

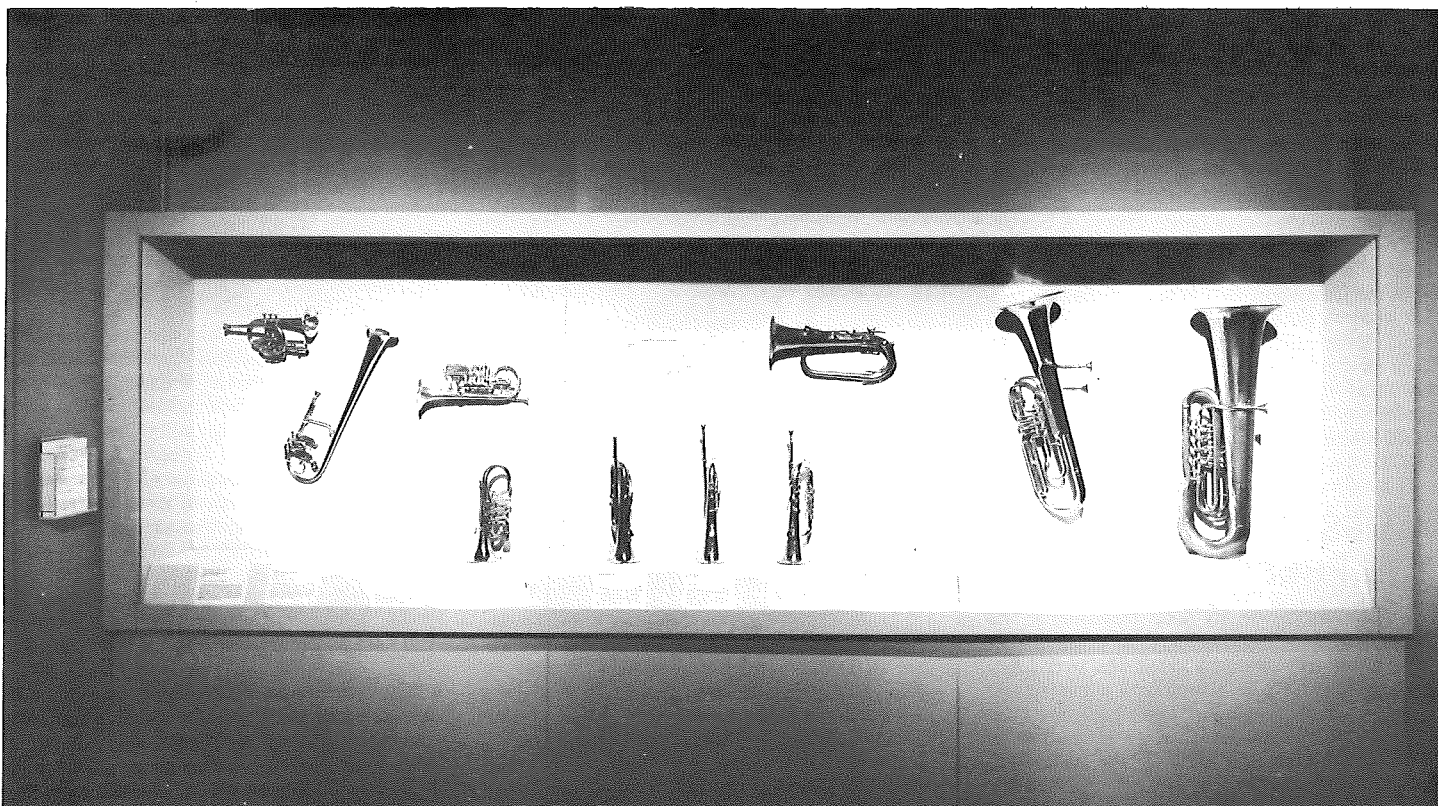
NEWSLETTER

Of The

American Musical Instrument Society

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Courtesy of Museum of Fine Arts, Boston

Yankee Brass Band Instruments, an exhibit featuring important examples of brass instruments made in the New England area during the 19th century, has been installed by the Collection of Musical Instruments at the Museum of Fine Arts in Boston, just outside of the Collection's permanent gallery near the Museum's Huntington Avenue entrance. The exhibit will be on view until January 5, 1992. Featured instruments, according to Sam Quigley, Keeper of Musical Instruments, are several recent acquisitions, including two keyed bugles in E-flat by E. G. Wright, one of copper with nickel silver trim, the other an engraved silver presentation instrument. Complementing these is a Wright bugle of gold, loaned by the Henry Ford Museum, that was presented to D. C. Hall in 1855 by the Lowell (Massachusetts) Brass Band. Other instruments include cornets by Isaac Fiske and the Boston Musical Instrument Manufactory; an over-the-shoulder cornet that was part of a 20-piece set of instruments made by Graves & Company for Colonel Colt's Armory Band of Hartford, Connecticut; and, a rare, early American tuba by Thomas D. Paine of Woonsocket, Rhode Island, on loan from the Ruth and G. Norman Eddy Collection in Cambridge, Massachusetts.

BOSTON MUSEUM HIT BY MAJOR CUTBACKS

A projected \$4.7 million deficit during the next fiscal year at the Museum of Fine Arts in Boston has led the Museum to eliminate \$1.7 million from the budget by firing some 70 employees, effective June 28. Among the casualties is the position of curatorial assistant with the Department of Musical Instruments, a post held for the past five years by Darcy Kuronen. In addition, the Collection, which had seemed to be on the road to autonomy as a separate department, has been returned to the control of the Department of Decorative Arts.

According to Bob Mitchell, a member of the

Museum's department of public relations and marketing, this is the first time in the Museum's 120-year history that staff layoffs have been made to help reduce a budget deficit. Institutions in other major metropolitan areas (Detroit, New York, and Philadelphia, among others) face similar decisions. Economic conditions are blamed.

Although the staff reductions at the MFA were made across the board, the Collection of Musical Instruments, because of its small size, was hit with a 50% reduction in its staff, the highest percentage cut in the Museum. Return of the Collection to the auspices of the Department of Decorative Arts represented a kind of administrative restructuring that did not take place elsewhere in the Museum.

D. Samuel Quigley, Keeper of Musical Instruments, is in the process of trying to determine priorities for the Collection and how best to accomplish those priorities. The cutbacks may well impact on the Collection's responsiveness to inquiries or make it necessary to reduce or curtail visits by school children. Cuts in the Museum's security force may necessitate a reduction in the hours the Collection is open to the public.

Quigley's immediate priorities are to raise funds to endow the Collection and to publish a long-awaited catalog of the Collection's keyboard instruments. The catalog, recently completed by John Koster, has been supported by grants from the National Endowment for

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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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the Arts and the Getty Grant Program, but additional funds are needed to underwrite the final printing costs.

In the meantime, as this issue of the Newsletter goes to press, Quigley has found private funds with which to hire a Curatorial Consultant for a year. It is expected that Kuronen will be hired for that position. Efforts will get underway soon to raise endowment funds to staff a Department of Musical Instruments.

A MESSAGE FROM THE PRESIDENT

I want to express my deep gratitude to the membership for electing me your president. It is an honor that means a great deal to me. My predecessors have set a very high standard and record of accomplishment, and I hope to do the same. Please consider this an invitation to write to me with your ideas for the immediate and distant future of AMIS.

One of the most important contributions of Cecil Adkins, past-president, was the expansion of the number of committees assigned to study and/or to oversee specific aspects of the Society, and from these committees have come some excellent proposals and advice. A list of the committees and their current members appears on page two of the 1990 Membership Directory. If you feel a particular interest in a certain committee, please let me know. If not at once, then perhaps the following year, there may be an opening to which you could be appointed. We need your active participation. Many, many exciting suggestions have already been sent to me and will be considered at future meetings of the Board of Governors. What are your ideas?

I could fill the rest of this page with specific acknowledgments of the contributions of many of our members, but let me, instead, cite just Cecil Adkins, Laurie Libin, Ralph Dudgeon, and Ed Kottick. The first two held our most important offices and the last two stood for competitive election to those offices. We thank them, all of us. And, Ralph, again, for chairing the Bethlehem meetings.

The Board of Governors next meets in New York City in October, and our next Annual Meeting is in sunny, air-conditioned San An-

tonio in late April and early May. Be thinking about what to bring for Show'n'Tell, what to put up for auction, and what topic to propose for a paper. Plan to bring a new member!

Have a good and a safe summer, and may you each find a priceless instrument in a dusty antique shop or someone else's dusty attic. Tell me about it first.

— Phil Young

USD MUSIC MUSEUM OPENS CONN EXHIBIT



Photo by R. Simon Spicer

Bust of C. G. Conn, sculpted by J. S. J. Dunbar in December 1896—at which time Conn owned *The Washington Times*—made from a life-mask. The plaster cast was given to The Shrine to Music Museum by Colonel Conn's son, Charles Gerard, Sr., Louise Conn, and Charles Gerard, Jr.

The Musical Conn Man, a permanent exhibit devoted to the life and times of Charles Gerard Conn (1844-1931), founder in 1874 of the great musical instrument company in Elkhart, Indiana, that bears his name, opened at The Shrine to Music Museum on the campus of the University of South Dakota in Vermillion in April.

Curated by Margaret D. Banks, who is working on a history of the C. G. Conn Company, and designed by André P. Larson, the exhibit features a bust of Colonel Conn, as he preferred to be known, which was recently acquired by the Museum from Conn's son, Charles Gerard, Sr., and his family, located by Banks in southern California in 1990.

Also included are many unique instruments—a number of them made of gold and silver and richly engraved—built by the Conn Company between 1874 and 1929, along with Conn's first musical product, a cornet mouthpiece with rubber attached to the rim, designed to form a cushion between the rim and the player's tired lips.

A silver- and gold-plated tenor saxophone, built in 1916 and engraved by Julius Stenberg (1868-1954), Conn's top engraver for 64 years, is covered with mythological figures, Uncle

Sam, an Indian chief, The Spirit of '76, St. George and the dragon, nudes, cherubs, pixies playing musical instruments, leaves, vines, and flowers.

A gold-plated cornet from 1883, lavishly engraved with scenes of towns and rivers, flowers and grotesque faces, is adorned with 19 sparkling, foil-backed, glass "jewels."

An echo cornet in G was built about 1897, specifically for the German composer, Theodor Hoch, who played it in the Mozart Symphony Club in New York City, and a highly engraved, gold-plated "Victor" model cornet was presented to the Monahan Post Band of Sioux City, Iowa, for placing first among all of the bands at the 5th national convention of the American Legion, held in San Francisco, October 15-19, 1923.

