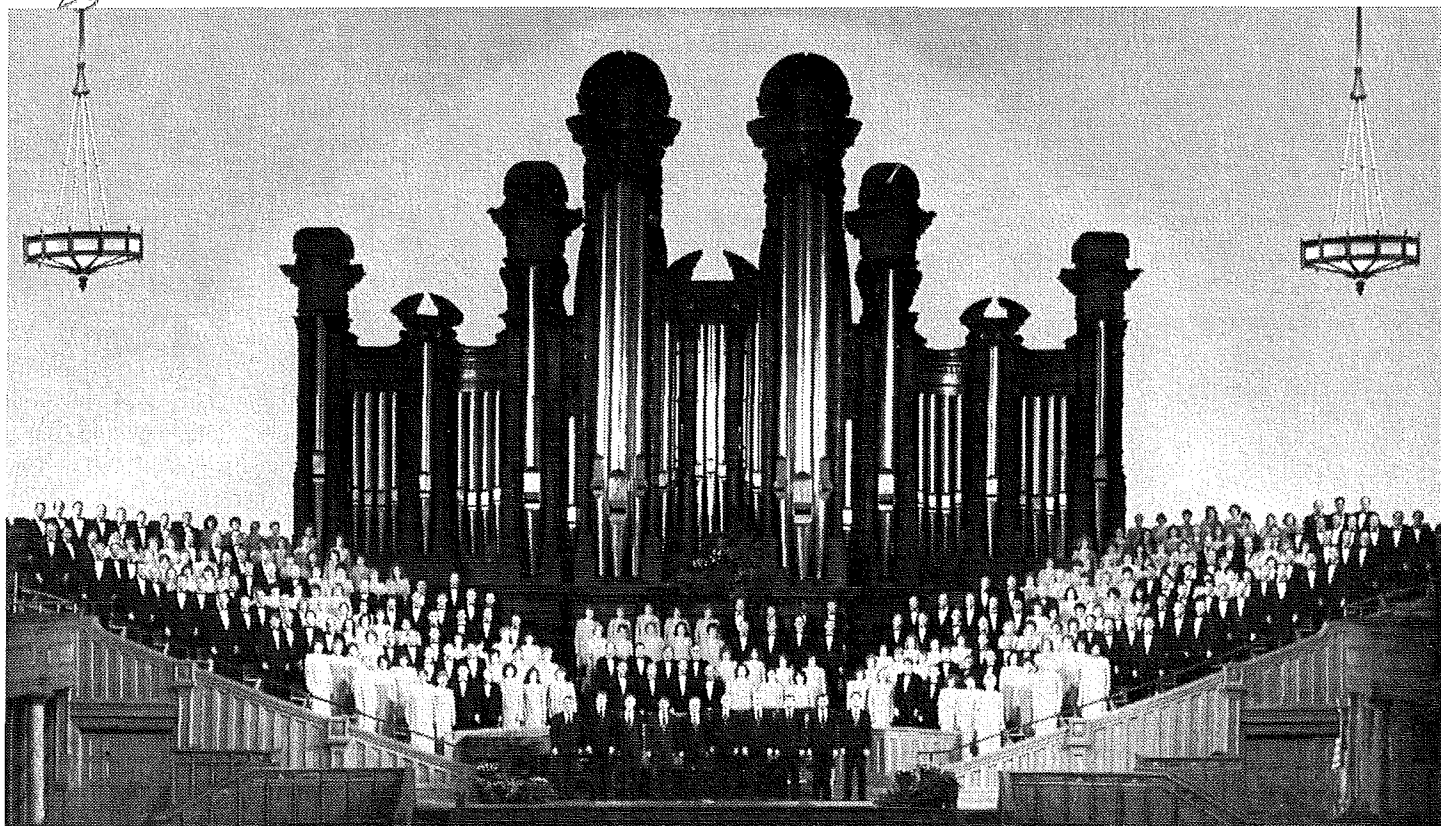


# Newsletter of the American Musical Instrument Society

Vol. 24, No. 3

October 1994



Mormon Tabernacle Choir

**AMIS MEETS IN SALT LAKE CITY 17-21 MAY 1995**

**DEADLINE TO SUBMIT PAPERS EXTENDED TO 15 DECEMBER 1994**

The American Musical Instrument Society will hold its 24th-annual meeting at the LDS Museum of Church History and Art at historic Temple Square in Salt Lake City, Utah, May 17-21, 1995. Harrison Powley, Professor of Music and Curator of Musical Instruments at the Museum of Art at Brigham Young University in Provo, is local arrangements chairman. William E.

Hettrick, Professor of Music at Hofstra University, is program chairman.

Preliminary plans include an opening buffet dinner in the Empire Room of the Joseph Smith Memorial Building (formerly the Hotel Utah), followed by a viewing of the film, *Legacy*. During the meetings, AMIS members will be able to visit the violin making school of Peter Prier, tour the pipe organ workshop of

Michael Bigelow, or do an organ crawl (only for those brave enough to climb the ladders) in the Tabernacle organ.

One day will be spent in Provo (forty miles south of Temple Square), visiting the Brigham Young University Museum of Art for lunch and to view a special loan exhibition of American musical instruments from the Metropolitan Museum of Art in New York.

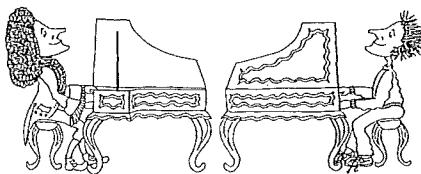
NEWSLETTER OF THE  
AMERICAN MUSICAL  
INSTRUMENT SOCIETY

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 to Harrison Powley, Editor, AMIS Newsletter, E-563 HFAC, Brigham Young University, Provo, UT 84602; phone 801-378-3279, fax 801-378-5973, e-mail cpowley@byugate.byu.edu. Requests for back issues should be directed to Peggy F. Baird, 4023 Lucerne Dr., Huntsville, AL 35802; phone 205-883-1642. All correspondence regarding membership rates and address changes should be directed to Albert R. Rice, Membership Registrar, 6114 Corbin Ave., Tarzana, CA 91356; phone/fax 818-776-9446, e-mail ricea@cgsvox.claremont.edu.

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HARPSICHORD PLAYING:  
おろけ力 & ぬい

Drawing by Jane Johnson

Peggy F. Baird came across the following wacky definition in a recent article about the musical instrument collection of Paul and Gisèle Tissier in the Villa Beau-Site near Nice: "Here too is an eighteenth-century spinet decorated with Chinese figures—an *ottavino*, so called because it has only eight (*otto* in Italian) octaves, not the usual eleven" (Richard Covington, "Musical Interlude," *Art & Antiques* 16, no. 2 [February 1994], 47).

AMIS MEETS IN  
SALT LAKE CITY  
17-21 MAY 1995

Paper sessions will be held in the theater of the LDS Museum of Church History and Art, just a few steps from the official hotel, the Inn at Temple Square. The traditional banquet and auction, preceded by a social hour, will be held Saturday evening at the Alta Club, a private club founded in 1883.

