

NEWSLETTER

Of The

American Musical Instrument Society

Vol. XI, No. 2

June 1982

STEARNS COLLECTION THREATENED

A fiscal crisis facing the University of Michigan at Ann Arbor apparently triggered a decision to reconvert the Stearns building, which has housed the Stearns Collection of Musical Instruments since 1975, back into a revenue-producing housing unit, threatening both the short- and the long-term integrity of one of America's major collections of European and non-Western instruments.

Writing on behalf of AMIS on April 30, Andre' P. Larson, President, told Billy Frye, Vice-President for Academic Affairs at Michigan, that "the deplorable conditions under which the Collection was previously housed in Hill Auditorium were disgraceful... it was with great relief that we noted the establishment of the Collection in new facilities in 1975, assuring adequate climate control, proper storage conditions, and reasonable access for students and scholars... now, to learn that the Collection, one of the great treasures at the University of Michigan, is in danger of being returned to primitive levels of care, is almost impossible to believe... an institution which accepts the responsibility for a collection of national or international significance has an ethical responsibility to care for that collection properly or to transfer it to an institution that can care for it... we urge you to care for the Stearns Collection properly."

Responding, Paul C. Boylan, Dean of the School of Music, noted that "our plans call for the construction of a Vocal Arts Center as an addition to the Moore Building, which is the main facility housing School of Music activities... we expect this facility to be completed in approximately two years... it is our plan to include space for the display of the Stearns Collection and we expect that the Collection will become better known and more appreciated by our students and visitors to the School than it has been in the relatively isolated Stearns Building... it is our intention that the Collection will be properly maintained, displayed and made available for research purposes in the future."

William P. Malm, Director of the Collection, apparently supports the decision, noting, in a June 7 statement, that "plans are underway for a move of the Stearns Collection to a new location that allows for better environment control and a more contemporary exhibit method... works in progress

can raise dust and doubts, but the recent past and long term future of the Stearns Collection look good... AMIS members will be kept informed of our actions."

However, Robert A. Warner, Director Emeritus of the Collection and the man primarily responsible for rescuing the Collection from its previous home in Hill Auditorium, can not accept the premise that the proper place for the Collection is in the proposed Vocal Arts Center, noting problems of exhibiting ("unless I am misled, there are no plans for proper exhibit rooms in the Vocal Arts addition... corridors and lobbies do not provide a proper setting for major exhibits... if you think of the collection at the Interlochen Arts Center... it is simply exploited for incidental decoration, but it receives neither care nor use"), security ("instruments are now under security... any time that the Collection is not under at least minimal supervision; how could a comparable security system operate in the proposed quarters... when electronic equipment has been stolen from classrooms in broad daylight while classes are in session and large paintings have disappeared from the walls... valuable instruments certainly could not be considered safe"), humidity and temperature control ("humidity has never been close to museum standards in the rooms in the Moore building, and it has been even lower in the lobby and corridors... I have frequently found outer doors of the Moore building wide open on the coldest winter days and cold air blowing down the corridors... a lobby or corridor appears to be an impossible place to regulate humidity unless the entire building is kept at museum standards"), and access ("the Collection... should be accessible to the serious student and the scholar for research purposes... this was possible at the Stearns building under properly controlled conditions... provisions for incidental mass exposure hardly promote serious study").

Warner also asks, "As the School of Music condenses space to care for all the offices and facilities in the Stearns building, will there be equivalent and proper space in the Moore building with the Vocal Arts addition for exhibit, storage, workspace, office space and photography?"

"Based on my observation of the instrument museums here and abroad and my

knowledge of proper museum conditions, the move of the Stearns Collection to the Moore/Vocal Arts is simply a massive retrogressive step for the Stearns Collection," he concludes.

Still unanswered, as the Newsletter goes to press, is whether or not the Stearns Collection will remain in the Stearns building until the completion of the Vocal Arts Center or if the Collection will be put into storage during the interim.

