at the same time proved to us that this sickness in no way comes from the bite of the tarantula spider, but rather is from a kind of hypochondria and hysteria peculiar to the inhabitants of the Tarantine Bay. This scholar recounts for us the progress of this illness as follows: the person becomes quieter than before, he broods a lot, is restless, loses his appetite, becomes listless and weak, and all his limbs feel heavy. With this, he begins to feel a great pressure around the heart; the restlessness increases greatly and becomes anxiety; his face turns yellow. Finally he becomes quite melancholy; he develops an aversion to everything; his teeth become loose in his mouth; his urine flows frequently and is pale; his pulse beats slow and fast. The patient often remains in this condition for two or three years, even longer. During this time, he is never delirious; on the contrary, at a certain time of year, especially in June, he feels a strong and frequent pressure around the heart and below the breast.

The thought then occurred that he might have been bitten by a tarantula, and must be cured of this illness by music. A musician must begin to play a special and yet ordinary note, so then he [the patient] starts the beat with a high and pitiable shriek, becomes red in the face, and thus reaches a full-fledged dance. The longer and more severe the illness is, the longer they dance and can often dance two hours straight. It is impossible for the patient to make himself stop until the attack is completely over; it is believed that he would die if the musicians wanted to stop too

early.

While he is dancing, you cannot notice that he is in a frenzy, he only appears confused in the face; now and then he cries out and beats his breast. If, however, the musician misses one note or one stroke [of the bow] the dancer emits a miserable cry and takes on a ghastly countenance. At times, the pressure on the heart and the anxiety become very intense; he even grasps a table or a bench with his hands and keeps the beat just as fast with his feet. At the end of the dance and the paroxysm, he breaks into a profuse sweat; he is given a glass of water, or water and wine, and is allowed to lie peacefully for about an hour.

After this beginning, the patient must dance three afternoons in a row; this happens only after certain specific music. If he hears this again before the three days are up, he cannot stop dancing. When they are past, however, he no longer has the least sensation, but rather is completely healthy through the entire year until the time comes around again and the whole thing starts again.

These musicians are mostly certified doctors, which their patients do not realize. And thus this dance can go on for twenty years. When the illness comes to an end, a swelling and then an ulcer on some joint usually follow, which are rubbed with leaves of wild cucumber and healed.

When Dr. Kähler was staying in Tarento, he had two musicians come to him, so that he could learn this music. A young girl, who you would never know was ill, walked through the room by chance, and as soon as she heard the music, she had to dance three-quarters of an hour, against her will. Kähler gives the following proof that this illness is nothing more than a strange kind of hypochondria and hysteria: (1) The illness is prevalent in Tarento on an island in the Adriatic Sea. This large and heavily populated city is the dirtiest and foulest city in all Naples. (2) Its nourishment consists of a few vegetables, many legumes, mostly, however, oysters and mussels, etc. (3) The women do their work at home and never come out of them; moreover, they lead a continually sedentary way of life, whereas the men do their work in open country, and therefore (4) among a thousand dancers,

(continued on page 14)

The Yankee Brass Band Discourses Sweet Music

This July, as it has for the past twenty years, the Yankee Brass Band will present a week of concerts featuring 19th-century brass instruments and band repertoire. Coming from as far away as Minnesota and Kentucky, the twenty-plus members of the band meet for one fleeting week per year, first rehearsing for two intense days, then taking their show on the road for five days of concerts in New England.

The group is directed by Paul Maybery, of St. Paul, MN, a conductor, arranger, and musicologist who for more than 20 years has dedicated himself to finding 19th-century brass band music and putting it into playing condition. In 1985, he joined with band enthusiast David Briggs, of White River Junction, VT, and Mark Elrod, brass instrument collector and player from Germantown, MD, to round up a group of brass players eager to try their hand at playing 19th-century instruments to produce a historically accurate recreation of an American brass band, ca. 1840–1870. Briggs arranged for the band to rehearse in White River Junction and play their first concerts in nearby Vermont and New Hampshire. Since then they have returned to New England annually.

