



Newsletter

of the American Musical Instrument Society

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October 1998

SWEET SONG OF THE HARP

He started out sweeping floors in the basement of a harp-making shop. Now he's sought after all over the country for his hand-made harps. Provo, Utah, resident Carl Pratt, of C. S. Pratt Manufacturing, has been cutting, sizing, shaping, molding, gluing, stringing, and laminating harps for twenty years full time. Before that it was part-time repair work on harps.

He admits harp making was a lost art for awhile. "Right now the harp is enjoying a tremendous popularity; there's a general renewal of the arts," Pratt says. "Seems to be more money available." Harps range in prices of \$9,000 for the smallest student size to \$40,000 for the concert grand. Pratt says in Europe the concert grand can go as high as \$60,000.

He tried another profession—even earned an engineering degree in manufacturing from Brigham Young University and worked for Boeing in Seattle a couple years. But he could never let go of working with harps.

Pratt comes by it naturally. That basement he worked in was his dad's, a harp maker who was later hired by Lyon & Healy of Chicago, the center for harps since 1889. Sam Pratt, who died in 1985, designed the Troubadour harp in 1956 and the Princess Louise (named after Carl's mom) in the 1960s. At the height of his dad's career in the 1960s–1970s, the *New York Times* called Sam Pratt "the foremost in harp making of the time."

The Troubadour revolutionized the harp, says Carl, because it was middle sized—which made it more affordable but still exhibited a good sound. The Princess Louise was a full-sized concert harp but a little more modern—sleek, smooth and glossy black.

Family Business

Carl took over his dad's repair business when Sam retired in the early



Music Maker: Carl Pratt poses with one of his harps

Photo by Marc Lester/The Daily Herald

1980s. He'd traveled a ways before that. As a fourteen-year-old lad doing janitorial work in his dad's shop, Carl advanced to regulating or tuning and adjustment under Sam's tutelage in the summer. By this time

his parents had divorced; Carl lived with his mother in Utah and spent summers in New Jersey with his dad.

While attending Brigham Young University, Carl continued to repair harps

NEWSLETTER OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

Harrison Powley, Editor

The Newsletter is published in February, June, and October for the 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 to Harrison Powley, Editor AMIS Newsletter, E-563 HFAC, Brigham Young University, Provo, UT 84602-6410; phone 801-378-3279, fax 801-378-5973, e-mail <harrison_powley@byu.edu>. Requests for back issues of the Journal should be directed to Peggy F. Baird, 4023 Lucerne Dr., Huntsville, AL 35802; phone 205-883-1642. Back issues of newsletter may be obtained from William Hettrick, 48-21 Glenwood St., Little Neck, NY 11362; phone/fax 718-428-0947. All other correspondence regarding membership information, including address changes, should be directed to Academic Services P.O. Box, Canton, MA 02021-0529; phone 781-828-8450; fax 781-828-8915; e-mail <acadsvic@aol.com>.

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to put himself through school. Even during his years at Boeing people sought him for his repair skills with harps.

"I just couldn't get away from it," Carl says. "After working in my own business it's hard to work for someone else."

He takes pride in his repair and design work—he rebuilds and restores pedal harps; he designs lever harps. "I always make it better than I got it," Carl says about his repairs. The most common repair needed is for split wood caused from the string tension.

Local students rely on Carl for his repair expertise. "If I'm not around they just don't play."

Carl seems to be the only harp maker in Utah County. However, Gerald Dick of Provo has put together folk harps from kits for eighteen months. He hopes to turn it into a second career.

"Every one of the harps are different," says Carl. "I design the quality into the tool or the program; it takes me an hour to make it, fifteen minutes to use, then I can't use it again." He says he wants tools he can reuse to take the guess work out of it.

Long Process

When the harp maker is in full production, he can create a harp in 2-1/2 to 3 weeks. His own creation, the Nancy Rae, a smaller version takes two weeks to build. He designed the Nancy Rae as a lever harp with thirty-eight strings, but it sounds like a pedal harp. He calls the Nancy Rae the high end of harps. (Note: Carl named the harp for his daughter who is now age four. He says, "I'm convinced she will probably play drums just because she has a harp name after her!")

Carl spends an equal number of hours repairing harps as he does building new ones. He offers five years warranty on his repair work and his new instruments, but adds, "I want my harps to be able to last a minimum of fifty years without repair work." The dry climate of Utah is important for harps. He says unfortunately wood is not an exact science; it warps when it takes on moisture. He seals the wood against moisture with epoxy and several coats of urethane lacquer.

Presently, he is repairing a 1911 harp that was in a fire and sat in the attic another twenty to thirty years. Smoke damage and heat are the biggest problems with the harp. "The design of that harp is virtually unchanged," says Carl, "but I want to take advantage of the 1990s technology—the finishing materials, glues, sealers, manufacturing techniques, woodworking, and metal working equipment."

Nuts and Bolts

The harp maker wants people to know: "My harps are virtually hand built; I'm just making them with fancy equipment."

"From one harp to the next—made days apart—they will sound different," he

admits.

"I try to make them more consistent and have been successful." First of all his goal is to build a good soundboard—tighten the manufacturing variations.

What would change the sound?

"It's all spruce," he says, "but still the variety of the quality of the spruce comes into place. The angle of the grain has to be consistent."

Choosing the wood is important as is the joint preparation when it's glued together. The shape and amount of taper makes a difference in the sound.

"I measure each harp in the exact same sixteen to eighteen spots," says Carl. "The difference might be a couple thicknesses of paper."

The harp maker says, "We need to take the harp out of the 18th century," he says. "It hasn't changed since the 1880s." Actually his engineering background has helped him in design. With his experience he realized the strip down the center of the soundboard could be taller and thinner; next he added a doubler to spread out the pressure.

However, he has to be careful in making visible changes. "There's a lot of tradition in the harp," Carl says. "I try to be very conservative." His alterations give the harp a better sound, he points out.

One For The Show

Selling one hundred percent retail makes him a "one-man band"—doing marketing, billing, and the whole business thing. So he hopes to go wholesale. In order to do that he needs to hire and train an apprentice and produce the instrument faster.

Toward that end he's introducing a new harp with a simpler design that's more affordable, thus he can put them out faster. He promises the sound and quality will not be sacrificed. Three dealers are informing people across the country about his harps; they are based in Denver, Michigan, and Virginia.

"We are going through the normal growing pains," he says. But he challenges anyone who knows about the instrument to put a Pratt harp side-by-side with a Lyon & Healy one—an expert can tell the difference and will choose the Pratt, he says.

Carl advertises his new instruments in harp periodicals. So far they have all sold before he finished building them.

Most harp lovers hear about Carl by word of mouth which he calls "the most effective means of advertising." He also works with harp teachers who recommend their students to him.

Brigham Young University provides him with work in finishing harps; he also works with the Utah Symphony in standard maintenance items.

Besides designing a smaller harp with levers, Carl also wants to build a pedal harp which is a concert grand: "I'm burning up my computer designing it—I hope within three years to try to build one. I want to produce a pedal harp so I can offer incentives and tradeoffs. I'd like to be able to take care of the whole range of harps."

Nationwide Appeal

Carl enjoys a fantastic reputation. A lady from North Carolina who ordered a harp from him called up and told him how thrilled she was with it. Not only is she taking harp lessons, but so is her granddaughter.

She tells Carl, "I know you call it the Nancy Rae, but I call it the Carl."

Most of his orders come from the Midwest and the East. "I've been dying to break into the California market," says Carl.

Someone from Alaska called him in desperation: "The pedals won't work," they said. They flew him up and paid his motel bill while he repaired the harp.

"My father was quite well known—so people are aware of me," he says.

He's traveled 10,000 miles this year delivering harps from Connecticut to Nashville.

