

NEWSLETTER

Of The

American Musical Instrument Society

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Photo by Miro Vintoniv

Among the woodwinds on exhibit in the Cohen Wing Lobby of Symphony Hall in Boston are French bassoons by Amlingue, Pez , Adler, Savary, and Triebert. The BSO Collection was cataloged and selected instruments re-installed in five display cases by Darcy Kuronen, Curatorial Assistant at the Museum of Fine Arts.

BSO COLLECTION REINSTALLED

The Boston Symphony Orchestra Collection of Historic Instruments, often referred to as the Casadesus Collection, since those 94 instruments (eleven of which are currently unaccounted for) make up the lion's share of the BSO's 128 items, has been cataloged and selected instruments installed in five display cases at Boston Symphony Hall by Darcy Kuronen, Curatorial Assistant at the Museum of Fine Arts.

The instruments are displayed in the Hall's newly renovated Cohen Wing, which faces

Huntington Avenue. The wing contains new function rooms, personnel offices, and the BSO gift shop; renovations there were completed last spring. The exhibits are not viewable on a walk-in basis, but individuals attending concerts may see two of the displays—the viols and the woodwinds—in the Cohen Wing Lobby an hour before the concert and during the intermission. The other three cases are located in function rooms which are not necessarily open during concert times. Anyone making a special trip to see the instruments should contact Kuronen in advance at the MFA to try and arrange a visit.

It is hoped that a checklist will eventually be published; likewise, until that time, indi-

viduals can contact Kuronen for details about any of the instruments.

Significant aspects of the BSO Collection, according to Kuronen, are a set of five French bassoons by Amlingue, Pez , Adler, Savary, and Triebert; seven serpents (including the upright models); and, a group of "viols" that was concertized upon at Symphony Hall in 1918 by the *Soci t  des Instruments Anciens Casadesus*. The latter includes a pardessus de viole by Guersan, a much modified viola d'amore by Alletsee, an unsigned, apparently altered English bass viol with seven strings, and a small double bass, made probably in Mirecourt, converted to a sort of "violone." There also is a

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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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SUMMER HAPPENINGS

The San Francisco Early Music Society will present five workshops: Baroque Music, June 23-July 6; Renaissance Music, July 6-13; Recorder Workshop, July 21-27; Instrument Building, July 14-27; and, Medieval Music, July 28-August 3. Contact Eileen Hadidian, 514 Cornell Avenue, Albany, CA 94706; call 415-524-5661.

The 1991 Erwin Bodky International Competition, "Music of Mozart on Period Instruments," will take place in Boston, June 5-6, during the Boston Early Music Festival. Contact the Erwin Bodky Competition, Box 336, Cambridge, MA 02238; call 617-899-5678.

The Southern Utah Early Music and Dance Workshop will be held during the Utah Shakespearean Festival at Southern Utah State University in Cedar City, July 21-28. Contact R. Scott Phillips, 351 W. Center Street, Cedar City, UT 84720; call 801-586-7880.

The Columbus, Ohio, Arts Festival will again present an Early Music Series, June 12-15, as part of its eleven-day festival.

Musicians will include Paul O'Dette, lute; The Musicians of Swanee Alley; The King's Noyse; Ars Consoni; Ed Parmentier, harpsichord; and, The Early Interval. Contact the Columbus Association for the Performing Arts, 55 East State Street, Columbus, OH 43215; call 614-469-0939.

The Violin Craftsmanship Institute will be held for the 18th summer at the University of New Hampshire, with seven sessions to be taught by Arnold Bone, Hans Nebel, Karl Roy, and Lynn Hannings, beginning with "Bow Rehairing," June 3-7, and ending with "Violin Building and Varnishing," July 8-August 16. Contact Violin Craftsmanship Institute, Brook House, 24 Rosemary Lane, Durham, NH 03824.

The 9th-annual Connecticut Early Music Festival will be held in southeastern Connecticut, June 14-30, under the direction of AMIS members, John Solum and Igor Kipnis. Eleven concerts and a public lecture will feature internationally recognized musicians specializing in historic performance practices. William H. T. Bush, brother of President George Bush, will narrate a program, "The Musical World of Benjamin Franklin." Contact the Connecticut Early Music Festival, P. O. Box 329, New London, CT 06320; call 203-444-2419.

20TH-ANNUAL INTERNATIONAL MEETING OF THE
AMERICAN MUSICAL INSTRUMENT SOCIETY

MARCH 7-10, 1991

BETHLEHEM, PENNSYLVANIA

THURSDAY, MARCH 7

1:00- Registration, dinner at hotel.
6:30- 7:30 Board of Governors reception, Ralph Schwarz' historic house, 440 Heckewilder Place.
7:30- Board of Governors business meeting.

FRIDAY, MARCH 8

9:30- Welcoming remarks and orientation, Peter Hall.
10:00- Bus no. 1 leaves for the Martin Guitar Company (first 30 registrants only); bus no. 2 leaves for Martin Harpsichords.
11:15- Bus no. 2 arrives at Whitefield House for tour.
11:30- Bus no. 1 rendezvous at Whitefield House for second shift tour.
12:20- Lunch in the Historic District.
1:40- Session I - Pennsylvania Music Traditions:
Lloyd Farrar, "The Beitel Family Collection . . ."
Franz X. Streitwieser, "Ellis Pugh . . ."
Barbara Owen, "Gregor, Tanor and the Moravian Organ"
Paul Larson, "Trombones and the Religious Life of Moravians . . ."
3:00- Mini concert. Sonare (Virginia Dudgeon, Ralph Dudgeon, and Alexander Raykov) performs works by Ciconia, Dufay, Morley, Rossi, and Frescobaldi.
3:30- Session II - Pianos:
Cynthia A. Hoover, "The Piano in German-American Life (1770-1820)"
Laurence Libin, "The History and Construction of the 18th-century Upright Piano in the Whitefield House, Nazareth, Pennsylvania"
Michael O'Brien, "Cristofori, Late Medici Patronage, and Dark Shadows Across the 'Nuovo Luce' of Mario Fabbri"
4:30- Session III - Strings:
Mike Longworth, "The Martin Guitar Company"
Andrew Kaye, "The Guitar and Musical Renovation in America, Africa, and Asia"
Carolyn W. Simmons, "The Nürnberg Geigenwerk"
8:00- Concert, Moravian College Wind Ensemble.

SATURDAY, MARCH 9

9:00- Session IV - Ethnomusicological:
John Koster, "From Shen to New Tschiang"
Nora Post, "Magic Fear and Faith: Brass Instruments in the Primitive World"
Guangming Li, "A Theory of the Origin of the Huqin"
Allison A. Alcorn-Oppedahl, "Traditional Aztec Musical Instruments in the Compositions of Carlos Chavez . . ."
10:30- Session V - Percussion & Wind:
Harrison Powley, "18th-century Symphonic Music for Multiple Timpani"
Richard Lehmann, "A History of Tuned English Handbells in America"
James B. Kopp, "Mersenne's Bassoons Reexamined"
11:30- Session VI - More Pennsylvania Topics
Eric Selch, "Some Moravian String Makers"
Robert Sheldon, "Two Instrumental Recitatives, a Serpent in the Gemein Haus, and an Early American Clarinet by Anthony of Philadelphia"
Don Parrott, "E. J. Fitchhorn's Ingenious Instruments . . ."
12:30- 1:30 Lunch.
1:30- Walking tour of the Gemein Haus (alternating with a walking tour of the historic district).
3:30- Session VII - Early Keyboards:
Stewart Pollens, "The Restoration of the 1799 Meerbach Clavichord in the Collection of the Moravian College"
Andrew Appel performs works by C. P. E. Bach and Franz Joseph Haydn on the Meerbach clavichord
Edward Kottick, "Early Keyboard Exotica"
John R. Watson, "Reconstructing Musical Instrument Making Technologies: The Artifact as Window"
6:00- 7:00 Cash bar, Candlelight Room, Hotel Bethlehem.

7:00- Banquet, address by Curt Sachs Award recipient, auction.

SUNDAY, MARCH 10

9:00-10:00 Annual Membership Business Meeting.

11:00- Church service (optional), Moravian Central Church.

12:00- Bus trip (optional) to the Trumpet Museum, Pottstown (approximately a one-hour drive from Bethlehem; available to the first 48 registrants). Tours by Franz Streitwieser; concert by Chestnut Brass at 3:00 p.m.; bus returns to Hotel Bethlehem after the concert.

TRUMPET MUSEUM TO DEDICATE COLLECTION

In November 1989, Franz Streitwieser welcomed two visitors from Tampa, Florida, to the Trumpet Museum in Pottstown, Pennsylvania. Before leaving, Gloria Ward Griffith and her husband surprised Streitwieser by donating sixteen, century-old band instruments—virtually the entire instrumentation of a town band that flourished after 1888 in Pine Grove Mills (near State College), Pennsylvania. Also included was an old photo that shows most of the instruments, along with 42 bound part books, preserving full sets of parts for approximately 40 band pieces published in the 1880's and '90's. AMIS members who make the post-conference trip to the Trumpet Museum on Sunday afternoon, March 10, will hear some of the Ward-Griffith music performed by The Chestnut Brass Company of Philadelphia.



Courtesy of The Streitwieser Foundation

Members of the Citizen's Band of Pine Grove Mills, Pennsylvania, proudly display their rotary-valve brass instruments by H. G. Lehnert, soon after the group was established in 1888. More than 100 years later (1989), the instruments were donated by Gloria Ward Griffith, granddaughter of Simon E. Ward, whose father was once a leader of the band, to The Streitwieser Foundation in Pottstown, Pennsylvania.

Born in Pine Grove Mills, Simon E. Ward (1880-1980) spent his life as a carpenter in State College and, after 1956, back in his home-

town. He was eight, when the band was started. As he later remembered, Pine Grove Mills then had, "four churches, two grist mills, three doctors and a dentist, two carriage shops, three cabinet and three cobbler shops, an undertaker, four blacksmith shops, a novelty store, a carpet weaving shop, a tin shop, a millinery shop, an academy, and a band room." Actually, the band room was above one of the cobbler's shops. Ward's father was an early leader of the band, and his son, Byron (1907-66), also played in the band, at which time it was called the Smoke House Band. An incident in which the band room was set afire by an oil lamp during a band rehearsal was later thought by Ward to have been the most exciting event in his life.

