



# Newsletter

of the American Musical Instrument Society

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## AMIS to Meet in Lisle, Illinois, May 17–21, 2000

The next annual meeting of the American Musical Instrument Society will be held on May 17–21, 2000, at the Radisson Hotel in Lisle, Illinois. The hotel is located in the western suburbs of Chicago, about thirty miles from the Loop, about forty minutes by car (depending on the traffic), and an hour by train.

A number of attractions are found in the vicinity of the Radisson, many of which may be reached by a free shuttle from the hotel. The Morton Arboretum, featuring nature trails and a museum on its expanse of 1,700 acres, is one of the largest forest preserves in the Chicago area. The Lisle Depot Museum is housed in the building that served as a working train station for 104 years. It includes a ticket office, waiting room, station master's living quarters, and an exhibit tracing Lisle's history since 1832. The nearby Netzley-Yender farmhouse reflects the rural life of the area in the mid-nineteenth century. The Naper Settlement is a nineteenth-century museum village of twenty-five historic residences, commercial buildings, and other structures. The Blackberry Historical Village is a pioneer farm on sixty acres dating from 1840. Its features include antique carriages and farm equipment, a miniature steam train, pony rides, and a petting barn. The Cantigny Garden & Museum are located on the 500-acre estate of the late Colonel Robert McCormick; the gardens extend over ten acres. Other attractions of the area include Old St. Charles & Geneva (quaint settlements along the banks of the Fox River), several gambling casinos, and a number of opportunities for golfing and shopping.



The Chicago skyline.

Situated at 3000 Warrenville Road in Lisle, just off Interstate 88 and Naperville Road, the Radisson Hotel offers ample, free parking to motorists. It is easily reached from O'Hare International Airport via a shuttle for about \$20 (shuttle pickup should be arranged with the hotel). The Radisson contains large guest rooms (at \$99 plus tax, single or double, for AMIS meeting attendees), attractive dining facilities of various types including a cafeteria, and an extensive spa and fitness center with a large swimming pool.

In addition to the usual topical sessions and social activities that are always a part of AMIS annual meetings, our Lisle meeting will also feature a boat trip on Lake Michigan and concerts of Chinese music, Javanese gamelan, and music for the theorbo from seventeenth-century Italy. Plans for a visit to the San Filippo Collection are still pending.

The program committee for the Lisle meeting must receive all proposals for papers, performances, or other presentations by December 15, 1999. Please send them to the committee

chairman, Prof. Robert A. Green, School of Music, Northern Illinois University, DeKalb, IL 60115. Phone 815-753-7970; e-mail <u40rag1@wpo.cso.niu.edu>.

Complete registration and reservation instructions will be sent to all AMIS members well in advance of the meeting. In the meantime, further information about the Radisson Hotel can be obtained by mail (3000 Warrenville Road, Lisle, IL 60532), phone (630-505-1000 or 800-333-3333), or fax (630-505-1165). Information about the geographical area may be obtained from the Lisle Convention and Visitors' Bureau, 4756 Main Street, Lisle, IL 60532. Phone 800-733-9811; e-mail <lislecvb@lisle.net>, website <www.lisle.net/lislecvb>.

—Robert A. Green

## Introducing Bibliographers Christine Wondolowski Gerstein and Amanda Maple

Readers of this *Newsletter* and the *AMIS Journal* rely on the annual

## NEWSLETTER OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

William E. Hettrick, Editor

The Newsletter is published in February, June, and October for members of the American Musical Instrument Society (AMIS). News items, photos, and short articles are invited, as well as any other information of interest to AMIS members. Address all correspondence relative to the Newsletter (including requests for back issues) to William E. Hettrick, 48-21 Glenwood St., Little Neck, NY, 11362; home phone/fax 718-428-0947, office phone 516-463-5496, office fax 516-463-6393, e-mail <musweh@hofstra.edu>. Requests for issues of the Journal should be directed to Peggy F. Baird, 4023 Lucerne Dr., Huntsville, AL 35802-1642; phone 256-883-1642. Address changes and dues payments should be directed to Academic Services, P.O. Box 529, Canton, MA 02021-0529; phone 781-828-8450, fax 781-828-8915, email <acadsvic@aol.com>. All other correspondence regarding membership information may be sent to Albert R. Rice, membership registrar, 495 St. Augustine Ave., Claremont, CA 91711; phone 909-621-8307, fax 909-621-8398, or e-mail <arrice@rocketmail.com>.

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bibliographies of current organological literature that are a regular feature of these publications. In the last several months, the Society was fortunate to have obtained the services of two experienced academic librarians, who have assumed the individual



AMIS presidents past and present assembled before the banquet at the annual meeting at Vassar College in June. From left to right: Frederick R. Selch, Harrison Powley, Phillip T. Young, William E. Hettrick, and Cecil Adkins.

Photo by Susan Thompson

responsibilities of preparing these valuable lists.

Christine Wondolowski Gerstein, Associate Professor of Library Services at Hofstra University, now serves as the compiler of the bibliography of articles on musical instruments (in periodicals, anthologies, and similar publications), and her first contribution appears in this issue of the *Newsletter*. She succeeds Carolyn Bryant, who prepared this list for over eight years and now serves as the Review Editor of the *Journal* and continues as ex-officio member of the Publications Prizes Committee.

Christine Gerstein's education has encompassed both library science and music. She earned a B.A. in music from Emmanuel College, Boston, majoring in flute and music history, and received her M.M. in vocal performance from Ithaca College. Her Master of Library Science degree with a specialization in music librarianship was earned at the State University College at Geneseo, New York. She began her professional career as a vocal music teacher in the public schools of Southbridge, Massachusetts, where she taught singing and musical rudiments in grades K-5 and conducted a regional chorus composed of a select group of students. Her teaching experience on the college level began with a position as Lecturer in Music at Nazareth College of Rochester, N.Y., where she taught classes in eartraining

and sightsinging and gave instruction in vocal technique, diction, and performance skills in individual and group settings.

Ms. Gerstein's work in the professional library field has included the positions of Adult Services Librarian at the Brooklyn (N.Y.) Public Library (general reference assistance in three branch libraries, acquisition of materials, supervision of clerical staff, preparation of exhibits, and direction of special events) and Corporate Librarian at Lazard Freres and Company, New York (reference assistance, research and interlibrary-loan service, supervision of accounts, invoices, and routing information for the serials collection). Before coming to Hofstra in 1988, she served in a similar capacity in a library within an academic institution as Assistant Professor of Library Services at York College, City University of New York. In this position, she provided reference assistance and bibliographic instruction, supervised staff, selected materials in several subject areas including the performing arts, and managed library operations in the absence of the Chief Librarian.

At Hofstra University, Prof. Gerstein has been involved in all areas of collection management, including working as liaison with teaching faculty in several disciplines, including music. She has also participated in setting

policies and procedures for acquisitions and collection development and has produced annotated bibliographies of library and internet sources to accompany exhibits mounted by the Hofstra University Museum in its gallery in the main library building. In addition, she has served on a number of academic committees, both within the library and university-wide. She recently chaired the Music Library Committee.

Christine Wondolowski Gerstein has published articles and annotated bibliographies on subjects ranging from music to library services and collection management. Her article on Ned Rorem appeared in *Read More About It* (vol. 3, 1989), an encyclopedia of information sources on historical figures and events. More recently (1996) she contributed "Early Musical Training in *Bel canto* Vocal Technique: A Brief History and Philosophy" to the Educational Resources Information Center (ERIC). Several of her studies of library liaison with teaching faculty appear in ERIC (1994, 1995) and in *Public Access & Services Quarterly* (1995), a journal that also includes her article "Lecture Series Design and Implementation" (1995). She also published "Establishing and Implementing a Library Gift Program: Resource Sharing between Academic Institutions" in *Community & Junior College Libraries* (1995) and served as editor of *Acquisitions and Collection Development Round Table* (ERIC 1995), the proceedings of a workshop held in June, 1994, sponsored by the Long Island Library Resources Council. In addition to AMIS, Prof. Gerstein is a member of the Nassau County Library Association (chair of Program Committee 1990-93, member of Executive Board and Continuing Education Committee 1990-95, and Corresponding Secretary 1994-95), the Long Island Library Resources Council (member of Committee on Resource Sharing and Coordinated Acquisitions 1989-present, chair 1995-97), the Association of College and Research Libraries of New York, and the Music Library Association. She also presently

holds several important positions in the Hofstra University Chapter of the American Association of University Professors.

