



# AMERICAN MUSICAL INSTRUMENT SOCIETY NEWSLETTER

Volume 31, No. 3

Fall 2002

## Joint AMIS–GS Conference, 2003: Call for Papers

The joint Conference on Musical Instruments, sponsored by the American Musical Instrument Society and the Galpin Society, will be held in the United Kingdom on August 2–9, 2003. Papers sessions are scheduled to take place on August 7, 8, and 9 during the Conference.

Members of both Societies are invited to offer papers based on original research and discoveries, which may be on any topic concerning the history, design, use, and care of musical instruments. The language of the abstracts and presentations will be English. Papers should be delivered in person at the Conference by one of the named authors. It is intended that there will be no parallel sessions.

Abstracts of papers (a maximum of 400 words) and a biography (no more than 75 words), together with a list of audio-visual equipment and time requirements, should be sent to Arnold Myers by e-mail ([A.Myers@ed.ac.uk](mailto:A.Myers@ed.ac.uk)), preferably as plain text in the body of a message, by January 15, 2003. Abstracts may be submitted by post, in which case they should be received at the address given below by December 15, 2002.

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## AMIS Meets with Galpin Society, August 2–9, 2003

The 32nd Annual Meeting of the American Musical Instrument Society in 2003 will be a special joint Conference on Musical Instruments with the Galpin Society in Oxford, London, and Edinburgh from Saturday, August 2, through Saturday, August 9. The administration of the Conference will be coordinated by the Edinburgh University Collection of Historic Musical Instruments (e-mail: [euchmi@ed.ac.uk](mailto:euchmi@ed.ac.uk)).

The Conference will feature visits to the most important collections of musical instruments in the United Kingdom, paper sessions in which members of both societies will present the results of their recent research, concerts, and social events. The schedule will include all the regular attractions of the AMIS annual meetings: the business meeting, a reception, and the banquet and auction.

At the time of the preparation of this issue of the *AMIS Newsletter*, the following provisional schedule had been announced for the joint Conference and posted on the web at [www.music.ed.ac.uk/euchmi/galpin/gxkp.html](http://www.music.ed.ac.uk/euchmi/galpin/gxkp.html). All AMIS members will receive a separate mailing concerning this Conference, which will include an up-to-date version of the schedule (therefore possibly superseding some of the information presented below, which is intended to give readers a general idea of the types of activities planned) along with complete information about registration and booking accommodations and meals. Early booking for the Conference will open in fall, 2002.

### Saturday, August 2

Arrive in Oxford. Much useful information about the University, Colleges, Museums, and collections may be found on the University of Oxford website ([www.ox.ac.uk](http://www.ox.ac.uk)). This may help you to decide your priorities for the visit.

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AMERICAN MUSICAL  
INSTRUMENT SOCIETY  
NEWSLETTER

William E. Hettrick, Editor  
Janet K. Page, Review Editor

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

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## AMIS Meets Galpin . . . *continued from p. 1*

Frequent coach service to Oxford is available from central London and Heathrow and Gatwick airports. Accommodation (two nights) at Wadham College, very centrally located on the corner of Parks Road and Broad Street, almost directly opposite the New Bodleian Library.

### Sunday, August 3

*Morning:* Free time for morning choral service at Christ Church cathedral or other denominational services; optional study visits; AMIS Board of Governors meeting. It is hoped that it will be possible during the day to visit the Holywell Music Room, the oldest concert room in Europe (1748), which stands in the grounds of Wadham College.

*All day:* Jeremy Montagu has kindly invited conference participants to see his collection of woodwind, brass, strings and percussion, totalling some 2,500 instruments. This collection can also be visited in the afternoon of Saturday, August 2, and on Monday, August 4.

*Afternoon:* Walking tour of Oxford; AMIS Business Meeting.

*Evening:* Reception in Wadham College gardens, hosted by the Galpin Society; formal dinner in Wadham College.

### Monday, August 4

*Morning and early afternoon:* Visits to the following Oxford collections: the Ashmolean Museum (Hill Music Room), a fine collection of early strings, plus Kirkman harpsichord and Adam Leversidge English virginal; the Bate Collection, Philip Bate's extended collection of wind instruments and some very fine early keyboards; and the Pitt Rivers Museum, a large and varied collection of 6,500 early and modern instruments in two buildings.

*Late afternoon or early evening:* Travel from Oxford to London (frequent bus service is available). Accommodation in central London (three nights) at College Hall, Malet Street.

*Evening:* Weather permitting, Ben Hebbert will conduct an illustrated organological walking tour of the City of London and its surrounding area. Following the history of the music trade through the seventeenth and early eighteenth centuries, the tour is designed to describe the social and historical context in which many well-known instrument makers worked and lived. Sites of interest will include St Paul's Cathedral and the Royal Exchange, both areas of intense musical activity, and also the Inner Temple, home to John Playford and John Carr in the seventeenth century and largely untouched for almost three hundred years. Across the river in Southwark, sites will include Shakespeare's Rose Theatre before we finish the tour with "warm beer" and food at the historic The George, close by the home of Jacob Rayman, England's celebrated "earliest" violin maker, and the only surviving Elizabethan galleried inn.

### Tuesday, August 5

Visits to the Horniman Museum and Finchcocks, including a demonstration/recital on the instruments in the Richard Burnett collection and an opportunity for keyboard players to try some of the instruments; supper in the cellar

restaurant at Finchcocks. Coach travel throughout, leaving from and returning to College Hall, Malet Street.

AMIS and Galpin Society members who visit the Horniman Museum will be invited to tour the musical instrument gallery, which opened in October, 2002. A cross-section of the collection represented by 1,500 instruments will be displayed in this beautiful new space designed by RAA Associates. Included in the exhibit will be historic instruments of European art music from the collections of Arnold Dolmetsch and Adam Carse. Recent fieldwork collections, made by the museum's curators, will be animated by their videos capturing performances within original cultural contexts. The exhibition will also celebrate the bi-centenary of the birth of the scientist Charles Wheatstone, inventor of the concertina, with a range of free-reed instruments, printed music, and archival photographs from the Wayne collection, which was purchased in 1996 with the generous assistance of the Heritage Lottery Fund.

The Galpin Society Annual General Meeting will be held during the visit to the Horniman Museum.

The Finchcocks Collection has been assembled over the past thirty-five years by Richard Burnett, pianist and pioneer of the early piano revival in the UK. It comprises historical keyboard instruments, mainly from the eighteenth and nineteenth centuries, and numbers nearly a hundred instruments in all; these are housed in the Georgian manor of Finchcocks, a Grade-1 building set in a beautiful garden, surrounded by a Kentish landscape of parkland and hop-gardens. Highlights of the collection include the wonderfully preserved Guarracino virginals from 1668, a Portugese harpsichord by Antunes, Viennese fortepianos by Rosenberger and Graf, a tiny travelling square piano by Anton Walter, nine pianos by Clementi, and a magnificent house organ made in 1766 by John Byfield. There are also curiosities, such as the recently acquired Euphonicon, a pyramid upright grand from Prague, a "dog-kennel" piano by Mercier, and many others. Many of these instruments are restored to concert condition, and they will be demonstrated during the visit.

Finchcocks is a musical center of international repute, and it presents a varied musical program during the season, which runs from April to October. There is a September Festival, Open Days with music every Sunday, and a lively educational program, with concerts and courses for students and children. About fifty recordings have been made in the house. An ancillary collection of prints and pictures on the theme of the eighteenth-century pleasure gardens is also on display.

### Wednesday, August 6

*Morning and early afternoon:* Visit to South Kensington, including the Royal College of Music Museum of Instruments and the Victoria and Albert Museum.

The custom-built Royal College of Music Museum houses an internationally renowned collection of 600 instruments (500 European, keyboard, stringed and wind; 100 Asian and African), including a clavicytherium of c.1480 that is believed to be the earliest surviving keyboard instrument. Gifts since the foundation of the College by the Prince of Wales in 1883 include collections from Tagore (1884), the Prince of Wales, later King Edward VII (1886), Donaldson (1894), Hipkins (1911), Ridley (1968), and Hartley (1985). Since its opening in 1970, the Museum has become an important resource for education and research. A brief tour will be offered to enable vis-

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## Call for Papers . . .

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Submissions will be considered by the Organizing Committee, which includes representatives of both Societies. Applicants whose submissions are accepted will be notified by February 15, 2003. Accepted abstracts will be placed on the Galpin Society's website ([www.music.ed.ac.uk/euchmi/galpin](http://www.music.ed.ac.uk/euchmi/galpin)).

It would be helpful in planning the meeting if members intending to submit abstracts of proposed papers could notify Arnold Myers as soon as possible, preferably by e-mail.

Information about all aspects of the joint Conference will be maintained on the Galpin Society website. Further information can be obtained from:

Arnold Myers  
Edinburgh University Col-  
lection of Historic Musical  
Instruments  
Reid Concert Hall  
Bristo Square  
Edinburgh EH8 9AG  
United Kingdom

## In Memoriam

### F. R. Selch

We regret to announce that Frederick R. Selch—founding member of the Society, past-president, and member of the Board of Governors—died at his home on August 22, 2002. It is hoped that a suitable tribute to him can be included in a future issue of this *Newsletter*.

## A Report from the MFA



Darcy Kuronen has the right touch at the Museum of Fine Arts, Boston.

Photo by Edward L. Kottick.

Darcy Kuronen, Curator of Musical Instruments at the Museum of Fine Arts, Boston, reports some impressive statistics concerning the use of the MFA's instruments as resources during the Society's thirty-first annual meeting. A total of thirty different instruments from the collection (considering the gamalan orchestra as one instrument) were demonstrated, counting the keyboards and harps in the instrument gallery and the instruments brought specially to the auditorium. In addition to the latter, another seventeen were shown (but not played) during paper presentations.

Exciting changes will soon take place at the MFA as the Museum moves ahead with extensive plans for new building. During the construction of a new American wing at the east end of the main building, about eighty percent of the MFA's instrument collection will be transferred to an offsite storage facility. Mr. Kuronen reports that this will not

## AMIS Meets Galpin . . . *continued from p. 3*

itors to hear some of the playable instruments, and it may also be possible to offer a tour of the Department of Portraits and Performance History.

*Late afternoon:* Travel to Hampstead to visit Fenton House, home of the Benton Fletcher Collection of early keyboard instruments.

*Evening:* Reception "At the Sign of the Serpent," 11 Pond Street, given by Tony Bingham; dinner in Hampstead, sponsored by Tony Bingham.

### Thursday, August 7

Papers sessions at the Royal Academy of Music Gallery. The nearby Handel House Museum can also be visited.

*Evening:* Travel from London to Edinburgh. Moderate-cost accommodation (three nights) in Edinburgh at Pollock Halls, in a spectacular location at the foot of Arthur's Seat.

### Friday, August 8

Papers sessions at the Edinburgh University Collection of Historic Musical Instruments. On display in the Collection are 1,000 items including stringed, woodwind, brass, and percussion instruments from Britain, Europe, and distant lands, including many beautiful examples of the instrument-maker's art over the past 400 years. The Collection's galleries, built in 1859 and still with their original showcases, are believed to be the earliest surviving purpose-built musical museum in the world. The museum retains a Victorian atmosphere and gives a feeling of discovery as one explores its crowded showcases.

*Early evening:* Visit to the Barnes Collection of keyboard instruments.