Carl is a member of the American Harp Society, which has a conference every two years; he also attends the World Harp Congress.

"A harp is expensive to purchase, maintain and move," he says. "And the harpist wouldn't have it any other way. People who play are enthusiastic and dedicated—the harp is difficult to learn to play."

The harp maker chuckles as he talks about harpists' fanaticism. "The harpist population is as odd as they get. People



Tooling the instrument: Carl Pratt carves detail into a harp he is building in his south Provo shop. It takes 2 1/2 to 3 weeks for Pratt to finish a harp.

Photo by Marc Lester/The Daily Herald

want me to put on classical music while I'm working on their harp." Harpists usually name their harps, he adds.

Carl found the picture of the man who made the harp inside one he was repairing. "After the repair I put the photo back in to carry on the tradition."

Borrowed Ear

Does Carl know how to play a harp?

Nope. "That would probably help. I hope to take formal lessons someday," he says, "but I have a very good ear." He's had piano lessons and played the trombone in junior high he adds.

His mother, Louise, comes to the rescue.

"I rely on my mother for assistance. She test drives each harp I finish," he says. Carl and Louise have produced a 4-5 minute CD of his mother playing Carl's harp—to send to people so they can hear his harp before they decide to buy one.

Louise Pratt, of Orem, was a special harp instructor at Brigham Young University for twenty years.

Don't tell anyone but race cars are Carl's first passion. "If I could make a living working on hot rods it would be tempting to switch (professions)," admits

Carl. "I've drag raced cars and motorcycles since I was sixteen, much to my mother's dismay."

But that's another story.

For more information on harps by Pratt call (801) 377-7082.

—Karen Hoag, *The Daily Herald*,
27 September 1998

MAPLE, SPRUCE AT HEART OF HARP

To produce the highest quality of sound, maple and spruce woods are used in the design of any musical instrument, says Carl Pratt, a harp maker in Provo.

It is the same with the harp. Maple is used for the structural part—the pillar and the feet—because of its hard, close-grained wood. Pratt explains the harp has more than 2,000 pounds of string tension, therefore the need for strength.

The soundboard utilizes the spruce because the wood, although very high in strength, is not as heavy as others. Pratt says the old wooden airplanes were made of spruce.

Pratt buys his maple from Salt Lake City, veneer from upstate New York and the sitka spruce from Alaska. The red spruce used in the "old days" hasn't been available since the 1940s, says the harp maker.

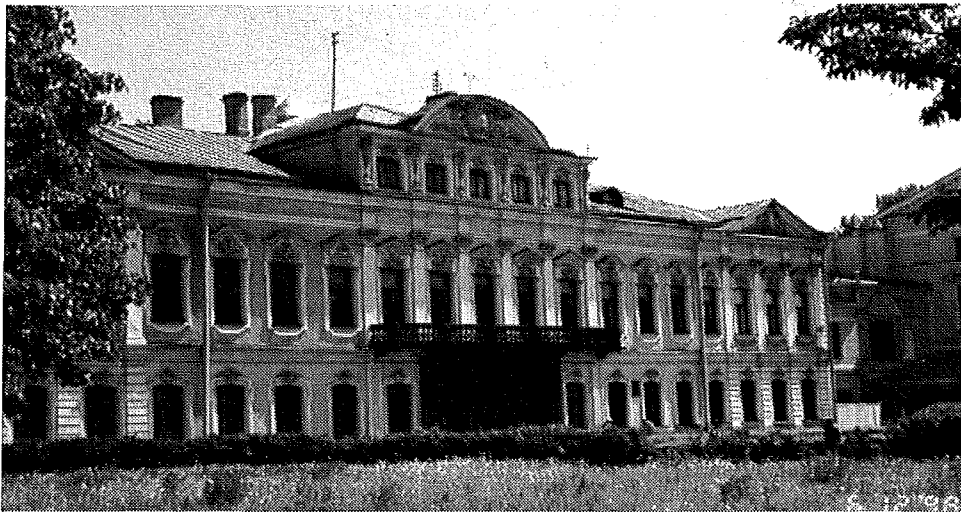
Major parts of a harp are the body, neck, column, base, crown, and strings. They are held together by a combination of glue and screws. Pratt says originally hide glue (protein type) was used but with advances in technology he uses epoxy and standard wood glue.

Four layers plus a finished veneer make up the body of a harp. Pratt glues them together and puts them in a mold; they are molded inside a vacuum bag. Next he adds reinforcement and the soundboard.

The neck is cut from piano pin block material and drilled for the tuning pins. Pratt says the column is a turn piece. "I glue up maple wood and generate the shape of the column by turning it on a Legacy Woodworking machine," he says.

The most complicated piece on the harp is the base because it has numerous small pieces that are assembled; he laminates four layers and the finish piece.

Covering the joint between the neck and the column is the crown. He cuts out



The Sheremetev Palace: Once home to Peter the Great's field marshal, it now houses the museum of musical instruments.
Photo by Kathryn S. Libin

circles of wood on a band saw and routs them. The harp maker uses the same decorative shape for the crown as he does for the base.

The strings are the last of the harp to be added. The bottom section of the strings is wire, a central core with very fine wire wound around. Up from the wires are natural gut strings, which actually come from cows. The highest range of strings is made from nylon.

Three basic classes of harps are the lap or celtic harp, the lever harp and the pedal harp. The lever harp has 32-38 strings and the pedal harp or concert grand has 47 strings.

Harpists most often choose natural maple as the stain for their instruments. Other popular looks are the black gloss or the walnut, light walnut and mahogany stains.

—Karen Hoag, *The Daily Herald*,
27 September 1998

THE WILLIAM E. GRIBBON MEMORIAL AWARD FOR STUDENT TRAVEL 1999

The William E. Gribbon Memorial Fund was established in 1989 to encourage and enable college or university students aged 35 or under, enrolled as full-time undergraduate or graduate students in accredited academic programs and have career interests that relate to the purposes of the 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 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 1999 will be held in Poughkeepsie, N.Y.

APPLICATION PROCEDURE

Applications should be addressed to the Committee chair: William E. Gribbon Memorial Award, c/o Susan E. Thompson, Yale Collection of Musical Instruments, P.O. Box 208278, New Haven, CT 06520-8278; fax +203-432-8342, 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 or study of musical instruments or both.
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 accrue by attending the 1999 meeting in Poughkeepsie, N.Y., this accounting to include travel, accommodation, and meal expenses and also those of an incidental nature.

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

5. If the applicant has 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:** Deadline for submission of these proposals is **15 November 1998** and must be sent separately to Kathryn L. Shanks Libin, 126 Darlington Ave., Ramsey, NJ 07446; e-mail <kalibin@aol.com>.

6. If the applicant has attended one or more previous annual meetings, a statement (not exceeding 300 words) of impressions gained from that 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 student response.

Applications must be postmarked by midnight 15 February 1999.

THE SAD END OF AN ERA

A three-day auction in mid-September dissolved the beloved Musical Museum in Deansboro, New York. The Musical Museum, privately owned and operated by the Sanders family since 1948, was known to generations of delighted visitors especially for its diverse and numerous holdings of nineteenth-century American reed organs and musical automata, but it had something for everyone: highlights of the auction included several unusual brasses and woodwinds, important and sharply contested items from the Utica workshop of William Whiteley, an eighteenth-century German clavichord, a unique chamber organ by a local builder, plucked and bowed strings of all descriptions, and a large group of early photographs. Many instruments on display were in working order and had been regularly demonstrated. Included in the sale, along with a huge stock of spare parts and display material were the 15,000-square-foot museum building and even a restaurant next door, which like much else sold for bargain prices. Among the few items overlooked by the auctioneers was a signed photograph of Fritz Kreisler. An appreciative letter to Arthur Sanders from Mstislav Rostropovich, mentioning AMIS

member Frederick R. Selch, was one of the many interesting documents now dispersed. The sad circumstances of the auction were explained in a letter handed out by Mr. Sanders that all collectors should read and think about.