Amanda Maple, Music Librarian and Acting Head of the Arts & Humanities Library at Pennsylvania State University, is now the compiler of "Recent Publications," the list of books and comparable publications that appears annually in the *AMIS Journal*. Her work begins with the 1999 volume, which was recently published. She succeeds William C. Parsons of the Library of Congress, who prepared the bibliography from 1990 to 1998.

Amanda Maple's educational background includes two bachelor's degrees and represents several disciplines. She earned a B.S. from the Medical College of Georgia (Augusta, Georgia), going on to receive a B.M. in organ performance from Augusta College in the same city. Both of these degrees carry the distinction of *summa cum laude*, as does her M.M., also in organ performance, which she earned at Florida State University in Tallahassee. Her library degree, an M.S. with honors, is from the School of Library Service, Columbia University, New York. At Columbia she was awarded the Ida Rosen Prize in Music Librarianship.

Ms. Maple's professional career began in the Music Division of the New York Public Library, where she served as a Technical Assistant III. Her responsibilities there included assisting the Curator of Rare Books and Manuscripts, providing reference service, and supervising the stacks and both student and full-time workers. She then held the position of Music Librarian and the rank of Assistant Professor at St. Olaf College in Northfield, Minnesota, where she administered the branch music library and music and dance collections, provided reference and instruction services, selected music and dance materials and managed the related collection funds, and served as library liaison with music and dance faculty. She has had similar responsibilities at Penn State in the position of Music Librarian with the academic rank of Assistant Librarian, which she began in 1994. As

Acting Head of the Arts & Humanities Library since April, 1999, she has administered the subject library, promoted and integrated important services (reference, instruction, and collection development), and provided leadership in many areas of planning for the forthcoming move to a permanent location.

Ms. Maple's publications include book reviews of musical reference works in the journal *Fontes artis musicae* (1993) and the article "Faceted Access: A Review of the Literature," published on the web through the Music Library Association Clearinghouse (1995). She served as a coauthor of "Information Literacy for Undergraduate Music Students: A Conceptual Framework," published in *Notes* (1996), which was designated by the Library Instruction Round Table of the American Library Association as one of the "top twenty" articles appearing in 1996. She is also a coauthor of the *Guide to Writing Collection Development Policies for Music*, which will be published in the monographic series *MLA Technical Reports*. In addition, she has presented a number of papers on the subject of information retrieval from varied sources at meetings of the Music Library Association and the American Choral Directors Association. They include: "Evaluation of Information Retrieval: A Review of the Literature on Subject Access" (1993), "Music Information on the Internet" (1995), "Review of the Subject Access Subcommittee's Involvement with Form and Genre Terminology" (1997), "CIC Music Libraries Home Page" (coauthor, 1997), "Literature Review of User Studies" (1998), and "Folk and Ethnic Music in the library: How Do We Teach Them to Find It?" (1999).

Amanda Maple's Professional activity has also included service to two library organizations. She was a member of the Access to Information Committee and the Subcommittee on the Music Thesaurus Project (both 1995-96) of the American Library Association. For the Music Library Association, she was chosen in 1995 as one of ten members to participate in a self-study retreat to draft

a five-year strategic plan for the organization. She also served as chair of the Working Group on Faceted Access to Music (1993-95) and as a member of the Resource Sharing and Collection Development Committee (1993-98), the Subject Access Subcommittee (1995-99), and the Working Group on the Bibliographic Control Committee Website (1997-99). Since 1998 she has been Assistant Editor of *Notes*, the MLA journal.

We offer our congratulations and thanks to Carolyn Bryant and William C. Parsons for their fine bibliographical work on behalf of AMIS and welcome their successors, Christine Wondolowski Gerstein and Amanda Maple.

—Ed.

## **AMIS to Join with Other Societies for “Musical Intersections” in Toronto, November 1–5, 2000**

Readers of this *Newsletter* are already aware of the gala meeting of North American musical societies that will take place in Toronto, Ontario, on November 1-5 (Wednesday through Sunday), 2000. In addition to AMIS, these organizations are the American Musicological Society, the Association for Technology in Music Instruction, the Canadian Association of Music Libraries, Archives and Documentation Centres, the Canadian Society for Traditional Music, the College Music Society, the Canadian University Music Society, the Historic Brass Society, the Canadian and U.S. Chapters of the International Association for the Study of Popular Music, the Lyrica Society for Word-Music Relationships, the Society for Ethnomusicology, the Society for Music Perception and Cognition, the Society for Music Theory, and the Society for American Music (formerly the Sonneck Society).

Although exact details of the program schedule have not yet been determined, the following sessions specifically involving AMIS alone or in conjunction with other societies are

planned. AMIS will have its own sessions on Friday morning (November 3) and Saturday afternoon (November 4). One of these will include our popular “Show and Tell,” chaired by Beth Bullard. On Friday afternoon, we will join with the American Musicological Society, the College Music Society, and the Historic Brass Society for a presentation concerning the performance and study of early music in the context of higher education. Later that same afternoon, we will share a session with the Canadian Society for Traditional Music. On Saturday morning, we will meet with the Historic Brass Society. Finally, the fall meeting of the AMIS Board of Governors will be held on Sunday morning, November 5.

All those who wish to submit proposals for papers or other presentations to be included in any of the above mentioned sessions on Friday or Saturday (November 3 or 4) should mail them to the chairman of the AMIS Program Committee, William E. Hettrick, at 48-21 Glenwood Street, Little Neck, NY 11364-1422. The deadline is January 15, 2000. Please send three copies of a typed abstract, not exceeding 250 words, accompanied by a list of required audiovisual equipment. Dr. Hettrick can be reached at home (phone/fax) at 718-428-0947, at his office at (phone) 516-463-5496 or (fax) 516-463-6393, or by e-mail at <musweh@hofstra.edu>.

## **The William E. Gribbon Memorial Award for Student Travel, 2000**

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

The Award consists of a student membership in the Society for one year and substantial support for travel and lodging in an amount determined by the Award Committee, based upon an

itemized estimate of all of the applicant’s anticipated meeting-related expenses. Award recipients are recognized at the annual meeting they attend, which in 2000 will be held in Lisle, Illinois.

### **Application Procedure**

Applications should be addressed to Dr. Margaret Downie Banks, Chair, William E. Gribbon Memorial Award for Student Travel Committee, America’s Shrine to Music Museum, University of South Dakota, 414 East Clark Street, Vermillion, SD 57069 (fax: 605-677-5073), and must consist of the following documents (items 1-4):

1. A statement of 300 words or less describing the ways in which your academic interests relate to the history and/or study of musical instruments.
2. Two letters of recommendation written by persons who are familiar with your work and career interests. One of these letters must be submitted on official institutional letterhead by a teacher or professor who can verify your student status.
3. Your curriculum vitae.
4. An itemized presentation of the expenses you are likely to incur by attending the 2000 meeting in Lisle, Illinois, this accounting to include travel, accommodations, and meal expenses and also those of an incidental nature.

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

5. If you have proposed (or will propose) a paper, performance, or other kind of presentation for the annual meeting in question, a copy of the abstract submitted (or to be submitted) to the Program Committee. Note: the deadline for submission of these proposals is December 15, 1999; they must be sent separately to Dr. Robert A. Green, School of Music, Northern Illinois University, DeKalb, IL 60115 (e-mail: <u40rag1@wpo.cso.niu.edu>).
6. If you have attended one or more annual AMIS meetings in the past, a statement (not exceeding 300 words) of impressions gained from the experience.

