

# Newsletter

## of the American Musical Instrument Society

Volume 27, No. 1

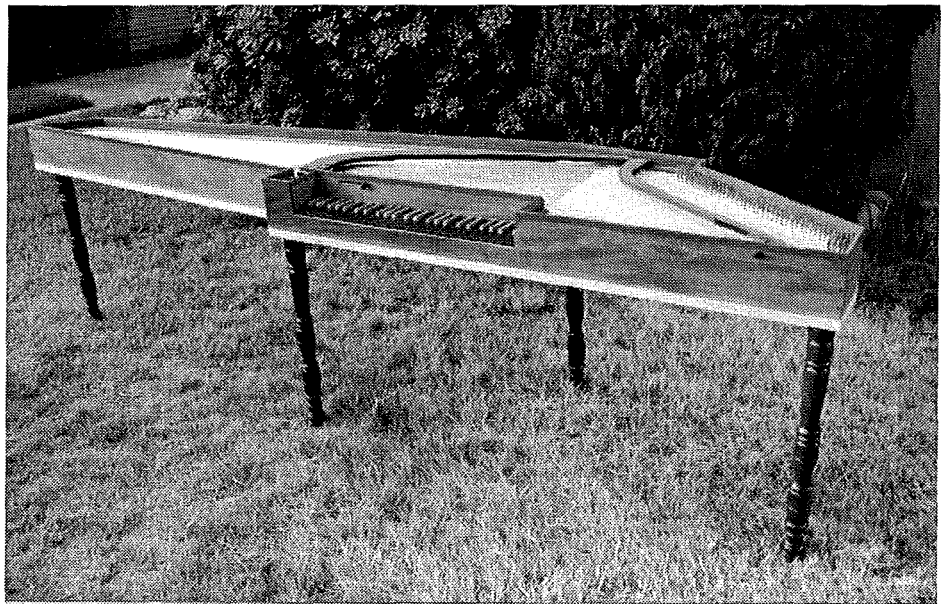
February 1998

### AMIS ANNUAL MEETING IN CLAREMONT, CALIFORNIA, 20-25 MAY 1998

The twenty-seventh annual meeting of the American Musical Instrument Society will be hosted by the Kenneth G. Fiske Museum of The Claremont Colleges in Claremont, California, 20-25 May 1998. The meeting will be held on the campus of Pomona College in Claremont. The official hotel is the Claremont Inn at 555 West Foothill Boulevard, Claremont, CA 91711, single or double rooms are available at a special rate of \$59. For reservations contact 1-800-854-5733 or 909-626-2411, fax 909-624-0756, e-mail <clareinn@cyberg8t.com>. Please make your room reservations before 20 April, specifying AMIS affiliation. The closest international airport is Ontario, California which is about 15 to 20 minutes by car from Claremont. There is a regular shuttle service from Ontario International Airport directly to the Claremont Inn. For those who are driving, take the Indian Hill Boulevard exit off I-10. Drive north two miles to Foothill Boulevard, turn left. The Claremont Inn is directly on the right.

A widely varied program will include papers, demonstrations, and an AMIS author's book signing party. Featured groups are Musica Viva with James Tyler performing music of the early baroque and the Americus Brass Band performing 19<sup>th</sup> century brass music on period instruments. Richard Troeger of Andover, Mass. will play a recital on a *cembal d'amour* made by Lyndon Taylor of Redlands, Calif. In addition, clavichords by Mr. Taylor will be on exhibit. Preethi da Silva of Scripps College will give a recital on fortepiano and clavichord, a demonstration-recital on reed organs in the Fiske Museum will be played by Kathleen Scheide, and a duo of vielles will be featured, performed by Robert Green and Curtis Barak.

Tours will feature the Getty Center in Brentwood with a special tour of the Getty's conservation laboratory, and lunch at the Getty followed by a recital of fortepiano music at UCLA by Prof. Thomas Beghin or a tour of the Fowler Museum of Cultural



Cembal d'amour reconstructed by Lyndon J. Taylor. Photo by L. J. Taylor.

History. Please make your reservations for this tour **early** as there will be only three buses (holding a total of 141 passengers) leaving the Claremont Inn for the Getty Center.

Since the last AMIS meeting in Claremont the Fiske Museum has grown dramatically from a little over 600 instruments to over 1300. The new instruments comprise gifts of all types including twenty-four 18<sup>th</sup> and 19<sup>th</sup> century pianos, over seventy brass instruments comprising the Leon Whitsell collection, about one hundred fifty woodwinds and brasses from the Jack Coleman collection, and many other gifts. In addition, selected instruments will also be on display from the keyboard collection of Edgardo Soderro; the woodwind collection of Dominique Bouquet and Joseph Moir; the flute collection of Richard Wilson; and the vielle collection of Curtis Barak. Appointments should be made in advance for study of specific instruments in the Fiske Museum by contacting Albert R. Rice. Checklists and photographs of many instruments may be viewed by accessing the Fiske Museum web page at [www.cuc.claremont.edu/fiske](http://www.cuc.claremont.edu/fiske).

Other events will include the presentation of the Frances Densmore Prize and the Curt Sachs Award for 1998, and the traditional banquet activities on Saturday evening.

AMIS members arriving early or staying after the meeting will find a myriad of attractions in the southern California area, including Disneyland, the Norton Simon Museum in Pasadena, the Armand Hammer Museum and Los Angeles County Museum of Art in Los Angeles, and the Huntington Library and Botanical Gardens in San Marino.

Items for the annual AMIS Auction should be sent to Albert R. Rice at 495 St. Augustine Ave., Claremont, CA 91711-5253; phone 909-625-7649. AMIS members interested in presenting an instrument(s) informally at the Show and Tell session should contact Kermit Welch at 5042 Rolling Meadows Rd., Rolling Hills, CA 90274-1526, phone 310-378-0333. For additional information contact Albert Rice, curator, The Fiske Museum, 450 N. College Way, Claremont, CA 91711-4491; phone 909-625-7649; fax 909-621-8398; e-mail <arrice@rocketmail.com>.

—Albert R. Rice

**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. All other correspondence regarding membership information and back issues of the Newsletter should be directed to Albert R. Rice, Membership Registrar, 495 St. Augustine Ave., Claremont, CA 91711; phone 909-625-7649, fax 909-621-8398, e-mail <arrice@rocketmail.com>.

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**NEW ADDRESS FOR  
JAMIS REVIEW EDITOR**

Carolyn Bryant, who has assumed responsibility as review editor for the *Journal of the American Musical Instrument Society* wishes to remind AMIS members that she has moved. Her address is now different from the one listed in the latest (1995-96) Directory. Suggestions of items for review, or new reviewers, are always welcome! Please send them to her at 5206 Chandler Street; Bethesda MD 20814 (phone/fax 301-530-1632).

**27<sup>th</sup> Annual Meeting of the  
American Musical Instrument Society  
20-25 May 1998  
Claremont, California**

**Wednesday, 20 May**

- 4:00-6:00 **Registration** (Claremont Inn)
- 4:00-6:00 **Opportunity to visit** the Fiske Museum (Bridges Auditorium)
- 4:00-6:00 **Opportunity to visit Clavichords Exhibit** (Bryant Hall, Pomona College)
- 7:00-10:00 **Board of Governors' Meeting** (Claremont Inn)

**Thursday, 21 May**

- 7:30 Three buses leave for day-long tour (Claremont Inn parking lot)
- 9:15-11:30 **Tour of Getty Center and its Conservation Lab**
- 12:00-1:00 **Lunch** at the Getty Center
- 1:15 Buses leave for UCLA
- 1:40-3:00 **Tour of Fowler Museum of Cultural History, UCLA or**
- 2:00-3:00 **Fortepiano Recital**, Thomas Beghin, UCLA, Schoenberg Hall
- 3:30 Buses leave UCLA
- 5:00 Buses arrive back at Claremont Inn
- Dinner** (on your own)

**Friday, 22 May**

- 8:00-9:00 **Registration** (Thatcher Music Building, Pomona College)
- 8:00-9:00 **Opportunity to visit Clavichords Exhibit** (Bryant Hall, Pomona College)
- 8:00-9:00 Coffee available (Thatcher Music Building)
- 8:00-9:00 **Bring silent auction items to Bryant Hall.**
- 8:00-11:30 **Opportunity to visit** the Fiske Museum (Bridges Auditorium)
- 9:00-10:30 **Paper Session I: Documenting Collections** (Lyman Hall, Pomona College)  
Brenda Neece, "The National Register and Database of Musical Instruments: A Pilot Study of the Cello"  
Darcy Kuronen, "Musical Instruments in New England: Compiling a Regional Database"  
Kathryn Shanks Libin, "A Bishop's Treasures: The Darlington Collection of Musical Instruments at Vassar College"
- 10:30-11:00 **Refreshment Break** (Thatcher Music Building)
- 11:00-12:00 Concert featuring duos on two vielles, Robert Green and Curtis Berak (Lyman Hall).
- 12:00-1:15 **Lunch** (on your own)
- 1:15-3:00 **Paper Session II and Recital: Lute and Cembal d'amour:** (Lyman Hall)  
James Tyler, "The Lute in the Era of Mozart and Beethoven"  
Lyndon Johann Taylor, "Reconstructing Silbermann's *Cembal d'amour*"  
Recital on *Cembal d'amour* by Richard Troeger

- 3:00-3:30 **Refreshment Break** (Thatcher Music Building)
- 3:30-4:45 **Show and Tell Session** (Lyman Hall)
- 4:45-5:45 **AMIS Author's Book Signing** (Thatcher Music Building lobby)
- 6:00 **Dinner** (on your own)
- 8:00 **Concert, Musica Viva** (Bridges Hall of Music, Pomona College)

**Saturday, 23 May**

- 8:00-9:15 **JAMIS Editorial Board Meeting and Breakfast** (Claremont Inn)
- 8:00-9:00 **Registration** (Thatcher Music Building)
- 9:30-10:00 **Recital-Demonstration** (Fiske Museum, Bridges Auditorium)  
Mason & Hamlin Triple-Manual Reed Organ, Kathleen Scheide
- 10:00-10:30 **Refreshment Break** (Lyman Hall)
- 10:30-12:00 **Paper Session III: Woodwinds** (Lyman Hall)  
Tula Giannini, "A French Dynasty of Master Woodwind Makers: Bizey, Thieriot, and Porthaux, ca. 1745-1812."  
Nicholas Shackleton, "Acceptance of the 13-keyed Clarinet in France"  
Cecil Adkins, "The Oboe in Central Europe in the 18<sup>th</sup> century"  
William Waterhouse, "Might-Have-Been Bassoons: Reform Instruments by Boehm and Kruspe"
- 12:00 **Silent Auction ends at 12:00** (Bryant Hall)
- 12:00-1:15 **Lunch** (on your own, return to Humanities Auditorium, Scripps College)
- 1:15-2:00 **Fortepiano and Clavichord Recital**, Preethi da Silva (Humanities Auditorium, Scripps College)
- 2:00-2:30 Return to Lyman Hall, refreshments will be available
- 2:30-3:30 **Paper Session IV: Pitch, Brass Makers, Restoration** (Lyman Hall)  
Peter Adams, "Musical Pitch in the United States before 1900"  
Robb Stewart, "Southern California Brass Instrument Makers"  
Michael Hubbert, "Restoring Techniques of Woodwinds"
- 3:30-4:00 **Refreshment Break** (Lyman Hall)
- 3:30-4:00 **Check and Pick up Silent Auction Items** (Bryant Hall)
- 4:00-4:45 **Business Meeting** (Lyman Hall)
- 5:00-6:00 **Concert, Americus Brass Band** (Bridges Hall of Music, Pomona College)
- 6:00-7:00 **Reception** (cash bar, Faculty House of The Claremont Colleges)
- 7:00 **Banquet and Auction** (Faculty House) including presentation of the Curt Sachs Award and Densmore Prize

**Sunday, 24 May**

- 9:00-12:00 **Opportunity to visit** the Fiske Museum

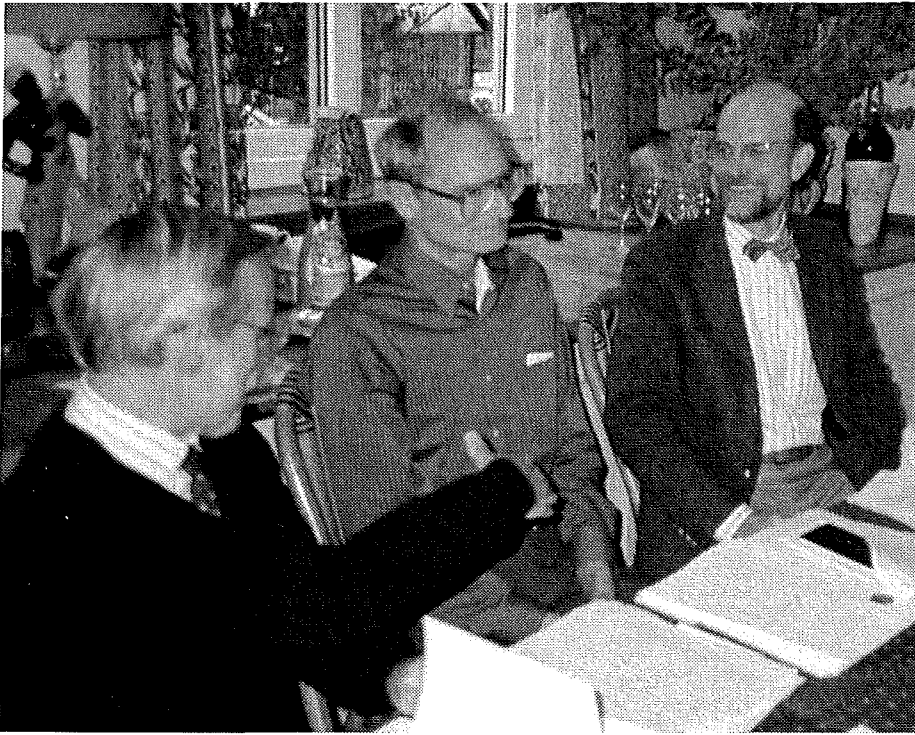


Robert E. Eliason

**ROBERT E. ELIASON TO RECEIVE  
1998 CURT SACHS AWARD**

The Curt Sachs Award, named for the celebrated scholar who was a founder of the modern systematic study of musical instruments, is given annually by the American Musical Instrument Society to recognize those who have made significant contributions toward the goals of the Society. The AMIS Board of Governors is pleased to announce that the recipient of our Curt Sachs Award for 1998 is Robert E. Eliason well known for his extensive, pioneering research on 19<sup>th</sup> century American makers of brass and woodwind instruments. His dedicated service to our Society includes his work as Treasurer (since 1978), as a longstanding member of the Journal Editorial Board, and as the program chairman for five annual meetings.

