

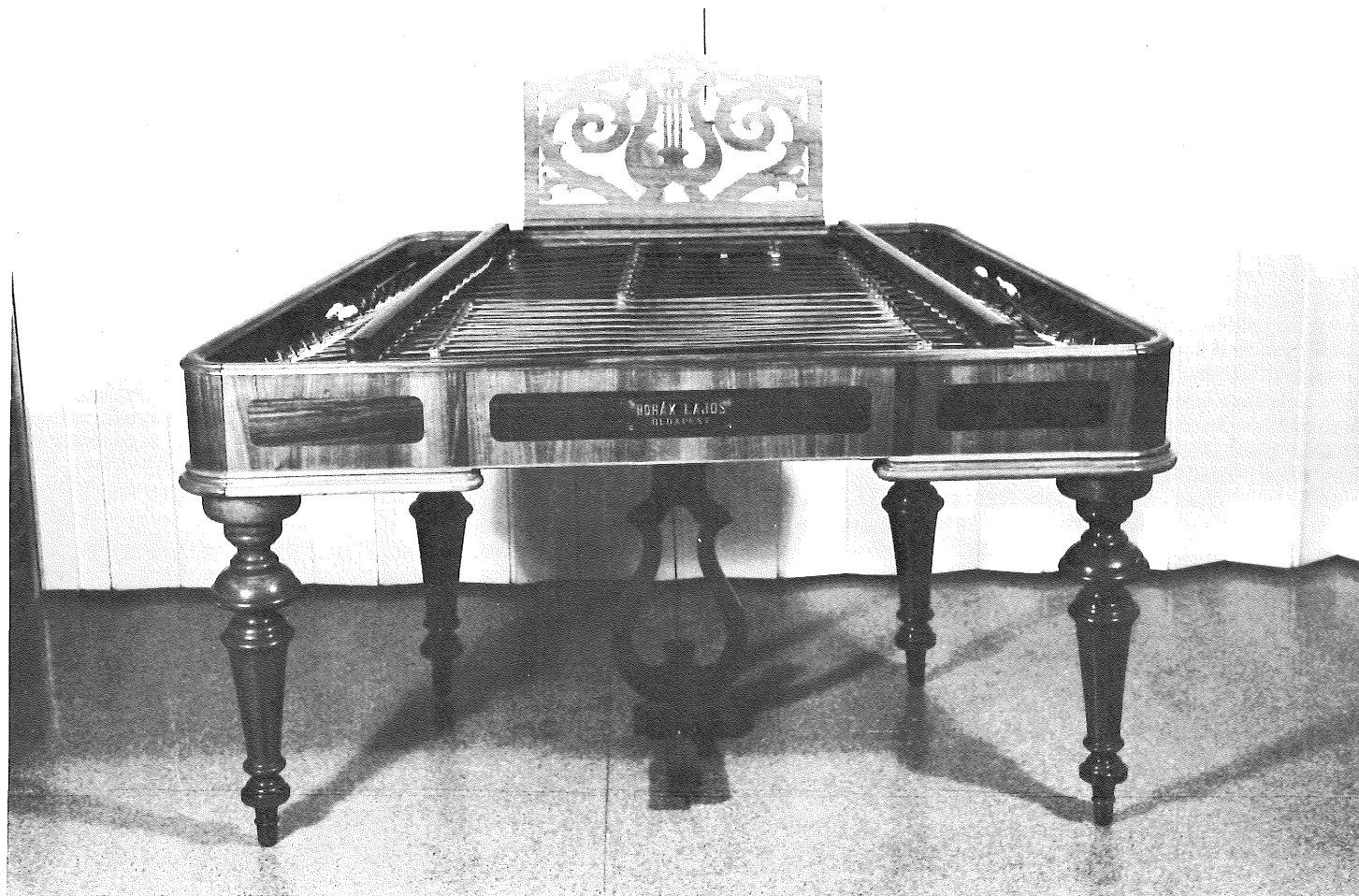
NEWSLETTER

Of The

American Musical Instrument Society

Vol. VII, No. 2

June 1978



One of the recent acquisitions of the Stearns Collection at the University of Michigan is this Hungarian cimbalon, ca. 1920, which was received in July 1977 as a gift from Mrs. Mary Mick of Groveport, Ohio. It was made by Lajos Bohak of Budapest and reportedly is in excellent condition.