We encourage you to take advantage of this opportunity. AMIS members have given generously to make the Award available, and we look forward to a strong response.

Applications must be postmarked by midnight, February 1, 2000.

## Seven Students Receive the AMIS Gribbon Memorial Award in 1999

The William E. Gribbon Memorial Award for Student Travel offers financial support for attendance at annual AMIS meetings to qualified students who have demonstrated a sincere interest in the goals of the Society. In 1999, the Gribbon Memorial Award Committee, consisting of Susan E. Thompson, chair, Margaret Downie Banks, and Jerry G. Horne, was pleased to recognize the following seven deserving students as recipients of the Award. They attended our meeting at Vassar College.

**Susana Caldiera** is enrolled in the program for the Master of Music degree with Concentration in the History of Musical Instruments at the University of South Dakota in Vermillion. A native of Portugal, she earned academic degrees in music education and classical guitar, baroque recorder, and the conservation of works of art in her home country. Her final project for the last-named study, the restoration of an eighteenth-century Swedish clavichord in the collection of America's Shrine to Music Museum, was pursued under an internship at the University of South Dakota, for which she received a scholarship from the Ministry of Culture of Portugal. At the recent AMIS meeting at Vassar, she participated in a panel that discussed "Instrument Collections at Colleges and Universities." Her career goal is to become a professional conservator of musical instruments.

**Jayson Dobney**, likewise a student at the University of South Dakota and a participant in the abovementioned panel at the annual meeting, is pursuing a baccalaureate degree in music

education and applied piano performance. He has served as a Curatorial Assistant at America's Shrine to Music Museum, where his specialized work has included a research project on polka bands in South Dakota (his article on the Ptak Orchestra appeared in a recent issue of *America's Shrine to Music Museum Newsletter*), the organizing and cataloguing of the collection of tuning devices, and a comparative study of Steinway pianos of the mid nineteenth century. He has performed with a variety of musical ensembles at the University and has appeared as solo and collaborative pianist in a number of recitals. He has received important scholarships and prizes for his academic and performing accomplishments.

### ARE YOU MOVING?

If so, please be certain that you notify the Society of your new address as soon as possible. Please contact AMIS Membership Office, Academic Services, P.O. Box 529, Canton, MA 02021-0529; phone 781-828-8450; fax 781-828-8915; e-mail <[acadsvce@aol.com](mailto:acadsvce@aol.com)>.

**Bethany Foemmel** is a senior at Trinity International University, majoring in music education with an emphasis in saxophone performance. A member of several of the University's ensembles, she has received high praise from her teachers for her industry and quality of work in both performance and academic studies. In her recent junior recital, according to a teacher, she "performed with technical competence, musical understanding, and offered a thoroughly professional presentation." Having recently been exposed to the field of organology, she is seriously considering the study of the history of musical instruments as she plans for her further education on the graduate level.

**Lee Raine Highum** is currently working toward a bachelor's degree in music education, with a double performance emphasis in both bassoon and voice, at the University of South Dakota. Her performance activities have extended also to a study of the organ and participation in the University's

Collegium Musicum, in which she plays Renaissance wind instruments. She has held a workstudy position for several years at America's Shrine to Music Museum, where, in addition to other service, she has pursued research on American instrument manufacturers. Her interest in the history of musical instruments has also been enhanced by a recent independent-study project that focused on bassoons in the Museum's collection. Her work included a study of types of wood for the purpose of accurate identification, the measuring of bore diameters and the lengths of joints of a number of instruments, and finally the cataloguing of a bassoon recently acquired by the Museum. She intends to go on to a master's degree in the history of musical instruments. She was also a member of the panel, mentioned above, at the recent AMIS meeting.

**Heather Trickel**, a senior at Trinity International University, is majoring in music with an emphasis in theory, pedagogy, and performance. Her principal instrument is the piano, and she has presented solo recitals in addition to her appearance in a number of student performances. She also has studied the organ and flute and is a member of several University musical organizations. Recently, as one of her teachers reports, "she has demonstrated a keen interest in the field of musicology and the study of old instruments" through her work in an honors course in music history. In this academic study she investigated the development of the piano and the use of ornamentation in keyboard music of the Baroque Period. As a result of her work on these projects she is considering pursuing the study of music history on the graduate level.

**Paul Wargaski** has completed his second year of study in the professional program in violin making and restoration at the North Bennet Street School in Boston. In fall, 1998, he received the Kaplan Goodkind Memorial Scholarship, awarded to students who show serious effort, talent, and future promise in the violin trade. A graduate of the Manhattan School of Music with a bachelor's degree in double-bass performance, he is a member of a

number of ensembles in the Boston area, including the Central Massachusetts Symphony and the Thayer Symphony. He has also taught orchestral performance at the Diller Quaille Music School in New York, and at a recent convention of the Violin Society of America he assisted in the judging of instruments submitted for evaluation. At the Manhattan School he served as an administrative assistant in the maintenance of keyboard instruments. His professional plans for the future include travel to Cremona, Italy, to continue his study of string-instrument making and restoration.

**Shanon P. Zusman**, also a recipient of the Gibbon Memorial Award in 1998, presented a paper entitled "Stringed Bass Instruments of the Basso Continuo Ensemble in Vienna, 1700-1800" at the annual AMIS meeting at Vassar. During the 1998-99 academic year, under the sponsorship of the Fulbright US Student Scholarship Program, he was a student at the University of Vienna, where he engaged in performance study and research on the topic of his recent paper. He is a graduate of Loyola Marymount University in Los Angeles, where he earned a dual B.A. Degree (*magna cum laude*) in music (concentrating on musicology) and European studies (concentrating on German). During that time he participated in a study-abroad program that took him to Bonn, Germany. He later received a College Scholar Award for Communication and Fine Arts and a Eugene Escallier Foreign Study Award for travel to Europe to study the history of the double bass. He intends to continue his academic studies in an M.A./Ph.D. Program, extending his research on his topic to encompass organological, iconographical, and archival evidence.

—Ed.

## Articles about Musical Instruments Published 1997–1998: A Selective Bibliography of Journal Literature

The seventh biennial Frances Densmore Prize will be awarded in 2000 to an outstanding English language article-length work about musical instruments which was published during calendar years 1997 or 1998. In preparation for awarding of the Densmore Prize, a general bibliography of articles about musical instruments has been compiled by Christine Wondolowski Gerstein. This selective bibliography covers articles published during the same period of time (1997 or 1998), and includes articles which are broader in range, in terms of scope and depth of scholarship, than those articles which were considered for the award.

The articles were selected from a search of some 30 journals as well as from citations identified in *The Music Index*, *Art Index* and *Humanities Index*. In addition, articles were chosen from citations in a number of databases accessible through OCLC FirstSearch including Applied Science & Technology Abstracts, Art Abstracts, Article First, Arts & Humanities Search, Contents First, General Science Abstracts, Humanities Abstracts and RILM Abstracts of Music Literature. Finally, articles were selected from a Table-of-Contents search of more than fifty journals available through the UnCoverWeb database (<http://uncweb.carl.org>). Print copies of articles identified through citations in indices and databases were obtained subsequently through a variety of inter-library loan and document delivery services.

Reader comments may be addressed to Christine Wondolowski Gerstein, 313 Axinn Library, 123 Hofstra University, Hempstead NY 11549, or e-mail may be sent to her at [christine.gerstein@hofstra.edu](mailto:christine.gerstein@hofstra.edu).

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—Christine Wondolowski Gerstein

## Gerhard Finkenbeiner Remembered

On Saturday, August 14, a memorial service was held at the St. Bartolomeo Church in Waltham, Massachusetts, for Gerhard Finkenbeiner, the master glass blower renowned for resurrecting the Armonica (glass harmonica), invented by Benjamin Franklin in 1761.