—Laurence Libin

THE MUSICAL MUSEUM

Starting in 1948, we developed our family collection of hundreds of musical instruments and toys into a world-famous tourist attraction. Visitors toured at their own pace, cranking 'monkey organs,' pumping player pianos and parlor organs, or watching and listening to complicated mechanical orchestras while sipping free coffee in rooms lighted by real antique lamps.

By 1992 relatives and partners were retiring or dying, Elsie and I were overworked, and the business had grown too big for us to handle. Something had to be done soon to keep this "pleasure-palace" alive. Working with an attorney, six trusted local friends created documents that would keep the collections together and the business open and pay us a kind of "wage" until they gradually owned everything. Transferring the "ranch" and all the *problems* to them seemed a good exchange, and since Elsie was quite ill and facing surgery, the timing was perfect.

Within two months they had formed a weird corporation that excluded us and had sold many secured exhibits without our knowledge. They kept our mail, invented vicious disputes and rumors, violated all the verbal promises and signed agreements, and stopped our payments. Three years of arbitration and expensive litigation brought us all before a Supreme Court Judge who declared the original attorney's documents did not actually state what we were told—but since we had signed them in good faith, we *lost* everything to the six "friends?"! Amid questions of fraud, illegality and 'cheating the elderly' a brave investor bought into this mess and will have an auction. Our collections of strange gadgets will be collected by collectors who know and love them enough to pay for them—one sure way to learn what they are worth.

We are sorry we could not somehow save the Musical Museum experience for your children. Our happy memories of

excited visitors and the fantastic music and the work of devoted partners and volunteers can never be forgotten. Reading the great comments in our Guest Books brings it all back. Elsie and I thank you for all your good thoughts and prayers and encouraging letters and help over the last few terrible years. Nevertheless, let this story be a wake-up call for your own retirement plans! In this new world, even with attorneys, *second and third opinions* should be obtained.

—Arthur and Elsie Sanders
P0 Box 294
Deansboro, NY 13328

PIANO 300

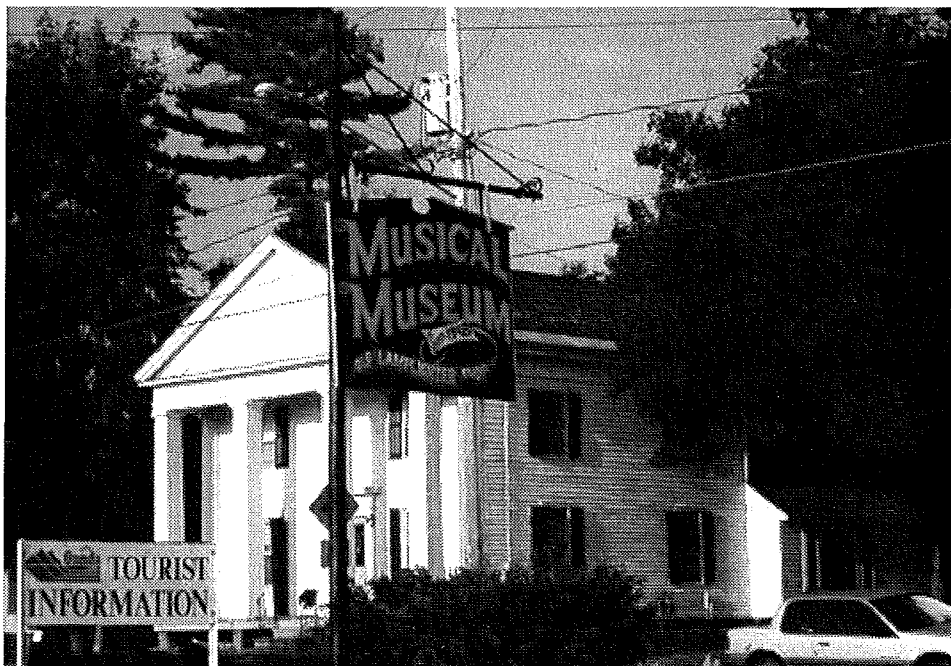
At the May meeting in Claremont, the Board of Governors voted for the Society to join the Smithsonian Institution and collaborators from other institutions and organizations to celebrate the three-hundredth anniversary of the piano in the year 2000. Called PIANO 300, the large-scale project will consist of an exhibition to open in March 2000 at the Smithsonian's National Museum of American History, performances, PBS television and radio broadcasts, publications and recordings, and public and educational programs. PIANO 300 will explore the changing intersections of culture, technology, society, and commerce in the three hundred years of the piano.

The PIANO 300 organizers envision programs starting in the fall of 1999 and continuing through 2001.

Under discussion is a PIANO 300 traveling component organized through the Smithsonian Institution Traveling Exhibition Service (SITES). Each touring exhibition may be shown in ten to twelve sites over a two-and-a half year period at museums, local history centers, and libraries. The host communities will be invited to contribute pianos, music, and other objects from their area to complement the traveling panels and interactives. We envision that the host communities (assisted by local members of such organizations as MENC, MTNA, Piano Teachers Guilds, Piano technicians Guild, and AMIS) will collaborate in organizing public programs to accompany the exhibition.

Also, proposed are two conferences related to the piano. The first, to focus on the early years of the piano and organized by Lynn Edwards of the Westfield Center, and AMIS members Bruce Carlson, John Koster, and David Sutherland, is currently planned for fall 1999. The second, in Washington, D.C., at the Library of Congress and the Smithsonian Institution, will focus upon the social and cultural history of the piano in the nineteenth and twentieth centuries.

Darcy Kuronen, Boston Museum of Fine Arts, will chair the AMIS PIANO



Deansboro

Photo by Kathryn S. Libin

300 Working group that will help to identify piano-related papers to be presented at the Spring 2000 AMIS meetings in Illinois and at the November 2000 multi-disciplinary meetings in Toronto. Thomas MacCracken, editor of the AMIS Journal, will welcome (as always) journal articles on the piano. The PIANO 300 National Programs will be greatly enhanced by the expertise, imagination, and energy of AMIS members, especially concerning collections, conservation, historical research, performance, curatorial collaboration, and local coordination.

For information about how you and AMIS might collaborate with PIANO 300, contact Darcy Kuronen, Musical Instrument Collection, Museum of Fine Arts, Boston, MA 02115-5519, phone +617-369-3340; e-mail <kuronen@mfa.org>. For specific information about scheduling a PIANO 300 traveling exhibition in your area, contact Cynthia Adams Hoover, Division of Cultural History, Smithsonian Institution, Washington, D.C., 20560-0616, phone +202-357-1707; e-mail <hoover@nmah.si.edu>.

HOW DO WE KNOW WHAT MERSENNE SAID ABOUT THE VIOL?

How good is your French? How comfortable are you with Latin? For me and, I suspect, many English-speakers, a text in early seventeenth-century French is possible with a bit of a struggle, but Renaissance Latin is beyond our capabilities. The work of Marin Mersenne is still vitally important to organologists 350 years after his death (1 September 1648) for two reasons. First, Mersenne was an exceptionally intelligent, interested, and well-informed observer and theorist about musical instruments who was an assiduous correspondent with the leading thinkers of his day. Second, very few other writings of any sort from the sixteenth and seventeenth centuries deal specifically with the viol as an instrument. Organologists have been, therefore, immensely grateful to Roger E. Chapman for his translation of Mersenne that came out under the title *Harmonie Universelle, The Books on Instruments*, and was



The main gallery of the St. Petersburg Musical Instrument Museum, with a few of the keyboards in the collection.