BESSARABOFF PRIZE AWARDED

The 1991 Nicolas Bessaraboff Prize for the most distinguished book-length work(s) about musical instruments published in English in 1988 and 1989 was awarded to Edmund A. Bowles for his book, *Musical Ensembles in Festival Books 1500-1800: An Iconographical & Documentary Survey* (Ann Arbor: UMI Research Press, 1989), and to Martha Maas and Jane McIntosh Snyder for their book, *Stringed Instruments of Ancient Greece* (New Haven: Yale University Press, 1989).

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."

DIRECTORY EDITORS NEED ASSISTANCE

The names and addresses of collectors and institutions with collections of musical instruments are needed for new, revised editions of *A Survey of Musical Instrument Collections in the United States and Canada*, first published in 1974, and *International Directory of Musical Instrument Collections*, first published in 1977, both currently being prepared for publication.

Collectors and institutions whose names are received will be sent an information form to fill out and return. Private collectors concerned about security and privacy may have their collections listed anonymously, with only the city, state or province, country, and a description of the collection given. Collectors who choose this kind of listing can also ask that requests for visits be screened by a nearby, institutional collection.

The survey of collections in North America is being prepared by a committee of the American Musical Instrument Society. Information should be sent to the committee chairman, William E. Hettrick, Professor of Music, Hofstra University, Hempstead, NY 11550 USA.

The survey of collections everywhere except in the United States and Canada is being prepared by the Comité International des Musées et Collections d'Instruments de Musique (CIMCIM) of the International Council of Museums (ICOM). Information should be sent to the general editor, Barbara Lambert, 201 Virginia Road, Concord, MA 01742 USA.

HERBERT HEYDE RECEIVES 1991 SACHS AWARD



Herbert Heyde, left, recipient of the 1991 Curt Sachs Award, is congratulated by Ralph Dudgeon, chairman of the Sachs Award Committee and program chairman for the 1991 AMIS meetings, held in Bethlehem, Pennsylvania.

Herbert Heyde of Leipzig, Germany, a leading scholar and cataloger of musical instruments, is the recipient of the 1991 Curt Sachs Award. Presentation of the award was made on behalf of the AMIS Board of Governors by Ralph Dudgeon, chairman of the Sachs Award Committee, on March 9 in Bethlehem, Pennsylvania, following the annual AMIS banquet.

The award reads:

In recognition of the eminence and achievements of HERBERT HEYDE as research scholar and author and in acknowledgement of his contributions to the scientific and historical study of musical instruments through his numerous books, including *Trompete und Trompeteblassen im europäischen Mittelalter*; *Grundlagen des natürlichen Systems der Musikinstrumente*; *Historische Musikinstrumente im Bachhaus Eisenach*; *Katalog des Musikinstrumenten-Museums der Karl-Marx-Universität Leipzig* (Volumes 1, 3, and 5); *Historische Musikinstrumente des Händelhauses*; *Musikinstrumentenbau, Kunst—Handwerk—Entwurf*; *Das Ventilblasinstrument: Seine Entwicklung im deutschsprachigen Raum von den Anfängen bis zur Gegenwart*; and, *Historische Musikinstrumente der Staatlichen Reka-Sammlung am Bezirksmuseum Viadrina Frankfurt am Oder*, which provide invaluable information concerning the history, construction, and use of musical instruments, and document several significant German collections, The Board of Governors of the American Musical Instrument Society designates HERBERT HEYDE the recipient of the CURT SACHS AWARD for the year 1991.

Following receipt of the Award, Heyde reminisced about his career and about life in East Germany during the communist regime. Born in 1940, he studied at Karl Marx University in Leipzig from 1959 to 1964, receiving his doctorate in 1965 with a dissertation about

trumpets and trumpet playing during the Middle Ages. He was an assistant at the University's Musical Instrument Museum for a while, but then began to contract with East German publishers to produce the many books that established his reputation.



Herbert Heyde of Leipzig, Germany, speaks to AMIS members at the banquet in Bethlehem, Pennsylvania, where he received the prestigious Curt Sachs Award for 1991.

NEWS OF MEMBERS

Laurence Libin has been named Frederick P. Rose Curator of the Department of Musical Instruments at The Metropolitan Museum of Art in New York City. The curatorship was endowed by Frederick P. Rose, a trustee of the Museum and a member of the Department's visiting committee. It was one of six curatorships endowed at the Museum in 1989-90.

J. Kenneth Moore gave a series of four, Friday-evening lectures at The Metropolitan Museum of Art in February under the general heading, *Understanding Musical Instruments: "Their Place in the Art Museum," "Variables and Determinants," "In Performance,"* and *"A Case Study—Africa."*

Edward L. Kottick, Professor of Musicology in the School of Music at the University of Iowa in Iowa City, has announced his retirement, effective July 1, 1992.

Robert Conant will play the harpsichord for the five concerts (July 9, 14, 21, 28, and August 13) being offered this summer as Baroque 29, an annual festival sponsored by the Foundation for Baroque Music in Greenfield Center, New York.

Frederick Crane, School of Music, University of Iowa, Iowa City, IA 52242 (call 319-335-1621) is the program committee chairman for the 18th national conference of the Sonneck Society for American Music, which meets at Louisiana State University in Baton Rouge, February 12-16, 1992. Program proposals should be sent to him by September 15.

Carolyn Simons, a doctoral candidate at the University of Iowa, has received a Fulbright scholarship to spend a year in Nürnberg, Germany, where she will research the history of mechanically bowed keyboard instruments in preparation for the writing of her doctoral dissertation.

Philip R. Palmer of Richmond, Virginia, has written an article, "In Defense of the Serpent," for the *Historic Brass Society Journal*, Vol. 2 (1990), pp. 132-186. The article is abstracted from his doctoral dissertation, written at Columbia Pacific University in San Rafael, California, in 1987. Palmer is a retired high school band director and former owner/operator of a chain of music stores, Boykin's Music Shop.

Jeff Nussbaum, 148 West 23rd Street, Apt. 2A, New York, NY 10011, continues to serve as President of the Historic Brass Society. Write to him for membership information.

Jeannine Lambrechts-Douillez, director for many years of the Museum Vleeshuis in Antwerp, Belgium, was "retired" by the government at the end of 1990, when, in a measure said to be necessitated by economic difficulties, city workers above the age of 60 were dismissed.

BACH ORGAN FESTIVAL SET FOR SEPTEMBER

The first International Bach Festival Alkmaar, "Bach and the Organ Chorale," will take place at St. Laurens' Church in Alkmaar, The Netherlands, September 2-8. St. Laurens' houses the newly restored Van Hagerbeer-Schnitger organ (1646/1725), thought to be one of the more important Bach organs in Europe. Excursions will also be made to other historic organs in the Alkmaar area. Write to International Bach Festival Alkmaar, Munikenweg 1a, 1829 BA Alkmaar, The Netherlands.

MUSICAL INSTRUMENT OR TOOL?

By Benjamin Vogel

If the traditional definition of music, whatever it could be, has been extended to "any knowingly operated acoustical occurrence," the definition of a musical instrument, likewise, should be changed and extended. In the traditional definition, musical instruments are contrivances used to produce musical sounds (i.e., for musical purposes). If taken literally, however, the deficiency of that notion was obvious already in the 19th century, when anvils—and, eventually, even cannons—were added to the orchestra (as usual, first in the opera orchestras, where most innovations in orchestration have taken place). The 20th century has seen the addition of typewriters, abrasive paper, coffee mills, and other sources of, heretofore, ordinary noise. If that was not enough, composers and musicians began to do strange things with traditional instruments. Then, the real revolution came with the development of electronic instruments and microprocessors. It is time to think about this phenomenon, and try to put it in order.

The first of these three new elements—the use of a common tool, built originally for non-musical purposes, as a musical instrument—originated from acoustic illustrations of everyday scenes: sounds of the blacksmith's shop (hammer and anvil), church bells (first, original bells; later, the tubular orchestral bells), battles (cannon shots), thunder (sheet metal), and so on. The possibilities of using tools which imitate noises of concrete occupations and labor as musical instruments are practically limitless, and some of these tools are now established members of the orchestra. New sound sources have also been introduced, not only to illustrate concrete events, but to obtain new sound effects; those possibilities are also without limitation, ranging from the emergency siren to the hearty munching of a carrot. At the Berlin Festival in March 1980, for example, Terry Railey introduced his composition, *Ear Piece*, in which the performer and the listener are the same person, using a piece of paper, foil, or parchment as an ear-cover, to be rubbed, scraped, or tapped with one's fingers, with overlapping effects to be obtained with some other musical noise-maker (noting, in the case of children, of course, that they take care less they push the "instruments" into their ears!). On the Festival agenda, there was also some glue on a parchment page (with printed instructions), ready to use. In conclusion, any object used to produce musical acoustics becomes a musical instrument, regardless of its former function.

The second new element, suggested perhaps by the use of these new sound sources, is the unconventional use of traditional instruments, extending the arsenal of acoustic affects without extending the number of instruments. And, so it started. To the old, unconventional devices—as, for example, playing the violin with the stick of the bow (*col legno*)—were added other methods: playing the strings beyond the bridge and the nut; knocking on the instruments; and, using separate parts of instruments (clarinet mouthpieces; clarinets, without their bells; clarinets, without their mouthpieces, as edge-blown instruments; and so on, in different ways with each instrument). Not even that was enough, however. Composers and performers began to "prepare"

traditional instruments, supplying them with additional accessories, such as putting ping-pong balls, thin chains, or paper inside of pianos. Traditional constructions have been transformed by using a kitchen funnel as the bell of a wind instrument or a barrel, a pot, or a trunk as the resonator of a stringed instrument.

The third new element—the one offering the greatest possibilities—began with the electrification of instruments. At first, this only meant the amplification of the sound of a traditional instrument. Gradually, with the advent of better and better electroacoustic converters, the characteristics of the sound of the instrument (i.e., frequency, intensity, and sound spectrum) could be freely changed. Among the electromechanical instruments, there was a variant in which rotating discs activated a magnetic or photoelectric converter (from electric violins and guitars to Hammond organs; earlier, there had been the Telharmonium of 1903 and the neo-Bechstein of 1931).

In the purely electronic instruments, the source of the electric vibrations is an electronic generator—a system of electronic lamps or semiconductors—as seen in the 1920's and '30's with such devices as the thereminavox and the Marthenote waves. Predominant during the past fifty years have been the various types and sizes of electronic organs, along with their electronic percussion effects.

A kind of revolution came with the synthesizer, an appliance developed for both the production and the transformation of sounds. The first giants (literally), from the '50s, had only limited application. The use of transistors, less than ten years later, made it possible to produce portable analogue synthesizers (Robert Moog). Miniaturization continues. Yet, even here, one could not dispense with the traditional control offered by a keyboard.

The most recent revolution came with microprocessors and digital techniques; i.e., with computerization. The first stage was to control and program instruments with computers. The last is to build the microprocessor into the instrument. Digital technique is used not only for controlling the instrument; i.e., producing and transforming the sound, but—equally important—for its coding; i.e., writing in the instrument's computer memory the patterns of sounds of different instruments, the sounds of nature, and artificially created sound patterns.