Except for an unsigned, ten-keyed, boxwood clarinet, cymbals, a bell lyre topped by an American eagle, and a 28-inch bass drum of painted tin that may have been made locally, the instruments are from well-known makers of the time: two cornets in B-flat and two baritone horns (one of each an over-the-shoulder model) by John F. Stratton, New York City, a cornet in E-flat, an alto in E-flat, baritone horns ("Centennial" models in valve trombone form), a tenor in B-flat, and helicons in E-flat by Henry G. Lehnert, Philadelphia, and a cornet in E-flat (serial no. 10,932) by Distin Mfg. Co., Williamsport, Pennsylvania, ca. 1896. There is also a drum major's mace with light blue cordage.



Courtesy of Ralph Dudgeon

Sonare, an early music ensemble (l. to r., Alexander Raykov, Virginia Dudgeon, and Ralph Dudgeon), will perform for AMIS members in Bethlehem, Pennsylvania, on Friday, March 8, at 3:00 p.m.



Courtesy of Martin Guitar Company

The first thirty registrants will be able to tour the Martin Guitar Company during the AMIS meetings in Bethlehem, Pennsylvania, March 7-10.

AMIS AUCTION SET FOR BETHLEHEM

A sensation at previous meetings in Claremont and New York were the auctions of contributed instruments, books, prints, and memorabilia that took place after the banquet. For those who were not there, be assured that it was a congenial event that rather painlessly raised money for the scholarship fund.

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UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

Chicagoans had just passed into a new century. Only a few years before, in 1892-93, the city's lakefront had experienced the improvements and beautification needed to mount the World's Columbian Exposition, celebrating a half-millennium of progress since the explorations of Christopher Columbus.

The silversmith, Philip Reiffel, traditionally cited 1902 as the year his business was established. His name is first found in Chicago directories in 1901, when his trade was simply that of a metal worker. He was born in Russia about 1883. His father, Rudolph, who was about twenty, when Philip was born, was a dealer in shoes and men's furnishings; he died in 1939, five years after Philip's premature death on July 21, 1934. Philip was traveling on business in Indianapolis at the time. The response of the Reiffel family to this unexpected event provides one of several dramatic moments in the story of the firm, Reiffel & Husted, that made it something more than just another manufacturer of silver wares. Its fortunes mirror our nation's cultural and economic history. Reiffel & Husted also contributed a small chapter to the history of American musical instrument making.

The partnership of Philip Reiffel and John (Jack) Husted began probably in 1911. It lasted effectively just a decade, for the activity of Husted seems to have lasted only into the early 1920's. His name drops from the record at the time that instrument making became important to the company. The name, REIFFEL & HUSTED, and the logo, R & H/CHICAGO, persisted, however, up to the time of the firm's liquidation in December 1989.

That stamp, R & H, has long been a source of uncertainty for collectors, especially collectors of militaria, who often acquired old bugles so marked. It was AMIS member, William Scarlett of Oak Park, Illinois, whose curiosity prompted the research that first connected the firm of silversmiths with their unsuspected (though clearly related) work as manufacturers of brass instruments. He sought out Evelyn L(eef) Reiffel (Mrs. Arthur H.), who, on her husband's death in 1978, became owner and president of the company during its final decade. During that time, no instrument making was being done. She supervised the refinishing and repairing of domestic and commercial silver goods. Much of the information noted below became known to her only after inquiries from Scarlett and this writer caused her to sift through old company records.

Philip Reiffel was the first president of REIFFEL & HUSTED. The business started in Chicago's downtown business district, better known as "The Loop." It was first at 73 & 120 S. State Street, found between Madison and Monroe Streets. Close by, on the corner of S. Wabash and Madison, stood (and still stands today) a building bearing the inscription, SILVERSMITHS, testimony to the former importance of that craft to the neighborhood. REIFFEL & HUSTED soon relocated to the corner of Wabash and Adams (206 S. Wabash), quarters that proved too small for the full-scale manufacturing of instruments that began after World War I. By 1923, a new factory was opened at 2700 W. Van Buren, where it remained until closing in 1989. Evelyn Reiffel



Courtesy of Evelyn L. Reiffel, Chicago.

Arthur Reiffel was about three years old, when photographed with his mother, Minnie, his sister, Beatrice, and his father, Philip, a silversmith. It was about this time, 1917, that the making of army and navy bugles introduced the firm of Reiffel & Husted to brass instrument manufacture.

describes the neighborhood as a very rough one, and she recalls that her husband was loathe even to have her visit the factory, until events necessitated her leaving her attractive North Lakeside apartment (near the Chicago Historical Society) for the daily trip down to the factory, just west of The Loop, near the south branch of the Chicago River.

Her father-in-law, Philip, had four brothers. Two of them, Michael and Jack, followed medical and naval careers, respectively. Carl (d. 1943) was treasurer of the company; he was noted for his mechanical skills and ingenuity, and is credited with the invention of the slide saxophone, a proprietary offering of Reiffel &

Husted, ca. 1920. The fourth brother, Barney (d. ca. 1950), worked as a clerk and bookkeeper. He was a sometime musician, and posed playing the slide saxophone in the R & H catalog of about 1922.

Philip's sudden death in 1934 created a leadership vacuum that eventually was filled by Philip's only son and heir, Arthur Harold R. (July 23, 1914-January 12, 1978). At the time, Arthur was still but twenty years old and midway through a general education at Northwestern University in Evanston. He had had no practical experience in the family business, but his mother persuaded him to begin working there, while still finishing his college studies.

With a few minutes practice you can get the vibrato or tremolo effect, which takes years to get on the ordinary saxophone. You can slur a whole octave on this instrument.

In addition, there are several other important advantages it possesses, any one of which is in itself sufficient to warrant for it a leading place in all orchestras.

First: It is easy to play. Here a great objection that works against any other instrument is at once removed. No long courses are necessary—no endless hours of practice. Anyone who can whistle a tune can play the Royal Slide Saxophone.

Second: The cost of the Slide Saxophone is so moderate that it is within the reach of everybody.

Add 5 per cent Government War Tax on all silver plated instruments



ROYAL Small Bore Solo Slide TROMBONE

High and Low Pitch

Finish A, \$24.00; Finish B, \$31.00; Finish C, \$34.00

The thing that distinguishes a fine toned trombone from the instrument that has no distinction is the correctness of the bore, the exact amount of taper and other music proportions, material and skilled workmanship. Although seemingly an easy instrument to make, it is only the master workman of long experience who can produce a Trombone that has real merit. The long experience of Reiffel & Husted in the manufacture of Trombones has enabled them to produce this Royal Slide Trombone at a moderate cost, at the same time giving it a quality of tone, produced by the skill and experience of the expert maker. That is why this Royal Medium Bore Slide Trombone is so much better and costs no more.

Royal Medium Bore Professional Slide Trombone, Low Pitch

Finish A, \$50.00; Finish B, \$60.00; Finish C, \$65.00

Royal Small Bore Professional Trombone, Low Pitch

Finish A, \$45.00; Finish B, \$55.00; Finish C, \$60.00

Cases for Trombones

End Opening, Crystal \$ 6.00 Center Opening, Velvet Lined \$14.00

Center Opening, Plush Lined \$16.00

Finish A—Highly Polished Brass
Finish B—Silver Plate Satin, Burnished Inside of Bell and Points.
Finish C—Silver Plate Satin, Gold Bell and Burnished Points.

Finish D—Silver Plate Satin; Bell, Points, Mouthpiece, Water Keys and Shield Heavily Gold Plated and Burnished.

THE SLIDE SAXOPHONE

The Latest Sensation in the Musical Field



If You Can Sing a Melody You Can Play This Instrument



Price \$60.00
in Brass
in Silver \$70.00

Space will not permit us to publish the many articles that have appeared in well-known magazines, calling attention to the wonder instrument of modern orchestras, the new Royal Slide Saxophone.

Orchestra leaders and musicians who are in close touch with the public taste in music say that the Slide Saxophone will be used as a solo instrument supported by the regular saxophone in the most up-to-date orchestras before long.

Its construction is such that it has no keys, no fingering to learn, no pads to be bothered with or get out of order. Scale is engraved on side of piston, and is always visible to player, making it easy to read and operate. It is a combination of saxophone, trombone and Frisco whistle, which gives its musical voice a cello effect. It has all the range of a saxophone, the sliding musical qualities of the trombone, and an additional individual musical voice not found in either the saxophone or trombone. It is specially adaptable to heretofore unknown jazz effects that are so much desired in modern dance music.

Courtesy of Evelyn L. Reiffel, Chicago.

The catalog for Reiffel & Husted instruments from about 1922-23 includes the company's newly-invented slide saxophone, "the latest sensation in the musical field." An example survives in the collections of The Shrine to Music Museum in Vermillion.

He also met Evelyn, his future wife, who taught school for several years before they were married in 1940.

Mrs. Reiffel is quick to point out that this was the Chicago of the speak-easy, during the gangbusting days of America's Great Depression. The company's service to a large restaurant and hotel trade brought Arthur into contact with the situations and individuals who helped make Chicago notorious, and Mrs. Reiffel can recount a number of colorful, humorous incidents from those days, prior to her marriage, when Arthur gradually took over control of the company. In 1961, without dropping the former trade name and logo, the firm changed its official name to ARTHUR REIFFEL & CO., INC.

The World War I demand for military instruments, particularly bugles, led REIFFEL & HUSTED into instrument making. Several extant bugles, seemingly of early manufacture, bear markings of U.S. specifications from 1918. A catalog showing cornets and trumpets with pitch options in C, B-flat, and A, as well as alto horns, mellophones, and trombones in small and medium bores, plus the slide saxophone, was issued from the Wabash Street address sometime in 1922 or 1923; obviously, manufacturing had gone well beyond just bugles. The move out of The Loop to the less-fashionable location at 2700 W. Van Buren was clearly prompted by the need for more manufacturing space.

Two documents preserved by Mrs. Reiffel show the productivity achieved by REIFFEL & HUSTED in those early days, before the depressed economy of the 1930's altered the business climate for everyone. One is an inventory record of January 1, 1925. Tools and machinery were valued at \$20,560.60, of which inventory and machinery totaled \$9,451.00, a bit less than half the total; of the remainder, tools, dies, and plating solutions dedicated specifically to silver-smithing amounted to \$2,565.00, compared to \$6,239.00 (\$6,800.00 on another account sheet) credited to forming tools and dies

for making the various parts of cornets and trombones (mouthpieces, knobs, water keys, slide receivers, music rack holders, etc.).

