

NEWSLETTER OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

Vol. 2, No. 3

October, 1973



OUR COVER is a reproduction of a superb steel photoengraving included in the "Illustrated Catalogue of the Music Loan Exhibition at Fishmongers Hall" published by Novello and Co., London in 1909. The catalogue was issued in a limited edition of 500 copies, and appeared quite late as the actual exhibit was held in June and July, 1904. In the catalogue, the title under the picture reads simply "modern players on ancient instruments". In a search for the identity of the six players shown, only the Rev. Francis W. Galpin, playing a bass gamba on the extreme right, could be positively identified. Some further clues as to the other instrumentalists, or at least the occasion of the photo, may be gained from the book "English Music" published by the Walter Scott Publishing Co., London, 1906. This little known work is composed of the lectures and musical demonstrations associated with the Music Loan Exhibition at Fishmongers Hall in 1904 and constitutes a companion to the catalogue. The Sixth lecture entitled "Music in England in the Year 1604" was given by Sir Frederick Bridge. Among the musical demonstrations included was "Lord

The NEWSLETTER is published three times yearly — June, October and March. All correspondence should be directed to THE NEWSLETTER Editor, William Maynard, 17 Lincoln Avenue, Massapequa Park, New York 11762. Photos and short news items will be welcome.

**AMERICAN MUSICAL INSTRUMENT SOCIETY
(AMIS)**

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(COVER, Cont'd.)

Souches Masque" for six instruments from Thomas Morley's "Consort Lessons" published in 1599. Morley transcribed the Masque apparently designating precisely the six instruments shown in our cover photograph: treble and bass viols, basset recorder, cittern, lute and bandore. These same six instruments are used in a plate to illustrate Sir Frederick's chapter in "English Music" which we also reproduce in this Newsletter. They are described as all from Rev. Galpin's collection and are identified as follows: 1) an unnamed cittern; 2) basset recorder of early pattern, about 1600; 3) treble viol by Henry Jaye, Southwark, 1632; 4) lute attributed to Sixtus Rauwolf, 1611; 5) bass viol by Jaye, Southwark, 1611; 6) bandore, a 17th century Italian instrument; From the above evidence it is possible to state fairly certainly that the cover photo shows the performers in some state of playing the Morley Masque. Some ten instrumentalists are listed as participating in the Bridge lecture of 1904, but, based on the available program, it is not possible to associate these names with specific instruments.

It is also of some interest to attempt to identify the possible fate of the instruments themselves since only the basset recorder, or more accurately, the reproduction of the instrument shown, appears in the Bessaraboff catalogue (BC) of the Galpin Collection purchased for the Boston Museum of Fine Arts in 1916. The Boston recorder (BC58) is a reproduction, but at one time Rev. Galpin stated that he had this made from an authentic set of 17th century instruments in his collection. The fate of these is not known. They do not appear in Galpin's incomplete checklist published by his grandson Brian Galpin in the "Galpin Society Journal" (Vol. XXV, July, 1972).

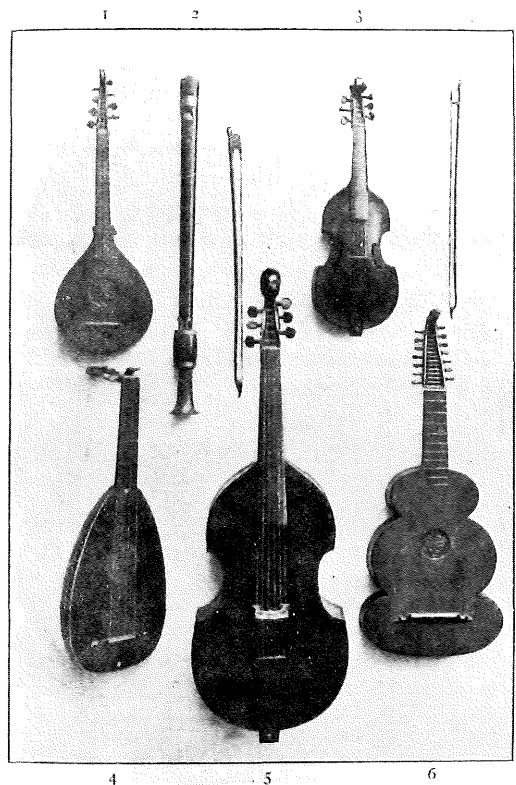


Fig. 1: Plate from "English Music" illustrating instruments shown on the cover. For numerical description, see text.