ACQUISITIONS MADE IN 1977 AT MICHIGAN INSTITUTIONS

(In an attempt to keep the membership informed of the location of instruments which might be of interest for research purposes, the Newsletter will regularly publish lists of recent acquisitions. Those of the Metropolitan Museum of Art in New York for 1977 were listed in the March issue. Those of

the Henry Ford Museum, Dearborn, Michigan, for 1977, and the Stearns Collection at the University of Michigan, Ann Arbor, for 1975-77, are listed below. Other museums, as well as private collectors, are urged to contribute similar information.-Ed.)

Musical instruments acquired by the Henry Ford Museum in Dearborn, Michigan, in 1977, according to Robert E. Eliason, Curator, Musical Instruments, are as follows:

Tuba by Isaac Fiske, Worcester, Massachusetts, ca. 1870, with Fiske's patented "piston guide" rotary valves.

Overshoulder baritone horn by J. Lathrop Allen, Boston, four Allen rotary valves, 1853-56.

Centennial model baritone by Henry Lehnert, Philadelphia, 1876 (carried around the player's neck with bell forward).

Bass clarinet, George Catlin, Hart-

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**NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY**

André P. Larson, Editor

The Newsletter is published in March, June, and October for the members of the American Musical Instrument Society (AMIS). News items, photos, reviews, and short monographs are invited, as well as any other information of interest to AMIS members. Address all correspondence to the Editor, AMIS Newsletter, USD Box 194, Vermillion, SD 57069. Requests for back issues and all correspondence regarding membership (\$12.50 per year) should be directed to the Membership Office, American Musical Instrument Society, USD Box 194, Vermillion, SD 57069.

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EUROPEAN MUSEUMS VISITED

Many AMIS members are familiar with the major collections in Great Britain and the nearby cities on the Continent (Brussels, The Hague, Paris). But fewer have had the opportunity to visit museums elsewhere in Europe.

The **International Directory of Musical Instrument Collections** by Jean Jenkins, published in 1977 for the International Council of Museums by Fritz Knuf Publishers, P.O. Box 720 - Buren (Gld.), The Netherlands, contains basic information about European collections. However, like all directories of its kind, some of the material is already out of date.

A recent visit (May 25 - June 14) to musical instrument collections in Copenhagen, Munich, Nuremberg, Vienna, and Zurich produced the following observations.

The **Münchner Stadtmuseum** is located on St. Jakobs Platz, just a couple of blocks from Munich's city center, and is open daily, except Monday, from 9:00 - 4:30. Admission is 1.50 DM (ca. 75¢) and an elevator in the lobby whisks one quickly to the fourth floor which is devoted entirely to the **Musikinstrumentensammlung**. The collection is a large one, ca. 3,000 instruments, and an attempt has been made to exhibit as many instruments as possible. For instance, this observer counted 90 ivory horns from Africa. The galleries are divided about equally between European and non-Western instruments; those from Europe are arranged in family groupings, while the non-Western instruments are displayed by country. The facilities are modern, although the lighting is poor. No publications are available for purchase.

The **Deutsches Museum**, located on an island in the Isar River east of Munich's

city center, is a technical museum which includes a collection of close to 1,000 musical instruments. Admission is 2 DM and the museum is open daily, 9:00 - 5:00. There are several modern galleries on the first floor in which the instruments are arranged by type, including a mixture of European and non-Western examples, to show the evolution of the instrument families from primitive man to the present (including, for instance, a fiberglass sousaphone). A curator is present to demonstrate the keyboard and mechanical instruments, all of which appeared to be kept in playing condition. Once again, no publications were available, although there were several recordings for sale.

The **Germanisches Nationalmuseum** in Nuremberg is open daily, 10:00 - 4:00, and is located just a short walk from the railroad station. There is no admission charge. Their splendid collection of more than 1,500 European instruments is displayed in modern facilities, although, like other museums visited on the trip, the lighting is poor. The exhibits are arranged chronologically: instruments of the sixteenth century, the time of Bach and Handel, the nineteenth century, and so on. A nicely-produced catalog of the permanent exhibit, written by John Henry van der Meer, is available for purchase, as are several postcards.

