



NEWSLETTER

Of The

American Musical Instrument Society

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OUR COVER shows a portion of Gallery III, one of the new "Shrine to Music" galleries designed to exhibit instruments from the Arne B. Larson Collection at the University of South Dakota, site of the 1976 AMIS meeting. The display case on the right includes oboes, bassoons, rothphones, and sarrusophones. In the background one sees an exhibit of folk instruments from the Mediterranean countries. In the foreground is a pair of 19th-century timpani and an early Broadwood piano.

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.

Requests for membership in AMIS may be submitted via the Editor's office.

**AMERICAN MUSICAL INSTRUMENT SOCIETY
(AMIS)**

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EDWIN RIPIN, 1930 - 1975

On the 12th of November, 1975, this Society suffered a great loss. Edwin Ripin, founding member and twice-elected director of AMIS died of a heart attack in his home in Forest Hills, New York. He leaves his wife, Arley, and a son, Charles, aged 15. Highly knowledgeable, warm, affable, always accommodating, Mr. Ripin was familiar to nearly everyone of this society. One of our most respected professional members and internationally recognized for his scholarship, generosity, and good will, he wore the many hats of writer, teacher, curator, collector, restorer, from time-to-time builder, and editor.

With a far-reaching knowledge of the fields of music and musical instruments, Mr. Ripin was principally interested in the harpsichord and the clavichord, and he first built a harpsichord at the age of 17. While at Williams College, he had the distinction of being the first student to build a harpsichord in his dormitory room, so that he could have a keyboard close at hand. Upon graduation he turned to restoration, and, using the fruits of his labor, began a collection of his own. In 1965 and 1966 he received two Bollingen Fellowships for the study of musical instruments. These grants signalled the first academic recognition that an intimate knowledge of musical instruments provides a valid means to approximating more closely the composer's intentions. At this time, Mr. Ripin also worked in the field of publishing and was from 1966 to 1970 senior editor at Random House, where his specialty was science. In 1970 he joined the Department of Musical Instruments at the Metropolitan Museum of Art, where he was assistant curator. There he helped to plan and

mount the permanent exhibit of musical instruments in the Andre Mertens Galleries. From 1973 to 1974 he taught at the State University of New York at Purchase. From 1974 until his untimely death he was a member of the graduate faculty of the Department of Music at New York University, where he also encouraged and was in large part responsible for the acquisition of the library and collection of musical instruments, which had formerly belonged to the New York Pro Musica.

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FRANK HUBBARD, 1921 - 1976

Frank Hubbard internationally known authority on the history, design and manufacture of harpsichords died suddenly on February 26th in Newton (Mass.) Hospital. Mr. Hubbard was a member of the AMIS and on the editorial board of the Journal. One of the world's foremost experts on the harpsichord, he was author of "Three Centuries of Harpsichord Making" published by Harvard University Press. The book received the St. Botolph Award and has gone through several printings as a classical study of the subject. Born in New York City, Frank Hubbard grew up in New Rochelle, N.Y., graduated Harvard in 1942 and served in Panama during World War II. As an undergraduate, together with his classmate, William Dowd, Hubbard began construction of his first instrument. It was the beginning of a life-long commitment to further the understanding and creation of these instruments — a search for the ideals aimed for by creators of the centuries past. Frank Hubbard was among the few men living in the present century who realized that cherished goal. Much of his inspiration for this effort was acquired in the workshop of Dolmetch in England and on the continent where his scholarship and sensitivity permitted him access to understanding the pathways back to the seventeenth and eighteenth century traditions of keyboard instrument manufacture. Before this, the traditions and principles of construction had been practiced only in isolated instances. Nobody would have stated it better than Frank Hubbard himself in the Preface to his book: "My purpose has been to accord the traditions of harpsichord making as they might have been transmitted to young apprentices in any one of the several countries in which the craft flourished". How well he succeeded can be attested to by the quality and acceptance of the instruments he himself produced and by the great number of apprentices who passed through his shop to go on and create marvelous instruments in their own right. Mr. Hubbard is survived by his wife, the former Diane Goetz and two daughters, Margaret and Julia.