The peg-tuned cittern is not the same instrument now at Boston. BC250 lists an English guitar by Preston, but it has the later watch key tuned head patented by Preston. At one time Galpin had an early pegged cittern by Preston and exhibited this at the Fishmonger Hall exhibition. However, a comparison of a cittern by P. Wisser dated 1708, illustrated in Galpin's "A Textbook of European Musical Instruments" (William and Norgate, London, 1937, plate IV) with the plate used in Bridge's lecture shows this was the instrument used in the performance in question. It cannot be traced. The lute by Rauwolf did belong to Rev. Galpin at one time and is the instrument used to illustrate the plates in several of his books. However, the Boston Museum lute apparently is unlabelled and clearly is not the Rauwolf instrument. Neither of the Jaye viols has survived to reach Boston and their whereabouts is unknown. The treble viol only was mentioned in Galpin's original checklist and it was shown in the Fishmongers Hall exhibit. The 17th century Italian bandore also appears lost. The same instrument was used to illustrate Rev. Galpin's early works but in his "Old English Musical Instruments" (Methuen, London, 4th ed., 1965, plate 8) this instrument does not appear, but a reproduction

based on Praetorius' measurements is shown instead. The bandore of our coverphoto and the Bridge lecture clearly was exhibited at Fishmongers Hall even though it was apparently not mentioned in the original Galpin checklist.

R. M. Rosenbaum

AMIS MICHIGAN MEETING AND ANNUAL CALL FOR PAPERS

The annual AMIS meeting will be held on April 5, 6 and 7 at the University of Michigan. Dr. Robert A. Warner, Director of the Stearns Collection of Musical Instruments, writes that the collection will soon be transferred from Hill Auditorium to a recently acquired University building on the north campus. Appropriately, this structure will be named the Stearns Building and will include display cases, storage areas, and a small auditorium.

Current program plans include a gamelin concert, a range of recitals on baroque trumpets, oboes and bassoon, harpsichord demonstrations and demonstrations of horn playing techniques.

Since this meeting will be somewhat earlier in April than in the past two years, the March Newsletter will be mailed out by mid-February. Included in the mailing will be additional information relative to the collection, application materials for attending the meeting (with the usual list of accommodations, etc.), the program of papers and events, and the mail ballots for the election of AMIS Officers and Board members.

CALL FOR PAPERS

Members who wish to submit papers for the April 1974 meeting must do so before January 1st, 1974. A typed abstract of the paper must be sent to the Program Chairman:

Dr. Robert E. Eliason
Curator of Musical Instruments
Henry Ford Museum
Dearborn, Michigan 48121

The Program Committee will review submitted abstracts and fit accepted contributions into the format of the meeting. Both members and non-members may submit papers. If papers require audio-visual equipment (tape recorders, slide projectors, etc.), this should be indicated on the abstract. Demonstration of performance practice on specific instruments will also be considered.

An enclosed form should be filled out regardless of whether you plan to present a paper. If your present plans include attending the Michigan meeting, please fill out this form and mail it to Dr. Eliason.

THE SOUND OF AUTHENTICITY

At hand are a number of recent recordings that should be of considerable interest to the membership. Currently being released under the BASF label are a range of some dozen records of baroque and classical works featuring what the producers designate as performance on authentic instruments. These were originally all released under the European Harmonium Munde label, performed by the Collegium Aureum. Of considerable interest are the recordings of the great Mozart Wind Serenades (Nos. 10, 11 and 12); Mozart Symphonies No. 33 and 40; the Haffner Serenade; Haydn Symphonies Nos. 85 and 87 and the Beethoven Piano Concerto No. 4 as well as Mozart Piano Concertos No. 8 and 26. Aside from the small forces involved in these performances, the Collegium Aureum performs on authentic period instruments. Thus, we hear gut strung strings in low pitch, one-keyed transverse flutes, two-keyed oboes, five-keyed clarinets and bassoons, and natural horns and trumpets. The effect is startling as the increased sensitivity of these instruments in contrast to the bigger sound of their more familiar modern counterparts comes across. Some effects simply could not be heard with modern instruments. For instance, in the Beethoven Concerto No. 4, performed on an 1820 Graf Viennese pianoforte by Badura-Skoda, the "una chorda" called for can be authentically carried off. At another point in the Concerto, Beethoven calls for the una chorda position of the hammers to be gradually replaced, first by two and then by three strings per hammer. The change in timbre as this takes place is remarkable; nothing like the coarser pedal effects employed on a modern instrument.

