

# NEWSLETTER

Of The

## American Musical Instrument Society

Vol. XXI, No. 2

June 1992



Courtesy of Yale University Collection

Ferruccio Busoni (1866-1924), well-known pianist and composer, is seated in his home in Berlin at a harpsichord by Dolmetsch-Chickering (number 60), now in the Yale Collection of Musical Instruments in New Haven, Connecticut. The autographed photograph was given to Mrs. Madden at her home in Minneapolis in 1911 during one of the highly acclaimed concert tours that Busoni made in the United States between 1901 and 1911.

### DOLMETSCH-CHICKERING INSTRUMENTS AT YALE

From 1905 until 1911, Arnold Dolmetsch worked with Chickering and Sons in a special division of the Boston piano maker's factory that was set up to produce harpsichords, clavichords, viols, and lutes. During this relatively short period, it is remarkable that 72 keyboard instruments were completed. These instruments anticipated the revival of the classical harpsichord; moreover, a model thus

was established for the small workshop directed by one master builder that was to be characteristic of the shop of one of Dolmetsch's best pupils, John Challis, as well as of the shops of builders such as Frank Hubbard and of Challis' two pupils, Frank Rutkowski and William Dowd.

The Dolmetsch-Chickering harpsichords were without equal, when new, and were clearly superior in tone and action to the contemporary French and German instruments, a situation that remained unchanged until after World War II. Imagine the choice that confronted one

in 1930—a Dolmetsch-Chickering, a Pleyel, or a Neupert Bach Model. Interest in instruments by Dolmetsch-Chickering has not diminished, and they continue to be sought by collectors. At present, Yale University has two harpsichords, three clavichords, and one ottavina.

In 1989, the first instrument built by Dolmetsch-Chickering (number 1) came to Yale, the gift of David and Catherine Way. A five-octave clavichord, lacquered dark green and red, it was originally sold to Charles T. Carruth in Cambridge on February 16, 1906, for \$250.

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NEWSLETTER OF THE  
AMERICAN MUSICAL  
INSTRUMENT SOCIETY

André P. Larson, Editor

The Newsletter is published in February, June, and October for the members of the American Musical Instrument Society (AMIS). News items, photos, reviews, and short monographs are invited, as well as any other information of interest to AMIS members. Address all correspondence to the Editor, AMIS Newsletter, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA. Requests for back issues and all correspondence regarding membership (\$25.00 per year) should be directed to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

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Dolmetsch owned the clavichord made by Hoffman in 1784 (also at Yale), and it is this instrument that served as the model for the Chickering clavichords. It is of interest to see that number 1 is more like its prototype than subsequent examples. This important clavichord is the first historically based instrument built in the United States in the 20th century. Its restoration, recently completed by Frank Rutkowki and Robert Robinette, Conservators to the Yale Collection, was funded with a grant from The Friends of Music at Yale.

Earlier, Yale acquired number 29, a five-octave clavichord made in 1910, and number 43, an ottavina dated 1907 (sold in 1909 for \$50), as part of a bequest from Paul Jacobs. Number 32, a five-octave clavichord dated 1908, was the gift of Fanny Reed Hammond, the last curator of The Belle Skinner Collection.

The two harpsichords were the gift of Ralph Kirkpatrick. Number 55 was bought by Dolmetsch, himself, on April 10, 1911. It was sold to Lady Howard de Walen, who lent it to Violet Gordon Woodhouse. It has four sets of strings: 2x8', 1x4', and 1x16'. Ralph Kirkpatrick bought it in 1948, and in 1952 it was on this instrument that he recorded the harpsichord works from Bach's *Clavierübung* for The Haydn Society. Between 1949 and 1951 he used it to record an album of Mozart sonatas with Alexander Schneider, one of the Handel violin sonatas, and *Sonatina* by Walter Piston for Columbia Records.

Number 60 is a two-manual instrument with two registers at 8' pitch and one at 4' pitch. Except for the replacing of the original quill plectra on the upper eight-foot register with leather, the instrument remains in original condition. According to the Chickering notebook, this instrument was never sold; it was lent to Ferruccio Busoni in Berlin, and it was at this harpsichord that he wrote his *Sonatina* "ad usum infantis Madeline M. Americanae, pro Clavicimbalo composita." At some point, it was bought by Lotta van Buren, and it was she who sold it to Kirkpatrick in 1934.

Dolmetsch planned to build three pianos (numbered 62, 63, and 64 in the shop schedule book). None of these has been found, and it has been assumed that they were never built. However, I recently read a letter dated March 15, 1935, from Aeolian American Corporation to John Challis, from which is taken the follow-

ing: "Also the two manual harpsichords which we have had have been sold, as was also the piano which Dolmetsch made for special performances of the Beethoven and other early Concertos on the original instrument." I have always been intrigued by the prospect of seeing what Dolmetsch might have done with the design of an "early" piano. I would be most grateful for any information about the existence or whereabouts of one of these pianos.  
- Richard Rephann

## BOOK REVIEWS

**Conservation of Plastics: An Introduction to their History, Manufacture, Deterioration, Identification, and Care** by John Morgan. London: Plastics Historical Society and The Conservation Unit of the Museums & Galleries Commission, 1991. 55 pp. Softcover. ISBN 0-948630-14-0. Available from Archaeotype Books, 12-14 Hall Sq., Denbigh, Clwyd LL16 3NU, Great Britain, £27 plus postage (£1 surcharge, £2.50 air).

We live in the "Plastics Age." In 1979, this book informs us, worldwide production of plastics surpassed that of steel. A glance into any music shop will show that the majority of musical instruments manufactured today have at least some parts or accessories made of plastic. This is hardly a recent phenomenon. Almost as soon as such early plastics as Celluloid and Ebonite were introduced in the mid-19th century, they were used for keyboards and for woodwind mouthpieces. Instruments with these and other plastics are becoming increasingly important components of most collections. John Morgan's concise and clearly written book gives rise to questions about the long-term stability of these objects, and offers specific advice that will certainly be helpful to those entrusted with their care.

The common impression that plastics are indestructible, even when exposed to the harsh natural environment, is to be learned, incorrect. Plastics are fundamentally unstable and can deteriorate significantly, even within the controlled environment of a museum. Not only do these materials, themselves, deteriorate, but some of them, as they decompose, also release gasses that can damage other materials in the vicinity. Because there are many different plastics, varying widely in their chemical and physical properties, an important initial step in their conservation is to determine the specific type. Thus, Morgan includes a section on identification, based on simple observations such as odor and hardness. The major portion of the book consists of brief histories and descriptions of the major groups of plastics and recommendations as to their care. In general, exposure to light (especially ultraviolet) should be minimized. Other recommended conditions, however, vary considerably. Cellulose nitrate materials, for example, should be stored at less than 40% relative humidity, while 60% is better for nylon, which can become brittle at lower levels.

The author's overall emphasis is on conservation in the sense of storage under proper conditions. There is, apparently, little in the way of treatment or restoration that can or should be done, beyond occasional gentle cleaning with water and a little mild detergent. (Most organic solvents are harmful, even if no damage is apparent to the eye.) The collector or museum professional will probably despair at attempting to apply Morgan's recommendations in each and every case. What is one to do with,

say, a Howe-model flute by C.G. Conn, in which the copper in the base metal could accelerate the deterioration of the Ebonite head joint, which, as it decomposes, releases sulfur compounds that can attack the silver plating? This book will, at least, help one to understand what is going on and to make informed decisions about the care of such artifacts.

- John Koster

Schmidt, Paul William. **History of the Ludwig Drum Company**. Fullerton, California: Centerstream Publishing, 1991. 171 pp. ISBN 0-931759-49-8. \$25.45.

The history of America's late 19th- and 20th-century musical instrument manufacturing companies is rapidly becoming one of our field's hottest new areas of inquiry, historical research, and publication. The inclusion of American makers and manufacturers in the *New Langwill Index*, as well as the preparation and publication of books and articles concerning the histories of the Steinway, Martin Guitar, Conn, J.W. Pepper, Epiphone, and Wurlitzer companies, to mention just a few, are representative examples of this burgeoning interest. The need to preserve surviving company records, to interview past and present company employees, and to publish corporate histories of individual companies is of paramount importance, as more and more of the century's well-known American musical instrument companies lose their individual identities in the homogenization of consolidation.