These new instruments are still little known to the average music lover, even one who listens persistently to contemporary music. Their sound is familiar, however, particularly to science fiction movie fans, with sound tracks often being made with equally fantastic musical devices, such as Craig Huxley's *Blaster Beam*, the *Synclavier*, Nyle Steiner's *EVI* (Electronic Valve Instrument), and others (see "The Sounds of Science: Stretching the Definition of the Term, Musical Instrument" by Matthew Smith, *Los Angeles Times Magazine*, April 26, 1987).

The *synclavier*—outwardly inconspicuous (a keyboard, control desk, and office computer)—allows one, with the help of digital sampling, to analyze and/or record the frequency of every sound, whether from nature or from a traditional instrument. Information collected in the computer's memory can be used instantaneously, obtaining any tone range, scale, and sound. Moreover, it is possible to transform the three-dimensional sound picture that is displayed with the free change of each of its 24 components (including dynamics, timbre, pitch,

and duration).

Such an instrument is still controlled, however, by a keyboard, preventing the reproduction of the articulatory and tonal nuances that are possible with a digital recording of other instruments. The next step, then, was to put other instruments in direct contact with the computer. An instrument supplied with such an interface can also use the synthesizer potential (is it now an electromechanical or an electronic instrument?). All of this gives a sometimes curious side effect, when the trumpet sounds like a violin, the violin like a flute, and so on.

Future directions remain unknown. At the music symposium in Amsterdam in 1985, Michel Waisvisz presented a new device, *The Hands*, which—as Matthew Smith thinks—makes the idea of the "instrument" invalid. Waisvisz fixes two thin sheets, connected with cables to the synthesizer, to his hands; moving them in the air makes changes in the synthesizer's tone, reminiscent of the thereminavox, constructed in 1927, in which tone changes depended on the hands' position against the metal antennas. The difference is that the thereminavox did not have access to the rich sound possibilities made possible by the synthesizer. One doubts, however, that *The Hands* will revolutionize musical instruments. After more than ten years of computerization, it is the computers, not the instruments, that are really changing. They get smaller and smaller and more perfect. One is left with traditional instruments with built-in microprocessors and dangling cables leading to computers.

What, then, are the contemporary directions in the development of musical instruments, and how can one define a musical instrument in the musical reality of today?

One can divide today's instruments into four groups: folk, professional, parainstruments, and electromechanical/electronic.

Folk instruments, the oldest, were, at first, also professional. In the process of their technical development, some were again promoted to the professional group, while others came back to folk music. The process of enriching folk instruments (at the same time, unfortunately, impoverishing them) is still going on, as technical differences diminish (and the prices of professional instruments go down). Instruments eliminated from folk music often become toys (rattles, whistles, and others).

Professional (classic) instruments, the largest group, continue to be enriched, from time to time, with folk instruments from different parts of the world, particularly percussion instruments. There are also new instruments, based on the classic way of functioning, but made of unconventional materials and elements. Yet, the development of this group is also closed, though the instruments are still alive, not threatened (although it may seem so) by the expansion of electronic instruments. Furthermore, original forms from the past—the Renaissance, the Baroque—have been restored to the musical practice.

Parainstruments are those things, tools, and devices, built originally for a non-musical function, that have been added to music-making. They achieved a triumph in the last half century, but the fascination with them is now surely gone. They are easily replaced with the effects generated with electronic instruments. Sometimes, in altered shape, they become musical toys (elastic, plastic tubes).

Finally, there is the youngest generation,

electromechanical and electronic instruments, developing constantly, thanks to miniaturization and the expansion of digital coding. This has led gradually to an obliteration of differences between the electromechanical and the electronic. Attachment to traditional forms of instruments makes it difficult to discard the keyboard, necks of stringed instruments, and so on. However, it is still difficult to say, if the traditionally shaped instrument (for example, the violin), connected to an amplifying apparatus, has become merely the controlling element of the synthesizer, an electronic instrument. Undoubtedly, the classification of electronic instruments will change, maybe in the next decade, thanks to the fast, vigorous development of this group.

Another gap in definitions is the persistent omission of qualification according to the type of stimulation of the acoustical vibrations in the electronic instruments. Perhaps it is just a matter of stimulating electrical impulses. It might be best to leave the decision to specialists in electronics. The instances beyond qualification are probably the result of incoherence in the definitions of traditional and electronic instruments. In the former, the factor stimulating the vibration source is called the generator; in the latter, the source of the electric vibrations (not to be confused with acoustic vibrations) is called the generator. The blame can probably be placed on those interested in the classification of musical instruments, rather than on the "electricians." In all dictionaries, a generator is a device that produces energy, including electric and acoustic energy.

The most shocking incoherence in the current classification system, however, is the separation of electrophones as a distinct group. As a reminder: the source of sound in these instruments is the diaphragm. And, although the profile may be different, the skin of a drum is a diaphragm, as well. Electrophones, in keeping with the Sachs/Hornbostel classification, should be included with the membranophones, subdivided there as instruments stimulated to vibrate by electric impulses. Perhaps electrophones were first thought of as a novelty, destined soon to disappear, which is why nobody tried to classify them exactly. Later, electrification and electronics, fields too exact (and too obscure) for humanists, paralyzed the latter's ability to assess such instruments. Electrophones were left to others, working with electric currents and transistors. And, who wants to recognize the beloved "child" as belonging to another family?

There remains the problem of a general definition of musical instruments, in the presence of so many doubts about the traditional definition noted above; i.e., a contrivance that produces musical sounds for musical purposes. Yet, it appears that any object consciously used by the composer and performer to obtain a sound effect in a musical composition is a musical instrument. Is it a musical tool? That term evokes certain reasonable objections because a professional instrument is more than "a simple object helpful in human activity," even if 20th-century standardization eliminated much of the ornamentation and variety of outward forms that gave earlier musical instruments, visually, an extramusical aesthetic value. In the case of a synthesizer, there is the objection, again, that such complicated equipment can hardly be called a simple object; therefore, the term, instrument, remains the most appropriate qualification.

In the traditional definition, there is no room,

however, for polyfunctional objects, of which one function is their use as a source of sound. They can be named in a variety of ways—parainstruments, polyinstruments, musical appliances, or acoustical contrivances—of which, perhaps, the first two are more exact, owing to their root. In any case, it is obvious that this group can not be omitted from the definition of musical instruments.

In summary, one might suggest a multi-layered approach. A very general definition would treat all contrivances that generate sound and are used in the musical process as musical instruments. A more detailed definition would classify instruments as "proper" and "parainstruments." The third stage would be to qualify the former with the help of existing definitions, and to define the latter as, for example, all sound sources whose main function, otherwise, is not musical. Finally, on the lowest, most detailed level of classification, would be the division of instruments and parainstruments according to the type of vibra-

tion source (chordophones, membranophones, idiophones, aerophones, electrophones?) and the way of stimulation (rubbed, stroked, plucked, blown, induced by electric impulse).

(Benjamin Vogel, an AMIS member, is an Associate Professor at the Institute of Musicology at Warsaw University in Warsaw, Poland. He will be on sabbatical leave, beginning in July, and can be reached during this next year at S:t Hans grand 24B, S-222-42 Lund, Sweden.)

AMIS meets in San Antonio, Texas April 27 - May 2, 1992!

HARPSICHORDS IN ANTWERP FACE UNCERTAINTY



Photo by Joseph R. Johnson

Ten harpsichords made in Antwerp, most of them during the period (1575-1670) when Antwerp harpsichords dominated the market, are among several hundred instruments that face an uncertain future at the Museum Vleeshuis in Antwerp (the city's history museum), where Jeannine Lambrechts-Douillez, who, as head of the Museum, demonstrated a long-standing interest in the conservation and documentation of the instruments, was relieved of her responsibilities at the end of 1990. Economic difficulties in Antwerp led the government to lower the mandatory retirement age to 60, forcing her dismissal.

The Vleeshuis (Butcher's Hall) is located in the middle of the old city, near the city hall in the vicinity of Steen Castle, not far from the Scheldt. The building, built by a corporation of butchers at the beginning of the 16th century, is a masterpiece of late Gothic style. The city of Antwerp bought the building at the end of the 19th century. It was restored, and opened as a museum in 1913.

Today, the Vleeshuis houses a museum of archaeology, arts, and crafts, most of it emphasizing Antwerp's historical past, although there is also an Egyptian collection, purchased in 1879. There is arms and armor, glassware, ceramics, textiles, furniture, coins, and sculpture, as well as a prehistoric section, all of it dealing with the history of Antwerp.

It is the Museum's musical instruments, however, that are of international interest. Antwerp, with the Ruckers-Couchet workshop, located near the Rubens house, was a primary center for making spinets and virginals, as well as harpsichords, during the 16th and 17th centuries. During the century from 1575 to 1670, it was Antwerp that produced harpsichords for most of Western Europe, notes Lambrechts-Douillez, whose careful documentation of the Antwerp harpsichord tradition has been published by the Ruckers Genootschap in a series of volumes.

The Vleeshuis also houses the instruments of the Royal Flemish Conservatoire in Antwerp.

THE YANKEE BASS VIOL

By Frederick R. Selch

The principal manufactured product of stringed instrument makers in the Northeast was the bass viol, a term which has caused great confusion in American musical history. The bass viol in America in the 17th and early 18th century was the *viola da gamba* of Jacobean and Restoration England. Gambas continued in use up until the middle of the century, when they were replaced by the instrument called by its makers, the bass viol. For a discussion of this subject, it is necessary for any reader to be absolutely clear what these artisans and their customers meant by this term. What instrument was indicated, when it was stated that William Billings, patriot composer of the Revolutionary hymn, "Chester," was the first (ca. 1785) to introduce the use of the viol to help support the pitch of the choir in Old South Church? What instrument did Asa Hutchinson mean, when he stated that his first instrument (ca. 1835) was a "Yankee bass viol made for use in Old South Church" thirty years before? What instrument was meant by A. S. Bugbee, when he offered "For sale, one bass viol Etc" in the *Hampshire Gazette* in 1827? Almost every bowed stringed instrument maker working in New England between 1770 and 1870 billed himself as a maker or manufacturer of the "bass viol". What was this instrument?