The timbre of the wind instruments is particularly noteworthy in the Haydn and Mozart symphonies and the Mozart wind serenades. In the No. 10 Serenade, for example, a quartet of natural, narrow bore horns stands out surprisingly brilliant compared to the modern larger bore valved instruments which are always played too subdued for fear they will overshadow the other winds.

One could go on in greater detail but this is not meant as a review, which will come out at a later date. For our purposes, one would have preferred some more jacket information on the makers and dates of the instruments employed. From the few photos provided, some of the winds seem to be authentic old instruments although reference is also made to modern reproductions.

If you cannot locate these recordings at your local dealer, we recommend you write to BASF-Wyandotte Corp., Bedford, Mass. 01730.

MUSICAL INSTRUMENT TRADE CATALOGUES

Our knowledge of the development and distribution of musical instruments may be greatly enhanced by information contained in trade catalogues. Data on types, styles and prices of instruments, as well as information about activities of instrument manufacturers, are clearly listed in these references. Thus they provide the organologist with an important tool in expanding his understanding of musical instruments. An important collection of 19th and early 20th century trade catalogues is preserved at the Eleutherian Mills Historical Library, in Wilmington, Delaware. This collection includes catalogues of seventeen piano manufacturers, and of six wind and string instrument dealers, from Philadelphia, Washington and New York City. A complete list of musical trade catalogues available at this library was compiled by Mr. Jon M. Williams of the library's Research and Reference Department, and this list is reproduced below with permission.

A brief examination of several of these trade catalogues reveals many interesting facts. In the "Illustrated Catalogue and Price-List" of J. W. Pepper, Philadelphia (c. 1900), 95 models of flutes and piccolos are offered at prices from 67cents to \$153.00. In the same catalogue, 60 models of clarinets are described, including imported instruments by Buffet of Paris and Mahillon of Brussels. The "Descriptive and Illustrated Catalogue" of C. F. Zimmermann & Son from Philadelphia (c. 1880) offered the cornetist five different valve systems, including Perinet piston valves, "improved" piston valves, top-action rotary valves, side-action rotary valves and Stoezel valve cornepeans. Harry Coleman's 1885 catalogue of instruments manufactured by Charles Missenharther advertised more than 130 brass instrument models. Among the 40 cornet styles available was Missenharther's "Elegant Artist Bb Gold Cornet", which had a golden snake with diamond eyes entwined about the valves, and sold for \$180.00. Among the introductory comments in this catalogue is a note that used instruments were accepted in barter, but that "positively no rotary valve instruments (were) taken in exchange", thus indicating that as early as 1885, Americans preferred piston action to rotary valve brass instruments.

Anyone interested in obtaining Xerox copies of these trade catalogues may do so by writing:

Mr. Jon M. Williams
Research and Reference Department
Eleutherian Mills Historical Library
Greenville, Wilmington 7, Delaware

A modest charge of 10 cents per page plus postage is asked for this service.

*Robert M. Hazen
July 30, 1973*

Eleutherian Mills Historical Library

Trade catalogues of musical instrument manufacturers and dealers.

Compiled by Mr. Jon M. Williams,
Research and Reference Dept.