On Thursday and Friday evenings there will be a choice of concerts by the Utah Symphony (Mozart chamber music or a showing of the 1928 silent film, *The Last Command*, with music arranged and conducted by Donald Hunsberger), recitals in the Assembly Hall at Temple Square, or the Tabernacle Choir's Thursday evening rehearsal. The Tabernacle Choir's live telecast Sunday morning will be followed by a brunch.

Since the June *Newsletter* did not reach many AMIS members until late August or early September, the Program Committee for the annual meeting has extended the deadline for submitting paper proposals to 15 December 1994.

The Program Committee encourages AMIS members to submit a broad range of topics and proposals for papers, lecture/demonstrations, panel discussions, and other presentations of general interest to the membership. Three copies of a typed abstract, not to exceed 250 words in length, as well as any other program proposals, must be received by December 1, accompanied by a short biography (75 words or less) and a list of any required audio/visual equipment. Individual presentations must be limited to 20 minutes. Special requests for presentations of other lengths will be considered by the Program Committee.

Abstracts and other program proposals should be sent to William E. Hettrick, Department of Music, Emily Lowe Hall, 112 Hofstra University, Hempstead, NY 11550.

PRESIDENTS REPORT TO  
MEMBERSHIP

Dear AMIS Member:

Many things prompt this communication. First of all, wasn't the annual meeting in Elkhart a sensational success! Not only was it beautifully organized, I be-

lieve it drew the best attendance for an annual meeting we have ever had. A number of new faces appeared and joined AMIS on the spot, and there were even a few long-term members who made their first appearance at an annual meeting. How To Delight Your Board Of Governors! To say the obvious once again, it is Vice President Peggy Banks who deserves the major credit for that triumph.

Now we are looking forward to our 1995 annual meeting in Salt Lake City, 17-21 May, for which Harrison Powley is Chair. He invited Cathie and me to stop in there in August 1993 and we were *dazzled*. You will also see more than that to which the usual tourist has access, including an organ crawl in the Tabernacle organ and a visit to Peter Paul Prier's violin making school. We will make a trip to Provo, Utah, to see Brigham Young University's new Museum of Art and the special musical instrument exhibit *Our Tuneful Heritage: American Musical Instruments from The Metropolitan Museum of Art*, planned by Laurence Libin and Harrison. Bring your genealogical notes along too, since our principal sessions take place next door to the world-renowned Library of Family History, kitty-corner across the street from our hotel, The Inn at Temple Square.

At the business meeting in Elkhart, I announced the appointment of a high-powered "AMIS Organizational Study Committee" to survey all aspects of governance and responsibility within the Society and to recommend reassignment as and if deemed desirable. Samuel Quigley was appointed Chair to serve with Laurence Libin, AMIS Secretary Jeannine Abel, and AMIS Treasurer Bob Eliason. All four are longtime members of the Board of Governors of course and well-informed about our affairs, and all four live on ye olde USA east coast within driving distance of each other, making it easier to hold the necessary consultative meetings. I asked them to work fast but thoroughly, and they have. Their ideas have been regularly floated past me and appropriate others, and a summary of their specific recommendations was circulated to the Board of Governors in early September. This re-

port is to acquaint you with important changes, effective immediately, which can be revised and refined as we see what works well and what doesn't.

Over the years it has been irresistibly easy to "let the Shrine do it," so willing has been that extraordinary institution in South Dakota. Yet, there has been the oft-expressed concern that perhaps too much responsibility was being centered there and too little being assigned to equally devoted, individual members, who sincerely wanted to be given AMIS jobs to do. Talking with members who accepted our Elkhart invitation to have input, and weighing various proposals and possibilities carefully, the Organizational Study Committee has recommended the following restructuring. No one views it as etched in stone, and instead we expect there will need to be ongoing polishing and refinement in the years to come.

For easy reference, the new assignments and the assignees' names, up-to-date addresses, and phone and fax numbers appear on page 2 of this Newsletter. Listed as well are the present officers, of whom the president and vice-president serve only until the official business meeting in Salt Lake City in May, having by then completed two two-year terms in office. Our new officers will be announced in the February *Newsletter*.

The new Editor of the *Newsletter* will be Harrison Powley, whose next few months will therefore be rather busy! He has consulted André Larson, who announced his resignation in the June *Newsletter*, and who has held that influential post for eighteen years. André will be a hard act to follow. We are deeply indebted to him for setting such standards and for his distinguished service to AMIS in so many other ways, particularly as our third President, from 1980 to 1987.

Harrison Powley, well before his appointment as *Newsletter* Editor, was the choice of the Nominating Committee (Dick Abel, chair, with Cecil Adkins and Ted Good) to run for our vice-presidency and so a capsule biography will be found in the upcoming election material included with this October *Newsletter*. His three-year and renewable appointment as Editor was recommended enthu-

siastically by the Organizational Study Committee. He is excited about the responsibility, and we are all confident that he will be highly successful.

Martha Novak Clinkscale continues as Editor of the *Journal*, having just forwarded to the printer the second volume for which the responsibility is entirely hers. Her appointment has also been for three years and is renewable. A new position of major importance has been defined, that of *Journal* Manager, and the Committee has chosen Peggy Baird to fill it. She will be in charge of *Journal* advertising, sales of back issues of both the *Journal* and *Newsletter*, and will be the person to whom orders for these publications and payments for them are sent, **not** to the respective editors or the treasurer.

The new Membership Registrar will be Al Rice, whose computer is already plugged in at his new home address with new phone number (818-776-9446, e-mail ricea@cgsvox.claremont.edu). The Membership Registrar receives inquiries about and applications for membership, and also receives AMIS dues and "Friends of AMIS" contributions. He will also prepare the next Membership Directory and is already at work on it. Please note that this will include not only telephone and fax numbers but e-mail codes, as well. If you wish these to be listed, *you alone* are responsible for sending Al this information and also for updating your individual fields of special interest. If you wish to have anything deleted, he must be told.

The duties of the Secretary and the Treasurer have been reviewed and set forth in detail. A summary of their various responsibilities is being prepared for publication in the months ahead.

The Organizational Study Committee has put in an extraordinary amount of time in these last months and has done an incredibly good job. I cannot thank them enough or overpraise their commitment to AMIS. Our various roles are now more clearly defined, except for YOURS as members. Please help our Society. Please work for it, encourage new potential members, send news to the *Newsletter* Editor, send articles to the *Journal* Editor, and help us to become ever more useful and meaningful to

those who share our love of musical instruments and music. Please *give* to AMIS whenever and whatever you can.

Thanks for reading. And thank you for the honor of being your president.

Sincerely,

Phillip T. Young, President  
AMIS

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### CIMCIM MEETS IN THE UK

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CIMCIM, the International Committee for Musical Instrument Museums and Collections of the International Council of Museums (ICOM), explored the musical traditions and treasures of the UK during its 1994 meetings in England and Scotland 2-9 June. A record number of members from fifteen countries attended. Reflecting the diversity of CIMCIM's interests, the agenda included tours of numerous collections, papers on diverse topics, and working group deliberations on several new projects. The meetings were organized by Arnold Myers (Edinburgh, Chair), Margaret Birley (Horniman Museum, London), Hélène La Rue (Pitt-Rivers Museum, Oxford), and Elizabeth Wells (Royal College of Music, London).