Fortunately, several contemporary definitions exist: to the late-18th- and 19th-century Yankee, the "bass viol" was simply their term for the violoncello; the words are used interchangeably. John Weeks Moore in his *Encyclopaedia of Music*, Boston (Bellows Falls, Vermont), 1854, defines bass viol as "properly, violoncello. A stringed instrument, resembling in form the violin, but much larger. It has four strings and eight stops which are sub-divided into semi-stops, and is performed by a bow. This instrument has long been in use, and is much esteemed. It has a noble effect in concert. (See violoncello.)" A citation under violoncello states, "A small bass viol containing four strings. . . The bass viol, or violoncello. . . etc." William S. Porter, in his *Musical Cyclopaedia*, Boston, 1834, defines "Base (sic) Viol" as "a term commonly applied to the violoncello (sic)." The *Memoirs of a New England Village Choir*, published anonymously by Samuel Gilman in Boston in 1829, talks about the rise of a young musician in his village. The young man "was scarcely out of mere boyhood, before he grasped the violoncello—or, as we term it in New England, the bass-viol. . ."

The first American tutor for the bass viol is included in Samuel Holyoke's *Instrumental Assistant*, Exeter, New Hampshire, 1800. In this important book, the directions are listed as for the bass-viol, but, in actuality, they describe the violoncello. His dictionary of musical terms defines: "violoncello, the bass viol." A later work by Joseph Herrick, *The Instrumental Perceptor*, Exeter, New Hampshire, 1807, contains instructions for the "bass viol or violoncello." Goodale's *Instrumental Director*, Hallowell, Maine, 1817, has instructions for the "bass-viol, or violoncello". All these books give instructions for an instrument tuned like the modern violoncello, with a string length of 26-1/2 inches (Holyoke and Goodale). Clearly, the instrument they called the bass viol was the violoncello of the period.

Although they came in several sizes, some larger and some smaller than the modern 'cello, they were, nevertheless, tuned in fifths and to

the same notes, A-D-G-C (in descending order). Some bass viols had five strings, and we suspect that the extra string was a higher one tuned to E.

The best confirmation for the term, bass viol, for a violoncello, comes from the instruments themselves, several hundreds of which survive. They are visually the same size as violoncellos, they bear evidence of being held upright between the knees, and many have the string tuning scribed on the fingerboard. Others have striations indicating finger positions which project to a string length of 25-26 inches (the string length of a 'cello string); thus, an instrument playing in the 'cello register. Finally, almost all labeled instruments refer to their maker as a maker of "bass viols".

Yet, even with all this weighty evidence, music historians are often confused by these two terms. A perfectly simple solution for this is to use the term bass viol for all cello-sized instruments used and made in New England from 1770 to 1880.

Neither the term, bass viol, nor the instrument were invented in America. In 18th-century England, there are references to the bass viol and bass violin—the first, obviously, a contraction of the second; i.e., 'viol' for violin. The important collection of instruction books found in the anonymous publication, *The Muses Delight*, Liverpool, 1754, contains instructions for the "bass violin". This tutor goes on to describe the violoncello and gives a 26-1/2-inch string length. The *viola da gamba* (often called the bass viol), was completely out of style by the second half of the 18th century. Karl Friedrich Abel, the last professional soloist to play the instrument, was considered a curiosity, when he appeared as a gambist in London in the 1760's. References to the bass viol in Hardy, the survival of at least one bass viol of the American type in the Galpin Collection, and a painting in the British Art Center at Yale University in New Haven, Connecticut, confirm that the instrument and name were derived from British sources.

New England accepted and absorbed new

ideas, as easily as it accepted and absorbed new settlers. What was a novelty in the British Isles in 1740, could easily become standard practice in New England in 1760. Each boat brought new Americans and new ideas. While the instrument and the term may have arrived in New England from Britain, the origin of the bass viol and its curious constructive details may have come to Britain from Germany and the low countries. Instruments very like the American bass viol are illustrated over and over again in Dutch paintings and engravings and in German books, often with the unusual fifth string. Unfortunately, so few unrestored basses survive in the British Isles, that we cannot draw any conclusions about 18th-century Scottish, Irish, or British construction. However, a few unrestored Dutch and German instruments are found with certain "American" features still surviving.

NOMINEES SOUGHT FOR CURT SACHS AWARD

Nominations for the 1992 Curt Sachs Award may be made, before October 1, 1991, to a member of the award committee: Robert A. Green, chairman, 1609 Mayflower Drive, DeKalb, IL 60115; Philip R. Palmer, 502 Baldwin Road, Richmond, VA 23229; and, Bruce Haynes, 3589 Rue Ste-Famille, Montreal, Quebec H2X 2L2, Canada.

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

The 1991 recipient of the Award, announced at the March 9 banquet in Bethlehem, Pennsylvania, is Herbert Heyde of Leipzig, Germany. Previous recipients were David D. Boyden (1983), Sibyl Marcuse (1984), Anthony C. Baines (1985), John Henry van der Meer (1986), Robert M. Rosenbaum (1987), Phillip Bate (1988), Phillip T. Young (1989), and André P. Larson (1990).

MUSICAL INSTRUMENTS,
 MANUFACTURED AND FOR SALE BY
ABRAHAM PRESCOTT,
 DEERFIELD, N. H.
 BASS VIOL AND VIOLIN STRINGS
 AND BOWS,
 CONSTANTLY ON HAND.
 Also—Silk, Cotton, and Oil'd Cloth
 UMBRELLAS,
 FOR SALE OR REPAIRED.

Frederick R. Selch Collection
 Label for a bass viol (with a 32-inch back) made by Abraham Prescott in Deerfield, New Hampshire, ca. 1820.

CIMCIM MEMBERS TRAVEL TO JAPAN

Twenty members of the Comité International des Musées et Collections d'Instruments de Musique (CIMCIM) of the International Council of Museums (ICOM) met in Japan, May 6-20, visiting museums, temples, shrines, Yamaha factories, and individual musical instrument makers in Osaka, Nara, Kyoto, Hamamatsu, and Tokyo. Formal sessions were held at Tsumagoi (Epicurean World), a Yamaha-operated resort facility near Hamamatsu.

AMIS members in attendance were Cynthia (President of CIMCIM) and Roland Hoover, Peter Kjeldsberg, Dieter Krickeberg, Jeannine Lambrechts-Douvillez, André Larson, Bill Malm, Arnold Myers, and Sam Quigley. Formal sessions were devoted to the philosophy and history of collections, the presentation of musical instruments, and issues concerning documentation and conservation.

Among the highlights of the trip were visits made to the National Museum of Ethnology in Osaka, opened to the public in 1977, which exhibits a large collection of Asian instruments, most of them modern; the Museum of Musical Instruments at the Osaka College of Music, which presented concerts of Balinese gamelan music and Japanese traditional (Gagaku) music, and later arranged for a folk performance, "Rokusai Nenbutsu Odori," accompanied with various drums, flutes, and gongs, at the Umenomiya Shrine in Kyoto; the Shōsō-in Treasure House in Nara, which graciously offered a rare opportunity to see some of the 8th-century instruments that are preserved there; the Kasuga Shrine, also in Nara, which exhibits a pair of *dadaiko* (gigantic drums used in performances of Bugaku dance music) that date from the Kamakura period (1186-1333); the Iwasawa bell foundry in Kyoto, where two large bells were cast during the afternoon visit; the Gakkigaku Shiryōkan (Collection for Organology) at the Kunitachi College of Music (in the Tachikawashi area of Tokyo), a broad-based collection of 1,741 instruments, 369 of them European, which is administered by Sumi Gunji, who organized the CIMCIM tour; the Miyamoto Drum Museum in Tokyo, which opened May 8, 1988, with more than 300 instruments curated by Catherine Megumi Ochi (she assisted with the CIMCIM tour arrangements), on an upper floor of the Miyamoto Drum and Festival Shop—located separately from the Miyamoto Drum Factory, which was also visited—operated by her parents (the Miyamoto family has been a maker of Japanese percussion and festival instruments since 1861); the Tokyo National Museum and the Departments of Conservation Science and Restoration Techniques at the Tokyo National Research Institute of Cultural Properties; the extensive collection (4,000 instruments) of the Museum of Musical Instruments, founded in 1966 on the Ekoda campus (the Sahei Mizuno Collection of Japanese instruments is located on the Iruma campus) of the Musashino Academia Musicae (Musashino Music School) in Tokyo; and, the Musical Instrument Collection (643 non-Western instruments collected by the late Professor Koizumi Fumio from 1927 to 1983) of the Koizumi Fumio Memorial Archives at the Center for Music Studies of the Faculty of Music at the Tokyo Geijutsu Daigaku (Tokyo National University of Fine

Arts and Music).

Other experiences included a powerful performance by the Bunraku Puppet Troupe of Osaka at the National Theatre of Japan in Tokyo; an evening at the Kabuki Theater, also in Tokyo; the noisy processions that clogged the streets of Tokyo during the Sanja Festival on the final day; and, numerous receptions, replete with an incredible array of Japanese foods, where CIMCIM members exchanged views with Japanese colleagues from the worlds of commerce, museums, and higher education.

The occasional frustration of sitting in a tour bus caught in traffic (the trains, on the other hand, were fast and efficient) was more than offset by Sumi Gunji's impeccable organization, clean streets, polite people, and no worries about crime. It was a superb conference.

— André P. Larson

VIENNA EXHIBIT HONORS MOZART

The Kunsthistorisches (Art History) Museum in Vienna opened a special exhibition, *Die Klangwelt Mozarts* (Mozart's World of Sound), on April 28 at the Sammlung alter Musikinstrumente (Collection of Old Musical Instruments), located in Vienna's Neue Burg (New Castle), just across the Ringstraße from the Kunsthistorisches Museum itself.

The exhibition, which will run until October 27, was organized by Gerhard Stradner, Director of the Sammlung alter Musikinstrumente, who also wrote two major essays—Nikolaus Harnoncourt, Eszter Fontana (Curator, Magyar Nemzeti Muzeum in Budapest), and Wilfried Seipel (Director of the Kunsthistorischen Museums in Vienna), are

among the others who also contributed essays—for a sumptuous catalog, complete with color photos of many of the instruments, paintings, costumes, musical scores, and other objects included in the exhibition. Curiously, two of the three oboes illustrated are printed upside down.

The catalog, *Die Klangwelt Mozarts*, is available for 490 Austrian schillings. It can be ordered from Cultur & Management Beratungs GmbH., Kirchberggasse 7/2, 1070 Wien, Austria.

EBERLE VIOLA D'AMORE MAKES THE NEW YORKER

A viola d'amore by Thomas Eberle, the German maker who worked in Naples from 1760 to 1792, was featured, along with William L. Monical of Staten Island, New York, the instrument's owner; Gary Sturm, Collections Manager of the Division of Musical History at the Smithsonian Institution in Washington, D.C.; and, Susan Iadone, who played the instrument during a performance of Bach's *Cantata No. 205* by New York's *Musica Sacra* at Avery Fisher Hall, in an unsigned article, "In Sympathy," in the December 3, 1990, issue of *The New Yorker* (pp. 38-40).