### Saturday, August 9

Visit to the Russell Collection of Early Keyboard Instruments, which consists of over 50 instruments dating from the end of the sixteenth century through to the beginning of the nineteenth century. Instrument types include the harpsichord, spinet, virginal, clavichord, organ, and fortepiano. All are authentic examples from their respective historical periods, many of which retain important and interesting original features.

Papers sessions, followed by banquet and auction.

### Sunday, August 10

Optional, informal visits (on your own) to Edinburgh University Collection of Historic Musical Instruments; the National Museum of Scotland, Edinburgh; or the Piping Centre Museum, Glasgow.

This will be the Opening day of the Edinburgh International Festival, and participants wishing to enjoy the orgy of culture that is this Festival can continue in the same accommodation (subject to availability).

Optional, informal visits (on your own) in the London area for participants arriving in advance of the Oxford events or returning from Edinburgh via London may include: Kenwood, British Museum, National Gallery, Courtauld Gallery, Somerset House, Tate British, and Tate Modern.

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## Curt Sachs Award for 2002 Presented to Florence Gétreau

In a ceremony following the banquet at the 31st Annual Meeting of the Society in Boston, Florence Gétreau received the Curt Sachs Award for 2002. A summary of Dr. Gétreau's accomplishments is given in the 2002 spring issue (vol. 31, no. 1) of this Newsletter. She offered the following remarks on this occasion.



Florence Gétreau speaks to fellow AMIS members in Boston.  
Photo by Susan Thompson.

Dear friends and colleagues, it is for me a great honor and a deep pleasure to be the recipient of the 2002 Curt Sachs Award.

As Harrison Powley wrote to me, your Society wanted to honor me for my “many publications and as former curator of the Musée de la Musique.” I have been a personal member of your Society only since 1994, a time during which I have been in a quite isolated professional position and no longer part of the Musée de la Musique.

I remember that the summer of 1993 was for me an especially intensive period. I was senior fellow at the Metropolitan Museum (with the research subject “Music and musical instruments: American collectors and Europe, 1850–1950”), and I really discovered the main collections of musical instruments in America at that time. You were all so welcoming, professionally and privately! I never had such wonderful conditions to study instruments and gather documentation. When will we publish a volume all together about the history of your collections, for example a volume of *Musique-Images-Instruments*?

Some of you know that this American break in my career was also “the calm before the storm.” One month after my returning to France, I had to leave the museum I had entered in 1973 with the support of Madame de Chambure, the

affect instruments presently in the exhibition gallery, but rather those currently in storage, along with thousands of other works of European and American decorative arts. Accordingly, researchers planning to come to the Museum to see these items are advised to notify the musical instrument staff in advance of their visit so that the instruments they wish to examine can be brought back from the storage facility—several miles distant—to the main building. This situation will probably continue to exist for the next ten years or more, until onsite storage space is created in a later phase of the MFA's master site plan.

### Nominations Sought for Bessaraboff Prize

The AMIS Publications Prizes Committee reminds members that the 2003 Nicholas Bessaraboff Prize, for the most distinguished book-length work about musical instruments published in English in 2000 or 2001, will be awarded at the Society's joint meeting with the Galpin Society in August, 2003. Nominations (including self-nominations) for the Bessaraboff Prize should be sent immediately to the Chair of the Committee:

J. Kenneth Moore  
The Metropolitan Museum of Art  
1000 Fifth Avenue  
New York, NY 10028  
E-mail:  
[ken.moore@metmuseum.org](mailto:ken.moore@metmuseum.org)

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**Jeannine Abel and  
Robert Eliason  
Receive Awards**

In a ceremony following the banquet at our recent Annual Meeting in Boston, Jeannine E. Abel and Robert E. Eliason received certificates representing special awards for their years of outstanding service to the Society as secretary and treasurer, respectively. Fine examples of letter-press work by Roland Hoover, the certificates were presented and read by Harrison Powley, president. Their texts are as follows:

“The Board of Governors of the American Musical Instrument Society takes pleasure in presenting this DISTINGUISHED SERVICE AWARD to its colleague JEANNINE E. ABEL, Secretary of the Society from 1992 to 2002, to record its gratitude for her unparalleled generosity, dedication, and excellence in performing the duties of her office, and in working tirelessly to record and preserve the institutional memory of the Society.”

“The Board of Governors of the American Musical Instrument Society takes pleasure in presenting this DISTINGUISHED SERVICE AWARD to its colleague ROBERT E. ELIASON, Treasurer of the Society from 1978 to 2002, to record its gratitude for the devotion, skill, and deftness with which he has managed the financial affairs of the Society and built a secure foundation upon which it will continue to grow in the years to come.”

Following the presentation, each recipient was honored by a standing ovation by the members present.

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**Gétreau . . .** *continued from p. 5*

museum that remains the “collection of my life.” But this unexpected liberty opened an intensive period of publications for me, with the help of my research group sponsored by the Centre National de la Recherche Scientifique (CNRS).

And now during the last eight years, above the trees of the Bois de Boulogne, in the tower of the Musée des Arts et Traditions populaires, where I alone (unfortunately) constitute the entire Music Department, I work under the shadow of my master in museology, Georges Henri Rivière (died in 1985), and that of another great lady, Claudie Marcel-Dubois (died in 1988), the first ethnomusicologist involved in French folk musical instruments. I would like to pay her a special tribute today. Do you know who her “maître à penser” was? It was none other than Curt Sachs. As you all know, Sachs arrived in Paris in 1933, fleeing the new German regime, with a Rockefeller fellowship. He was welcomed by Georges Henri Rivière and André Schaeffner in the “Département d’organologie” of the Musée d’ethnographie, later Musée de l’Homme. He worked there for four years, publishing in French his book *Les instruments de Madagascar* (1938) and his fundamental text, “La signification, la tâche et la technique muséographique des collections d’instruments de musique” (Museion, 1934), a professional manifesto for each organologist working also as museologist. Claudie Marcel-Dubois, with whom I worked (along with Jeannine Lambrechts, Hélène La Rue, and many other ladies) for several years on the CIMCIM classification of musical instruments, was always referring to Curt Sachs’s handbooks and definitions. She also often said that she had been the “private student” of Curt Sachs between 1933 and 1937. It is clear that Sachs greatly influenced Claudie, who focused definitively on instrumental popular music and organology, and not only on popular songs.

Personally I appreciate this heritage: Curt Sachs was not only a musicologist, but also an art historian; he influenced museum deontology and remains an exemplary model for methodology in many fields. I can identify with his multi-humanities and also because he continues to be a symbol of the “dialogue franco-allemand,” another dimension of my daily life, and of the dialogue between Europe and America.

To conclude, let me say that I feel especially grateful to you, American friends, to be honored as a French person, as a woman, and as a sort of outsider of conventional scientific communities. I have the feeling of “representing” many institutions, and also, by your choice, of being honored in a personal way. And this is the most precious gift of your honorable, warm, and motivating community.

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## Densmore Prize for 2002 Goes to Michael Greenberg

During the recent Annual Meeting of the Society in Boston, President Harrison Powley announced that the AMIS Publications Prizes Committee had selected Michael Greenberg to receive the 2002 Frances Densmore Prize for his article "The Double-Bass Class at the Paris Conservatory, 1826–1832," which appeared in the *Journal of the American Musical Instrument Society* 26 (2000): 83–140. As Mr. Greenberg could not be present at the meeting, Barbara Owen, Chair of the Committee, read the following remarks, which he had prepared.



Double bassist Michael Greenberg with conductor Hubert Claessens and La Grande Ecurie & La Chambre du Roy in concert at the Théâtre Municipal in Tourcoing, France, December, 1997.

Photo by Danièle Pierre.

Let me first express my regrets at not being available to accept this award in person. Perhaps I should explain why I am not among you this evening: being selected for the Frances Densmore Prize does not qualify as "force majeure" under French law. Therefore, I am constrained to play at the Alhambra in Granada, Spain, this evening, if the cheque is not to be endorsed directly to a French lawyer. Rest assured that I shall raise a glass of Sangria in a toast to the American Musical Instrument Society, and knowing the Spaniards, we shall have been toasting AMIS for some hours by the time your banquet gets under way.

I am deeply honoured to have been selected for this award by AMIS, all the more so since the article was my first submission to a scholarly journal. And considering the circumstances of this submission, it is all the more ironic, as Tom MacCracken will confirm. For in my naïvety, I initially submitted it simultaneously to five different journals selected almost at random from among those on display on a given day at the music department of the

## Minutes of the Society's Annual Meeting (Business Session), June 22, 2002

The Annual Meeting of The American Musical Instrument Society, Inc., was called to order by President Harrison Powley at 12:30 p.m. on Saturday, June 22, 2002, at the Museum of Our National Heritage in Lexington, Massachusetts. Approximately 100 members were present.

President Powley open the meeting by praising program and local arrangements chair Darcy Kuronen for an exceptionally well-organized and interesting meeting.

Edward Kottick moved that the minutes of the June 2, 2001, Annual Meeting be approved as published in the Spring 2002 issue of the *AMIS Newsletter*. Ardal Powell seconded the motion and it passed.

Retiring treasurer Robert Eliason reported that revenues for 2001 were \$31,100 and expenses were \$31,800, resulting in a slight loss. The major sources of income were memberships (\$26,400), contributions (\$1600), and sales of back issues of the *Journal* (\$1300). The major expenditures were the *Journal* (\$18,500), the *Newsletter* (\$8700), membership services (\$6400), and the *Directory* (\$4300). The endowment stands at \$104,000. Endowment expenditures were \$5700 for the Gribbon Awards for Student Travel, \$1000 for the Sachs Award, and \$500 for the Bessaraboff Prize. Dale Higbee moved that the treasurer's report be approved as read. Cynthia Hoover seconded the motion and it passed.

Retiring secretary Jeannine Abel reported the results of the election, which ended January 15, 2002. A new secretary, Carolyn Bryant, and a

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continued on p. 8

## Minutes . . . *continued from p. 7*

new treasurer, Marlowe Sigal, have been elected to one-year terms. Stewart Carter, Jane Schatkin Hettrick, and Albert Rice were elected to their first three-year terms as members of the Board of Governors, with Frederick R. Selch elected to his second three-year term as a member of the Board of Governors.

President Powley commented briefly on the following: He thanked Jeannine Abel and Robert Eliason for their long service (of 12 and 24 years, respectively). He also thanked retiring Board of Governors members Beth Bullard and John McCardle for their six-year terms. He noted that A-R Editions has the AMIS membership database up and running. He thanked the members of the following committees: Publications Prizes (Barbara Owen, chair, Ken Moore, Eric Selch, Carolyn Bryant, and Christine Wondolowski Gerstein, bibliographer); Curt Sachs Award (André Larson, chair, Cecil Adkins, and Jeannine Lambrechts-Douillez); William E. Gribbon Memorial Award for Student Travel (Edwin Good, chair, Janet Page, and Deborah Check Reeves).

Edwin Good introduced this year's Gribbon awardees: Lee Raine Randall, Jennifer Sadoff, and Tshan-huang Tsai.

Dr. Powley thanked *Journal* editor Thomas MacCracken and associate and review editor Carolyn Bryant, and recognized Peggy Baird for her work as *Journal* manager, from which she is stepping down this year. He announced that Brenda Neece will assume the manager's duties. He thanked William Hettrick for his work as *Newsletter* editor and Janet Page as newly appointed *Newsletter* review editor.