One method for preserving this historical record is through the recording of oral histories recounted by the manufacturers themselves. Paul William Schmidt's *History of the Ludwig Drum Company* is the epitome of this strategy. Rather than taking an interpretive or critical approach, Schmidt lets the words of William F. Ludwig, Sr. and Jr., recount the history of their own company. Schmidt explains his philosophy behind this method: "I was always much more curious as to what Michelangelo had to say about his work, or what Beethoven had to say about his music, rather than what some other person's insights, notwithstanding their knowledge and enthusiasm, might have been." This "horse's mouth" approach makes for engaging reading, but often leaves the reader wanting for more detail about certain things only glossed over in reminiscent passing. Nevertheless, the essential historical record of one of America's leading percussion (and briefly, plucked string) manufacturers is now preserved and presented in a highly readable style which will appeal to a diverse audience.

The large format paperback book includes numerous black-and-white plates of pages from Ludwig catalogs and other advertising materials, including their most famous product models, photographs of the factory at various stages in its development, patents, personnel, and a cavalcade of photos and endorsements from some of the best-known Ludwig artists from 1909 to the present, including Ringo Starr, Joe Morello, Ed Shaughnessy, Vincent Dee, Vic Mastrianni, and many others. The text is divided into two sections, the first emphasizing the history and anecdotal aspects of the company, the second, a study of the company's products and innovations. The book is definitely a "must-have" publication for collectors and anyone else interested in researching American musical instruments and their social, economic, and musical history.

- Margaret D. Banks

## WILLIAM DOWD RECEIVES 1992 SACHS AWARD

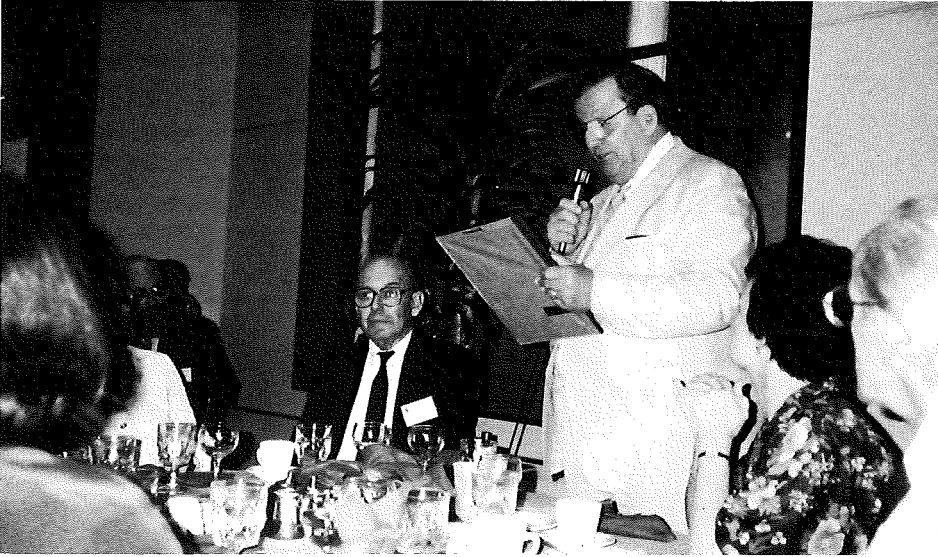


Photo by Susan Thompson

William Dowd, seated, recipient of the 1992 Curt Sachs Award, listens as Phillip T. Young, President of the American Musical Instrument Society, reads the citation that was presented to him in San Antonio on May 2.

William R. Dowd of Alexandria, Virginia, a distinguished maker, restorer, and scholar of the harpsichord, is the recipient of the 1992 Curt Sachs Award. Presentation of the award was made on behalf of the AMIS Board of Governors by Phillip T. Young, President, on May 2 in San Antonio, Texas, following the annual AMIS banquet.

The award reads:

In grateful recognition of the achievements of **WILLIAM RICHMOND DOWD** as maker, restorer, and scholar of the harpsichord;

In appreciation of his distinguished career as a pioneer in the revival of historically based instrument making;

In acknowledgment of his leadership in harpsichord making as co-founder of the Boston school, with workshops in Boston and Paris, whose instruments have inspired musicians worldwide; and,

In gratitude for the training and guidance that he has provided to the succeeding generation of harpsichord makers and for the historical research he has shared both formally and informally in numerous lectures and publications,

The Board of Governors of the American Musical Instrument Society designates **WILLIAM RICHMOND DOWD** the recipient of the **CURT SACHS AWARD** for the year 1992.

Following receipt of the award, Dowd reminisced about his early career and the makers involved in the earliest harpsichord revival, including Erard, Pleyel, and Tomasini. Born in 1922, Dowd studied English at Harvard, receiving his degree in 1948. Deciding against a teaching career, he apprenticed in the workshop of John Challis in Detroit, then went into partnership with Frank Hubbard in Boston in 1949. Ten years later, he established his own workshop in Cambridge, Massachusetts, where he produced the well-known harpsichords based on historical models that established his reputation. For more information, see "William R. Dowd: A Tribute on His 70th Birthday," compiled by Larry Palmer, in *The Diapason*, February 1992, pp. 12-20.

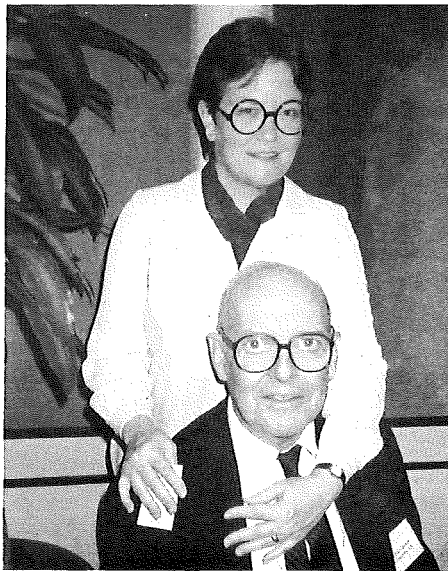


Photo by Susan Thompson

William R. Dowd of Alexandria, Virginia, shown here with his wife, Peggy, was the recipient of the prestigious Curt Sachs Award.

## TWO RECEIVE TRAVEL GRANTS

Henry Johnson and Paul White, both of Oxford, England, were awarded student member travel grants from the William E. Gribbon Memorial Scholarship Fund to attend the 1992 AMIS meetings in San Antonio, Texas. Johnson, who spent the previous eighteen months studying the koto in Kyoto, Japan, presented a paper, "Material and Conceptual Boundaries in the Study of Musical Instrument Form: Extensions of the Koto." White, who managed the Bate Collection in Oxford during Jeremy Montagu's 1991-92 sabbatical leave, spoke about "The Post-Modernist Bassoon: Problems with 'Authenticity' in Early Woodwind Reproductions (Sex-Money-Marketing-Facade, and the Early Music Industry)."

## NEWS OF MEMBERS

Friedrich von Huene was the recipient of the 1992 Arion Award for extraordinary contributions in the early music field. The award was presented by the Cambridge Society for Early Music at the Society's annual awards dinner on April 10. In announcing the award, the Society noted that von Huene has been a pioneer in the reproduction of historical woodwinds, his contributions to the field have made a lasting mark, and his international renown speaks for itself.

Margaret D. Banks, Vice-President of AMIS, has been promoted to the rank of Professor of Museum Science at the University of South Dakota and has been granted a leave of absence this fall to work on her book about the history of the C. G. Conn Company in Elkhart, Indiana. A grant from the Early American Industries Association will be used to support her research. She has also been invited to talk about the Witten-Rawlins Collection of Early Stringed Instruments at the sixth Tiverton Violin Conference at East Devon College, England, in June.

Henry Meredith is the director of L'Harmonie Universelle Ancienne, which comprises several authentic early music ensembles in London, Ontario, that use original and replica instruments, largely from Meredith's personal collection of some 1,450 instruments. The ensembles, founded in 1987, each year perform a series of concerts in London and tour regionally in Ontario and the northeast U.S.

Dale Higbee, who performs regularly with Carolina Baroque, took part in an "Elizabethan Day" for 6th grade students at the Holiday Inn of Salisbury, North Carolina. He demonstrated reproductions of several sizes of Renaissance and Baroque recorders and showed pictures of Elizabethan country houses.

John Koster has received a grant from the University of South Dakota General Research Travel Fund to present a paper, "Non-native Woods in the Pianos of J. C. Schlep," in Lawai, Hawaii, at a symposium, *Diversity of Pacific Basin Woods in Past, Present, and Future*, sponsored by the National Tropical Botanical Garden and the International Association of Wood Anatomists, August 14-16.