Photo by Kathryn S. Libin

published by Martinus Nijhoff (The Hague, 1957).

The problems that face a translator when attempting to preserve the details, nuances, and flow of a text are well known, so experienced readers of such material habitually maintain an alert and cautious attitude when they encounter certain phrases or technical terms. However, another factor can have an even more profound effect on the reliability of a translation. A large part of the work of editors of early music is the reconciliation of different manuscript versions of a piece, but when we read a translation of a printed book, we do not normally consider that the same sort of problem will be significant. For Mersenne, we should understand that he published both Latin and French versions of *Harmonie Universelle*. Their contents do not differ only by the vagaries of translation, differences of content can be significant. Peter Holman has pointed out that a passage describing a viol with wire sympathetic strings appears in the Latin edition of 1635 (*liber primus, propositio xxx*) but not in the French edition of 1636.¹ The 1957 edition does not specify which original edition Chapman translated, and it was not until I looked at originals that I realized that they were far from identical. It may be worth describing some specific copies of original editions to indicate the differences.

The first copy I consulted is called *Harmonie Universelle, cotenant la theorie*

et la pratique de la musique. . . .² The text is in French and the title page shows that it was published in Paris in 1636. The page numbering is very inconsistent. It passes from pp. 1-228 for the first three books, then *Traité de Mechanique* is numbered pp. 1-36, *Traitez de la voix et les chants* (book 1) is numbered pp. 1-88, book 2 is numbered pp. 89-180 (although p. 134 says *livre premier* at the top). *Traitez des consonances, des dissonances, des Genres, des Modes, & de la Composition*, after the introduction (dated 1635),³ starts again at book 1, p.1. Book 2 is numbered pp. 113-40, book 3 is numbered pp. 141-96, book 4 (composition) is numbered pp. 197-282, book 5 (*de la composition de musique*) is numbered pp. 283-90 but then continues with pp. 191-222 although there may not be anything missing and the text seems rational and continuous. Then, with the correct printer's page cue, come pp. 323-30, and book 6 (*de l'art de bien chanter*) carries on pp. 331-32 from whence it continues with p. 133 (apparently correctly in terms of the text). After p. 140 it goes directly to pp. 341-52. *Seconde Partie: de l'art d'embellir la voix, les recits, les airs, ou les chants* starts at p. 353, followed by the section on embellishment to p. 423 when the page heading changes to *Liure cinquiesme*, and to pp. 424-42 where it says FIN. (N.B. These are not simply instances of using the wrong digit for the hundreds in the page numbering.)



A grouping of Russian trumpets, in the open storage facility of the Sheremetev Palace.

Photo by Kathryn S. Libin

All this is very confusing and gives one reason why Mersenne may have been unhappy with the first edition and have felt the need for another very soon. The other reason that might have prompted the expensive and time-consuming act of a second edition after only a year is that he considered his readership might have been enlarged more by using the *lingua franca* of intellectual discourse—Latin—rather than by offering it only to French speakers. It is also possible that both editions were planned at the same time and he took the opportunity of the later release of the second edition to rectify errors and increase ease of use. We cannot know the

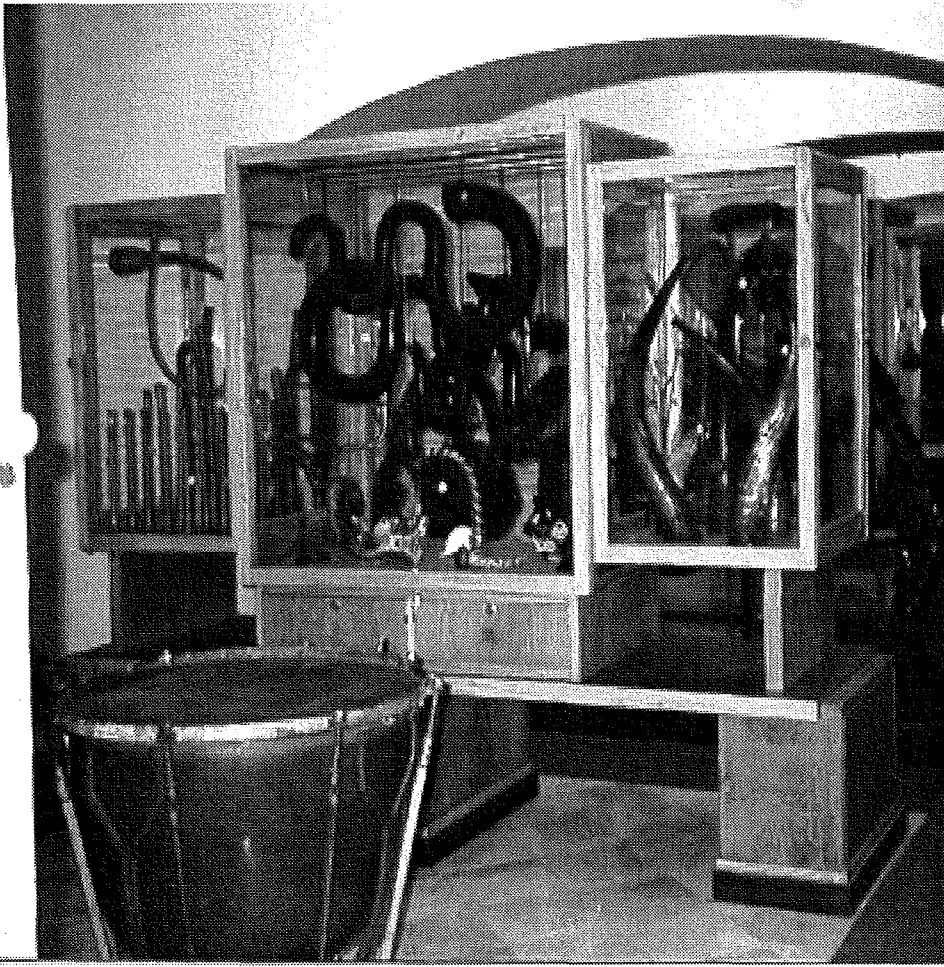
answer to this but it is clear that he was very dissatisfied with the indexing, and he explains that he had further thoughts about some of the text. After the “FIN” mentioned above comes a *Table des propositions des dix-neuf Liures de l’Harmonie Vniverselle* that refers to the structure of the whole, divided into 6 books about “Consonances” and others about singing, instruments (where one finds *tous les differens caracteres, & leurs noms*), the book about the organ.

. . . & apres avoir corrige toutes les fautes qui sont marquees a la fin desdites Prefaces, ou a la fin du

troisiesme liure des Mouuemens, du septiesme liure des Instrumens de Percussion. . . il faut seulement remarquer que ie change quelquefois quelques mots dans ces Propositions, afin de les rendre plus conformes a mon sens, ioint que le nombre qui manque quelquefois aux Propositions des liures, est icy restabli en son entier. Or cette table des Propositions supplera ce que l’on pourroit dsirer dans la Table des matieres, & monstrera le rapport que quelques Propositions gardent leas vnes avec les autres, lors que l’on en verra la citation apres; comme il parroit a la 21. Proposition du premier liure qui suit, apres laquelle il y a, *Voyez la 9. Proposition de l’utilite, &c.* parce qu’elles parlent totes deux de la mesme chose.