Vice-President Kathryn Shanks Libin, who is also in charge of long-

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## Densmore Prize . . . *continued from p. 7*

Bibliothèque nationale in Paris. Double bass players are not accustomed to being taken seriously, so I reasoned that this would increase the likelihood of its acceptance, or at least reduce the probability of its rejection. Imagine my surprise when Tom wrote to offer to publish the article. Of course I accepted!

But I should make a confession—easy to do since I am several thousands of miles away and well out of tomato range: I am embarrassed to admit that until I picked it off the shelf that day at the library, I had never heard of AMIS, or consulted the journal. My first appreciation of it was that the *annual* publication seemed an advantage: the issue would remain on display at the library two to four times longer than the other journals. Needless to say, I have since discovered that this is not the only distinction of the journal and the society that supports it.

Until this evening, simply being accepted for publication in *JAMIS* was the greatest honour I have yet known. I have before me the list “Articles about Musical Instruments Published 1999–2000” that appeared in the newsletter, and in contemplating the names of the authors and the titles of the articles that were in the running, this Prize is indeed a greater honour still, and not only for myself. That an article devoted to the double bass should be so honoured will be especially appreciated by those in the double bass community who have been striving for the instrument to be taken seriously, and so it is in their name, as well as my own, that I would like to thank the members of the Publications Prize[s] Committee, as well as Dr. Thomas MacCracken, for his invaluable editorial advice.

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## A Visit to Boardman & Gray (Part 2)

*We present here the continuation of the article (originally published in the 1854 volume of Godey's Lady's Book, January and February issues) whose first part was reprinted in the summer, 2002, issue of this Newsletter. The text is followed by the engravings that appear throughout the original article; their order here has been changed somewhat from the original.*

We left the piano-case in the hands of the persons employed in putting on the beautifully polished steel strings, whose vibrations may yet thrill many a heart, or bring the starting tear. After it has its strings, it goes to the finisher, whose duties consist in taking the keys as they come from the key-maker, the action as prepared, and the hammers from the hammer-maker, and fitting them together and into the case, so that the keys and action work together; adjusting the hammer to strike the strings, and putting the dampers in their proper places to be acted on by the keys and pedals; making and fitting the harp, or soft stop; adjusting the loading of the keys to make a heavy or light touch, and thus doing what may be termed the putting the machinery together to form the working part of the piano-forte. And, when we consider that each key in one of Messrs. Boardman & Gray's piano-fortes is composed, with its action, of some sixty-five to seventy pieces, and that there are eighty-five keys to a seven octave instrument, making a sum total of nearly six thousand pieces, and that many of these pieces have to be handled over many times before they are

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finished in the piano, one is not a little surprised at the immense amount of work in a perfect piano-forte. But these six thousand pieces only compose the keys and action alone, and consist of wood, iron, cloth, felt, buckskin, and many other things; and, as a matter of course, each piece must be made and fitted with the greatest exactness, and the most perfect materials alone must be used. The “finishing,” it will be seen at once, is another important branch, and requires long experience, close attention, and workmanship. Messrs. Boardman & Gray have many workmen employed in this department at finishing alone. The work is done by the piece, as many of the different branches are under the personal superintendence of the foreman, whose duty it is to see that the work is made perfect; for the workman is liable for the materials he destroys. One great improvement made by Messrs. Boardman & Gray, and placed in all their piano-fortes, we believe is not used by any other maker. We refer to their metallic OVER damper and register and cover. The dampers are held in their places by wires or lifters passing between the strings and through the register, which holds them as they are acted on by the keys and pedal. This register is usually made in the old way, of wood, and placed *under the strings*, and, consequently, the weather acting on the wood is liable to warp or spring the register, and thus throw these wires or lifters against the strings, causing a jingling or harsh jarring when the piano is used; and, then, the register being placed beneath the strings, and the lifters passing through it above the strings to the dampers, of course they are liable to accidents, and to be bent and knocked out of place in many ways by anything hitting the dampers, as in dusting out the instrument, &c. But this improvement of Messrs. Boardman & Gray covers all these defects in the old register. Theirs, being of iron, is not affected by the changes of the weather or temperature of different houses and rooms; and, then, being placed *above* the strings, the dampers are at all times protected from injury. Consequently, their piano-fortes never have any jangling or jingling of the strings against the damper wires. This we believe to be a most valuable improvement, and, at the same time, the beautiful metallic damper cover is highly ornamental to the interior of the piano-forte.

When the case is thus finished, it can be tuned for the first time, although all is yet in the rough and unadjusted state; and from the finisher, after being tuned, it passes into the hands of the “regulator.”

The Piano-forte Action Regulator adjusts the action in all its operations. Those parts are supplied and fitted that are still wanting to complete it. The depth of the touch is regulated, the keys levelled, the drop of the hammer adjusted, and all is now seemingly in order for playing; but in Messrs. Boardman & Gray’s Factory, the instrument has to undergo another ordeal in the way of regulating; for, after standing for several days or weeks, and being tuned and somewhat used, it passes into the hands of another and last regulator, who again examines minutely every part, readjusts the action, key by key, and note by note, until all is, as it were, perfect. And now its tone must be regulated, and the “hammer finisher” takes it in charge, and gives it the last finishing touch; every note from the bass to the treble must give out a full, rich, even, melodious tone. This is a very important branch of the business; for great care and much experience are required to detect the various qualities and shades of tone, and to know how to alter and adjust the hammer in such a way as to produce the desired result. Some performers prefer a hard or brilliant tone; other a full soft tone; and others, again, a full clear tone of medium quality. It is the hammer-finisher’s duty to see that each note in the whole

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range planning, outlined plans for the joint meeting of AMIS and the Galpin Society during August 2003. After flying to London, the group will go to Oxford, then back to London, and on to Edinburgh. She introduced members from the U.K. who have been making local plans: Charles Mould and Hélène La Rue (Oxford), Tony Bingham (London), and Arnold Myers (Edinburgh). Myers gave a slide presentation and passed around a hand-out detailing plans so far. Mould, La Rue, and Bradley Strauchen-Scherer introduced collections that we will visit.

Darcy Kuronen spoke briefly about plans for that evening’s banquet and thanked those who had helped during the meeting: Mitchell Clark, Charlotte Nicklas, Allan Winkler, and Nancy Hurrell. He then introduced James Bollman, whose personal collection of banjos and associated ephemera were on display in an exhibition called “The Banjo: The People and the Sounds of America’s Folk Instrument” at the museum.

Laurence Libin, chair of the Publications Committee, explained how the pre-banquet book sale would work. A large portion of the items had been donated from the estate of Lillian Caplin. He moved that funds from the sale be used to support AMIS publications. Cecil Adkins seconded the motion and it passed.

The meeting was adjourned at 1:30 p.m.

—*Respectfully submitted,*  
*Carolyn F. Bryant, Secretary*

## The William E. Gribbon Memorial Award for Student Travel, 2003

The William E. Gribbon Memorial Fund was established in 1989 to encourage and enable college and university students aged 35 years or under, enrolled as full-time undergraduate or graduate students in accredited academic programs and having career interests that relate to the purposes of the American Musical Instrument Society, to attend the Society's annual meetings.

The Award consists of a student membership in the Society for one year and substantial financial support for travel and lodging in an amount determined by the Award Committee, based upon an itemized estimate of all of the applicant's meeting-related expenses. Award recipients are recognized at the annual meeting they attend, which in 2003 will take place in the United Kingdom.

### Application Procedure

Applications should be addressed to Janet K. Page, Chair, William E. Gribbon Memorial Award for Student Travel Committee, Music Department, University of Memphis, Memphis TN 38152, and must consist of the following documents (items 1-4):

1. A statement of 300 words or less describing the ways in which your academic interests relate to the history and/or study of musical instruments.
2. Two letters of recommendation written by persons who are familiar with your work and career interests. One of these letters must be submitted on official institutional letterhead by a teacher or professor who can verify your student status.

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## Boardman & Gray . . . *continued from p. 9*

instrument shall correspond in quality and brilliancy with the others. The piano-fortes of Messrs. Boardman & Gray are celebrated for their full organ tone, and for the even quality of each note; for the rich, full, and harmonious music, rather than the noise, which they make; and a discriminating public have set their stamp of approbation on their efforts, if we may judge by the great and increasing demand for their instruments.

The instrument, after being tuned, is ready for the ware-room or parlor[.]

But several smaller operations we have purposely passed by, as it was our wish to give a clear idea of the structure of the piano-forte by exhibiting, from stage to stage, the progress of the manufacture of the musical machinery. Let us now look after the construction of the other parts of the instrument.

The "leg-bodies," as they come from the machine, are cut out in shape in a rough state, ready for being veneered (or covered with a thin coating of rosewood or mahogany); and, as they are of various curved and crooked forms, it is a trade by itself to bend the veneers and apply them correctly. The veneers are carved and bent to the shapes required while hot, or over hot irons, and then applied to the leg-bodies by "calls," or blocks of wood cut out to exactly fit the surface to be veneered. These calls are heated in the steam ovens. The surface of the leg having been covered with glue, the veneer is put on, and then the hot call is applied and screwed to it by large hand-screws holding the veneer closely and firmly to the surface to be covered. The call, by warming the glue, causes it to adhere to the legs and veneer; and, when cold and dry, holds the veneer firmly to its place, covering the surface of the leg entire, and giving it the appearance of solid rosewood, or of whatever wood is used for the purpose. Only one surface can be veneered at a time, and then the screws must remain on until it is cold or dry; and, as the legs have many distinct surfaces, they must be handled many times, and, of course, much labor is expended on them. After all the sides are veneered, they must be trimmed, scraped, and finished, and all imperfections in the wood made perfect, ready for being varnished.

The desks are made by being so framed together as to give strength, then veneered, and, after being varnished and polished, are sawed out in beautiful forms and shapes by scroll saws, in the machine-shop. They have thus to pass through quite a number of processes before they are ready to constitute a part of a finished piano-forte. The same can be said of many other parts of the instrument that are made separate, and applied when wanted in the instrument, such as lyres, leg-blocks, or caps, &c. And, as each workman is employed at but one branch alone, and perfects his part, it is evident that, when put together correctly, the whole will be perfect. And, as Messrs. Boardman & Gray conduct their business, there are from twenty to twenty-four distinct kinds of work or trades carried on in their establishment. Thus, the case-maker makes cases; the leg-maker legs; the key-maker keys; the action-maker action; the finisher [p]uts the action into the piano; the regulator adjusts it; and thus each workman bends the whole of his energies and time to the one branch at which he is employed. The result of this division of labor is strikingly shown in the perfection to which Messrs. Boardman & Gray have brought the art of piano-forte making, as may be seen in their superior and splendid instruments.

The putting together the different parts of the piano-forte, such as the top, the legs, the desk, the lyre, &c., to the case, constitutes what is called fly-finishing. The top is finished by the case-maker in one piece, and remains so until varnished and polished; then the fly-finisher saws it apart, and applies the

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butts or hinges, so that the front will open over the keys; puts on all the hinges; hangs the front or "lock-board" to the top; and completes it. He also takes the legs as they come from the leg-maker, and fits them to the case by means of a screw cut on some hard wood, such as birch or iron-wood, one end of which is securely fastened into the leg, and the other end screws into the bottom of the piano. The fly-finisher also puts on the castors, locks, and all the finishing minutiae to complete the external furniture of the instrument, when it is ready for the ware-rooms, to which it is next lowered by means of a steam elevator, sufficiently large to hold a piano-forte placed on its legs, together with the workman in charge of it.