A second source is a pocket notebook containing a detailed serial number record, extending from No. 103 to 2001 (November 1920 through February 1926). A number of blank pages at the end of the inventory means either that production ceased in 1926 or that a new (now lost) book was started.

REIFFEL & HUSTED used the tradenames, Royal and Star. At first, cornets predominated, but, by the end of 1923, when 127 trumpets were produced, cornets dropped to less than a dozen. Several of the trumpets were of the Herald (Aida) type; the catalog shows models both with and without valves. One serial number was assigned to an alto trumpet, and some were distinguished as small or medium bore. A group of five trumpets in C was made; in an age when the trumpet was replacing the cornet as the instrument of choice for popular music, the C or Vocal trumpet was simply an accommodation to players who could not transpose:

Manufacturers of brass instruments have been striving to manufacture a Vocal Trumpet that could be played with the piano and at the same time be correct for band work. This Royal C, B, and A trumpet... has been claimed as a trumpet that meets every requirement of the most expert musician.

Early in 1922, Carl Reiffel approached Lyon & Healy, the mammoth Chicago music merchandising firm, about distributing a novel instrument he had invented. The reply, written by E. J. Exter, Wholesale Manager, quashed any further discussion:

If you succeed in making the slide saxophone work to our satisfaction, we are willing to authorize your firm to manufacture these instruments for us... any new features you embody in same to be exclusively our property... patent applications are to be assigned to us by you without charge.

Exter's letter is dated March 18, 1922. A

few weeks later (May 4), Carl filed his patent application. U. S. Pat. No. 1,497,939 was confirmed on June 17, 1924, by which time instruments were already in production. Today, the instrument is a collector's rarity. The only example known in a public institution is on exhibit at The Shrine to Music Museum (No. 885, Arne B. Larson Collection, 1979) in Vermillion.

Arthur Reiffel suffered a mild heart attack in 1967. During the next ten years, before his death in 1978, Evelyn Reiffel became increasingly active in the business. Her particular interest was to identify items in the firm's vast store of old silver that had value to collectors of railroad memorabilia. Today, although retired, she is considered an expert in that field. Long a patron of the Chicago Symphony, she was honored during the 1989/90 season with a brief ceremony held in the Green Room of Chicago's Orchestra Hall. On that occasion, William Scarlett, whom she had heard perform many times as the Orchestra's assistant principal trumpet, presented her with an old R & H bugle from his personal collection. The instrument, with its R & H/CHICAGO stamping so familiar to her from the thousands of silver items she has handled, is the only musical instrument from the company that she possesses, and she shows it with undisguised pride and interest. Just a few months before the ceremony, when the factory was cleared for sale, she had collected a few unfinished instrument parts, some of the more interesting old records, and a substantial stock of significant silver, now to be seen in her apartment. What was left went for scrap.

Instrument making flourished for but a relatively short time during the life of REIFFEL & HUSTED. There was some production of bugles again during World War II, but brass was a critical strategic material in that era, and Arthur found it necessary, whether for lack of materials or lack of production capacity, we cannot tell, to travel on occasion to nearby Elkhart, Indiana. But, by then, the halcyon days of the Royal Professional trombone or cornet, the Vocal and Herald trumpets, and, above all, the unique slide saxophone, were long past.

AMIS meets in Bethlehem, Pennsylvania, March 7 - 10!

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These previous auctions were so successful that an even bigger and better event is planned for this year in Bethlehem. Hopefully, all those attending will bring something for the sale and bid on a prize to take back home. Even those who cannot go to Bethlehem can contribute an item by mail.

Members who plan to donate items for the auction should contact Gene Bruck or Laurence Libin, both of whom also would be pleased to answer questions about how the auction works—what to bring or send, tax deductibility, and reserves. Contact Gene Bruck, 60 Riverside Drive, New York, NY 10024; call 212-787-6431; or, Laurence Libin, Curator, Division of Musical Instruments, Metropolitan Museum of Art, 5th Avenue at 82nd Street, New York, NY 10028; call 212-879-5500, ext. 3919.

(Continued from p. 1)

fine group of Persian instruments, intricately inlaid and apparently quite old, that are part of a group of 20 non-Western instruments that was donated to the BSO in 1956 by John S. Barnet, an individual about whom little is known. Finally, there are another sixteen instruments and/or accessories that gravitated to the Hall through the years, according to Kuronen, nearly all from sources not yet determined.

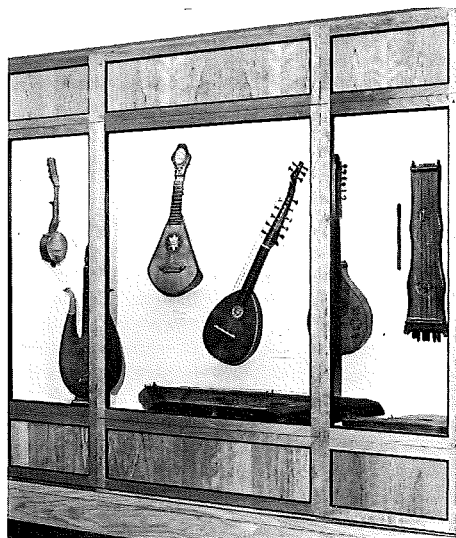


Photo by Miro Vintoniv

A miscellany of plucked and struck stringed instruments, most from the 19th century, fills the fifth display case at Symphony Hall in Boston.

HARPSICHORD BUILDERS TO COMPETE

Clayton State College in Morrow, Georgia, and the Walter and Emilie Spivey Foundation have announced a harpsichord exhibition and competition for the first Spivey Award for Excellence in Instrument Building, November 4-5, 1991. The competition will be part of the Spivey International Harpsichord Festival, November 3-9, which will include an academic conference about the place of the harpsichord after a century of revival, along with recitals by Blandine Verlet, Anthony Newman, Edward Parmentier, Jos van Immerseel, and George Lucktenberg.

Harpsichord builders are invited to submit instruments for evaluation in a blind judging by a panel of scholars, performers, and builders: Frank Cooper, Jos van Immerseel, Edward Parmentier, Martin Skowroneck, and Genzo Takehisa. Contact Larry Corse, Clayton State College, P.O. Box 285, Morrow, GA 30260; call 404-961-3420.

MATHUSHEK PIANO SOCIETY FOUNDED

Jeffrey W. Busk, 47 Monroe Street, New Haven, CT 06513, and an associate, John W. Smagula, have formed the Mathushek Piano Society for "the preservation, documentation, and organization of Mathushek pianos in the United States." Institutions that have Mathushek pianos are invited to register their instruments with the Society, which is compiling a Mathushek Piano Directory.



Photo by Miro Vintoniv

Bowed and plucked string instruments in the BSO Collection include a "quartet of viols" played at Symphony Hall in 1918 by the *Société des Instruments Anciens Casadesus*.



Photo by Miro Vintoniv

A group of 20 non-Western instruments donated to the BSO in 1956 by John S. Barnet includes some beautiful Persian instruments, along with objects from Eastern Asia.

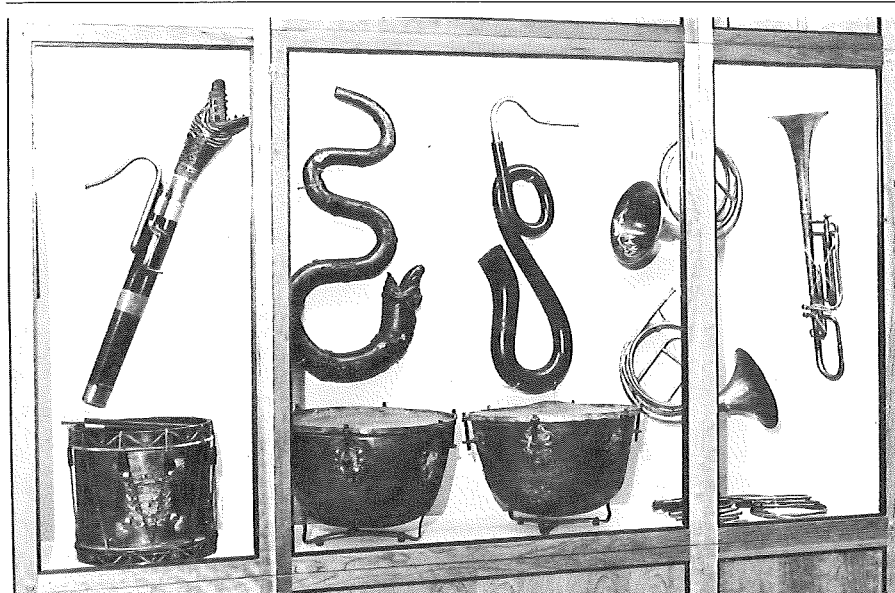


Photo by Miro Vintoniv

One of the significant aspects of the BSO Collection, according to Darcy Kuronen, who cataloged the 128 pieces, are the seven serpents, three of which are part of this exhibit of brass and percussion instruments.

NEWS OF MEMBERS

J. Kenneth Moore, Assistant Curator of Musical Instruments at the Metropolitan Museum of Art in New York City, chaired a session, "Amplification, Electrification, and New Musical Technologies," at the annual conference of the Mid-Atlantic chapter of the Society for Ethnomusicology at the University of Delaware in Newark, Delaware, April 20-22.

Amy Kreitzer has been appointed Archivist and Assistant Professor of Museum Science at The Shrine to Music Museum in Vermillion. She has an M.L.S. degree from Indiana University and an M.M. degree with a concentration in the history of musical instruments from the University of South Dakota.

Rodger Kelly is serving a one-year stint as Conservator at The Shrine to Music Museum in Vermillion. He has an M.M. degree with a concentration in the history of musical instruments from the University of South Dakota and has studied piano technology at Western Iowa Tech in Sioux City. He is also a keyboard technician for the Aspen Music Festival.

Allison Alcorn married David Oppedahl in June and is enrolled in the doctoral program in musicology at the University of North Texas in Denton.

Edward L. Kottick, Professor of Music at the University of Iowa, is the co-author of "The Acoustics of the Harpsichord," published in the February 1991 issue of *Scientific American*, pp. 110-115.

MET RECEIVES BLANCHARD LIBRARY

The scholarly library of the late Homer Disbro Blanchard, organ historian and Professor of German at Ohio Wesleyan University until his retirement in 1977, has been given to The Metropolitan Museum of Art in his memory by his widow, Gwendolyn S. Blanchard, and their children, John A. and Mark A. Blanchard and Barbara B. Nellson.