CIMCIM members toured new exhibit installations at the Pitt-Rivers Museum and at the Horniman Museum, both displaying instruments from around the world, using whenever possible, videos, recordings, and interactive devices to place the instruments in context. The challenges of displaying and conserving musical instruments in educational institutions were observed during visits to the Royal College of Music, the Bate Collection (Oxford), the Edinburgh University Collection of Historic Musical Instruments and the Russell Collection (Edinburgh). In a class by itself was the Chantry Bagpipe Museum, housed in a 13th-century building in Morpeth (near Newcastle), where the group was welcomed by pipers, the Mayor, Deputy Mayor (and their "Mayoresses"), a delicious home-cooked buffet, and an exhibition of choice bagpipes beautifully organized and displayed.

The papers presented in Edinburgh included a report on ancient Roman tools and musical instruments recovered from archeological sites in Hungary, discussions on the challenge of installing new music galleries at the Kunsthistorisches Museum in Vienna and of building a new Museum of Scotland, problems in conservation and cataloguing, and even one presentation called "Choosing our Successors," a topic that led to much discussion about the training and encouragement of younger museum professionals.

The Conservation Training Working Group announced the publication of *CIMCIM Publications No. 2: Training in Musical Instrument Conservation*, a survey on training possibilities (funded by UNESCO) with essays by CIMCIM conservators Friedemann Hellwig (Cologne), and John Koster (Vermillion). The other seven Working Groups (Conservation Documentation, Education and Exhibitions, International Directory, Publications, Traditional Musical Instrument, and Training) moved forward with their various projects, ones that may help toward improving museum standards in this field. Many CIMCIM members stayed on in Edinburgh to attend the joint Galpin Society and Historic Brass Society Symposium on keyboard instruments (10-11 June) and brass instruments (12-13 June). Representatives from CIMCIM working with the UK Museums and Galleries Commission also organized a one-week conservation workshop at the Horniman Museum in early August. CIMCIM publications are available from Arnold Myers, Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square EDINBURGH EH8 9AG, Scotland.

In 1995 CIMCIM meets 2-7 July in Stavanger, Norway, at the ICOM Triennial with trips to Bergen and Hardanger and possible optional post-conference visits to Trondheim and Stockholm. In May 1996 the group meets in Hungary with possible visits to Vienna and Bratislava. In the spring of 1997 CIMCIM has been invited to Washington, D.C.

To become a voting member of ICOM and CIMCIM, U.S. members of



Chantry Bagpipe Museum in Morpeth UK

AMIS should send a check for \$65 (\$10 for AAM/ICOM service fee and \$55 for ICOM annual membership) to AAM/ICOM, American Association of Museums, P.O. Box 33399, Washington, D.C. 20033. Be sure to mention that you are an AMIS member. To subscribe to CIMCIM publications, send a check for \$15 to Robert Barclay, CIMCIM Secretary/Treasurer, Canadian Conservation Institute, 1030 Innes, Ottawa, Ontario. K1A 068 Canada.

Cynthia A. Hoover

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#### STUDENT TRAVEL ASSISTANCE OFFERED

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The William E. Gribbon Memorial Scholarship Fund was established in 1989 to encourage and enable students whose course of academic study and career interests related to the purposes of the American Musical Instrument Society to attend the Society's Annual Meetings.

The scholarship consists of a student membership in the society for one year and a monetary award, the amount of which is determined by the Scholarship Committee, based upon an itemized estimate of all of the applicants' anticipated meeting-related expenses. Scholarship winners are recognized at the annual meeting, which, in 1995, will be held in Salt Lake City, Utah.

Recipients of the William E. Gribbon Memorial Scholarship Fund include:

- 1990: Brian Cole, Marshall, Minn.; Daniel Taylor, Gainesville, Fla.
- 1991: Allison Alcorn-Oppedahl, Dallas, Tex.; Guangming Li, Los Angeles, Calif.; Carolyn W. Simons, Iowa City, Iowa
- 1992: Henry M. Johnson and Paul White, Oxford, England
- 1994: Phillip T. Young, III and Allison Alcorn-Oppedahl, Denton, Tex.; Clive Davis, Allston, Mass.; Michael Cushing, New Haven, Conn.

#### APPLICATION PROCEDURE

The AMIS Student Travel Grant Committee is offering assistance to students planning to attend the annual meeting in Salt Lake City, Utah, 17-21 May 1995.

Applications, **due by 31 December 1994**, should be addressed to Darcy Kuronen, Chair AMIS Student Travel grant Committee, Collection of Musical Instruments, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115, and must consist of the following documents (items 1-4): 1. A letter of application, including a statement, not exceeding 300 words, of the way or ways in which the applicant's academic study and career interests relate to the purposes of the Society.

2. A one-page *curriculum vitae*.

3. Two letters written in support of the application by persons who know the applicant's work, study, and career interests. One of these two letters must be written by one of the applicant's professors on official institutional stationery and should include a statement of verification of the applicant's student status; letters should address themselves to the applicant's qualifications for receiving the award.

4. An itemized estimate of all of the applicant's anticipated meeting-related expenses. (Fees that have not yet been announced at the time of application—such as those for registration, banquet, concerts, and so on—may be estimated on the basis of similar fees at the previous annual meeting.) The format of this itemized estimate should include separate amounts for transportation and each day's worth of each additional category of expenses. A total for each category should be shown, as well as a grand total.

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 December 1994** and must be sent separately to Prof. William E. Hettrick, Department of Music, Emily Lowe Hall 112, Hofstra University, Hempstead, NY 11550.

6. If the applicant has attended one or more previous annual meetings, a statement (not exceeding 300 words) of im-

pressions gained from that experience. We encourage you to take advantage of this opportunity. AMIS members have given generously to make the travel grants available. We look forward to a strong student response.

**Deadline for receipt of applications is 31 December 1994.**

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**CALL FOR PAPERS**  
**Interdisciplinary Symposium**  
**17TH-CENTURY DUTCH ART AND**  
**LIFE**

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Hofstra University announces an all-day interdisciplinary symposium for art historians and cultural historians on 19 October 1995, to explore connections between 17th-century Dutch art and the social worlds experienced by men, women, and children living in The Netherlands during the "Golden Age" and the Dutch colonists living in cities and towns in New Netherland.

Papers are invited from art historians and scholars with interests in northern European art, the history of labor and occupations, women's history, the history of childhood and the family, the history of education, economic history, culinary history, the history of medicine and science, music history, maritime history, agricultural history, and Dutch-American colonial history.

Interested AMIS members might consider submitting papers in the following areas: **Dutch Craftsmanship:** Apprenticeship and Guilds; **More than the Jingling of Ducats and Chiming of Bells:** Dutch music making; or **Tools of the Trade:** Musical instruments made and played in the Low Countries.