Jeffrey Snedeker, who is on the faculty of Central Washington University in Ellensburg, recently completed the D.M.A. degree at the University of Wisconsin. His dissertation, Joseph Meifred's "Méthode pour le Cor Chromatique ou à Pistons" and *Early Valved Horn Performance and Pedagogy in Nineteenth-century France*, will soon be available from University Microfilms. He has been appointed to the Advisory Board of the Historic Brass Society and is Associate Editor of the *Historic Brass Society Journal*.

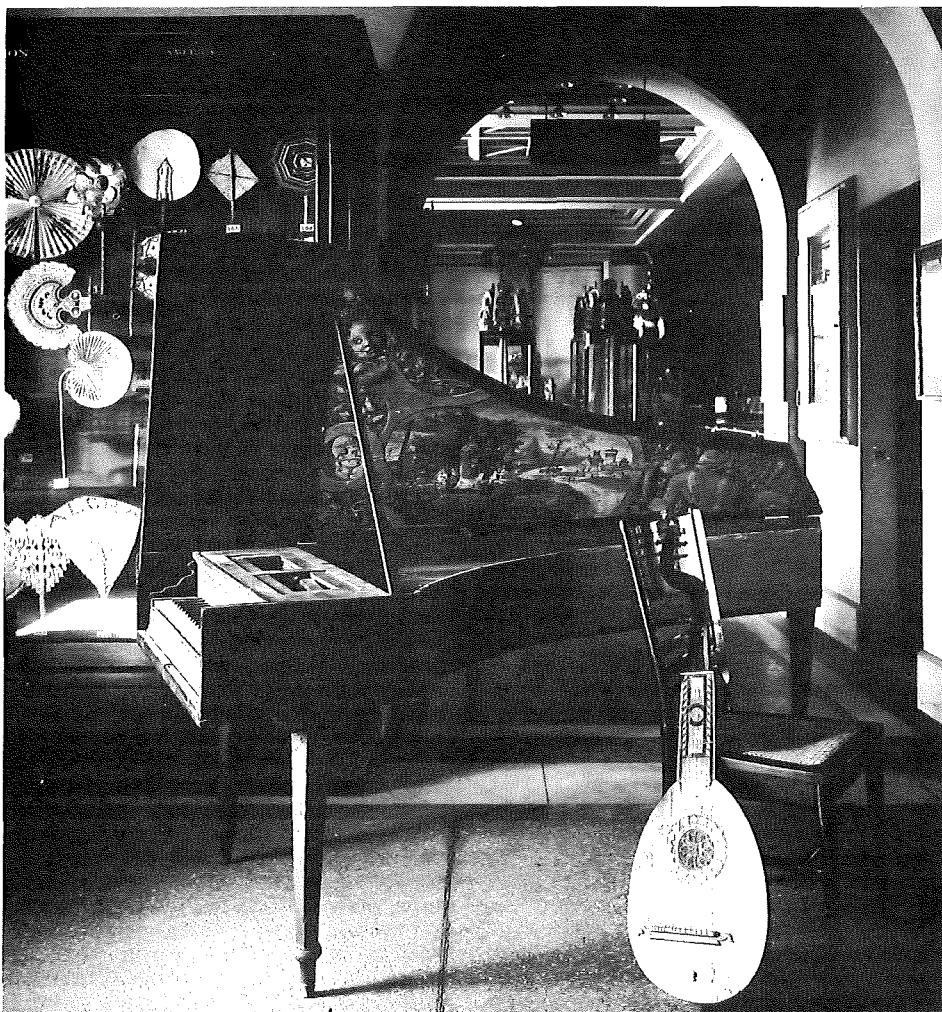
## BE A FRIEND OF AMIS

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

Individuals or institutions who wish to join those who will be listed for 1992 should send their contribution to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.

Contributions to AMIS are tax-deductible, within the limits provided by law, and will directly support the activities of the Society.

## SARAH FRISHMUTH, PORTRAIT OF A COLLECTOR



Courtesy of The University Museum, University of Pennsylvania

Italian harpsichord, 17th century (or 19th-century reproduction), and theorbo from the Sarah Frishmuth Collection, displayed against a backdrop of fans from the Lucy Wharton Drexel Collection in the Free Museum of Science and Art (now The University Museum), University of Pennsylvania, ca. 1900-10.

The port of Philadelphia nurtured a volume of 19th-century commerce rivaled only by New York. After the Civil War, trade in tobacco, alone, amounted to \$100 million annually, with approximately 25,000 inhabitants and 1,600 firms engaged in selling and processing it. Except for cotton, no other staple did as large a business. The fortunes of this industry, known by such trademarks as "Poor Man's Friend" and "Luxury," brought to the public one of the great turn-of-the-century musical instrument collections, that of Sarah Sagehorn Frishmuth.

Born the second of three children of the tobaccoist, Henry Sagehorn, Sarah Emma Sagehorn moved from New York in 1851 as a nine-year-old orphan to her uncle's home at 1712 Arch Street in the Logan Square sector of Philadelphia. At his death, her father had provided for "the support, education, and maintenance," of his three young daughters—Anna, Sarah, and Susan—by his brother-in-law and colleague in the tobacco trade, William Daniel Frishmuth, and the latter's wife, Sarah (Hancock). The girls joined a congenial household of four step-brothers. (Five other children did not survive.) When Sarah turned 18, she married the oldest of the step-brothers, William Daniel Frishmuth, Jr.

On January 1, 1864, the younger William advanced from shopkeeper to partner in the firm, Frishmuth Bro. & Co. (R. G. Dun Reports, Baker Library, Harvard University). Two months later, the young couple had their only child, Helen Augusta, who died at four months. According to family lore, Sarah was stricken by "childbed fever."

In June of the same year, with Union hopes for victory pinned to General Sherman's drive to Atlanta, Philadelphia staged a \$1 million fundraiser two blocks north of the Frishmuth family brownstone. The Great Fair of the U. S. Sanitary Commission (organized to aid the Union wounded) covered the 300,000 square feet of Logan Square. Its 90 separate departments along a two-mile walk included an Art Gallery, Indian Department, Arms and Trophies, Relics and Curiosities, and a William Penn Parlor. One might surmise that Sarah's lifelong passion for the systematic accumulation of material objects was sparked by the proximity of such displays.

Thirty years later, during the depression that followed the Panic of 1893, when 4,000 banks and 14,000 businesses failed, Sarah offered many of her collections for public auction at the Davis & Harvey Galleries: "Chinese, East

Indian and Egyptian Ethnological Objects, Mexican and Indian Pottery, Porcelain, Ivories, Enamels, European Objects of Art, Textiles, Old Silver Art Work, Etc., Etc."

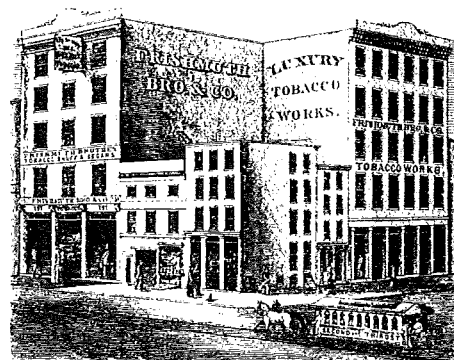
Her musical instruments took a different route.

Though never musically trained, Sarah Frishmuth began in 1892 or 1893 (perhaps at the World's Columbian Exposition in Chicago, which she attended) to accumulate beautiful and geographically comprehensive musical instruments. By January 13, 1895, the Sunday Philadelphia Times carried a two-column article with six photographs describing her collection in terms reflecting the Social Darwinism of the day. Titles and subtitles ran: "THE SAVAGE WAY OF MAKING MUSIC. FRISHMUTH COLLECTION OF PRIMITIVE MUSICAL INSTRUMENTS. NEARLY FOUR HUNDRED PIECES. It Will Ultimately be Lodged in the Museum of the University of Pennsylvania. How Mrs. Frishmuth Has Gathered Her Treasures. Besides Savage Instruments There Are Fine Specimens of Early Civilized Instruments."

It may seem surprising for the University Museum, primarily an archaeological museum, to display musical instruments, as well as coins, games, and fans. However, this was an era when museums learned from John Wanamaker and his "Grand Depot," which dominated central Philadelphia at 13th and Chestnut streets.

The department store magnate made the University Museum his pet project, and his friend, Stewart Culin, who shared a merchant background, became Director of Archaeology and Paleontology in 1892. Culin brought the Frishmuth instruments into the Museum. On February 21, 1896, he wrote to William Pepper, Director of the Museum: "Mrs. William Frishmuth called at the Museum on Wednesday and states that her husband contemplates the sale of their home, and asked if the Museum could retain some part of her collection of musical instruments. By removing the Peruvian collections, it will be possible to display part of them at least. The Collection will be formally presented when the new Museum is opened. Unless considered undesirable to put away the Peruvian objects, I think the plan suggested would be advantageous." (The University Museum archives, University of Pennsylvania).