Many AMIS members who have communicated with Andre' P. Larson, President, are particularly concerned that none of the individuals currently involved in the decision-making process concerning the Stearns Collection have had previous museum experience. "The Stearns Collection is largely composed of unique, irreplaceable objects which can not be treated in the same way that one treats the other capital assets that are typically part of a School of Music program," notes Larson. "Administrators at the University of Michigan might do well to consult with some of this country's museum professionals who have had experience working with large musical instrument collections, so that they receive assistance that is both objective and knowledgeable, hopefully avoiding ill-considered decisions for which they will be blamed by future generations."

In other news from the Stearns Collection, Professor Malm writes that "the 3-3-3 lecture series has generated long-term supporters who now know that they can attend an organological event three months of each term on the third Sunday at 3 o'clock. The autumn 1982 series will deal with the physics, the construction, and then the playing of historical violins and the winter 1983 series will concentrate on Africa."

With the help of a grant from the National Endowment for the Humanities, work is in progress on a new catalog of the Stearns Collection. The entire collection reportedly is now set in the Musinst computer data base system and in the fall it will be possible to purchase a check list from any category found in that system.

Finally, a new display case is being built in the School of Music library. It has movable walls and ceiling so that one can exhibit a flute or a tuba and adjust the space and light accordingly, according to Malm.

**NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY**

Andre' P. Larson, Editor

The Newsletter is published in February, June and October for the members of the American Musical Instrument Society (AMIS). News items, photos, reviews and short monographs are invited, as well as any other information of interest to AMIS members. Address all correspondence to the Editor, AMIS Newsletter, USD Box 194, Vermillion, SD 57069. Requests for back issues and all correspondence regarding membership (\$20.00 per year) should be directed to the Membership Office, American Musical Instrument Society, USD Box 194, Vermillion, SD 57069.

BOARD OF GOVERNORS

Andre' P. Larson President (1981-83)
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Cynthia A. Hoover (1981-84) Frederick R. Selch (1981-84)
Barbara Lambert (1981-84) Robert A. Warner (1982-85)
Phillip T. Young (1982-85)

UCSB ACQUIRES NON-WESTERN INSTRUMENTS

The Henry Eichheim Memorial Collection of Oriental Musical Instruments has been transferred to the Department of Music at the University of California at Santa Barbara (UCSB) by the Santa Barbara Museum of Art.

The music history program at UCSB has a long tradition of combining musicological research with performance. Discussing the transfer of the instruments to the Department, Dolores M. Hsu, Chairman/Professor, and Paul Mills, Director of the Santa Barbara Museum, expressed mutual pleasure in the fact that the collection will remain in Santa Barbara, housed in an institution in which scholarly research and performance allow for the full use and appreciation of the instruments.

According to "Music at UCSB," a newsletter of the UCSB Department of Music (Vol. 1, No. 1, Fall 1981), the Eichheim collection consists of approximately 300 instruments from China, Japan, Korea, Indonesia, Tibet, India, and Africa, and is particularly strong in the area of brass, percussion, and stringed instruments. The holdings also include rare books, manuscripts, diaries, and photographs.

Laurence Libin, Curator of Musical Instruments at the Metropolitan Museum of Art in New York City and a member of the AMIS Board of Governors, was a consultant to both institutions and examined the collection in February with Cynthia Schmidt, a former graduate assistant in the Department of Musical Instruments at the Metropolitan, who now teaches ethnomusicology at UCSB.

The instruments were collected in the 1920's by Henry Eichheim, American violinist, composer, and conductor, who, after many years of service as a violinist in the Boston Symphony, went to Eastern Asia at the age of 46 to study the musical cultures of that area. He spent the next 26 years, until his death in 1942, developing the collection of instruments now named in his honor. The collection was later donated to the Santa Barbara Museum by Eichheim's step-daughter, Dr. Ethel John Lindgreen.

At UCSB the collection will be housed in a special display area to be built for the instruments as part of the refurbishing of one

wing of the Music Building. Future plans include a major exhibit with a complete catalog.