The symposium will coincide with Hofstra's exhibition of 17th-century Dutch drawings by the Amsterdam artist/illustrator, Jan Luyken. "**The Butcher, The Baker, The Candlestick-maker: Jan Luyken's Mirrors of Dutch Daily Life**," curated by Donna R. Barnes, will be mounted by the Hofstra Museum at the Emily Lowe Gallery, mid-September through October 1995. The drawings will be on loan from the Amsterdam Historical Museum.

Papers (limited to 20 minutes presentation) must be written and delivered in

English. Papers will be refereed. Selected papers may be published as part of the symposium proceedings. An abstract of the proposed paper must be submitted by 1 December 1994. Type-written copies of papers, accompanied by a one-page final abstract, must be submitted for consideration no later than 1 March 1995. Presenters will be selected and notified regarding acceptance by 30 May 1995. All papers and abstracts must be typed (double-spaced) and submitted in duplicate to:

Prof. Donna R. Barnes  
Dutch Symposium Coordinator  
124 Hofstra University, Mason Hall  
Hempstead, NY 11550-1090

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**CALL FOR PAPERS AND**  
**PRESENTATIONS**  
**INTERNATIONAL CLARINET**  
**ASSOCIATION ARIZONA STATE**  
**UNIVERSITY,**  
**TEMPE, ARIZONA, USA**  
**JULY 12-16, 1995**

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The International Clarinet Association will hold its 1995 meeting at Arizona State University in Tempe, Arizona. The program for the conference will include several scholarly presentations, as well as poster presentations. The Association solicits proposals for presentations (such as papers or lecture-recitals) and proposals for poster presentations, to be displayed at the conference. 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 30 minutes in length. Proposals which are not selected for presentation may be invited for the poster session. Abstracts of 1-3 pages describing the content of papers, lecture-recitals, or poster presentations should be submitted, along with 5 copies, to Dr. Keith Koons, ICA Research Presentation Committee Chair, Music Department, University of Central Florida, P.O. Box 161354, Orlando, FL 32816-1354. The postmark deadline for proposals is 31 January 1995. For more information write or call Dr. Keith Koons at (407) 823-5116.

## GUARNERI EXHIBITION AT THE METROPOLITAN MUSEUM OF ART

To mark the 250th anniversary this year of the death of the great Cremonese luthier Giuseppe Guarneri, known as "del Gesù," The Metropolitan Museum of Art in New York City will mount a brief, special loan exhibition entitled *Violin Masterpieces of Guarneri del Gesù*. The exhibition, organized for the Museum and sponsored by Peter Biddulph of London, opens to the public on Tuesday, 22 November 1994, and is scheduled to close on Sunday, 4 December. About twenty of the finest extant Guarneri violins will be shown, including ones formerly or currently associated with eminent performers including Ole Bull, Jascha Heifetz, Joseph Joachim, Fritz Kreisler, Lord Yehudi Menuhin, Elmar Oliveira, Niccoló Paganini, Itzhak Perlman, Isaac Stern, Henri Vieuxtemps, and Eugène Ysaye. Institutional lenders include the City of Genoa, The Library of Congress, the Henry Ford and de Young museums, and the Chi Mei Cultural Foundation.

Private collectors will also be well represented. This unprecedented display will allow direct comparisons to be made among Guarneri's masterworks, and should provide better definition of Guarneri's style and new insight to his creative process.

In conjunction with the exhibition several public events have been planned, also sponsored by Peter Biddulph with additional support provided by the

D'Addario Foundation for the Performing Arts. These events include a concert featuring Guarneri's violins, a roundtable discussion with members of the Guarneri String Quartet, and a day-long technical symposium on Guarneri's work with presentations by Charles Beare, John Dilworth, Jacques Francais, Roger Hargrave, and René Morel. Registration material for the symposium can be obtained from the Museum's Department of Musical Instruments, 1000 Fifth Avenue, New York, NY 10028; ticket information for the other activities is available from the Museum's Concerts and Lectures Department at the same address.

### METROPOLITAN MUSEUM DISPLAYS IMPORTANT CLARINETS FROM MAYNARD COLLECTION

Rare Early Instruments and Modern  
Developments on View

Exhibition dates:

May 10, 1994 - January 8, 1995

Exhibition location:

André Mertens Galleries for Musical  
Instruments, second floor

The Department of Musical Instruments at The Metropolitan Museum of Art is currently displaying 44 unusual and important clarinets lent from the private collection of William J. Maynard of Long Island, New York. From 10 May 1994 to 8 January 1995, the clarinets can be seen in the André Mertens Galleries for Musical Instruments on the second floor of the Museum, in close

proximity to a permanent display of woodwinds from the Museum's own extensive collection. This unique exhibition provides visitors with an opportunity to view and compare a large number of clarinets of extraordinary quality from different national schools.

The Maynard instruments reveal a variety of distinctive designs, materials, and mechanisms developed from the 19th century, when clarinets served as prominent band and orchestral instruments and also participated extensively in chamber music by composers such as Johannes Brahms. Leading woodwind makers of Belgium, Bohemia, England, France, Germany, Italy, Poland, and the United States are represented by clarinets of various sizes, made of substances as diverse as ivory and transparent plastic. Some of these instruments have interchangeable sections allowing performance at different pitches, while several "combination" clarinets can be shortened or lengthened mechanically for the same purpose. The rarest example shown here is an early anonymous *clarinette d'amour* of exceptional length.

William J. Maynard, a founding member of the American Musical Instrument Society, studied clarinet professionally with Simeon Bellison and Leon Russianoff and earned a master's degree from the Manhattan School of Music. He has performed widely on modern and historical instruments including those from his own collection, which is among the finest in private hands.

### MET AMERICAN MUSICAL INSTRUMENTS MOVE WEST

Over sixty American musical instruments will be on display in the exhibition *Our Tuneful Heritage: American Musical Instruments from The Metropolitan Museum of Art* from 15 November 1994 through 26 August 1995 in the Museum of Art at Brigham Young University, Provo, Utah. Laurence Libin, MMA curator of musical instruments, writes in the exhibition catalog: "Each instrument shown here, whether a toy or a masterpiece, embodies some meaningful aspect of American life. Through their varied forms and functions, these intriguing implements invite consider-



Photo courtesy of William J. Maynard

ation of a range of timely issues: immigration and acculturation, social mobility, domesticity and gender roles, religious practices, leisure pursuits, the interpretation of popular and elite styles, handicraft versus industrial technology, commercial enterprise, and, of course, musical taste in genres running the gamut from folk tunes to symphonies." AMIS members attending the May annual meeting will receive a complimentary copy of the 96-page exhibition catalog.

Lecture and recital series will augment this provocative exhibition.