I. Trade Catalogs of piano manufacturing firms and dealers.

- Albrecht & Company, Philadelphia, Pa. "Grand, square & upright pianos . . ." Philadelphia, Potsdamer & Co., lith. [ca. 1876]. [8] pp. illus. 14 cm.
- Alleger (H. W.), Washington, N. J. "Alleger piano - cabinet grand, unexcelled in quality." Washington, N. J. [18??] Broadside, illus. 18 x 27 cm.
- Beatty, Daniel F., firm, Washington, N. J., "... Daniel F. Beatty's latest illustrated catalogue. Beatty's pianofortes and organs . . ." Washington, N. J. [1891?] 16 pp. illus. 23.5 cm.
- , "Daniel F. Beatty's world renowned pianos & organs. Latest illustrated catalogue. Pocket ed. . . ." Washington, N. J. [1882]. I v. (unpaged) illus. 14 cm. (25 pp.)
- , "... Latest illustrated catalogue of Daniel F. Beatty's organs and pianofortes." Washington, N. J., 1883. 72 pp. illus. 23.5 cm.
- , "Latest illustrated descriptive catalogue (pocket ed.) of Daniel F. Beatty's world-renowned organs and pianos." Washington, N. J., 1881. 47 pp. illus. 14 cm.
- Bisbee, (M. G.) Philadelphia, Pa., "... M. G. Bisbee, piano and organ rooms, No. 1128 Chestnut Street, Philadelphia. Pocket memorandum." [Philadelphia, 1876] Folder 9 cm. (Advertises Bacon & Karr, and Emerson pianos, and G. Wood organs.)
- Cornish & Company, Washington, N. J. Full and complete catalogue . . . High grade pianos & organs." Buffalo, Gies & Co. [1893?] 24 pp. illus. 28.5 cm.
- , "General catalogue of Cornish American pianos and organs." [Buffalo, Gies & Co., ca. 1900] 16 pp. illus. 38 cm.

- Hammacher, Schlemmer & Company, N. Y., "Tools for piano tuners, regulators and repairers. Catalog no. 539." New York [ca. 1900]. 100 pp. illus. 17 cm.
- Heppe, C. J., firm, Philadelphia, Pa. "Invitation; you are respectfully invited to examine and test my large stock of pianofortes, grand, square and upright, manufactured by the celebrated United Piano Makers..." [Philadelphia, Sunday Republic Job Print., ca. 1871] Folder (7 pp.) illus. 21 cm.
- Lester Piano Company, Philadelphia, Pa., "... The Lester Piano Co., of Philadelphia, manufacturers of improved upright pianos..." Philadelphia [ca. 1880]. [4] pp. illus. 23 cm.
- Shaw Piano Company, Erie, Pa., "Shaw Piano Company: illustrations." [Buffalo, ca. 1890.] 10 pp. col. illus. 19 cm.
- Shoninger (B.) Company, New Haven, Conn., "Shoninger pianos." Philadelphia, [ca. 1890]. 24 pp. illus. 23 cm.
- Steinway & Sons, N. Y., Steinway concert. Mr. Frederick Boscovitz's 104th piano-forte recital... Oct. 11, 1876... Machinery Hall... Philadelphia, Printed by J. B. Lippincott & Co., at the International Exhibition, 1876." Broadside illus. 43 x 28 cm.
- Trefz (Otto R.) Jr. & Company, Philadelphia, Pa., "Catalogue 136." [Philadelphia, 1933] 91 pp. illus. 18.5 cm.
- _____, "Illustrated and descriptive catalogue. Piano, player piano repair materials and tools..." [Philadelphia, 1932]. 71 pp. illus. 15 cm.
- Weber, A., firm, New York, "Weber grand, square, and upright pianofortes..." [New York, ca. 1867]. Folder, 4 pp. illus. 28.5 cm.
- Wing & Son, New York, "The book of complete information about pianos." New York, [ca. 1897]. 117 pp., plates 31.5 x 31 cm.
- _____, "The book of complete information about pianos." New York, 1900. 111 pp. illus., plates 31.5 x 31 cm.
- Wissner, firm, Brooklyn, N. Y., "Wissner pianos." Brooklyn, N. Y. [ca. 1900] advertising card illus. 15.5 cm.
- Cooper (James W.) Company, Philadelphia, Pa. "Catalogue of piano benches..." Philadelphia, v. pp. illus. 14 x 20 cm. 1906 and 1909/10.
- New York Piano Stool & Manufacturing Company. "New York Piano Stool and Manufacturing Co., manufacturers of piano stools, organ stools, Piano chairs, duet benches, player benches, combination piano player benches, all kinds of wood turnings; catalogue no. 10." [East Stroudsburg, Pa., Hughes Press, ca. 1890]. 25 pp. illus. 15 cm.