THREE RECEIVE TRAVEL GRANTS

Three students received travel grants from the William E. Gribbon Memorial Scholarship Fund to attend the 1991 AMIS meetings in Bethlehem, Pennsylvania: Allison Alcorn-Oppedahl, University of North Texas; Guangming Li, UCLA; and, Carolyn W. Simons, University of Iowa.



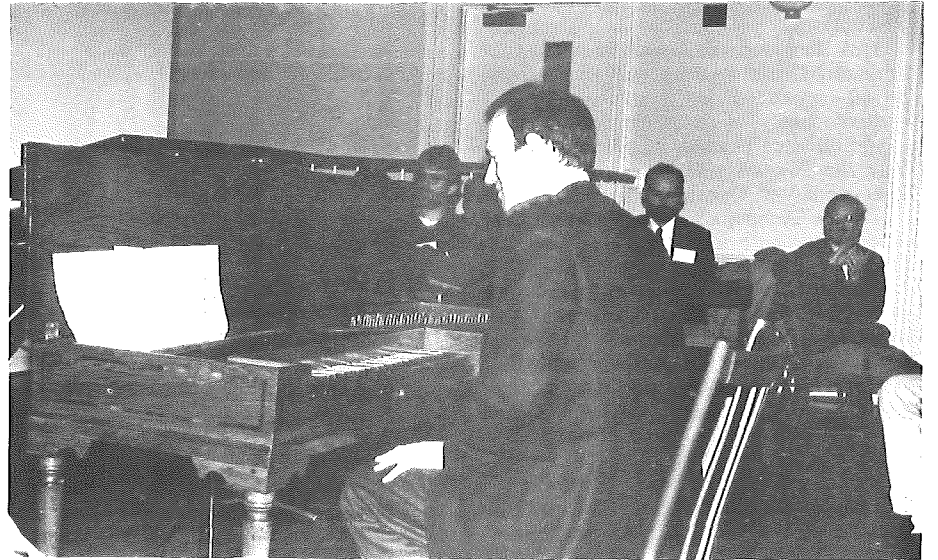
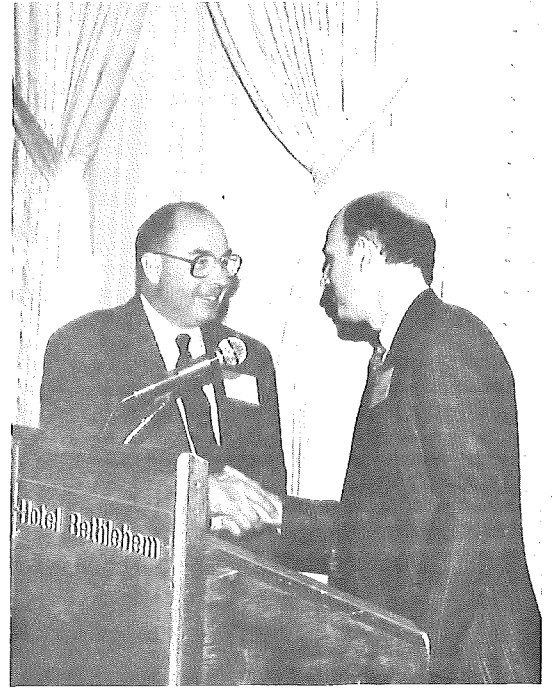
Photo by André P. Larson

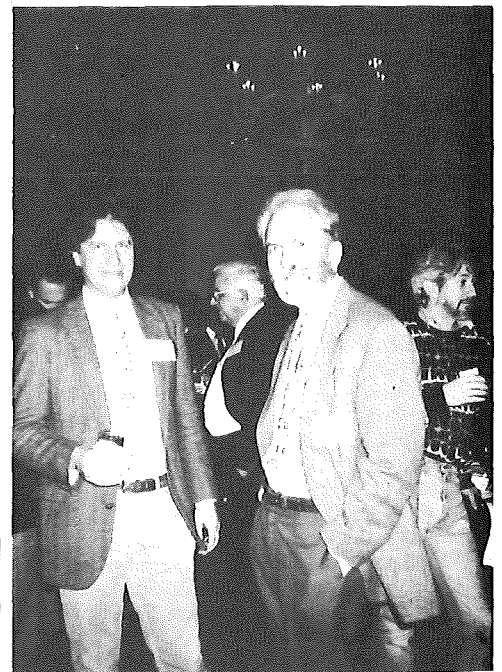
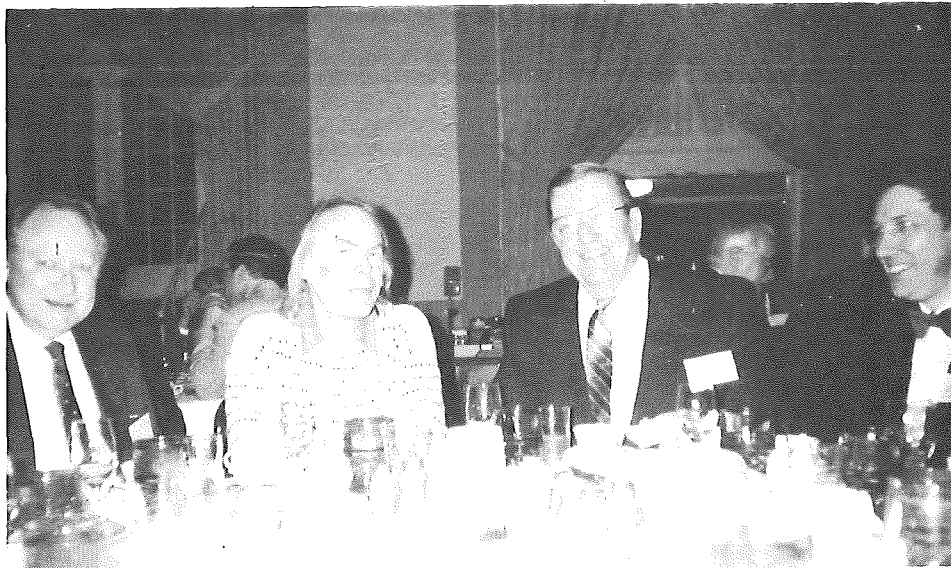
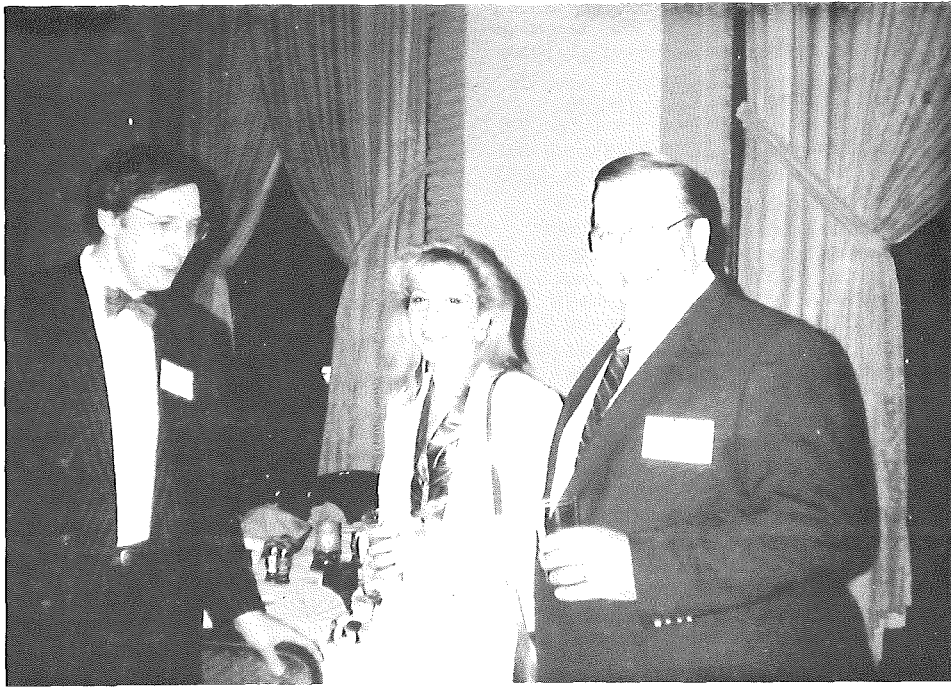
Enjoying the opportunity to model Japanese costumes after a CIMCIM luncheon at a traditional Japanese restaurant in Kyoto are, from left to right, Arnold Myers, Honorary Curator of the Edinburgh University Collection of Historic Musical Instruments, Sam Quigley, Keeper of Musical Instruments at the Museum of Fine Arts in Boston, Cynthia A. Hoover, Curator in the Division of Musical History of the Smithsonian Institution in Washington, D.C., and Margaret Birley, Assistant Keeper of Musical Instruments at the Horniman Museum in London.

AMIS - BETHLEHEM

March 7-10, 1991

Photos by Jack Bloemendaal,
Peggy Banks and Margaret Neuhaus





ARTICLES ABOUT MUSICAL INSTRUMENTS

In preparation for awarding the third biennial Frances Densmore Prize, a general listing of articles about musical instruments has been compiled by Carolyn Bryant. The Densmore Prize will be awarded in 1992 to an outstanding, article-length work published in English during the calendar years 1989 or 1990. This list covers the same period of time, but includes a broader range of articles (in scope and depth of scholarship) than those considered for the award.

The articles were selected from a search of some fifty journals (in a number of cases, not all 1989/1990 issues of the journal were available). Carolyn would especially like to thank AMIS members Peter Bukalski, Barbara Smith, Bill Parsons, and Sam Quigley, who provided her with suggestions from journals not available at the Library of Congress. She would also like to thank those other members who sent her suggestions for journals to search, and would be glad to receive additional comments or suggestions for future lists. Write to Carolyn Bryant, 141 D Street, S.E., Washington, DC 20003.

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- *American Lutherie
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- *American Organist
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- *Asian Music
- *Black Music Research Journal
- *Black Perspective in Music
- *Catgut Acoustical Society Journal
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- *The Diapason
- *The Double Reed
- *Early Keyboard Journal
- *Early Music
- *Ethnomusicology
- *Galpin Society Journal
- *Guitar Review
- *Historic Brass Society Journal
- Historical Performance
- *International Trombone Association Journal
- *International Trumpet Guild Journal
- *Journal of the American Musical Instrument Society
- *Journal of the American Musicological Society
- *Journal of Band Research
- Journal of Folklore Research
- Journal of the Indian Musicological Society
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- *Journal of Musicological Research
- *Journal of Musicology
- *Journal of the Royal Musical Association
- *Journal of the West
- Moravian Music Journal
- *Music and Automata
- Music and Letters
- The Musical Quarterly
- *Musicology Australia
- 19th Century Music
- *The Organ
- *Performance Practice Review
- Piano Quarterly
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- *The Tracker: Journal of the Organ Historical Society
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- *Violin Society of America Journal
- *The World of Music
- *Yearbook for Traditional Music
- *Articles from these journals appear in the list above.