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#### **METROPOLITAN MUSEUM ANNOUNCES 1995-96 FELLOWSHIP PROGRAM**

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The Metropolitan Museum of Art in New York City is again accepting applications for fellowships in its curatorial and conservation departments, including the Department of Musical Instruments. Applications for the curatorial fellowship program beginning 1 September 1995, are due by 10 November 1994; the one-year stipend will be \$26,000 for senior fellows and \$18,000 for pre-doctoral fellows, with an additional \$3000 for travel. Applications for short-term (generally several months) fellowships from senior scholars are also encouraged and are due at the same time. Announcement of awards will be made by 24 February 1995. Applications for conservation fellowships beginning 1 September 1995, are due by 6 January 1995; the one-year stipend is \$20,000 with an additional \$2500 for travel. Conservation applicants will be notified by 31 March 1995.

For further information, write to Ms. Pia Quintano, Fellowship Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198.

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#### **SONNECK SOCIETY TO SPONSOR AMERICAN MUSIC WEEK**

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American Music Week, a celebration of all aspects of American Music, will be observed 7-13 November 1994. Begun in 1985 by the American Music Center in New York city, American Music Week was sponsored by this organi-

zation until 1989. This year, the Sonneck Society of American Music seeks to rekindle the spirit of this week of activities which many communities have continued to observe for the past several years.

The Sonneck Society invites both producers and consumers of music to participate in this national celebration. The Society is also eager to learn of local events which take place during American Music Week. Programs, press releases, newspaper articles (with complete citations), and other descriptions of activities can be sent to: Marjorie Shapiro, 200 East 66th Street #A701, New York, NY 10021.

These materials, which will undoubtedly reflect the diversity and excitement of all aspects of American music and musical life, will be organized and eventually placed in the Sonneck Society's archives as a record of the week's activities and as a source of material for future generations of scholars.

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#### **OCCASIONAL PAPERS FROM THE SMITHSONIAN**

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The Smithsonian's Division of Musical History has been publishing a series of "Occasional papers" dealing with traditional American organ building. These papers are reprinted in *The Diapason*. So far, a "Preface" and three of the Papers have appeared. As stated in the Preface, "traditional" here refers to instruments based on the general principles observed by seventeenth- and eighteenth-century organ builders. Such organs were characterized by (a) encasement of each division of the organ (with frequent exception of the Pedal); (b) mechanical stop and key actions, using slider windchests; (c) dispositions consisting of registers from the Principal, Flute and Reed families, with a plenum on at least two manual divisions (unless the organ had only one keyboard); (d) free winding, ideally based on feeders only, without reservoirs (in the present day, ideally operable either by human or electrical power); (e) voicing and scaling which produced clarity and blending of registers, together with as much "color" as the size of the organ permitted.

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#### **ROSTER OF PIANO REPRODUCTIONS GROWING FOR SCHUBERT CLUB MUSEUM**

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Commissioning excellent piano makers from around the country to make instruments reflecting important stages in the piano's three hundred-year history is a current program in The Schubert Club Museum. These wonderful builders appreciate clients; and the excellent instruments they so beautifully produce are very useful and practical for concerts. When a truck or van backs up to the loading dock on a cold winter day in Minnesota it's easier on our ethics to put a strong new copy of a piano out the door bound for some hall than a fragile two-hundred year-old original. And, as we all know, there aren't a lot of Cristoforis floating around in the marketplace anyway.

In 1994, we acquired two terrific copies of nineteenth-century fortepianos. A 6-and 1/2 octave Viennese fortepiano made by Rod Regier of Freeport, Maine arrived in January, and Thomas and Barbara Wolf's copy of an 1815 fortepiano came six months later. Regier's instrument is based on an 1820s fortepiano by Conrad Graf, which makes it an excellent performing version of the Museum's original (?) 1830 Graf fortepiano. The Wolfs instrument is a reproduction of one made by Nanette Streicher. Streicher, who was a friend of Beethoven's, learned piano making from her father, Johann Andreas Stein. The Museum already owns a copy of a fortepiano made by her father, two square pianos made by her brother, and an 1869 grand piano made by her son's firm (J. B. Streicher & Sohn). So this instrument arrives to find other members of the family already pleasantly ensconced in the Keyboard Collection.

We began this commissioning program with a copy of a Johann Andreas Stein 1784 fortepiano made by our Conservator Richard Sorensen in 1982. In the dozen years since that acquisition, the Sorensen-Stein fortepiano has been used in many Schubert Club concerts, loaned to The Saint Paul Chamber Orchestra, the Minnesota Orchestra and the Minnesota Opera, and played by many

little fingers in the course of Museum tours for young piano students. An original 1784 fortepiano would not have had that use — and would not have shared its distinctive tone and touch with as many appreciative people.

There is, of course, a thrill to hearing an original old piano such as the Museum's 1830 Kisting, recalling that Brahms and the Schumanns played this very instrument when they performed at the home of its original owner, artist Adolph von Menzel. But does that added *frisson* compensate for the wear and tear to the instrument each time it is played or moved? Instead, we are content to let the thrill be visual, not aural; visitors can learn historic touch and sound from new instruments.

The new Wolf (Streicher) piano's first official concert will be January 15, 1995 when Lambert Orkis performs on The Schubert Club's Historical Instrument Series. It will also be used by David Breitman (chair of Oberlin's Early Keyboard Department) during the American Musicological Society's meeting in Minneapolis in late October 1994. Malcolm Bilson will be playing on the Museum's Regier Graf copy at the same convention.

The Wolfs are also hard at work on another fortepiano copy for The Schubert Club: a 5-octave piano made by Johann Schantz ca. 1800. It is believed that this piano will have a very large sound (for a 5-octave) and be especially useful for concerts such as Mozart concertos with The Saint Paul Chamber Orchestra in the 1750-seat Ordway Music Theatre across the street from our Museum.

Donald Sutherland of Ann Arbor has recently been commissioned to make a Cristofori for The Schubert Club. This piano is to be a copy of the 1726 Cristofori in Leipzig and will be part of an exhibit and conference on Cristofori now being planned by the Westfield Center for Early Keyboard Studies for a few years down the road. Sutherland wrote to us that he will use the full scale technical drawings of the piano that he recently got in Leipzig. His intention is to make as accurate a copy both in dimensions and materials as possible.



Recent acquisition by The Schubert Club Museum of Musical Instruments: A 6-and-1/2 octave Viennese fortepiano made by R. J. Regier of Freeport, Maine

Future pianos we are interested in include 18th-century pianos by Ferrini and Silbermann and perhaps some mid- and late-19th century builders.

Bruce Carlson

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### SCHOLZ CELLO BOWS AT SMITHSONIAN

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Janos Scholz, 89, cellist, scholar, and Smithsonian benefactor died 3 June 1993, leaving his collection of 150 cello bows to the permanent care of the Division of Musical History. A true "Renaissance Man" Janos Scholz was interested in numismatics, pottery, porcelain, jewelry, and oriental rugs. He also collected bronzes, rare books, and Baroque stage designs. He amassed the finest private collection of Italian drawings in America, made up of more than 1500 works dating from the 14th to the 18th century, including examples by Leonardo, Raphael, Titian, and Bellini.