Robert E. Eliason's academic and professional career has combined both scholarship and performance. Following his undergraduate years culminating in the B.M. in Music Education (University of Michigan, 1955), he toured Europe from 1955 to 1957 as a member of the Seventh Army Symphony Orchestra. He earned the M.M. in Performance in 1959 from the Manhattan School of Music, New York City, and played in the Kansas City Philharmonic as principal tuba during the following decade. In 1968 he earned the D.M.A. in Musicology from the University of Missouri, Kansas City, with a dissertation entitled "Brass Instrument Key and Valve Mechanisms Made in America with Special Reference to the D. S. Pillsbury Collection in Greenfield Village, Dearborn, Michigan."



AMIS Board of Governor Laurence Libin (left) is the first to congratulate 1998 Curt Sac Award winner Robert Eliason (center). AMIS President William Hettrick (right) announced award at the November Board of Governors meeting in New York. Photo by John McCardle.

In several ways, the subject of Eliason's doctoral dissertation is indicative of his productive scholarly career following his years of formal education. He received the Olds Scholarship Award for research on brass instruments in 1969 and continued his study in 1970 with a postdoctoral research grant from the Smithsonian Institution. In 1971 he was named Curator of Musical Instruments at the Henry Ford Museum and Greenfield Village. Serving in that position until 1985, Eliason contributed significantly to public awareness of the extent and accomplishments of brass and woodwind manufacturing in the United States during the first three-quarters of the nineteenth century through his research and publications, his collection and exhibition of representative historical examples of the instruments, and his presentation of concerts of period music using authentic instruments. During the years 1971-85, Eliason continued to perform professionally on the tuba with the Detroit Concert Band and the Mt. Clemens and Warren (Michigan) community orchestras. He gave frequent museum demonstrations on serpent, ophicleide, saxhorn, and

musical glasses, and performed on historical instruments at the Library of Congress and with the Smithsonian Social Orchestra & Quadrille Band.

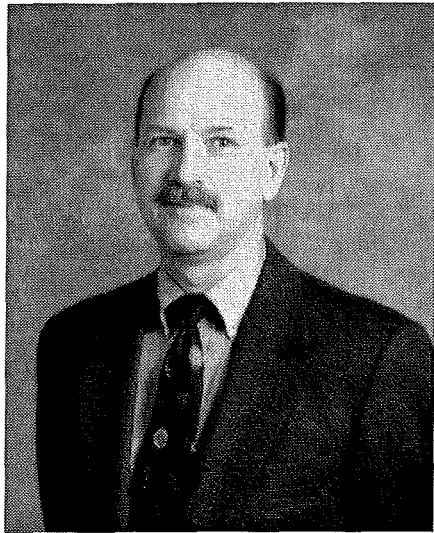
Following his resignation from the Henry Ford Museum, Eliason has worked as a technical writer for several firms engaged in the application of computer technology. In 1988, he and his wife, Ellen, founded Toad Hill Music, a computerized music typesetting business. He also performs regularly with the Yankce Brass Band, the Dartmouth Symphony Orchestra, and the Heritage Brass Quartet.

Over a period of almost thirty years, scholarly articles by Robert E. Eliason have appeared in the following periodicals and reference works: *The Galpin Society Journal*, *The Journal of the American Musical Instrument Society*, *The Herald*, *The Selmer Bandwagon*, *TUBA Journal*, *The International Trombone Association Journal*, *The New Grove Dictionary of Music and Musicians*, *The New Grove Dictionary of Musical Instruments*, *The New Grove Dictionary of American Music*, *The New Harvard Dictionary of Music*, and *The*

*Tuba Source Book*. He is also the author of three published books: *Keyed Bugles in the United States* (Smithsonian Institution Press, 1972), *Graves & Company Musical Instrument Makers* (Henry Ford Museum & Greenfield Village, 1975), and *Early American Brass Makers* (Brass Press, 1979). Although Eliason has written extensively on musical instrument collections and the history of brass instruments, most of his published studies concentrate on the production, design, and use of American instruments of the 19<sup>th</sup> century, specifically brass and woodwind. His ground-breaking research has unearthed significant information on the following American makers: Nathan Adams, J. Lathrop Allen, George Catlin, Charles G. Christman, Isaac Fiske, Samuel Graves, John Meacham, Thomas D. Paine, Benjamin F. Quinby, and E. G. Wright. Eliason has also written two important (unpublished) works that he has generously made available to interested scholars: "Early American Makers of Woodwind and Brass Musical Instruments" (a directory of basic information gleaned mostly from city directories) and "The Hall Letters, Describing the Careers of 19<sup>th</sup>-Century Musicians D. C. Hall and Rhodolph Hall of Lyme, N.H." besides his productivity as an author, Eliason's professional activities have included work on exhibitions of musical instruments and related items. He designed an exhibition of the Don Essig Collection of Musical Instruments at the University of Missouri-Warrensburg in 1969 and went on to create and supervise the Music Instrument Gallery at the Henry Ford Museum, an exhibit space of 3000 square feet devoted to the display of instruments used in the United States. Recently he has served as a consultant for "Grand Concert! New Hampshire Town Bands," a special exhibition at the New Hampshire Historical Society that traces the history of bands, instrument making, and music composition and publishing in that state.

Robert E. Eliason will be presented with the 1998 Curt Sachs Award at the festive banquet during our annual meeting in Claremont, California.

## SAM QUIGLEY RECEIVES THE DENSMORE PUBLICATION AWARD



Sam Quigley

Photo by Clark Quinn

Sam Quigley is the recipient of the 1998 Frances Densmore Award for his article, "The Raffles Gamelan at Claydon House," according to Martha Mass, chair of the AMIS Publication Prize Committee. The article appeared in the 1996 volume of the *Journal of the American Musical Instrument Society* and details many surprising attributes of one of the oldest Javanese gamelans outside Indonesia.

Quigley began his career at the Museum of Fine Arts, Boston, in 1980. After serving as an assistant in the Musical Instrument Collection under AMIS member Barbara Lambert, he served as that museum's keeper of musical instruments from 1986 to 1995. During his tenure, climate control for both the storage and exhibition spaces was brought up to standards, John Koster's Bessaraboff award-winning catalogue of keyboard instruments was initiated and published, the collection's object records were comprehensively computerized, and the collection's endowment was vastly increased. Included among his most notable acquisitions were the 1796 "Godoy" piano by Broadwood and Sons, a J. C. Denner bass recorder, a ca. 1685 Voboam guitar, a ca. 1725 Richters oboe, numerous important nineteenth-century American brass and stringed instruments, and the 1840 "Blora" gamelan from Java.

In 1995 his longtime advocacy for

computerizing the curatorial records of the entire museum's holdings resulted in his appointment as manager of collection information in the newly created Department of Information Resources. In this capacity, he now directs many initiatives that will result in the complete automation and electronic delivery of information about the museum's estimated 500,000 objects by the year 2000. Although his daytime activities have changed dramatically, he still plays an active role as a member of the ensemble he founded in 1979, the Boston Village Gamelan, which is well regarded for its performance of the classical repertoire of Central Java.

Originally from Rochester, N.Y., he studied piano and horn in the Preparatory Department of the Eastman School of Music. He first became engaged by non-Western music at Wesleyan University where he received his Baccalaureate with High Honors in music in 1974. In 1977, after fieldwork in Central Java, he received a Master's degree in Musicology. He has served AMIS on the Board of Governors, on the Editorial Board for JAMIS, as chair of a special committee on reorganization, and most recently, as the chair of the Curt Sachs Award committee. He is now the webmaster for our Society and is keen to explore the means by which new media can enhance recognition and membership for AMIS while developing new possibilities for furthering our mission.

### STOLEN TRUMPET

*Edward H. Tarr, director of the Trompetenmuseum Bad Säckingen, sent the following notice:*

**STOLEN** from the Bad Säckingen Trumpet Museum on or about 18 January 1998 a **natural trumpet in E-flat inscribed JOHANN SIEGMUNT GRAF IN BREITENBACH 1746**, brass with silver garnishings, standing height 66.5 cm, bell diameter 11.6/11.7 cm. *Provenance:* court of Saxe-Weimar (with monogram of Ernst August), Sigmaringen Castle (1878), E. W. Buser Collection (bought at auction 1977). Illustrated on cover and p. 16 of Museum catalogue (Bad Säckingen, 1985). *Please inform:* Mayor's office, P.O. Box 1143, D-79702 Bad Säckingen, Germany, Fax: + 497761-51-321. **REWARD**

### THE INSIDE STORY

When the Martin Guitar Co. decided to produce a limited-edition Joan Baez guitar, technicians began by giving the folk singer's vintage acoustic guitar a thorough examination. Inside, they discovered a handwritten message that apparently was left decades ago by a guitar repairman who objected to Baez's left-leaning sympathies and her controversial 1972 trip to Vietnam. The message, as scribbled on the inside soundboard: "Too bad you are a Communist!" For authenticity, the guitar company decided to include a facsimile of the note, visible only with the help of a tiny mirror, inside each of the \$9,850 reproductions. "We thought it was pretty charming," says company chairman Chris Martin, "and so did she."

Douglas Stanglin with Linda Robinson, Ted Gest, Shaheena Ahmad,

Linda Fasulo, Kenneth T. Walsh, and Thom Geier.

Email address <whispers@usnews.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 Albert R. Rice, AMIS Membership Registrar, 495 St. Augustine Ave., Claremont, CA 91711; phone (909) 625-7649, fax (909) 621-8398, e-mail <arrice@rocketmail.com>.

### FESTIVAL MUSICA ANTICA A MAGNANO

A series of candle light concerts (Concerti a lume di candela) will be held during August and early September 1998 in several of the churches in Magnano, Italy. The series is under the general direction of Bernard Brauchli. For further information contact the festival at Via Roma 48, I-13887 Magnano, Italy; phone +39-1567-9176; fax +39-1567-9260; e-mail <bbrauchl@worldcom.ch> 7-8 August, Ensemble Astrée 14-15 August, Duo Bernard Brauchli and George Kiss, *clavichord, clacicembalo, organo, fortepiano* 20-21 August, Wieland Kuijken and Kaori Uemura, *viola de gamba*



26 August, The Academy of Ancient Music, Christopher Hogwood, conductor

28 August, Francesco Cera, *organ*

4-5 September, Christine Jaccottet, *clavicembalo*

### PREETHI DE SILVA

Harpichordist and fortepianist Preethi de Silva is founder-director of *Con Gioia* and has concertized extensively in the United States, Europe, Australia, New Zealand, and Sri Lanka. She studied at the Royal Academy of Music, London, the Hochschule für Musik, Berlin, and at Yale University, where she earned the Doctor of Musical Arts degree.

A winner of the prestigious Erwin Bodky Award for performance of early music and several international fellowships, she recently received a Fulbright award to pursue research for a monograph on the fortepianos of Dieudonné and Schiedmayer. Ms. de Silva's recordings of J. G. Mützel have received high critical acclaim in the United States, Germany, and England. Recent releases by the Musical Heritage Society include several volumes of keyboard music by C. P. E. Bach and three piano concerti by Mozart. She has published a Prelude for Oboe and Harpsichord and a translation of Andreas Streicher's *Manual on the Fortepianos of Nannette Streicher*, and has also composed works for solo harpsichord. Currently she is professor of music at Scripps College, Claremont, where she received the 1988 Faculty Recognition Award for distinguished professional achievement.