In Copenhagen the **Carl Claudius Collection** of about 700 instruments has been combined with the **Musikhistorisk Museum** (ca. 1,300 items) which is located at 32-34 Aabenraa, not far from the Round Tower, one of Copenhagen's landmarks. But the **Musikhistorisk Museum** is presently closed "because of rebuilding and enlargement." According to Copenhagen's guide to museums, it "will be reopened presumably in the autumn of 1978."

The **Mekanisk Musik Museum**, located at 150 Vesterbrograde, a mile or so west of Copenhagen's railroad station, is a commercially-operated museum located in an old house. There are a number of mechanical music machines, many of them American, some of which are demonstrated for visitors. There is an admission charge.

Finally, the **Nationalmuseet**, housed in a forlorn-looking building a couple of blocks from the lights of Tivoli, is a dreary place. They own some splendid non-Western musical instruments, including a large Javanese gamelan, a trumpet mask and many drums from New Guinea, and so on. But many of the galleries are closed and on the walls of those that are open, signs apologize, rightfully so, for the condition of the exhibits which are forty years old and in dreadful condition.

In contrast, the **Museum Rietberg** in

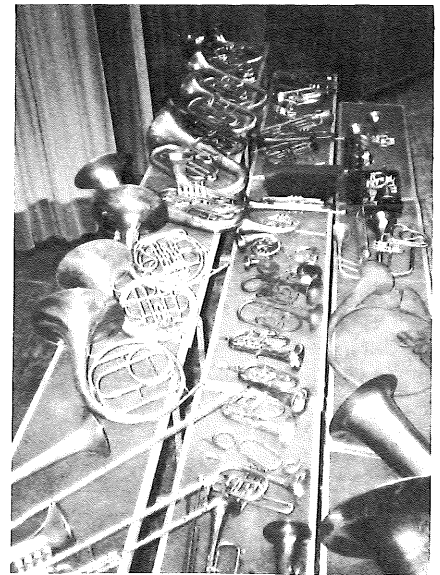
Zurich, which houses a great collection of non-Western art works, including some musical instruments, is a beautiful institution located in the former **Wesendonck villa** on the estate overlooking Lake Zurich where Wagner wrote portions of **Tristan und Isolde** in 1857. It is open daily, except Monday, from 10:00 - 12:00 and 2:00 - 6:00 (5:00 on weekends) and on Wednesday evenings. There is no charge. A center for scholarly research, as well as public exhibiting, this model museum has numerous catalogs and studies available in both English and German.

Also in Zurich is the **Swiss National Museum** (Swiss culture and history), a large, attractive museum which is open daily, except Monday, 10:00 - 12:00 and 2:00 - 5:00. Admission is free and a number of interesting musical instruments are utilized in a variety of exhibits.

In Vienna the famous **Sammlung alter Musikinstrumente** of the **Kunsthistorisches Museum** is located in the **Neue Burg** (the entrance is on the **Heldenplatz**, across the **Ringstrasse** from the **Kunsthistorisches Museum**). The current hours, contrary to those listed by Jenkins, are Tuesday - Friday, 10:00 - 3:00, and Saturday and Sunday, 9:00 - 1:00. There is an admission charge. There are a dozen large galleries devoted to European brasses, woodwinds, strings, and keyboards, although two of the keyboard galleries were closed on June 1. Available publications include several postcards, a catalog of the keyboard instruments, and a guide to the **Kunsthistorisches Museum** which includes a section on the musical instrument collection.

— Editor

LECTURE/RECITAL FEATURES BRASS INSTRUMENTS



AMIS member, M. William Keller, presented a lecture/recital on the development of brass instruments since 1800 at West Chester State College, West Chester, Pennsylvania, on March 8. Pictured above are many of the brass instruments which he used for the demonstration.

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ford, one of the very first made by him, ca. 1810, six keys.

Bassoon, Catlin, Bliss & Co., Hartford, ca. 1814, six keys.

Clarinet, Jabez Camp, Litchfield, Connecticut (successor to Asa Hopkins), 1838-41, five keys.

Flute, William Whiteley, Utica, New York, ca. 1815, one key.