1990 ACQUISITIONS AT THE SMITHSONIAN

(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 Division of Musical Instruments at the National

Museum of American History of the Smithsonian Institution in Washington, D.C., in 1990, according to Gary Sturm, collections manager, are as follows:

- 1990.0164.01. Banjo, African-American, ca. 1850.
- 1990.0696.04. Cello bow by Henryk Kaston, New York City, 1990. Gold fittings, mother-of-pearl inlay, and tortoise shell frog with "Stradivari" insignia.
- 1990.0696.03. Viola bow by Henryk Kaston, New York City, 1990. Gold fittings, mother-of-pearl inlay, and tortoise shell frog with "Stradivari" insignia.
- 1990.0696.01. Violin bow by Henryk Kaston, New York City, 1990. Gold fittings, mother-of-pearl inlay, and tortoise shell frog with "Stradivari" insignia.
- 1990.0696.02. Violin bow by Henryk Kaston, New York City, 1990. Gold fittings, mother-of-pearl inlay, and tortoise shell frog with "Stradivari" insignia.
- 1990.0156.02. Violin bow, 1/4 size, ca. 1875-1900.
- 1990.0058.02. Clarinet case. Owned and used by Benny Goodman.
- 1990.0087.02. Clarinet in B-flat by Buffet-Crampon, Paris, ca. 1900-25. Albert system. Owned and used by Willie Smith in the Harry James Band.
- 1990.0058.01. Clarinet in A by Buffet-Crampon, Paris, ca. 1925. Boehm system. Owned and used by Benny Goodman.
- 1990.0366.01. Clarinet in B-flat by H. N. White Co., Cleveland, ca. 1930-1940. Gladiator model, serial number FF982. Boehm system.
- 1990.0290.01. Cornet in B-flat by Emil K. Blessing, Elkhart, Indiana, after 1910. Three piston valves with mother-of-pearl finger buttons.
- 1990.0290.02. Cornet in B-flat by C. G. Conn, Elkhart, Indiana, and New York City, ca. 1900. Wonder model, serial number 67,317.
- 1990.0322.02. Cornet, ca. 1880-1900.
- 1990.0322.01. Pocket cornet, ca. 1880-1900.
- 1990.0058.04. Drawing of Benny Goodman by Bouchet.
- 1990.0058.05. Drawing of Benny Goodman's studio by Benjie Goodman Lasseau.
- 1990.0030.01. Folk fiddle, after 1900.
- 1990.0102.01. Polyphonic harmonica in G by Matthias Hohner, Trossingen, Germany, ca. 1950.
- 1990.0359.01. Mini harmonica by Yamaha Corporation, Hamamatsu, Japan, ca. 1990. On a key ring.
- 1990.0359.02. Mini harmonica by Yamaha Corporation, Hamamatsu, Japan, ca. 1990. On a key ring.
- 1990.0030.02. Music box discs (12) by Regina Music Box Co., Rahway, New Jersey, ca. 1900. 27" discs.
- 1990.0058.03. Music stand. Owned and used by Benny Goodman.
- 1990.3132.01. Reproducing grand piano by Yamaha Corporation, Hamamatsu, Japan, 1989. Disklavier model DC7F, serial number 4770956.
- 1990.3132.02. Reproducing upright piano by Yamaha Corporation, Kakegawa, Japan, 1989. Reproducing. Disklavier model MX100B, serial number 304.
- 1990.0205.01. Reproducing piano rolls (23) by Ampico, New York City, after 1900.
- 1990.0087.01. Alto saxophone in E-flat by Henri Selmer Co., Paris, ca. 1925. Serial number 20808. Owned and used by Willie Smith in the Harry James Band.

USD HONORS EARLE KENT



Photo by Biltmore Studio

Earle Kent of Elkhart, Indiana, Director of Research, Development, and Design for the C. G. Conn Musical Instrument Manufacturing Company from 1942 to 1971, was awarded an honorary Doctor of Humane Letters degree by the University of South Dakota in Vermillion on May 11, 1991.

A pioneer in the design and development of electronic instruments, Kent's long career began as a teenager in 1928, when he first conceived of the idea of a portable electronic organ for use by dance bands—a vision which became reality while an undergraduate at Kansas State University in the 1930's, where he also helped build and operate one of the first regularly scheduled experimental TV stations.

At the C. G. Conn Company, Kent earned an international reputation for his research. In addition to developing Conn's electronic organ, his 33 patented inventions also included an electronic composition machine, the forerunner of the synthesizer.

A NEW COLLECTION FOR PITTSBURGH?

Maxine L. Shimer of Pittsburgh, Pennsylvania, is proposing the establishment of a musical instrument collection at The Carnegie Institute in Pittsburgh, home of the Library of Pittsburgh, Museum of Art, Museum of Natural History, Music Hall, and Science Center.

The Collection would be "given by collectors who wish to have a safe repository for their instruments and archival materials pertaining to them." The purpose of the Collection would be to provide an exhibition for the citizens of Pittsburgh, research for scholars at Pittsburgh's colleges and universities, performances, and restoration studies, according to Shimer.

AMIS members who are interested in such a project are invited to contact Mrs. Shimer at 500 Long Drive, Pittsburgh, PA 15241.

IN MEMORIAM

Willis M. Gault
1908-1991

With the death of Willis Manning Gault on March 13, Washington, D.C., lost the last of its cadre of old violin makers to remain in business. Included in this rank of makers were Wellington Adams, John F. Auer, William T. Charles, Charles Christopher Condi, Dudley Day, Harry Easton, Julian J. Gernova, Graton G. Glace, George Guy, W. S. Hogg, James M. Hopler, Frederick W. Johnson, Ellis Linder, John Many, Sol Minster, George D. Mitchell, Albert F. Moglie, Paul Niebel, Burton C. Powell, Matthew Ramage, Nicola Reale, G. B. Reid, J. Edgar Robinson, Herman W. Scott, Eugene Sherman, David Galloway Struble, Joseph Wallo (retired last year), Herman Weaver, Jack Weaver (retired), Iwar S. Westenburg, Walter Whitson, Rollin E. Wine, and Sperling Zapp.

When Gault moved to the District in 1928 from the family farm in Showell, Maryland, he met many of these makers. He studied with David Struble. Attending concerts and doing research at the Library of Congress inspired him to form several amateur musical ensembles that performed throughout the area, particularly during the Second World War: the Ancient Instrument Society of Washington (based on Ben Stad's Philadelphia ensemble, which, in turn, was based on Casadesus' Parisian ensemble); the Gault Trio; the Gault Chamber Music Players; and, the Gault String Ensemble.

Gault tirelessly promoted violin making, forming perhaps the oldest, and longest running, violin-making school in the United States (1950-April 30, 1990). His students made violins, violas, violoncellos, violas d'amore, violas da gamba, quintons, pardessus de viole, and guitars. Of more than 350 students, seven became professional makers. He continued to play guitar in a number of hotel bands and

viola d'amore, in colonial costume, with his friend, Frank Perry, at Williamsburg and Gettysburg.

Gault will be remembered for his violas, violas d'amore (which often showed him at his best), and his homespun, earthy, Scottish sense of humor. He touched many lives. To quote him, when I finished an instrument, "Ya done good, Kid."

— Peter H. Adams

SEEKS INFORMATION ABOUT BOSTON CO.

Robb Stewart, 140 E. Santa Clara Street, No. 18, Arcadia, CA 91006, is attempting to compile a list of dates to assign to serial numbers on instruments from the Boston Musical Instrument Manufactory and Company (1869-1919). He is finding the task very difficult, having so far found only two dated instruments.

He would appreciate information from the AMIS membership, including dated presentation instruments and original bills of sale. Family stories or diaries might also be valuable. Any other information about the firm, such as when they started numbering their instruments, would also be appreciated.

If he is able to assemble a reasonable list, he will share it with the AMIS membership.

RARE BOOKS STOLEN

A \$1,000 reward has been offered by J & J Lubrano, 39 Hollenbeck Avenue, Great Barrington, MA 01230 (call 413-528-5799) for information leading to the recovery of three books—*Museum Musicum* by Majer, 1732; *An Introduction to the Skill of Musick* by Playford, 1674; and *Nouveau Recueil de Chansons, Tome 6, 1732*—that were stolen from the Boston Early Music Festival & Exhibition, June 5-9, 1991, at the Boston Castle.



Photo by Peter MacArthur

One of the new members of AMIS (recruited, in this instance, by Al Rice of Claremont, California) is Seán (Shawn) Gealbhan Folsom of Carmel Valley, California, shown playing a late-19th-century vielle à roue from his collection of folk instruments (the collection includes more than 20 bagpipes), many of which he actively plays.

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.

MUSICAL INSTRUMENT APPRAISALS. Albert R. Rice, Ph.D., candidate member, American Society of Appraisers, 495 St. Augustine Avenue, Claremont, CA 91711; call 714-625-1782.

JOHN PHILIP SOUSA American Legion All Musician Post is accepting wartime vets who are musicians. Write Joseph Losh, 1662 W. 8th Street, Brooklyn, NY 11223.

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.

MUSEUM POSITION OPEN. The Shrine to Music Museum at the University of South Dakota seeks an Administrative Assistant II. Join the staff at this internationally recognized Museum, with more than 5,000 American, European, and non-Western musical instruments dating from the 16th to the 20th centuries, and you can walk to work on campus in a peaceful, small town setting. The University of South Dakota is located in Vermillion in the southeastern corner of the state, within easy access to several larger cities. We are 60 miles from Sioux Falls, South Dakota; 35 miles from Sioux City, Iowa; and 130 miles from Omaha, Nebraska. The majestic Missouri River is nearby, offering an abundance of recreational opportunities.

Responsibilities: To assist with the overall management of the Museum, including fiscal management and budgeting, staffing, security, public relations, and public programming, and to act as a liaison between the Director, the Board of Trustees, and the Museum's various constituencies.

Qualifications: Bachelor's degree in arts administration, business administration, or a related field, plus two years of administrative experience, or an equivalent combination of education and experience. Excellent communication and organizational skills. Desirable Qualifications: Knowledge of spreadsheet software; fluency in one or more foreign languages; knowledge and appreciation of music.

Salary Range 14: \$18,138 - \$20,405. No state income tax.

To Apply: Send a South Dakota state application to USD Personnel Services, 414 E. Clark Street, Vermillion, SD 57069-2390; call 605-677-5671 to request an application. Applications or requests for applications must be received by August 30, 1991. Applications postmarked within 24 hours of the closing date will be accepted. AA/EOE.

FOR SALE. A new cornamuse consort (soprano, alto, tenor, bass) by Moeck, in individual cases, each with two reeds. Price: \$3,000 for the set or best offer. Sale to benefit the AMIS student scholarship fund. Write to AMIS Membership Office, c/o The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069-2390; call 605-677-5306.