### SPECIAL EXHIBITS OF INSTRUMENTS FROM PRIVATE COLLECTIONS AT THE FISKE MUSICAL INSTRUMENT MUSEUM MAY 1998

#### Flutes lent by Dr. Richard M. Wilson of Pasadena, Calif.

##### France

7-key ebony flute by Jean-Baptiste Tabard, Lyon, ca. 1825. Restoration of head joint and two keys by Michael Hubbert, Comptche, California. A=ca. 435-440.

Conical Boehm cocuswood flute by Claire Godfroy aîné, Paris, ca. 1845. Serial no. 357, Dorus G-sharp.



Preethi de Silva

13-key cocuswood flute by Jacques Nonon, Paris, ca. 1860. "Tolou" flute with B foot, silver keys on rods and axles with gold needle springs. A=ca. 445-448.

##### United States of America

8-key cocuswood flute by George Catlin, Philadelphia, ca. 1830. Box-like silver keys on posts and plates over metal-bushed oval holes. Lip plate and metal-lined embouchure. Restoration by Michael Hubbert. A=ca. 435-440.

9-key cocuswood flute by George Catlin, Philadelphia, ca. 1835. Silver keys in blocks and wide silver rings. The C-sharp and C keys are below the D-sharp key like those on instruments marked Drouet. A=ca. 435-440.

8-key cocuswood flute by Edward Riley, New York, ca. 1830. Silver keys and ivory head. Repair by Michael Hubbert. A=ca. 435-440.

Boehm silver flute by Alfred G. Badger, ca. 1880. Foot joint to low B-flat, flared end, Briccialdi B-flat, closed G-sharp. Ornate engraving, gold name plates. A=ca. 455.

##### Germany

6 and 8-key ebony flute by Johann Gottlieb Freyer, Potsdam, ca. 1805. Two foot joints and three corps de rechange. In a case by Griessling & Schlott who may have provided the C foot. A=ca. 433, 438, 443.

1-key boxwood flute by Heinrich Grenser, Dresden, ca. 1810. One surviving center joint marked "3" presumably the shortest of three center joints.. Restoration by Michael Hubbert. A=ca. 445.

8-key ebony flute by Adam Friedrich Piering, Berlin, ca. 1815. One surviving center joint marked "2" presumably the middle of three center joints.

Restoration by Michael Hubbert. A=ca. 437.

5 and 6-key ebony flute by Johann Georg Braun, Mannheim, ca. 1820. Three center joints with silver keys (curved flaps) in silver saddles. A= ca. 435, 440, 446.

#### *Austria*

1-key boxwood flute by Lotz, Bratislava?, ca. 1750. Small round embouchure. Restoration by Michael Hubbert. A=ca. 405.

10-key boxwood flute by Stephen Koch, Vienna, ca. 1815. Silver keys with pewter plugs throughout. The key for the low B is operated by the right-hand thumb. A=ca. 435-440.

11-key granadilla flute by Stephen Koch, Vienna, ca. 1835. A silver plate mounted on the barrel engraved: "James S. Springs/1835." Silver rings and shell shaped key flaps in silver lined wooden blocks. Restoration by Michael Hubbert. A=ca. 445.

16-key stained boxwood flute by Johann Ziegler, Vienna, ca. 1830. Straight form of extended flute to low G. Silver keys and mounts, extra keys are the high E/D trill, an additional lever for B-flat, and second G-sharp. New head joint and restoration by Michael Hubbert. A=ca. 440.

13-key granadilla flute by Johann Ziegler, Vienna, ca. 1870. Two heads (one ivory), bushed toneholes. Cloisonné end cap on ivory head in original case. A=ca. 435, 440.

#### **Woodwinds lent from the Bocquet-Moir Collection, Santa Monica, Calif.**

Boehm-system flute by Eugène Albert, Brussels, ca. 1860.

Boehm-system flute by Djalma Julliot, Le Couture, 1898.

Boehm-system flute by the Baxter-Northrup Co., Los Angeles, ca. 1925.

13-key boxwood oboe by Franz Ludwig, Prague, ca. 1840. It is similar to the Sellner system oboes having a sliding tuning head and metal-lined finger and tone holes.

12-key transition-system oboe by Triébert, Paris, ca. 1845. It includes one ring and "spectacle" key for the left hand and two rings for the right hand.

Conservatory-system oboe by François Lorée, Paris, 1883. Serial no. B018.

Conservatory-system oboe by Jacques Albert, Brussels, ca. 1890. Serial no. 839.

5-key pearwood B-flat clarinet by George Miller, London, ca. 1775.

6-key boxwood B-flat clarinet of English origin, ca. 1780.

6-key boxwood C clarinet by Jean-Jacques Baumann, Paris, ca. 1800.

13-key boxwood B-flat clarinet by Thomas Key, London, ca. 1830. In case.

13-key boxwood B-flat clarinet by Jean Baptiste Tabard, Lyon, ca. 1830.

13-key ebony B-flat clarinet by Jacques Printemp, Lille, 1837.

Boehm-system B-flat clarinet by Louis Auguste Buffet jeune, Paris, 1847-50.

13-key B-flat clarinet by Adolphe Sax, Paris, ca. 1855.

Albert-system B-flat clarinet by Eugène Albert, Brussels, ca. 1880. B-flat mechanism is attached to A key.

Albert-system B-flat clarinet by Eugène Albert, Brussels, ca. 1880. Full Albert system.

Albert-system E-flat clarinet (double-wall) by the Conn Co., Elkhart, ca. 1890. Serial no. 260.

Albert-system A clarinet (double-wall) by the Conn Co., Elkhart, ca. 1890. Serial no. 148.

Bass chalumeau by Guntram Wolf, Germany, ca. 1985 after the instrument by Kress in Salzburg.

#### **Brasses and one clarinet lent by Robb Stewart of Arcadia, Calif.**

Cornet in B-flat or A by the Boston Musical Instrument Manufactory, Boston, ca. 1878. "Three Star" model similar to a patent of 1879 with an unusual arrangement of valve levers.

Cornet in B-flat or A by the Courtois Co., Paris, ca. 1875. "Levy's" model. An important presentation cornet engraved: "P.S. Gilmore to M. Arbuckle for J.W. Pepper."

Cornet in B-flat or A, Adolphe Sax, Paris, 1861.

Cornopean, Wood & Ivy, London, ca. 1845. Three Stölzel valves and one clapper key, sold by Townsend in Manchester.

13-key stained boxwood clarinet in E-flat, Graves & Co., Winchester, ca. 1840.

#### **String instruments lent by James Tyler of Pasadena, Calif.**

Rebec of Italian origin, 18<sup>th</sup> cent.

English Guitar by John Preston, London, 1770-85.

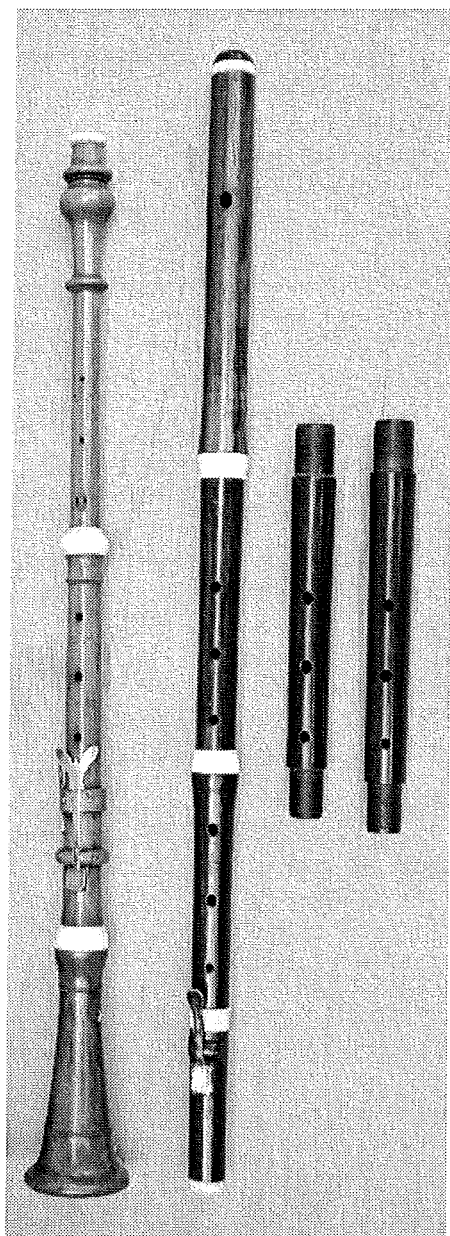
Spanish Guitar by John Preston, London,

1770-85. Guitars made with five courses (ten strings) are rarely found by English makers of this period.

Mandolino of the Presbler school, Milan, ca. 1780.

#### **A FRENCH DYNASTY OF MASTER WOODWIND MAKERS REVEALED, BIZEY, PRUDENT AND PORTHAUX, THEIR WORKSHOP IN PARIS, RUE DAUPHINE, ST. ANDRÉ DES ARTS, CA. 1745-1812: NEW ARCHIVAL DOCUMENTS.**

Since the publication of my book, *Great Flute Makers of France, the Lot and Godfroy Families, 1650-1900* (London: Tony Bingham, 1993), I have been working on a book about the history and development of the French baroque based on research in France across a wide range of sources including instruments, musical iconography, early music prints, theoretical works, 18th-century texts, and important archival documents that bring to light new historical and biographical information on 17th- and 18th-century French woodwind makers and players. Featured are woodwind families such as Hotteterre, Chédeville, Pièche, Hannès Desjardins, Pignon Descouteaux, and Rousselet, leading flute soloists such as Philibert, de La Barre, Blavet, and Devienne, and importantly, master woodwind makers of Paris, among whom we find Bizey, Prudent, and Porthaux, the makers featured in the following article. Their lives, typical of woodwind makers of their era, were intricately connected by the social and legal institutions governing them, be it the Paris Community of instrument makers, the *Académie royale de musique*, the King's chamber, chapel and *écurie*, or contracts of apprenticeship, marriage and inheritance. Adherence to French aesthetic and cultural values characterizes their work, and brings cohesion to its related elements of composition, pedagogy and performance practice. Marriage was an accepted means of securing a place in the master maker's workshop, and of purchasing it at his death. Whereas the recognized early masters of string instrument making were Italian, their instruments preferred by French royalty, French masters held the leadership position for woodwinds, in part, as the book will document, because they introduced and established new



Flute with corps de rechange by Prudent; oboe by Porthaux (Photo courtesy of Tony Bingham)

designs for baroque woodwinds that were then emulated and copied throughout Europe. French baroque woodwinds not only boasted a new look, but a new sound, a greater range of musical expression and expanded technical capabilities. Thus, they assumed an important musical voice in French orchestral, chamber and solo music, and as this material illustrates; we note here, that it was a voice often heard through the instruments of Bizey, Prudent and Porthaux. Here follows some documentation that I have found working in French archives which offers new information on workshops of these three major French 18th-century woodwind makers.

Scholars have long recognized Charles Bizey, Prudent Thieriot, and Dominique Porthaux as important 18th-century woodwind makers. Their surviving instruments are treasures of museum and private collections. This article presents archival documents that reveal that they were in turn master makers of the same workshop on the rue Dauphine, parish of St. André des Arts, first established by Bizey, ca.1745 when he moved there from the rue Mazarine, his location there from ca.1716, the year he became a master maker in Paris. Through the documentation of apprenticeship and marriage, professional affiliations and family ties, a dynasty of woodwind makers emerges, its makers important not only for the impeccable quality of their work, but equally for their contributions to the development and art of woodwind making and playing.

#### Apprenticeship—Prudent with Bizey

On 27 April 1747 Prudent Thieriot signed an agreement of apprenticeship with Charles Bizey.

“Today before the notaries of Paris signed below Sieur Prudent Bizey living in Paris rue Dauphine parish of St. André des Arts chez le Sieur his uncle here after named, son aged 16 of the deceased Jean Baptiste Prudent Bizey, surgeon in Bourbonne province of Loraine and Elizabeth Bejard his wife at present his widow—who for his profit and advantage recognizes to take in apprenticeship for six years complete and consecutive which began today and runs from this day with Sieur Charles Bizey, his great-uncle, master and merchant maker of woodwind instruments in Paris former expert (*ancien juré*) of his community [the Paris community of woodwind makers] living on the said rue Dauphine and Parish, from today who takes and retains the said Prudent Bizey for his apprentice during the said time and promised to show and teach him his said trade. . . .”

Although the contract is duly signed “Bizey” and “Prudent Bizey,” a few weeks later on 17 May, in recognition of the incorrect identification of the apprentice to be, the agreement was nullified and replaced that day by a new one, this time with the correct and “true” identity of Prudent. The document certifies that “Prudent Bizey” is actually

Prudent Thieriot, “the truth being that the said Prudent Thieriot is the son of Prudent Thieriot and Jeanne Belin his wife, of La Bourbonne les Bains.”