When the new Museum opened in 1899, west



Courtesy of The Library Company, Philadelphia

This line drawing of the Frishmuth business at 151 North 3rd Street appears on the reverse side of the company's calling card, distributed during the 1876 Centennial Exhibition in Philadelphia. In the foreground is the horse-drawn, Second and Third Street trolley car.



Courtesy of Antiques magazine

Sarah Emma Sagehorn Frishmuth, ca. 1860-70, along with the earliest known example of her signature.

of the Schuylkill River at 33rd and Spruce streets, it did house the Frishmuth instruments, 1,100 of them. Oval medallions ornamented the perimeter of the new building, emblems of collections intended for display; still intact today, one of them depicts musical instruments.

A more direct representation of the Frishmuth collection was painted by Thomas Eakins, the famous Philadelphia artist, in 1900. His full portrait on a massive, 8'x6' canvas, of Sarah surrounded by an array of about 20 instruments (a few are indistinct) now hangs at the Philadelphia Museum of Art; ironically, this fine example of Eakins' late portraiture has made Sarah Frishmuth better known among art historians than music or museum historians. (Eakins also painted Stewart Culin and Hugh A. Clarke, the University of Pennsylvania music professor who used Frishmuth instruments to illustrate lectures.)

Merely to lodge her instruments in a museum was not Sarah's intent, however. With her donation in 1899 came her appointment as Manager of the Department of Archaeology and Paleontology. A more directly named position as Honorary Curator of Musical Instruments for the Pennsylvania Museum and School of Industrial Art (now the Philadelphia Museum of Art) followed three years later. Between these two museums, she maintained two collections of instruments for the next two decades, although her ties loosened with the University Museum about 1905, during a dispute over her habit of trading objects with other museums. Both museum titles were honorary, but carried dignity and responsibility. She wrote short articles for a museum journal; gave lectures; labeled her instruments with the scholarly tools available to her; arranged for restoration, repair, and photography; approved acquisitions; actively exchanged information and instruments with other museums, especially with Mary Elizabeth Brown at the Metropolitan Museum of Art in New York;

and, worked toward a published catalog, complete with photos, although it never materialized. All of these activities are documented in personal letters and other documents now housed in the private collection of Sarah Ann Fultz McNeary, and at the Brooklyn Museum archives, the Metropolitan Museum of Art, the Philadelphia Museum of Art, the Smithsonian Institution, and the University Museum at the University of Pennsylvania.

Although Sarah usually vacationed no further than a train ride from home, her one European summer of instrument buying and sight-seeing, accompanied by her niece, Ellen Baltz, yields a telling packet of letters home. Sarah wrote to her husband, "Wil," from Munich, July 6, 1901: "... today we went to the National Museum. Never, never did I imagine such art. Saw there a collection of musical instruments, about 500, doesn't compare to mine. I got two India flutes today, old—\$3.50 for both. I did not have them. Went to a half dozen shops, saw plenty, but too high. I saw an organ from a castle, \$200, all gold, and colors—shut my eyes, tho!

"Mrs. Brown has written twice. She has the Rev. Mr. Galpin cataloging her European room of harps & wind instruments. Had to take all down after having just put them up. Mr. Galpin spends a month with her. Suspect she had to pay his expenses from England, too. She is determined that her col. will be perfect. What money she spends..." (McNeary Collection).

Here is revealed a pride in her mission, a gentle rivalry with Mary Brown in New York, a taste for the visual in choosing specimens, and, above all, Sarah's parsimony. The owner of that letter today, Sarah Ann Fultz McNeary, is the daughter of Frishmuth's fellow traveler, Ellen Baltz.

The descent of the Frishmuth Collection into obscurity began even before Frishmuth's death. When she was 80, Sarah visited the University Museum and wrote this disturbed note to G. B. Gordon, Director, on March 28, 1922: "Have noticed my collection of musical instruments are not in their usual place. Will you kindly inform me at your early convenience what has become of them..." (University Museum archives).

After her death on June 22, 1926, her other affiliate museum (Philadelphia Museum of Art) paid her a glowing tribute: "... Mrs. Frishmuth was a born collector... The antiquarian collection, which she presented to the Museum and constantly supplemented, is especially rare... She was a generation ahead of the time in valuing and assembling such simple Primitive American folk objects..." Ironically, this epitaph lauds a whole other

chapter of her life—the collection of kitchen equipment, samplers, fire lighting apparatus, games, bicycles, and so on—but reflects an institutional amnesia for her energetic accumulation of musical instruments.

The story of the Frishmuth Collection since the death of the collector is complex and, as yet, incomplete. When the Philadelphia Museum (of Art) in Memorial Hall (the building left from the 1876 Centennial Exhibition) planned its move into the new structure on the Benjamin Franklin Parkway which is its current home, it decided that an art museum could not be responsible for instruments. In 1933 approximately 250 of that institution's instruments traveled on loan to the Franklin Institute, and in 1945 most of these were loaned, in turn, to the Philadelphia Academy of Music. Finally, in 1951, the Philadelphia Museum of Art, which still owned the itinerant instruments, made a formal gift of them to the University Museum, uniting the two collections.

Theodore Seder was hired, 1949-52, to restore instruments and to install a temporary display (his public relations attempts included a concert using Frishmuth instruments played by Spike Jones!). During this decade, Froelich Rainey, then Director, initiated a program to deaccession the European instruments, since he felt they did not fit the Museum's mission. Emanuel Winternitz chose 16 instruments for the Metropolitan Museum of Art and 15 for Yale University; these became gifts and remain with those institutions. The Smithsonian Institution acquired another 111 as a loan in 1965; that loan became a gift in 1991. The process was completed in 1991, when about 160 items were given to the Trumpet Museum in Pottstown, Pennsylvania, nine instruments of Philadelphia makers or importers were given to the Atwater Kent Museum in Philadelphia, and five instruments went to the Philadelphia Orchestra.

What remains in the University Museum is a major collection of non-Western instruments, many, but not all, acquired by Frishmuth. As yet uncataloged, there are approximately 300 from Africa, 355 from Eastern Asia, 200 from Southeast Asia, 120 from the Indian subcontinent, and a group of 35 "Islamic" instruments (report, typescript, by Deborah Wong, University Museum, August 10, 1984). A collation of instrument locations and acquisition numbers, past and present, has been worked on during the past year by Chrisso Boulis, Assistant Registrar at the University Museum, and further documentation of the instruments is now in progress.