AMIS OFFICE RECEIVES MANY INQUIRIES

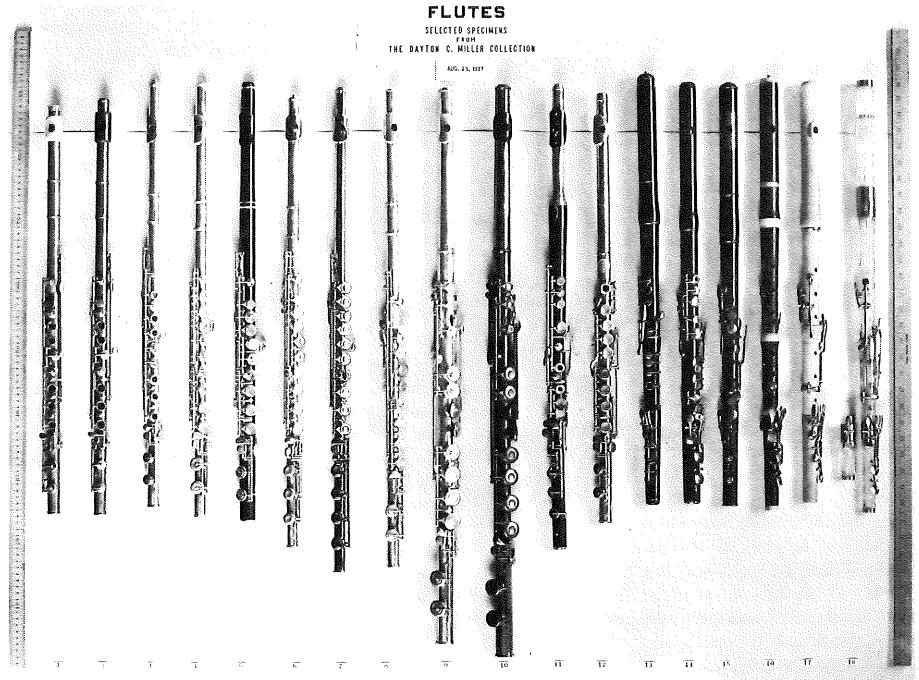
The AMIS Membership Office receives many inquiries each year, answering most of them and forwarding others to AMIS members and institutions who have special expertise in certain areas. One of the more cryptic requests, dated February 15, 1982, came from Robert H. Ziegler, Sr., a senator in the Alaska State Legislature who lives in Ketchikan. Vice-chairman of the Senate Community and Regional Affairs Committee and a member of the Senate Rules Committee, the Senate Commerce and Labor Committee, the Steering Council for Alaska Lands, and the U.S. Borax Task Force, he writes, on Alaskan Senate stationery, as follows:

"To fulfill the requirements of a scavenger hunt, my wife and I must obtain a Parduba double cup. We have been able to determine that this is a type of trumpet mute in use some years ago.

Does your organization have access to such a mute or know where we might obtain one? If we borrow the item, we would be willing to post a bond for its safe return.

A stamped [sic], self-addressed envelope is enclosed for your convenience."

NEW DAYTON C. MILLER CATALOG AVAILABLE



1927 photo courtesy of The Shrine to Music Museum (Willard W. Sorenson Gift)

The first volume of a projected seven-volume catalog of the Dayton C. Miller Collection at the Library of Congress in Washington, DC, is now available from the U.S. Government Printing Office. Compiled by Michael Seyfrit, the curator of the collection, the first volume provides details about the 273 recorders, fifes and one-keyed transverse flutes in the collection of more than 1,600 flutes and other woodwind instruments which Miller left to the Library of Congress in 1941.

Interested AMIS members who wish to correspond with Senator Ziegler may do so at 307 Bawden Street, Ketchikan, AK 99901. Apparently, at least some members of the Alaska legislature find themselves faced with a lack of substantive issues.

FISHER & METCALF RESEARCH UNDERWAY

If any reader has or knows of woodwind or stringed instruments signed "Metcalf" or "Fisher & Metcalf," please advise Alfred E. Runge, Jr., RFD 1, Hebron, ME 04238.

According to Robert E. Eliason, Curator of Musical Instruments at the Henry Ford Museum, Metcalf worked in Woodstock, Vermont, during the 1820's. "His advertisements indicate that he made bass viols, violincellos, symbols [sic], flutes, violins, fifes, bassoons, bass clarions, clarionettes and flageolets."