Hungarian-born, Janos Scholz arrived in the United States in 1933 with the renowned Roth Quartet, making his home in New York City. He pursued a long career in teaching and performing. Yo-Yo Ma was one of his young cello students. In addition to his musical activities, Janos taught graduate courses on the history of Italian master drawing at Columbia University and New York University. Janos' profound interest in

history propelled his study of early music and the development of bows and instruments. A 1967 concert presented by the Division of Musical Instruments at the Smithsonian featured Janos Scholz on viola da gamba, beginning a twenty-five year relationship with the staff, collections, and research and performance efforts of the museum.

In 1980 Janos wrote of his collecting and scholarly interests: "Collecting is in a certain sense a very selfish activity. To begin with, it can lead, as everything in life, to harmful excesses. The urge to possess something totally is a very dangerous malady. The sooner the collector sheds himself from it, the better off he is. Sharing an idea or an object gives great satisfaction and also, in my opinion, is a great luxury. The opportunity to own something for a while and then offer it to others by either explaining the beauty and meaning it reveals to us, or by actually giving it to others, is what I consider the essence of luxury. Thus, a person who is able to do this during his lifetime reaps a benefit and a satisfaction which is denied to those who cling to possessions. These ideas were on my mind all along, behind the lending programs I have encouraged and my educational activities by offering information to others, which I was fortunate enough to also obtain from others."



Janos Scholz 1971

The Janos Scholz Cello Bow Collection now at the Smithsonian is the most complete study collection of its kind anywhere. It captures the fascination of bow makers, historians, performers and collectors, preserving the great works of German, French, and English bow mak-



ers from Tourte and Pecatte to Dodd and Tubbs, perpetually available to future generations.

### MATERIALS FROM ENDANGERED SPECIES: A WARNING

Musical instruments and accessories often incorporate materials from organisms threatened with severe depletion or extinction. Common examples include tropical hardwoods such as Brazilian rosewood, grenadilla, and Caribbean mahogany, elephant ivory, and sea tortoise shell. Exotic feathers, reptile and mammal skins, ungulate horns, marine shells, coral, whalebone (baleen) and other substances from endangered wildlife also occur, especially in ethnic instruments.

Many instrument makers and restorers now refuse on principle to use raw materials from endangered species, even though a case might be made for using up existing stocks in a responsible manner. The burning of 2500 confiscated elephant tusks worth 3 million dollars, ordered in 1989 by the President of Kenya, benefitted no one; on 4 June 1993, another pile of tusks was publicly burned in Taiwan. Had those tusks been sold to nonprofit institutions by the governments involved to raise funds for wildlife conservancy, the same political purpose might have been served. Significant amounts of ivory and tropical hardwoods disappear less dramatically when unwanted pianos and the like are thoughtlessly discarded; their materials should be recycled.

Although efficient wildlife and habitat management occasionally requires culling healthy populations, so long as a profitable market exists unregulated killing and smuggling will continue. Therefore, the lucrative trade in endangered species is officially being discouraged. About 115 UN member nations signatory to the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) now prohibit or restrict international movement of materials from endangered species. A twenty-two page inventory of these species is available from the U.S.

Fish and Wildlife Service of the Department of the Interior, and from corresponding agencies in other countries. Instrument makers, restorers, collectors, and musicians should consult the CITES inventory before purchasing or transporting instruments internationally. CITES rules also govern museums in such matters as acquisition and lending.

CITES classifies endangered species in three categories or appendices according to degree of risk. Appendix I includes species immediately threatened with extinction; Appendix II includes species likely to become threatened if trade in them is not regulated; Appendix III includes species regulated internally by any signatory nation needing the cooperation of other nations to control trade. Shipment of Appendix I species requires both import and export permits; Appendix I material taken from the sea outside any national jurisdiction requires an "Introduction from the Sea" permit. Import of Appendix I material for commercial purposes is generally prohibited; permits are granted only when import or export will not be detrimental to survival of the species. Appendix II material does not require import permits, but export or Introduction from the Sea permits or reexport certificates are necessary.

Export permits may be issued for any purpose if not detrimental to the species' survival; reexport certificates are required for export of material that was previously imported, including raw material subsequently converted to manufactured goods. Appendix III species require one of three types of documents: (1) an export permit, issued for material originating in any country that listed the species on Appendix III (the U.S.A. lists no species under Appendix III); (2) a certificate of origin, issued by a country of origin other than a listing country (that is, by a country in which the species is not threatened); and (3) a reexport certificate issued for previously imported material.

Current embargoes govern transit of whole specimens or recognizable parts and derivatives (excluding products of some trees), both for commercial and non-commercial purposes. Objects incorporating any *identifiable* amount of

these materials, regardless of age, ownership and provenance, may be confiscated by customs agents if prior permits have not been obtained. Furthermore, traffic in an unthreatened or extinct species can be prohibited if material from this species (for example, mammoth ivory) so closely resembles material from an endangered one that enforcement personnel cannot tell the difference. When material from the endangered species might be sold or transported illegally under the guise of the practically indistinguishable unthreatened one, both may be listed.

Different pre- and post-Convention categories govern transit of material obtained before or after its species was listed. No import permit is required even for Appendix I material that has a valid pre-Convention certificate. Material from captive-bred or artificially propagated sources requires other special certificates. Certificates of exemption may be granted for international shipment of demonstrably old material, but the burden of proving age rests on the applicant. Instruments recently made or repaired with old material are not automatically exempted. Current laws to not prohibit use of material that has been legally obtained, but because it is usually impossible to confirm that hunters or harvesters acted legally, regulated material is best avoided. Even if an item is allowed to leave one country legally, it may not be admitted by another or readmitted to the first country without a separate permit or certificate.

Penalties for evasion, including fines and seizure of illicit shipments, can be severe and irremediable. Much depends on the mood and rigor of individual inspectors, who can be overzealous if provoked, though they might overlook small, unostentatious bits of ivory or tortoiseshell used for example in violin bows. Though loopholes exist, it is best to offer well-documented declarations and not to try to evade inspection. Shipping containers must be clearly labeled with their contents, and at least 72 hours' prior notice to inspectors of a shipment's arrival is recommended.

In addition to CITES, stringent domestic laws also regulate some species. Crows, for example although generally

plentiful and sometimes a nuisance, cannot be hunted legally in most parts of the United States; consequently quill for harpsichord plectra is often in short supply. Species regulated by the U.S.A. are listed in the Endangered Species Act of 1973 and the Endangered Species Conservation Act of 1969; other relevant U.S. laws include the African Elephant Conservation Act, Marine Mammal Protection Act, Migratory Bird Treaty Act, Eagle Protection Act, and Lacey Act. Jurisdiction under these acts is shared by the Fish & Wildlife Service and the National Marine Fisheries Service. Domestic regulations can be complicated, but ignorance of confusing laws and regulations does not excuse violators.

These concerns raise serious issues for museums, which are obliged to furnish accurate information about their holdings. Many museums encourage faithful replication of instruments originally made with now-regulated materials. But museums also function in a wider sense to preserve and foster respect for our shared heritage and environment; hence, museum activities with regard to treatment of endangered species should be models of ethical conduct. A conflict may therefore seem to exist between the demands of "authenticity" and the need to preserve disappearing organisms and whole biosystems.