- Linda Moot



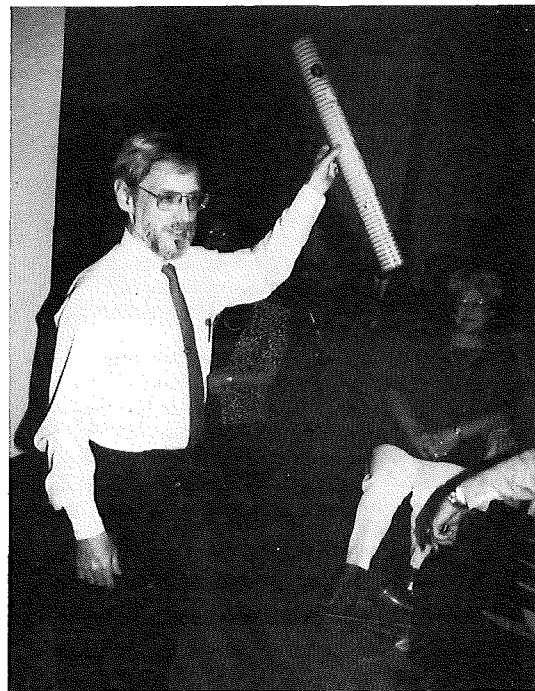
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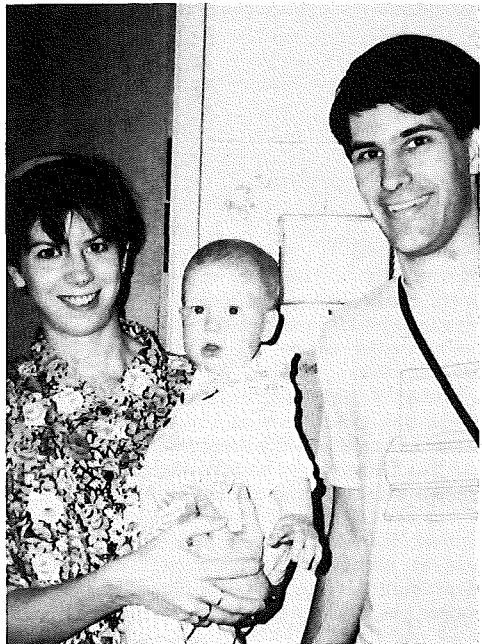
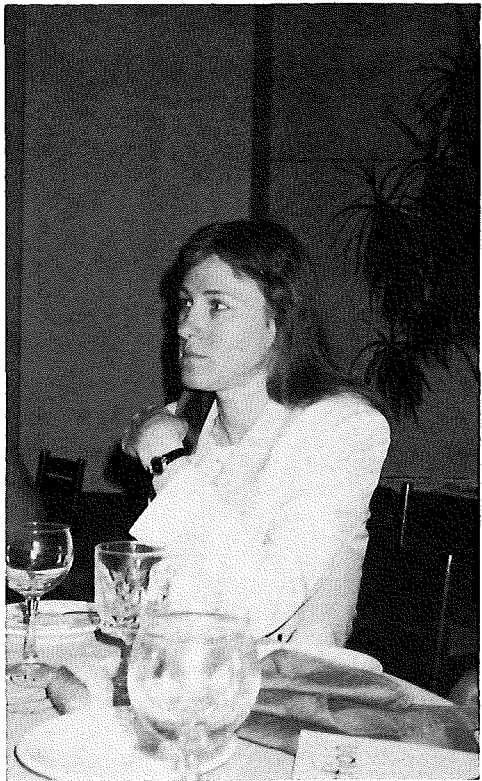
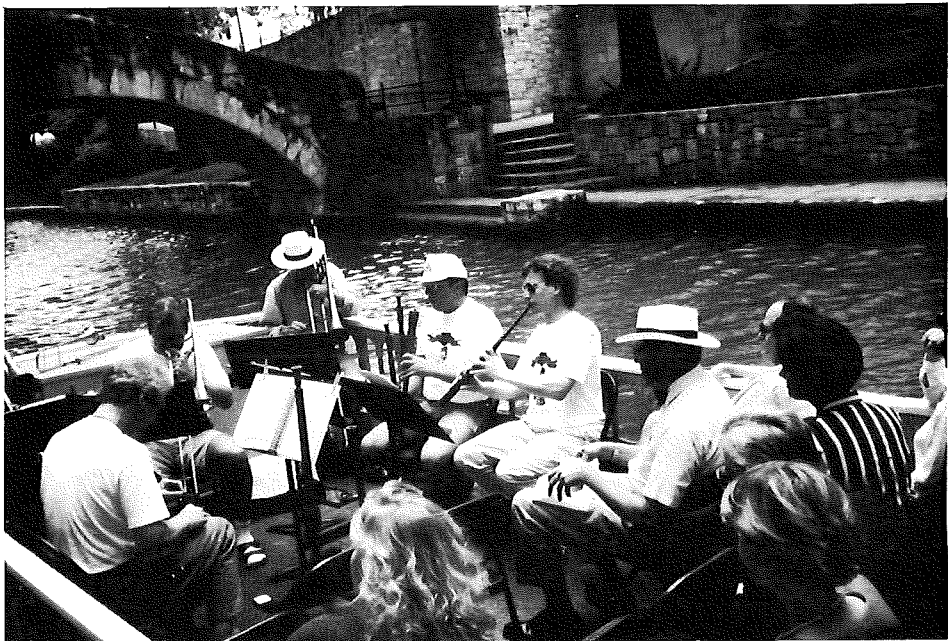
No 151 North Third St. PHILADELPHIA.

# AMIS — SAN ANTONIO

April 27 - May 2, 1992

Photos by Margaret Banks, Betty Hensley,  
John Koster, and Susan Thompson





## MFA RETAINS SEARLES/ROWLAND COLLECTION



No. 1981.747. Harpsichord by Henri Hemsch, Paris, 1736. On loan to the Museum of Fine Arts in Boston since 1965, it and the other instruments in the Searles/Rowland Collection have recently been formally donated to the Museum.

Courtesy of Museum of Fine Arts

Continuing a long history of family generosity, the children of the late B. Allen Rowland of Lawrence, Massachusetts, have donated the Searles/Rowland Collection of eight instruments, first placed on loan there in the 1960's, to the Museum of Fine Arts in Boston. Most notable of the instruments is an 18th-century French harpsichord by Henri Hemsch.

The family's decision to make the gift ends a period of 71 years during which the collection was held in trust by Rowland for his children, who, by the terms of the estate of Edward F. Searles (1841-1920) of Methuen, Massachusetts—were to be the ultimate beneficiaries.

Edward F. Searles came from humble beginnings, but, after work as a music teacher in Maine and as an interior decorator in New York and San Francisco, he became wealthy through his marriage to Mrs. Mark Hopkins, the widow of one of the primary builders of the Pacific Central Railroad. Searles was a well-respected amateur organist, and his estate in Methuen, Massachusetts, known as Pine Manor, now houses the great organ from the old Boston

Music Hall.

When Searles died in 1920, his instruments were given to Allen Rowland for the duration of his lifetime; when he died last June, ownership passed to his six children. Although each have families of their own, they agreed amongst themselves to donate the instruments collectively in memory of their father, fulfilling his wish that the instruments should remain at the Museum of Fine Arts.

First loaned to the New England Conservatory in 1957, the Hemsch harpsichord was transferred to the MFA in 1965 at the urging of Narcissa Williamson, Keeper of Musical Instruments at the time. The Museum had it restored to playing condition by Frank Hubbard in 1968, although much of what had been done by the heavy-handed Danti—who had first "restored" the instrument in 1888—could not be addressed because of limited funding. In 1987, with financial support provided by Rowland, the Barrington Foundation, and Mrs. D.T.V. Huntoon, the harpsichord underwent a third restoration, this time by John Koster, Sheridan Germann, and Allan Winkler. The instrument and its most recent restoration was

the subject of a symposium at the 1987 Boston Early Music Festival. "With a sound equal to its sumptuous decoration, the Hemsch harpsichord is, perhaps more than any other instrument, the most well known in the MFA's collection," according to Sam Quigley, Keeper of Musical Instruments.

Other important instruments in the Searles/Rowland Collection are a regal made in Austria or southern Germany in the late-17th century, an English bass viola da gamba by Richard Meares, 1677, a Florentine violin by G. B. Gabrielli, 1761, and two instruments by Chickering and Sons of Boston—a harpsichord (number 17) and a clavichord (number 7) built early in the century under the direction of Arnold Dolmetsch. A 19th-century German flute of ebony and a handsome, leather-covered violin case by Hill & Sons of London complete the Collection.

## DAVIES/MENSINK REPLY TO VOGEL ARTICLE

(Hugh Davies, consultant, electronic instruments, and Onno Mensink, head, Music Department, Haags Gemeentemuseum, have sent the following communication in response to Benjamin Vogel's article, "Musical Instrument or Tool?," in the June 1991 issue of the *AMIS Newsletter*, Vol. XX, No. 2, pp. 4-5. -Ed.)

Up to now the Haags Gemeentemuseum appears to be the only public museum that is actively collecting electronic musical instruments and equipment. So far we have acquired more than 150 items; furthermore, the instruments are supported by all types of verbal and visual documentation.

In addition, among other personal projects, Hugh Davies has worked for nearly a decade, partly in connection with the museum, on the first detailed classification system for electrophones, which includes not only dovetailing them into the Hornbostel-Sachs classification system of musical instruments, but also the devising of a new system (equally applicable to all acoustic instruments); publication date is likely to be around 1995. As Professor Vogel says, there has been no serious attempt at classifying electrophones. The few inclusions of electrophones in overall classification systems since the late 1940's have been based on unacceptably minimal research in, and knowledge of, the field.

In his article, Vogel has important points to make, which he spoils, unfortunately, by misspellings (Railey for Riley; thereminavox for thereminvox - "termenvoks" in Russian - or simply theremin; Marthenote for Martenot) and inaccurate dates (three different models of the Telharmonium were constructed up to 1900, 1906, and 1911, respectively, but the only major event in 1903 was that the first model was transported some 400 miles; even more misleading, the theremin was invented in 1920 and not in 1927, when its inventor first demonstrated it in Western Europe). Finally, Michel Waisvisz' *The Hands* is a far more sophisticated device for controlling one or more synthesizers than merely "two thin sheets" that are waved around in the air like a thereminist's hands to make "changes in the synthesizer's tone;" nearly thirty switches and variable controls send commands to a specially developed computer program that controls a bank of synthesizers and/or samplers. The original performance version of *The Hands* is among the items displayed in the Museum's



new electronic instrument gallery.