ARTICLES REQUESTED FOR AMIS JOURNAL

William E. Hettrick, Editor of the *AMIS Journal*, is always pleased to receive articles to be considered for publication in future issues of the *Journal*. Materials should be sent to him at the Music Department, Hofstra University, Hempstead, NY 11550.

The catalog includes photographs of all the instruments, plus more than 500 detail photographs. In addition, detailed data is provided about each instrument.

The book is not available by mail from the Library of Congress. Order it, instead, from the Superintendent of Documents, Department 39-LC, Government Printing Office, Washington, DC 20402. Include a check or money order for \$15.00, plus the book's stock number, S/N 030-000-00135-4.

LEEDY CLARIFIES REVIEW IN JAMIS VII (1981)

Douglas Leedy of Portland, Oregon, asks interested readers of his review of historical tuning and temperament manuals in Volume VII (1981) of the *Journal of the American Musical Instrument Society* to accept the revised version of the next-to-the-last paragraph of the review (p. 128) which follows:

"There is an interesting feature in Kellner's presentation of the Werckmeister III temperament, too: he tunes eight pure fifths in a cycle from C around the flat side to E (really F flat). The resulting C-F is equal to the interval of a pure major third (C-E) minus a schisma (2 cents); he then divides C-F flat in the usual way into four equally small fifths, which he calls "Werckmeister fifths," since they are a quarter-schisma, or about 0.5 cent, smaller than the quarter-comma fifths (Kellner calls them "mean-tone fifths") of meantone or Kirnberger III. Kellner unfortunately does not explain this terminology, nor the fact that by this neat trick—which this reviewer cannot recall having encountered in any other tuning scheme for Werckmeister III—he has divided the ditonic comma here rather than the syntonic. Kellner also is not clear about whether this tuning scheme is his own, or comes from Werckmeister's own tuning instructions."

Leedy also provides this **addendum**: "gleichschwebende Temperatur is quite a bit more interesting a term than is represented in footnote 3, page 124. "Schweben" does not mean "to beat," as one might assume, but rather "to hover, to be suspended or in suspense; to be unsettled or unresolved." What a perfect description for an interval whose tuning has rendered it unsettled—in the case of *gleichschwebende Temperatur*, equally unsettled."

NEWS FROM THE MET

Deborah Wythe has been awarded a fellowship by the Department of Musical Instruments at the Metropolitan Museum of Art in New York City for continued research about early Viennese piano construction, notably the workshops of Graf and Streicher. Ms. Wythe, currently a Fulbright Fellow in Vienna and a PhD candidate at New York University, was initially supported in her research by a previous fellowship at the Metropolitan.

BE A FRIEND OF AMIS

AMIS members who contribute \$100 or more in excess of dues in any one year will have his or her name inscribed in the *AMIS Journal* as a "Friend of the American Musical Instrument Society."

Individuals who wish to join those who will be listed for 1982 should send their contribution, as soon as possible, to the AMIS Membership Office, USD Box 194, Vermillion, SD 57069. Contributions to AMIS are tax-deductible, within the limits provided by law, and will directly support the activities of the Society.

SEM MEETS NOV. 11-14

The Society for Ethnomusicology will hold its 27th annual meeting November 11-14, 1982, at the University of Maryland at College Park. For further information, contact the Society for Ethnomusicology, P.O. Box 2984, Ann Arbor, MI 48106.

ARE YOU MOVING?

Are you moving? If so, please be certain that you notify the Society of your new address, as soon as possible. Write to the AMIS Membership Office, USD Box 194, Vermillion, SD 57069, USA.

CLASSIFIED COLUMN

Advertisements of interest to AMIS members may be placed in this space. Each 20 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, USA).

FOR SALE: Three very rare 18th-century instruments: a five-octave, bent-side spinet by Thomas Hitchcock, London, 1710; an unsigned, painted (blue and white) Rococo French spinette, ca. 1750; and, a magnificent, 2-manual harpsichord with 3 stops by Jakobus Kirkman, London, 1750. Address inquiries to G. Gosen, 230 Riverside Drive, New York, NY 10025.