Gerhard disappeared in his small private plane on Thursday, May 6. (The article in the *Boston Globe* reporting his disappearance was reprinted in the June 1999 issue of this *Newsletter*.) An extensive search was conducted, but after many days it proved unsuccessful.

The service, attended by many, included touching memories read by friends and his three sons, Berthold, Pasquale, and Stephan. The Armonica was played during the service, creating a beautiful, ethereal effect.

I am devastated and heartbroken about Gerhard's loss as he was such a kind, caring, gentle man who constantly extended himself to all. I saw him perhaps twice a year, but I know how much he enjoyed our very long lunches at the Marriot as he "loved" to hear about all the musical happenings and stories at the Metropolitan Opera as much as I enjoyed

sharing them with him. He was an ardent music lover. I am just so sorry that he never got to hear his Armonica played in the performances of *Lucia di Lammermoor*. He was proud of that, but he was always too busy. I guess we all must stop occasionally to "smell the roses."

I became aware of Gerhard and the Armonica when in June of 1990 I was in the Boston area and saw a program on CBS-TV called "Our Town." It featured the Armonica. I became fascinated as six months previously I had played the Mozart Adagio and Rondo (K617, written by the composer in 1791 for the Armonica, flute, oboe, viola, and cello) with members of the Met Orchestra. I played it on the celeste, as I didn't know about the Armonica or that it even existed. I immediately contacted Gerhard through the TV station, and the rest was history for me.

I feel that it was fate that I happened to be in that area on that weekend and happened to be "flicking" through the TV channels at that particular time and found the Armonica. How lucky for me! The Armonica has given me another career, and all thanks to Gerhard Finkenbeiner. I shall never forget him.

—Cecilia G. Brauer

## Permanent Exhibition of Musical Instruments in the Bavarian National Museum, Munich

For the first time since the outbreak of World War II sixty years ago, the Bavarian National Museum (Bayerisches Nationalmuseum) in Munich is showing musical instruments from its collection in a permanent exhibition. The entire collection comprises some 320 instruments from the sixteenth to the twentieth centuries, almost all of them European. Those now on display are from the sixteenth to eighteenth centuries and represent just over a third of the total.

Most of the instruments in the exhibition were on loan between 1983 and 1997 to the musical instrument department of the Munich City Museum.

Also included are some very valuable pieces that were badly damaged in the war and only now can be made accessible again to the public thanks to an extensive program of restoration. The exhibition is complemented by several oil paintings from the seventeenth and eighteenth centuries depicting musicians and musical instruments (in a few cases these are known performers playing instruments in the collection).

An accompanying book entitled *Musikinstrumente des 16. bis 18. Jahrhunderts im Bayerischen Nationalmuseum* (Musical Instruments of the 16th to 18th Centuries in the Bavarian National Museum) was published on the occasion of the opening of the three galleries for musical instruments. Written by Bettina Wackernagel, it chronicles the history of the collection and offers extensive essays on all of the instruments in the exhibition, as well as photos of most of the items. Of the seventy-two photos included, all are in color except for one, a shot taken in 1900, showing the display of musical instruments in the building of the Nationalmuseum on Prinzregentenstrasse when it had just opened.

The book is 192 pages long and is well produced on coated stock with sewn signatures and a binding of stiff, heavy paper, folded in at the front and back. The price, including postage, is 29 DM within Germany and 31 DM in all other countries. The book may be obtained from the Bayerisches Nationalmuseum, Prinzregentenstrasse 3, D-80538 München, Germany. Telephone: 089/211 24-216. Fax: 089/211 24-201. (A review of this book will appear in the February 2000 issue of this *Newsletter*.)

## **It Took Guts to Make Gut**

*We thank Laurence Libin for sending the following article, originally entitled "On the Manufacture of Strings for Musical Instruments, and Other Uses, of Gut and Sinew." Reprinted from the London Mechanics'*

*Magazine of December, 1861, it was published in volume 73 (3rd series, vol. 43; 1862) of the Journal of the Franklin Institute of the State of Pennsylvania, for the Promotion of the Mechanic Arts (pp. 408-411).*

A manufacture of which comparatively little is known, is the preparation of the substance usually termed catgut, though for the most part made from the dried, twisted, peritoneal coverings of the intestines of sheep. Catgut cord is used for a variety of purposes where strength and tension are required, as for the strings of musical instruments, for suspending clock-weights, bow-strings for hatters use, and for archers bows.

The manufacture of musical strings requires a great amount of care and skill, both in the choice of materials and in the manufacturing processes, in order to obtain strings combining the two qualities of resistance to a given tension and sonority. Until the beginning of the last century, Italy had the entire monopoly of this trade, and they were reported under the names of harplings, catlings, lute-strings, &c.; but the trade is now carried out with more or less success in every part of Europe. However, in the opinion of musicians, Naples still maintains the reputation of making the best small violin strings, because the Italian sheep, from their leanness, afford the most suitable material; it being a well ascertained fact, that the membranes of lean animals are much tougher than those of high condition. The smallest violin strings are formed by the union of three guts of a lamb (not over one year old), spun together.

The chief difficulty in this manufacture is in finding guts, having the qualities before mentioned—namely, to resist tension, and giving also good vibrating sounds. It is far more easy to arrive at the proper point in the making of harp, double-bass, and other musical strings, and the manufacturer is not so much circumscribed in the choice of the proper material. The tension upon the smallest string of the violin, which is made of only three guts, is nearly double

that on the second string, formed by the reunion of six guts of the same size.

In the preparation, the sheeps guts, well washed and scoured, are steeped in a weak solution of carbonate of potash, and then scraped by means of a reed cut into the shape of a knife. This operation is repeated twice a day, and during three or four days, the guts being every time put into a fresh solution of carbonate of potash, prepared to the proper strength. In order to have good musical strings, it is indispensable to avoid putrid fermentation; and as soon as the guts rise to the surface of the water, and bubbles of gas begin to be evolved from them, they are immediately spun.

In spinning, the guts are chosen according to their size; combined with three or more, according to the volume of the string required, they are fastened upon a frame, and then alternatively put in connection with the spinning-wheel, and submitted to the required torsion. This operation performed, the strings, left upon the frame, are exposed for some hours to the vapor of sulphur, rubbed with a horse-hair glove, submitted to a new torsion, sulphured again, further rubbed, and dried.

The dried strings, rolled upon a cylinder and tied, are rubbed with fine olive oil, to which one per cent. of laurel oil has been previously added. The oil of laurel is supposed to keep the olive oil from becoming rancid.

The gut-strings employed by turners, grinders, and for cleaning cotton, &c., are made with the intestines of oxen, horses, and other animals. These, cleared by putrefaction of the mucous and peritoneal membranes, and treated by a solution of carbonate of potash, are cut into straps by means of a peculiar knife, and spun in the same way as the musical strings. The uses of bladders and gut for holding lard, for covering gallipots and jars with preserves, as cases for sausages, polonies, &c., and other domestic purposes, are well known. Lately, however, the vegetable parchment, as it is termed (which is ordinary paper steeped in sulphuric acid), has come into extensive use for this purpose.

Insufflated, or inflated guts, are chiefly employed for the preservation of alimentary food. They have to pass through a long series of modifications and processes, before becoming fit for use. The end of these preparations is, to free the mucous membrane of the intestine from the two other membranes covering it, the peritoneal and the mucous.

The first operation of scouring consists in freeing, by means of a knife, the gut from the greese attached to it, and also of the greatest part of the peritoneal membrane. The scoured guts are washed and turned inside out, then tied together, put into a vat without any more water than that adhering to them, and left in this state to undergo a putrid fermentation. The time required for this operation will be from five to eight days in winter, and two or three days only in summer. If the fermentation were pushed too far, the guts would be disorganized: to avoid this inconvenience, the workmen are often obliged to add some vinegar, in order to neutralize the ammoniacal compounds formed, and also because fermentation is slow in the presence of acids. After this fermentation, the mucous membrane is completely decomposed, and the remaining portions of the peritoneal membrane are easily taken off. The guts are then well washed, and insufflated (inflated).