. . . and after correcting all the faults marked at the end of the aforesaid Preface, or/and the end of the third book of Motions, and of the seventh book of Instruments of Percussion . . . it is only necessary to remark that I sometimes change some words in these Propositions so that the Proposition should express my meaning better, and I have also rectified the numbering of the Propositions. As it happens, this new table of Propositions supplies everything one needs in this line, and helps to show how the propositions fit together and complement one another; e.g., see Proposition 21 of the first book that follows, after which there is *See the 9th Proposition of use*, and so on, because both of them talk about the same thing.⁴

The propositions are then listed in full, covering twenty pages for the first book of instruments, thirty-five for the fifth and so on. This is followed by an index, *Table des XIX. liures de Musique*, in which letter references to the book numbers are given as well as page numbers referring to musical terms. In this index, the page numbers for references to instruments do not match the volume they conclude, although some musicological ones do work. Altogether, this is a very difficult edition to use, and much of the material familiar from Chapman’s



Display cases in the open storage facility, Sheremetev Palace, all hand-built by the collection's curator, Vladimir Koshelev. Photo by Kathryn S. Libin

translation seems absent. It is easy to conclude that he translated a different book.

Turning to one of Mersenne's Latin publications for clarification, *Harmonicorum libri. . .*, we find that this, too, was published in 1636.⁵ It seems to be complete as its page numbering is continuous within the major sections, *Liber Octauus De Compositione Musica* finishing on p. 184. This is followed by a subsidiary title page *Harmonicorum Instrumentorum, Libri IV in quibus fuse satis agitur de monochordis, variisq. citharis, barbitis, liris, tubis, clauichordiis, fistulas, tibiis, serpente, cornubus, organis, campanis, cymbalis, atque tympanis*, Paris, 1636. After a dedication to Nicolao Claudio Fabry (dated 1635), the title says *Harmonicorum Instrumentorum Liber primus*. The contents are clearly largely the same but there are different numbers of Propositions and they are not the same length as the French version because the content is not

identical.

Mersenne's illustrations of instruments include both original engravings by H. Le Roy and some crude woodcuts and other illustrations recycled from earlier works. The engravings are utilitarian rather than artistic, but those who are interested in historical stringing could hardly ask for a clearer illustration of rope-construction strings than Le Roy's engravings of the bass *Violon* on p. 184 (3d and 4th strings) and the bass *Viole* on p. 192 (6th string), which are as clear as those shown on plate 5 in Praetorius. Chapman reproduces most of Mersenne's illustrations although they do not all appear in the same position relative to the text. The reproductions are good in both Chapman and the 1963 edition but it is unfortunate for a "facsimile" edition to be printed at a slightly reduced size.

This is not the place for a passage-by-passage comparison of the editions and translation, the point is to alert readers of Chapman or any other version

of Mersenne's work that they should acquire as much detail as possible about the source to establish whether what they are reading gives an authoritative version of Mersenne's final thoughts in a form that he had not rejected. Neglecting to do so could weaken any conclusions for which Mersenne's writings are adduced as evidence.

—Michael Fleming
Oxford, England
September 1998

Endnotes

1. "An Addicion of Wyer Strings besides the Ordinary Strings: The Origin of the Baryton," in *Companion to Contemporary Musical Thought*, ed. John Paynter, Tim Howell, Richard Orton, and Peter Seymour (London: Routledge, 1992), ii, 1099.
2. Bodleian shelf mark M 3.16 Art. All the original copies consulted for the purpose of the paper are in the Bodleian Library, Oxford.
3. This could be the reason the book is sometimes referred to by this date. Chapman's translation reproduces a titlepage showing the date 1635 but does not state if this came from the edition that was translated.
4. I am grateful for the assistance of Bruno Guastella with this translation.
5. GB-Ob Antiq.c.F.1636.1

HISTORIC ORGANS RECONSIDERED: RESTORATION AND CONSERVATION FOR A NEW CENTURY

The Colloquium, scheduled for 15-16 January 1999, focuses on the goals and ethics of organ restoration. It attempts to give balanced attention to both the long and unbroken tradition of organ restoration, and to current methods and standards of conservation. The colloquium, consisting of scholarly papers and panel discussions, immediately precedes a separate meeting of four specialists who are consulting on treatment

of the important 1630 English chamber organ at Historic St. Luke's (HSL) near Smithfield, Virginia. The HSL organ is under consideration for conservation or restoration and forms a backdrop for dialog about the broader issues of organ restoration among specialists in the musical and cultural history of organs, the traditional restoration of organs, and the conservation of organs. These related, but separate and sometimes fractious sectors, stand to gain much from a future partnership.

The two-day colloquium will take place at Historic St. Luke's in Smithfield, Virginia. Sessions will be in and near the original brick Gothic, early seventeenth-century St. Luke's Church with its contemporaneous 1630 chamber organ. Appropriately, this reconsideration of the diverse musical and historical issues of organ restoration takes place at a site that bridges the disparate identities of church and museum.

A post-session visit to the extensive new conservation laboratories of Colonial Williamsburg Foundation will follow the colloquium on January 17. Participants will tour the labs, examine four 18th-century organs, and dine at the King's Arms Tavern.

Nineteen specialists from seven countries will give presentations at the colloquium. Among the speakers are Robert Barclay, David Blanchfield, Raymond Brunner, Dale Carr, G. Grahm, Dominic Gwynn, Christopher Kent, Darcy Kuronen, Laurence Libin, Darryl Martin, Grant O'Brien, Barbara Owen, Bruce Shull, George Taylor, Nicholaas Waanders, and John Watson.

Participation is limited to 40-50 and is by invitation or by application. Participants are selected to include a balanced variety of professionals in organ history, organ restoration, restoration consulting, conservation, and material and musical-instrument history.

A resource notebook containing abstracts and handouts for the colloquium will be provided to all participants. The notebook will also include a generous collection of reference documents, treatment reports, restoration guidelines, codes of conservation ethics, relevant articles, and other resources recommended by the invited participants.

A publication on the broad issues of organ conservation and restoration will be prepared and will include contributions from colloquium presenters and others.

For more information, contact Program Chair John Watson, Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, VA 23187; phone 757-565-8594; fax 757-565-8907; or e-mail <jwatson@cwf.org> or Registrar Richard L. Austin, Curator, Historic St. Luke's Church, 14477 Benn's Church Blvd., Smithfield, VA 23430; phone 757-357-3367 or e-mail <olsen@infi.net>.

TORONTO 2000: MUSICAL INTERSECTIONS

AMIS President William E. Hettrick reports that he has been working with representatives of many other North American musical societies since 1995 to plan for a gala joint meeting in Toronto, scheduled for 1-5 November 2000. The AMIS Board of Governors has authorized this as an official meeting of the Society, but has also decided that it will be extra, not substituting for the regular annual spring meetings in either 2000 or 2001.

Preliminary plans call for AMIS sessions to be held in the mornings and afternoons of Friday, 3 November, and Saturday, 4 November, with the Board of Governors meeting scheduled for Sunday morning, 5 November. Some sessions will

be planned jointly with other societies. Dr. Hettrick will serve as chair of the AMIS program committee for this event. We print the preliminary general announcement for the joint sessions.