For some years, Elrod provided most of the band's instruments, but over the years many members have acquired their own 19th-century brasses. These include instruments in various shapes (bell forward, up, or over-the-shoulder), with a variety of valve types (string action rotary, Berlin, Perinet, or Allen pinched rotary.) Lead E-flat cornetists Ken Austin and David Spencer play, respectively, a



Photo by C. Blake

Ophicleide duet by Bob Eliason (L) and Jon Hall in Castine, ME, July 2004

cornet with side-action rotary valves by E. G. Wright and an Isaac Fiske silver cornet. Alto soloist Heather Doughty plays an E-flat bell-front horn in brass with side-action rotary valves by the Boston Musical Instrument Manufactory, and baritone soloist Jim Bennet plays a German-silver horn with top-action rotary valves by the same company. Other makers whose instruments are used include Graves and Co., J. Lathrop Allen, John Stratton, Hall and Quinby, and Moses Slater.

Two members of AMIS—Bob Eliason and Jon Hall—have played with the band since its inception. Eliason's primary instrument is a shoulder model Centennial E-flat contrabass, made in 1876 by Henry Lehnert, Philadelphia (this is sometimes called a horse collar tuba,

because it wraps around the player's head as it sits on the shoulders). Hall plays a tenor horn with three top-action rotary valves by Slater and Martin, New York (and also supplies instruments for the group). Overall the band's instrumentation consists of three E-flat cornets, five B-flat cornets, four E-flat altos, two tenor horns, one baritone, one B-flat bass, three E-flat contrabasses, snare drum, cymbals, and bass drum. The 35-inch rope tension bass drum, in fact, is the band's earliest instrument, most likely dating from before the Civil War, perhaps as early as 1835.

Last July the band gathered for rehearsals at Colby College, in Waterville, ME, and played concerts there and in other Maine towns. I heard them in the coastal town of Castine. Not only were the instruments, the music, the performance practice, and the musicians' clothing suitable to the mid-19th-century, so was the setting—outside, at dusk, on the town's expansive green, which is surrounded by houses built in the 1800s. A feature of that concert was an ophicleide duet, *Stuoni la tromba* from Act Two of Bellini's *I Puritani*, performed by Bob Eliason and Jon Hall. Both instruments are in B-flat with ten keys, Bob's by an unknown French maker, Jon's by J. A. Rohé (Paris).

For 2005, the concert dates in July are:

- July 26** 7 p.m., Northfield, VT
- July 27** 7 p.m., the Willows, Westborough, MA
- July 28** 7 p.m., Eliot, ME
- July 29** (to be announced)
- July 30** 7 p.m., White River Junction, VT

More information on the band, as well as write-ups on brass band history by Bob Eliason, are available on the Yankee Brass Band website: <http://members.valley.net/~fybi>

If you will be in New England during the last week in July, I urge you to go hear this excellent band! Thanks to Bob Eliason, Jon Hall, and Donna Valliere for answering my questions about the band and its instruments. ♦

~Carolyn Bryant



Photo by C. Bryant

The Yankee Brass Band with director Paul Maybery, in Castine, ME, July 2004

Book Review

Janet K. Page, Editor

Rudolf Hopfner, *Wiener Musikinstrumentenmacher, 1766–1900; Adressenverzeichnis und Bibliographie*, Kunsthistorisches Museum Wien (Tutzing: Hans Schneider, 1999), 641 pp., 12 charts, bibliography. ISBN: 3-7952-0983-8. 101,80€ (cloth).

Vienna is certainly the land of the clavier! So wrote Mozart from the Imperial capital on June 2, 1781, to his father in Salzburg.¹ According to Hopfner's book, during the 1780s—the decade corresponding to Mozart's residence in Vienna—the city, whose population had not yet reached 200,000, was home to seventeen keyboard instrument builders (p. 601), most of whom were presumably making fortepianos. Through most of the eighteenth and nineteenth centuries, Vienna grew rapidly as the commercial hub of an empire. The number of instrument builders there kept pace with the city's population growth over the course of this period. During the second half of the 19th-century, the number of piano makers in Vienna hovered around two hundred—even in the last three decades, during which the total number of instrument makers began to taper off.