The new agreement reads: “Prudent Thieriot dit Bizey living in Paris with the Sieur his master hereafter named, son of Prudent Thieriot and Jeanne Belin of Bourbonne les Bains, the said Thieriot about 17 years old.” A few days later, on 22 May, the agreement was officially ratified by the Paris community of musical instrument makers in the persons of “Sieur François Henry Lesclap living Isle Notre Dame rue Regratière parish St. Louis and Jean Henry Hemsch living rue Quincampoix parish of St. Nicolas des Champs, both masters and merchants, makers of musical instruments in Paris presently experts now in charge of their community. . . .”

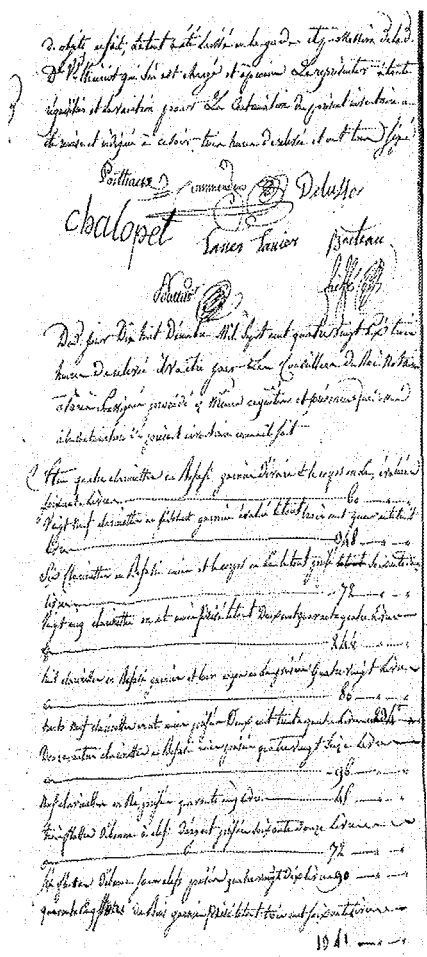
#### Bizey marries Anne Marguerite Chalopet

On 18 April 1751 in Paris, Bizey married Anne Marguerite Chalopet, the daughter of Sieur Brice Chalopet, a merchant living in Eclance, diocese of Troyes near Bourbonne les Bains, the region in which Prudent’s parents were residing, and Anne Marguerite Merat. (The parish records of St. André des Arts indicate 12 June of that year.) As the bride’s parents were not present, Sieur Antoine Sailly, a paymaster living on the rue Dauphine, was given authority to represent them by a document notarized in Bar sur Aube on 18 March; it refers to Bizey as “Charles Joseph.” Prudent Thieriot attended the marriage signing the contract “Prudent Bizey” showing that he was considered a member of the Bizey family. This ambiguity seems to explain why he signed his instruments simply “PRUDENT.” The contract states that husband and wife would share equally in the instrument business, but does not suggest its actual value. If there were no children from the marriage, the surviving spouse would inherit both shares. In addition, Chalopet was given an annuity of 300 livres.

#### Sale of Inherited Lands. Bizey Purchases Land from the Chalopet Family

A month after Bizey’s marriage, 16 May 1751, Anne Chalopet, daughter of deceased Nicolas Chalopet and sister of Bizey’s first wife, Elizabeth Simone





Prudent's workshop inventory, p. 1, reproduced here showing signatures of Delusse, Porthaux and Mme. Chalopet. Note that flute descriptions do not indicate number of keys: "three ebony flutes with silver keys priced 72 livres; six ebony flutes without keys price 90 livres; 45 boxwood flutes mounted priced together 60 livres." A few multi-keyed flutes by Prudent are listed in Young, *4900 Historical Woodwind Instruments*. In sum, instruments priced number about 885: 142 clarinets, 130 flutes, 30 tierces (flutes), 258 flageolets, 41 recorders, 205 bassoons, several octave oboes & bassoons, 22 oboes, and 50 piccolos.

Chalopet, sold land to Bizay that she inherited at her father's death. Bizay paid 560 livres for several tracts of land in the region of Eclance near Bar sur Aube in Champagne.

**Bizay and Villars**

Bizay's first marriage to Elizabeth Simone Chalopet named above, took place in Paris, St. Sulpice on 12 January 1742. Shortly after her death, he married Anne Simone Villars who was related to the master woodwind maker, Paul Villars. A 1747 document of *notoriété* states that at the death of Anne Simone Villars, because there were no children from the marriage, an inventory was not taken.

**Bizay Supplies Instruments to Oboists**

**of the King's Chamber and Musketeers**

This is made clear from a document of "Obligation et Delegation" of 18 April 1746, and an addendum dated the next day for payment of moneys owed to Charles Bizay by Nicolas Hannès Desjardins for which "the Sieur Bizay gave power [to represent him] to Demoiselle Anne Simone Villars his wife." The document shows that Bizay was owed 1200 livres—684 livres 15 sols on the treasury of the "Comédiens Italiens," and from 7 January 1743 to the present, 515 livres 5 sols "for money and merchandise that the said Sieur Bizay lent and furnished to Nicolas Hannès Desjardins oboist to the King's chamber and the second company of the musketeers of the King," who offered to facilitate payment by drawing upon moneys he inherited at the death of his uncle, Jean Baptiste Hannès Desjardins, formerly, "oboist to the King's chamber and first company of the musketeers."

**Bizay Dies; Prudent Marries Marguerite Chalopet**

On 6 April 1758 Prudent Thieriot married Marguerite Chalopet, sister of Anne Marguerite Chalopet, Bizay's wife. By that date, Bizay had died, as the marriage contract is signed "Chalopet veuve Bizay." The contract states that Prudent's mother is deceased while his father, living in Bourbonne les Bains and consenting to the marriage, is described as a wood worker (*menuisier*), which suggests that at an early age, Prudent was trained by his father as a turner in wood. Chalopet's parents, still living in Eclance, did not attend the marriage and were represented by Edmé Robin, a master *limonadier* in Paris. Prudent brought to the marriage 800 livres in "merchandise, tools and utensils of his profession, household goods including savings and earnings, plus 600 livres one time paid." The future wife brought 400 livres in clothes, savings, and earnings.

**Prudent as Master Maker of Workshop, rue Dauphine**

Importantly, at Bizay's death Prudent became master maker of the workshop on the rue Dauphine. He had not married the master's daughter to gain access to the business as was customary, but instead, the sister of the widow Bizay. That the Thieriot and Chalopet families lived in the same region of France, the villages of

Eclance and Bourbonne les Bains near Troyes, and Bar sur Aube in Champagne, no doubt contributed to their close association.

**Dominique Porthaux Marries Elizabeth Thieriot, Prudent's Sister**

On 10 November 1777 Dominique Porthaux, the son of François Porthaux and Madelaine Genest, married Elizabeth Thieriot, Prudent's sister, making him a member of the Bizay/Chalopet/Thieriot family. The same year on 10 June, he secured the position of wine inspector for the city of Paris based on an annuity of 25,000 livres in principal, yielding 1000 livres per year. Both Prudent and Porthaux had several children. In fact, Prudent's brother Nicolas is described as a *luthier* in the marriage contract of his daughter, Marie Louise. When she married Sieur François Lanier, a master baker living in Paris, rue and parish St. Sauveur, 8 January 1780, most members of the bride's family were present: "her younger sisters, Marie Suzanne and Anne Victoire, Nicolas Thieriot, uncle, Jean Honoré Marsot, master perfume maker and Anne Marguerite Chalopet his wife, maternal aunt, and Sieur Dominique Porthaux, master *luthier* in Paris, and Dlle Elizabeth Thieriot his wife, a paternal aunt of the said future wife."

**The Inventory after the Death of Prudent Thieriot**

After almost twenty years of running the instrument business, Prudent Thieriot died on 9 December 1786. At the request of his wife and children an inventory was taken. Among his several children, his son Jean Baptiste Prudent was received as a master in his father's workshop 18 September 1771.

**18 December 1786, Evaluation of the Woodwind Instrument Business of Prudent;**

**Porthaux and Delusse Serve as Experts for the Appraisal**

Christophe Delusse was a close associate of Porthaux. When he died in 1792, an inventory was taken of his instrument business; I discovered the document reference only to find that the inventory had been destroyed in a fire *chez le notaire—quelle tristesse!*

Although Prudent made many flutes, what impresses most, is the large number of inventoried clarinets and especially bassoons. The workshop's notoriety for

bassoons continued with Porthaux emphasized through his friendship and professional association with Etienne Ozi, the first professor of bassoon at the Paris Conservatoire, and author of an important bassoon method.

#### Customers

A sampling of bills owed the estate show that Prudent supplied musicians of the *Opéra*, military, and *Théâtre Italien*, as had Bizey: "120 livres by Sieur Solié, comedian at the Théâtre Italien, for a bassoon," Le Vasseur, musician of M. le Marquis de Nesle, Garnier [flutist with the *Opéra*], Sieur Belamour, musician for the Regiment of Médoc, Sieur Gasseau, musician for the *Régiment des grandes françaises*, François Donat, musician, and Sieur Carroyer, musician.

#### Workshop Employees

Several journeymen (*compagnon*) and workers (*ouvriers*) are listed under moneys owed.

#### 20 December 1786, Sale of the Instrument Business (*vente de fonds de boutique*)

Prudent's widow, Marguerite Chalopet, sold the instrument business to Dominique Porthaux for 6807 livres based on its estimation by Delusse and Porthaux. By 5 November Porthaux had paid the full amount plus 5 percent interest, equaling 7022 livres.

#### Porthaux Supplies Instruments to François Devienne, Renowned Flutist and Composer

Moneys owed by the estate of Devienne at his wife's death in 1790, reveal that Devienne was purchasing instruments from Porthaux. The entry reads, "to the Sieur Porteau [*sic*] maker of woodwind instruments 200 livres." Devienne's instruments are listed as two transverse flutes and a bassoon.

#### 24 April 1806, Porthaux's Son, Dominique Prudent, Marries Mlle. Claire Marie Madelaine Ettingshausen; He Inherits the Musical Instrument Business

Shortly after the death of Elizabeth Thieriot, Porthaux's son married and inherited the instrument business. The famed bassoonists, Etienne Ozi and Thomas Joseph Delcambre, and the

clarinetist Jacques Charles Duvernoy were present. In 1812, after only six years of marriage, Dominique Prudent disappeared without word; by them, he and Mme. Ettingshausen had had several children. When his father-in-law, Jean-Philippe Ettingshausen, died the next year, his wife inherited part of a grand house on the boulevard Montparnasse no. 28.

#### 1835 and 1857, Dominique Prudent Porthaux's Sons Marry; He Is Declared Missing without News since 1812, and by 1857 Presumed Dead

#### Dominique Porthaux Dies 3 February 1839 on the rue Poupée, St. Séverin. No Inventory after Death Was Taken

#### Woodwind Workshops

##### Specialize—Flute Types and Reeds

For Prudent and then Porthaux, reed instruments occupied a major part of their output. Although 18th-century woodwind makers manufactured a range of woodwinds, they tended to specialize by type, divided by flute type on the one hand, and reeds on the other. For the workshop on the rue Dauphine, the reeds seem to represent its specialty from oboes by Bizey to bassoons by Porthaux, while also recognizing that extant flutes by Bizey and Prudent attest to their makers' mastery of the art of flute-making. Clearly, Prudent capitalized on the emergence of the clarinet as an important and popular woodwind. The large quantity he manufactured as evidenced by the workshop inventory 1786, bears this out. As masters of French 18th-century reed instrument making, they were ideally positioned to exert a pivotal influence on its development and design, just as the makers of the Naust/Delerablée/Lot workshop were leaders for the development of the flute. That but a few workshops dominated French 18th-century woodwind making, due in part to the exclusivity of the Paris community of instrument makers (1772–73 Prudent was *juré comptable* [juror responsible] for the community's receipts and expenses, succeeding Thomas Lot, *juré*, 1770–72), amplifies even more the importance of these makers. The association of Bizey, Prudent, and Porthaux provides a new basis for a fresh look at the instruments they manufactured. Their highly successful and lucrative workshop well-servedoyal

music-making during the 18th century, surviving as well the ravages of the French Revolution. Always dedicated to their art, they skillfully modified woodwind design as musical style evolved supplying musicians instruments that perfectly expressed the look and sound of French musical culture.

— © Tula Giannini, Ph.D., MLS, Asst. Prof., Catholic University of America, author of *Great Flute Makers of France the Lot and Godfroy Families, 1650-1900*. London: Tony Bingham, 1993.