The following plate exhibits a piano-forte on the elevator passing from the fly-finisher's department to the ware-rooms. Of these steam elevators there are two, one at each end of the building; one for passing workmen, as well as lumber, to and from the machine-shop and drying-rooms, and one for passing cases and pianos up and down to the different rooms. Much ingenuity is shown in their construction, being so adjusted as to be sent up or down by a person on either floor, or by one on the platform, who, going or stopping at will, thus saves an immense amount of hard labor.

Water from the Albany water-works is carried throughout the building on to each floor, with sinks, hose, and every convenience for the workmen, so that they may have no occasion to leave the premises during the working hours. One thing we must not forget to point out, and that is the Top Veneering-Press, made on the plan of "Dicks's Patent Anti-Friction Press" (shown in the following engraving on the upper floor at left hand), and we believe the only press of the kind in the world. It was made to order expressly for Messrs. Boardman & Gray, and its strong arms and massive iron bed-plates denote that it is designed for purposes where power is required. It is used in veneering the tops for their piano-fortes, and it is warranted that two men at the cranks, in a moment's time, can produce a pressure of one hundred tons with perfect ease. It is so arranged that the veneers are laid for several tops at one time. Tops made and veneers laid under such a pressure will remain level and true and perfectly secure. Messrs. Boardman & Gray have used this press upwards of eighteen months, and find that it works excellently, and consider it a great addition to their other labor-saving machines.

Having thus given a passing glance at most of the mechanical parts of the piano-forte, we will now examine the varnishing and polishing departments, consisting of some five or more large rooms. As the different layers of varnish require time to dry, it is policy to let the varnish harden while the workmen are busy putting in the various internal parts of the piano. Thus the case, when it comes from the case-maker, goes first to the first varnishing-room, and receives several coats of varnish; and, when the workman is ready to put in the sounding-board and iron frame, it is taken from the varnish-room to his department; and, when he has finished his work, it is again returned to the varnishing department, where it remains until the finisher wants it, who, when done with it, returns it to the varnishing-room. Thus, these varnishing-rooms are the store-rooms for not only the cases, but all the parts that are varnished; and the drying of the varnishing is going on all the time that the other work is progressing. In this establishment, from 150 to 200 pianos are being manufactured in the course of each day. In the varnish-rooms, from 100 to 150 cases are at all times to be seen; others are in the hands of the workmen in the different rooms, in the various stages of progress towards completion. Besides the cases

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3. Your curriculum vitae.
4. An itemized presentation of the expenses you are likely to incur by attending the 2003 Annual Meeting in Oxford, London, and Edinburgh, including travel, accommodations, and meal expenses, as well as those of an incidental nature.

The following documents (items 5 and 6) are optional, but may be included with your application, if appropriate:

5. If you have proposed (or will propose) a paper for the 2003 Annual Meeting, a copy of the abstract submitted (or to be submitted) to the Program Committee. Note: the deadline for receipt of these proposals, if sent by mail, is December 15, 2002; if transmitted by e-mail, they must be sent by January 15, 2003. Abstracts are to be sent to Arnold Myers, as indicated in the "Call for Papers" included in this issue of the *Newsletter*.
6. If you have attended one or more annual AMIS meetings in the past, a statement (not exceeding 300 words) of impressions gained from the experience.

We encourage you to take advantage of this opportunity. AMIS members have given generously to make the Gribbon Memorial Award available, and we look forward to a strong response. Applications must be postmarked by midnight, February 1, 2003.



The Abels (Jeannine and Richard) and the Invisible Man (with fez) at the Museum of Our National Heritage in Lexington.

Photo by Susan Thompson.

## News of Members

**Barbara B. Smith**, emerita Professor of Music, University of Hawaii at Manoa, was presented with a festschrift in 2001 for her eighteen years of service as chair of the Study Group of Musics of Oceania of the International Council for Traditional Music. Entitled *Traditionalism and Modernity in the Music and Dance of Oceania: Essays in Honour of Barbara B. Smith*, the book was published by the University of Sydney in 2001 as Oceania Monograph 51. The editor is Helen Reeves Lawrence, and the technical editor is Don Niles. Barbara B. Smith has long pursued teaching and research interests in the music and instruments of Oceania and Asia. She is the author of articles in *The New Grove Dictionary of Music and Musicians* (1st and 2nd eds.) and *Die Musik in Geschichte und Gegenwart* (1st and 2nd eds.); served as consulting editor for *East Asia*, vol. 7 of *The Garland Encyclopedia of World Music* (2002);

## Boardman & Gray . . . *continued from p. 11*

in the varnish-rooms, we may see all the different parts of the pianos in dozens and hundreds, legs, lyres, tops, desks, bars, &c., &c., forming quite a museum in its way. The processes of varnishing and polishing are as follows: The cases, which are all of rosewood, are covered first with a spirit-varnish made with shellac gum, which, drying almost instantly, becomes hard, and keeps the gum or pitch of the rosewood from acting on the regular oil varnish. After the case has been "shellacked," it then receives its first "coat of varnish" and left to dry; and then a second coat is applied, and again it is left to dry. The varnish used is made of the hardest kind of copal gum, and prepared for this express purpose. It is called scraping varnish; it dries hard and brittle, and is intended to fill in the grain of the wood. When it becomes thoroughly dry and hard, these two coats are scraped off with a steel scraper. The case then receives several coats of another kind of varnish; when this is dried, it is ready for rubbing, which is effected by means of an article made of cloth fastened on blocks of wood or cork; and the varnish is rubbed on with ground pumice stone and water (a process somewhat similar to that of polishing marble). A large machine, driven by the engine, is used for rubbing the tops of pianos and other large surfaces. When the whole surface is perfectly smooth and even, it receives an additional coat of varnish. Each coat having become dry, hard, and firm, the surface receives another rubbing until it is perfectly smooth, when it receives a last flowing coat. After it is thoroughly dried and hardened, it is ready for the polishing process, which consists in first rubbing the surface with fine rotten stone, and then polishing with the fingers and hands until the whole surface is like a mirror wherein we can

"See ourselves as others see us."

In the preceding statement, we have simply given an outline of the mechanical branches of the business, and a general description of the lumber required, and its peculiar seasoning and preparation prior to use. Large quantities of rosewood are used for veneering and carved work, slipping, &c. Just now, this is the fashionable wood for furniture; nothing else is used in the external finish of the piano-fortes of Messrs. Boardman & Gray. A view of their large veneer-room would excite the astonishment of the novice. Rosewood is brought from South America, and is at present a very important article of commerce, a large number of ships being engaged in this trade alone, to say nothing of the thousands employed in getting it from its native forests for shipping, and the thousands more busy in preparing it for the market after it has reached this country. Much that is used by Messrs. Boardman & Gray is sawed into veneers, and prepared expressly for them at the mills at Cohoes, N.Y. They buy large quantities at a time, and, of course, have a large supply on hand ready for immediate use. They always select the most richly-figured wood in the market, believing that rich music should always proceed from a beautiful instrument. Thick rosewood is constantly undergoing seasoning for those portions which require solid wood. And one thing, dear reader, we would say; and that is, where rosewood veneers are put on hard wood well seasoned, and prepared correctly, they are much more durable than the solid rosewood would be, not being so liable to check and warp. They also make use of a large quantity of hardware in the form of "tuning pins"—upwards of a ton per year. Of iron plates they use some twenty-five tons. Their outlay for steel music wire amounts to hundreds of dollars per year; not to speak of the locks, pedal feet, butts and hinges, plated covering wire for the bass strings, bridge pins, centre

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pins, steel springs, and screws of various kinds and sizes, of which they use many thousand gross annually. Of all these, they must keep a supply constantly on hand, as it will not do for their work to stop for want of materials. A large capital is at command at all times; and, as many of these things require to be made expressly to order, calculation, judgment, and close attention are needed to keep all moving smoothly on.

Cloth is used for a variety of purposes in the establishment of Messrs. Boardman & Gray. It is made and prepared expressly for their use, from fine wool, of various thicknesses and colors, according to the use for which it is designed. Whether its texture be heavy or thick, firm or loose, smooth or even, soft or hard, every kind has its peculiar place and use. Here we would give a word of caution to the reader. So much cloth is used in and about the action of the piano-forte, that we must beware of the insidious moth, which will often penetrate and live in its soft folds, thereby doing much damage to the instrument. A little spirits of turpentine, or camphor, is a good protection against them.

Ivory is another article which is largely used. Being expensive, no little capital is employed in keeping an adequate supply at all times on hand.

And then there is buckskin of various kinds and degrees of finish, sandpaper, glue, and a variety of other things, all of which are extensively employed in the business.

So far, we have treated merely of materials and labor. We have said nothing of the science of piano-forte making. If, after all the pains taken in selecting and preparing the materials required, the scale of the instrument shall not be correctly laid down on scientific principles; that is to say, if the whole is not constructed in a scientific manner, we shall not have a perfect musical instrument. So the starting-point in making a piano-forte is in having a scale by which to work. This scale must be of the most improved pattern, and laid out with the utmost nicety, and with mathematical precision. By the scale we mean the length of each string, and the shape of the bridges over which it passes. The length of the string for each note, and its size, are calculated by mathematical rules, and perfected by numerous experiments; and by these experiments alone can perfection be attained in the manufacture of the instrument. Messrs. Boardman & Gray use new and improved circular scales of their own construction, in which they have embodied all the improvements which have from time to time been discovered. They are determined that nothing shall surpass, if anything equals, their DOLCE CAMPANA ATTACHMENT.

The great improvement of this age in the manufacture of the piano-forte is the Dolce Campana Attachment, invented by Mr. Jas. A. Gray, of the firm of Boardman & Gray, and patented in 1848 not only in this country, but in England and her colonies. It consists of a series of weights held in a frame over the bridge of the piano-forte, which is attached to the sounding-board; for the crooked bridge of the piano, at the left hand, is fast to and part of the sounding-board. The strings passing over, and firmly held to this bridge, impart vibration to the sounding-board, and thus tone to the piano. These weights, resting in a frame, are connected with a pedal, so that when the pedal is pressed down, they are let down by their own weight, and rest on screws or pins inserted in the bridge, the tops of which are above the pins that hold the strings, and thus control the vibrations of the bridge and sounding-board. By this arrangement, almost any sound in the music scale can be obtained, *ad libitum*, at the option of the pianist; and as it is so very simple, and in no way liable to get out of

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and is the editor of *The Queen's Songbook by Her Majesty Queen Lill'uokalani* (1999).

**Jane Schatkin Hettrick** is the editor of Antonio Salieri's *Mass in D Minor* (1805), which was published in May, 2002, by A-R Editions, Inc. Her edition and performance materials were used for the modern European premiere of the work, which was presented in the former Court Chapel in Vienna on Sunday, April 14, 2002. The ensemble, consisting of the Vienna Choir Boys, tenors and basses from the Vienna State Opera, and instrumentalists from the Vienna Philharmonic, was under the direction of Uwe Christian Harrer, Artistic Director of the Vienna Court Chapel (and therefore a successor to Salieri in that post). Dr. Hettrick was present at this performance, which was the principal music of a liturgical service in honor of the Papal Nuncio to Austria.