RARE STRINGED INSTRUMENTS: Double Basses, old Italian (Rocca, Maggini), German (Glazel), and modern (Arvi); Bass bows (German), H. R. Pfitzschner, A. Nurnberger, A. Schuster; N. Gagliano violin, C. Peccate and F. N. Viorin violin bows. Write or call D. Przybylowicz, 22 Laudholm Road, Newton, MA 02158, USA; (617) 244-5020.

MUSICIAN'S STANDS AND CHAIRS for sale. Our designs are handmade from cherrywood and brass. Finest professional quality of materials and craftsmanship. For details please contact: Homer Page, Country Workshop, Cornwall Bridge, CT 06754 USA, or call (203) 672-6166.

FOR SALE: New Wilhelm Monke rotary valve C trumpet, Mirafone Bb flugelhorn, Bb trumpet. \$440 each. Trades considered. (802) 775-4558. Richard Dundas, 31 North Street Extension, Rutland, VT 05701.

REGISTER the instruments you wish to buy, sell or trade. Free listing. Commission on sales only. G. Glickman, 5629 Delafield Avenue, Riverdale, NY 10471; (212) 543-4535.

FOR SALE: Volume I of the *Catalog of the Collections, The Shrine to Music Museum*. Send \$6.50 (includes U.S. postage) per copy to USD Box 194, Vermillion, SD 57069.

FORTEPIANO, square, 1813 Paris-Bressler, restored, original action, 4 pedals, 5½ octave, beautiful mahogany case, \$3,500. James Hauger, 2577 Dearborn Drive, Los Angeles, CA 90068; (213) 462-2962.

FOR SALE: Period concert pianos by celebrated makers, in stable concert condition, suited to frequent usage. By J. B. Streicher (Wien, 1851), a walnut concert grand; by William Stodart (London, 1808), a luxurious concert grand in rosewood with inlays; by Johann Fritz (Wien, 1815), a choice piece of Empire craftsmanship; by Erard (Paris, 1843), a mahogany grand; by Boehm (Wien, 1820), a walnut grand with brass ornamentation and a 6-pedal system. Address specific inquiries to G. Gosen, 230 Riverside Drive, New York, NY 10025.

FOR SALE: Fortepiano by Conrad Graf, ca. 1825. Five pedals: Shift, Janissary music with bells, double moderator, single moderator, and sustain. Excellent original condition including original leather on hammers. Edward E. Swenson, 11 Congress Street, Trumansburg, NY 14886; (607) 387-6650.

AMERICAN MUSICAL INSTRUMENT SOCIETY, INC. 1981 TREASURER'S REPORT

Revenue and Contributions

Dues	\$11,275.00
Annual Meeting	52.95
Back Issues	1,562.50
Advertising	1,676.00
Interest	544.82
Contributions	1,173.57
Miscellaneous	118.54
	<u>\$16,403.38</u>

Expenses

Journal V/VI (1980)	\$ 8,371.08
(first payment of \$7,500 made in 1980)	
Newsletter	1,270.70
Other printing	142.28
Filing fee	10.00
Advertising	128.50
Recruitment	40.12
	<u>\$ 9,962.68</u>

Balance Forward, January 1, 1981	\$ 6,746.04
1981 Revenue and Contributions	16,403.38
	<u>\$23,149.42</u>
1981 Expenses ¹	<u>—9,962.68</u>
Cash on Hand, December 31, 1981 ²	\$13,186.74

¹ Does not include \$9,942.08 paid in 1982 for Volume VII (1981) of the *Journal*.

² Vermillion account, \$8,301.17; Dearborn account, \$1,925.93; Rowe Price Prime Reserve Fund, \$2,959.64.

AMIS WILL MEET APRIL 14-17 AT HENRY FORD MUSEUM; PAPERS DUE BY OCT. 1

The American Musical Instrument Society will hold its 12th-annual meeting at the Henry Ford Museum in Dearborn, Michigan, April 14-17, 1983. Dr. Robert E. Eliason, Curator of Musical Instruments at the Museum, is the local arrangements chairman. Dr. James M. Borders, Assistant Curator of the Stearns Collection at the University of Michigan, is the program chairman.

