



# Newsletter

of the American Musical Instrument Society

Volume 26, No. 2

June 1997

## Edmund A. Bowles Receives the Society's Curt Sachs Award for 1997

At our festive banquet on Saturday evening, 17 May 1997, during the Society's recent annual meeting, Edmund A. Bowles was presented with the Curt Sachs Award for 1997. We quote, below, the award citation printed on the fine letterpress certificate produced by Roland Hoover. This is followed by the text of the address given by Dr. Bowles on that occasion.

**The Board of Governors of the  
American Musical Instrument Society  
records its pleasure in designating  
Edmund Addison Bowles  
the recipient of the 1997  
Curt Sachs Award**

**in recognition of his distinguished contributions to the study of musical iconography, performance practices, the history of percussion instruments, and the use of technology in the service of the arts and humanities.**

Washington, D.C., May 17, 1997

## Some Observations on Technology and Musical Instruments

History is full of instances demonstrating the transfer of technology between widely disparate branches of human activity, a phenomenon that a former professor of mine, the distinguished late art historian Erwin Panofsky, called "transmission belts." For example, during the Middle Ages the first truly refined trumpets and organ-pipes appeared, thanks in part to the development of pit mining and the vertical trip hammer-operated mill, which transformed the industry by a spectacular increase in both quality and productivity. In particular, the mining of copper and silver in German lands, and zinc ores from the Netherlands, combined



President Hettrick presents Curt Sachs Award to Edmund A. Bowles

Photo by Kenneth & Mary Mobbs

with water-activated presses, produced smoother, stronger, and more consistent sheet metal. Thus, skilled instrument-makers were able to hammer thin tubes as well as flaring bells of uniform thickness from metal strips shaped around wooden molds, braising the ends or joints together, and thus improving the acoustical properties of their instruments and enabling the players to blow far more musical sounds as well as an extended harmonic series. But this influence of metallurgical technology on brass instruments has somehow been neglected, and it's high time that some attention be paid to this important topic by organologists. And speaking of transmission belts, what was the origin of the double-slide trombone, or much later, of valves? Certainly, these innovations did not appear out of a vacuum, but rather were developed within the technological continuum of the times.

Another example: commencing in the late 14th century a number of keyboard instruments burst upon the scene, incorporating radically new actions embodied in an ingenious system employing pivoting keys which returned to their original

positions after striking or plucking a string. The mechanical principles were derived in part from a treatise, *Automatic Theater*, by Heron of Alexandria (ca. 150 A.D.), with its description of moving simulacra, such as singing birds. An aspect of Greco-Roman and

Alexandrian science preserved for many centuries in Byzantium, this knowledge was acquired by the Arabs, who developed to an extraordinary degree their own art of astronomical instrument-building, incorporating sophisticated linkages and gearing. This heritage was transmitted to western Europe in the late 13th century. A second major influence in the keyboard mechanism were the principles of the escapement mechanism and so-called jackwork found in a series of Chinese texts on automata and astronomical clocks. Within the short space of a century, commencing around 1350, the flourishing craft-guilds and court scientists produced a whole series of mechanical hardware, and in a stunning example of technological transfer, the self-same craftsmen and model-makers who created these devices for their

## NEWSLETTER OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

Harrison Powley, Editor  
William E. Hettrick, Editor *pro tempore*

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 <al\_rice@cucmail.claremont.edu>.

ISBN 0160-2365

### BOARD OF GOVERNORS

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discriminating patrons also invented the prototypes of both the clavichord and harpsichord. Henri Arnaut of Zwolle, working at the Burgundian court, is perhaps the best-known example. Years ago, I wrote a preliminary article on this subject, hoping to stimulate some interest and further research; but to the best of my knowledge none of the experts in this field took up this challenge.