*Time out for the Libins (Laurence and Kathryn) and the Harps (Vernon and Mary Margaret) at the Museum of Our National Heritage in Lexington.*

Photo by John McCardle.

## In Memoriam Igor Kipnis

Igor Kipnis, internationally renowned performer on the harpsichord, clavichord, fortepiano, and more recently on the modern piano, died at his home in Redding, Connecticut, on January 23, 2002. He was 71. According to his agent, Marilyn Gilbert Artists Management of Toronto, he had been suffering from cancer.

Mr. Kipnis's career as a concert performer and recording artist spanned some forty years. During this time he recorded more than 80 albums, 57 of which were devoted exclusively to solo works. More than any other harpsichordist of his era, he sought to popularize his instrument by playing repertoire from Baroque to contemporary, traditional to pop. His efforts to win converts and supporters from all walks of life took him to every state in the Union (except Mississippi and North Dakota) and to a variety of venues around the world from elementary school classrooms to college cafeterias to historic churches and the most prized of concert halls. Once, while being interviewed, he remarked that the harpsichord "surprises people. They expect it to be wearing a wig and belonging in somebody's attic. I try to bring it down from the attic or [at least] lead people up."

Kipnis was born in Berlin on September 27, 1930. His father, Alexander Kipnis, was an esteemed operatic bass who had a successful career in Europe until the late 1930s, when he was forced to leave Germany and move his family to the United States. Settling in close proximity to New York and the Metropolitan Opera, the elder Kipnis and his wife lost no time in enrolling their only child, Igor, in the Westport (Connecticut) School of Music, where he studied the piano for some

## Boardman & Gray . . . *continued from p. 13*

order, or to disturb the action of the piano, of course it must be valuable. But let us listen for ourselves. We try one of the full rich-toned pianos we have described, and, pressing down the pedal, the tone is softened down to a delicious, clear, and delicate sweetness, which is indescribably charming, "like the music of distant clear-toned bells chiming forth their music through wood and dell." We strike full chords with the pedal down, and, holding the key, let the pedal up slowly, and the music swells forth in rich tones which are perfectly surprising. Thus hundreds of beautiful effects are elicited at the will of the performer. This Dolce Campana Attachment is the great desideratum which has been required to perfect the piano-forte, and by using it in combination with the other pedals of the instrument, the lightest shades of *altissimo*, alternating with the *crescendo* notes, may be produced with comparative ease. Its peculiar qualities are the clearness, the brilliancy, and the delicacy of its touch. Those who, in the profession, have tested this improvement have, almost without an exception, given it their unqualified approbation; and amateurs, committees of examination, editors, clergymen, and thousands of others also speak of it in terms of the highest praise. Together with the piano-forte of Messrs. Boardman & Gray, it has received ten first class premiums by various fairs and institutes. And we predict that but a few years will pass ere no piano-forte will be considered perfect without this famous attachment.

We must now examine its structure and finish. The attachment consists of a series of weights of lead cased in brass, and held in their places by brass arms, which are fastened in a frame. This frame is secured, at its ends, to brass uprights screwed into the iron frame of the piano; and the attachment frame works in these uprights on pivots, so that the weights can be moved up or down from the bridge. The frame rests on a rod which passes through the piano, and connected with the pedal; and the weights are kept raised off the pins or screws in the bridge by means of a large steel spring acting on a long lever under the bottom of the piano, against which the pedal acts; so that the pressing down of the pedal lets the attachment down on to its rests on the bridge, and thus controls the vibrations of the sounding-board and strings. The weights and arms are finished in brass or silver. The frame in which they rest is either bronzed or finished in goldleaf, and thus the whole forms a most beautiful addition to the interior finish of the piano-forte.

Messrs. Boardman & Gray have applied upwards of a thousand of these attachments to piano-fortes, many of which have been in use four and five years, and they have never found that the attachment injured the piano in any way. As their piano-fortes without the attachment have no superiors for perfection in their manufacture, for the fulness and sweetness of their tone, for the delicacy of their touch and action, it may easily be seen how, with this attachment, they must distance all competition.

And now, dear reader, we have attempted to show you how good piano-fortes are made; to give you an idea of the varied materials which are requisite for this purpose; and to describe the numerous processes to which they are subjected, before a really perfect instrument can be produced.

The manufacturing department is under the immediate supervision of Mr. James A. Gray, one of the firm, who gives his time personally to the business. He selects and purchases all the materials used in the establishment. He is thoroughly master of his vocation, having made it a study for life. No piano-forte is permitted to leave the concern until it has been submitted to his care-

ful inspection. If, on examination, an instrument proves to be imperfect, it is returned to the workman to remedy the defect. He is constantly introducing improvements, and producing new patterns and designs, to keep up, in all things, with the progress of the age.

The senior partner of the firm, Mr. Wm. G. Boardman, attends to the sales, and gives his attention to the financial department of the business. Thus, the proprietors reap the benefit of a division of labor in their work, and each is enabled to devote his entire time and energies to his own duties. Their great success is a proof of their industry and honorable devotion to their calling. They are gentlemen in every sense of the word, esteemed by all who know them, and honored and trusted by all who have business connections with them. They liberally compensate the workmen in their employ, and act on the principle that the "laborer is worthy of his hire." Their workmen never wait for the return due their labor. Their compensation is always ready, with open hand. The business of the proprietors has increased very rapidly for the last few years, and, although they are constantly enlarging and improving their works, they find themselves unable to satisfy the increasing demand for their piano-fortes. Their establishment is situated at the corner of State and Pearl Streets, Albany, N.Y., well known as the "Old Elm-Tree Corner."

Their store is always open to the public, and constantly thronged with customers and visitors, who meet with attention and courtesy from the proprietors and persons in attendance. We would advise our readers, should business or pleasure lead them to the capital of the Empire State, to call on Messrs. Boardman & Gray at their ware-rooms, even though they should not wish to purchase anything from them; for they may spend an hour very pleasantly in examining and listening to their beautiful and fine-toned piano-fortes with the Dolce Compana Attachment.

#### INSTRUCTIONS

Have your piano-forte tuned, at least four times in the year, by an experienced tuner; if you neglect it too long without tuning, it usually becomes flat, and troubles a tuner to get it to stay at concert pitch, especially in the country. Never place the instrument against an outside wall, or in a cold, damp room. Close the instrument immediately after your practice; by leaving it open, dust fixes on the sound-board and corrodes the movements, and, if in a damp room, the strings soon rust.

Should the piano-forte stand near or opposite a window, guard, if possible, against its being opened, especially on a wet or damp day; and, when the sun is on the window, draw the blind down. Avoid putting metallic or other articles on or in the piano-forte; such things frequently cause unpleasant vibrations, and sometimes injure the instrument. The more equal the temperature of the room, the better the piano will stand in tune.

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years. It was during this period that Igor first became interested in the harpsichord, having acquired a set of 78-rpm discs that included a performance of Bach's Second English Suite by Wanda Landowska. In his own words, "the sound of the instrument intrigued me, and I thought to myself that some day I would like to try [it]."

Knowing that his father did not wish him to pursue a career in music, Kipnis spent his college years engaged in non-musical study at Harvard, completing a degree in social relations in 1952. He then served in the US Army during the Korean conflict, and thereafter held a series of music-related jobs, but none as solo performer. Ironically, it was Igor's father who presented him with his first harpsichord, a two-manual Sperrhake built in 1957. Igor learned to play the instrument gradually but sought advice from knowledgeable musicians like Fernando Valenti (harpsichordist), Melville Smith (head of the Boston-based Longy School), and especially Thurston Dart (musicologist and performer), whom he considered his mentor and with whom he would later record *Music for Two Harpsichords* under the Columbia label (1969).

The Sperrhake figured prominently in a series of discs released by Kapp in 1960–61. But by early 1962, Kipnis had come to rely upon a newer instrument—a two-manual harpsichord by the firm of Rutkowski & Robinette, New York, their op. 11, and an instrument of their own design. Used first in a recording of Bach's Cantata no. 51 with Eleanor Steber, soprano, it served as the primary vehicle for Kipnis's recording and public performances until the early 1970s.

On the subject of his instrumental requirements, Robert Robinette recalls that Kipnis "always insisted upon very light quilling" and "was most particular about an action's

*continued on p. 16*

speed of repetition and evenness of articulation.” Frank Rutkowski adds that Kipnis’s “gift for constructive criticism” and “infallible instinct for the slightest irregularity” enabled him to demand an accuracy from his instruments which “inspired us to improve and refine our actions.”

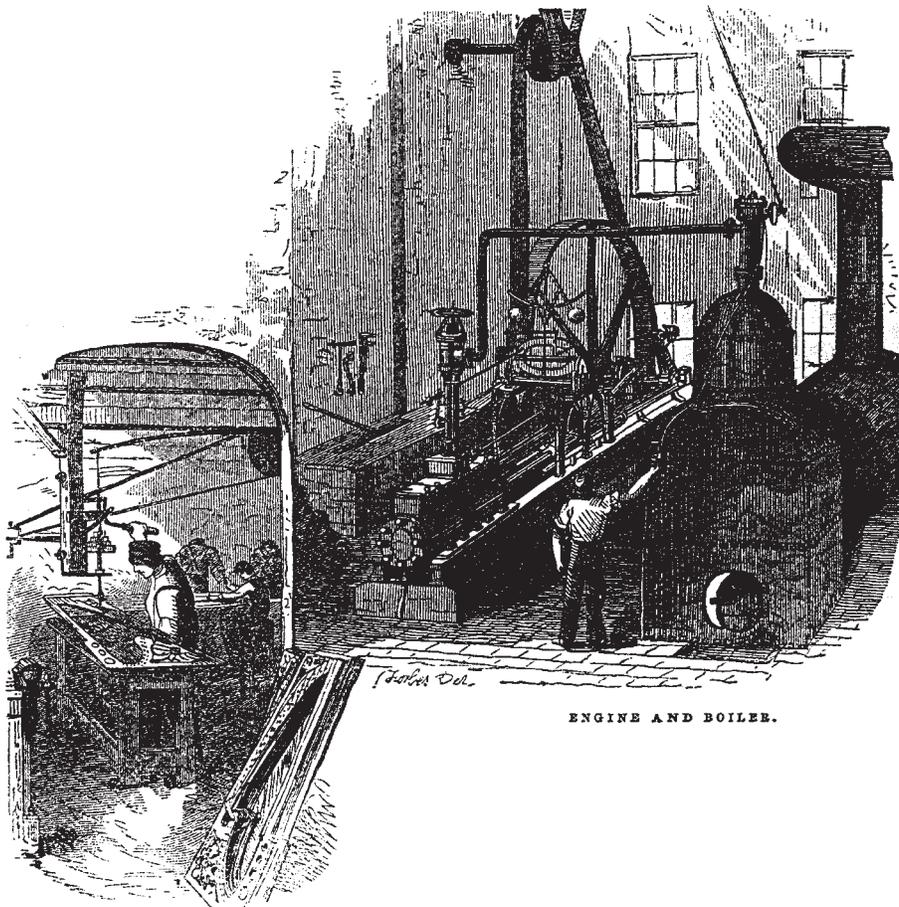
Other instruments commissioned by Kipnis were a clavichord from Rutkowski & Robinette, Op. 17 (1963), modelled after an instrument by C. G. Hoffman (1784) in the Yale Collection of Musical Instruments; a two-manual, painted harpsichord with double bentside and five registers (16', 8', 8', 4' in quill; 8' in leather) from Rutkowski & Robinette, op. 37 (1970), modelled after an instrument by J. A. Hass (1760–61) in the Yale Collection; and a two-manual transposing harpsichord from Milan Misina (1985), modelled after an instrument by Pascal Taskin (1769) in the University of Edinburgh Collection. He also owned a fortepiano by Graebner Brothers, Dresden (1793), which he acquired from Hugh Gough, and a Steinway grand (1926).