Proposals for papers, lecture-demonstrations, panel discussions, and other presentations of interest to AMIS members are requested. Typed abstracts must be received by the program chairman before October 1, 1982, accompanied by a stamped, self-addressed envelope and a list of required audio-visual equipment, if any. Individual presentations should generally be limited to about 20 minutes; however, if a longer time is needed, please indicate the length on the abstract. Any other ideas or suggestions should also be addressed to the program chairman before the October 1 deadline. Send your proposals to:

Dr. James M. Borders - AMIS
Assistant Curator, Stearns Collection
School of Music
University of Michigan
Ann Arbor, MI 48109

NOMINATING COMMITTEE APPOINTED FOR 1983

A nominating committee for the 1983 AMIS election has been appointed by Andre' P. Larson, President. The officers and one-third of the other members of the Board of Governors 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 is helpful.

The committee members are Frederick R. Selch, chairman, 132 East 71st Street, New York, NY 10021; Cecil Adkins, School of Music, North Texas State University, Denton, TX 76201; and, Barbara Lambert, Keeper of Musical Instruments, Museum of Fine Arts, Boston, MA 02115.

HARVARD DICTIONARY BEING REVISED

The Harvard University Press is preparing a third, expanded edition of *The Harvard Dictionary of Music*. Don Randel, Professor of Music at Cornell University, serves as editor. Cynthia A. Hoover, a member of the AMIS Board of Governors, is serving on the Advisory Board of the dictionary with special focus on the musical instrument coverage. Send any comments or suggestions to her at the Division of Musical Instruments, Smithsonian Institution, Washington, DC 20560, or to Don Randel, Department of Music, Cornell University, Ithaca, NY 14850.

NEW DICTIONARIES IN THE MAKING

Macmillan Publications in London, which recently published the *New Grove Dictionary of Music and Musicians*, plans to publish two new specialized dictionaries, *New Grove Dictionary of Musical Instruments*, Stanley Sadie, editor, and *New Grove Dictionary of Music in the United States*, H. Wiley Hitchcock and Stanley Sadie, editors.

Howard M. Schott, a member of the AMIS Board of Governors, is the sub-editor for keyboard instruments for the *Dictionary of Musical Instruments*. He anticipates that the work will be a single, large volume of approximately 1,500 pages. Publication is expected in 1983 or 1984.

Meanwhile, another AMIS Board member, Cynthia A. Hoover, has been asked to advise about entries relating to musical instruments and their makers in the *Dictionary of Music in the United States*. Two or three *New Grove*-size volumes are contemplated.

Both of the new dictionaries will be based on the relevant articles in the *New Grove*, but "will contain a wealth of new and additional material," according to Schott. "We are not only revising many articles, but adding a great many new ones. Therefore, the new works will not simply extract the relevant portions of *Grove*, but will represent new scholarly works of genuine importance."

Anyone with suggestions about changes in present entries or proposed new entries should write to Stanley Sadie, Macmillan Publications, 4 Little Essex Street, London WC2R 3LF, England, or to Susan Feder, *New Grove Dictionary of Music in the United States*, 15 East 26th Street, New York, NY 10001.

EARLY CATALOGS MAY BE REPRINTED

Lillian Caplin, 544 East 86th Street, New York, NY 10028, hopes to reprint a number of early American musical instrument catalogs for research purposes. AMIS members interested in such a project are urged to contact her.

THE AMERICAN MUSICAL INSTRUMENT SOCIETY, INC. MINUTES OF ANNUAL MEETING OBERLIN, OHIO, APRIL 18, 1982

The Annual Meeting of the American Musical Instrument Society, Inc., was held on April 18, 1982, at Rooms A and B of the Oberlin Inn, Oberlin, Ohio. The meeting was called to order at 8:35 a.m. by President Andre' Larson.

There were 37 members present and 61 members were represented by proxy, together constituting a quorum.