Let me now turn to a tool that, while designed originally for other purposes, was nevertheless of key importance in the area of woodwind instrument-building. The earliest form of the lathe, powered by a spring pole and treadle drive, had been refined into an extremely versatile tool during the 16th and early 17th centuries, when this mechanical technology was transferred from Flanders

and southern Germany to the other countries of Europe. Improvements included a continuous drive mechanism, a mechanical tool holder, a spindle which rotated while holding the piece of wood in place, and later, water-power to drive the tool itself. The lathe development during this period was of tremendous importance, not only in the production of a continuous series of scientific instruments, but for other tools as well. One form, the so-called ornamental turning lathe, formerly the plaything of the wealthy dilettante, was now applied with vigor to other areas such as wind instrument-building. The result, obviously, was the production of far more reliable instruments which could now be machined with far greater accuracy and more precise interior measurements.

During the 19th century mechanical technology improved greatly, due in part to the spread of education, the opportunities and demands of industry, and the availability of strong, ferrous metals such as high-tensile steel. Much of the ingenuity of metalworkers went into the creation of practical devices for every purpose imaginable; and the knowledge thus fostered was widely disseminated via journals, newspapers, mechanics institutes, and night schools. For example, by 1811 the Ecole Polytechnique in Paris had published charts and plates of a wide variety of machine elements, including gears, rods, screws, nuts, cranks, and levers.

We all know that the period from around 1810 to 1880 was one of vitality, innovation, and change vis-à-vis the development of musical instruments. For example, the piano, with its metal frame and strings under high tension; the fully chromatic pedal harp; the metal, cylindrically bored flute with a full arrangement of keys; horns and trumpets fitted out with valves. And thanks to a flourishing mechanical technology, locksmiths and metalworkers had no trouble whatsoever in designing and producing a steady and ever-improving series of devices for rapidly changing the pitch of a drum, both speeding up and simplifying tuning so that only a single tension-screw, the kettle itself, or a foot pedal had to be manipulated. Some of these so-called machine drums had their tuning mechanisms on the exterior, like an armature, while others contained the device inside the kettle. The most successful of these were tuned either by means of a single master-screw or lever, by rotating the kettle, or by using the foot to manipulate a gear-wheel or pedal device.

Some of these early mechanically tuned drums failed because the tension, or torque, caused by levers or gears working on the counterhoop made the mechanism break. The now-ubiquitous Dresden pedal timpani, invented in 1881, appeared only after the avail-

ability of cheap, high-tensile steel in continental Europe, for the pressure on the foot pedal was tremendous. (In fact, the performers on these early instruments had to bolt their chairs to the floor so as not to slip or tip back as they applied foot pressure!) Steel soon replaced wrought iron in instrument-building, thanks in part to the basic process invented by Henry Bessemer (blowing air through molten cast iron) and William Siemens (an open-hearth furnace process) which represented one of the greatest technological evolutions in metallurgical history. Indeed, it is safe to say that without the tensile strength of steel the success of the pedal-tuned drum's action would have been impossible.

But where exactly did this idea for a pedal-tuning device come from? Generally speaking, of course, from contemporary mechanical technology, but which examples? Alas, I don't have the final answer, in spite of having posed the question to distinguished professors in the history of technology. And to say that all these concepts were "in the air" at that time is not enough. One inventor who brought out an improved lever-tuned drum (Carl Hoffmann) also patented a modification to Singer's treadle-operated sewing machine; and indeed, the Dresden timpanist Otto Lange compared his new Pittrich pedal drum to "a sewing machine without wheels." It is, after all, a rather sophisticated mechanical device, transferring one kind of action, or motion, into another: the foot pushes a pedal in rotary motion, which is translated into vertical motion evenly distributed around concentric rods attached to a counterhoop.

One of the most fascinating elements to me in this story is that what Carl Pittrich actually invented was a pedal mechanism capable of either being attached to an existing lever-tuned drum or incorporated into a new timpano during manufacture. And this ability to modify and improve an existing instrument by the addition of a new mechanical device exhibits a striking genius in marketing; for instead of reluctantly disposing of still perfectly good, playable kettledrums (and incurring an unnecessary if not unjustifiable expense), orchestras had merely to purchase a set of pedal mechanisms and have them installed on their present timpani. This was done over and over again. Are there not other examples of this? Parenthetically, the only analogy I can think of at the moment is the Christie Front-Drive Tractor of some twenty years later: a motorized front-end assembly designed to be attached to the old horse-drawn steam fire pumper in place of the usual team of three horses. This, too, was done by fire departments all over the United States.