Fife, Graves & Co., Winchester, New Hampshire, 1830-50.

Piccolo, Graves & Co., Winchester, New Hampshire, 1830-50, one key.

Snare drum, Earnest Vogt, Philadelphia, 1864, played in Co. G. 17th Reg. Mich. Vol. Inf. in the last of the Civil War.

Grand Harmonicon, Francis Hopkinson Smith, Philadelphia, ca. 1835 (musical glasses).

Musical instruments acquired by the Stearns Collection at the University of Michigan, Ann Arbor, from 1975 to 1977, according to Vincent Tuffo, Staff Assistant, are as follows:

1842 - Atenteben Flute, Ghana. By Ephraim Amy, ca. 1972. Gift of Kwasi Aduonum.

1847 - Clarinet, U.S.A. Maker unknown, ca. 1845. Gift of Justice B. Abbott Goldberg.

1848-49 - Clarinets in A and B-flat, Boston. By Wm. S. Haynes & Co., ca. 1920. Gifts of Justice Goldberg.

1870-77 - Thai string and percussion instruments of Mahori Ensemble. New. Purchased with funds from School of Music and S. E. Asian Center.

1878 - Cimbalom, Hungary. By V. J. Schunda, ca. 1900. Gift of Mrs. Carl Keller.

1879 - Tabor, Peru (Huancayo Valley). Queschua Indians. Collection purchase.

1880-82 - Antara (syrinx), Quena, and Quenaquena; same as 1879.

1883 - Fiddle, Mexico. Tarahumara Indians. Gift of Gertrude P. Kurath.

1884 - Pianoloa (player mechanism), New York. By Aeolian Company. Gift of Michael Montgomery.

1885 - Curtal, Germany. By H. Moeck, Celle. Gift of Virginia Howard.

1886 - Kayageum, Korea. Gift of Keum-Ja Kim.

1887 - Cimbalom, Hungary. By L. Bohak, Budapest. Gift of Mary Mick.

1888 - Piano Accordion, Italy. By P. Soprani, Casterfidardo. Gift of Miko Mandilovitch.

1889-91 - Ajaeng, Haegum, and Piri, Korea. Gift of Thomas E. Kruger.

1892 - Zither, U.S.A. By F. Schwarzer, Washington, Missouri. Gift of the family of John E. Mayer.

1893 - Violin (Baroque), Germany, ca. 1775.

1894 - Violin (Baroque), Italy, 18th century. Gift of Peter N. Heydon.

1903 - Wooden guitar case. Gift of Steve Conway.



One of the more important recent acquisitions at The Shrine to Music Museum at The University of South Dakota, Vermillion, is this seventeenth-century Jewish shofar from eastern Europe (probably Poland). Carved on the instrument is a seldom-seen,

mystical Kabalistic text. Its purchase was made possible with funds provided by the members of Shrine to Music Museum, Inc., a non-profit foundation.

CLASSIFIED COLUMN

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

FOR SALE: Antique woodwinds. Write for list. Michael Zadro, Box 206, Rosendale, NY 12472.

WANTED: Beginning collector wishes to purchase old and unusual Western woodwinds and brasses. Dick Rose, 2605 Ridgefield, Kalamazoo, MI 49002; 616-327-6586.

FOR SALE: Misc. books on music, including organ, hymnology, theory, biography, etc. Send long SASE for list. B. Owen, 46A Curtis, Rockport, MA 01966.

SMALL COLLECTION musical instruments, 1830-1920. Reasonably priced. Stamp for list. Fred Benkovic, 2117 N. 89th Street, Wauwatosa, WI 53226.

STRINGS! Nylon - monofilament and metal wrapped. Gut - solid and wound with copper, silver-plated copper, pure silver, or brass. Metal - brass, copper, steel, unwound or wound, any length. All strings available in ANY diameter and ANY length. Please write for prices. Noah Wulfe, 115 West 57th Street, New York, NY 10019.

PHILLIP J. PETILLO, Master Luthier. Hand-made guitars, accessories, repairs, and complete restorations. Write for brochure: 1206 Herbert Avenue, Ocean, NY 07712; 201-531-6338.