Though he often used his own instruments in recordings, Kipnis did not hesitate to perform on instruments by a variety of makers. During a single weekend in April of 1992, for example, he recorded *The Virtuoso Scarlatti: 15 Sonatas for Harpsichord* on five different Hubbard & Broekman harpsichords modelled after historical examples from the Flemish, German, Italian, English, and French schools.

Kipnis’s artistry brought him fame. He was the recipient of six Grammy nominations, three Record of the Year awards from Stereo Review, a Deutsche Schallplatten prize (1969), the Gold Star award from the Italian periodical *Musica* (1988), and an honorary Doctor of



GATEWAY ENTRANCE TO BOARDMAN & GRAY'S FACTORY.



ENGINE AND BOILER.

DRILLERS' ROOM.



KEY-MAKERS' DEPARTMENT.

Humane Letters degree from Illinois Wesleyan University (1993). In readers' polls sponsored by *Keyboard* magazine, he was thrice voted Best Harpsichordist (1978, 1979, 1980) and twice voted Best Classical Keyboardist (1982, 1986).

Igor Kipnis is survived by his son, Jeremy R. Kipnis of Norwalk, Connecticut, a sound engineer and record producer, who over the years collaborated with his father in numerous projects. Their more recent collaborations resulted in the release of a series of albums under the Chesky label. The Igor Kipnis website gives a complete discography of his recorded works ([http://people.mags.net/kipnis/ik2\\_2.html](http://people.mags.net/kipnis/ik2_2.html)), including a remarkable listing of the instruments he used.

—Susan E. Thompson

## Directory Corrigenda

The following correct e-mail addresses should be substituted for the ones reported in the 2000–2001 *AMIS Membership Directory*.

Robert E. Eliason:  
[reliason@sover.net](mailto:reliason@sover.net)

Sabine Klaus:  
[sabine.klaus@worldnet.att.net](mailto:sabine.klaus@worldnet.att.net)

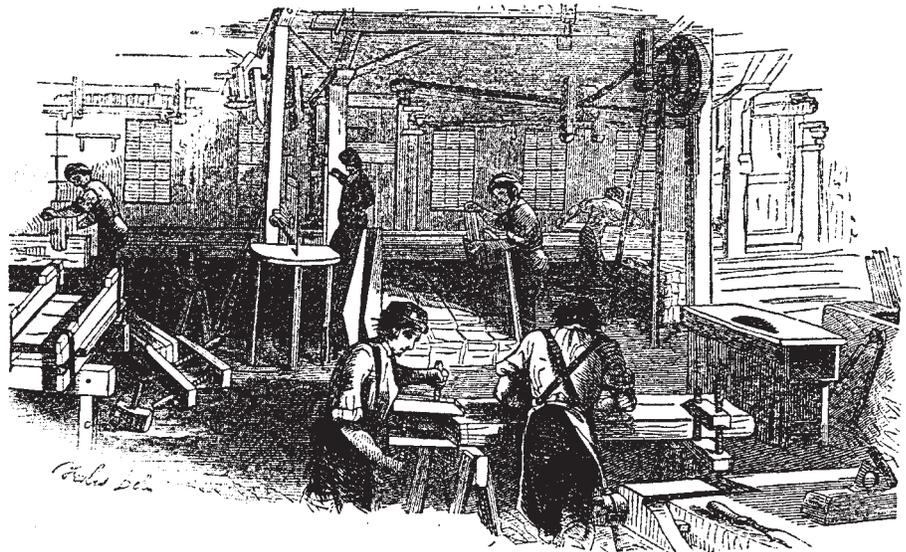
continued on p. 18

## Report of the Viola d'amore Congress in Poland, June, 2002

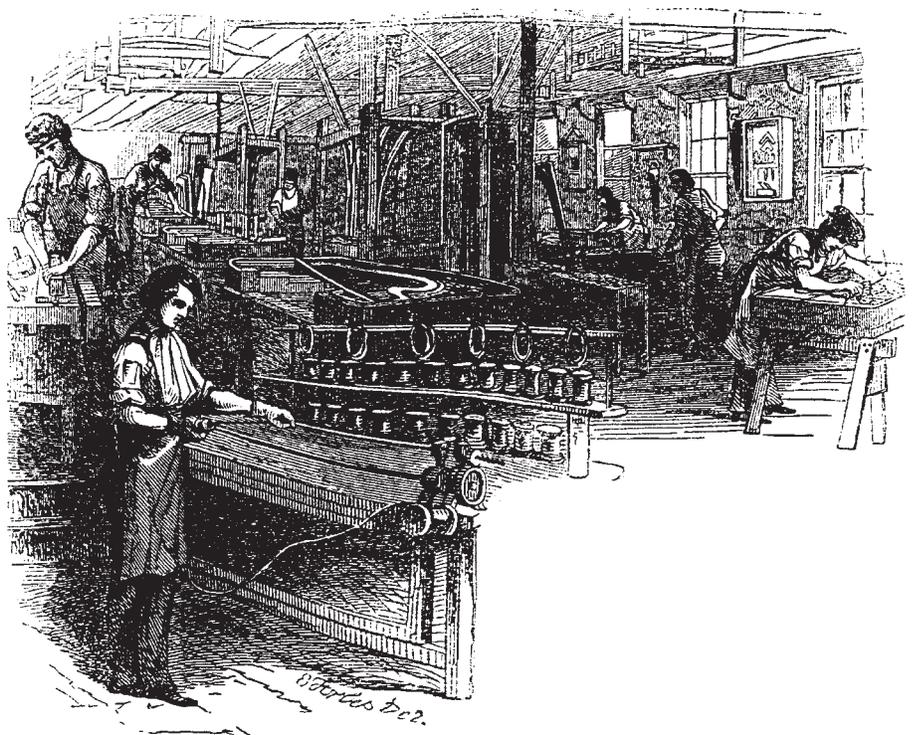
The Viola d'amore Society of America, in conjunction with the Mazovian Culture and Art Center of Warsaw, held its eleventh International Viola d'amore Congress in Radziejowice, Poland, on June 7-14, 2002. Except for two concerts held in Warsaw (one in the John-Paul Museum and the other in the Royal Palace in the Old City), all other events took place in the impressive Radziejowice palace, about 25 miles from Warsaw. Twenty-nine viola d'amore players and lecturers from England, Germany, France, Italy, Switzerland, Austria, the Czech Republic, Poland, and the USA performed old and new music for viola d'amore, including several world premieres of works written specifically for this Congress.

The violas d'amore featured in these performances were an intriguing mix of old and new instruments. There were some fine examples of eighteenth-century violas d'amore by Johannes Eberle, Paul Alletsee, Jean Henocq, and, of course, "Anonymous." One interesting viola d'amore was a six-stringed instrument without sympathetic strings that was probably built for use by Christoph Graupner, the court composer in Darmstadt who wrote concertos, trio sonatas, cantatas, and a sinfonia for and with viola d'amore. This instrument was made in 171(4) in Hessen-Darmstadt by Johannes Georgius Skotschofsky, a member of the Darmstadt court orchestra who played trumpet and violone. In addition to his performing skills on these instruments, he became a respected luthier whose instruments followed the Bohemian school of violin building. Another viola d'amore by Skot-

## Boardman & Gray . . . continued from p. 17



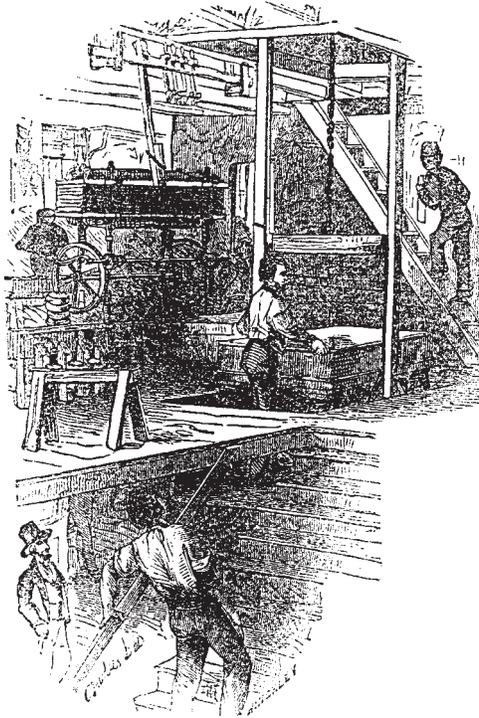
MACHINE-ROOM.



SPINNING-MACHINE.



ACTION-MAKING MACHINE, ETC.



STEAM ELEVATOR, AND DICKS'S PATENT TOP VENEERING PRESS.



PIANO-FORTE ACTION REGULATOR.



POLISHING AND RUBBING DEPARTMENTS.

schofsky from 1727 is in the Musée du Conservatoire National de Musique in Paris.

Of the many events included in the Congress, two held special interest for those devoted to instruments. Prof. Piotr Klafkowski gave an intriguing talk on the Hardanger fiddle, an instrument he learned to play during a seven-year exile from Poland. The Polish Baryton Trio gave a lovely performance of one of Haydn's trios for baryton, viola, and cello. In addition to the baryton (an instrument tonally akin to the viola d'amore), those attending the Congress had the pleasure of hearing some works for viola d'amore combined with viola da gamba, quinton, and viola pomposa.

The Congress was a success on many fronts. The level of viola d'amore playing has really risen over the past decade, and it is no longer thought to be an instrument for amateurs or "the ladies." Its relatively small repertory is a good one, and more contemporary composers are finding its tonal and tuning possibilities attractive enough to create new works for it.

—Myron Rosenblum

continued on p. 20

**International  
Clarinet Association  
ClarinetFest 2003**

The International Clarinet Association will hold its ClarinetFest 2003, a symposium and festival devoted to the clarinet, at the University of Utah in Salt Lake City on July 9–13, 2003.