#### NEW ACQUISITIONS AT THE METROPOLITAN MUSEUM OF ART, DEPARTMENT OF MUSICAL INSTRUMENTS, 1996–1997

#### GIFTS

*Viola mute*; tortoise shell; Europe, 19th cent.; 1996.36; Ted Williams.  
Ken Butler; *Paddle/Bow Bass*; wood, metal; United States (New York), 1986; 1996.57; Ken Butler.  
*Makabi sanshin*; wood, snakeskin; Japan (Okinawa), ca. 1850; 1996.210ab; Jan LaRue.  
*Panpipe*; wood; Portugal, early 20th cent.; 1996.211; H. R. Nasser.  
George B. Stone and Son; *Drumsticks, snare type*; rosewood; United States (Boston), ca. 1920–30; 1996.283ab; Eric Benjamin Chernov.  
Buffet-Crampon; *Clarinet*; granadilla, nickel-silver; France (Paris), 1924; 1996.284; Norman D. Newell.  
*Rattle*; wood; Central Europe, 15th cent. or later; 1996.320.1; Kimberly and Justin Nasatir.  
*Rattle*; wood; Central Europe, 15th cent. or later; 1996.320.2; Kimberly and Justin Nasatir.  
F. Seaman; *Piccolo*; granadilla, silver; Great Britain, ca. 1920–40; 1996.359; Laurence and Kathryn Libin, in memory of Robert Alonzo Lehman.  
*Oboe*; boxwood, ivory, brass; England (London), ca. 1780; 1996.437.1; Bequest of Robert Alonzo Lehman.  
Alexandre Robert; *Flute*; silver alloy; France (Paris), ca. 1900; 1996.437.2; Bequest of Robert Alonzo Lehman.  
Martin or Valentine Metzler; *Flute*; boxwood, brass, ivory; England (London), ca. 1800–15; 1996.437.3; Bequest of Robert Alonzo Lehman.  
*Fife case*; leather, brass; German, 19th cent.; 1996.437.4; Bequest of Robert

- Alonzo Lehman. *Flute case*; wood; American, 19th cent.; 1996.437.5; Bequest of Robert Alonzo Lehman.
- Antonio Gragnani; *Violin*; wood; Italy (Livorno), 1783; 1997.147; Evelyn Stark.
- Jérôme Thibouville-Lamy; *Clarinet in C*; boxwood, ivory, nickel-silver; France (Paris), ca. 1866-88; 1997.219.1; William J. Maynard.
- George Goulding & Co.; *Clarinet in C*; boxwood, ivory, brass; England (London), ca. 1810; 1997.219.2; William J. Maynard.
- Clementi & Co.; *Clarinet in B flat*; boxwood, ivory, brass; England (London), ca. 1805; 1997.219.3; William J. Maynard.
- George Goulding & Co.; *Clarinet in A*; boxwood, ivory, brass; England (London), ca. 1810; 1997.219.4; William J. Maynard.
- Richard Bilton; *Clarinet in C*; boxwood, ivory, brass; England (London), 1826-56; 1997.219.5; William J. Maynard.
- Hawkes & Son; *Clarinet in B flat*; ebonite, nickel-silver; England (London), 1878; 1997.219.6; William J. Maynard.
- D'Almaine & Co.; *Clarinet in E flat*; boxwood, ivory, brass; England (London), ca. 1830; 1997.219.7; William J. Maynard.
- George Goulding & Co.; *Clarinet in B flat*; boxwood, ivory, brass, synthetic; England (London), ca. 1810; 1997.219.8; William J. Maynard.
- Clementi & Co.; *Clarinet in C*; boxwood, brass; England (London), early 19th cent.; 1997.219.9; William J. Maynard.
- Hermann Wrede; *Clarinet in C*; boxwood, ivory, brass; England (London), ca. 1815-30; 1997.219.10; William J. Maynard.
- Astor & Co.; *Clarinet in C*; boxwood, ivory, brass; England (London), ca. 1800-1814; 1997.219.11; William J. Maynard.
- Steiner & Söhne; *Clarinet in E flat*; boxwood, horn, brass; Germany, ca. 1830; 1997.219.12; William J. Maynard.
- Hermann Wrede; *Clarinet in F*; boxwood, ivory, brass; England (London), ca. 1837-40; 1997.219.13; William J. Maynard.
- Buffet firm; *Clarinet in E flat*; boxwood, ivory, brass; France (Paris), mid-late 19th cent.; 1997.219.14; William J. Maynard.
- Carlo Antonio Testore; *Violin*; wood; Italy (Milan), 1737; 1997.237.1; Bequest of Charles William Jones.
- François Pique; *Violin*; wood; France (Paris), 1803; 1997.237.2; Bequest of Charles William Jones.
- Victor Fetique; *Violin bow*; wood, other materials; France (Paris), ca. 1925; 1997.237.3; Bequest of Charles William Jones.
- François Nicolas Voirin; *Violin bow*; wood, other materials; France (Paris), ca. 1860-80; 1997.237.4; Bequest of Charles William Jones.
- (Alfred Joseph?) Lamy; *Violin bow*; wood, other materials; France (Paris), ca. 1900-20; 1997.237.5; Bequest of Charles William Jones.
- Capezio; *Tap shoes*; leather, steel, velcro, various materials; United States, 1996; 1997.396ab; Savion Glover.
- LP (Latin Percussion) Music Group; *Galaxy conga*; fiberglass, hide, metal; United States, 1996; 1997.397.1; LP Music Group.
- LP Music Group; *Galaxy djembe*; wood, hide, metal, cloth, rubber; United States, 1996; 1997.397.2; LP Music Group.
- LP Music Group; *Iya (bata drum)*; wood, hide, metal; United States, 1996; 1997.397.3; LP Music Group.
- LP Music Group; *Talking drum*; wood, hide, metal; United States, 1996; 1997.397.4; LP Music Group.
- LP Music Group; *Tail cabasa*; plastic, nylon fiber, beads; United States, 1996; 1997.397.5; LP Music Group.
- LP Music Group; *Afuche/cabasa*; wood, stainless steel; United States, 1996; 1997.397.6; LP Music Group.
- LP Music Group; *Agogo*; steel; United States, 1996; 1997.397.7; LP Music Group.
- LP Music Group; *Wooden agogo*; wood; United States, 1996; 1997.397.8; LP Music Group.
- LP Music Group; *Tri-tone samba whistle*; aluminum, nylon cord; United States, 1996; 1997.397.9; LP Music Group.

## Purchases

- Johann Wilhelm Oberlender (the Elder?); *pair of transverse flutes in contemporary case*; ivory and other materials; Germany (Nuremberg), mid-18th cent.; 1996.13.1-3; Clara Mertens Bequest, in memory of André Mertens, and The Vincent Astor Foundation Gift.
- Elkhart Band Instrument Co.; *bass saxophone*; silver-plated brass; United States (Elkhart, Ind.), ca. 1920; 1996.173; Various Donors by exchange.
- P. Henderson; *Piob Mhór (Great Highland Pipe)*; ebony, ivory, silver, leather, fabric; Scotland (Glasgow), 20th cent.; 1996.223; Barbara and Paul Krieger Gift.
- Clarinet in high B-flat*; cocus wood, nickel-silver; France(?), ca. 1890; 1996.268; Rogers Fund.
- Martin Metzler; *Pair of flauti d'amore*; boxwood, silver, ivory; Germany (Karlsruhe), ca. 1780-1800; 1996.427.1,2; Gifts in memory of Robert Alonzo Lehman, 1996, and Clara Mertens Bequest, in memory of André Mertens.
- Wenzel Stowasser's Sons; *Bass/contrabass valve trombone*; brass, nickel-silver; Austria (Graslitz), ca. 1900; 1997.32; Funds from various donors.
- Graves & Company; *Clarinet and case*; granadilla, ivory, silver; United States (Winchester, N.H.), ca. 1845; 1997.55.1,2; Gift of Barnard College, by exchange.
- Jacob Anthony; *Oboe*; boxwood, ivory, brass; United States (Philadelphia), ca. 1800; 1997.272; Albany Institute of History and Art, by exchange, and Rogers Fund.
- Tibetan drum (Rnga)*; wood, paint/lacquer, hide; Tibet, 18th cent.; 1997.365ab; Gift of Herbert J. Harris, by exchange.
- Cornet*; nickel-silver; Henry Lehnert and Co., United States (Philadelphia), late 19th cent.; 1997.415; Brian and Ann Marie Todes Gift.

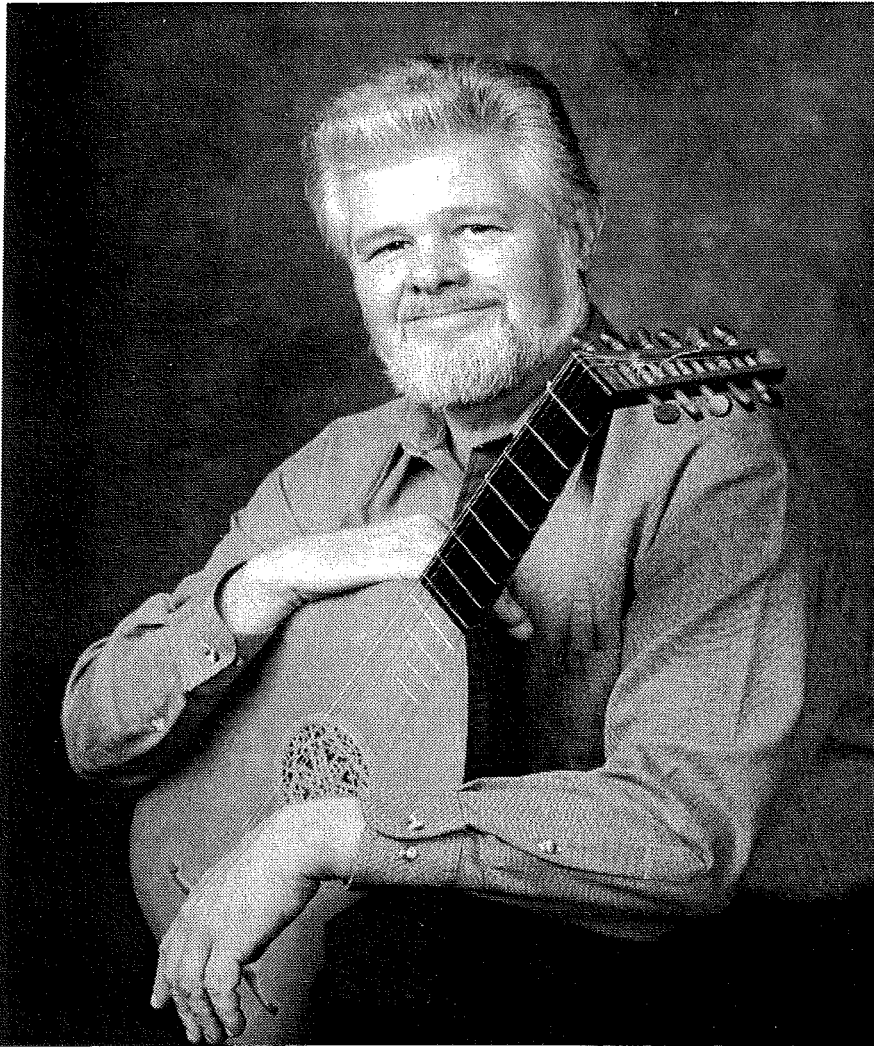
**NEW ACQUISITIONS AT THE  
KENNETH G. FISKE MUSEUM  
CLAREMONT, CALIFORNIA,  
1996-1997**