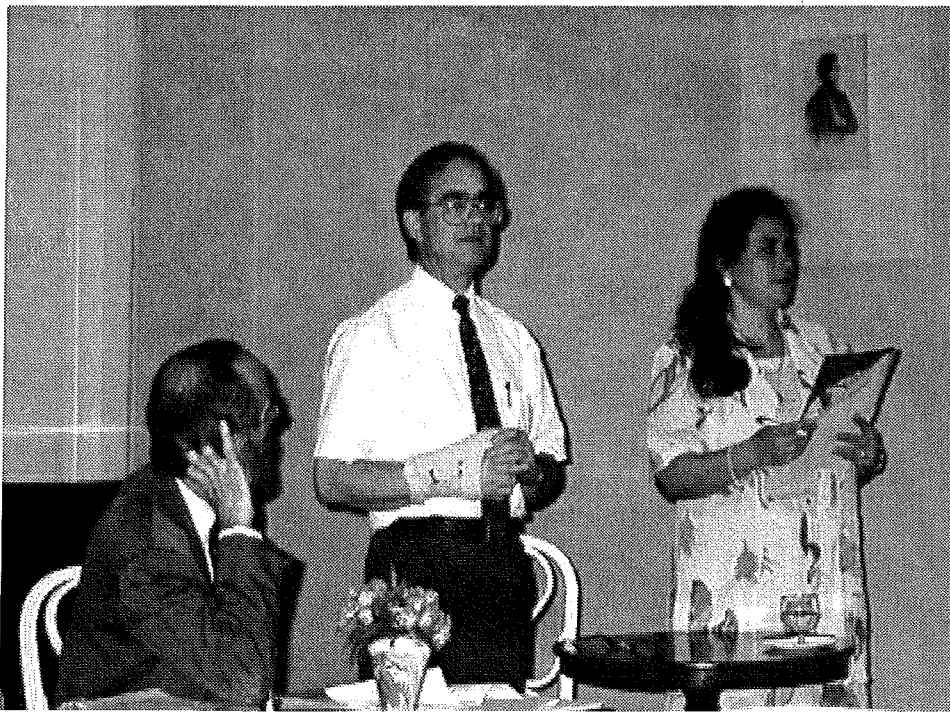
Preliminary Open Call for Proposals for Joint Sessions

The American Musical Instrument Society will hold a special meeting 1-5 November 2000 in Toronto, Canada, with fourteen sister societies engaged in musical research and the teaching of music in U.S. and Canadian colleges and universities. Entitled *Toronto 2000: Musical Intersections*, the conference will bring together the American Musical Instrument Society, 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 Sonneck Society for American Music.

The Steering Committee for this joint



Laurence Libin at Deansboro auction.



André Larsen with translator (right) and V. Koshelev (left), presenting a paper at the St. Petersburg conference.

Photo by Kathryn S. Libin

meeting invites proposals from members of the participating societies for sessions that focus on interdisciplinary topics in the scholarly study, teaching, or creation of music (including performance), in an effective session format involving members from two or more of these societies. A proposal for a joint session may be coordinated with a separate evening concert. Presentations in these sessions may be given in English, French and Spanish.

Proposals for joint sessions must describe the topic and state the purpose of the session in fewer than one thousand words, give contact information for the session coordinator (valid for all of 1999), and provide a one-page resume for each committed participant. The Steering Committee encourages proposals that include participants from many disciplines; it is expected, however, that scholars in the field of music are members in good standing of at least one participating society; membership should be indicated on the resumé. All participants must register for the conference.

Six copies of each proposal should be sent by 1 June 1999 to Dr. Leslie Hall, Department of Philosophy and Music, Ryerson Polytechnic University, 350 Victoria Street, Toronto M5B 2K3, Canada. Proposals may also be sent before

1 June 1999 by electronic mail to Dr. Hall at <lrhall@acs.ryerson.ca>. Facsimile transmissions will not be accepted.

Joint sessions for the Toronto 2000 meeting will be selected by the fifteen-member Steering Committee by 1 December 1999, before the American Musical Instrument Society deadline, 15 January 2000 for regular proposals for the meeting. Individuals participating in these special joint sessions may also appear on any one other session on the formal Toronto program.

Further details will be printed in the Society's February Newsletter.

AMIS 1999 MEETING: ANNOUNCEMENT AND CALL FOR PAPERS

Vassar College will host the 1999 annual meeting of the American Musical Instrument Society on Thursday through Sunday, 17-20 June 1999. Kathryn Shanks Libin is program chair for the meeting. All those who wish to submit proposals for papers or performances should send them to Ms. Libin by 30 November; her address is 126 Darlington Avenue, Ramsey, NJ 07446; e-mail <kalibin@aol.com>. Given the locale of the meeting, topics involving collections and collecting at colleges and

universities in North America would be of particular interest.

The year 1999 also marks the 60th anniversary of the Darlington Collection of Musical Instruments at Vassar College. A few of the more significant instruments in the collection, such as the 1610 harpsichord by Vincentius Pratensis, will be highlighted through performances and talks. All of the instruments in Vassar's collection (which extends beyond the 1939 gift from Bishop Darlington) will be available for viewing and study during the meeting; please contact Ms. Libin to make arrangements for special study of any particular instruments. A partial list of the collection appears below.

An opening reception and closing banquet, including the now-celebrated auction, will be held in the gracious atmosphere of Vassar's fine old buildings. On the other hand, it will also be possible to visit one of the college's newest buildings, the Frances Lehman Loeb Art Center designed by Cesar Pelli. Please begin to think about assembling worthy instruments and other musical articles to auction off for the benefit of AMIS! Especially for those of you within driving (thus, hauling) distance of Poughkeepsie, this is your chance to contribute something special.

For attendees who would like to make a bit of a vacation out of the trip, there is much to see and do in the Hudson Valley and the neighboring Catskill and Berkshire Mountains. A lovely old resort, the Mohonk Mountain House near New Paltz, NY, is only a short drive from Poughkeepsie on the other side of the Hudson. Gastronomes may wish to begin planning their meal at the Culinary Institute of America, only minutes from Vassar in Hyde Park, NY; the CIA's four restaurants—American Bounty, Escoffier Room, Caterina de Medici, and St. Andrew's Cafe—are now so famous that they often require reservations far in advance. Their number is 914-471-6608. Other historic sites in Hyde Park include the Franklin D. Roosevelt Library and Museum, and the Vanderbilt Mansion. Registration materials and additional details on housing and other travel suggestions will appear in the February Newsletter.



Vladimir Koshelev, curator of the St. Petersburg Musical Instrument Museum, demonstrates an instrument for visitors.

Photo by Kathryn S. Libin

Piano (grand), 1869, Chickering
 Piano (grand), ca. 1893, Bechstein
 Samisen, 19th century, owned by Nambu Komitsu

REPORT ON A CONFERENCE AT THE ST. PETERSBURG MUSEUM OF MUSICAL INSTRUMENTS 13-15 JUNE 1998

The mid-18th century baroque palace built for the Sheremetev family on the embankment of the Fontanka canal was the venue for this conference, convened by Vladimir Koshelev, the Curator of the St. Petersburg Musical Instrument Museum. Here delegates gathered to present papers on the conference theme, "The History of Musical Instrument Collecting." The conference was attended by 28 curators and conservators of musical instrument collections in museums all over Russia, from St. Petersburg (Anthropology and Ethnography Museum, Conservatoire, Historical Military Museum, Russian Institute of the History of the Arts, State Museum of Theater and Music) Peterhof, Moscow (State History Museum, M. Glinka Musical Culture Museum), Novgorod, Sortavala (Museum of North Priladozhie, Karelia) Kazan (Conservatoire), and Ostashkov. Two private collectors from St. Petersburg and one from Novgorod were also among the participants. There were six delegates from museums and educational institutions in Western Europe and America: the Historical Museum, Basel, the Hochschule für Musik und Theater, Hannover, the Shrine to Music Museum of the University of South Dakota, the Metropolitan Museum, New York, the Mechanisches Musikkabinett, Riidesheim am Rhein, and the Horniman Museum, London. Papers were given in Russian and English, and a skilled interpreter was on hand to provide a simultaneous translation.