A more disturbing part of Vogel's article, however, is his assertion that electrophones must be reclassified as membranophones because "the source of sound in these instruments is the (loudspeaker) diaphragm." Of course, chordophones like the piano, violin, guitar, and other instruments also use a form of diaphragm, otherwise known as the sound-board, top and back plate, table, and so on, to "produce" their sound.

In order to classify these musical instruments, one must not consider only one part of them, but take them as wholes. In all cases, the original energy source is either an electroacoustic, electromechanical or electronic oscillator. No classification system of instruments can afford to ignore this fact, and it is this that necessitates the use of the term, electrophone. The term, electrophone, is, quite simply, indispensable, if we are to recognize the essential nature of these instruments. This whole area is clarified in Hugh Davies' new classification system, where all the elements that make up the chain from performer and sound source to loudspeaker (and its acoustic equivalents) are clearly differentiated.

## CLASSIFIED COLUMN

*Advertisements of interest to AMIS members may be placed in this space. Each 20 words or less cost \$5.00 per issue for AMIS members, \$15.00 for non-members. Checks, made payable to AMIS, must be included with your copy to the Editor, AMIS Newsletter, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.*

**FOR SALE:** Violin by Carol Goll, 1934, Bohemian, \$1,700, and bow by Nurnberger, \$500, both in excellent condition. Call 718-779-2934.

**FOR APPRAISALS,** research, exhibitions, advice on restoration/conservation, acquisitions, and help with fund-raising, contact: Barbara Lambert, Specialist in Musical Instruments and Conservation, 201 Virginia Road, Concord, MA 01742; call 508-369-9557.

**FOR SALE:** Broadwood square grand piano, mahogany case, excellent condition, old finish, slender reeded legs, one wood pedal, all original, needs tuning, 69-1/2' wide, 11-1/2' thick, 27' deep, 22' legs, overall height 33-1/2'. Label: Patent/Manufacturers to her Majesty/Great Pultney Street and Golden Square/London. \$1,800 FOB Enoree, SC. Contact Frank Coleman, P.O. Box 400, Enoree, SC 29335; call 803-969-2707.

## NOMINEES SOUGHT FOR CURT SACHS AWARD

Nominations for the 1993 Curt Sachs Award may be made, before October 1, 1992, to a member of the award committee: Philip R. Palmer, Chairman, 502 Baldwin Road, Richmond, VA 23229; Bruce Haynes, 3589 Rue Ste-Famille, Montreal, Quebec H2X 2L2, Canada; and, André P. Larson, Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.

The Curt Sachs Award was established by the Board of Governors to honor those who have made important contributions toward the goals of the Society.

The 1992 recipient of the Award, announce-

ed at the May 2 banquet in San Antonio, Texas, was William Dowd of Alexandria, Virginia. Previous recipients were David D. Boyden (1983), Sibyl Marcuse (1984), Anthony C. Baines (1985), John Henry van der Meer (1986), Robert M. Rosenbaum (1987), Philip Bate (1988), Phillip T. Young (1989), André P. Larson (1990), and Herbert Heyde (1991).

## ROSENBAUM FAMILY COLLECTION IN JAPAN

The Chase Manhattan Bank announced, in the May 11, 1992, issue of *Chase Business* (Vol. IX, No. 19, p. 2), under the headline, "Teamwork Helps Close Sale of Antique Instrument Collection," that "Chase has completed an advisory mandate to find a buyer and assist in sale negotiations for the Rosenbaum Collection, which comprises 500 antique musical instruments. Chase obtained the business through a referral by the Rosenbaum estate's attorney."

The announcement confirms the news, first printed in the October 1991 issue of the *AMIS Newsletter*, that the Rosenbaum Collection has gone to Japan.

According to *Chase Business*, "Regional Banking's North Metro Corporate Division managed the U.S. aspects of the deal, which included negotiating pricing and terms of the sale, as well as the publication rights to the manuscript—the owner's historical documentation of when the instruments were made and by whom, and their country of origin. Asia-Pacific Corporate Finance's Mergers and Acquisitions Group located and handled communications with the buyer—the government of Hamamatsu City, Japan. The Rosenbaum

instruments will form the core of a musical instruments museum in the city's ACT City Arts complex."

"Also helping to close the deal were the North America Sector's Mergers and Acquisitions Group, and Corporate Communication's Cultural Affairs unit, which arranged a special tour of New York City's Lincoln Center for the mayor of Hamamatsu City. Chase completed the transaction without credit or market risk."

The Rosenbaum Collection, assembled by the late Robert M. Rosenbaum (1927-1987) during more than 20 years of collecting, was one of the finest collections remaining in private hands. AMIS presented Rosenbaum with the Curt Sachs Award on February 7, 1987, in part, "in acknowledgement of the preeminence of The Rosenbaum Family Collection" and "in appreciation for the generosity with which he has shared his knowledge and collection with musicians, builders, scholars, collectors, and with the general public through loans for performance, recording, and exhibition, with uncompromising concern for documentation and conservation." He died July 13, 1987.

At the time of his death, a detailed, fully documented catalog, *Pythagoras at the Forge*, was still in progress. Conceived in the late '70's; subscribers had been solicited with an anticipated publication date of spring 1982. In the fall of 1982, Philidor Press of Boston announced that it expected to print 1,500 copies of the limited-edition book in the first part of 1983, but the volume never appeared. Publishing rights have now gone to the government of Hamamatsu City, but copies of the catalog, expected to be published in 1994, will be sent to the Rosenbaum family for distribution to those who subscribed. Dorothy Rosenbaum expects to contact subscribers directly with more specific information.

## DENSMORE PRIZE AWARDED TO ADKINS



Photo by Susan Thompson  
Sam Quigley presents the Densmore Prize to Cecil Adkins for his article about Richters oboes in the 1990 *AMIS Journal*.

The 1992 Frances Densmore Prize for the most significant article-length publication in English published in 1989 and 1990 was awarded to Cecil Adkins for his article, "Oboes Beyond Compare: The Instruments of Hendrik and Fredrik Richters," in the *Journal of the American Musical Instrument Society*, Vol. XVI (1990). Sam Quigley, Chairman of the Publications Prize Committee, presented Adkins with a certificate and the \$500 prize during the AMIS banquet in San Antonio, May 2.

All publications nominated for the award were judged for originality, soundness of scholarship, clarity of thought, and contribution to the field, in keeping with the Society's goal, "to promote study of the history, design, and use of musical instruments in all cultures and from all periods."

## ENTHUSIAST FOUNDS MINIATURE PIANO CLUB



Courtesy of Janice Kelsh

Janice Kelsh, founder of the Miniature Piano Enthusiast Club, relaxes with some of the instruments from her collection.

Janice E. Kelsh, 5815 N. Sheridan Road, Suite 202, Chicago, IL 60660, founded The Miniature Piano Enthusiast Club (MPEC) in November 1990, 13 years after she had become a collector of such instruments. Organized "to provide a 'grand' exposure to other collectors through correspondence and to enhance their collections in an 'upright' way by exchanging data and ideas," MPEC conducts research about the history of miniature pianos and provides information about unusual examples.

When Kelsh left her administrative assistant position in Washington, D.C., in 1977 to return to operate a family restaurant in her hometown, Hagerstown, Maryland, she received a miniature piano as a going-away present, an appropriate gift since she had studied piano at the University of the District of Columbia and still owned a tiny piano she received as a child.

By 1983 her collection had grown to 132 pianos, with only a few duplications. Interested in joining and/or organizing a club that catered to miniature piano collectors, stories were placed in Joel Sater's *Antiques & Auction News* in 1983 and in the *Hagerstown Daily Mail* in 1984; the latter featured Liberace, who was also a miniature piano collector. Response, however, was minimal.

Kelsh moved to Chicago in July 1990, with 120 miniature pianos packed in her car, and there now are 260 miniatures in her collection, ranging in size from 1/8" to 17x18" and made of 14 different materials by such names as Dresden, Limoges, Occupied Japan, Schoenhut, and Sebastian.

She organized the MPEC a few months later. Articles in the *Chicago Tribune* and *The Antique Trader Weekly* spread the word, and MPEC currently has 54 members in 17 states and The Netherlands. Members' collections range in size from 20 to 1,500 items. A newsletter, *Musically Yours*, is published quarterly, and collectors will gather at the Sheraton

Naperville Hotel in Naperville, Illinois, for the first MPEC convention, August 8-9. Memberships are \$8.00 a year in the U.S. and \$13.00 elsewhere. Send a self-addressed, stamped envelope to Kelsh or call 312-271-2970.