A collateral manifestation of this transfer of technology was the wholesale borrowing of an existing product by musical instrument-makers and the corresponding delay in this transfer. I have developed a theory (at which I arrived on the basis of observation rather than irrefutable documentary proof) that it takes from 15 to 20 years for this process to happen. Let me give you two examples from the instrument I know best.

Around 1825 there appeared a brand-new innovation in timpani sticks: sponge-headed mallets, which soon became the preferred vehicle for producing a softer, more blended sound, especially for rolls. This was not the light, porous sponge known today for household use and washing cars, but a thinner and firmer variety selected from among hundreds of commercial-grade sponges of varying forms, densities and thicknesses, the so-called Elephant's Ear sponge. It is surely no coincidence that its first application as a covering for timpani sticks took place in France, which by the early 19th century had colonies stretching from North Africa to the Red Sea. Sponge-fishing, particularly in the eastern Mediterranean, developed into a vast commercial enterprise, with a corresponding traffic between this area and Paris. Within twenty or so years, sponge had been discovered and appropriated by timpanists as a covering for their mallets, first, probably, by the drummer of the Paris Opera. It was Berlioz who popularized them, both calling for them in his own compositions and citing their benefits in his treatise on instruments, and who introduced them into Germany during his guest conductor stints in 1842.

The final step was the introduction--appropriation really--of piano felt as a covering. This material, thicker and more refined than hat felt, had first been applied to the hammerheads of pianos by the Parisian instrument-maker and inventor, Jean-Henri Pape. Patented in 1826, his innovation offered a means of providing a greater volume of sound to go along with the heavier strings, a stronger, more efficient action, and an iron frame, while at the same time preventing a harsh tone by means of felt padding. In yet another example of technological transfer, within twenty years piano felt had been adapted as a covering for timpani sticks. Owing to its very nature (and borrowing from a technique used by piano manufacturers), sheet felt was sliced into pieces of different thicknesses, enabling the timpanist to have several pairs of sticks from hard to soft, encompassing the entire dynamic range required by the music he played.

Finally, we all know that receptivity to technological change has both a cultural as well as a national basis. Wooden flutes

were still favored by English orchestras long after Boehm-system metal flutes were in common use. The same held true for French bassoons and piston-valve horns. They also held on tenaciously to hand-tuning kettledrums. By 1890 most major European orchestras (and even New York's Metropolitan Opera) possessed at least a pair of pedal timpani, but the first pair was not introduced into England until 1905, when Sir Henry Wood purchased a set for the Queen's Hall Orchestra. It was not until 1930 that the second major English ensemble (the BBC Symphony) acquired a pair. A similar case can be made for the Vienna Philharmonic, with its unique brass and woodwind instruments giving it its typical sonority. Its unusually deep drums, with goatskin heads and tuned with a crank, are still very much in use.

This innate conservatism is a characteristic which must be recognized and addressed when dealing with the introduction of new or improved musical instruments. Obviously, it is not only a question of performance practice but of sonority as well. And when, or if, a more modern and improved instrument was finally appropriated--albeit reluctantly--is equally important. In my own opinion, this innate conservatism is based upon a false premise: namely, that any necessary improvements should be based upon existing devices rather than requiring an entirely different mind-set, or approach, which necessarily entails the major readjustment of learning something new and different. An example would be placing sprockets beneath the tuning handles of a drum and running a bicycle chain around its circumference to activate all screws at once. It represents an improvement, to be sure, but has its limitations: one cannot easily play and tune at the same time. Old dogs and new tricks as it were! A good analogy is the invention and introduction of electrical recording and re-producing by Bell Telephone Laboratories in 1925. A license agreement was immediately offered to the Victor Talking Machine Company, which turned it down flat. For years, Victor had been tinkering with various mechanical techniques for enhancing the sound quality of acoustic recordings, such as changing the size and shape of the recording horn. But all this changed with the introduction of the vacuum tube. Only when their competitor, the Columbia Phonograph Co., signed on a year or so later did Victor reluctantly come on board; and for several years it delayed releasing many electrically recorded versions of music until the backlog of acoustic discs made with the obsolete horn had been sold. Some of their executives even said that this new technology was but a passing fad. (Shades of Lillian Gish exclaiming in later years that she always preferred making silent films because

they were superior!)