- 1996.1 Interchangeable Cylinder Music Box, Allard & Sandoz, Geneva, ca. 1880. Nine cylinders. Gift of Lester and June Frink, Claremont, Calif.
- 1997.1 Disc music box, style 51, Regina Music Co., Rahway, N.J., 1901. Disc storage cabinet with sixty-seven 15½" discs. Gift of Maggie and Melissa Latimer, Upland, Calif., in memory of Wilbur Latimer.
- Collection of Serena H. Gordon, Glendale, Calif.*
- 1997.2 Guitar, Lyon & Healy, George Washburn model, Chicago, ca. 1930, serial no. 255837, with case.
- 1997.3 Autoharp, Oscar Schmidt Co., Jersey City, N.J., ca. 1950, with case.
- 1997.4 Zither, Franz Schwarzer, Washington, Mo., ca. 1918, serial no. 9454, with case.
- 1997.5 Mouth-activated reed organ called La Clavietta, U.S., with case.
- 1997.6 Ceramic Flute, US, with case.
- 1997.7 Harmonica, P. Pohl, Germany.
- 1997.8 Rattle, U.S.
- 1997.9 Recorder, probably Mollenhauer, Germany.
- 1997.10 Drvonic, Albania.
- 1997.11 Two plastic "Rhythm Bones," Joe Birl, Philadelphia.
- 1997.12 Tonette, Swanson, U.S.
- Collection of Jack Coleman given by Coleman Family, Tarzana, Calif.*
- 1997.13 6-key flute, Astor & Horwood, London, ca. 1815. Tuning head, in a wooden box.
- 1997.14 8-key flute, Clementi & Co., London, ca. 1825. Serrated head and barrel, serial number 2265, in a wooden box.
- 1997.15 Bass, Lehnert, Philadelphia, Centennial model, 1876-80. Brass tubing arranged to go around the player; initially made for the centennial celebration of 1876.
- 1997.16 Bass horn of English origin, ca. 1840. Brass with crook, mouthpiece, and 4 cupped-shaped key covers.
- 1997.17 Alto helicon, Rancillio, Milan, ca. 1920. German silver body, three rotary valves.
- 1997.18 Natural trumpet, Gebrüder Alexander, Mainz, ca. 1920. Brass with almost no flare at the bell.
- 1997.19 6 independent-valve trombone, Mahillon, Brussels, ca. 1900. Silver-plated with 6 Perinet valves in two sections at right angles to each other. "Seha" model.
- 1997.20 Rotary valve cornet, E. R. Voigt, Markneukirchen, ca. 1890. Brass with German silver ferrules and garland.
- 1997.21 E-flat 6 key bugle, probably of English origin, ca. 1835. Brass with round, flat key cup covers, some stamped with a crown. Short model.
- 1997.22 Over-the-shoulder alto, Martin, Pollmann & Co., New York, ca. 1875. Silver-plated top-action, string-activated rotary valves, with a tuner on the mouthpiece shank.
- 1997.23 Serpent Forveille, Aubretin, Paris, ca. 1835. Wood stained dark brown, 3 ivory finger hole inserts, 3 brass keys.
- 1997.24 Flugelhorn, Courtois, Paris, ca. 1915. Silver-plated with 3 Perinet valves.
- 1997.25 Over-the-shoulder soprano, H. B. Dodworth, New York, ca. 1863. Silver-plated, top-action string-activated rotary valves.
- 1997.26 Alto horn, J. Bauer & Co., Chicago, ca. 1870. Silver-plated with top-action, string-activated rotary valves.
- 1997.27 Soprano Saxello, King, Cleveland, ca. 1920. Brass body, turned up bell.
- 1997.28 Slide cornet probably of Taiwanese origin marked Mirage, 20th cent. Brass.
- 1997.29 Cornet, Hawkes & Son., London, ca. 1900. Brass with 3 Perinet valves.
- 1997.30 Alto horn, Besson & Co., London, ca. 1910. Silver with 3 Perinet valves. Serial no. 85268.
- 1997.31 Tuba, Isaac Fiske, Worcester, Mass., ca. 1870. Nickel silver with 3 string-activated rotary valves.
- 1997.32 Cornet, Conn, Elkhart, Ind., "Conqueror" model, ca. 1893. Brass with 3 Perinet valves. In a case.
- 1997.33 B-flat or A trumpet, Couturier, La Porte, Ind., ca. 1930. Brass with a half step valve. In a case, serial no. 11326.
- 1997.34 Euphonium, Besson & Co., London, Prototype model, ca. 1925. Silver-plated.
- 1997.35 Cornet marked Pierre Sartel & Co., Paris, ca. 1900. Brass with 3 Perinet valves.
- 1997.36 Cornet, Buescher Manufacturing Co., Elkhart, Ind., "Epic System" model, ca. 1901. Silver-plated with tuning mechanism and spit valve on side. Serial no. 407.
- 1997.37 Cornet, Conn, Elkhart, Ind., ca. 1884. Brass with 3 Perinet valves.
- 1997.38 Flugelhorn, Besson, Paris, ca. 1875. Brass. Serial no. 8948.
- 1997.39 Bugle, Henry Potter, London, ca. 1917. Copper with brass ferrules and garland.
- 1997.40 Trumpet, Conn, Elkhart, Ind., ca. 1910. Brass.
- 1997.41 Cornet, Conn, Elkhart, Ind., and New York, ca. 1901. Brass. Serial no. 68484.
- 1997.42 Cornet, Pepper, Philadelphia, 20th cent. model, ca. 1907. Silver plated. Serial no. 49616.
- 1997.43 Cornet, Standard Band Instrument Co., Boston, ca. 1890. Silver plated. Serial no. 502.
- 1997.44 B-flat cornet of American origin, ca. 1870. Brass; string-activated, side-action rotary valves.
- 1997.45 E-flat solo alto, Hall & Quinby, Boston, ca. 1865. Brass with string-activated, side-action rotary valves.
- 1997.46 B-flat cornet, Conn & Dupont, Elkhart, Ind., ca. 1876. Silver with 2 coiled receivers, B-flat shank, 3 mouthpiece bits, 1 "cushion-rimmed" mouthpiece, one Besson model mouthpiece. In case, serial no. 214.
- 1997.47 E-flat cornet, Boston Musical Instrument Manufactory, Boston, ca. 1885. Silver-plated, 3 Perinet valves, with mouthpiece in case.
- 1997.48 B-flat cornet, "long model," John Stratton, New York, ca. 1870. Silver-plated, 3 string-activated, side-action rotary valves. The valves are mounted opposite the levers. In a rosewood case.
- 1997.49 C, B-flat and A cornet, J. W. Pepper, Philadelphia, "Premier" model, ca. 1894. Silver-plated with 2 coiled mouthpiece receivers, 1 straight mouthpiece receiver. In rosewood case.
- 1997.50 Cornet, Conn & Dupont, Elkhart, Ind., 1877-78. Silver-plated with 2 coiled mouthpiece receivers, 1 straight receiver, 3 mouthpiece bits, Wonder model mouthpiece, Conn mouthpiece. In wooden case, serial no. 416. Engraving on bell to second valve.
- 1997.51 B-flat cornet of American origin, ca. 1880. Brass with G crook and separate tuning valve.

- 1997.52 E-flat cornet, Quinby Bros., Boston, ca. 1880. Silver, highly engraved; top-action, string-activated rotary valves. Engraved: "REMEMBER/Your Friend/B.M.H." Tuning screw mechanism, in case.
- 1997.53 C and low pitch B-flat cornet, Hall & Quinby, Boston, ca. 1865. Silver-plated, side-action, string-activated rotary valves; 2 valve sections.
- 1997.54 B-flat cornet, Boston Musical Instrument Manufactory, Boston, ca. 1907. Silver-plated with 2 valve sections (one with a rotary half step valve), 2 bits, 2 mouthpieces (Mirafone and Al Cass). In original case.
- 1997.55 B-flat cornet, Henry Distin, Williamsport, Pa., ca. 1905. Brass with 2 valve sections, 4 mouthpieces bits, 2 mouthpieces. In original case.
- 1997.56 B-flat trumpet, Buescher, Elkhart, Ind., ca. 1927. Silver-plated gold engraving on bell.
- 1997.57 B-flat cornet, Conn, Elkhart, Ind., and New York, ca. 1901. Silver-plated, with 1 valve section, 2 shanks, 2 mouthpieces. In original case.
- 1997.58 B-flat cornet, Conn, Elkhart, Ind., ca. 1895. Brass with 1 B-flat shank and 2 A shanks, Conn Levy model mouthpiece. In case, serial no. 33159.
- 1997.59 B-flat Cornet, Buescher, Elkhart, Ind., ca. 1910. Brass with four valve sections, music book. In case.
- 1997.60 B-flat trumpet, Conn, Elkhart, Ind., 1934. Brass. Vocabell model, with rimless bell.
- 1997.61 Rotary cornet of German origin, signed "JHF/NY" (John Howard Foote, New York), ca. 1870. Brass with side-action valves.
- 1997.62 C cornet (valved bugle) with B-flat slide, M. Slater, New York, ca. 1875. Brass, top-action, string-activated rotary valves.
- 1997.63 E-flat cornet marked Lyon & Healy Champion Chicago, ca. 1910. Brass, with mouthpiece.
- 1997.64 B-flat cornet, Conn, Elkhart, Ind., & Worcester, Mass., ca. 1893. Silver, serial no. 25924.
- 1997.65 Cornet, Conn & Dupont, Elkhart, Ind., ca. 1878. Silver plated, engraving past 1st valve. Marked: "Chas. E. Millard/a present/from Brother KEN"; "Pat. 22 June 1878." Serial no. 1149.
- 1997.66 Cornet in E-flat, Hall & Quinby, Boston, ca. 1860. Nickel silver, three string-action rotary valves.
- 1997.67 Solo alto, Hall & Quinby, Boston, ca. 1875. Nickel silver, three "Allen" rotary valves.
- 1997.68 Rotary valve trumpet of German origin, ca. 1900. Brass with German silver garland and fittings; and string activated rotars.
- 1997.69 Pocket cornet, Kühnl & Hoyer, Germany marked Arkay, 20th cent. Brass; in good condition.
- 1997.70 E-flat Cornet marked Lyon & Healy "Champion" model, ca. 1890. Silver-plated highly engraved.
- 1997.71 Dung chen or long trumpet made in Tibet. Copper with carved brass and bell ferrules.
- 1997.72 Dung chen or long trumpet made in Tibet. Copper with carved brass and bell ferrules.
- 1997.73 Cornett, 20th cent. Eight-sided wood covered with leather, metal ferrule, plastic mouthpiece.
- 1997.74 Khrims-dung or trumpet made in Tibet, 20th cent. Copper with brass ferrules, integral mouthpiece.
- 1997.75 Side-blown trumpet of African origin. Ivory with carved snake motifs and 7 circular and vertical bands on the bell.
- 1997.76 Curved animal horn, 20th cent. Blackwood with a French horn mouthpiece.
- 1997.77 Curved animal horn, 20th cent. Blackwood with a plastic mouthpiece fixed to one end.
- 1997.78 C rotary valve flugelhorn, Johann Votruba, Vienna, ca. 1910. Silver-plated with 3 rotary valves.
- 1997.79 B-flat cornet, Boosey & Co., London, "Solbron" model, ca. 1922. Brass with 3 rotary valves.
- 1997.80 E-flat alto trumpet, probably French origin, ca. 1890. Brass with three piston valves.
- 1997.81 B-flat cornet, Besson & Co., London, ca. 1932. Brass with satin finish. Serial no. 128469.
- 1997.82 B-flat cornet, F. Besson, London, ca. 1893. Brass. Serial no. 51613.
- 1997.83 B-flat cornet, Higham, London, ca. 1900. Silver plated with A crook. Serial no. 14752.
- 1997.84 B-flat cornet, Isaac Fiske, Worcester, Mass., ca. 1869. Brass; string-activated, side-action-rotary valves with mouthpiece.
- 1997.85 B-flat cornet, Conn, Elkhart, Ind., and Worcester, Mass., ca. 1899. Silver plated, engraved throughout bell. Serial no. 53817.
- 1997.86 B-flat cornet, E. G. Wright & Co., Boston, ca. 1865. Nickel, with a fourth side action half-step valve; string-activated, side-action rotary valves.
- 1997.87 B-flat cornet, Gilmore & Co., New York, 1866. Silver-plated with string-activated, side-action rotary valves, and mouthpiece.
- 1997.88 4-key flute, William Pond & Co., New York, ca. 1870. 5 sections of rosewood with brass keys. In large folding wooden case.
- 1997.89 Over-the-shoulder baritone of French origin marked "E, Seefeldt, Maker, Phila.," ca. 1870. Brass with nickel garland, top action piston valves.
- 1997.90 Upright tenor horn, E. G. Wright & Co., Boston, ca. 1865. Silver plated with side-action, string-activated rotary valves. Engraved: "1st Divi. 2nd Corps."
- 1997.91 Over-the-shoulder tenor of German origin, ca. 1870. Brass with top-action, mechanically-activated rotary valves.
- 1997.92 Upright tenor horn, Isaac Fiske, Worcester, Mass., ca. 1869. Nickel, with side-action, string-activated rotary valves.
- 1997.93 Over-the-shoulder alto marked "JHF/NY" (John Howard Foote, New York), ca. 1863. Brass with silver garland; top-action, string-activated rotary valves.
- 1997.94 Over-the-shoulder alto marked "JHF/NY" (John Howard Foote, New York), ca. 1863. Brass and brass plaque on bell; top-action, string-activated rotary valves.
- 1997.95 Upright alto, of American origin, ca. 1875. Brass with side-action, string-activated Allen rotary valves.
- 1997.96 Upright tenor, Hall & Quinby, Boston, ca. 1875. Silver plated with side-action, string-activated rotary valves.
- 1997.97 Duplex horn (trumpet and cornet), D. Callichio, Los Angeles, ca. 1960. Brass; two bells with a rotary valve for each bell. Serial no. 1758.
- 1997.98 B-flat cornet probably by Schuster, Neukirchen, ca. 1875. Brass; with side-action, string-activated rotary valves. Marked with a crown.
- 1997.99 Over-the-shoulder soprano marked John Church Jr., Cincinnati, ca. 1875. Silver-plated, top-action, string-activated rotary valves.