Rudolf Hopfner's *Wiener Musikinstrumentenmacher, 1766–1900* is a tightly focused reference tool, which could serve a wide range of needs. The book is primarily an exhaustive index of addresses of all instrument makers known to have been active in Vienna between 1766, the date of the earliest address directory to include listings for instrument makers, and 1900.

The impetus for this work was a card catalogue of Viennese instrument makers maintained by the Sammlung Alter Musikinstrumente of the Kunsthistorisches Museum in Vienna, begun in the 1950s by Victor Luithlen, one of Hopfner's predecessors as director of the collection. Entries are organized alphabetically by maker. For each maker a chronological listing of addresses is given—it was not just composers such as Beethoven

who moved frequently in Vienna—along with concise biographical information, to the extent that such information is available, and a list of the literature on that maker.

Although Hopfner provides little analysis or commentary, he includes an extensive bibliography and several other tools. The bibliography (pp. 613–41) contains over three hundred sources on makers, instruments, and collections pertinent to the listings in the directory. Hopfner provides statistical summaries in tables and as bar graphs, the latter showing numbers of makers active in Vienna, categorized by general type of instrument produced, during each decade covered by the book (pp. 601–609).

Additionally, as a reference aid, he gives lists of makers broadly grouped by specialty, e.g. wind instrument makers or makers of bowed and plucked instruments. Within the body of the directory he is more specific when the historical records permit it, showing, for example, that Max Bucher was a violin maker and dealer while Joseph Neumann was a zither maker and that Joseph Thurmer was a woodwind instrument maker while Ignaz Barth was a brass instrument maker.

Due to the different levels of specificity of historical records and the changing ways in which various types of makers were classified, information on some makers is considerably more detailed than on others. Many makers of keyboard instruments, especially earlier ones, are given simply as Klavier- und Orgelmacher. Gradually more distinctions were made, so that some makers can be listed specifically as makers of piano mechanisms or piano cases. Throughout this period, makers of gut strings and manufacturers of wire strings merited their own categories. Interestingly, bow mak-

²*The one bow in the Sammlung Alter Musikinstrumente of the Kunsthistorisches Museum in Vienna known to have been made in Vienna predates the scope of this directory. It is an elaborately decorated violin bow made before 1749 by Wenzel Kowansky, who is otherwise only known as a case maker. Hopfner treats this bow (SAM 638) in his catalogue Streichbogen. (Tutzing: Hans Schneider, 1998), 76–77.*

ing, which only gradually emerged as a profession separate from violin making, is not listed among the activities of any maker in the book.²

It is interesting to trace fluctuations in the relative importance of different types of instrument makers in Vienna over the period of this catalogue. In the 18th-century, makers of string instruments and their attendant strings maintained roughly equal numbers with keyboard instrument makers, each accounting for about a third of all instrument makers in the city. Throughout Beethoven's lifetime, musical connoisseurs—Beethoven's patrons among them—were as likely to play violin, viola, or cello as piano, but gradually the piano became the instrument of musical amateurs.

Over the course of the nineteenth century, the number of string instrument makers grew only modestly, not really keeping up with the city's rapid growth in population; they were gradually rivaled in number by wind instrument makers, with an attendant increase in drum making, perhaps reflecting the increasing importance of the military and the military band.

The piano trade kept pace with the expanding city so that, as Vienna's population hit two million in the second half of the 19th-century, the ratio of those in the trade to the total population actually increased somewhat. The nineteenth century also saw the emergence in Vienna of accordion and harmonica making, which grew more rapidly than any other category; by the 1850s there were more accordion and harmonica makers than piano makers in the city. By the end of the century, however, the ranks of accordion and harmonica makers were halved.

Over time, Hopfner's directory will help add depth to our picture of Vienna's musical life in the 18th and 19th-centuries. It brings together for the first time and also organizes a vast body of information. In addition to being a valuable resource for scholars, particularly those interested in the history of Viennese musical culture and the history of the piano, this book has the potential to simplify the dating and identification of many instruments. ♦

~John Moran

Peabody Conservatory of Music
Baltimore, MD

¹Emily Anderson, *The Letters of Mozart and His Family*, 2nd ed. (London: Macmillan, 1966), no. 408.