In summary, every important innovation in musical instrument-building did not develop in a vacuum. Many--be they keyboard and striking mechanisms, tracker-actions, metal valves, precisely machined tubes, sophisticated key systems, or cranks, gears, and pedals--were part of the subtle interaction between currently available technology and the talented artisans who, recognizing a good idea when they saw one, fashioned their instruments while taking advantage of what they had observed in other areas. The more we know about these fascinating relationships, about how and when these improvements were made, and their effects upon sonority and performance practices, the better we can function as scholars, curators, and, yes, even collectors. Quite frankly, I have always felt that my own modest efforts in this relatively untilled vineyard have sometimes been hampered by my lack of a really strong background in the history of technology. And while this is a subject not yet found in every graduate curriculum, the moral of this story is that it should nevertheless be a required course for anyone entering the field of organology. We must all recognize that technology and musical instruments occupy in part a common ground, one that we all should get to know.

--Edmund A. Bowles

## **Minutes of the Society's Annual Meeting (Business Session), May 17, 1997**

The Annual Meeting of the American Musical Instrument Society was called to order at 5:17 p.m. by President William E. Hettrick on Saturday, May 17, 1997, in the Georgetown Room of the Key Bridge Marriott Hotel, Arlington, Virginia.

The minutes of the Annual Meeting of May 17, 1996, were approved as published in the June, 1996, *Newsletter*.

Robert E. Eliason, Treasurer, reported a sound fiscal position for the Society, with income exceeding expenses. Additional funds have been transferred from the general fund to the endowment. Marlowe Sigal moved the Treasurer's report be accepted. The motion was seconded by John McCardle and passed.

President Hettrick announced the results of the recent election: he and Harrison Powley were reelected to second terms in their respective executive offices; Jeannine E. Abel and Robert E. Eliason were reelected to their respective ministerial

offices; and Cecil Adkins, Robert Green, Darcy Kuronen, and Kathryn Widder were elected as members of the Board of Governors (Dr. Adkins being reelected to a second term). Dr. Hettrick thanked the retiring members of the Board: William Maynard, Sam Quigley, and Susan Thompson.

The Program and Local Arrangements Committee for the 1997 Annual Meeting were introduced. Cynthia Adams Hoover and Carolyn Bryant co-chaired the committee, which included Tina Chancey, Edwin M. Good, Thomas G. MacCracken, Albert R. Rice, Donald Sarles, Robert E. Sheldon, and Gary Sturm.

Marlowe Sigal was congratulated on a successful fundraising effort to encourage contributions to the Society in honor of the 25th anniversary year.

Albert R. Rice was introduced as Local Arrangements Chair of the 1998 Annual Meeting, which will be held at Claremont, California, on May 21-24. He gave a brief outline of plans for the meeting to date. Harrison Powley will chair the Program Committee, which will also include Cecil Adkins.

Other appointed officers of the Society were acknowledged. They included Thomas G. MacCracken, *Journal* Editor, Kenton T. Meyer, *Journal* Review Editor, Peggy F. Baird, *Journal* Manager, and Harrison Powley, *Newsletter* Editor. Kenton Meyer will be succeeded by Carolyn Bryant as *Journal* Review Editor after twelve years of service. Albert R. Rice, Membership Registrar, spoke briefly about the process of transferring the Society's membership services to a professional firm, Academic Services, Canton, Massachusetts.

The standing committees of the Society were acknowledged, particularly those chairs retiring after serving during the previous year: the Curt Sachs Award Committee (Susan Thompson), the Publications Prizes Committee, the Nominating Committee (Edwin M. Good), the Publications Review Committee, and the William E. Gribbon Memorial Award for Student Travel Committee (Roger Widder).