On motion, duly seconded and carried, the minutes of the last Annual Meeting were approved as published in the Newsletter.

Treasurer Robert Eliason summarized his written report which will be published in the Newsletter. On motion of Edmund Bowles, duly seconded and carried, the report was approved.

Ballots were distributed for voting for officers and gover-

nors and the President appointed Margaret Downie to act as teller. Larson called attention to the fact that four governors were to be elected for three-year terms and one for a one-year term out of six nominees. On motion of Robert Warner, duly seconded and carried, it was decided that the nominee receiving the fewest votes among the top five would be considered to have been elected for a one-year term.

Larson, as Editor of the Newsletter, stated that the pages have been reduced to 4 or 6 for economic reasons. He deplored the fact that the Newsletter is so largely institutional in character and urged members to submit material of all kinds since this is the prime method of communication among members. Maxine Shimer suggested that the Newsletter publish a list of the kind of material that would be acceptable.

Journal Editor William Hettrick submitted the tentative contents of Volume 8. He stated that the change in printers was done for purely financial reasons but expressed confidence that the quality of the Journal would not suffer thereby. He asked for the submission of articles and for suggestions of any kind.

Jeanine Abel, as co-business manager, asked for help in obtaining more advertisers.

President Larson announced that the 1983 meeting would be held at the Henry Ford Museum, Dearborn, and that Robert Eliason would be Local Arrangements Chairman and James Borders Program Chairman. The dates will be April 14 to 17.

Decision on the 1984 meeting will be made at the November Board meeting. Suggestions should be sent to the President.

Barbara Lambert stated that the 1985 meeting would be held in Boston with the Museum of Fine Arts as host. This will be during the Bach, Handel, Scarlatti exhibition at the Museum and contiguous to the 1985 Early Music Festival.

It was announced that the Board had recommended an increase in the dues from \$18 to \$20. On motion of Hoover, duly seconded and carried unanimously, the dues were so raised.

Margaret Downie, as Membership Registrar, reported that our membership now stands at 320 individuals, 146 institutions and 92 renewals not yet heard from. There was then extended discussion on how to attract new members. All American members of the Galpin Society have received notices. Cynthia Hoover urged personal proselytizing as the best method. Patricia Selch suggested personal notes wherever appropriate and possible. Lillian Caplin and Marianne Wurlitzer proposed social affairs designed so that members could get to know prospective members.

Lillian Caplin discussed at length her project for the republication of early instrument catalogs. She plans to produce several volumes per year of 75 to 125 pages each at \$20 to \$40 the volume. She is interested in determining the extent of acceptance of the idea by members of AMIS and in finding sources of the most useful catalogs for reproduction. Caplin has in mind a standard format of 8 1/2" x 11" reproduced by photo off-set.

It was announced that the first part of a new catalog of the Dayton C. Miller Collection of flutes at the Library of Congress will shortly be off the press.

Cynthia Hoover stated that she is advisor on musical instruments for two new compendia which are presently in preparation: (1) "Music in the United States," an off-shoot of the "New Grove," and (2) a new edition of the "Harvard Dictionary of Music." She appealed to members promptly to send her or the editors suggestions on categories, subject matter, etc. An announcement will appear in the Newsletter.

Howard Schott, sub-editor of the "New Grove" for keyboard instruments, urged members to send the editors suggestions as to additions or revisions.

President Larson appointed Frederick Selch, chairman, Cecil Adkins and Barbara Lambert to be members of the nominating committee. Selch requested suggestions from the members. The only requirement is to be willing to attend meetings.

It was announced that the distribution of membership lists was discontinued for financial reasons but that it is hoped that it will be possible to resume this service in the fall.

Margaret Downie reported that Cecil Adkins, William Dowd, Robert Warner and Phillip Young were elected governors for a three-year term, William Gribbon for a one-year term and that Robert Lehman and Robert Eliason were re-elected secretary and treasurer, respectively.

The President declared the meeting adjourned at 10:35 a.m.

Robert A. Lehman, Secretary

A NOTE FROM THE EDITOR. . .

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