- 1997.100 Over-the-shoulder soprano, Martin, Pollmann & Co., New York, ca. 1875. Brass; top-action, string-activated rotary valves.
- 1997.101 Over-the-shoulder soprano, John F. Stratton, New York, ca. 1870. Brass top-action, string-activated rotary valves.
- 1997.102 F trumpet, Distin, Williamsport, ca. 1904. Silver plated. Serial no. 18477.
- 1997.103 Khrim-dung or trumpet made in Tibet, 20th cent. Copper with brass ferrules and a dragon-head bell.
- 1997.104 E-flat rotary valve cornet of German origin, 1920–30.
- 1997.105 E-flat rotary valve cornet of German origin, ca. 1900.
- 1997.106 G trumpet, F. Besson, Paris, ca. 1916. Serial no. 101458.
- 1997.107 Pocket cornet, Hakadin & Sons, Pakistan, 20th cent.
- 1997.108 B-flat cornet, Conn, Elkhart, Ind., & New York, 1899. Silver plated; engraving past third valve; engraved: "Presented to Frank E. Hours/BY THE / NEW YORK, JERSEY CITY/Letter Carriers/Band Sept. 4th 1899."
- 1997.109 B-flat cornet, Conn, Elkhart, Ind., & Worcester, Mass., ca. 1891. Silver plated. Serial no. 20756.
- 1997.110 E-flat cornet, Conn, Elkhart, Ind., & Worcester, Mass., ca. 1890. Silver plated. Serial no. 18057.
- 1997.111 B-flat cornet, Conn, Elkhart, Ind., & Worcester, Mass., ca. 1888. Silver plated, with half-step rotary valve. Serial no. 15344.
- 1997.112 B-flat cornet, Conn, Elkhart, Ind., & Worcester, Mass., ca. 1886. Silver plated. Serial no. 12320. With John Gray & Sons mouthpiece.
- 1997.113 B-flat cornet, Hawkes & Son, London, "Clippertone" model, ca. 1910. Brass, satin finish on bell. Serial no. 47368.
- 1997.114. B-flat cornet, F. van Cauwelaert, Brussels, ca. 1880. Brass, with Maheu mouthpiece.
- 1997.115 B-flat cornet, Boston Musical Instrument Manufactory, Boston, ca. 1907. Silver plated with a half-step rotary valve. Serial no. 17995.
- 1997.116 B-flat cornet, Conn, Elkhart, Ind., & Worcester, Mass., ca. 1888. Silver plated, serial no. 15048.
- 1997.117 B-flat cornet, Conn, Elkhart, Ind., ca. 1883. Silver plated, serial no. 8317.
- 1997.118 B-flat cornet, Conn, Elkhart, Ind., ca. 1881. Silver plated, serial no. 6343.
- 1997.119 B-flat cornet, S. R. Leland & Son, "Eclipse" model, Worcester, Mass., ca. 1885. Brass with A shank; serial no. 238.
- 1997.120 B-flat cornet, Boston Musical Instrument Manufactory, Boston, ca. 1891. Silver plated; serial no. 11271.
- 1997.121 B-flat cornet of American origin, "Challenge Trade Mark," 20th cent. Silver plated with A crook.
- 1997.122 B-flat cornet marked Lyon & Healy, Chicago, "Silver Piston," ca. 1900. Silver plated.
- 1997.123 B-flat cornet, Conn, Elkhart, Ind., ca. 1911. Silver plated. Serial no. 122102.
- 1997.124 B-flat cornet, Conn, Elkhart, Ind., & New York, ca. 1900. Brass; serial no. 60560.
- 1997.125 B-flat cornet, Conn, Elkhart, Ind., ca. 1901. Brass, serial no. 69396.
- 1997.126 B-flat flugelhorn, A. K. Hüttl, Graslitz, ca. 1900. Silver with 3 rotary valves.
- 1997.127 C trumpet, marked R. Wurlitzer & Bro., Cincinnati, ca. 1875. Nickel, top-action, string-activated rotary valves, with mouthpiece.
- 1997.128 B-flat flugelhorn, Ahlberg & Ohlsson, Copenhagen, ca. 1875. Brass, with German silver ferrules.
- 1997.129 B-flat cornet probably of German origin, marked Lyon & Healy Chicago, ca. 1865. Brass, side-action, string-activated rotary valves.
- 1997.130 B-flat trumpet of German origin, ca. 1880. Brass with German silver ferrules and garland, with mouthpiece.
- 1997.131 B-flat cornet probably of German origin, marked Lyon & Healy, ca. 1870. Brass with silver ferrules and garland, with side-action string-activated rotary valves.
- 1997.132 E-flat cornet, M. Slater, New York, ca. 1875. Brass, top-action, string-activated rotary valves.
- 1997.133 Flugelhorn in C, Adolf Stowasser, Graz, ca. 1890. Brass with German silver ferrules and garland. With rotary valves and mouthpiece.
- 1997.134 B-flat circular cornet probably of German origin, ca. 1870. Brass, top-action, string-activated rotary valves.
- 1997.135 B-flat cornet (valved bugle) marked Lyon & Healy silver piston, ca. 1910. Brass.
- 1997.136 Solo alto probably of French origin, ca. 1890. Engraved: "Champion/Silver Piston, Chicago" Brass.
- 1997.137 C cornet or "Kuhlo horn," Gebrüder Hug, Zurich-Luzern, ca. 1900. Brass, circular design.
- 1997.138. Echo cornet, Boosey & Co., London, ca. 1885. Silver plated, serial no. 27955.
- 1997.139 B-flat cornet marked Wurlitzer Bro., Cincinnati, ca. 1880. Brass, side-action, string-activated rotary valves. Serial no. 3622.
- 1997.140 Flugelhorn of German origin, ca. 1920. Brass with German silver ferrules and garland, rotary valves, marked "J.B.G./Trademark."
- 1997.141 Echo trumpet, Ca. G. Schuster Jun., Markneukirchen, ca. 1890. Nickel, rotary valves.
- 1997.142 B-flat cornet marked Open tone, probably by Meredith, Marion, Ohio, ca. 1915. Silver plated with rotary change to A.
- 1997.143 Bugle of East European origin marked "Marceau," ca. 1915. Brass.
- 1997.144 B-flat cornet, Boston Musical Instrument Manufactory, Boston, ca. 1887. Silver plated; serial no. 9331.
- 1997.145 B-flat cornet, Boston Musical Instrument Manufactory, Boston, ca. 1875. Brass, side-action, string-activated rotary valves.
- 1997.146 B-flat cornet, of French origin marked "J. W. Pepper, Philadelphia, Importers," ca. 1899. Brass, highly engraved. A history of ownership on paper in bell. Serial no. 25616.
- 1997.147 B-flat cornet, Boston Musical Instrument Manufactory, ca. 1889. Brass with mouthpiece screw adjustment. Patent dates engraved for 1881 and 1883. Serial no. 10354.
- 1997.148 Cornet, of French origin, ca. 1880. Nickel, with Stoezel valves, and A-flat crook.
- 1997.149 B-flat cornet, Boston Musical Instrument Manufactory, Boston, ca. 1894. Silver plated. Side-action, string-activated rotary valves. Serial no. 12845.
- 1997.150 B-flat cornet, Conn, Elkhart, Ind., "Conqueror" model, ca. 1906. Silver-plated, serial no. 97122.
- 1997.151 B-flat cornet, Conn, Elkhart, Ind., & Worcester, Mass., ca. 1896. Silver-plated, serial no. 34113.
- 1997.152 E-flat cornet, Conn, Elkhart, Ind., ca. 1910. Silver-plated with gold wash bell, serial no. 120895.



James Tyler

- 1997.153 B-flat cornet, Conn, Elkhart, Ind., "Connquor" model, ca. 1907. Silver-plated, serial no. 104797.
- 1997.154 C cornet, Conn, Elkhart, Ind., "New Creation" model, ca. 1909. Silver-plated, serial no. 115853.
- 1997.155 B-flat cornet, Conn, Elkhart, Ind., & Worcester, Mass., ca. 1895. Silver-plated with gold wash bell, serial no. 33063.
- 1997.156 C, B-flat, A cornet, Conn, Elkhart, Ind., "Connquor" model, ca. 1905. Silver-plated, serial no. 92904.
- 1997.157 B-flat cornet, Conn, Elkhart, Ind., ca. 1907. Silver-plated, gold wash bell, serial no. 103419.
- 1997.158 Concertina, J. J. Vickers, London, ca. 1880. 33 ivory buttons on both sides. In a wooden case.
- 1997.159 Bugle, Romeo Orsi, Milan, ca. 1925. Brass, one piston valve.
- 1997.160 Trumpet, Conn Co., Elkhart, Ind., model 40B, ca. 1935. Brass.
- 1997.161 Sahnai of Indian origin, early

- 20th cent. Wood body with metal bell.
- 1997.162 Sahnai of Indian origin, early 20th cent. Wood body with metal bell..
- 1997.163 Over-the-shoulder bass of American origin, ca. 1865. Brass with German silver garland and ferrules; top-action, string-activated rotary valves.
- 1997.164 Melodian by the Estey Co., Brattleboro, Vt., 1866, serial no. 13483. "Cottage Organ" model with clock-spring tremolo wound by a third pedal. Gift of Helen Gipson, Claremont, Calif.
- Albert R. Rice

#### WWW.AMIS.ORG

AMIS has a new vehicle for publicizing information about our Society, a site on the World Wide Web. Because of a resolution passed by the Board of Governors, we have obtained rights to use the "domain name" (that's tech lingo for an electronic address), **AMIS.ORG**. I

designed it over the past summer. You can pay our web site a visit by "pointing your browser" (more tech talk) to <http://www.amis.org>. The site consists of about twenty pages organized into six main areas of information about the Society.

Embedded throughout the site are "hot links" (still more techno babble) to nearly fifty other web sites that may be of interest to those who share our passion for musical instruments. While a couple of clicks are worth a thousand descriptive words, we thought a brief summary of these areas, **Activities, Publications, Awards, Membership, Organization, and Links**, might whet the appetite of our intrepid readers to make a connection to the Internet and see how we look in cyberspace.

From the **Activities** page, you can read about our annual meetings and get details about upcoming events. You will also be one click away from visiting the on-line versions of the *Directory of Musical Instrument Collections in the United States and Canada* and the *International Directory of Collections of Musical Instruments*, hosted at the CIMCIM web site. This is a must-see destination; all of the hard work put in by members of the Society—especially editors Barbara Lambert, Al Rice and the scores of other contributors—has been carefully presented by Arnold Myers in an easily searched listing of hundreds of entries.

The **Publications** area describes our written work and includes a listing of all the articles published in the *Journal*, along with the Guidelines for Authors of future articles. The **Awards** section lists past recipients of the various prizes presented by the Society, summarizes the criteria employed in making these difficult choices, and even outlines the process to apply for The William E. Gribbon Memorial Award for Student Travel. Prospective members can make their intentions known by filling out the on-line application in the **Membership** area, where they can choose to join us by requesting an invoice or by electronically submitting a major credit card number.

As is typical for many sites on the Web, **AMIS.ORG** has a **Links** page that provides many ready-to-use connections to locate the web sites developed by other organizations. A sampling of these include links to instrument collections with on-line information, educational

institutions with course offerings in organology, sites devoted to one type of instrument (for example, reed organs, or the trombone), research resources (such as the Library of Congress and the Genealogical Home Page), musical instrument dealers, and—my favorite—Instrument Jokes, where you can find all sorts of mediocre-to-good humor for musical occasions.

An important and essential attribute of our web site, just like all outposts on the electronic frontier, is its inherent malleability: new information can be added anytime, just like a community bulletin board. Although it is a publication of sorts, the current design of the web site is a framework that we can update and expand to meet the needs and desires of our membership. As its author, I guess I would be allowed to say that it is uninspired now. What we need is a constant stream of contributions from you, for example, images showing your favorite collection, pictures from past AMIS gatherings, diagrams and sounds of instruments you may be working with, news of special events of interest, suggestions of additional links, or whatever else you might want to send in. There is no practical limit to the size and extent of our electronic presence on the Web and the only constraint is the time and imagination we choose to put into it!

To “read more about it,” you’ll need a computer with a modem and an account with one of the many Internet Service Providers such as America Online, CompuServe, or the like. Once you connect to the Internet, start up your Netscape Navigator or Internet Explorer, and “open” the following address: <http://www.amis.org/> If you like what you see—or even if you don’t—why don’t you drop me a note by clicking on the “email your comments about this web page” line at the bottom of the first page or send me email at [<samquigley@mfa.org>](mailto:samquigley@mfa.org). I’d appreciate your reactions and look forward to adding your ideas to our web site.

—Sam Quigley, AMIS Webmaster

#### **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.

#### **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: [<acadsvic@aol.com>](mailto:acadsvic@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; or e-mail: [<arrice@rocketmail.com>](mailto:arrice@rocketmail.com).

#### **ANNUAL AMIS AUCTION 1998**

To complete our 1998 Annual Meeting, the Annual AMIS auction will be held as a fund-raiser for the endowment funds of the Society. Always entertaining, sometimes hilarious, the auction has made important contributions to the Society’s purposes, including the William E. Gribbon Memorial Award for Student Travel.

Jeannine Abel, AMIS Secretary, will

again serve as Auction Coordinator. She will have a committee of dedicated helpers who will give of their valuable time at the 1998 meeting to make this event a success.

Concluding the festivities of the banquet on Saturday night, the auction will be hosted by that auctioneer *sans pareil*, Laurence Libin, who has raised his art to the “cannot be missed” level. A “silent auction” is also planned once again for items that the committee considers best suited to that medium.