KUGLER MUSEUM EXPECTS BUSY SUMMER

Bill Kugler, a long-time AMIS member, writes that the Kugler Musical Instrument Museum in St. Paul, Minnesota, was closed over the winter, but is now open once again. They have been very busy and expect to have a very good summer. Their address in St. Paul is 1124 Dionne; plan to stop and visit them, if you are in the area.

CHAMBER MUSIC ASSOC. ESTABLISHED

Benjamin S. Dunham, editor of *Symphony News* and director of public relations for the American Symphony Orchestra League since 1971, was appointed to the post of executive director of the newly-established association, Chamber Music America, on March 1.

In his new position, Mr. Dunham is responsible for the administration and development of the new national association organized to promote public interest in chamber music and to advance the state of professional chamber music ensembles in the United States.

Formed in October 1977, Chamber Music America has a growing membership of more than 65 professional ensembles actively performing in all periods of music from the Middle Ages to the avant-garde.

Goals of the organization include a membership of 300 by the end of the year, publication of a quarterly newsletter, representation before government and private agencies, data collection, and program consultation. Membership is open to all interested in chamber music, with voting membership limited to active professional chamber music ensembles. Dues are \$20. The mailing address is 1372 Broadway, New York, NY 10018.

SOCIETY RECEIVES TAX-EXEMPT STATUS

In a letter dated May 24, 1978, the Internal Revenue Service notified Frederick R. Selch, President, that the American Musical Instrument Society has been granted tax-exempt status under section 501 (c) (3) of the Internal Revenue Code.

The application for tax-exempt status was prepared by Robert Lehman, AMIS member from New York City.

AMIS members can now make contributions to the Society which will be tax-deductible, within the limits provided by law.

AMIS 1979 MEETING SET: PAPERS DUE BY OCTOBER 1

The eighth-annual national meeting of The American Musical Instrument Society is tentatively planned for the weekend of April 20-22, 1979, on the campus of the University of Chicago. The local arrangements chairman is Howard Mayer Brown, Professor of Music at the University of Chicago.

Proposals for papers, lecture-demonstrations, and other presentations are welcomed; typed abstracts must be received by the program chairman before October 1, 1978, accompanied by a stamped, self-addressed envelope and a list of audio-visual equipment required. Presentations should generally be limited to about 20 minutes; however, if a longer time is necessary, please indicate the approximate length on the abstract. Any other ideas or suggestions should also be addressed to the program chairman before the October 1 deadline. A tentative format for the meetings will be presented to the membership as soon as possible thereafter. Send your proposals to:

Laurence Libin, program chairman
Department of Musical Instruments
Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, NY 10028

MINUTES — AMIS BUSINESS MEETING
April 16, 1978
Ballroom, Sheraton-Park Plaza Hotel
New Haven, Connecticut

The meeting was called to order at 8:45 a.m. by the President, Frederick R. Selch.

Ruth Eddy moved and Cynthia Hoover seconded that the reading of the Minutes of the Annual Business Meeting, April 24, 1977, be dispensed with and accepted as published in the June 1977 Newsletter. The motion carried unanimously.

A treasurer's report together with a full accounting and explanation will be published. It was reported that the Society's membership now totals almost four hundred (400) resulting in an increase in dues receipts. The membership bank account has about four-thousand dollars (\$4,000); the Society owes Stinehour Press approximately five-thousand dollars (\$5,000). According to the President, the Society is "playing catch-up ball successfully."

OLD BUSINESS

The President reported that a meeting of the Publications Committee was held in Boston, July 7, 1977. Results of that meeting were published in the October 1977 Newsletter.

On July 7, 1977, an emergency meeting of the Executive Committee was held in Boston. The Committee voted to create an Audit Committee (Robert Lehman and Richard Abel) to prepare the necessary forms and documentation for the purpose of gaining official tax-exempt status for the Society. The forms have been submitted, and it is expected that the Society will hear from the IRS within sixty days.

On January 28, 1978, a Board of Directors meeting was held in New York. Robert Lehman (chairman) and William Maynard were appointed to

a By-laws Revision Committee. A Nomination Committee for 1978 was appointed: William Maynard (chairman), Dale Higbee, and André Larson. This committee, with the addition of Frederick Crane, was appointed the Nomination Committee for 1979.