This operation is performed in the same way as swelling a bladder, with this difference, that the extremity of the gut is tied by a ligature serving also to join a new gut insufflated (inflated) in the same way. During this operation, the guts exhale the most noxious smell, and workmen employed at such work could not blow or insufflate many days in succession without having their health affected..

In order to prevent that inconvenient, unhealthy process of manufacture, the *Société d'Encouragement* of Paris proposed a premium for a chemical process enabling the manufacturers of these articles to dispense with putrid fermentation. The process suggested by Mons. Labarraque, the successful

candidate, is remarkable for its cheapness and the facility of its application. In following the method recommended by this chemist, these animal matters can be worked more easily, and kept for a longer time without evolving any noxious smell.

The guts, previously scoured, are put into a vat containing, for every forty guts, four gallons of water, to which 1 1/2 pounds (*Eau de Javelle*) oxichloride of sodium, marking 13° on the areometer of Beaumé, is added. After twelve hours of maceration, the mucous membrane is easily detached, and the guts are free from any bad smell; by this method, the process of insufflation is more easily performed.

The insufflated guts are suspended in a dry room until the desiccation is complete; and, once dried, the extremities by which they were tied together are cut, and in pressing the hand over the length of the insufflated (inflated) gut, the air inside is completely taken out. The guts are then submitted to fumigation by sulphur, in order to bleach and to preserve them from attacks of insects. After this last operation, the guts are fit for use.

Besides our large home supply of bladders, we import several hundred thousand a year, packed in salt and pickle, from America and the Continent, and the aggregate value of the bladders used in this country is stated at £40,000 or £50,000.

The use of the reindeer-sinew for lashing and binding purposes on implements, &c., is common from Norway and Lapland, along the entire coast of Asia and America, even as low as 36° N. In California, and continued on the coast-line up to the easternmost point of America, and again at Greenland. Sir E. Belcher, in *Transactions of the Ethnological Society of London*, states that he traced this custom of using the reindeer-sinews continuously on the western coast as far south as the thirty-sixth parallel on the coast of California, where the Mexican Indians soak it and form it into layers, in which they enclose the wood of the bow entirely. The horns of the bow are also moulded of it; and when dry, it presents the dull-grey

translucent features of horn.—*The Technologist*.

## Historic Tannenberg Organ from Old Salem Heads to Virginia for Full-scale Restoration

After its recovery from obscurity and reconstruction for an exhibition at The Gallery at Old Salem, the 1799-1800 David Tannenberg organ, originally built for Home Moravian Church in Salem, will undergo a full-scale restoration.

The organ, which had been stored in an attic since being removed from Home Moravian in 1910, came out of hiding in 1998. It was painstakingly re-assembled by Taylor & Boody Organbuilders of Staunton, Virginia. Nearly all vital pieces were found, put in place, and carefully numbered for the time the historic organ stood on display in Winston-Salem.

Then, during the first week of July of this year, the majestic instrument was just as carefully disassembled and shipped to Taylor & Boody's home base in Staunton. The project of returning the instrument to its former glory will take three to four years and cost an estimated \$525,000.

Along with restoring missing woodwork and reshaping and refinishing 629 of the original 644 pipes, the goal of the project is to return the organ to playable condition. It is anticipated that it will have a new home in the planned North Carolina Heritage Education Center, the building that will replace the current Visitor Center at Old Salem in several years. An auditorium space will include the organ as its centerpiece. (The organ would no longer fit in Home Moravian Church, since the size of the balcony where it once rested was reduced in the renovations made in 1910.)

"What we learned during the exhibition that featured the Tannenberg was what an extraordinary piece of history we have in this organ," said Paula Locklair, director of collections at Old Salem.

“Through consultation with organ historians, builders, and conservators, we also had confirmed what we had suspected, which is that this organ is a unique survivor among eighteenth-century organs,” Locklair added. “It is also one of the most complete of its type in the world. Old Salem and Home Moravian Church feel that it is essential, on the eve of the organ’s 200th anniversary, not only to save this instrument for posterity, but to restore it to its full glory.”

Old Salem also has a smaller, 1798 Tannenberg organ that sits in the Saal of the Single Brothers House and is awaiting re-restoration.

A qualified staff at Taylor & Boody will have its hands full with the restoration chores. According to staff member Bruce Shull, virtually all of the extant pipes of the organ require some form of work, from rounding those that were smashed or dented in storage, to lengthening some pipes that have been cut too short to play their proper pitches.

The company employs 14 full-time organbuilders with a combined experience of over 200 years. Many of them have already built entire organs by themselves; others specialize in skills such as pipe and case making, carving, pipe voicing, and constructing the playing action. Many have studied their crafts in Europe, and the company currently employs a German apprentice. Shull himself has studied five other extant Tannenberg organs in preparation for this work.

In a recently written article, George Taylor said that the planning for this instrument’s restoration offered an opportunity to “reflect afresh on the meaning of our encounters with the Salem organ and other extraordinary antiques.”

He continued, “This dynamic encounter between craftsmen and artifact seems to lie at the very heart of what has saved organbuilding today from a dismal future. Through our privileged interaction with instruments from periods more aesthetically astute than our own, we have found the organs themselves to be the real

teachers, which continually surprise us by expanding our horizons. It is as if we are stepping forward into the past.”

Rediscovering similar difficulties and solutions to those created by the original builder is also an enlightening experience for Taylor, Shull, and their co-workers. “It is this brotherhood of craftsmanship, this meeting of minds across the centuries, that infuses our work daily with interest and vitality.” Taylor said.

The fund-raising to make the \$525,000 restoration possible (along with the building of the Heritage Center that will house it) is currently underway at Old Salem. While part of the funding is already in place, contributions for the organ restoration are being solicited. Tax-deductible contributions can be made to Old Salem, directed to the Tannenberg Restoration Fund. Send them to the Old Salem Development Office, PO Box F Salem Station, Winston-Salem, NC 27108-0346.

## Reviews

**E. A. K. Ridley. *The Royal College of Music Museum of Instruments Catalogue, Part Ia: European Wind Instruments: Addenda including the Hartley Collection*. Elizabeth Wells, ed. London: The Royal College of Music, 1998. 40 pp., illustrated. 5 £, plus postage (2.25 £ to the US) in sterling. ISBN 0-9461-1903-1.**

This nicely printed and illustrated paper-bound booklet (8 1/4 by 7 3/4 inches) is a supplement to Part I of the Royal College of Music Museum of Instruments Catalogue, *European Wind Instruments*, published in 1982. Part I, written by E. A. K. Ridley with an Appendix on the bagpipes by Elizabeth Wells, describes 198 instruments, most of them in the Donaldson and Ridley collections. It is still available, at the same price as this volume of Addenda, from the Royal College of Music Museum of Instruments, Prince Consort Road, South Kensington, London SW7 2BS.

The collection has continued to grow, with the addition of further gifts

from Keane Ridley and various other individuals; and with the accession of a third substantial collection presented by Geoffrey Hartley, it was apparent that a supplement to Part I was needed. Included are 91 instruments, of which 44 are shown in clear black-and-white photographs, but I noticed that the footjoints of flutes nos. 427 and 432 are not shown in proper position for playing. There are also two pictures of the museum collection, a photo of Ernard Hertley playing a clarinet, and another showing Geoffrey Hartley holding a serpent and Keane Ridley a clarinet. Elizabeth Wells provides an introductory essay, plus information about the collection of 77 wind instruments given to the museum by Geoffrey Hartley.