II. Wind and String Instrument dealers:

- Coleman, Harry; Philadelphia. "New price list of Charles Missenharter's unsurpassed American Excelsior solo and military band instruments, manufactured by H. Coleman..." (c 1885) 32 pp., illus.
- Heppe, C. J. & Son; Philadelphia. "The House that Heppe Built" (c 1901) 24 pp., illus.
- Meyer, F. C.; Philadelphia. "Musical Instruments, Catalogue No. 10 (1923) 47 pp., illus.
- Pepper, J. W.; Philadelphia. "Illustrated catalogue and price list of (wind instruments)" (c 1900) 24 pp., illus.
- Pepper, J. W.; Philadelphia. "Everything musical; for the band, the orchestra, the home." (c 1912) 151 pp., illus.
- Stewart, S. S. Banjo Manufactory; Philadelphia; "S. S. Stewart's celebrated banjos..." (c 1893) 4 pp., illus.
- Stewart & Bauer; Philadelphia. "Illustrated catalogue of the celebrated Geo. Bauer mandolins and guitars." (1899) 24 pp., illus.
- Zimmermann, C. F. & Son; Philadelphia. "Descriptive and illustrative catalogue... of musical instruments and general musical merchandise... Class A." (c 1880) 16 pp., illus.
- Zimmermann, C. F. & Son; Philadelphia. "Descriptive and illustrative catalogue... of musical instruments and general musical merchandise... Class B." (c 1880) 35 pp., illus.
- Zimmermann, C. F. & Son; Philadelphia. "Descriptive and illustrative catalogue... of musical instruments and general musical merchandise... Class C & D." (c 1880) 16 pp., illus.

EDITOR'S COLUMN

***Members who are interested in reviving the manufacture of, and performance on, the conical bored ring keyed Boehm system wooden flute should write to Daniel Waitzman, 28-02 Parsons Blvd., Flushing, N. Y. 11354.

***The June 1973 issue of the "UNESCO COURIER" is devoted to "Music of the Centuries." Articles include "The 'juke-box' crisis in Asian music"; "The angel of the Maracas (how Latin American instruments and rhythms have influenced modern music)"; "The mood-music of India (4 pages in full color)", as well as pieces on African music, Tibetan wind instruments and Islamic music. Many interesting photographs of instruments and performers accompany the text.

***Charles F. Gouse would like to hear from members who are interested in the cornett (zink). Mr. Gouse is presently concerned with modern methods used in learning to play this instrument, and hopes to put this information to practical use by writing a tutor. He also has copies of original cornett music and early transcriptions. Inquiries should be addressed to Mr. Gouse at 23 Topsfield Lane, Huntington, N. Y. 11743.

***Charles Ponte, 142 West 46th Street, New York, N. Y. 10036, has extended an open invitation to members to visit his collection. If you are in the New York area, drop in.

***Many members have expressed an interest in the scientific aspects of musical instruments. Acoustics, measurements, and materials of construction have all been mentioned. The Editor would like to hear from anyone interested in this area of study so that proper space may be given in future issues of the Newsletter.

***In the June 1973 issue of the Newsletter, Mrs. Edith J. Freeman's name was inadvertently misspelled. The Editor regrets this error.

***Stuart-Morgan Vance attended the second annual meeting of the International Double Reed Society and sent a copy of their two day conference held at Augustana College, Sioux Falls, South Dakota. In addition to papers and discussions, there were two recitals devoted to music for the double reed family. Members who wish to learn more about this Society should write to the newly elected President Gerald E. Corey, 745 Hemlock Road, Ottawa, Ont. K1K 0K7 Canada.