Homer D. Blanchard was a founder and ar-

chivist of the Organ Historical Society; his many publications include *The Bach Organ Book* (1985). His collection of books, periodicals, and articles about organ history and construction, acoustics, church architecture, iconography, and related subjects, comprises 863 titles, many in multiple volumes. Included are rare editions of the 18th and early 19th centuries, as well as important recent literature in several languages.

Complementing the Museum's existing holdings, the Blanchard library establishes the Museum as a major repository for the documentation of keyboard instrument history and de-

sign. After cataloging, the newly acquired material will be available for consultation through the Museum's Thomas J. Watson Library and the Department of Musical Instruments.

Coincident with the Blanchard gift, the Museum has also received a chamber organ by the distinguished New York builder, Henry Erben, as a gift of Alan Miller Laufman in memory of George Templeton Strong. Dated 1838, the two-rank Erben instrument increases to seven the number of American pipe organs in the Department of Musical Instruments. In 1989, the Museum purchased in Indiana the only known organ by Daniel L. Spicher, a mid-19th-century builder who had not previously been recorded.

NOMINATIONS SOUGHT FOR WACHSMANN PRIZE

Nominations are being sought for the 1991 Klaus Wachsmann Prize for Advanced and Critical Essays in Organology. The prize is awarded every other year by the Society for Ethnomusicology to honor the author of a publication that provides new approaches, insights, or methodologies for the study of musical instruments.

The prize, consisting of \$100 and a certificate, can be for a single article, monograph, film, videotape, or any combination thereof, that studies a specific instrument or set of instruments, a class of instruments, those of a particular culture, instruments in general, or the field as a whole.

The 1991 award will be for a 1988, 1989, or 1990 publication. Nominations, including a copy of any or all components of the publication, must be submitted before April 1 to Tilman Seebass, Chairman, Wachsmann Prize Committee, Department of Music, Duke University, 6695 College Station, Durham, NC 27708.



Courtesy of Kermit Welch

AMIS member, Kermit Welch of Rolling Hills, California, poses for a Christmas card with his grandchildren and saxophones from his collection: back row, l. to r., Saxello, Conn "F" mezzo, Conn-O-Sax, and Evette-Schaeffer curved soprano in B-flat; front row, Selmer soprano in E-flat, Holton "C" soprano, and Vito straight soprano in B-flat.

1990 ACQUISITIONS AT USD MUSIC MUSEUM

(This is another in a series of lists designed to keep the membership informed of instruments acquired by major institutions that might be of interest for research. -Ed.)

Musical instruments acquired by The Shrine to Music Museum at The University of South Dakota in Vermillion in 1990, according to Margaret D. Banks, Curator, are as follows:

No. 4883. Bass rackett by John Hanchet, Essen, West Germany, 1989. Renaissance model.

No. 4884. Violin by Harold N. Shafer, Sioux Falls, South Dakota, ca. 1921. First violin made by Harold N. Shafer.

No. 4885. Violin by Harold N. Shafer, Sioux Falls, ca. 1984. Last violin made by Harold N. Shafer.

No. 4886. Violin bow by Leon Bernardel, Paris, ca. 1900-30.

No. 4887. Slide cornet in B-flat/A (HP) by C. G. Conn, Elkhart, Indiana, ca. 1920.

No. 4888. Ukulele-banjo by John Bolander, Sr., San Francisco, 1914.

No. 4889. Picco pipe, London, after 1856.

No. 4890. Piccolo (HP), ca. 1900-15. Six keys. Head and barrel joints covered with nickel-silver sleeves.

No. 4891. Square piano by Knabe, Gaehle & Co., Baltimore, 1838-54. Serial no. 2577.

No. 4892. Violin by Henry Gantvoort, Castlewood, South Dakota, 1975.

No. 4893. Keyed bugle in E-flat by Elbridge G. Wright, Boston, 1852. Coin silver, richly engraved. Twelve keys. Presented to Ira W. Wales by the citizens of Abbingdon, Massachusetts, January 1, 1853. Original silver mouthpiece. Ex. coll.: Robert M. Hazen, Washington, D.C.

No. 4894. Keyed bugle in D-flat by Richard Garrett, London, 1826-33. Copper with brass trim. Six brass keys. Original mouthpiece. Ex. coll.: Robert M. Hazen.

No. 4895. Keyed bugle in B-flat by Firth, Hall, & Pond, New York, 1833-47. Copper with brass trim. Six brass keys. Ex. coll.: Robert M. Hazen.

No. 4896. Trombone by Johann Paul Franck, Hildburghausen, Thuringia (Germany), 1744. Ex. coll.: Ernst Buser, Binningen, Switzerland.

No. 4897. House organ by Josef Looßer, Lüppfertswil, Gemeind Cappel, St. Gall (Switzerland), 1786. Single manual, six stops. Tracker action. Casework painted in the traditional Toggenburger style. Ex. coll.: Lady Berkeley, Assisi, Italy.

No. 4898. Tárogató by Adler, Markneukirchen, Germany, ca. 1900-1925.

No. 4899. Violin by Tomaso Carcassi, Florence, Italy, 1759.

No. 4900. Violin by Giovanni Battista Ceruti, Cremona, Italy, 1801.

No. 4901. Violin bow by Joseph Arthur Vigneron, Paris, 1888-1905. J. Laiten Weed Estate.

No. 4902. Violin bow stamped M. Voirin, France or Germany.

No. 4903. Violin bow by W. E. Hill and Sons, London.

No. 4905. Organ by Christian Dieffenbach, Bethel, Berks County, Pennsylvania, 1808. Single manual, six stops. Tracker action. Three additional stops added in 1883. Polychromed



Courtesy of The Shrine to Music Museum
No. 4897. House organ by Josef Looßer, Lüppfertswil, Gemeind Cappel, St. Gall (Switzerland), 1786. Single manual, six stops. Tracker action. Casework painted in the traditional Toggenburger style. Ex. coll.: Lady Berkeley, Assisi, Italy. Purchase funds gift of Margaret Ann & Hubert Everist, Sioux City, Iowa.

case pipes.

No. 4907. Flute in C by G. L. Penzel and Mueller, New York, before 1937.

No. 4908. Piccolo by Penzel Müller and Co., New York, before 1937.

No. 4909. Organo by Lowrey Organ Company, Lincolnwood, Illinois, ca. 1949. Model O-5. Serial no. 2335.

No. 4910. Treble viol by Adolf Heinrich König, Zurich, Switzerland, 1988. Serial number 194. Copy of treble viol by Giovanni Maria of Brescia, Italy, ca. 1500-25, preserved in the Hill Collection, The Ashmolean Museum, Oxford, England.

No. 4911. Pochette (dancing-master's fiddle) by Adolf Heinrich König, Brienz, Switzerland, 1985. Serial number 184. Copy of pochette by Matthias Hummel, Nuremberg, Germany, ca. 1650, preserved at the Bayerisches National-Museum, Munich.

No. 4912. Accordion by Ernest Bonvicini, Denver, Colorado, 1942. L'insuperable model. Built to be the world's largest, playable accordion.

No. 4913. Miniature accordion by Ernest Bonvicini, Denver, 1952. Built to be the world's smallest, playable accordion.

No. 4914. Violin by Carlo Ferdinando Landolfi, Milan, 1759.

No. 4916. Shamisen, Tokyo, Japan, ca. 1950.

No. 4917. Clarinet in B-flat by Buffet, Crampon and Cie, Paris, ca. 1920. Imported by Carl Fischer, New York. Serial no. T674. Albert system.

No. 4918. Square piano by Wilkie, Medcalf and Bogardus, New York City, ca. 1827.

No. 4919. Square piano by Emilius N. Scherr, Philadelphia, ca. 1835-40. Serial no. 710.

No. 4920. Fife by Meacham and Pond, Albany, New York, 1828-32. Boxwood.

No. 4921. Processional trumpet sold by Lyon & Healy, Chicago, 1900-30. Gabriel model.

No. 4922. Miniature accordion by Ernest Bonvicini, Denver, 1958.



Courtesy of The Shrine to Music Museum
No. 5057. Cornet in B-flat by Stratton & Foote, New York, 1865. Over-the-shoulder model. Ex. coll.: Fordyce M. Fox, Kyle, Texas. Gift of Frances Fox.

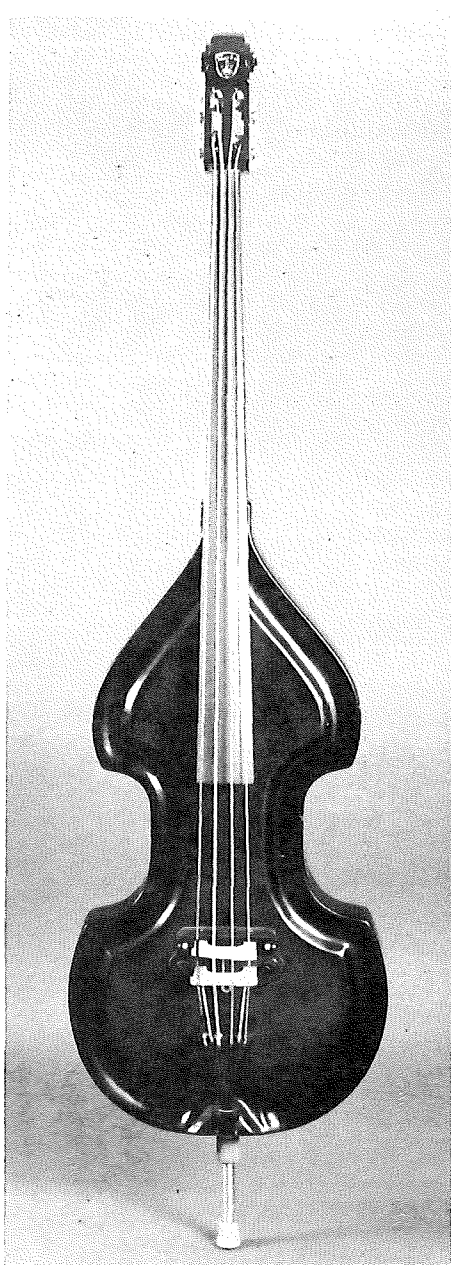
No. 4923. Harp by Lyon & Healy, Chicago, before 1897. Serial no. 282. Model 22. Double action. Patent enlarged sounding-board. Ornately carved, finished in gold-leaf. Matching bench and music stand.