Delegates from the West had the unique opportunity of gaining an overview of the history of many different collections in Russia which originate from a great variety of different sources, ranging from instruments which were collected in the field by members of the Russian Geographical Society, to those that were played at the court of Peter the Great and

Instruments in Vassar's Collection (Partial Listing)

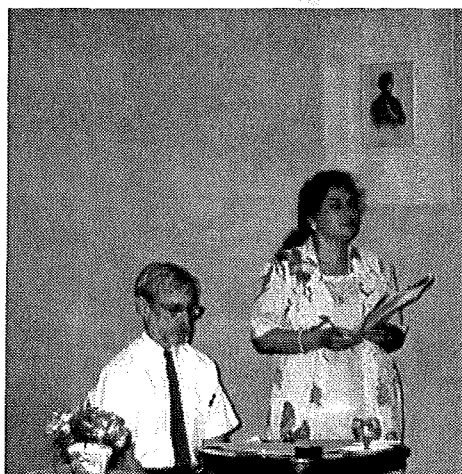
Banjoes, three various
 Bassoon, seven-keyed, ca. 1825, Jeantet à Lyon
 Ch'in, 1796, made in Japan by Yuan Feng
 Clarinet, four-keyed bass, ca. 1825, Marsh & Chase
 Clavichord, 1710, German fretted
 Clavichord, 1909, Dolmetsch/Chickering
 Clavichord, John Challis
 Dulcimer, 18th-century Italian, folk style
 Fifes, various
 Flute, four-keyed wooden transverse, ca. 1830, Firth and Hall
 Flute, seven-keyed wooden transverse, ca. 1830, R.W. Evans
 Flute, six-keyed in D-flat, ca. 1850, Martin Frères
 Flute, eleven-keyed transverse, late 19th century, H.F. Meyer
 Harp, French 18th century, "Martin à Paris"
 Harpsichord, 1610, Vincentius Pratensis

Harpsichords, 1950s/60s, John Challis
 Harpsichord, 1960, Eric Herz
 Harpsichord, 1982, Willard Martin
 Mandolin, c. 1900, Maurer
 Melodeons, various
 Musical Glasses, 19th century, set of 25, Duncan Phyffe style case
 Musical Glasses, 19th century, set of 24
 Organ, c. 1820, Thomas Hall
 Piano (square), 1781, Charles Trute
 Piano (square), 1791, Adam Beyer
 Piano (square), 1796, Broadwood
 Piano (square), ca. 1790, Charles Albrecht
 Piano (square), 1810, Érard
 Piano (square), ca. 1820, Astor
 Piano, 19th century, sewing cabinet
 Pianos (upright), 19th century, Robert & William Nunns
 Piano (giraffe), ca. 1835, German
 Piano (upright), ca. 1845, Lewis Wiethan/Poughkeepsie
 Piano (harp), ca. 1860, Henry Kroeger or Kuhn & Ridgeway
 Piano (upright), 1864, Steinway
 Piano (square), 1865, Steinway

in the households of the nobility. A number of papers dealt with the vital work that is in progress on archival records, for the purposes of uniting instruments with their documentation. Vladimir Koshelev discussed the aesthetic values of different eras that are encoded in the musical instruments in the St Petersburg Museum's collections, notably the mechanical musical instruments of the late nineteenth and the twentieth centuries. Accounts of research into the construction and history of individual instruments were presented, examples included the piano with an English action in the Museum of North Priladozhie (A. Boryzrinskaya, Sortavala). Other highlights of the papers sessions an account of the work on a catalogue of Russian bells, the study of a collection of trumpets presented as military trophies (S. Bozhkov, St. Petersburg Historical-Military Museum) and the history of the *Atlas muzikal'nikh instrumentov narodov SSR* (Moscow, 1963). Among the foreign guests' papers, Laurence Libin's discussed the history and social function of the Metropolitan Museum, describing the series of letters exchanged between one collector, Mrs. Crosby Brown, who donated a third of the museum's existing musical instrument collections and another, Baron K. K. Stackelberg, the founder of the St. Petersburg Musical Instrument Museum. Dr. Ellen Hickmann, of the Hochschule für Musik und Theater in Hannover, outlined her work making an inventory of musical instruments in the regional museums in Germany. The conference papers will be published later this year.

The Sheremetev palace also houses a temporary exhibition of the museum's musical instrument collection, which will be on display until June 1999. The exhibition includes a violin by Sebastian Klotz which belonged to Glinka, instruments of the court orchestra of the Tsar Alexander III, and many of the gems such as the Denner and Boekhouts recorders that are illustrated in the *Catalogue of the Musical Instrument Collection of the Leningrad Institute of Theater, Music and Cinematography* by G. I. Blagodatov (Leningrad, 1972). The New Holland Ensemble gave a concert on some of the instruments in the collection for the assembled delegates.

The conference program also included



Laurence Libin with translator (at right), presenting a paper at the St. Petersburg conference on collections in Russia and abroad, held at the Sheremetev Palace 13-14 June 1998. Photo by Kathryn S. Libin

tours of the Sheremetev Palace and the Hermitage Museum, in addition to a fascinating visit to the Folklore - Ethnographic Center of St. Petersburg. Here a presentation was given on a major research project to document performance practice in the *gusle*, which a generation ago was played in many of the villages in north west Russia, but has now all but vanished.

The St. Petersburg musical instrument museum has a large collection of historic instruments from Western Europe and from Asia, and the museum is now seeking opportunities to develop its collections from other continents. This issue was addressed during the round-table session of the conference, and the possibility of CIMCIM's offering help to this museum and to others, in terms of facilitating the exchange of exhibitions, will be explored at the meeting in Melbourne. It was also suggested that the creation of an inventory of the instruments in the museums and collections of St. Petersburg would constitute a secure foundation for the further development of the collections, as well as providing a valuable resource for research.

The 1998 meeting in the St Petersburg Museum was planned as the first in a series of conferences, each of which will address a different aspect of the work of maintaining and developing the museum's musical instrument collection. Delegates' thanks for this most successful and rewarding conference are due to Vladimir Koshelev, to Mrs. Natalia Metelitsa the Vice-Director of the St Petersburg State

Museum of Theater and Music, and to all others involved in the Organization and the sponsorship of the event.

—Margaret Birley
Reprinted from

CIMCIM Bulletin, no. 36, pp. 2-3

**CALL FOR PAPERS
AND PRESENTATIONS
INTERNATIONAL
CLARINET ASSOCIATION
CLARINETFEST
OSTEND, BELGIUM
6-11 JULY 1999**

The International Clarinet Association will hold its 1999 ClarinetFest, a symposium and festival devoted to the clarinet, in Ostend, Belgium 6-11 July 1999. The festival host is Guido Six. The program for the conference will include a series of scholarly papers and presentations, as well as poster presentations to be displayed. The Association solicits proposals for presentations (such as papers or lecture-recitals) and proposals for poster presentations on any topic related to the clarinet. For the live presentations, the use of live or recorded performance is acceptable; however, presentations whose sole aim is performance are discouraged. Presentations should be designed to be no more than 25 minutes in length. Proposals which are not selected for presentation may be invited for the poster session.

Prizes will be offered by the ICA as follows: First place paper, \$300 and guaranteed publication in *The Clarinet* (subject to editing); and second place paper, \$200.

Six copies of an abstract, one page only, describing the content of papers, lecture-recitals or poster presentations must be submitted to Dr. Keith Koons, ICA Research Presentation Committee Chair, Music Department, University of Central Florida, P.O. Box 161354, Orlando, FL 32816-1354. No name or identification of the author should appear on the proposal. The postmark deadline for proposals is 31 January 1999. For more information, write or call Keith Koons at (407) 823-5116 or e-mail <kkoons@pegasus.cc.ucf.edu>.

DOUGLAS YEO IN CONCERT

15 November 1998 at 3:00 p.m.
Trinity Episcopal Church, Sigourney St. at
Asylum Ave, Hartford, Conn.

Connecticut Valley Chamber Orchestra
Tibor Pustai, conductor

Program

Mendelssohn: Calm Seas and Prosperous
Voyage Overture
Beethoven: Septet in E-flat, op. 20, arr. for
wind octet and serpent
Rautavaara: A Requiem in Our Time for
Brass Ensemble
Simon Proctor: Concerto for Serpent
(1986)

Douglas Yeo, serpent on all but the
Rautavaara

Mr. Yeo plays bass trombone in the
Boston Symphony Orchestra and is
America's only performing serpent
virtuoso. He has played serpent with the
Boston Pops, Boston Classical Orchestra
as soloist, and in Berlioz' *Grande messe
des morts* with the Boston Symphony
Orchestra. He will present a workshop and
lecture demonstration on the serpent at the
concert, as he has previously done at
Boston's Museum of Fine Arts.