UNIVERSITY OF MICHIGAN PUBLICATION

A recent issue of "Research News", Vol. XXIV, Nos. 1-2, a monthly publication of the University of Michigan is devoted to a 19 page description of the origin and current redevelopment of the Stearns Collection of Musical Instruments. Although semi-technical in nature, a number of interesting photographs of specific instruments are presented. The publication is especially timely in view of the next AMIS meeting at the University of Michigan Stearns Collection. The publication can be obtained free of charge from the Editorial Office, Division of Research Development and Administration, The University of Michigan, Ann Arbor, Michigan 48104.

CLASSIFIED COLUMN

Members may place non-commercial ads in this space. Twenty words will cost \$5.00 for one issue. Checks payable to AMIS should be sent with copy to the Editor.

Violins, violas, cellos, bows and all written and art material relative thereto. H. K. Goodkind, 25 Helena Ave., Larchmont, N. Y. 10538

Back issues of the AMIS Newsletter are available in a complete set (6 numbers and a membership roster) at a cost of \$5.00. Payment should be made out to AMIS and sent with the request to the Newsletter Editor.

WANTED: Early or unusual clarinets. Also interested in clarinet tutors and other related materials. William Maynard, 17 Lincoln Ave., Massapequa Park, N. Y. 11762.

BOOKS: OLD AND NEW

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

PRESERVATION & RESTORATION OF MUSICAL INSTRUMENTS, by A. Berner, J. H. van der Meer, and G. Thibault. The International Council of Museums (CIMCIM), 1967.

The authors preface this 77 page work with an introduction "To the reader:"

These provisional recommendations are the fruit of the joint efforts of three curators of specialized museums who for years have had to cope daily with the major problems that arise in connection with the preservation and restoration of musical instruments . . . These recommendations are obviously not addressed to the curators of instrument museums, but rather to the isolated collector and to those in charge of institutions possessing, amongst other objects, a few instruments of music, and who wish to be informed of the problems that may arise and of their solutions.

Headings under Preservation include: materials used in the making of instruments; atmospheric conditions; light; and parasites. The section dealing with Restoration discusses General principles; bowed and plucked stringed instruments of the lute type; harps; stringed keyboard instruments; wind instruments; organs; and some conclusions. An extensive bibliography of written works relative to the subject of this book are appended, as well as twenty-one plates of instruments reproduced from historical documents.

THE LAUNEDDAS, by Andrea Fridolin Weis Bentzon. Acta Ethnomusicologica Danica No. 1, Akademisk Forlag Copenhagen, 1969. 2 vol.

In the Introduction the author states:

The subject of this book is the Sardinian folk-music instrument, the launeddas; a primitive, directly blown triple clarinet, related to the double clarinets of antiquity. Within living memory this instrument has been in use only in Southern Sardinia, but it has probably been known over the whole of the island

until the beginning of the past century . . . The bulk of the material for the book was collected during a six months' stay in Sardinia . . . during which I visited almost all launeddas players who mastered the instrument well enough to be used as informants . . .

Volume one discusses the history, structure, and types of music for this instrument. Measurements are given as well as a listing of recordings made on the island. The second volume offers examples of the music itself written in modern notation. This volume concludes with 12 pages of photographs depicting players and instruments.

VIOLIN ICONOGRAPHY OF ANTONIO STRADIVARI, by Herbert K. Goodkind*. Published by the author, Larchmont, N. Y. 1972 780 p. illus., \$125.00

This is a work which the writer has not seen as yet. However, reviews have been published in High Fidelity, The Strad, Library Journal, Choice and other magazines. Yehudi Menuhin, writing in Books and Bookmen, said, in part:

This beautifully presented book is not only very decorative, but a serious work of reference, invaluable to the violinist, the violin collector, the violin maker and to all those who love the instrument. Above all it is a remarkable tribute to a man who led perhaps the most wholesome and exemplary existence of any great creator, a man who spent his entire life, ninety-three years, in the city of Cremona, devoting himself to one outstanding activity . . . This wonderful book gives us for the very first time the whole surviving output of Stradivarius: every instrument still in existence is listed complete with three or four photographs of each one . . . There is a fascinating article about Stradivarius's own methods of working, complete with reproductions of his original drawings and thin tissue paper cutouts which he used to make his shapes.

*Mr. Goodkind is a member of AMIS.