Curators must decide how best to display instruments incorporating prohibited materials so as not to encourage or legitimize their use. A descriptive label might include the remark that "making flutes of elephant ivory is no longer condoned." Curators can extract virtue from necessity by stating that "missing ivory key covers have been replaced by synthetic ivory," and thus enlist public sympathy for wildlife while at the same time frankly defining the limits of authenticity.

Museums that encourage copying of instruments from their collections commonly provide technical drawings and other information identifying original materials. These descriptions may seem to imply that, in order to be "valid," replicas must be made of the same substances as the originals. It is advisable, therefore, that technical drawings, data sheets, etc., carry a notice warning users of pertinent regulations, and advising that substitute materials be employed where necessary.

Restoration and replication necessarily involve compromise. In regard to materi-

als, compromise can most readily be effected in decorative elements, where visually equivalent substitutes (such as synthetic ivory, mother-of-pearl, abalone, buffalo horn, and tortoise shell) are already commonplace. Acoustical and structural aspects present greater problems, although few if any circumstances require use of a regulated material to achieve a particular sound or property. Yamaha's most recent formulation of casein-based artificial ivory, for example, overcomes most objections to synthetic keyboard plating. Tropical hardwoods do, however, represent substances whose density and texture are hard to replicate and may indeed affect woodwind sound and response. Technical problems like these can be solved; after all, substitutes exist for living human blood and skin.

We would do well to define better the effective properties of traditional materials as a first step towards developing adequate substitutes. Precisely what about various materials underlies their putative superiority, or do makers use them only out of habit? Can the ear and hand distinguish among them or are their virtues chiefly psychological? The issue as it concerns endangered species rests not solely on ethics and responsibility, but also on practicality. Synthetics are often cheaper, more stable and more durable; these advantages need to be considered especially in situations where historic instruments or replicas are used in performance.

Where it is felt that traditional, regulated materials are necessary, an informal, nonprofit supply network could function without promoting commercial depredation. A workshop stocking more rosewood than it could ever use might trade or give some of that supply to someone less fortunate. The harpsichordist Thurston Dart had an arrangement with the London Zoo to provide him with naturally shed feathers for plectra. In any sharing network, care must be taken not to encourage illegal trade inadvertently by too widely advertising a need, because whenever profit provides a motive, laws will be subverted.

These personal views and suggestions, extracted from a paper to be published in the proceedings of the 1993 CIMCIM meeting (Antwerp) entitled "Copies of Historic Instruments," are intended to

inspire discussion and action. The subject has already provoked controversy in instrument-related periodicals such as *FoHMRI*. Other relevant writings include R. E. Bruné, "Regulation of Brazilian Rosewood" in *Guitar Review*, Summer 1992, 26-27, and Raymond Bonner, "Crying Wolf Over Elephants" in *The New York Times Magazine*, 7 February 1993, 16 ff.

Laurence Libin

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## GROWTH REFLECTED IN PAS MUSEUM EXPANSION

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Lawton, Oklahoma--Expansion of the Percussive Arts Society Museum will begin in October, thanks to a generous \$200,000 grant from the McMahon Foundation here and an overwhelming affirmative vote from the PAS Board of Directors.

The grant will be matched by an additional \$100,000 from PAS for the purpose of creating an on-site, 2,000-square-foot instrument storage area and increasing the existing museum exhibit area by 2,000 square feet. In addition, a larger service drive and loading dock will be constructed to accommodate larger delivery trucks. A terrace, additional security lighting and prominent signage are also included in the expansion plans.

Currently, PAS rents storage space for instruments that have been donated to the society and are awaiting display. The collection of PAS instruments on display numbers 285, with more donations received regularly. The additional storage space will feature 16 foot-high ceilings with heavy-duty wall shelving units to make the most efficient use of the area. The additional exhibit space will allow for more creative and spacious displays.

"These additions will suit our needs now and in the foreseeable future," said PAS President Garwood Whaley of the expansion project. "We are very grateful to the McMahon Foundation for their generosity, and we are particularly happy that we can accomplish this project with out additional fund-raising."

The original loan for the PAS building, due to be paid off in 1997, will actually be paid off by the end of this year. Careful financial planning by the society has allowed it to accelerate its payment schedule. This will allow PAS to pay off

the loan for the expansion by the due date for the original loan (1997) without the necessity for outside funding.

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**MUSIC MAKERS: HANDCRAFTED  
MUSICAL INSTRUMENTS OF  
ALABAMA  
SPECIAL EXHIBITION IN  
MONTGOMERY, ALABAMA**

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The Alabama Artists Gallery is pleased to announce *Music Makers: Handcrafted Musical Instruments of Alabama* on exhibit at the offices of the State Council of the Arts in Montgomery from 29 November 1994 to 6 January 1995. The instruments will range in style from the traditional harpsichords of master builder Anden Houben to fiddles, cane fifes, drums, and turtle shell rattles. The makers range from professional luthiers to woodworking hobbyists, from university students to masters of folk instrument traditions.

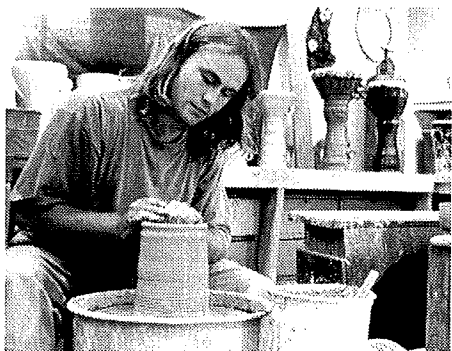


Photo courtesy of the Alabama State Council on the Arts. Mark Rigsby turns a clay drum, with finished examples in the background.

Mark Rigsby, a graduate student working in ceramics at the University of Alabama in Tuscaloosa, makes drums in sizes ranging from one to three feet tall. The process of making each drum begins by turning the clay into a traditional large goblet shape on a potter's wheel.

Several instruments are used in Native American tradition to accompany ceremonial music and dance. In the Poarch Creek community in Atmore leg rattles or "shackles" are worn only by women and are made of turtle shells. Donned at sacred events such as the Ribbon Dance or Green Corn Ceremonial, the heavy, bulky shackles provide a remarkable rhythmic effect.



Photo courtesy of the Alabama State Council on the Arts. Photo by Joey Brackner. Alabama banjo maker Arlin Moon.

Fiddlers in Alabama provide enthusiastic entertainment for their communities. They, or their friends and family, often make the instruments they use. Arlin Moon, born 76 years ago less than three miles from his present home in Holly Pond, has received national recognition for his skill as a maker of guitars, fiddles, mandolins, dulcimers and particularly banjos.

A tradition which began in 1865 is being kept alive today in Alabama by Ernest Mostella, almost 90, as he continues to make handmade fiddles like his great uncle did when he came to the United States from England. It takes Mostella about a day to carve a fiddle from spruce pine or cedar or old field pine. He attaches the sound board to the carved bottom and neck with a glue made of a mixture of sawdust and egg-white. Another of the oldest instrument traditions in Alabama is kept alive by Frazier Cotton, 92. He makes and plays the quill, which is a type of flute made from the fishing pole cane that grows beside the creek.