Robert Rosenbaum

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Mr. Ripin was dedicated, dependable, and conscientious whether he pursued an object or an idea. No task was ever too great or too menial for him, as is illustrated by the list of his contributions and his participation in the AMIS alone. In 1969, when a half-dozen persons began to discuss the organization of a musical instruments society in this country, Mr. Ripin contributed his ideas, while bearing in mind that the new society should continue to encourage support of the Galpin Society in England. In January of 1972 at the meeting preliminary to this society's founding, he gave a paper entitled "Problems in Authenticating Italian Harpsichords," thus helping to establish the society's standards. (An abstract of this paper can be read in the *AMIS Newsletter*, February 1972, vol. 1, no. 2) Mr. Ripin was appointed a member of the By-laws Committee to establish our charter and at the same time a member of the Program Committee for the first annual meeting of the Society held at the Smithsonian Institution, Washington, D.C. in April of the same year. At that meeting he was elected to his first term as a member of the board of directors. In Boston, at the society's second annual meeting in April 1973, Mr. Ripin chaired the session on keyboards. Again, at the 1974 annual meeting at the University of Michigan, he presented a paper "Aspects of Musical Instruments Forgery." His article on a piano mechanism patented by Joseph Merlin, 1774, attached to a single manual harpsichord by Jacob Kirckman, London, 1758, followed in the June *Newsletter*, vol. 3, no. 2. 1975 found him devoting his vast energies to the Exhibition Committee for "Collector's Choice," Lincoln Center (April - June 1975) in addition to serving as Program Committee chairman and host for the annual meeting at New York University. Little did most of the members realize that when Mr. Ripin and his wife greeted us at the registration desk at the opening of the meeting they had been busy most of the preceding night collating and stuffing the registration packets. At the 1975 meeting Mr. Ripin was re-elected director and appointed chairman of the Publications Committee as well as being named a member of the Program Committee for the fifth annual meeting of the society to be held in spring 1976 in Vermillion, South Dakota. A review of his book *The Instrument Catalogues of Leopoldo Franciolini* (Hackensack, N.J.' Boonin, 1974) as well as his perceptive review of Frederick Crane's book *Extant Medieval Musical Instruments* appeared in volume I of the *Journal of the American Musical Instrument Society* recently published. As a member of the editorial board of the *Journal* he would have been extremely pleased and proud to have seen the published volume.

Mr. Ripin's numerous publications reflect his unbridled enthusiasm for and curiosity about early keyboards up to the rediscovery of the piano, his desire to grasp their musical implications, and his thorough scholarship. Rather than concentrating on one enormous thesis, he went after a myriad of smaller topics. He had an unerring ability to find solutions to particularly knotty problems, never straying from the primary evidence provided by the instruments themselves. To name a few, he linked the chekker with the clavichord; basing his evidence largely on the late fourteenth century positive organ from Morrlands, he disclosed that van Eyck used artistic license rather than fact in rendering the organ in the Ghent alterpiece; by examining in detail the extant instrument attributed to the important seventeenth century Italian harpsichord builder Girolamo Zenti, he identified Zenti's actual style and work; he reassessed the fretted and unfretted clavichords and showed that their advantages were evenly matched; he attributed Marten van der Biest as Hans Ruckers' mentor; he connected the Italian tradition of harpsichord building with the Flemish type of construction and ascribed the differences to sixteenth century German modifications; he extended the knowledge about Flemish harpsichords; and he illuminated the early development of two-manual harpsichords in France, attributing to that country before 1650 the non-transposing "expressive" use of the second manual.

The collection of special articles on much-debated topics in the history of keyboard instruments that Mr. Ripin compiled and edited, and to which he contributed, *Keyboard Instruments* (Edinburgh: Edinburgh University Press, 1971; Chicago: Aldine-Atherton, 1972) stands as another tribute to the high standard of Mr. Ripin's scholarship and perceptiveness. More recently, his talent as a first-class private investigator produced the impressive volume *The Instrument Catalogues of Leopoldo Franciolini* reexposing the late nineteenth - early twentieth century dealer, sometimes restorer, sometimes forger. This valuable book provides us with information on a large number of instruments and may well make it possible, as Anthony Baines suggested (in the *Galpin Society Journal*, vol. 28, p. 137), "to assess the degree to which instrument forgeries have falsified instrument history." Perhaps the best indication of the esteem in which Mr. Ripin was held was his contract with the editors of the forthcoming edition of *Groves Dictionary of Music and Musicians* to provide all of the articles on stringed keyboards. He completed 70 articles before his death.

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Our figure shows the Golden Age Band, a unique musical group at the University of South Dakota, which will be performing on the opening night of the AMIS meeting, April 30, 1976, as part of USD's second-annual American Music Festival.