New Jersey Museum of Early Trades and Crafts Seeks Instruments and Craftspeople for Upcoming Exhibit

The Museum of Early Trades and Crafts, a small museum in Madison, NJ, is currently preparing an exhibit on the history of making musical instruments in New Jersey. The exhibit, *Trading Music: New Jersey Instrument Makers*, scheduled to open in June 2005, will focus on both

facture of musical instruments stands out as one of the crafts that has endured. Skilled artisans working in small shops are still building one-of-a-kind instruments today much as they did in the Colonial period. Starting with the perspective of the craftsperson, the exhibit will look at the



Photo courtesy of P. Rothenberg

Violin maker's form and parts in the collection of the Museum of Early Trades and Crafts.

the work of musical instrument makers prior to 1850 and the current state of the craft of handmade acoustic instruments. As the museum curator, I am looking for advice as to where I might find instruments, both old and new, that I can borrow for display. I am also looking for craftspeople to talk about their trade and experts who could speak on this subject.

While the museum primarily tells of life prior to the industrial age, the manu-

kinds of instruments that were made, how they were made, and the social contexts in which they were played. Particularly with the focus on recent times, the museum hopes to find a cultural diversity of instruments and some living makers to go with them.

Housed in a 1900 Richardson-Romanesque building

listed on the National Register of Historic places, The Museum of Early Trades & Crafts is a nonprofit educational organization. With New Jersey as its prime focus, its mission is to enhance the public's understanding and appreciation 18th- and 19th-century occupations and ways of life and to relate these to modern experiences. Drawing on its collection of over 8,800 hand tools and their products, METC uses material culture to interpret the lives and technologies of people who lived and worked before the rise of large-scale industrialization in this country. The Museum offers visitors of all ages a broad

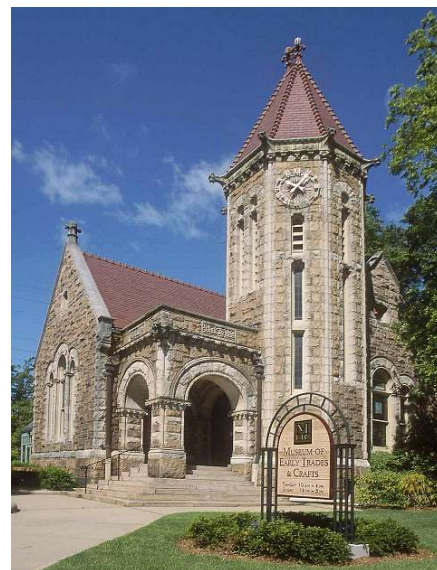


Photo courtesy of P. Rothenberg

Museum of Early Trades and Crafts, 1899 building

range of changing exhibits and related programs that address many facets of early American history, craftsmanship, and the diversity of trades performed by men and women.

If you can assist in any way with instruments or expertise, please contact: Peter Rothenberg, Curator, Museum of Early Trades and Crafts, 9 Main Street, Madison, NJ 07940, curator@metc.org, Phone: (973) 377-2982. ♦

~Peter Rothenberg

Welcome New Members

Regular - US

Harland B. Crain
St. Louis, MO 63017

Gerald Goodman
New York, NY

Eric W. Munson
Native American Flutes by Eric Munson
3515 Randall Drive
Independence, MO 64055

Institutional - US

EBSCO-EX Rowecom France
P.O. Box 830692
Birmingham, AL 35283

Charity Music Organization

Roger A. Fachini, Director
14975 Congress Drive
Sterling Heights, MI 48313

Institutional - Outside US Dipartimento Storia Delle Arti

c/o Licosa Spa
Via Duca Di Calabria 1/1
50125 Firenze
Italy

Spouse - US

Kyril Kasimoff
Los Angeles, CA 90004

Howard Scheib
Dallas, TX 75218

Student - US

Hong Xu
Eastman School of Music
Rochester, NY 14605

Trumpeter Crispian Steele-Perkins Receives the 2004 Historic Brass Society Christopher Monk Award

For his outstanding contributions to brass performance, scholarship, organology, pedagogy, and his particular dedication to and study of the English trumpet tradition, Crispian Steele-Perkins was presented with the Historic Brass Society's 2004 Christopher Monk Award. HBS President Jeffrey Nussbaum presented the award to Steele-Perkins at the University of Durham, UK on November 12, 2004 during a Brass Symposium organized by the Centre for Brass Band Studies, Durham University.