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**CLASSIFIED COLUMN**

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**NEWS OF MEMBERS**

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*The "Musica instrumentalis deudsch" of Martin Agricola: A Treatise on Musical Instruments, 1529 and 1545, translated and edited by William E. Hettrick, was recently published by Cambridge University Press in their series Musical Texts and Monographs. This series, of which the late Howard Mayer Brown was one of the general editors, also includes studies by the following AMIS members: Grant O'Brien, *Ruckers: A Harpsichord and Virginal Building Tradition* (winner of the 1993 Bessaraboff Prize); Ardal Powell (trans. and ed.), *The Virtuoso Flute-Player by Johann George Tromlitz*; and Beth Bullard (trans. and ed.), *Musica getutsch: A Treatise on Musical Instruments (1511) by Sebastian Virdung.**

**Martha Novak Clinkscale's *Makers of the Piano 1700-1820*** (Oxford and New York: Oxford University Press, 1993) has sold out its first printing less than a year after publication. A second printing is now in progress.

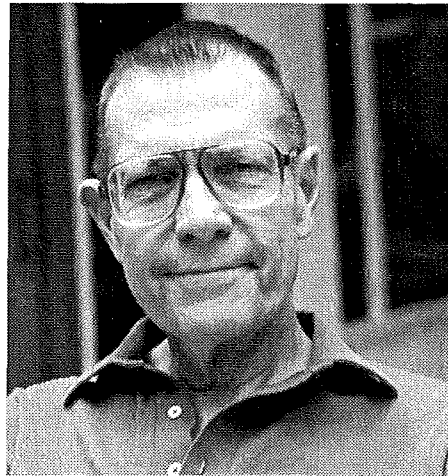
Cyril Ehrlich in *TLS: The Times Literary Supplement* (London, 5 Nov. 1993)

pronounced this book "a remarkable project, ...[which] will take its place as a standard work essential for scholars, craftsmen, museum curators, dealers, collectors and antiquarians." Malcolm S. Cole praised it as "an extraordinary achievement" in *Performance Practice Review* (Spring 1994), while Kenneth Mobbs in the *Galpin Society Journal* (March 1994) wrote: "This most welcome book immediately takes its place as the pianist's equivalent to Boalch's work on the harpsichord and clavichord." H. J. Diamond in *Choice* (Feb. 1994) writes, "When Clinkscale's second volume (*Makers of the Piano 1820-1860*, in preparation) appears, the Boalch/Clinkscale efforts will provide a uniform, complete record of keyboard instruments from 1440 to 1860....Indeed, the impressive bibliography is itself an important contribution to the literature. No university-level librarian with a respectable music collection should be without this excellent new source. Very highly recommended"

**Joseph R. Johnson** has been appointed Curator of Music and Popular Culture at the Georgia Music Hall of Fame in Macon, Georgia. He received his M.M. degree with a concentration in the history of musical instruments from the University of South Dakota in 1977 and was Curator of Education at the Shrine to Music Museum in Vermillion.

Horn/piano duo **Jeffrey Snedeker** and Marilyn Wilbanks toured a large portion of the United States in June, July and August, giving several performances featuring the natural horn along the way. At Hummingbird Music Camp in Jemez Springs, New Mexico, Jeff taught lessons and gave a performance/demonstration of the natural horn, featuring Rossini's *Prelude, Theme and Variations*. Jeff was guest soloist with The New Southwest Orchestra of Albuquerque, New Mexico, performing the *Concertino*, Op 45, of Carl Maria von Weber on natural horn with the orchestra in Grants and Albuquerque on 1 and 3 July. On 19 July, Jeff and Marilyn performed a recital sponsored by the Mesquite (Texas) Arts Council, which included works for natural horn by Rossini, Baumann, and de Krufft, as well as works for modern horn by Kronk, Schumann, Hill, and Françaix. Next stop was the 10th Annual Early Brass Festival at Amherst College in Amherst, Mass.,

where the two performed Gally's *11th Solo for Horn and Piano*. Finally, on 3 August, Jeff and Marilyn performed a recital of music for natural horn at the Streitwieser Trumpet Museum in Pottstown, Pennsylvania. The program included music by Lowell Greer, Rossini, Douglas Hill, de Krufft, Baumann, and Gally. This important and wonderful museum houses the famous Louis Stout collection of horns as well as hundreds of brass instruments from all time periods.



**IN MEMORIAM**  
**Edward H. Clinkscale**

Edward H. Clinkscale, 65, Professor of Music at the University of California, Riverside, died at his Riverside home of non-Hodgkin's lymphoma on 5 July 1994. Ed had been a member of the UCR faculty for thirty years, serving as department chair from 1985 to 1988.

Current chair of the Department of Music, Philip Brett, wrote to the faculty that "Ed was a dedicated and persistent scholar many of whose long-term projects were just now coming to fruition—his edition of the works of the brothers Févin, and his ten-volume analytical index to *The Musical Times* (1844-1914). As a teacher, he impressed students with his immense learning, his enthusiasm for music, and his lively wit. As a colleague he was always willing to shoulder responsibility, and to teach almost any course asked of him. As Conductor of the Riverside Concert Band from 1966-78 he made his mark as a performer here, and in addition gave a great deal to the local community as Manager of the Riverside Sym-

phony Orchestra from 1972-1981. Many people both on campus and in the area will miss Ed's kindly and gracious manner, and his devotion to the campus and to education will be remembered."

William Reynolds, retired associate dean of the UCR College of Humanities and Social Sciences and a professor emeritus of music, said Mr. Clinkscale was "one of the most scholarly people that I have ever known."

"Dr. Clinkscale was originally hired because he combined both scholarly interest and practical skills," said Reynolds. "We needed both a Renaissance scholar and someone experienced in conducting band. It was an unusual combination, but he fit it well."

Ed was born in Vallejo and earned his bachelor's and master's degrees in music from what was then San Francisco State College. He earned his doctorate in musicology from New York University. He taught at what was the Modesto Junior College and at Rutgers University before coming to UCR.

He was a gunnery officer in the Navy two years during the Korean War and left active service as a lieutenant. He served in the Naval Reserve from 1953 to 1968.

In addition to his wife, Martha, he is survived by his stepson, Thorpe Loeffler of Pleasanton and his stepdaughter, Lise Loeffler of Sacramento.

**A NOTE FROM THE EDITOR...**

**The AMIS Journal**

publishes scholarly articles about the history, design and use of instruments in all cultures and from all periods. The **AMIS Newsletter**, on the other hand, is designed specifically to be a vehicle for communication between all AMIS members, with or without scholarly pretensions. All AMIS members are invited to submit materials for publication, including information about their personal activities dealing with musical instruments. Black and white photos of particularly interesting instruments are also invited. The AMIS Newsletter will be published in October, February, and June with submission deadlines of September 1, January 1, and May 1, respectively.