WANTED. Nineteenth-century American brass musical instruments—especially New

England-made horns. Also, photos of bands/handsmen desired. Mark Jones; call 716-992-2074.

JOIN GEORGE AND ED for the eighth and final George Lucktenberg Historical Keyboard Tour of Europe, May 30-June 13, 1992. Berlin, Leipzig, Halle, Hamburg, Copenhagen, Oslo, Trondheim, and Stockholm. Harpsichords, clavichords, early pianos, and more. This is the last time we do this tour. Write to Edward Kottick, 2001 Muscatine Avenue, Iowa City, IA 52240; call 319-337-3770.

FOR SALE. Carved and decorated E. N. Scherr square. Serial no. 335. New iron duplicate strings. Contact Ned Crislip, Glens Falls, NY; call 518-793-6869.

CLEAR-OUT! Double-Reed Loan Exhibition Catalog, University of Victoria, 1988 by Phillip T. Young. About 90 pages, 100 b & w and two stunning color photos of 77 major specimens loaned by Leipzig Musikinstrumenten Museum, Han de Vries, William Waterhouse, etc. Special for AMIS members: was US \$25, now \$10, including corrections page and surface postage. Way below cost. Send check payable to PTY, 15-901 Kentwood Lane, Victoria, BC, Canada V8Y 2Y6.

FOR SALE. Single manual, four-stop tracker house organ. Found in Ohio. Maker unknown. Contact Ned Crislip, Glens Falls, NY; call 518-793-6869.

VIETNAMESE ASKS FOR DONATIONS



Courtesy of Nguyễn Văn Hoàn

Nguyễn Văn Hoàn, a 69-year old Vietnamese who worked for the Metropolitan Police Orchestra of the South Vietnam government until 1975, wrote a long, poignant letter to AMIS on January 9 (received after the February issue of the AMIS Newsletter had gone to press), asking members to send him a clarinet, tenor sax, baritone sax, and/or electronic organ, in order that he might again teach music to children and continue to support his family, his wife being seriously ill. The AMIS was suggested to him by the United States Information Agency, in a letter dated November 9, 1990, sent to him in response to a letter which he wrote to President Bush in March 1990.

AMIS members interested in responding to this appeal may obtain a copy of the correspondence from the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA. In the meantime, the Museum is checking on the possible logistical difficulties involved.

HENSLEY VISITS SOUTH AMERICA



Photo by Betty Hensley

One of two flutes acquired by Betty Hensley at Machu Picchu, Peru, in April, being played by its maker.

A three-week adventure this spring in Bolivia and Peru yielded a number of flute stories. The most memorable occurred on Taquile Island in Lake Titicaca. With neither electricity nor running water, people there live, dress, and eat, essentially as they did some 300 years ago.

In the morning, we climbed the sacred mountain, Mulusina (13,100'). Atop it, in a circular, stone-walled enclosure, is an altar. Every August a Catholic priest celebrates Mass, as part of a fertility celebration harking back to ancient times. The villagers carry water in clay pots from the lake to help join the forces of earth and water (female) with that of the mountain (male) to help the coming growing season (the seasons in South America being the reverse of ours). After Mass, water is sprinkled on the ground and the pots are broken. Next, the men circle, playing their *quenas* (flutes), while the women dance inside the circle.

That afternoon I remained at the home where we were guests, while the others explored the beach area. Our host, his wife, and his daughter, were outside, knitting and weaving. Plastic fife in hand (I had to have some kind of flute on the trip), I joined them. After Pedro heard me play a few melodies, he left and soon returned with his five Peruvian folk flutes: two *quenas*, two *pincuillass*, and a small *zampona*. After he demonstrated one of the *quenas*, he conveyed to me that he had played it in the August ritual. We traded instruments and experimented. Later, he astounded me by presenting me with this bamboo notched flute, now a treasured object in my "Flutes of the World" collection. It was a magical moment.

— Betty Hensley

FRENCH HARP STOLEN

Mr. & Mrs. P. Sanson, 124 Southborough Road, Bromley, Kent BR1 2ER, England, report the theft on April 24, near Lyon, France, of a small harp, probably single action, signed Dominy, facteur de Harpes, 107 Faubourg, St. Denis, No. 113, built sometime between 1800-1830. The wood is gilded, with a fluted pillar, unicorns, garlands, angels, and four griffin feet.

PALMER COMMISSIONS CONTRA-BASS SERPENT

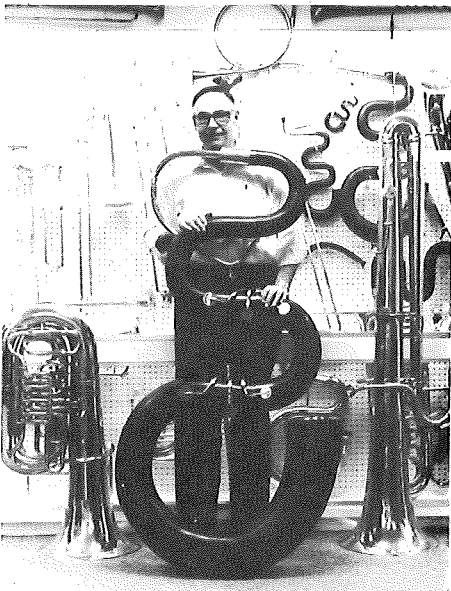


Photo by Robert Wagenknecht

Phil Palmer of Richmond, Virginia, poses with "George," a contra-bass serpent built by Christopher Monk in 1990 from ten cubic feet of choice sycamore. Covered with 25 square feet of pigskin and weighing approximately 27 pounds, it is the first contra-bass serpent known to have been constructed in 150 years (the "Anaconda" of 1840 is now owned by Arnold Myers of Edinburgh, Scotland). It is also the tallest serpent ever built (65.5 inches tall). According to Palmer, it is called "George" because it first came to life on St. George's Day (April 23, 1990).

NOMINATIONS COMMITTEE APPOINTED FOR 1992

The nominating committee for the 1992 AMIS election has been appointed by Phil Young, President. The secretary, treasurer, and one-third of the Board of Governors will be up for election.

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

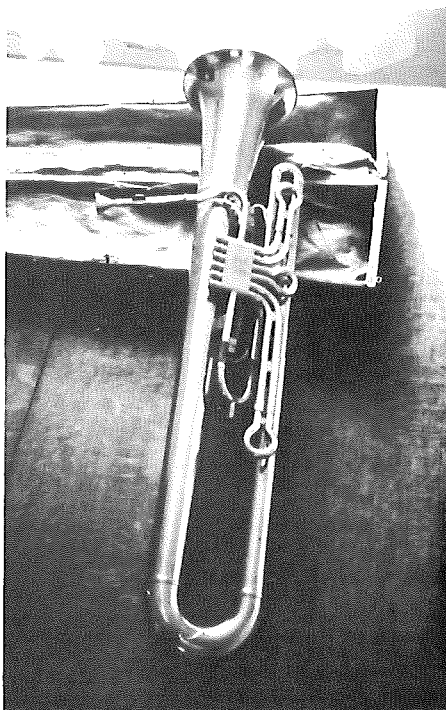
The committee members are William E. Hettrick, chairman, 48-21 Glenwood Street, Little Neck, NY 11362; Cecil Adkins, Professor of Music, P.O. Box 13887, University of North Texas, Denton, TX 76203-3887; and, Albert R. Rice, 495 St. Augustine, Claremont, CA 91711.

HARPSICHORD BUILDERS SOUGHT FOR GUIDE

Igor Kipnis, editor of *Harpichord Resource Guide*, soon to be published by Greenwood Press, is in the final stages of compiling an international list of harpsichord builders, which will form a part of the book. In order to insure the correctness of names, addresses, telephone numbers, and other information (kinds of instruments, offerings of rentals, repairs, restorations, tuning, and so forth), it is essential that he be able to double-check his entries for all builders of harpsichords, clavichords, and forte-

pianos who sell their work or provide services for such instruments. Those wishing to be included should contact Igor Kipnis, 20 Drummer Lane, West Redding, CT 06896 USA, at once.

JONES ACQUIRES GRAVES TROMBACELLO



Courtesy of Mark Jones

Mark R. Jones of Eden, New York, has acquired a "Trombacello" (baritone in B-flat), signed *Graves & Co., No. 57, Winchester, N.H.*, made probably in the 1840's, according to Jones, who says the instrument was found in May 1990 in a barn in Lawtons, New York. Made of brass with a brass garland and three Sattler valves, the instrument, which survives with its original case (filled with old shirt sleeves for padding), was believed to have been used by a Phineas or Levi Taft during the mid-19th century. It was bought from a relative of Levi Taft, and was restored by Robb Stewart of Arcadia, California.

CREMONA TO HOST ANOTHER TRIENNIAL

The sixth edition of the International Triennial of Stringed Instruments, featuring the "Antonio Stradivari" International Violin-making Competition, will be held at the Centro Culturale Città di Cremona in Cremona, Italy, October 12-20, 1991. Marco Tiella is chairman of the event. Write to Ente Triennale Internazionale degli strumenti ad arco, Via Gioconda 3, 26100 Cremona, Italy.

ANTWERP HOSTS 2ND KEYBOARD FESTIVAL

Antverpiano 91, second international festival featuring fortepianos, harpsichords, grand pianos, and clavichords from the 16th to the 21st century, will be held at the Elzenveld Centre and other locations in Antwerp, Belgium,

July 5-10. The event will include concerts, demonstrations, lectures by AMIS members, Grant O'Brien, Michael Latcham, and others, and a colloquium.

BERLIN EXHIBIT OPENS

A special exhibition of plucked keyboard instruments opened at the Musikinstrumenten-Museum in Berlin on March 24, with introductory remarks by Dagmar Droysen-Reber, Director, and a concert of music by Philips, Marchand, J. S. Bach, and D. Scarlatti, played by Jos van Immerseel of Antwerp on two of the Museum's harpsichords: a Johann Christoph Fleischer, Hamburg, 1710, and a Gottfried(?) Silbermann, Sachsen, ca. 1740. Originally scheduled to close on June 16, the exhibition is now expected to stay on view for most of the rest of 1991. It shows the development of harpsichords and spinets from the 16th century to the 20th. A profusely illustrated catalog with several articles and detailed descriptions of the instruments is expected to be published in August. Write to Musikinstrumenten-Museum SIMPK, Tiergartenstraße 1, D-1000 Berlin 30, Germany.

NOMINATIONS SOUGHT FOR DENSMORE PRIZE

Nominations (including self-nominations) and three copies of the publication being nominated for the 1992 Frances Densmore Prize for the most significant, article-length publication about musical instruments published in English in 1989 or 1990, should be sent immediately to the committee chairman, D. Samuel Quigley, Keeper of Musical Instruments, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115.