No. 4924. Violin by Matthias Neüner III, Mittenwald, 1807.

No. 4925. Trumpet by C. G. Conn, Elkhart, 1963. Serial no. 1,000,000. Director model. Gold-plated.

No. 4926. Cornet in B-flat by C. G. Conn, Elkhart, ca. 1956. Constellation model.

No. 4927. Dril-bu (handbell), Tibet, before 1956.



Courtesy of The Shrine to Music Museum

No. 5056. Electric bass by Zorko, built by Framus-Werke, Bubenreuth, West Germany, ca. 1955. Prototype for the Ampeg electric baby bass. Gift of Wallace E. Gears, St. Louis Park, Minnesota.

No. 4928. Hardingfele (Hardanger fiddle) by Gunnar Olavsson Helland, Bø in Telemark, Norway, 1908.

No. 4929. Mandolin by Masakichi Suzuki, Nagoya, Nippon [Japan], before 1921.

No. 4930. Gusla, Yugoslavia, before 1964.

No. 4931. Tenor horn by Louis Schrieber Cornet Manufacturing Company, New York, ca. 1867-68. Tear-drop shape.

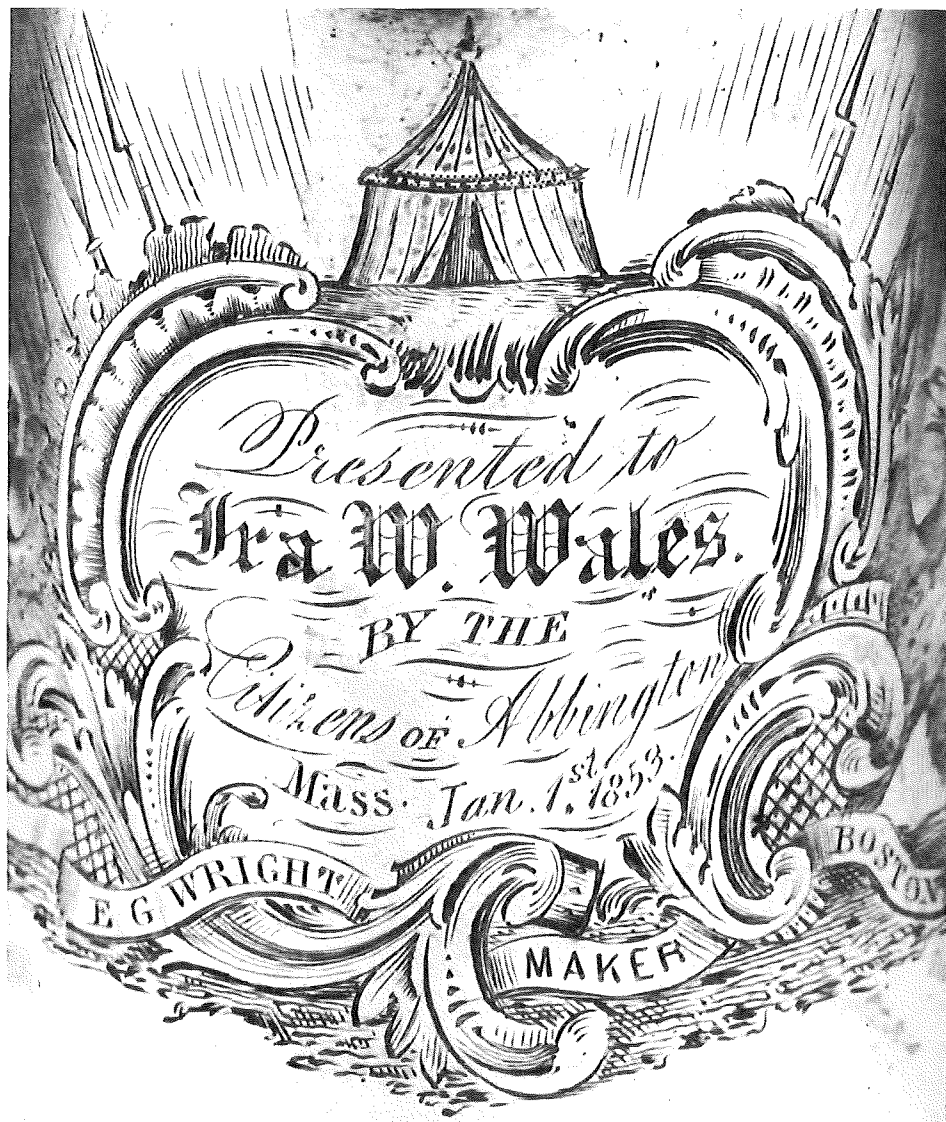
No. 4975. Tuba by Martin Band Instrument Company, Elkhart, after 1910.

No. 5034. Violin bow. Swan-shaped head. Ex. coll.: Bisiach, Milan.

No. 5035. Violin bow by Schilbach, New York, 1887-1937. Ex. coll.: Bisiach.

No. 5036. Violin bow by L. Bausch, Leipzig, Germany, before 1871. Ex. coll.: Bisiach.

No. 5037-44. Violin and bass bows,



Courtesy of The Shrine to Music Museum

The bell of No. 4893, a keyed bugle in E-flat by Elbridge G. Wright, Boston, 1852. Twelve keys, coin silver, richly engraved. Ex. coll.: Robert M. Hazen, Washington, D.C. Arne B. & Jeanne F. Larson Fund.

unsigned. Ex. coll.: Bisiach.

No. 5045. Tenor trombone by William Seefeldt, Philadelphia, 1858-63. String rotary valves. C crook. Original case.

No. 5046. Baroque violin by Douglas C. Cox, Brattleboro, Vermont, 1990. No. 178. Baroque reproduction of the "Harrison" violin by Stradivari at The Shrine to Music Museum (No. 3598).

No. 5047. Clarinet in E-flat by Johann Kern, Stuttgart, Germany, after 1933. Albert system.

No. 5048. Drum, Khalaldi by way of Meiganga, Cameroon, ca. 1988.

No. 5049. Long neck lute, Meiganga, Cameroon, ca. 1988.

No. 5050. Arched harp, Garoua, Cameroon, ca. 1988.

No. 5051. Folk recorder, Bamenda, Cameroon, ca. 1988.

No. 5052. Scraper, Boforo by way of Meiganga, Cameroon, ca. 1988.

No. 5053. Aida trumpet by Adolphe Sax, Paris, 1876. Serial no. 39798. Number 19 of a set made for the Paris Opera.

No. 5054. Violin, ca. 1840-1900. Hand-made wooden case, dated 1844, made probably

in Norway.

No. 5055. Grand piano by Joachim José Antunes, Portugal, 1767. Cristofori double action. Ex. coll.: Augusto Carvello Monteiro, Lisbon.

No. 5056. Electric bass by Zorko, built by Framus-Werke, Bubenreuth, West Germany, ca. 1955. Prototype for the Ampeg electric baby bass.

No. 5057. Cornet in B-flat by Stratton & Foote, New York, 1865. Over-the-shoulder model. Ex. coll.: Fordyce M. Fox, Kyle, Texas.

No. 5058. Cornet in E-flat by Isaac Fiske, Worcester, Massachusetts, 1873-1887. Fiske patent rotary valves. Ex. coll.: Fordyce M. Fox.

**AMIS meets in
Bethlehem, Pennsylvania,
March 7 - 10!**

1990 ACQUISITIONS AT THE FISKE MUSEUM

(This is another in a series of lists designed to keep the membership informed of instruments acquired by major institutions that might be of interest for research. -Ed.)

Musical instruments acquired by the Kenneth G. Fiske Museum of Musical Instruments of The Claremont Colleges in Claremont, California, according to Albert R. Rice, Curator, are as follows:

- 1990.1. Square piano by Henry F. Miller, Wakefield, Massachusetts, ca. 1886. AAA to c''''',
- 1990.2. Reed organ by John G. Earhurff, North St. Paul, Minnesota, 1887-97.
- 1990.3. Square piano by Jonas Chickering, Boston, 1853. CC to c''''', serial no. 14246.
- 1990.4. Halszither or cittern, Switzerland, ca. 1830-50. Ten strings in double courses.
- 1990.5. 'Tekniclavier' (practice piano) by the Antha Minerva Virgil Company, New York, ca. 1905. AAA to c''''', two levers for click attachments, serial no. 395.
- 1990.6 Soprano saxophone by The Buescher Company, Elkhart, ca. 1922.
- 1990.7 Soprano saxophone by C. G. Conn, Elkhart, 1924.
- 1990.8 Soprano saxophone by the Selmer Company, New York, 1949. Curved model.
- 1990.9 Fife probably by the Penzel Mueller Company, New York, ca. 1950. No keys.
- 1990.10. Fife, probably USA, ca. 1950. No keys.
- 1990.11. Violin, probably Switzerland, probably ca. 1600-1700.
- 1990.12 Sanxian (three-stringed fiddle), China, ca. 1900-90.
- 1990.13. Di (flute), China, ca. 1900-90.
- 1990.14. Di (flute), China, ca. 1900-90.
- 1990.15. Xiao (flute), China, ca. 1900-90.
- 1990.16. Xiao (flute), China, ca. 1900-90.
- 1990.17. Violoncello, Germany, ca. 1890.
- 1990.18. 'Perfected Practice Clavier' (practice piano) by the Almon Kincaid Virgil Company, New York, ca. 1895. AAA to c''''', two levers for click attachments, serial no. 6391.
- 1990.19. Harp, Tlaque Paque near Guadalajara, Mexico, ca. 1964.
- 1990.20. Reed organ by Mason & Hamlin, Boston, ca. 1886-94. Three manuals, thirty-two stops, thirty-note pedal board.

SPRING HAPPENINGS

Seminario di flauto traverso barocco, a Baroque flute course dealing with French flute music (in the French style), will be taught by Barthold Kuijken in Bologna, Italy, March 15-17. An accompanying photographic exhibition, **Il flauto traverso in Francia nel periodo barocco** (The Flute in France in the Baroque Period), will be held March 11-17, daily from 3:30 to 7:30 p.m. Contact Gianni Lazzari, via Orfeo 18 40124, Bologna, Italy.