Crispian Steele-Perkins is recognized as one of leading natural trumpeters of his generation. As an early brass specialist he performs and records regularly with King's Consort, The Academy of Ancient Music, Collegium Musicum 90, the Taverner Players, Tafelmusik, the English Baroque Solists, the Parley of Instruments, and other eminent period ensembles.

Steele-Perkins has distinguished himself as a leading expert on the English trumpet tradition both as a music historian, organologist, instrument collector,



Photo courtesy of J. Nussbaum

Crispian Steele-Perkins (l.) receives the Christopher Monk Award from Jeffrey Nussbaum, president of the Historic Brass Society

and performer. Exploring authentic period performance practice, he often draws on his personal collection of over 100 pre-1900 mechanized and natural trumpets. Steele-Perkins has also edited many editions of trumpet music, particularly from the English repertoire.

During his career, Steele-Perkins has

embraced many genres of music, both as a symphonic musician with the English National Opera Orchestra and the Royal Philharmonic Orchestra and as an active performer in London's recording studios, working on the soundtracks of films such as *Batman*, *Jaws*, and the James Bond movies.

The Historic Brass Society established the Christopher Monk Award in 1995 to recognize and honor scholars, performers, instrument makers, collectors, teachers, and others who have made significant and life-long contributions to the brass field. The award is named after the late Christopher Monk, a performer, teacher, scholar, and instrument maker, who was perhaps the greatest advocate the early brass field has produced. Past Christopher Monk Award recipients are Edward Tarr, Herbert Heyde, Keith Polk, Mary Rasmussen, Hermann Baumann, Bruce Dickey, Stewart Carter, Trevor Herbert, and Renato Meucci. ♦

~Jeffrey Nussbaum

Instrumental Medicine in the 19th Century

(continued from page 10)

hardly one man can be found. (5) If, in fact, a man dances, he has always led a sedentary life before. (6) Foreigners and travelers never fall victim to this illness. (7) It has never been noticed that the tarantula has bitten—it is purely an illusion of the people who believe this. (8) The tarantula does not live in houses but in the soil in the big fields. (9) There are also tarantulas in Rumania and Tuscany and in a section of Lombardy, where no one has ever heard of this illness. (10) Everyone dances at one time, at the end of June and through all of July.

Now these are the reasons of Herr Dr. Kähler, which will be valid to everyone, although on the other hand it cannot be denied that those kinds of symptoms can also result from the bite of a tarantula. I believed all the more [that I should] cite all this completely here since, because of the fatal tarantula, music has very much lost respect with doctors. [pp. 118-125]

* * * * *

Deafness and Poor Hearing

A deaf woman heard every word if the conversation was accompanied by the timpani, so that her husband was obliged to take on a timpanist in his service. Albrecht (in his *Treatise on the Effects of Music [Abhandlung de effectibus musices]*) gives the reason for this phenomenon with the following words: If this woman and similar persons who are somewhat deaf, the eardrum becomes overly relaxed so that on the occasion of this vibration which the human voice was stimulating it would be stretched, to be sure, but not to the force that was required in order to attain even tension. Hence, it [the eardrum] was not able to receive the same [tension] nor communicate in the inside air space, and therefore, there was no hearing. But the approaching noise of the bellicose timpani stretched it [the ear-

drum] more violently, again to be sure, not at that level that it would be perceived, but nevertheless which would suffice for receiving and effecting a vibration produced by the sound of the vibration of the human voice. Thus, this was heard clearly. ”

A similar example comes to us from Dr. Holder, who knew a deaf man who understood every word as long as the timpani was being played: For as long as I beat the drum fast and loud behind him, he could hear those who stood behind him, and when the drum ceased he heard nothing &c. ”

Asclepiades beat the drum in the ears of deaf people in order to restore the hearing by shocking the auditory nerves. [pp. 130-131] ♦

~Jane Schatkin Hettrick

Curt Sachs Award for 2005: Grant O'Brien

(continued from page 9)

century Brescian virginal and harpsichord builder Gianfrancesco Antegnati. Further recognition came in 2000, when the Galpin Society awarded him its Anthony Baines Memorial Prize.