The Prize, which consists of \$500 and a certificate, will be awarded at the Society's 1992 meeting in San Antonio. The recipient of the 1990 Densmore Prize was Robert S. Winter, author of "The Significance of Striking Points in the Evolution of the Romantic Piano," *Journal of Musicology*, Vol. VI, No. 3 (1988).

THE CIMBASSO IN 19TH-CENTURY ITALY

"Il cimbasso e gli strumenti affini nell'Ottocento italiano" by Renato Meucci, an article about the cimbasso and related brass instruments used in 19th-century Italy, can be found in Volume 5 (1988-89) of *Studi Verdiani* (pp. 109-162), edited by Pierluigi Petrobelli and recently published by the Istituto Nazionale di Studi Verdiani in Parma. Included are fingering charts for the cimbasso and the ophicleide, originally published in Milan about 1824; photos of instruments from the collections of the Museo Civico in Modena and The Shrine to Music Museum in Vermillion; and, lists of Italian music, including the works of Verdi, and the bass brass instruments that are specified for each.

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 TEXAS, APRIL 27-MAY 2, 1992; PAPERS DUE OCTOBER 1

The American Musical Instrument Society will hold its 21st-annual meeting at the Alamo Plaza Hotel in San Antonio, Texas, April 27-May 2, 1992, concurrently with the San Antonio Early Music Festival. Cecil Adkins, Past-President of AMIS and Professor of Music at the University of North Texas, will serve as both local arrangements and program chairman.

Proposals for papers, lecture-demonstrations, panel discussions, and other presentations of interest to AMIS members, are requested. Typed abstracts, not to exceed 250 words in length, as well as any other program proposals, must be received by October 1, 1991, accompanied by a stamped, self-addressed envelope and a list of required audiovisual 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 Cecil Adkins, Professor of Music, P.O. Box 13887, University of North Texas, Denton, TX 75203-3887.

NEW ORLEANS DEALER OFFERS EARLY PIANOS

Ken Eschete, a piano tuner and restorer in New Orleans, Louisiana, announces the opening of a retail shop, Grand Antiques, 3125 Magazine Street, New Orleans, LA 70115, for the sale of 19th-century grand pianos, restored by him to original playing condition.

Trained in stringed keyboard technology at the North Bennett Street School in Boston, with additional training in conservation at the Smithsonian Institution in Washington, D.C., Eschete is the official piano tuner for the New Orleans Symphony. Of Cajun heritage, he was raised in the New Orleans area, which, he says, "has an historical association with European pianos of this era. Music and piano playing has been a part of our social fabric here since Creole times, and local piano merchants would travel to Europe each summer to select instruments for their New Orleans shops."

According to Eschete, pianos which he has restored are on exhibit at the Smithsonian Institution in Washington, D.C., the Huntsville, Alabama, Museum of Art, the National Theatre in Tegucigalpa, Honduras, and at the Louisiana State Museum, the Historic 1850 House, the Gallier House, and the Beauregard-Keyes House, all in New Orleans.

In a prepared news release, he makes the following statement:

Stepped in tradition, piano tuning and repair is generally said to be on the cutting edge of 19th-century technology. However, it is material developed for the aerospace industry that has enabled these instruments once again to sound as they did when Chopin and Beethoven were alive. Space-age epoxies are injected into the wooden pin block, strengthening it and allowing the tuning pins to be held firmly in place. Eschete is one of the few piano technicians in the country skilled in the use of this technique. Prior to its development, many of the pianos of this period could be appreciated only as examples of fine antique furniture.

AMERICAN MUSICAL INSTRUMENT SOCIETY, INC. MINUTES OF ANNUAL MEETING MARCH 10, 1991

The Annual Meeting of the American Musical Instrument Society, Inc. was held in the Lehigh Valley Suite East, Hotel Bethlehem, Bethlehem, Pennsylvania, on Sunday, March 10, 1991, pursuant to notice mailed more than two weeks before the meeting. There were 60 members present and 152 represented by proxy, constituting a quorum.

President Cecil Adkins called the meeting to order at 9:10 a.m.

The Secretary read the minutes of the last Annual Meeting of May 13, 1990, which, on motion seconded and carried, were approved with the following correction: page 2, last paragraph, line 2, should read "...Historic Brass Society."

The President appointed Richard Abel, Kathryn Libin, and Harrison Powley to act as tellers for the election of officers and governors without portfolio.

Treasurer Robert Eliason reported that our expenditures this year have exceeded our income by about \$2,000. He felt, however, that this is not a matter of great concern unless it should become a trend. Eliason said that our financial condition is good and improving. He was pleased to announce that the auction at the banquet produced \$3,300 in cash for the scholarship fund. In addition, a contributed set of four cornamuses were held out for sale later under more appropriate conditions. On motion, seconded and carried, the report was approved.

It was noted that the Society has given this year some \$800 in student awards and \$1,500 in the Sachs Award and this year's publication prize.

The President expressed regret at the lateness of the Newsletter which is now in the mail.

President Adkins stated that we are fortunate in having the services of Journal Editor Lawrence. The 1991 issue has been printed and will be mailed shortly.

The 1992 Annual Meeting will be in San Antonio, Texas, and will run concurrently with the San Antonio Early Music Festival. Our meetings will be at the Alamo Plaza Hotel, one half block from the Alamo, at \$55 for single or double room. He said that San Antonio is a unique city with many attractive sights. The Festival will offer a great variety of musical activities which will be available to those attending the AMIS meetings. Adkins will be the local arrangements chairman.

The 1993 meeting will be in Nashville, Tennessee, and Peggy Baird will be in charge of local arrangements.

The 1994 meeting will be in Elkhart, Indiana, and Margaret Banks will be in charge of local arrangements.

The 1995 meeting will be in Provo, Utah, at Brigham Young University, and Harrison Powley will be in charge of local arrangements.

It was noted that William Hettrick would like to receive immediately any information to be included in the Survey of Musical Instrument Collections in the United States and Canada.

Cynthia Hoover called attention to our 25th anniversary which will be in 1996 and suggested that a committee be appointed to begin planning for this occasion. Since our first meeting was at the Smithsonian, she suggested that we might return.

Hoover stated that CIMCIM is trying to promote its meeting in Japan, May 5 to 20, 1991. Notices will go out shortly.

Hoover said that she is hoping to arrange for AMIS to become a member of the American Association of Museums.

Albert Rice raised the question of the Newsletter distribution. Peggy Baird urged that a package about our annual meeting should be mailed separately from the Newsletter. Ralph Dudgeon felt that this year's problem will not happen again. President Adkins requested early submission of abstracts of papers for the meeting. Bowles stressed early meeting announcements for travel economy.

Peggy Baird moved that meeting information should be mailed in ample time, with the Newsletter, if this can be done, and if not, then separately from the Newsletter. The motion was seconded by Betty Hensley and carried, by show of hands, 27 to 19.

Lloyd Farrar urged the members to consider traveling to San Antonio by Amtrak which he feels has excellent service and is less expensive than by air.

Peggy Baird spoke highly of Nashville as an attractive site for our meeting in 1993.

President Adkins announced the following results of the election:

President: Phillip T. Young; Vice-President, Margaret D.

Banks; Secretary, Robert A. Lehman; Treasurer, Robert E. Eliason.

Governors without portfolio: Edmund A. Bowles, William E. Hettrick, D. Samuel Quigley, Susan Thompson.

The meeting adjourned at 10:11 a.m.

— Robert A. Lehman, Secretary

AMERICAN MUSICAL INSTRUMENT SOCIETY, INC. MINUTES OF ANNUAL MEETING MAY 13, 1990

The Annual Meeting of the American Musical Instrument Society, Inc. was held at Butler Courtroom, Landmark Center, St. Paul, Minnesota, on Sunday, May 13, 1990, pursuant to notice mailed more than two weeks before the meeting. There were 36 members present and 192 represented by proxy, constituting a quorum.

President Cecil Adkins called the meeting to order at 9:07 a.m.

The President appointed Albert Rice and William Hettrick tellers for the election of officers and governors.

On motion, seconded and carried, the minutes of the last Annual Meeting of May 28, 1989, were approved as published in the Newsletter.

Treasurer Robert E. Eliason presented a written report which was approved.

Membership Registrar Margaret D. Banks stated that our membership continues to increase slowly and now stands at 820 total of which 160 are institutions.

The President announced the following committee appointments, with the first listed in each case presiding:

Nominating: Albert R. Rice, Peggy F. Baird, Harrison Powley.

Sachs Award: Ralph T. Dudgeon, Bruce Carlson, Robert A. Green.

Publication Prize: William E. Hettrick, Samuel D. Quigley, Phillip T. Young.

Scholarship & Grant: Susan E. Thompson, Franz X. Streitwieser, Roger Widder.

The President announced that the proposal to hold an annual meeting in England in conjunction with the Galpin Society has been abandoned for the present because of scheduling and logistical problems. Arnold Myers of Edinburgh said that the Galpin Society has a tradition of organizing trips to visit collections and that they would welcome us, if we should reconsider this proposition at some future time. Both Barbara Lambert and Betty Hensley called attention to the difficulty of obtaining information about projects of the Galpin Society early enough to make plans.

Ralph Dudgeon and Cynthia Hoover spoke enthusiastically about the Moravian College in Bethlehem, Pennsylvania. They feel that the community is hospitable, Hotel Bethlehem is superb, and the College is anxious to be our host. We could easily arrange side trips to other collections, such as the Trumpet Museum and the Nazareth Museum. March 7 to 10, 1991, has been proposed.

The President called for suggestions about future meetings.

The results of the election of officers and directors were: Officers/Governors: Robert A. Lehman, Secretary; Robert E. Eliason, Treasurer.

Governors without portfolio: Margaret D. Banks, Kenton T. Meyer, Franz X. Streitwieser, Phillip T. Young.

William E. Hettrick spoke as chairman of the group that is overseeing the revision of "International Directory of Musical Instrument Collections." He called for volunteers to help in coordinating the project, especially with respect to identifying collections that should be included. He said that 15 would normally be the minimum number to be considered a collection. Hettrick noted that, for security reasons, private collectors may elect to be identified only by city and state (or province).

Stacey Kluck of the Smithsonian Institution said that he is compiling a catalog of catalogs or lists of musical instruments and that he would be glad to send instruction sheets to anyone who can give assistance.

Franz Streitwieser announced that the first issue of the Journal of the Brass Society will appear this month and that the second issue is well under way. For information, contact Jeffrey Nussbaum.

Lloyd Farrar stated that, with good cooperation from a number of people, the work of the Langwill Index revision is essentially complete and that William Waterhouse and Tony Bingham will be able to wrap it up before the end of the year. The President expressed our congratulations (applause).

The meeting adjourned at 9:35 a.m.

— Robert A. Lehman, Secretary

A NOTE FROM THE EDITOR. . .

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