Courtesy of Janice Kelsh

There are more than 260 miniature pianos in the Janice Kelsh Collection in Chicago.

## LOST AT MEETING

The following items were lost at the annual banquet in San Antonio: **The Bowed Harp** by Otto Andersson, a poster of a print from the **Roman de Fauvel**, and a set of three Chinese cave rubbings (in a large manilla envelope). If found, please return to Cecil Adkins, School of Music, P.O. Box 13887, University of North Texas, Denton, TX 76203-3887.

## "AMIS-1000" CAMPAIGN SET FOR NEW MEMBERS

AMIS-1000, a membership drive aimed at increasing the Society's membership to 1,000 by December 1993, begins with this issue of the *Newsletter*.

Currently, we have 800 individual and institutional members.

Please take the enclosed membership application, make as many photocopies as desired, write or type your name and address on the back (to indicate the source of the application), and distribute the copies to potential individual, student, and institutional members (don't forget your local college or public library!). Gift memberships are also encouraged.

The Membership Office will keep track of the sources of all membership applications returned by December 1993. The results of this membership drive, plus the names of the member(s) who have successfully solicited the most new members by December 1993, will be published in the February 1994 *Newsletter*.

## METROPOLITAN MUSEUM OFFERS FELLOWSHIPS

The Metropolitan Museum of Art in New York City offers both short-term and annual fellowships for advanced study in the Department of Musical Instruments. Recent recipients have included Douglas Maple of Chicago, Karel Moens of Brussels, and John Koster of Vermillion. Beryl Kenyon de Pasqual of Madrid and Florence Gétreau of Paris have accepted awards for 1992.

The selection process is highly competitive, but applications from senior scholars and graduate students preparing dissertations are encouraged. Contact the Fellowship Office, Department of Education, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028.

## ARE YOU MOVING?

Are you moving? If so, please be certain that you notify the Society of your new address, as soon as possible. When Journals or Newsletters are returned by the post office to the Membership Office, first class postage must be paid for the return of the items, as well as again to send them back out. This is an expense which AMIS can ill afford. Please send address changes to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

## MET EXHIBITS HEIFETZ VIOLIN

The "David," a violin built by Giuseppe Guarneri in Cremona about 1740, is currently on view in the André Mertens Galleries for Musical Instruments at The Metropolitan Museum of Art in New York City. Played in innumerable concerts and recordings, the violin was acquired by the late Jascha Heifetz (1901-1987) in 1922. After his death, it was given by bequest to the Fine Arts Museums of San Francisco. It is on loan to the Met until June 1994, while its permanent home, the California Palace of the Legion of Honor, undergoes major renovations.

## INFO SOUGHT ABOUT HELEN MAY BUTLER



Courtesy of Patricia Backhaus

Patricia Backhaus as Miss Helen May Butler.

Patricia Backhaus, P.O. Box 2092, Waukesha, WI 53187-2092, who does a historical portrayal of Helen May Butler, the turn-of-the-century bandleader, known as the "Female Sousa," whose all-female band was a great attraction for nearly 20 years, is searching for Butler's cornet, violin, and band library. Although some of Butler's scrapbooks and uniforms are at the Smithsonian, Butler's family has no idea where the other items went, although "there is a bit of a clue that someone from the Cincinnati area may have these items in their collection."

Backhaus is working on a book about Butler's life and her contributions to American music. AMIS members who can be of assistance are asked to contact her. Write or call 414-549-3227.

## LONG-RANGE PLANNING COMMITTEE MEETS

The AMIS Long-range Planning Committee met in San Antonio to discuss the results of a preliminary questionnaire distributed to a sampling of the membership. Anyone wishing to contribute their ideas to this on-going effort may write a letter to Margaret D. Banks, chairman, c/o the AMIS Membership Office, and address the following specific questions:

- 1) What things about the Society do you value the most?
- 2) In what ways should the AMIS remain unchanged?
- 3) What changes are desirable and how would you suggest accomplishing them?
- 4) What should we do that we are not currently doing?
- 5) What do you like most (least) about the annual meetings?
- 6) In what ways would you like to see the annual meetings remain the same or change?
- 7) How might we mark the Society's 25th anniversary in 1996?

An initial response to the first question revealed the secret of the uniqueness of AMIS: "It fills an important gap between other in-

terest groups, bringing together a synergetic assemblage of collectors, scholars, students, performers, dealers, makers, restorers, and museum administrators. The friendliness of the Society and the unpretentious dedication of the members to their fields of interest, as well as the curiosity they show in the interests of others, is our most valuable asset."

Four specific areas were targeted at the San Antonio meeting for further study, development, and presentation to the Board of Governors during the next year:

- 1) new ways to increase AMIS membership;
- 2) creation of an Occasional Publications Committee to look at publishing and selling monographs, reprints of journal articles, facsimiles of primary source materials, and other occasional publications, both as a fund-raising and an outreach activity;
- 3) creation of a 25th anniversary committee to consider a special exhibition to be mounted by AMIS in 1996; and,
- 4) creation of a committee to consider the feasibility and methodology of developing a computer database of instruments in American public collections.

## SONG OF INDIA OPENS IN ST. PAUL

The Schubert Club Museum in Saint Paul, Minnesota, opened an exhibition of instruments of North and South India from the Kugler Collection in March. Dedicated to Mr. & Mrs. William Kugler, who donated their large collection to the Schubert Club in 1984, the exhibition will be open through December.

An accompanying catalog includes an introduction by AMIS member, Bruce Carlson, Executive Director of the Schubert Club; an essay, "The Music of India," by Barbara Weiss, the Schubert Club's Artist-in-Residence for non-Western music and a member of The New International Trio that entertained AMIS members after the banquet during the 1990 meeting in St. Paul; and, information about the instruments by Bill Stille, a builder, restorer, and performer.

## NOMINATING COMMITTEE APPOINTED FOR 1993

The nominating committee for the 1993 AMIS election has been appointed by Phillip Young, President.

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

The committee members are Sam Quigley, Chairman, Department of Musical Instruments, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115; Richard W. Abel, R.D. #3, Box 205B, Franklin, PA 16323; and William E. Hettrick, 48-21 Glenwood Street, Little Neck, NY 11362.

## OWEN ASKS FOR ORGAN LOCATIONS

Barbara Owen, 28 Jefferson Street, Newburyport, MA 01950, as part of an appendix to a book she is writing, is compiling a list of restored and playable pipe organs, regals, and claviorgana, built before 1830, that are located in museums, colleges, churches, and other public places in the U.S. and Canada.

She writes, "I already have many entries from well-known collections, such as the Metropolitan, the MFA in Boston, the Shrine to Music Museum, the Smithsonian, and so on, but I do not wish to overlook instruments of interest in less well-known places. Because of this, I am requesting the help of the AMIS membership. I would particularly appreciate Canadian entries. All that I need to know about the instrument is its present location, builder and date (if known), number of manuals and stops, and country of origin."

## BESSARABOFF PRIZE NOMINATIONS SOUGHT

Nominations (including self-nominations) and three copies of each book being nominated for the 1993 Nicolas Bessaraboff Prize for the most distinguished book-length work about musical instruments published in 1990 or 1991, should be sent immediately to the committee chairman, Harrison Powley, 2220 North 1400 East, Provo, UT 84604.

The Prize, which consists of \$500 and a certificate, will be awarded at the Society's 1993 meeting in Nashville. The recipients of the 1991 Bessaraboff Prize were Edmund A. Bowles, *Musical Ensembles in Festival Books 1500-1800: An Iconographical Documentary Survey* (Ann Arbor: UMI Research Press, 1989) and Martha Maas and Jane McIntosh Snyder, *Stringed Instruments of Ancient Greece* (New Haven: Yale University Press, 1989).

## AMIS AUCTIONS RAISE ENDOWMENT FUNDS

The last, tension-filled ten minutes of the first annual AMIS silent auction, held during the San Antonio meeting, were characterized by friendly, but frenzied bidding, member versus member, each anxious to beat the clock and cast the final bid. When the results were tallied, \$1,136 had been spent in the new and apparently popular silent auction.