In addition to his curatorial and educational activities, O'Brien has served extensively as a consultant to public and private collections of musical instruments from the United Kingdom to Italy, Scandinavia, and South America. A leading voice for the preservation of historical instruments, he has done much restoration work, but only when this has not contravened the goal of conservation. He has also made outstanding new harpsichords and virginals in the Flemish and Italian styles.

After publication of his book on the Ruckers instruments, early Italian keyboard instruments became O'Brien's principal research interest, with particular reference to the local units of measurement used in their design and construction. He frequently presents his findings in papers read at conferences and articles published in leading journals. A list of his publications follows. Further information about O'Brien and his past and current activities can be found on his personal website, www.claviantica.com.

O'Brien's scientific background is always evident in his research, which is invariably carefully conceived and meticulously executed and presented. He has stated "One of my main objectives in my career as an organologist has been to put the -ology into organology, and therefore to make it a truly scientific field of study with its own methodology, precise terminology, inductive processes, and logical conclusions." Grant O'Brien has fulfilled these goals in exemplary fashion and will surely continue to make fundamentally important contributions to our field.

~John Koster,
Chair

The Curt Sachs Award Committee

Grant O'Brien

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(continued on page 16)

Curt Sachs Award for 2005: Grant O'Brien

(continued from page 15)

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Even for Saxellos, Size Matters

Letters to the Editor

The Buried Treasure article in the Fall 2004 AMIS Newsletter on the saxellos in the Fiske Museum in Claremont led to the following exchange of letters between Jim Sindelar and Al Rice, published here with their permission. All readers of the AMIS Newsletter are encouraged to write to the editor with questions or comments on the articles. (Editor's note)

Dear Editor:

Re: AMIS Newsletter Vol. 33, No. 3

Assuming that the newly found brass saxello and the silver soprano saxello were photographed together, I have to question the theory that the newly unearthed brass one is indeed an Eb alto. It would have to be about 41" long, or something over 50% longer than the soprano.

~Jim Sindelar
Hopkinson, NH

Dear Mr. Sindelar:

Thank you for your comment concerning the Fiske Museum saxellos. Both of these saxellos came from the collection of Curtis W. Janssen, a band director at Ohio University in Athens, Ohio for seventeen years. Janssen's collection arrived in Claremont in 1954 and forms the "core" collection at the Fiske Museum. Janssen also collected brass instruments made by the H.N. White Company including a unique seven-foot trumpet, that is a double B-flat tuba in trumpet form. In other words, I have assumed that Janssen purchased these instruments from H.N. White himself or from the company after White's death in 1940.

You are correct about the length of the unmarked saxello. It is not long enough to be in E-flat and may have been pitched in F. The only way to check this assumption is to restore the instrument and check its pitch by a playing test with a tuning device. I hope to have the instrument restored, check the pitch, and report the results in this *Newsletter* in the future.

~Albert R. Rice
Claremont, CA

Dear Dr. Rice:

In the published photographs showing the Bb and the unknown saxello side by side, the difference in overall length appeared relatively small. Using the Bb instrument as a reference, each additional 4 centimeter increment of overall length should lower the pitch about one semitone. While admitting the photographs might give a misleading impression, they suggest to me that the key of the newly unearthed saxello might be A or Ab, making it unique indeed. I note in passing that the 1994 Shrine to Music Museum publication on the Conn Anniversary exhibit, Elkhart's Brass Roots, mentions that a very few vintage 1920s C.G. Conn straight soprano saxophones were produced in the key of A.