The President reported the results of the election: Treasurer, Robert Eliason; Secretary, Alan G. Moore; Directors (1978-1981), Cecil Adkins, Howard Brown, Betty Hensley, Barbara Lambert.

Volume III of the *AMIS Journal* is in the mail. Back copies of all volumes are held by Robert Rosenbaum.

Cynthia Hoover was appointed "Journal Expediter" for Volume IV. Thomas Kelly will continue as the Editor of the Journal for this volume. A Search Committee for a new Editor was appointed: Cynthia Hoover (chairman), Robert Eliason, and Howard Brown. The Committee will draw up a job description.

Cynthia Hoover reported on the meeting of the Editorial Board, April 15, 1978. June 15th was set as the deadline for submitting material for Volume IV; May 15, 1979 was set as the deadline for submitting material for Volume V.

NEW BUSINESS

The Annual Meeting in 1979 will be held in Chicago with the University of Chicago as the host institution. Laurence Libin was appointed Program Chairman, and Howard Brown was appointed Chairman of the Arrangements Committee. October 1st was set as the deadline for submitting abstracts for papers, panels, performances, and any other ideas. The meeting will be held in late April.

Phillip Young invited the Society to hold its Annual Meeting in 1980 in Vancouver, British Columbia, Canada. An international loan exhibition of musical instruments will be on display from November 1979 to March 1980 in connection with the celebration of the Vancouver Centennial. He reported that the Canadian government was very supportive of the event and that there was a good possibility of charter flights from the east coast.

The Annual Meeting in 1981 was tentatively set for New York with the Metropolitan Museum of Art as the host institution. The Smithsonian Institution was designated as a back-up. It was proposed that this meeting, which will celebrate the tenth anniversary of the Society's founding, should be held jointly with the Galpin Society.

The Board of Directors recommended an increase in annual dues to eighteen dollars (\$18) for regular membership with *Journal*, beginning in 1979, and recommended the establishment of student membership category at ten dollars (\$10) including *Journal*. Alan G. Moore moved and Scott Odell seconded the adoption of this recommendation. The motion was approved.

Susan Farrell reported that she is compiling a Directory of American Instrument Makers. She has the names of three thousand (3,000) makers. The National Endowment for the Arts made a grant to support computerization of the names. AMIS will be given credit; membership will be discussed in the book.

André Larson asked for any news from the members for publication in the Newsletter.

It was suggested that time be set aside at future meetings for trading sessions and general informal get togethers.

It was suggested that a new membership list be distributed with areas of interest included.

It was announced that the Friends of Music of the Smithsonian Institution commissioned a poster which is now available for sale to the public.

Cynthia Hoover moved and the membership seconded adjournment at 9:30 a.m.

Alan G. Moore
Secretary

Nominating Committee Set

A nominating committee for the 1979 AMIS election has been appointed by Frederick R. Selch, President. The complete slate of officers and one-third of the Board of Directors will be up for election.

Anyone wishing to recommend potential nominees, or to express a personal interest in serving, should contact one of the committee members. Inclusion of a vita sheet for candidates would be helpful.

The committee members are Bill Maynard, Chairman, 17 Lincoln Avenue, Massapequa Park, NY 11762; Frederick Crane, School of Music, University of Iowa, Iowa City, IA 52242; Dale Higbee, 412 S. Ellis Street, Salisbury, NC 28144; and André P. Larson, USD Box 194, Vermillion, SD 57069.

OBOE D'AMORE RESEARCH UNDERWAY AT UCLA

Cevdra Marc Blake, Department of Music, University of California, Los Angeles, CA 90024, is trying to compile a list of all known oboe d'amores built during the eighteenth century. Knowledge of such instruments should be forwarded to the above address. If possible, include the length of the instruments in centimeters and note whether they have an open or closed bell.



Ephraim Segerman of Manchester, England (left), director of Northern Renaissance Instruments, and Lyn-desay G. Langwill of Edinburgh, Scotland, author of *The Bassoon and Contra-Bassoon and Index of Wind-Instrument Makers*, chat during the AMIS meetings held in New Haven, Connecticut, April 14-16. Also in attendance from Europe was Madame Josiane Bran-Ricci, Conservateur du Musée Instrumental du Conservatoire National de Musique in Paris.