The live auction, held after the annual banquet, was similarly successful, netting an additional \$2,204, in large part due to the effective coaxing and arm-twisting of auctioneer Lairy Libin. A large quantity and wide range of items were generously donated in person and by mail, including books (featuring a number of rare editions), musical instruments, periodicals, sound recordings, music, posters, and ephemera. Thanks to all who participated by donating and purchasing items. Special thanks to all those who helped with the organization and implementation of the auctions: Cecil Adkins, Gene Bruck, Martha Clinkscale, Bob and Ellen Eliason, John Koster, Lairy Libin, Stuart Murphy, Al Rice, and Marianne Wurlitzer.

The second largest amount ever raised by the Society's annual auction, the \$3,340 will be invested in a newly established endowment fund to support the Curt Sachs Award and the publications prizes. Members unable to attend the annual meeting and participate in the auctions may also contribute to this endowment, which will be the focus of the Society's fund-raising activity until the goal of \$25,000 is reached. Tax-deductible contributions in any amount may be sent to: AMIS Award Endowment, AMIS Membership Office, c/o The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069.

## NASHVILLE, TENNESSEE HOSTS AMIS NEXT MAY; PAPERS DUE OCTOBER 1

The American Musical Instrument Society will hold its 22nd-annual meeting at the Holiday Inn Crowne Plaza Hotel in Nashville, Tennessee, May 12-16, 1993. Peggy F. Baird, 4023 Lucerne Drive, Huntsville, AL, 35802, is local arrangements chairman. Robert E. Eliason, Lyme Center, New Hampshire, is program chairman.

Proposals for papers, lecture-demonstrations, panel discussions, and other presentations of interest to AMIS members, are requested. Three copies of a typed abstract, not to exceed 250 words in length, as well as any other program proposals, must be received by October 1, 1992, accompanied by a stamped, self-addressed envelope and a list of required audio-visual equipment, if any. Individual presentations should be limited to 20 minutes; if a longer time is needed, the proposed length must be clearly indicated on the abstract.

Abstracts and other program proposals should be sent to Robert E. Eliason, R.R. #3, Box 466, Lyme Center, NH 03768.

## CLINKSCALE NEW JOURNAL EDITOR



Courtesy of Martha Clinkscale  
**Martha Clinkscale**

Martha Novak Clinkscale, a member of the AMIS Board of Governors and a pianist, forte-pianist, and historian of early keyboard instruments who teaches at the University of California, Riverside, has been appointed Editor of the *Journal of the American Musical Instrument Society*, beginning with Volume XIX (1993).

She replaces Arthur Lawrence of New York City, Editor of Volumes XVI-XVIII (1990-1992), who has been granted a sabbatical leave from his several New York jobs and will spend a year in Paris, beginning about September 1. William E. Hettrick, a member of the AMIS Board of Governors and a past editor of the *Journal*, has agreed to do whatever needs to be done to complete the 1992 volume, when Lawrence leaves for Europe.

Clinkscale has a B.M. degree from the

University of Louisville, a M.M. in piano performance from Yale University, and a Ph.D. in musicology from the University of Minnesota. She is the compiler and editor of *Early Pianos 1720-1860: A Comprehensive Relational Database*, and is also a recognized expert on the works of Francesco Cavalli. She has written articles about the composer and his operas for *The New Grove Dictionary of Opera* and *The International Dictionary of Opera*. She is also the author of some two dozen articles for Garland Publishing's forthcoming book, *Encyclopedia of Keyboard Instruments*. She has taught at California State Polytechnic University, Pomona; California State University, San Bernardino; and, the University of Redlands.

## BRAUCHLI SEEKS CLAVICHORD INFO

Bernard Brauchli, 82 Oakley Road, Belmont, MA 02178, is currently compiling as comprehensive a list as possible of extant, historical clavichords. A copy of his data sheet, which contains the information he needs, can be obtained either from the AMIS Membership Office or from Brauchli, himself.

## CATALOGING OF VIOLAS DA GAMBA UNDERWAY

AMIS member, Thomas MacCracken, has begun compiling a catalog of extant violas made between 1500 and 1900. A Research Fellow at the Smithsonian Institution in Washington, D.C., MacCracken will be assisted by Peter Tourin, a viol builder and AMIS member in Jericho Center, Vermont, William Monical, a restorer on Staten Island, New York, and Gary Sturm and Kenneth Slowik, the latter also an AMIS member, at the Smithsonian.

The catalog will expand on Tourin's "Violist," a 1979 computerized database that contains information about nearly 1,000 historical violas, primarily those in the major European and North American museum collections. It is estimated that there may be two or three times that many instruments extant, many of them privately owned by performers and collectors.

The catalog will list maker and date (if known), basic dimensions, a brief physical description, and present location and owner, as well as references to other published descriptions, photographs, recordings, and technical drawings. Members of the project team will inspect and measure the instruments, whenever possible, or request the assistance of qualified specialists.

MacCracken estimates that it will take at least three years to complete the catalog, which he expects will be comparable to Donald Boalch's *Makers of the Harpsichord and Clavichord 1440-1840* (due to appear in a revised, third edition by Charles Mould, AMIS member in Oxford, later this year). He is currently confirming and updating the infor-

mation in Tourin's "Violist" and seeking additional violas for inclusion in the new catalog. Individual owners who wish to remain anonymous will not be identified.

AMIS members who can assist should contact Thomas MacCracken, Division of Musical History, NMAH Room 4123, Smithsonian Institution, Washington, DC 20560; call 202-357-1707 or fax 202-786-2883.

## AMERICAN MUSICAL INSTRUMENT SOCIETY, INC. MINUTES OF ANNUAL MEETING MAY 2, 1992

The Annual Meeting of the American Musical Instrument Society, Inc., was held in the Majestic Room of the Emily Morgan Hotel in San Antonio, Texas, on Saturday, May 2, 1992, pursuant to notice mailed more than two weeks before the meeting. There were 32 members present and 118 represented by proxy, constituting a quorum.

President Phillip T. Young called the meeting to order at 10:39 a.m.

The Minutes of the March 10, 1991, Annual Meeting were approved as published in the Newsletter.

The President appointed Cecil Adkins and Ken Moore as tellers for the election of officers and governors without portfolio.

Thanks were expressed to Cecil Adkins who was program and local arrangements chairman for the San Antonio meeting. The President asked the members to express their opinions on the content of the meeting, thereby helping future chairmen.

President Young congratulated William Dowd, selected by the committee to receive the Curt Sachs Award. That committee included Robert Green, chairman, Bruce Haynes, and Philip Palmer. He also expressed his thanks to special committees: the finance committee, Robert Eliason, chairman, Margaret D. Banks, Laurence Libin, and Arthur Lawrence, and the long-range planning committee, Margaret Banks, chairman, Sam Quigley, and Marianne Wurlitzer. He recognized William E. Hettrick for his work in preparing anticipated revisions to the Bylaws of the AMIS, incorporated in the State of New York.

Robert E. Eliason, treasurer, reported that steps have been taken to reduce the size of the *Journal* and the Newsletter in order to ease the Society's financial difficulties.

Margaret Banks, membership registrar, reported that renewals have been slower to come in because the publication of the *Journal* was delayed. President Young said he regretted the necessity to raise dues this year, but noted that the majority of the membership fee pays the costs of the publications received by the members. He asked the members present for suggestions on how the Society might reach more potential members, particularly in Europe. Young reported for Arthur Lawrence, *Journal* editor, that the material for the 1992 issue is in hand and it is hoped that this year's publication will be more timely.

President Young thanked the publications prizes committee, Sam Quigley, chairman, Kenton T. Meyer, and Harrison Powley, for their work in screening all the material in preparation for awarding the prizes. The Frances Densmore Prize will be awarded at the banquet.

William Hettrick asked for members' help in identifying collections of musical instruments to be included in the revision of the *Directory of Collections*.

The President introduced Peggy Baird, local arrangements chairman of next year's Annual Meeting. She announced that the dates are to be May 12-16, 1993, with the headquarters at the Holiday Inn Crowne Plaza in Nashville, Tennessee. Robert E. Eliason will be the program chairman. The schedule for future meetings, as outlined by Young, includes Elkhart, Indiana, in 1994, Brigham Young University in Provo, Utah, in 1995, the Smithsonian Institution in Washington, D.C., in 1996, and The Shrine to Music Museum in Vermillion, South Dakota, in 1997.

Martha Maas asked Society members to help her with creating checklists of musical instruments in the historical societies in the state of Ohio.

President Young announced the following results of the election: Jeannine E. Abel, secretary; Robert E. Eliason, treasurer; Peggy F. Baird, Martha Maas, and Albert R. Rice, governors without portfolio.

The meeting adjourned at 11:20 a.m.

- Jeannine E. Abel, Secretary

### A NOTE FROM THE EDITOR. . .

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