~Jim Sindelar

Dear Mr. Sindelar:

Here are my length measurements, without mouthpieces, of the two instruments, using a cloth tape measure:

soprano saxello: 27" (68.5 cm)

alto saxello: 36 1/2" (92.5 cm)

The difference of 24 cm suggests a pitch of E, using 4 cm for each half step, but when tested with an alto sax

mouthpiece, the pitch is in F. In comparison, the length of an alto saxophone by Buescher (1920s) is 43" (109 cm).

The photographs of the two instruments together are visually misleading; in addition, the apparent bore of the alto is definitely larger than that of the soprano. The soprano alto's mouthpiece could not fit onto the alto's neck, but a mouthpiece from an alto saxophone by Buescher (1920s, serial number filed off) fits well. I tested the instruments' pitches by playing the fingered note c', comparing it to the pitch of a square piano by Steinway, ca. 1889. The soprano, as expected, is in B-flat; the alto's c' matches an f on the piano. Since both instruments are unrestored, these were the only notes that I could test. I will doublecheck these results with a tuning device in the future.

I sincerely appreciate Jim Sindelar's observations and suggestions, and I hope that more dialogues between collectors, players, instrument Scholars, and museum curators can be initiated by similar columns in the *AMIS Newsletter*

~Albert R. Rice

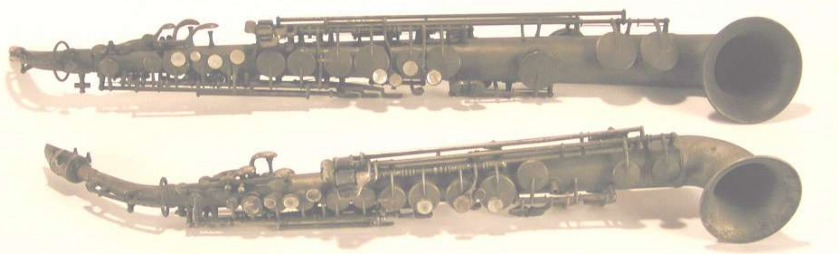


Photo by A. Rice

Soprano saxello and unmarked alto saxello by the H.N. White Company, ca. 1925, Fiske Museum, #W94.

Call for Proposals: AMIS Study Session at AMS Meeting, November 2005

A two-hour AMIS Study Session will take place at the next meeting of the American Musicological Society, November 27-30, 2005, in Washington, D.C. All AMIS and AMS members are invited to attend. Proposals for papers, presentations, panels, and/or discussion topics related to musical instruments are invited.

Please send a 500-word proposal to Kathryn Libin, kyl@nic.com, or 126 Darlington Avenue, Ramsey, NJ 07446. Deadline: **July 15, 2005.**

Membership Directory

The new 2004-5 Membership Directory was mailed recently, if yours went astray, please contact the AMIS office at (781) 397-8870 or amis@quildassoc.com

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Clarinets in the Works of Michael and Joseph Haydn

Albert R. Rice has written an article revised from his presentation at the Inaugural Conference of the Haydn Society of California held at Scripps College in Claremont on March 30, 2003. It appears as *The Clarinet in the Works of Joseph and Michael Haydn* in the *Eisenstädter Haydn-Berichte* vol. 3 (2004), pages 29-46. Rice presents a discussion of almost every work using the clarinet written by Joseph Haydn and selected works by his brother, Michael Haydn. He begins with the early Divertimento for two C clarinets and two C horns (Hob. II:14) of 1761 and illustrates and describes two and three-key baroque clarinets by Georg Walch (ca. 1760) in the Salzburg Museum, the type of instruments which were likely played in this work.

Rice also illustrates and discusses the technically advanced writing by Michael Haydn, Joseph's younger brother, in his

Divertimento in D (1764) for solo clarinet in A and solo alto trombone in D with orchestra. Two classical period clarinets are illustrated which were undoubtedly played in Haydn's works written from the 1770s through 1802: a four-key clarinet by August Grenser dated 1777 in the Leipzig Museum and a five-key clarinet by Thomas Collier dated 1770 in the Cliffe Castle Museum.