Mozart's Nature, Mozart's World, an interdisciplinary program examining the life and works of Mozart in the context of 18th-century definitions of nature, will be presented by The Westfield Center for Early Keyboard Studies, in collaboration with the Museum of Fine Arts, Boston, February 28-March 3; the Milwaukee Art Museum, March 8-10; Amherst College,

March 12, April 2, and April 16; Houston Grand Opera, April 20-21; Round Top Festival (Texas), May 24-27; the Fine Arts Museums of San Francisco, June 1; the Chautauqua Institution, New York, July 1-5; and, the St. Paul Chamber Orchestra, December 5-8. Supported by the National Endowment for the Humanities, the symposium is designed for general audiences. Contact The Westfield Center, One Cottage Street, Easthampton, MA 01027.

The Midwest Historical Keyboard Society (MHKS) will meet in Youngstown, Ohio, April 11-13 (see *AMIS Newsletter*, Vol. XIX, No. 2-3 [June/October 1990], p. 14). Last-minute

additions to the program include a builder's forum, "Musical Consequences of Builders' Ideas," chaired by David Sutherland, Ann Arbor harpsichord builder; a panel, "Mozart on Harpsichord, Fortepiano, and Clavichord," chaired by Raymond Dudley, fortepianist; and, banquet remarks, "Two hundred years of 'terrible' cadenzas for Mozart concertos with musical illustrations, and the significance of those concertos for which Mozart wrote no cadenzas," by Robert Freeman, Director of the Eastman School of Music in Rochester, New York. Contact MHKS, 251 Redondo Road, Youngstown, OH 44504; call 216-746-0390.



Photo by Albert R. Rice
A three-manual reed organ by Mason & Hamlin, Boston, ca. 1886-94, one of twenty instruments added to the collection of the Fiske Museum in 1990.



Photo by Albert R. Rice
A square piano by Jonas Chickering, Boston, 1853, recently acquired by the Fiske Museum in Claremont, California.

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, \$10.00 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 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.

SELLING Sarrusophone with formed case, complete, satin silver, repadded. Price is negotiable. Contact Sherman Gunn, 702-876-1310 or 702-739-3521.

FOR SALE: Single-neck Bakalit Rickenbacker Steel, 60 years old; Double-neck Peddle Custom Steel, 40 years old; Ukelin, 1918. Joan Fuller, 316-426-6673.

STEINWAY 1862 7' Rosewood grand, plain case, original strings and action. Good playing order. \$6,500. P. O. Box 48, Staatsbury, NY 12580; call 914-889-8879.

'CELLO by David Tecchler, ex-Roser, 1723. Certificates from Hill, Herrmann, R. Wurlitzer, et al. Asking \$450,000. Phillip Injeian, 212-397-1310.

MUSEUM POSITION OPEN. The Shrine to Music Museum at The University of South Dakota seeks applicants for a Conservator/Associate Professor of Museum Science.

Responsibilities are to stabilize, maintain, repair, and/or restore antique musical instruments and related materials, in a manner consistent with professionally-accepted standards and procedures for the conservation of musical instruments and other historic and artistic items, including research, documentation, analysis, and choice of acceptable materials and methods; share the knowledge resulting from major restorations by publishing, thereby subjecting that knowledge to the scrutiny of peer review; provide information and advice to curators and conservators of other collections in this country and abroad; assist visiting scholars, conservators, makers, and others; monitor climatic, light, security, and other conditions in the Museum that affect the preservation of the Museum's objects; seek outside financial support; and, assist interested students who wish to learn about conservation.

Applicants must have a graduate degree from a recognized conservation program or an M.M. degree with a concentration in the history of musical instruments or an equivalent amount of training and experience; a minimum of one year of professional experience as a conservator working under supervision; playing proficiency on at least one instrument, including knowledge of historically-informed performance practices; and, strong communication skills.

Screening will begin May 1, 1991. Employment will begin September 1, 1991.

The salary is negotiable. USD is an AA/EOE employer.

Applicants should submit a letter of interest, a resume, and three references to André P. Larson, Director, The Shrine to Music Mu-

D. C. HALL BAND WINS NOAH GREENBERG AWARD



Courtesy of Peter Bloom

D. C. Hall's New Concert & Quadrille Band, which researches and performs orchestral, operatic, popular, and dance music played in the United (and Confederate) States during the mid-19th century, is the 1990 winner of the American Musicological Society's Noah Greenberg Award.

AMIS member, Peter Bloom, flutist, and his ensemble, D. C. Hall's New Concert & Quadrille Band, have been awarded the Noah Greenberg Award for 1990 by the American Musicological Society for "distinguished contributions to the study and performance of early music."

The "New" Hall's Band is fashioned after the illustrious Hall Brother's Band, which was active throughout the States from the 1840's through the 1870's. Performing on instruments and in attire appropriate to the time, the Band is composed of five instrumentalists: Peter Bloom, flute; Christopher Brandt, bass violin; Robert Ebert, clarinet; James Johnston, violin; and, Patrick Jordan, viola; plus, Kevin McDermott, tenor.

The Band, with financial assistance from the Greenberg Prize, is presently recording concert overtures, arias, music-hall songs, dramatic "scenas," and dance music heard in America from 1860 to 1875. The project is scheduled to be completed by December.

For further information, contact Peter H. Bloom, 29 Newbury Street, Somerville, MA 02144.

seum, 414 E. Clark Street, Vermillion, SD 57069-2390, USA.

ORGAN FESTIVAL SET FOR ARIZONA

The Organ in America, a festival and international symposium about the organ and its

future, will be held in conjunction with the dedication of the Fritts Organ at Arizona State University in Tempe, January 12-15, 1992. Recitals, presentations, panels, and seminars will be held, sponsored by The American Organ Academy, Arizona State University, and The Westfield Center. Contact The Westfield Center, One Cottage Street, Easthampton, MA 01027; call 413-527-7664.

1989-90 ACQUISITIONS AT THE MFA IN BOSTON

(This is another in a series of lists designed to keep the membership informed of instruments acquired by major institutions that might be of interest for research. -Ed.)

Musical instruments acquired by the Museum of Fine Arts in Boston in 1989 and 1990, according to D. Samuel Quigley, Keeper of Musical Instruments, are as follows:

- 1989.270. Flute in F (?) by Asa Hopkins, Litchfield, Connecticut, 1829-32.
 1989.271. Fife, United States, 1850-1900.
 1989.295. Flute by Pietro Grassi Florio, London, ca. 1785-95.
 1989.334. Keyed bugle in E-flat by E. G. Wright, Boston, ca. 1850.
 1989.698. Büchel, probably Switzerland, ca. 1900-50.
 1989.699. San-hsien, China, ca. 1800-1900.
 1990.85. Keyed bugle in E-flat by E. G. Wright, Boston, ca. 1854. Silver presentation model.
 1990.208. Bansuri by Mohan S. Nadkarni, Bombay, ca. 1955.
 1990.209-10. Tabla by Haribau Vishwanath, Bombay, ca. 1980.
 1990.211. Bansuri by Mohan S. Nadkarni, Bombay, ca. 1955.
 1990.212. Bansuri by Madhu Limaye, Bombay, ca. 1955.
 1990.498. Rebab, Solonese-style, Surakarta, Central Java, ca. 1800-1900.
 1990.538. Gender Barung, laras Slendro, central Java, 1840.
 1990.539. Gender Panerus, laras Slendro, Central Java, 1840.
 1990.540. Slenthem, laras Slendro, Central Java, 1840.
 1990.541. Slentho, laras Slendro, Central Java, 1840.
 1990.542. Saron Demung, laras Slendro, Central Java, 1840.
 1990.543. Saron Demung, laras Slendro, Central Java, 1840.
 1990.544. Saron Barung, laras Slendro, Central Java, 1840.
 1990.545. Saron Barung, laras Slendro, Central Java, 1840.
 1990.546. Saron Panerus, laras Slendro, Central Java, 1840.
 1990.547. Bonang Barung, laras Slendro, Central Java, 1840.
 1990.548. Bonang Panerus, laras Slendro, Central Java, 1840.
 1990.549. Engkuk/Kemong, laras Slendro, Central Java, 1840.
 1990.550. Kethuk, laras Slendro, Central Java, 1840.
 1990.551. Kenong, laras Slendro (2 kettle gongs), Central Java, 1840.
 1990.552. Kenong Japan, laras Slendro (1 kettle-gong), Central Java, 1840.
 1990.553. Kempul, laras Slendro (3 gongs), Central Java, 1840.
 1990.554. Gong Suwukan (2 gongs), Central Java, 1840.
 1990.555. Gong Kemothong, laras Slendro, Central Java, 1840.
 1990.556. Gong Ageng, laras Slendro (2 gongs), Central Java, 1840.
 1990.557. Gener Barung (Bem), laras Pelog, Central Java, ca. 1850.
 1990.558. Gender Barung (Barang), laras



Courtesy of Museum of Fine Arts

The Musical Instruments Collection at the Museum of Fine Arts in Boston unveiled its most recent acquisition, a complete Javanese gamelan, during a special reception, September 26, 1990, in the Museum's Huntington Lobby. Professional musicians visiting Boston with the Court Arts of Java troupe were the first to play the instruments since they were shipped from Java in August. Indeed, this may well have been the first time they were played this century, according to family legend. The reception honored Mr. & Mrs. Bradford M. Endicott and Mr. & Mrs. Richard M. Fraser, who donated the purchase funds for the gamelan in honor of Jan Fontein, Director Emeritus of the Museum, and his wife, Suzanne.

Beautifully carved and painted, the gamelan consists of approximately 50 instruments (mostly bronze keys and gongs on teak supports) which were made and maintained as a single entity. Because of this "familial affinity," as well as the uniqueness of its tuning (no two gamelans are tuned alike), a gamelan is often given a formal name; in this case, Kyati Jati Mulya (the Venerable Truly Noble). AMIS member, Gary M. Stewart, and other members of the Museum's Research Laboratory, are currently doing cosmetic and structural conservation to prepare the ensemble for exhibition and demonstration. The first concert on the instruments will be presented in the Museum's Remis Auditorium, April 28, at 3:00 p.m.

Acquisition of the gamelan took more than two years of effort by D. Samuel Quigley, Keeper of Musical Instruments.

Pelog, Central Java, ca. 1850.

1990.559. Gender Panerus (Bem), laras Pelog, Central Java, ca. 1850.

1990.560. Gender Panerus (Barang), laras Pelog, Central Java, ca. 1850.

1990.561. Slenthem, laras Pelog, Central

Java, ca. 1850.