The Golden Age Band, which performs in turn-of-the-century costume, is the only active collegiate ensemble devoted to the authentic

re-creation of American instrumental music as enjoyed by this country's citizens from the years of the Civil War to those of World War I. Original Albert-system clarinets and conicalbore brasses are used; they are high-pitch instruments (A = 466) and all are from the Arne B. Larson Collection of Musical Instruments & Library, as is the music which is used.

AMIS ANNUAL MEETING APRIL 30 - MAY 2

Plans for the fifth annual AMIS meeting to be held at the University of South Dakota on April 30 - May 2 are almost finalized, according to Dr. Andre P. Larson, program chairman. AMIS members will soon receive a complete packet of registration materials direct from the University. Housing and transportation information has already been sent to the membership.

The meeting promises to be a most interesting one. On Friday night AMIS members will be guests for the 2nd-annual American Music Festival, a concert of American music performed on authentic, period instruments (sold-out last year; complimentary tickets available only to pre-registrants). The sessions on Saturday and Sunday will cover a wide variety of topics, from iconography to terminology, from Scandinavian

folk instruments to Greek lyras, from a performance of a Stamitz concerto on a five-keyed clarinet to demonstrations of flutes and serpents. Many instruments will be played, as well as talked about. In addition, registrants will be able to visit the new galleries in which are exhibited representative instruments from the Arne B. Larson Collection of more than 2,500 musical instruments. An all-day "open house" at the USD Center for Study of the History of Musical Instruments on Friday, April 30, will provide an opportunity to view the teaching collection, as well, and to see and hear some of the instruments demonstrated.

Anyone needing assistance in making arrangements for the meeting should contact Dr. Larson, USD Box 194, Vermillion, SD 57069, telephone: (605) 677-5306.

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Vivid, dynamic, a man of great integrity, Edwin Ripin inspired colleagues and students alike, generously giving of his ideas, time, and support while giving due credit to those who inspired him. He was happiest contributing to the field he loved. Much to our good fortune, Mr. Ripin's exceptional gift for writing allowed him to produce with

impressive speed clear and concise articles relating his discoveries. He felt that the greatest tribute that could be paid him would be to have his work superseded. Personally, he was a dedicated and devoted friend whose genius for music and musical instruments was matched only by his capacity for friendship.

Barbara Lambert



Professor Arne B. Larson, founder of the large collection which is now administered and utilized by the Center for Study of the History of Musical Instruments at the University of South Dakota, is shown with one of the many beautiful Hardanger fiddles (the Norwegian folk violin with sympathetic strings) from the Collection. AMIS members attending the national meeting April 30 - May 2 will be able to visit with Professor Larson and see and hear many of the instruments in the teaching collection demonstrated during an all-day "open house" at the Center on Friday, April 30.

**AMERICAN MUSICAL INSTRUMENT SOCIETY
FIFTH ANNUAL NATIONAL MEETING
APRIL 30 – MAY 2, 1976**

Friday, April 30 – University of South Dakota

10:00 - 4:30 Open house and registration, USD Center for Study of the History of Musical Instruments.
8:00 - 10:00 American Music Festival concert, Warren M. Lee Center for the Fine Arts (complimentary tickets to pre-registrants)

Saturday, May 1 – USD Center for Continuing Education

8:30 - 9:30 Late registration
9:30 - 9:50 General session (welcoming remarks)
9:50 - 10:50 Session I: Iconography of Musical Instruments
10:50 - 11:15 Coffee and informal discussion
11:15 - 12:00 Session I (continued)
12:15 - 1:15 Luncheon
1:30 - 2:45 Session II: European Folk Musical Instruments
2:45 - 3:00 Coffee
3:00 - 5:00 Session III: Flutes
6:00 - 7:00 Cash bar, The Prairie
7:00 - 8:15 Banquet, The Prairie
8:15 - 10:00 Business meeting, The Prairie

Sunday, May 2 – Warren M. Lee Center for the Fine Arts

9:15 - 10:45 Session IV: Wind Instruments 1:15 - 2:45 Session VI: American Musical Instruments
10:45 - 11:10 Coffee and informal discussion 2:45 - 3:00 Coffee
11:10 - 12:00 Session V: Collectors Hour 3:00 - 5:00 Session VII: Mixed Topics
12:15 - 1:00 Luncheon

AMIS ELECTIONS

With this Newsletter, we enclose a mail-in ballot and ballot envelope as well as a return envelope for mailing your ballot. The Nominating Committee chaired by Barbara Lambert has provided names to fill the following for the coming year: two additional new board members to further enlarge the board of directors; one board member to fill the seat occupied by Edwin Ripin; nominations for Treasurer and for Secretary. A brief biography of all candidates is enclosed. Please fill in and mail your ballot promptly.