Spurious works are also discussed, including three trios attributed to Haydn for a clarinet d'amour in B-flat, violin, and basso. Rice concludes that differences in Haydn's clarinet writing are linked to differences in construction of Viennese, German, and English clarinets. The article ends with a table listing all of Joseph Haydn's works chronologically with the tonality of the work, instrumentation, year of composition, edition information, pitch, and compass of the clarinets. ♦

Call for papers

Musique • Images • Instruments
Revue française d'organologie
et d'iconographie musicale

Our next two volumes (Volumes 8 and 9) will be devoted to the history of musical instrument collections from the Renaissance to twentieth century. They will deal with forgotten collections or collections today part of private collections or those of institutions. These volumes will concentrate on cabinets of curiosities, collections for study, instrumentaria for musical practice, experimental laboratories, collections gathered by explorers, quartet players, instrument makers or dealers, early pedagogical galleries, etc.

Proposals should take into account the aims, methodology, results, and public perception of collections and focus on criteria such as the history of taste, patronage, the history of institutions, cultural context, symbolic issues, development of

organology, musicology, and ethnomusicology, as well as to design and anthropology of collections.

The development of awareness of our cultural heritage, the appeal of certain types (i.e., ethnic instruments) or models of instruments and schools of instrument making, the relationship with musical, scientific, ethnographic, art object collections, and the emergence of a historiography of instrument making will be emphasized.

Proposals (in English or French) should be submitted with title and abstract (150 words) together with a short biography of the author, before March 15, 2005, to Florence Gétreau, general director of *Musique Images Instruments*, at getreau.cnrs@bnf.fr. ♦

Society for Ethnomusicology Meeting in Atlanta in November

The Society for Ethnomusicology (SEM) will hold its fiftieth annual meeting in Atlanta, GA, November 16-20, 2005, hosted by Emory University. We invite you to join us to celebrate this first half-century. The conference theme for this meeting is SEM at 50. Sub-themes include the history of ethnomusicology and of SEM, areas neglected by SEM and ethnomusicology, contemplations on our future, African-American music, musical cultures of Georgia and the Southeast, advocacy and cultural democracy, and diverse voices. We're planning a variety of special commemorative events in addition to the regular program. A pre-conference will be held on November 16 on the topic Race and Place: Invoking New Music Identity. "

The proposal deadline is March 15, 2005. For more information, including forms for submitting proposals, please go to the SEM website, <http://www.indiana.edu/%7Eethmusic/>, and click on Call for Presentations now available! ♦

~Judith McCulloh
and Bruno Nettl
Program Co-Chairs

Judith McCulloh
Assistant Director and Executive Editor
University of Illinois Press
1325 South Oak Street
Champaign, IL 61820-5903
(217) 244-4681, phone
(217) 244-8082, fax
jmmccull@uillinois.edu

Classified Column

No ads were submitted for this issue. Advertising rates for each ad in each issue: \$15.00 to AMIS members and \$25.00 to nonmembers for the first 25 or fewer words and for each additional 25 or fewer words. Each indication of measurement or price will be counted as one word. Not included in the word count are the opening For Sale or similar announcement and the seller's name, address, phone, fax number, and e-mail address (as much information as the seller wishes to give). Checks, payable to the American Musical Instrument Society, are to be sent along with copy to Barbara Gable, Editor, *AMIS Newsletter*, 270 Barret Road, Riverside, CA 92507. ♦

Events and Deadlines

May 18-21, 2005
AMIS Annual Meeting
Las Vegas, NV

June 15, 2005
Deadline for articles for Summer *Newsletter*

July 15, 2005
Proposal deadline for AMIS study session at AMS meeting



Photo courtesy of I. Emerson

Beam Music Center, University of
Nevada, Las Vegas

Come to Claremont to Visit the Fiske Museum in May!

All AMIS members are invited to visit the Fiske Museum in Claremont, CA, after the AMIS meeting in Las Vegas from May 19-21, 2005. There will be a special exhibition of cornets and other brasses on Sunday, May 22, from 5:00 PM to 8:00 PM; and on Monday, May 23, from 10:00 AM to 5:00 PM. For requests to examine specific instruments, contact Al Rice, Curator, arrice@rocketmail.com. The majority of the Fiske Museum instruments are listed on the web site www.cuc.claremont.edu/fiske. ♦

~Albert R. Rice

AMIS Newsletter

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