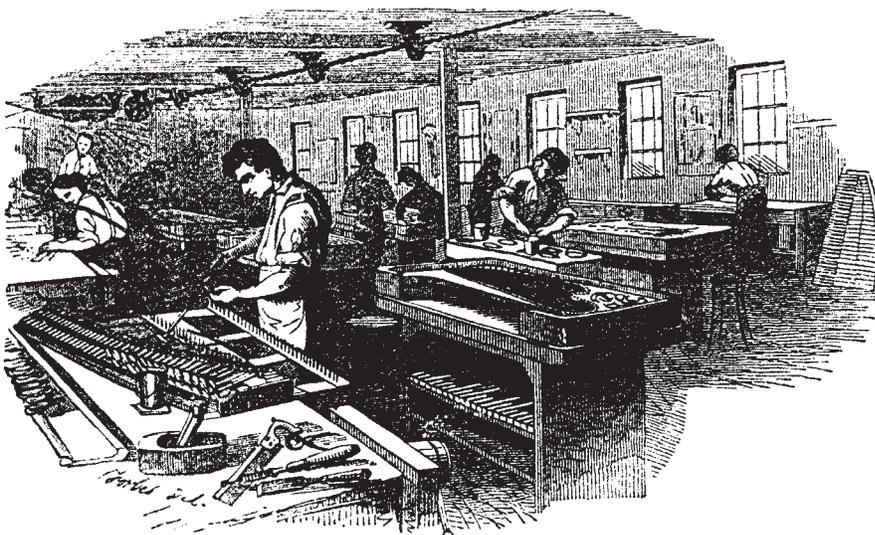
For this conference, the ICA solicits proposals for presentations, such as scholarly papers or lecture-recitals, on any topic related to the clarinet. The use of live or recorded performance is acceptable, but presentations whose sole aim is performance are discouraged. Presentations should be designed to be no more than 25 minutes in length. Presenters on the program in 2002 are ineligible for 2003. Each person is limited to one proposal. Those giving presentations must register for the conference.

Prizes will be offered by the ICA as follows: first-place paper, \$500 and guaranteed publication in the Association's journal, *The Clarinet* (subject to editing); and second-place paper, \$300.

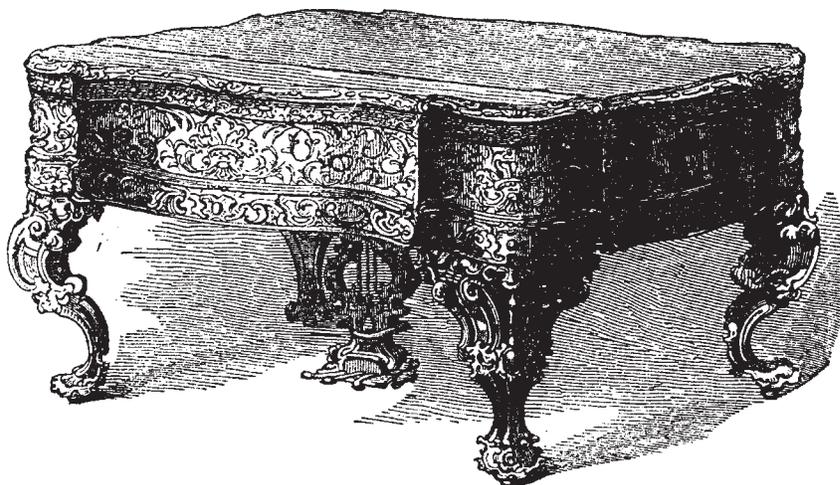
Proposals must consist of the following: (1) Six copies of an abstract, one page only, fully describing the content of the proposed paper or lecture-recital. The name or identification of the author must not appear on the proposal. (2) One copy of an author-identification sheet containing the author's name, address, telephone number(s), and e-mail address, if applicable. Please list all equipment needs for the proposed presentation. This sheet should also contain a biographical sketch of the author in the form in which it can be printed in the conference program.

Proposals are to be sent to the following address early enough to be received by January 15, 2003:

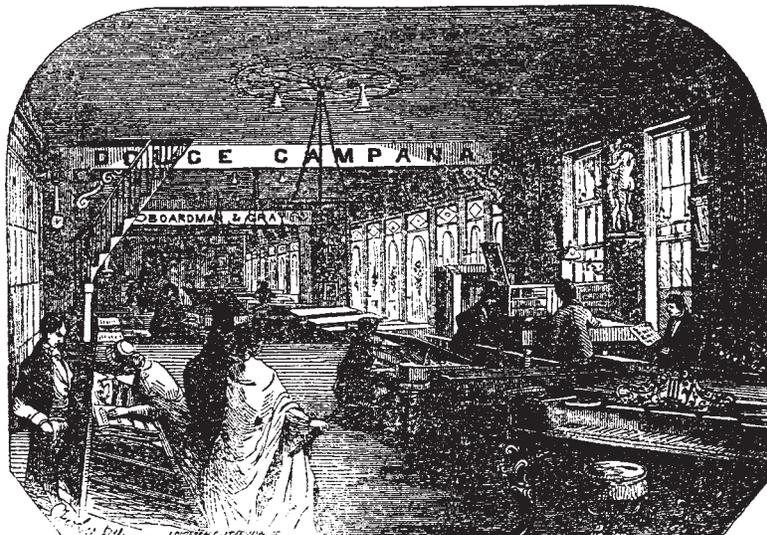
**Boardman & Gray . . . continued from p. 19**



FINISHING-ROOM.



VIEW OF ONE OF BOARDMAN AND GRAY'S ORNAMENTAL FINISHED PIANO-FORTES.



BOARDMAN AND GRAY'S STORE (INTERIOR VIEW), ALBANY, N. Y.

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## Reviews

**Kris Palmer.** *Ornamentation According to C. P. E. Bach and J. J. Quantz.* Bloomington: 1st Books Library, 2001. xvii, 188 pp.; 100+ musical exx. ISBN 0-75960-935-7 (paper, \$11.95; electronic book [digital data file], \$3.95 from [www.1stbooks.com](http://www.1stbooks.com)).

This is a manual for performing C. P. E. Bach's flute concertos, in particular the Concerto in A Minor (Wq 166; H 431). Recently I had the opportunity to perform Bach's Concerto in G Major (Wq 169; H 445), and I would have loved to have had a book like this one at my disposal. One of the difficult questions in the interpretation of eighteenth-century music is how in the world one should interpret the ornament signs. This is a greater than usual quandry in C. P. E. Bach's concertos, as Bach himself admitted to using the same *tr* symbol for varying ornaments when composing for non-keyboard instruments.

Palmer handles the problem of ornamentation in a user-friendly way. The Introduction discusses *Empfindsamkeit* and galant style and explains how these terms relate to the music of Bach and Quantz; it also introduces the treatises of Bach and Quantz and the four flute concertos discussed in the book. The ornaments are then treated in individual chapters, with the chapters organized into three sections: Part I, "Appoggiaturas in the A Minor Flute Concerto"; Part II, "Trills in the A Minor Flute Concerto"; and Part III, "Ornamentation in the Other Flute Concerti." The book includes a select music bibliography, a general bibliography, and an index.

Palmer methodically ushers the reader through each movement of the A minor concerto by bringing a magnifying glass to each ornament as it appears. The first ornament is the long appoggiatura. Palmer discusses the issues surrounding the performance of this ornament, including placement (on or before the beat) and duration. An example of the measure in question is presented, and then the discussion begins. Palmer quotes and interprets the two treatises and other commentary on the issue. I particularly appreciate the fact that she considers the context of each ornament, analyzing the direction of the melody preceding and following it and also the harmony; she is therefore able to make convincing decisions about the interpretation of the ornament.

All types of ornaments are discussed, including the *Abzug*, the *Anschlag*, and the two-tone slide. Part II, on trills, is particularly helpful. Five different trills are described and applied. Palmer discusses how many "waggles" each trill should have and how to make decisions about which type of trill to apply to the generic *tr* symbol. She also treats the upper neighbor to the trill and on- and off-the-beat placement of the trill and the upper neighbor. In Part III, the chapters on the turn and the mordent are the most helpful; Palmer clarifies the interpretation of each ornament, providing useful examples. I would have found it easier to read the measure numbers of the examples if they had appeared above each measure and not below the example within the caption, particularly when the examples consist of several measures. However, this is a minor problem, which does not detract from the rest of this wonderful book.

This book gives the flute player a palette of specific ornaments to use in the expression of music from the mid-eighteenth century. It has enabled me to make conscious decisions about which ornaments to apply, to improve my skill in improvisation, and to clarify my personal musical expression.

—Andra Hawks  
University of Memphis

Dr. Keith Koons, Chair  
ICA Research Presentation  
Committee  
Music Department  
University of Central Florida  
P.O. Box 161354  
Orlando, FL 32816-1354

Telephone: 407 623 5116  
E-mail: [kkoons@pegasus.cc.ucf.edu](mailto:kkoons@pegasus.cc.ucf.edu)

## Classified Column

Advertising rates for each ad in each issue: \$15.00 to AMIS members and \$25.00 to nonmembers for the first 25 or fewer words and for each additional 25 or fewer words. Each indication of measurement or price will be counted as one word. Not included in the word count are the opening "For Sale" (or similar announcement) and, at the end, the seller's name, address, phone and fax number, and e-mail address (as much as the seller wishes to give). Checks, payable to the American Musical Instrument Society, are to be sent along with copy to William E. Hettrick, Editor, AMIS Newsletter, 48-21 Glenwood Street, Little Neck, NY 11362-1422.

**FOR SALE:** Chickering "Cocked Hat" Grand Piano, 1854 (serial no. 15451). Seven-octave range. Beautiful rosewood case. Excellent condition, fully playable. Some professional restoration done. \$22,000. Rob McGregor, Denver, Colorado. E-mail [ahime@lycos.com](mailto:ahime@lycos.com) or phone 303-964-8762.

**FOR SALE:** Estey reed organ (style K59, 1905): 2 manuals, 30-note pedalboard, 10 registers, 5 couplers; solid oak console (64" W, 32" D, 64" H), carved music desk, bench, motor. Fine playing condition. Call or fax Carl Hull: 434-971-2905.

## Healthful Horns

The following article appeared in German in the first volume (1805) of the *Berlinische Musikalische Zeitung* (ed. Johann Friedrich Reichardt, Royal Prussian Capellmeister), no. 40, pp. 157–58. The author is Jean Brun (or Lebrun, 1759–c.1809), who is known to have been active as a horn player principally in Paris and Berlin. The currency cited is the Friedrichsdor, the gold coin used in Prussia at the time.

### Perfected Brass Instruments Unharmful to the Health

Long experience has convinced me of how detrimental to the health brass instruments have been up till now. After frequent attempts, I have finally succeeded in finding a remedy for this evil. This remedy consists of a lacquer that is of great purity, toughness, and durability, with which I cover the inner surfaces of the instrument and thus protect it from all excretions of verdigris. The hard coating of this lacquer is carried through to the bell, whose inside is likewise covered with it, as this lacquer resists the most vigorous rubbing and can be scratched off only with a sharp brass tool. However much one may moisten this lacquer with the strongest vinegar, it will still show no trace of verdigris. It is known that verdigris, which develops from residual moisture, is a very harmful poison. When I was First Waldhornist in the former Royal *Academie de Musique* in Paris, a man was poisoned by drawing water impregnated with verdigris out of his horn and into his mouth.

I have seen horns that have been so corroded with rust that holes were formed all over them; even more often have I observed that horns that have been perfectly made have become untrue in a short time because of rust and the roughness that arises from it.

## Reviews . . . continued from p. 21

Mary Jane Corry, Kate Van Winkle Keller, and Robert M. Keller, eds. *The Performing Arts in Colonial American Newspapers, 1690–1783: Text Database and Index*. New York: University Music Editions, 1997. CD-ROM (\$99.00).