1990.562. Saron Demung, laras Pelog, Central Java, ca. 1850.

1990.563. Saron Demung, laras Pelog, Central Java, ca. 1850.

1990.564. Saron Barung, laras Pelog, Central Java, ca. 1850.

1990.565. Saron Barung, laras Pelog, Central Java, ca. 1850.

1990.566. Saron Panerus, laras Pelog, Central Java, ca. 1850.

1990.567. Bonang Panembung, laras Pelog, Central Java, ca. 1850.

1990.568. Bonang Barung, laras Pelog, Central Java, ca. 1850.

1990.569. Bonang Panerus, laras Pelog, Central Java, ca. 1850.



Courtesy of Museum of Fine Arts

No. 1989.334. Keyed bugle in E-flat by Elbridge G. Wright, Boston, ca. 1850. Copper with nickel-silver trim, ten keys. William Linsey Fund by exchange.

1990.570. Kethuk, laras Pelog, Central Java, ca. 1850.

1990.571. Kenong, laras Pelog (5 kettle-gongs), Central Java, ca. 1850.

1990.572. Kenong (added), laras Pelog (2 kettle-gongs), Central Java, ca. 1850.

1990.573. Kempul, laras Pelog (3 gongs), Central Java, ca. 1850.

1990.574. Gong Ageng, laras Pelog (2 gongs), Central Java, ca. 1850.

1990.575. Kendhang Batangan, Central Java, ca. 1850.

1990.576. Kendhang Batangan, Central Java, ca. 1850.

1990.577. Kendhang Ciblon, Solo, Central Java, 1988.

1990.578. Keprak, Central Java, ca. 1850.

1990.579. Keprak, Central Java, ca. 1850.

1990.580. Gambang kayu, laras Slendro, Central Java, 1840.

1990.581. Gambang kayu, laras Pelog, Central Java, ca. 1850.

1990.582. Suling, laras Slendro, Central Java, ca. 1840-60.

1990.583. Suling, laras Pelog, Central Java, ca. 1840-60.



Courtesy of Museum of Fine Arts

No. 1990.85. Keyed bugle in E-flat by Elbridge G. Wright, Boston, ca. 1854. Silver, eleven keys. Engraved on the bell, "Presented to/ Joseph J. Brennan/ by the/ Marietta Band/ 1854." Gift of the Seminarians and Friends in memory of Warren C. Moffet; Theodora Wilbour Fund in memory of Charlotte Beebe Wilbour.

1990.584. Rebab, Pesisiran-style, Central Java, ca. 1840-60.

1990.585. Rebab, Pesisiran-style, Central Java, ca. 1840-60.

1990.586. Rebab, Solonese-style, Central Java, ca. 1840-60.

1990.587. Rebab, Pesisiran-style, Central Java, ca. 1840-60.

1990.588. Rebab, Pesisiran-style, Central Java, ca. 1840-60.

1990.589. Rebab, Pesisiran-style, Central

Java, ca. 1840-60.

1990.590. Rebab, Pesisiran-style, Central Java, ca. 1840-60.

1990.591. Rebab, Thai-style (?), Central Java (?), ca. 1840-60.

1990.592. Kosok Rebab, Central Java, ca. 1850.

1990.593. Kosok Rebab, Central Java, ca. 1850.

1990.594. Kosok Rebab, Central Java, ca. 1850.

1990.595. Kosok Rebab, Central Java, ca. 1850.

1990.596. Kosok Rebab, Central Java, ca. 1800-1900.

1990.597. Kosok Rebab, Central Java, ca. 1800-1900.

1990.598. Mallet storage box and old mallets, Central Java, ca. 1850.

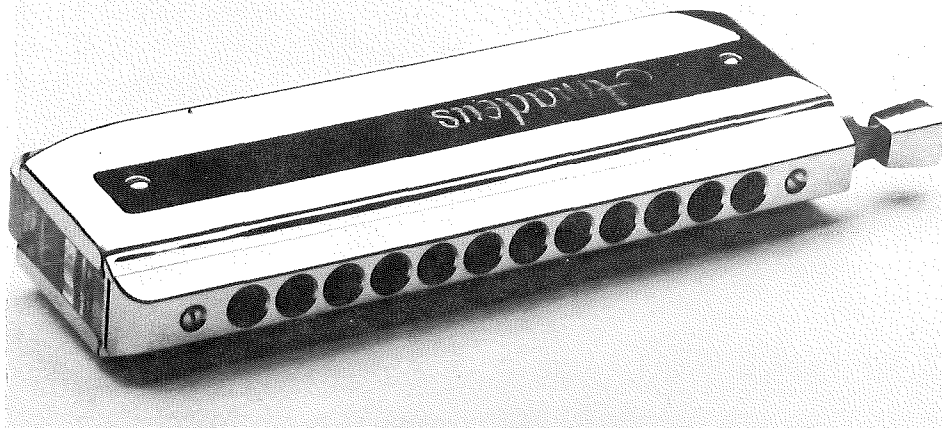
EDINBURGH REPORTS PROGRESS IN 1990

Plans for re-housing the Collection of Historic Musical Instruments at the University of Edinburgh in Scotland progressed during the past year, according to Arnold Myers, Honorary Curator. Building work is virtually completed on new premises immediately to the north of St. Cecilia's Hall (home of the Russell Collection of Harpsichords and Clavichords, which is administratively separate from the Collection of Historic Musical Instruments), and a museum designer has been appointed to plan the fitting out of the premises to prepare materials for fund raising. The work has been awarded grant-aid from the Scottish Museums Council.

Instruments were received from John Busbridge, Frank Dodman, Edith Dundas, and Raymond Parks, and an 18th-century, silver-mounted, ivory cornemuse with silk cover by P. Gaillard was purchased with assistance from the National Fund for Acquisitions and the Pilgrim Trust.

The first volume of a new catalog of the Collection was published. It contains nearly 400 full-view photographs, close-up photos, and radiographs of a representative cross-section of the Collection. The photography, undertaken in 23 sessions from 1985 to 1989, is the work of Antonia Reeve. An introduction to the fascicles of descriptive text that will follow is also included. The publication is supported by the Radcliffe Trust. Volume I is available for £25.00, plus £5.00 for overseas

Hohner Harmonica Sets New Standard



Courtesy of Edelmann Scott, Inc.

The new, gold-plated Signature Amadeus harmonica by Hohner, Inc., is said to set the standard for classical musicians.

"First came the Stradivarius violin. Then the Steinway piano. And now Hohner's Amadeus harmonica." In language reminiscent of the best, 19th-century hype, Edelmann Scott, Inc., a marketing, advertising, and public relations firm in Richmond, Virginia, announces the production of "a spectacular new chromatic harmonica—a handcrafted concert instrument that offers optimal musical response for classical and advanced chromatic harmonica players." It will retail for \$995.

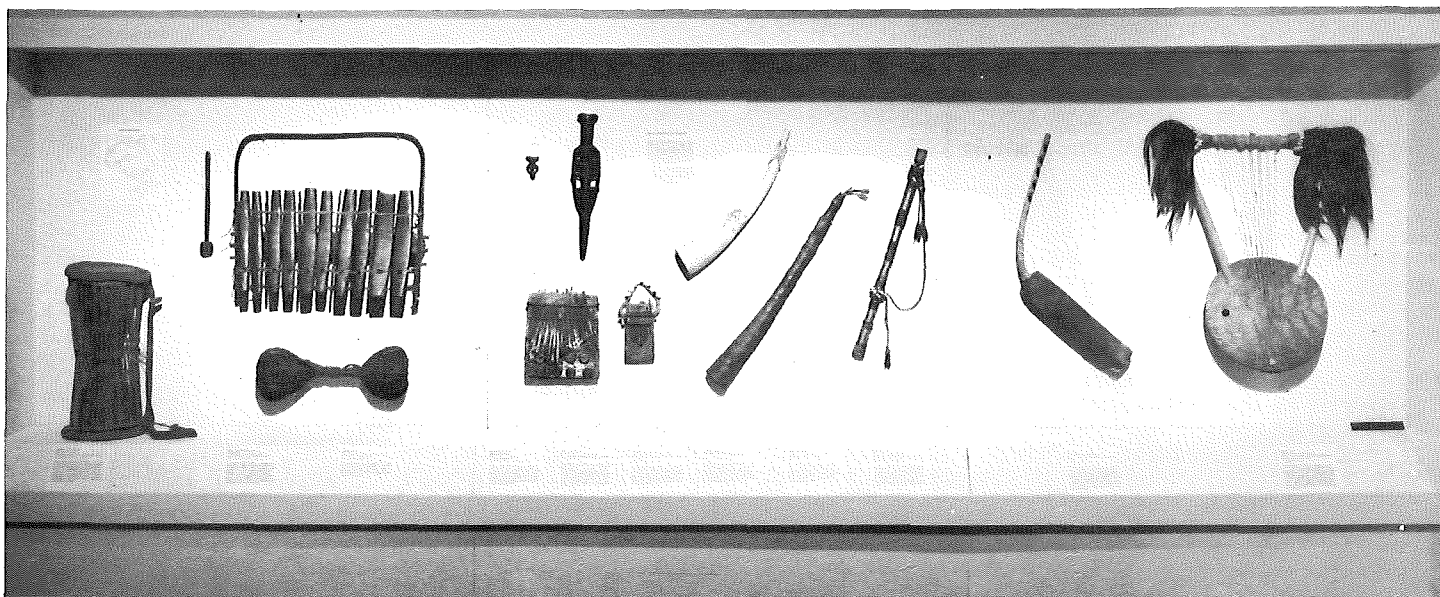
Reportedly, Willi Burger, European classical harmonica virtuoso and recording star, worked closely with Hohner on the design of the new signature model.

The Amadeus has a clear, plexi-glass body, and the mouthpiece is gold-plated. The first one was sold to Harry Bee, a professional harmonica player who performs on the cruise ship circuit.

The world's largest producer of harmonicas, Hohner, Inc., was founded in 1857. Since then, more than a billion harmonicas have been sold. Hohner's North American headquarters are in Ashland, Virginia.

surface postage. Payment to the University of Edinburgh must be sent in £ sterling with each order, although pro-forma invoices in U. S.

dollars will be sent on request. Write to The Curator, Edinburgh University Collection of Historic Musical Instruments, Reid Concert



Courtesy of Museum of Fine Arts

This temporary exhibition of African instruments, on view in the foyer just outside of the entrance to the gallery for musical instruments at the Museum of Fine Arts in Boston since October 1989, will close this month. It will be replaced (February 26-June 9) with an exhibition focusing on the last ten years of Mozart's life. Drawn primarily from the Museum's permanent collections, the exhibit will display a selection of woodwinds of the type featured in music written during Mozart's Viennese period. Notable among these will be a bass horn made by Raymond Griesbacher, Vienna, ca. 1800. Also included will be related prints and decorative arts from the late 18th century, including an engraving of Mozart done in 1789 by Johann Georg Mansfeld the younger, after Leonard Posch.