Instruments are grouped by type, and each entry includes pitch; name of maker, if known, with approximate date; inscriptions on the instrument; material; number of keys; provenance, if known; overall length; and donor. Pitches of flutes are given with reference to their six-finger note (i.e., concert flute in “D” rather than “C,” which I personally prefer). Included are 3 recorders (two of them from the twentieth century, one of which, a soprano in C made in Germany, has a curious key for low B natural operated by the left-hand little finger) and 16 other duct flutes, including a nice variety of English and French flageolets, 2 tabor pipes, and a twentieth-century Dvojnice from Slovenia. There are 23 transverse flutes, including fifes, piccolos, flutes of various sizes and fingering systems, and a walking-stick flute; 8 oboes of various sizes; 10 bassoons, including tenoroon and contrabassoon; and 16 clarinets, including alto and bass. Under “single Reed: Conical Bore” an octavin is listed and illustrated, while the category of “lip-activated Side-hole Instruments” includes 2 serpents, a keyed bugle, and an ophicleide. A pocket bugle is the sole entry under “Bugle Horns.” There are also 3 cornets, 3 trumpets, and a slide trumpet, plus a tenor and a bass trombone. Also included are a useful Index of Makers, an Index of Instruments (including those listed in

both Parts I and Ia, those in Ia being in bold type), and an Index of Donors.

—Dale Higbee

**Reynold Weidenaar. *Magic Music from the Telharmonium: The Story of the First Music Synthesizer*. New York: Magnetic Music Publishing Co., 1998. VHS HiFi Video Cassette, NTSC (USA) system, duration 28'51", \$129.00; script, \$10.00. PAL, Umatic, and BetacamSP versions also available.**

**Reynold Weidenaar. *Magic Music from the Telharmonium*. Metuchen, N.J.: Scarecrow Press, 1995. 417 pp., illustrated. \$62.50. ISBN 0-8108-2692-5.**

In the years between the invention of the telephone (1877) and the beginning of regularly scheduled radio broadcasts (1920), companies in Paris, Budapest, London, and New York were able to persuade some of those who were "on the telephone" to subscribe to an additional service, one that would provide live concerts, and sometimes news reports and items of local interest, transmitted over the telephone wires. Telefon-Hirmondo in Budapest had 6,185 subscribers in 1896 and 9,107 subscribers in 1930 for a service that included news, opera, plays, and vocal and instrumental concerts. The businessmen who decided to back Thaddeus Cahill's invention, the Telharmonium, no doubt did so because they saw its possibilities as a source of music that could be more successfully transmitted over telephone lines than could live music, that required only a few (usually two) performers, and that would appeal to private subscribers, restaurants, and other establishments.

To Cahill, however, the Telharmonium was the fulfillment of his dream as an inventor: an instrument that had none of the limitations of other instruments, but combined the expressive control of the violin, the sustaining ability of the organ, and the sensitivity to touch of the piano. Cahill

speculated on the possibilities of an electromechanical device to synthesize musical sounds and vary their timbre by governing their harmonics, and his interest in purity of intonation led him to seek to combine just intonation (with its pure thirds and fifths) with equal temperament (with its practical modulation ability)

"The plan was to provide [keyboards of] up to 36 keys to the octave in 3 sets, or banks--12 for the basic equal-tempered tones, 12 slightly sharp, and 12 slightly flat. . . . The two extra keybanks were used to compensate for the mistuned thirds of equal temperament. Cahill and [Edwin H.] Pierce [the musician who helped design the keyboard] found that the mistuning of the fifth in equal temperament was so very slight that it could be safely accepted, and they concentrated their attention on the rendering of the various thirds in just intonation." (P. 63)

Since all major thirds in the tempered scale are too sharp, the third of a major triad (in root, closed position) was obtained on the lower, slightly flat keybank. Thus, when playing the triad with the right hand, the second and fifth fingers were used for the root and the fifth, and the thumb reached down and under to play the third on the lower keybank. In the case of a minor triad, the root and fifth were lowered, and the thumb and fifth fingers played those notes on the lower keybank.

"In one respect the tuning of the telharmonium proved to be too perfect. The octaves, not being tempered, were absolutely in tune. Mechanically mounted and locked to the same shaft, their phase did not vary so much as the tiniest fraction of a degree. These relentlessly perfect octaves did not sound like octaves at all. The upper note merely brightened the lower, and the two voices blended as one." (P. 66, quoting from an article by E. H. Pierce)

Cahill's first model was ready in 1901. It weighed in at about 14,000 pounds, but was comparatively small (about 42 inches square and 14 feet long); it had absolutely just intonation throughout and could be played in only a few keys. The second Telharmonium,

destined for New York, is said to have had a 60-foot mainframe built of 18-inch steel girders set on brick foundations. Ten switchboard panels contained nearly 2,000 switches. The weight was 200 tons (since audio amplification was unknown, the instrument included massive power dynamos), and the cost was \$200,000. When it was transported to New York, it probably filled the equivalent of two modern railroad boxcars.

Since some of the alternators had outputs of 11,190 to 14,714 watts, the current at the receivers averaged one-twentieth of an ampere and was sometimes as much as one ampere, while the current needed and used for the telephone was as low as six-trillionths of an ampere. It was this disparity that eventually caused the New York Telephone Company to rescind its agreement with the company that had been formed to transmit the Telharmonium concerts, the New York Electric Music Company. Although the currents of the Telharmonium were carried on separate lines, the two systems ran parallel and close together through the same conduits, and crosstalk into the telephone system could not be avoided. A.T. & T. Tests of long-distance transmission, moreover, uncovered the limitations of the telephone system for this purpose: the volume could not be made greater than that of a regular voice transmission over the same distance, and the lack of high-frequency response removed part of the musical signal.

The Telharmonium garnered high praise at its New York debut in 1907 from journalists and quite a number of well-known musicians. As a result of this favorable response, Telharmonium service was extended to several New York restaurants as well as to the Casino Theatre and hotels such as the (old) Waldorf-Astoria and the Hotel Imperial. When the New York Electric Music Company failed to obtain a franchise for its own lines in New York City, however, financial collapse could not be staved off for very long, and it was hastened by the financial panic of 1907. Ironically, in 1907 it was demonstrated (rather forcefully, by interrupting navel communications) that the newly invented



wireless could broadcast the music of the Telharmonium for miles, but Cahill's backers did not have the imagination to get on board, since problems with static and interference from telegraph signals had yet to be resolved.

Concerts at Telharmonic Hall (on Broadway south of Times Square, where the "works" were installed in the basement) ceased in early 1908, and Telharmonium no. 2 was shipped back to Holyoke, Massachusetts, that summer. But Cahill didn't give up: Telharmonium no. 3 was completed in 1910, and Cahill gained control of the company, finally securing the franchise to lay cables in New York. The new instrument was installed in a building on West 56th Street, and lines were laid to Columbus Circle (to the Pabst Grand Circle Hotel), Carnegie Hall (where the debut concert was held in a small fifth-floor concert room), and down Broadway (to the Hotel Astor near Times Square). This instrument, which had just intonation available in only a few keys, was now called the Electrophone, to avoid associating it with the former failure. But its orchestral sound was not really good, and since by this time the advent of commercial broadcasting was already anticipated, success eluded Cahill once more. The Cahill brothers, deep in debt, declared bankruptcy at the end of 1914. Fortunately, George Cahill invented the glareless duplex-arc floodlight projector a few years later, making night sports events possible for the first time, and helping to mend the Cahill fortunes.

Only two years after Thaddeus Cahill died in 1934, a clockmaker named Lawrence Hammond invented a kind of miniature Telharmonium (his patented rotating tone wheels were very much like Cahill's rotating dynamos). The Hammond organ demonstrated what the Telharmonium might have become if Cahill had been able to use amplification. Telharmoniums nos. 2 and 3 were dismantled, but the first was kept in storage until 1951, when Thaddeus's brother Arthur Cahill tried to interest museums and collectors in

buying it. There were no takers, and after his death in 1962, it too was sold for scrap.