This CD-ROM is highly recommended for schools and for students of organology. It contains 54,411 citations relating to music, poetry, dance, and theater in 50,719 records from 1690 to 1783. The citations are easily searchable by single word (e.g., “piano”) or combined words (e.g., “William Billings”), and for more precise results the boolean operators AND, OR, NOT, and NEAR are available. Citations are also searchable by date and newspaper title. There are indices with 235,676 entries for names, genres, subjects, and titles. An index of 12,061 entries contains the first line of every poem and lyric. In addition, thirty-seven newspaper woodcuts are searchable in the citation file. This is truly a treasure chest of primary source material from colonial American history. Examples from the CD appear on the website of University Music Editions ([www.universitymusicedition.com/Performing\\_Arts](http://www.universitymusicedition.com/Performing_Arts)).

The citations on this very enjoyable CD are widely varied, and I have culled a few of particular personal interest as examples. An advertisement in the *Pennsylvania Packet-Philadelphia* of March 13, 1775, announces the earliest American piano maker, John Behrent, and his “pianoforte of mahogany, in the manner of a harpsichord, with hammers, and several changes.” This advertisement has been known and cited since the nineteenth century, but less well known is the German version of it that appeared two weeks earlier under the name of Johann Behrent in *Der Wochentliche Philadelphische Staatsbote* (February 28, 1775).<sup>1</sup> An earlier advertisement in the *Pennsylvania Gazette-Philadelphia* (September 20, 1770) provides important information on Behrent’s activities and personal history: “John Berend, joyner and instrument-maker, lately arrived from Lisbon, lives on the south-side of Race-street, between Third-street and Moravian-alley, in a red board house, where he makes and repairs different sorts of musical instruments, such as harpsichords, spinets and clavichords, in the neatest manner, at reasonable rates. He has also one new made harpsichord to sell.” An advertisement in a 1772 issue of the *Pennsylvania Gazette-Philadelphia* specifies “Berndt’s” new address as Third-street in Campingtown, opposite Mr. Coats’s Burying-ground, the same as in 1775. Here, he is still selling a harpsichord and a walnut spinet.

The maker of an upright harpsichord or clavicytherium advertised in the *Pennsylvania Gazette-Philadelphia* on May 19, 1768 (it is easy to speculate that this instrument was similar to the anonymous upright piano at the Moravian Historical Museum in Nazareth, Pennsylvania<sup>2</sup>): “For the information of lovers of musick. The subscriber, living next door to the widow Mackenet, in Germantown, makes known, that he hath just finished, and to be sold at a reasonable rate, a neat upright standing harpsichord, which has been much admired by several good judges, for its sweetness of sound, as well as for the advantage of taking up so very little room, and of being an ornamental piece of furniture in any apartment. Said instrument may be seen and tried at the above said place, where attendance will be given by the maker, John Engle.”

The wind instrument maker Jacob Anthony first advertised in *Der Wochentliche Philadelphische Staatsbote* on September 29, 1772; part of the

advertisement appeared in English in the *Pennsylvania Gazette-Philadelphia* on September 18, 1772, and the advertisement was given there in full on November 18: “Jacob Anthony, turner and instrument-maker, at the Sign of the German Flute and Hautboy, &c. on the east side, the upper end of Second-street, a little way above Vine-street, near the Vendue-Houses, begs leave to acquaint the public, that he makes and sells all sorts, common flutes, hautboys, clarinets, and soldiers fifes; he also mends old ones; and makes all sorts of other tuner’s work. Jacob Anthony.” These advertisements establish the earliest American woodwind maker whose instruments (flutes and clarinets) survive today.

William Price of Boston was selling “flutes, hautboys, violins, and strings” from September 12, 1743, in the *Boston News Letter*, and on October 6, 1748, he advertised “German and English flutes” (transverse flutes and recorders) in the *Boston Evening Post*. The dealer James Rivington initially advertised flutes by Schuchart, Potter, and Mason in the *Pennsylvania Gazette-Philadelphia* on March 25, 1762: they cost “from seven pounds to thirty-five shillings.” Robert Wells advertised “German flutes of ivory, ebony or box, by Schuchart, Gidney, &ct.” in the *South Carolina American General Gazette* of June 13–20, 1766. Rivington advertised “fine German flutes, from 24s. to 94s., on the new and old construction” in *Rivington’s New York Gazette* of October 14, 1773. The “new construction” probably referred to the six-key flute as made by Johann Just Schuchart from about 1755.<sup>3</sup> Four years later, Rivington advertised in his newspaper “Florios’ German flutes with six silver keys, Do, with six brass keys, Potter’s fine toned German flutes, Potter’s do on a new construction, Do of inferior price, German flutes with extra middle pieces, second German flutes, Third German flutes, Fourth German flutes.” By 1780, the New York dealer Valentine Nutter had imported from London the “best tipt German flutes, with 1 key and 8 keys.” The eight-key instrument may have been made by Schuchart, Collier, Hale or Potter, but no English examples appear to survive. The earliest datable surviving eight-key flute was made by Heinrich Grenser circa 1798 to 1806.<sup>4</sup>

Unrecorded makers and new dates for known makers include the following. Charles Shipman, ivory and hard wood tuner, lately from England advertised “German flutes tipped in New York” in the *New York Mercury* of October 22, 1767. Joshua Collins, flute and stringed musical instrument maker and turner from Manchester, worked in Annapolis, Maryland, from February through June of 1773, according to advertisements in the *Maryland Gazette-Annapolis*. A Dublin maker, George Colquhoun, was active by 1778, since the “head-piece” of a voice German flute by “Colquhon” had been lost in Philadelphia according to the *Pennsylvania Ledger* of January 21, 1778.<sup>5</sup> The flutist Jegu advertised in the *Pennsylvania Packet-Philadelphia* of May 6, 1779, that he “also makes, repairs and tunes German Flutes.” Isaac Greenwood, Junior, made flutes and fifes in Boston according to the *Continental Journal* of March 29, 1781; he added oboes and clarinets in his new location in Salem according to the *Salem Gazette* of July 3, 1781.

Among the many instruments offered by James Rivington on September 30, 1773, in *Rivington’s New York Gazette* are “crooks for French horns, also a pair of fine tone E. Horns.” The “E. Horns” were probably English horns. Other advertisements are surprising or amazing, such as the following one in *The New York Gazette & Weekly Post Boy* of August 27, 1759: “To be disposed of, by a gentleman who is to leave the Province soon, and lodges at the Widow

My attempt to protect horns and trumpets from this rust and all excretions of verdigris—through which they become and remain clean, speak easily, and produce a fine tone, all at the same time—thus fulfills a double purpose: the purity of the tone and the health of the player. I have made use of these horns for a long time, but did not want to make my improvement known until I was convinced of the effectiveness of my discovery from my own experience. Yes, even the attacking and sustaining of stopped tones is much easier on my horns than was the case in the past.

Whoever wants to honor me with his confidence and buy horns or trumpets from me will receive them thoroughly well-tuned and marked with my name. The prices are as follows:

- One pair of large coiled inventions-horns, of my preparation, with all tones. . . . . 24 Frd’or
- One pair of small ditto. . . . . 20 —
- One pair of large or small coiled simple horns . . . . . 8 —

I am finally in a position to apply my discovery also to old instruments, especially to make them unharmed to the health. If the condition of the inner surfaces of old horns is much too uneven, however, I can remedy the impurity only in part, because the lacquer can only be applied extremely thin and fine.

I ask that letters and orders be sent postage-paid, and that packing and shipping of the instruments also be provided for at the cost of the purchaser.

Berlin, May 10, 1805  
 J. Brun,  
 First Waldhornist of the Royal Prussian Capelle.

—Ed.

## A Note from the Editor

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

AMIS members are encouraged to submit materials to the *Newsletter*, including professional-quality black-and-white or color photos (electronic transmission of all items is preferred). Contributors wishing to submit newspaper articles to the *Newsletter* should include the full title of the paper, the date of the article, and the name and e-mail address of the appropriate official at that paper who can give permission for reprinting (most large papers require fees that are beyond the limits of our budget, however).

The *Newsletter* is published in spring, summer, and fall issues (with corresponding submission deadlines of November 15, March 15, and July 15) and is also reproduced in full at the Society's website, [www.amis.org](http://www.amis.org).

The *Newsletter* is produced by A-R Editions, Inc., Middleton, Wisconsin.

—William E. Hettrick

Darcey's, opposite to William Walton's, Esq; two very fine violins, and a case for 'em, a small six string'd bass viole and bow, in a case; a pocket French horn which unscrews, with crooks and bits of all lengths to alter the tones."

In *Rivington's New York Gazette* for August 5, 1778, we meet with a "pair of very fine toned Concert French Horns, with all the Crooks complete, made by the celebrated Hoffmaster. The death of Hoffmaster six years ago, has made his Horns invaluable. The lowest is twenty five pounds sterling; they cost the owner that price. To be seen at the Printer's." John Christopher Hoffmaster died in 1764 and was probably responsible for introducing the horn with tuning crooks into England.<sup>6</sup>

An early advertisement for drums appears in the *South Carolina Gazette* of January 12, 1773: "James McCall, has just imported . . . from London . . . regimental drums, with King's arms, tabors and pipes."

A performance was advertised in the *South Carolina Gazette* on March 28, 1774, as featuring a viola d'amour concerto. The performance was to take place on 12 April: "Mr. Franceschini . . . at the New Theatre in Church-Street, will be performed, A Grand Concert of Vocal and Instrument Music for his benefit. A Solo and a Concerto on the Violin by Mr. Franceschini, Concerto on the Viol d'Amour, Sonata on the Harpsichord, &c. &c. &c."

A rather exaggerated and amusing advertisement for a bassoon appears in *Rivington's New York Gazette* of August 19, 1778: "To be Sold, A Bassoon Of an excellent and well approved Tone, formerly the Property of the famous Scammadine, who was acknowledged to be the First Performer in the Universe; the lowest Price is Fifteen Guineas. Enquire of the Printer."

—Albert R. Rice

### Notes

1. This advertisement is mentioned by John Leander Bishop, who misidentified the maker as John Belmont, in *A History of American Manufacturers from 1608 to 1860* (Philadelphia: E. Young & Co., 1868), 580. The maker was correctly identified as Behrent by Daniel Spillane in "Musical Instruments—The Pianoforte," *The Popular Science Monthly* 40 (November 1891–April 1892), 482. Behrent's advertisement in the *Pennsylvania Packet-Philadelphia* is reproduced in Cynthia Adams Hoover, Patrick Rucker, and Edwin M. Good, *Piano 300: Celebrating Three Centuries of People and Pianos* (Washington: The National Museum of American History, 2001), 15.
2. See Laurence Libin, "Nazareth Piano May Be Among America's First," *Moravian Music Journal* 33, no. 1 (Spring 1988), 2–6.
3. See Ardal Powell, *Introduction to Johann Georg Tromlitz, The Keyed Flute* (Oxford: Clarendon Press, 1996), 13–14.
4. This instrument carries the mark of crossed swords. See Phillip T. Young, *4900 Historical Woodwind Instruments* (London: T. Bingham, 1993). For a discussion of early, pre-eight-key Potter flutes, see Powell, "Appendix I: Flutemaking in the Late Eighteenth Century, 1750–1805" in *Tromlitz, The Keyed Flute*, 189–94. The Grenser flute was sold as lot 329 at Sotheby's in London on November 4, 1988. I thank Ardal Powell for information on the Grenser Flute.
5. Cf. William Waterhouse, *The New Langwill Index* (London: T. Bingham, 1993), 69.
6. See Waterhouse, *The New Langwill Index*, 179.