AMIS JOURNAL OUT

Volume 1 of the Journal is out and volume 2, for 1976 is currently at the printer. Members of the Society who are affiliated with colleges, universities, libraries or museums might suggest that their institution subscribe to the Journal. Institutional subscriptions can be handled by the Secretary, the Treasurer or the Journal Business Manager, Dorothy Kaufman, 154 South Morris Lane, Scarsdale, N.Y. 10583.

MAKE-UP OF SESSIONS

Session I: Iconography of Musical Instruments

- 1) "Iconography and North American Organology," J. Richard Haefer, Eastern New Mexico University.
- 2) "Iconography as a Tool for Examining the Loud Consort in the Fifteenth Century," Edmund A. Bowles, Falls Church, Virginia.
- 3) "Musical Subjects in the Paintings of William Michael Harnett," Carol J. Oja, University of Iowa.
- 4) "Informal Remarks," Frederick Crane, University of Iowa.

Session II: European Folk Musical Instruments

- 1) "Musical Echos from the North," Arne B. Larson, University of South Dakota
- 2) "The Modern Greek Lyra," Margaret Downie, West Virginia University.

Session III: Flutes

- 1) "Discovering the Tenor Recorder," Beverly White, Macalaster College, Saint Paul, Minnesota.
- 2) "Seven Pieces from the **Delightful Pocket Companion for the German Flute** (ca. 1750)," Betty Bang Mather, University of Iowa.
- 3) "The Menuet and Spirit Dance from **Orpheus** by C. W. von Gluck," Donald M. Smith, Rockville, Maryland.
- 4) "Primitive Flutes of Mexico," Richard W. Payne, Oklahoma City, Oklahoma.

Session IV: Wind Instruments

- 1) "Uses of the Serpent in Instrumental Ensembles," Alan G. Moore, City University of New York.
- 2) "**Concerto in B-flat** by Johann Stamitz," Charles Krusenstjerna, West Virginia University.
- 3) "The Restoration of Four Serpents," Gary M. Stewart, University of South Dakota.

Session V: Collectors Hour

- 1) Panel Discussion, "Planning for the Eventual Disposal of a Private Collection of Musical Instruments," Roger Mather, moderator, University of Iowa.

Session VI: American Musical Instruments

- 1) "The First (and Forgotten") Roosevelt: A Centennial Evaluation of an American Organological Legacy," Lloyd P. Farrar, Montgomery College, Takoma Park, Maryland.
- 2) "Instrumentation and Forces of Early American Musical Performance Groups, 1770-1830," Frederick R. Selch, New York City.
- 3) "Three Interesting Instruments by Hartford Makers Before 1815," Robert Eliason, Dearborn, Michigan.

Session VII: Mixed Topics

- 1) "Baroque Violin and American Fiddle Playing: A Comparison," Jack Abell, Memphis State University.
- 2) "Replica, Copy, Reproduction – A Plea for a Standard Terminology," Stuart-Morgan Vance, Louisville, Kentucky.
- 3) "5,000 Years of Trumpet Sounds", Ray Schweizer, Minneapolis, Minnesota.
- 4) "The 'Guisti' Harpsichord in the Stearns Collection; Reversing a Fraud," David Sutherland and Robert A. Warner, University of Michigan.

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.

Rudall, Carte Boehm Flute. Rare and famous "thinned wood" type. Perfect condition. \$500.00. Modrey, 3546 S. Ocean Blvd., Palm Beach, Florida.

FLUTE: George W. Haynes, Boston No. 3399. Silver-Regular-foot to C. William F. Dripps, 1404 32nd St., Laurel, Miss. 39440, Tel. 601 426-2720.

Straight forward or 'solo' altohorn in Eb, nickel silver, string (top) – action rotary valves, unsigned U.S. manufacture 4th quarter 19th Century, with period case, good condition. \$500.00. Mrs. V. J. Pettit-Rummel, PR Equitation Ranch, 15224 German Church St., N.E., Atwater, Ohio 44201.