The committee’s requests that donors consider bringing or sending fewer items, but making those potentially significant money-raisers. The generosity of our members in the recent past has made it necessary for the evening to last longer than we would wish and we want to take it back to a manageable length.

Please consider donating musical instruments (after all, that is what we are here for), important books or music, prints, and the like. Beyond that, please bring your checkbooks with healthy balances. Remember that contributions to AMIS are deductible to the extent permitted by law.

If you should need to send your items by mail or UPS., they may be sent directly to Albert R. Rice, 495 St. Augustine Ave., Claremont, CA 91711-5253; phone 909-625-7649.

Further information may be obtained from Jeannine Abel R.D. #3 Box 205-B, Franklin, PA 16323 (phone 814-374-4119; fax 814-374-4563).

#### **AMIS TO MEET AT VASSAR COLLEGE IN JUNE 1999**

The 1999 annual meeting of the American Musical Instrument Society will be held from Thursday through Sunday, 17-20 June, on the campus of Vassar College, Poughkeepsie, N.Y. Kathryn S. Libin will chair the local arrangements committee.

Located in the heart of the Hudson Valley, seventy-five miles north of New York City, Vassar College is accessible by car, several bus lines, Amtrak and MetroNorth railroads, and air service (both major carriers and commuter lines) to Stewart International Airport in Newburgh, N.Y., about thirty minutes away.

The well-tended campus boasts a number of architectural landmarks,

including the imposing Main Building (designed by James Renwick, Jr., and completed in 1865), the Norman-style Chapel (1904), the Gothic-style Thompson Library (1905), and the new Frances Lehman Loeb Art Center, designed by Cesar Pelli and opened in 1993.

The College's permanent art collection, housed in the last-named building and its adjoining sculpture garden, comprises some 12,500 works, with special emphasis on 20<sup>th</sup>-century art, 19<sup>th</sup>-century English drawings, landscape paintings of the Hudson River School, Rembrandt etchings, and Dürer engravings.

The College also had rich resources in its several libraries and, of particular interest to AMIS members, its select treasury of historical musical instruments, located in the picturesque Skinner Hall of Music.

The dates of the 1999 meeting were chosen to conform to Vassar College's schedule and also tie in with that year's Boston Early Music Festival, which will run from Monday through Sunday, 7-13 June.

#### **PERCUSSIVE ARTS SOCIETY PASIC98 RESEARCH PROPOSAL INFORMATION**

The Percussive Arts Society offers the opportunity for scholars to present formal papers on topics related to percussion music, history, and performance at our annual convention each November. The members of the PAS Scholarly Papers Committee would like to offer the members of the American Musical Instrument Society an opportunity to participate in our 1998 international convention.

The Scholarly Paper Committee of the Percussive Arts Society is pleased to announce the call for research proposals for presentation at PASIC '98, 4-7 November in Orlando, Florida. Three papers will be selected for oral presentation and up to eight additional proposals will be selected to be presented as research posters.

Authors selected to give oral presentations will have a 50-minute session in which to present their research and answer questions from the audience. Media resources available will include an overhead projector, cassette player, TVNCR and slide projector. Other



The Americus Brass Band

equipment may be requested if necessary.

Those authors whose proposals are selected to present their research in a poster session, will do so at a time when interested attendees may discuss research results and applications with individual authors. Each presenter will prepare a 30" x 40" poster that describes the research and will provide abstracts of the report for interested individuals attending the

Prospective participants for either format should request an application (see phone, fax, e-mail, postal addresses below). A completed application must be submitted in addition to three copies of an abstract of approximately 750 words that provides a concise, yet thorough summary

of the research project. Send application and three copies of the abstract to: Kathleen Kastner, Wheaton Conservatory of Music, Wheaton, IL 60187. Questions regarding the Scholarly Papers and Research Posters may be directed to Kathleen Kastner, phone 630-752-5830; fax 630-752-5341; e-mail <Kathleen.Kastner@wheaton.edu>. Deadline for applications is 1 April 1998.

*In the June 1997 Newsletter (p. 12) we commented on the plans of the city of Antwerp to close the Vleeshuis Museum. The following communication was sent to AMIS member Dr. Dale Higbee in answer to his concern over the city's plans. We*

print it with his permission.

Carolina Baroque  
Mr. Dale Higbee  
President and Music Director 412 South  
Ellis Street  
Salisbury, North Carolina 28144 U.S.A.

2 September 1997

Dear Sir:

We read your letter concerning the collection of musical instruments of the Vleeshuis museum with the greatest attention. We appreciate your concern, but regret that it creates the impression that the city council fails to appreciate the inestimable value of this collection and that it is shirking its responsibilities.

It is true that there are plans to close the Vleeshuis museum to the public—at the earliest in August 1998—in preparation for necessary renovation and restructuring works. The fire safety, for example, leaves much to be desired. Moreover, the way the musical instruments are currently exhibited hardly shows them to advantage, scattered as they are among a variety of art-historical and archaeological objects.

That is why we intend to give the instruments a permanent and suitable exhibition space in a few years, time. They will probably be moved to the church of Saint-Augustine, which will be converted into the Antwerp Centre for Early Music. The “playable” instruments would be kept in the concert hall itself, the others in the annexes to the church. An architect has been appointed to investigate the various possibilities.

In the meantime, we are trying to find a temporary solution for the “playable” instruments, so that the series of Early Music Concerts and the courses given by Jos Van Immerseel can continue as before. For the other instruments, we are looking for a suitable space where they can be exhibited as a study collection, so that they can remain accessible for researchers and can be given an overhaul, which they appear to need badly.

Naturally, all this will be done in accordance with the general guidelines for museum conservation concerning temperature and humidity regulation, and the advice of the Ruckers Society will be sought at every stage of the process.

We hope that this letter will convince you of the fact that everything possible is

being done to keep these valuable

instruments in the best possible conditions.

Yours sincerely,

On behalf of the board of burgomaster and aldermen for the town clerk by procuration of 17.1.1983 for the burgomaster  
the director the deputy alderman

S. Vleghels-Rombouts; E. Antonis

### SMITHSONIAN INTERNSHIP OPPORTUNITY

The Division of Cultural History at the Smithsonian Institution announces the availability of a graduate internship to assist with research for PIANO 300, a project to celebrate in the year 2000 the invention of the piano and its 300 years of influence. This multi-faceted project proposes an exhibition at the National Museum of American History and a selected number of sites around the country, television and radio programs, performances, publications, educational programs, oral history and many other components.

**Stipends:** To assist with basic research for this project, the Jerome and Dorothy Lemelson Center for the Study of Invention and Innovation at the Smithsonian has provided funding to support a graduate internship. Currently the maximum length for an internship with stipend is ten weeks with \$2500 for undergraduates and \$3000 for graduate students. These amounts may be prorated for part-time work with a minimum requirement of twenty hours per week.

**Duties:** The intern will assist in compiling piano patents, manufacturing census, trade catalogues, and biographical material on inventors and piano makers. Familiarity with research techniques is a must, as are computer and some database skills. The intern should be able to work independently and willing to take on a variety of assignments. Interns will be welcome at musical programs sponsored by the Division of Cultural History. They are also encouraged to attend the Lemelson Center Fellows' Teas and give an informal presentation about their research. They are required to participate in an exit interview and submit a final

accomplishment report.

**Applications:** The PIANO 300 Team hopes to fill the internship by early 1998 and no later than summer 1998. Send a letter and bio detailing your training and research interests to Cynthia Adams Hoover, Curator of Musical Instruments, Division of Cultural History, National Museum of American History MRC 616, Smithsonian Institution, Washington, D.C. 20560 (phone 202- 357-1707; fax 202-786-2883; e-mail <hooverc@nmah.si.edu>). Explain clearly why you would like to work on the project and what you could contribute to it.

### NEWS OF MEMBERS

Several AMIS members participated in the International Symposium “600 Years of Harpsichord Making in Austria,” 8-10 October 1997, held at the Sammlung alter Musikinstrumente, Kunsthistorisches Museum Wien, organized by Prof. Gerhard Stradner, director. The following papers were read by AMIS members: **John Koster**, Vermillion, S.D., “Toward a History of the Earliest Harpsichords”; **John Henry van der Meer**, Fürth, “Orientierung historischer Klaviaturen”; **Stewart Pollens**, New York, “The Claviorganum by Laurentius Hauslaib, Nuremberg 1596”; **Andreas Beurmann**, Hasselburg, “Das cembalo des Johann Anton Mikliš, Prag 1671”; and **Martin Pühringer**, Haslach, “Süddeutsch oder österreichisch? Ein cembalo von Johann Elias Seitz, Lindau 1754.”

**Dr. Edmund A. Bowles** was recently appointed the Harold J. Spivake Consultant to the Music Division at the Library of Congress. His principal duties will be to advise the Music Division on acquisition, cataloging, and dissemination of iconographical material.

**Dr. Susanne Skyrn**, associate professor of piano at the University of South Dakota, recently released a CD on the Music and Arts label that has great significance both for the importance of the instrument on the recording and the repertoire. The CD, *Treasures of Iberian Keyboard Music on the Antunes Fortepiano*, was recorded on a historic Portuguese fortepiano. This instrument, which is part of the collections at the Shrine to Music Museum on the campus



of the University of South Dakota, was built in 1767 by Manuel Antunes of Lisbon. It has the kind of action found in the very first pianos invented by Cristofori earlier in the century, and survives in pristine condition. This recording provides an opportunity to hear this historic piano, which is seldom played in order to preserve it for study and research.

The repertoire on this CD was composed by native Spanish and Portuguese composers of the 18th century. Representative composers include Soler, Seixas, Albero, and Carvalho. Several works, such as the Allegro in C by João Cordeiro da Silva, the Sonata in E Minor by Alberto José Gomes da Silva, and the Sonata in G Minor by Francisco Xavier Baptista, have not been previously recorded in the United States. The music is somewhat in the style of Scarlatti, with lively rhythms and colorful harmonies.

Skyrm, who is an active recitalist and collaborative artist on both the early and modern pianos, presented the modern-day debut of the Antunes fortepiano at the Shrine to Music Museum in 1992. She played it again in 1996 for the 25th-anniversary meeting of the American Musical Instrument Society, which brought participants to the Museum from four continents and fourteen different countries.

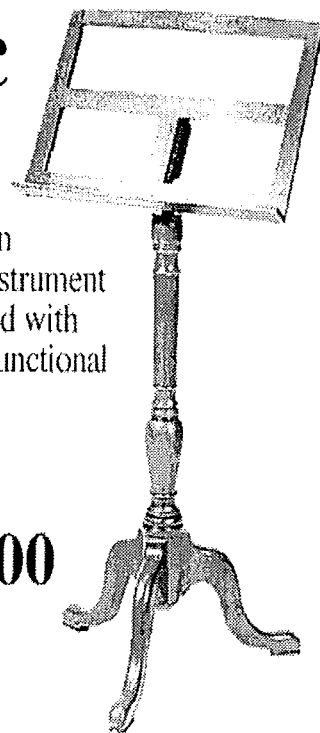
The CD, made possible in part by a generous grant from the Mary Chilton DAR Foundation in Sioux Falls, South Dakota, is one of only two recordings made on the Antunes piano and available commercially. It was recorded in the Shrine to Music Museum's acoustically-superb Arne B. Larson Concert Hall.

The *Treasures of Iberian Keyboard Music on the Antunes Fortepiano* CD may be found at classical record stores nationwide. It may also be ordered from the Shrine to Music Museum at 414 East Clark St., Vermillion, SD 57069. The cost is \$15.00 each, plus \$3.00 for shipping and handling. South Dakota residents must add 7% sales tax.

#### 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,*

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**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.

**MELOPEAN FOR SALE:** 150 years

old, beautiful, excellent condition, lines are early Victorian or late Empire period, phone 330-867-2309.

**FOR SALE:** Alpheus Babcock piano, ca. 1821-25, mahogany and rosewood with brass inlays (appears to be all original), wooden frame with mechanism for harmonic swell invented in 1821 (Babcock iron frame came into use in 1825), interior appears to be untouched with soundboard in good condition, asking \$5,500, phone 413-585-5753.

#### 1998 ADVERTISING NOTICE JOURNAL OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

*The American Musical Instrument Society* is now offering advertising space in the 1998 issue (vol. 24) of the **AMIS Journal**. This annual publication will present several articles about musical instruments, alone with related book reviews, short reports and other communications. It will be distributed in the autumn of 1998 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.

### AMIS ELECTION RESULTS

Jeannine E. Abel, Secretary, and Robert E. Eliason, Treasurer, were reelected to respective positions for one-year terms. The following were elected to three-year terms members of the Board of Governors: Cynthia Adams Hoover (reelected), Marlowe A. Sigal (reelected), and Carolyn W. Simons. The terms of office will begin officially during the meeting scheduled in the annual meeting of the Society in Claremont in May.

### ADVERTISING RATES AND SPECIFICATIONS

All advertisers may purchase up to four full pages in the **Journal**.

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### 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 Park assists in the design, layout, and printing of *NAMIS*.

—Harrison Powley