*Magic Music from the Telharmonium*, a revision of the author's 1988 Ph.D. Dissertation at New York University, contains an extraordinary amount of information--biographical, musical, technical, historical, and whimsical. The book weaves all these various strands together, which means, for example, that a delightful essay on New York restaurant orchestras is buried in the chapter called "Preview Concerts at Telharmonic Hall." Readers may have a difficult time following the chronological development of the three instruments, however, and a chart of dates and events would have been helpful. The videotape, containing the sort of material that used to come in a slide set with a cassette tape, concentrates mainly on vignettes of the social history associated with Cahill's experiment. While many of the clippings, photographs, and drawings are delightful, many are not directly connected with the Telharmonium; and since the sound of the instrument was not recorded (nor were the voices of most who commented on it), the sound accompanying these scenes is entirely modern, the music recreated using a Yamaha TX802 Tone Generator.

—Martha Maas

## Wood Identification Workshop at Amherst

The twenty-first annual Wood Identification Workshop will be held at the University of Massachusetts at Amherst on January 18–21, 2000, taught by Dr. Bruce Hoadley, Professor of Wood Science, Department of Natural Resources Conservation.

This is an introductory workshop, requiring no prior training in wood technology. Topics will include a survey of anatomical features of wood used in identification, sampling and specimen preparation, and identification procedures. Approaches and methods appropriate to the identification of wood in historical objects will also be covered.

The fee for the workshop is \$395, which will include the registration fee,

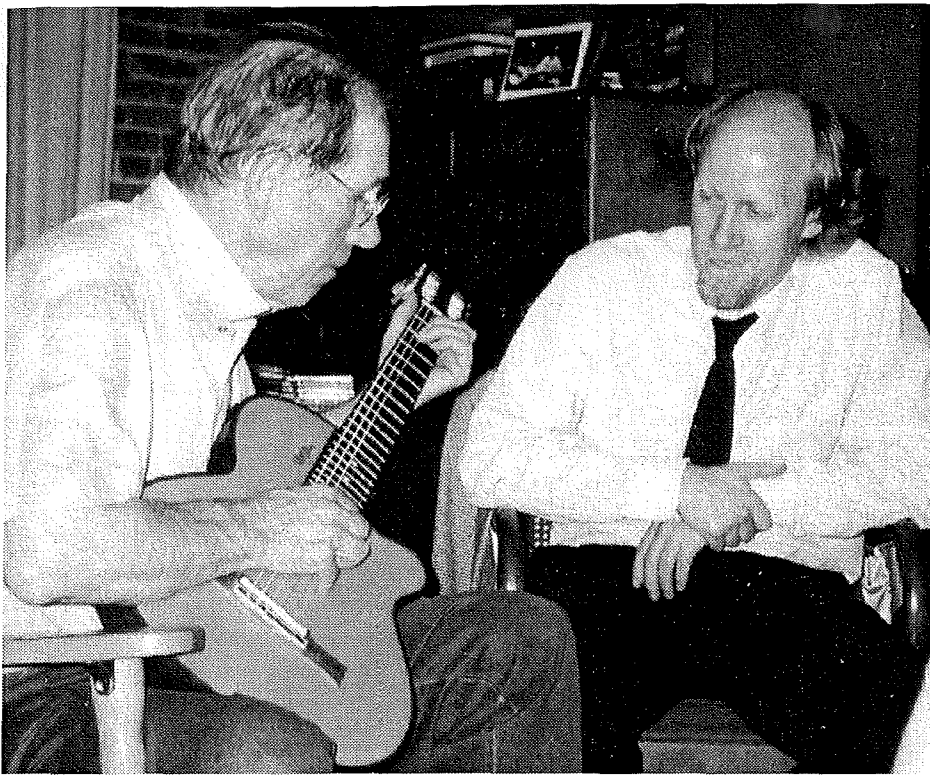
instructional materials, coffee breaks, and a gala class dinner. Class size is limited to twenty persons. Registrations will be accepted in the order in which they are received.

Additional information and registration materials may be obtained from Alice Szlosek or Trudie Goodchild, Division of Continuing Education, University of Massachusetts, Box 31650, Amherst, MA 01003-1650. Phone 413-545-2484.

## News from the MFA, Boston

The Museum of Fine Arts, Boston, is preparing a major exhibition of over 120 guitars that presents a revealing look at the most interesting changes in the instrument's visual design from the late sixteenth century to the present day. Curated by AMIS member **Darcy Kuronen**, "Dangerous Curves: The Art of the Guitar" will examine how the forces of fashion, technology, and society have influenced the appearance and construction of the world's most popular instrument. Planned for display in the Museum's Gund Gallery (offering 10,000 square feet of exhibition space), the show will open to the public on November 5, 2000, and be on view for fifteen weeks until February 24, 2001. Several institutions, performers, and private collectors are lending guitars for the exhibition, including The Metropolitan Museum of Art, The Smithsonian Institution, America's Shrine to Music Museum, Edinburgh University, The Gene Autry Museum of Western Heritage, Les Paul, Chet Atkins, and Steve Howe of the rock group Yes. There are plans for a profusely illustrated catalogue and a state-of-the-art audio guide to lead visitors through the displays. An ambitious series of concerts is planned to showcase the broad range of guitar music from classical to jazz, and there will be lectures and demonstrations presented by leading performers, guitar makers, and collectors.

The MFA also recently announced the reorganization of certain curatorial



MFA curator Darcy Kuronen listens to legendary guitarist Chet Atkins in his Nashville office.

departments. The Museum's instrument collection has now been instituted as the Department of Musical Instruments, and is no longer a sub-division of Decorative Arts. **Darcy Kuronen** has been promoted to Curator of Musical Instruments, and the former title "Keeper of Musical Instruments" has been eliminated. In the coming years the Museum is planning to construct a major addition to the current building, and it appears that new and additional space will be allotted for the display of musical instruments.

### Lecture/Demonstrations at the MFA in Boston

The Department of Musical Instruments at the Museum of Fine Arts, Boston, is pleased to announce the programs for its series of lecture/demonstrations for 1999–2000, which offers audiences an opportunity to hear and learn about selected instruments from the MFA collection

October 27, 1999. **Ralph Lee Smith** will speak about and perform on the Appalachian dulcimer, a three-string zither developed during the nineteenth century in the mountain

regions of the southeastern United States. Using historic dulcimers from the Museum's collection and ones owned personally, Smith will describe how the instrument evolved from earlier European zithers while demonstrating its playing technique and homespun musical repertoire. Smith is a leading authority on the history of the Appalachian dulcimer and a performer of traditional American folk music.

February 2, 2000. **Albert R. Rice** will examine the early history of the clarinet. A noted researcher and writer on the clarinet and related instruments, Dr. Rice will use several eighteenth- and early nineteenth-century clarinets from the Museum's collection to illustrate significant changes that occurred in the instrument's construction and performance practice during this important period of woodwind development. Musical examples will be rendered on both historic and replica instruments owned by Dr. Rice and the MFA.

May 24, 2000. **Sarah Weiss**, assistant professor of ethnomusicology at the University of North Carolina at Chapel Hill, will discuss the Indonesian gender and its role in the central Javanese

gamelan orchestra. The gender consists of twelve to fourteen bronze bars suspended over individual tube resonators, played with padded disc-shaped mallets. Dr. Weiss will demonstrate the intricate playing style of this so-called metallophone using instruments from the Museum's mid nineteenth-century gamelan acquired in 1990.

All programs take place on Wednesday evenings at 7:30 p.m. In the Museum's Gallery of Musical Instruments, located near the Huntington Avenue entrance. The series is funded by a generous donation from the Barrington Foundation and there is no charge, but seating is limited to fifty places on a first-come, first-served basis. The admission charge to the Museum is voluntary on Wednesdays after 4:00 p.m. For further information, please call 617-369-3340.

### Editor Sought for Early Keyboard Journal

*Early Keyboard Journal*, the annual scholarly organ of the Southeastern Historical Keyboard Society and the Midwestern Historical Keyboard Society is seeking an editor to assume responsibilities early in 2000, beginning with the publication of volume 19 of the *Journal* in the spring of 2001. The editor will be appointed for a three-year term by the boards of both Societies. Terms are renewable.