Interested persons should contact Robert
Howe directly, phone 413-596-8434 or fax
413-525-5170 or e-mail
<arehow@vgernet.net>.

NEWS OF MEMBERS

Kathryn L. Shanks Libin has received a
grant from IREX (International Research
and Exchanges Board) to study Mozart
manuscripts at the Biblioteka Jagiellonska
in Kraków, Poland, this fall. Dr. Libin is
currently working on a book based on her
dissertation, "The Emergence of an
Idiomatic Fortepiano Style in the
Keyboard Concertos of Mozart." The
manuscripts in Kraków include twelve
keyboard concertos that were lost during
the period that the Neue Mozart-Ausgabe
was produced, and date from Mozart's
early period in Salzburg into his first years
in Vienna; his very last concerto, K. 595,
is also in Kraków. These concertos were
written during the time that Mozart made

the transition from harpsichord to
fortepiano playing, and Dr. Libin has been
analyzing changes in his notation and
keyboard style that signify the
development of a new idiom. IREX is
funded by the U.S. State Department and
the National Endowment of the
Humanities.

In late May 1998 **Glennis Stout and Betty
Hensley** traveled, rehearsed, and
performed with the American Flute
Orchestra on its tour in Germany and
Austria. While in Munich, the great, great
grandson of Theobald Boehm, Ludwig
Boehm, came to visit and gave a guided
tour of the city. He brought with him an
eight-keyed boxwood flute his ancestor
had made before his invention of 1832.
Glennis is holding the boxwood flute.

NEW ADDRESS FOR DUES PAYMENTS

Henceforth, all AMIS dues payments
are to be sent to the following address:

Academic Services

P.O. Box 529

Canton, MA 02021-0529

Membership renewal notices have
been produced by Academic Services, and

the process of sending them out to
members on an annual basis will begin
shortly. In the meantime, if you have not
paid your dues for 1997, please send them
in as soon as possible. Be sure to include
your name and address with your payment.
Checks in U.S. dollars drawn on a U.S.
bank are to be made payable to "AMIS,
Inc." Dues can also be paid by
MASTERCARD or VISA (a method
especially convenient for members
residing outside the U.S.) by supplying
your card number and expiration date,
along with your signature authorizing
payment. Please also indicate your
category of membership, according to the
following list. Remember that all
individual (as opposed to institutional)
members enjoy voting privileges, and all
except Spouse members receive the
Society's publications (three issues of the
Newsletter and one volume of the *Journal*
annually, as well as the *Membership
Directory*, when produced). Student
members are required to show proof of
their status every year.



Ludwig Boehm and Glennis Stout, Munich, May 1998.

Photo by Betty Hensley



Deansboro, Musical Museum, band organ.

Membership Categories

Regular	\$35
Regular (non-U.S.)	\$40
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: <acadsva@aol.com>. Questions concerning membership or interruption in delivery of publications should still be directed to Albert R. Rice, AMIS Membership Registrar, 495 St. Augustine Ave., Claremont, CA 91711-5253; phone: 909-625-7649; e-mail: arrice@rocketmail.com>.

ARE YOU MOVING?

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 <acadsva@aol.com>.

CLASSIFIED COLUMN

Advertisements of interest to AMIS members may be placed in this space.

Each ad 20 words or less costs \$15.00 per issue for AMIS members, \$25.00 for non-members. Checks, made payable to AMIS, must be sent with copy to Harrison Powley, Editor AMIS Newsletter, E-563 HFAC, Brigham Young University, Provo, UT 84602-6410.

FORTEPIANO MAINTENANCE

HANDBOOK: Technical but well-explained illustrations. \$20 plus \$3 S&H. Margaret Hood Fortepianos, 580 West Cedar St., Platteville, WI 53818; phone 608-3348-6410.

CHICKERING SQUARE PIANO FOR

SALE: ca. 1850, in virtually original playing condition, six-octave range, superb rosewood case, \$3200 (CDN), phone 250-721-4327; e-mail <ww380@freenet.victoria.bc.ca>.

ACCORDION FOR SALE: Antique Noble 120 Bass Accordion with case, used very little, best offer, phone 316-755-2759.

SECRETAIRE ORGAN FOR SALE: excellent condition, built in 1786 (65" H, 43" W, 25 1/2" deep), 192 wood & lead pipes. Johannes P. Künckel probable builder, phone 703-243-4767 (after 4:30 p.m. EST).

HAMMERKLAVIER FOR SALE: very good condition, built in Amsterdam ca.

1795, original strings, phone 703-243-4767 (after 4:30 p.m. EST).

PIANO FOR SALE: Erard (London) cottage upright, Serial No. 4474, ca. 1845, beautiful walnut case, requires internal restoration, \$1950, phone 814-374-4119 or fax 814-374-4563.

MELODEON FOR SALE: 150 years old, beautiful, excellent condition, lines are early Victorian or late Empire period, phone 330-867-2309.

1999 ADVERTISING NOTICE JOURNAL OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

The American Musical Instrument Society is now offering advertising space in the 1999 issue (vol. 25) of the **AMIS Journal**. This annual publication will present several articles about musical instruments, along with related book reviews, short reports and other communications. It will be distributed in the autumn of 1999 to nearly one thousand individual members, libraries, universities, and other institutions throughout the world.

Please do join our distinguished list of advertisers. Your support of the Society and its **journal** will be greatly appreciated.

ADVERTISING RATES AND SPECIFICATIONS

All advertisers may purchase up to four full pages in the **Journal**. The cost for black and white copy is as follows:

HALF-PAGE AD	\$100.00
TWO-PAGE AD	\$350.00
FULL-PAGE AD	\$175.00
FOUR-PAGE AD	\$600.00

Half-page ads should measure 4-1/2 inches (114 mm) horizontal by 3-1/2 inches (89 mm) vertical. Each full-page ad and each part of a multiple-page ad should measure 4-1/2 inches (114 mm) horizontal by 7-1/8 inches (181 mm) vertical.

Ad copy should be camera ready in distinctive black and white. The **Journal** cannot print facsimiles, color photographs, or ads of incorrect dimensions. Limited

design service is available.

All ads must be paid in advance of publication in American dollars (\$) through a United States bank. **Please make checks payable to the American Musical Instrument Society.** Visa and

Mastercard charges will be accepted. **To guarantee ad space in the 1999 Journal, please send your advertising copy and check (or complete credit card information) by 25 March 1999 to:**

Peggy F. Baird, Journal Manager
4023 Lucerne Drive Huntsville, Alabama
USA 35802-1244
+256-883-1642

A NOTE FROM THE EDITOR

The *Journal of the American Musical Instrument Society* publishes scholarly articles about the history, design, and use of instruments of instruments in all cultures and from all periods. The *Newsletter of the American Musical Instrument Society*, on the other hand, is designed specially to be a vehicle for communication among all AMIS members, with or without scholarly pretensions.

All AMIS members are invited to submit materials to *NAMIS*, including information about their personal activities dealing with musical instruments. Black and white photos of particularly interesting musical instruments are also invited.

NAMIS is published in February, June, and October, with submission deadlines of 1 January, 1 May, and 1 September, respectively. This is your Newsletter. Please help me serve you better by submitting appropriate materials promptly.

NAMIS is printed from computer generated files on a Docutech machine. The School of Music, Brigham Young University, provides generous secretarial support. Angela Carlisle assists in the design, layout, and printing of *NAMIS*.

—Harrison Powley