Hall, Bristo Square, Edinburgh EH8 9AG, Scotland.

Brass Roots: 150 Years of Brass Bands, an exhibition organized in 1989 in conjunction with Bradford Art Galleries and Museums, with support from the Museums and Galleries Commission (see *AMIS Newsletter*, Vol. XVIII, No. 3 [October 1989], pp. 10-11), was shown in Salford, London, and Manchester.

Meanwhile, planning got underway, in cooperation with The Shrine to Music Museum in Vermillion, to present an exhibition in 1991 devoted to American jazz, with educational programming in the public schools of the Lothian region of Scotland to be conducted by Joseph R. Johnson, Curator of Education at the Shrine to Music Museum.

SELCH OFFERS \$1,000 REWARD FOR BOOKS

Frederick R. Selch, 132 East 71st Street, New York, NY 10021; is offering a \$1,000 reward for information leading to the return of 21 books, with a combined, estimated current value of \$64,250, that were stolen from his home in 1987 (see *AMIS Newsletter*, Vol. XVI, No. 2 [June 1987], p. 6).

One of the books surfaced in the trade recently, but had already been sold to a Japanese buyer and left the country. The New York dealer who sold it reportedly bought it from a runner on Long Island who had gotten it three years ago.

Selch is particularly distraught about the loss of his copy of *Syntagma musicum* by Praetorius, "since that book never shows up in the market; I had to wait 20 years to find it originally, and it has never reappeared since then. But all the other books are important and I will be glad to have them back."

He also notes that, "no book has disappeared since I circulated my letter in '87. Whoever was taking them got the word."

A complete list of the missing books is available from either Selch or the AMIS Membership Office in Vermillion. Anyone finding one of the missing volumes is asked to call Selch at 212-535-0127.

GOLDEN AGE OF BANDS AT USD ON MAY 3

The University of South Dakota's annual re-creation of The Golden Age of Bands 1865-1915, which each year attracts a capacity audience from the four-state area, will be held Friday evening, May 3, in the Warren M. Lee Center for the Fine Arts on the USD campus in Vermillion.

The Golden Age of Bands 1865-1915 is the only regularly-active collegiate ensemble devoted to the authentic performance of the music to which Americans listened during the years between the Civil War and World War I. Original instruments of the era are used, all of them from the collections of The Shrine to Music Museum. The Band, whose members wear turn-of-the-century costumes, has performed extensively throughout the Midwest, including a Chicago performance for the national meeting of the American Bandmasters Association.

A few copies of the Band's 1986 recording are still available (also on cassette) and can be

ordered by mail (\$10 each, including postage & handling) from The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.

ARTICLES SOUGHT FOR THE AMIS JOURNAL

The *AMIS Journal* welcomes articles representing original research related to musical instruments on a wide variety of topics of interest to scholars, collectors, curators, and performers.

Those who plan to contribute articles, reviews, or communications to the *Journal* should submit them to Arthur P. Lawrence, Editor, 520 East 20th Street, Apt. 5D, New York, NY 10009.

The deadline for the 1992 *Journal* is December 31, 1991. A copy of "Guidelines for Contributors" is printed each year in the *AMIS Membership Directory*.

MISSING PROPERTY REGISTER ESTABLISHED

The American Federation of Violin & Bow Makers has established a missing property register in an effort to keep track of, and ultimately recover, instruments of the violin family that have been lost or stolen. A missing property questionnaire is now available, if you have bowed stringed instruments that need to be reported. For a copy, contact the AMIS membership office in Vermillion or write to the American Federation of Violin & Bow Makers, 288 Richmond Terrace, Staten Island, NY 10301; call 718-816-7711 or the toll-free number 1-800-633-2777.

BE A FRIEND OF AMIS

AMIS members who contribute \$100 or more

in excess of dues in any one year will have his or her name inscribed in the *AMIS Journal* as "A Friend of the American Musical Instrument Society."

Individuals or institutions who wish to join those who will be listed for 1991 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.

BAROQUE FLUTE FELLOWSHIP SET

The National Flute Association has established a fellowship to establish the David Hart Memorial Prize, which will be awarded every three years to the winner of a Baroque flute competition designed to test technical proficiency, musical abilities, and successful application of principles of historical performance practice. The goal is to create a \$20,000 endowment fund. Tax-deductible contributions should be sent to The National Flute Association, The David Hart Memorial Prize, 805 Laguna Drive, Denton, TX 76201.

ARE YOU MOVING?

Are you moving? If so, please be certain that you notify the Society of your new address, as soon as possible. Write to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

AMIS meets in Bethlehem, Pennsylvania, March 7-10!



Courtesy of Pottstown Community TV

The premiere of a new (old) tradition, New Year's Calling with horn fanfares, took place December 28, 1988, at the Trumpet Museum near Pottstown, Pennsylvania, filmed by Pottstown Community TV, Channel 69, Allentown, and recorded by WHY-FM, Philadelphia. Performers on clarinets were, l. to r., Cuny Moyer, Ken Hufford, Franz Streitwieser, and Ralph Dudgeon.

ASK AMIS

("ASK AMIS" is a new Newsletter feature, offered in response to numerous inquiries received by the Membership Office for more frequent and informal exchange of information regarding topics such as collecting, restoring, and researching specific questions about musical instruments. Hopefully, the expertise of many AMIS members can be drawn upon in the future to answer a variety of questions and address specific topics of interest. Please send your question(s) and answers to: ASK AMIS, AMIS Membership Office, c/o The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069-2390. -Ed.)



Question: A few years ago I acquired a Conn E-flat contrabass sarrusophone, which I now find, after some repairs, an impressive and well-in-tune instrument, fully comparable to the contrabassoon. When might it have been made? How many sarrusophones did Conn produce?

Answer: The contrabass sarrusophone first appears in Conn Company catalogs in the early 1920's and makes its last appearance in 1944 [the Conn Elkhart factory temporarily re-tooled during World War II to manufacture products needed for the war effort]. No post-war catalogs contain sarrusophone advertisements.

The origin of the Conn sarrusophone is explained in a company advertising flyer from about 1921. "Although the Sarrusophone has been in use in the leading European bands for several years, it was only after the experience gained during the late war that the United States Government decided to equip the army bands with this remarkable instrument. The Quartermaster's department at Philadelphia investigated the possibilities as to the manufacture of this instrument and after careful analysis of the situation at the Conn Ltd., decided that it was best equipped to manufacture this new instrument. Thereupon the Government placed an order for 148 of the Contra-Bass Sarrusophones with the Conn Ltd. [hence, the initials U.S.Q.M.C. which appear on some Conn sarrusophones], and within six months from the date of the order the Conn Ltd. began deliveries to Uncle Sam of the finest Sarrusophones that

have ever been built." According to the same flyer, the prices for Conn's contra-bass sarrusophone ranged from \$275 for a brass finish to \$440 for a gold finish.


Conn's General Catalog "D", ca. 1925, notes that "The [sarrusophone's] fingering is almost identical [to the saxophone], and although the Sarrusophone is properly played with a double reed mouthpiece, the Conn designers have perfected a mouthpiece similar to that of a Soprano Saxophone which gives perfect results on the Sarrusophone." The catalog notes further that the company intended to produce other sizes of the instrument, as well, but this never came to pass.

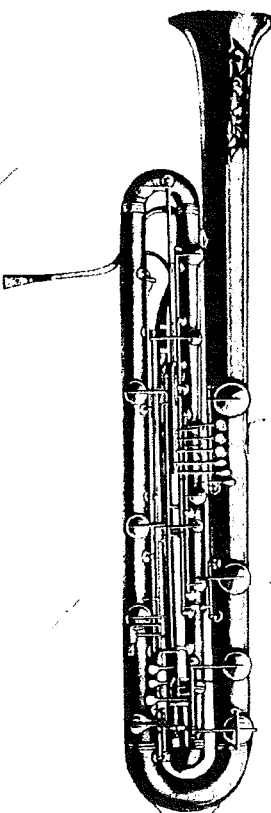
Unfortunately, there is no way to know ex-

actly how many were made, since all of the company's historic records were destroyed in 1969. Conn sarrusophone serial numbers do not match any of the reconstructed serial number lists, so it is difficult to date these instruments precisely. The letter "V," which precedes the serial number, simply refers to the factory code for the instrument.



- Margaret D. Banks

Answers Wanted: An amateur keyboard builder asks, "What would be an appropriate paint and/or technique to use to imitate woodgrain on a new, replacement lid for an old, inlaid-wood piano?"

WORLD'S LARGEST MANUFACTURERS 



The Sarrusophone

AT THE request of the United States Government, C. G. Conn, Ltd., built the first Sarrusophone ever constructed in America, just a few years ago, as the government band instrumentation now calls for the Bass Sarrusophone as a regular member of the reed section. The government inspectors were highly pleased with the  product, and although the Sarrusophone was practically unknown on this side of the Atlantic, it was introduced as a part of the regular  line with very satisfying results. It should be remembered that the first Saxophone built in America was also a product of the Conn factories.

This new instrument, despite its unusual appearance, is not difficult to master, especially for one who has played a Saxophone. The fingering is almost identical, and although the Sarrusophone is properly played with a double reed mouthpiece, the Conn designers have perfected a mouthpiece similar to that of a Soprano Saxophone which gives perfect results on the Sarrusophone. The Contra-Bass in E \flat is the only member of the family now being built, but others will be added from time to time. This model is by far the most important of the Sarrusophone group, and takes the place of brass Bases, being much easier to play and weighing appreciably less.

Although comparatively new in this hemisphere, the Sarrusophone as produced by Conn has already established itself in America, and its popularity is assured.

MODEL	PITCH	KEY	WEIGHT	LENGTH	BELL DIAMETER	FACORY NUMBER	CORE WORD
Contra-Bass	Low	E \flat	11 lbs.	50"	7"	16-V	talet

Courtesy of The Shrine to Music Museum

An advertisement for sarrusophones from a C. G. Conn, Ltd. catalog, published probably in 1926-27.

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.