#### Qualifications

1. Proven and superior ability to edit English prose in a manner commensurate with the goals of the *Journal*, the publication of new information relating to early keyboard instruments and their literature up to ca. 1850, including articles and reviews on repertoires, performance practice, organology, sources, individual composers, and reception.

2. Broad knowledge of the literature in the field of early keyboard music as well as general music history.

3. Familiarity with the Chicago *Manual of Style*.

4. Familiarity with foreign languages, particularly German, Italian, French, and Latin.

5. Proven ability to work with authors in an effective and diplomatic manner.

6. Ability to maintain a schedule for oneself, contributing staff, and others.

#### Description of the Position

1. Take overall responsibility for the production of the *Journal*, including the contributions of authors, the reviews editor, the advertising manager, the production manager, and the printer.

2. Maintain an appropriate editorial board consisting of members of both Societies.

3. Solicit articles, evaluate submissions, route them to appropriate readers, make the final selections, and edit the articles for publication.

4. Prepare an annual financial statement for the SFHKS Executive Board.

#### How to Apply

Interested candidates should submit a résumé to Edward L. Kottick, Chair, EKJ Editor Search Committee, 502 Larch Lane, Iowa City, IA 52245. Phone 319-337-3770, fax 319-337-4595, e-mail <edward-kotrick@uiowa.edu>. The Committee would like assurance that candidates are capable editors, and will accept recommendations and strong evidence of writing and editing skills. The selection process will begin immediately and will continue until an editor is chosen.

Candidates need not currently be members of either Society but will be expected to join if selected for the position.

## Call for Papers and Presentations at the International Clarinet Association ClarinetFest at the University of Oklahoma, July 13–16, 2000

The International Clarinet Association (ICA) will hold its ClarinetFest 2000, a symposium and festival devoted to the clarinet, at the University of Oklahoma in Norman, Oklahoma on July 13–16, 2000. The festival host is David Etheridge. The program for the conference will include a series of scholarly papers and presentations. The Association solicits proposals for presentations (such as papers or lecture-recitals) on any topic related to the clarinet. The use of live or recorded performance is acceptable, but presentations whose sole aim is performance are discouraged. Presentations should be designed to be no more than 25 minutes in length. Those giving presentations should register for the conference.

Prizes will be offered by the ICA as follows: first place paper, \$500 and guaranteed publication in *The Clarinet* (subject to editing); second-place paper, \$300. To submit a proposal, send the following:

1. Six copies of an abstract, one page only, fully describing the content of the proposed paper or lecture-recital. The name or identification of the author must not appear on the proposal.

2. One copy of an author-identification sheet containing the author's name, address, phone numbers, and e-mail address, if applicable. Please list all equipment needs for the proposed presentation. This sheet should also contain a biographical sketch of the author as it is to be printed in the program.

The materials described above must be received by January 15, 2000. Please send them to Dr. Keith Koons, ICA Research Presentation Committee Chair, University of Central Florida, P.O. Box 161354, Orlando, FL 32816-1354. For

more information write or call Dr. Koons at 407-823-5115, or by e-mail at <kkoons@pegasus.cc.ucf.edu>.

#### News of Members

Following a recent award from the Authors' Society, **Ardal Powell** has been awarded a grant by Furthermore, a program of the L. M. Kaplan Fund, to support continuing work on a study of the history of the flute and flute-playing.

Powell's book, addressed to general readers as well as flutists and music teachers, traces threads in the heritage of the modern flute and flute-playing that stretch from ancient times to the present. In addition to communicating recent discoveries about the flute's changing design, technology, repertoire, expressivity, and social roles through the ages, the book discusses how flutists may use ideas from the past to inspire practical music-making today.

The book is to be published in due course in a new series on musical instruments by Yale University Press (London). Cambridge and Oxford University Presses have published Ardal Powell's previous books. He is also a partner in Folkers & Powell, Makers of Historical Flutes, in Hudson, New York.

**Cecilia Brauer** continues her active schedule with the orchestra of the Metropolitan Opera, playing the Armonica in performances of *Lucia di Lammermoor*. She also appears frequently in the New York area in her program, "Ben Franklin and the Armonica." Current performances include the Westchester Federation of Women's Clubs, Tarrytown, N.Y., October 22; the Shelter Island Historical Society Holiday Meeting, Shelter Island, N.Y., December 3; and the Van Cortlandt House Museum, Bronx, N.Y., December 19.

#### AMIS Membership Office

All dues payments and information about changes in address and other information should be sent to the AMIS Membership Office:

**Academic Services**  
**P.O. Box 529**  
**Canton, MA 02021-0529**

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**Membership Categories**

Regular	\$35
Regular (non-U.S.)	\$35
Student	\$20
Student (non-U.S.)	\$25
Spouse	\$5

Academic Services can also be reached by telephone: 781-828-8450; fax: 781-828-8915; or e-mail: <acadsvce@aol.com>. All questions concerning membership or interruption in delivery of publications should be directed to this office.

**Classified Column**

*Advertising rates for each ad in each issue: \$15.00 to AMIS members and \$25.00 to nonmembers for the first 25*

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

**FOR SALE:** 1948 Slingerland Radio King drum set: 5½ x 14" snare, 9 x 13" tom, 16 x 16" tom, and 20 x 20" bass (converted from tom). 1982 Rogers Dynasonic snare (mint condition). Zildjian cymbals: 10" splash, 20" ride, two 14" socks, and two 18" crashes. All hardware upgraded except bass pedal. Drums never on the road, excellent condition. H. Wallace Murray, Jr., 221 Scarlet Oak Road, Turnersville, NJ 08012. Phone 609-589-9368.

**Advertising in the 2000  
AMIS Journal**

Advertising space will be available in the 2000 volume of the *AMIS Journal*. Advertisers may purchase up to four full pages at the following rates:

<b>Half-page ad</b>	<b>\$100</b>
<b>Full-page ad</b>	<b>\$175</b>
<b>Two-page ad</b>	<b>\$350</b>
<b>Four-page ad</b>	<b>\$600</b>

Ad copy should be camera-ready in distinctive black and white. Half-page ads should measure 4½ inches (114 mm) horizontal by 3½ inches (89 mm) vertical. Each full-page ad should measure 4½ inches (114 mm) horizontal by 7½ inches (181 mm) vertical. The *Journal* cannot print color photographs, copy sent by fax, or ads of incorrect dimensions. Limited design service is available.

All ads must be paid in advance of publication in U.S. Dollars through a U.S. bank. Please make checks payable to

the American Musical Instrument Society. Visa and Mastercard charges will be accepted. To guarantee advertising space in volume 26 (2000) of the *Journal of the American Musical Instrument Society*, please send your copy and check (or complete credit-card information) by March 15, 2000, to:

**Peggy F. Baird, Journal Manager**  
**4023 Lucerne Drive**  
**Huntsville, AL 35802-1244**

Phone: 256-883-1642

**A NOTE FROM  
THE EDITOR**

The *Journal of the American Musical Instrument Society*, issued annually, contains scholarly articles about the history, design, and use of musical instruments representing a variety of cultures and historical periods. The *Newsletter of the American Musical Instrument Society*, on the other hand, is designed to be a vehicle of communication among all AMIS members, with or without scholarly pretensions.

AMIS members are invited to submit materials to the *Newsletter*, including information about their own activities dealing with musical instruments. Black-and-white photos of particularly interesting instruments in their collections are also welcome.

The *Newsletter* is published in February, June, and October, with corresponding submission deadlines of January 1, May 1, and September 1.

The *Newsletter* is printed from computer-generated files on a Docutech machine. The School of Music of Brigham Young University, provides generous secretarial support. Douglas Ipson assists in the design, layout, and printing of this publication.

—William E. Hettrick