Arnold Meyers conveyed greetings from the Galpin Society on the celebration of our Society's 25th anniversary year.

Laurence Libin asked the Society to remember the contributions of those who are no longer with us, especially Robert Lehman. President Hettrick called for a moment of silence in his memory.

Local Arrangements Chair Carolyn Bryant reported a total of 130 registrants for the present meeting.

The meeting was adjourned at 5:46 p.m.

Respectfully submitted,  
Jeannine E. Abel, Secretary

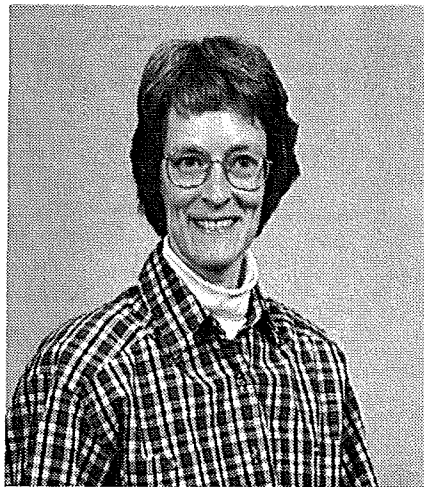


Photo courtesy of Carolyn Bryant

## **Carolyn Bryant Succeeds Kenton T. Meyer as JAMIS Review Editor**

After twelve years of service as Review Editor of the *Journal of the American Musical Instrument Society*, Kenton T. Meyer has resigned from this position. He will be succeeded by Carolyn Bryant, already a member of the Society's Board of Governors and the bibliographer for the Publications Prizes Committee, whose editorial duties will begin with the preparation of the 1998 volume.

Kenton T. Meyer serves as Assistant Librarian at the Curtis Institute of Music in Philadelphia, having previously held teaching positions at the University of Wisconsin Center in Waukesha County, the Wisconsin Conservatory of Music in Milwaukee, and the School of Fine Arts of the University of Wisconsin in Milwaukee. He earned his B.F.A. and M.M. degrees (both in flute performance) at the last-named institution and went on to receive the Ph.D. in musicology from the University of Iowa. His doctoral dissertation was published in 1983 by UMI (Ann Arbor) under the title *The Crumhorn: Its History, Design, Repertory, and Technique*. He subsequently returned to the University of Wisconsin-Milwaukee to earn the M.L.I.S. degree. He served as President of the Pennsylvania Chapter of the Music Library Association in 1991-93. He reports that when not engaged in his numerous and varied responsibilities at the Curtis library, he finds time to pursue his long-standing interest in performing on flutes, recorders, and historical capped-reed instruments.

Carolyn Bryant earned a B.A. with majors

in mathematics and music from Dickinson College (Carlisle, Pa.) and an M.A. in musicology from New York University. She is employed as a mathematician by the U.S. Naval Research Laboratory in Washington, D.C. As a musicologist, she has worked as an exhibits researcher for the Smithsonian Institution and as editor and writer (primarily on brass instruments) for Grove's Dictionaries of Music, having contributed articles for *The New Grove Dictionary of Music and Musicians* and *The New Grove Dictionary of American Music*. She is active in the Sonneck Society for American Music, in which she served as record review editor and is presently archivist. Her publications also include *And the Band Played On: A History of Bands in America* (Smithsonian Institution Press, 1976) and book reviews in *JAMIS*, *American Music*, and *The American Recorder*. Attendees at our recent 26th annual meeting in Washington, D.C., will remember her outstanding organizational work as Local Arrangements Chair.

## **Three Students Receive Gribbon Award for 1997**

The Society's William E. Gribbon Memorial Award for Student Travel was established in 1989 to encourage and enable students with appropriate academic and career interests to attend the Society's annual meetings. This year, the Award Committee, chaired by Roger Widder, selected the following three recipients, who were present at our recent meeting in Washington, D.C. We wish them well and hope they found the experience rewarding.

**Allison Alcorn-Oppedahl** of Sioux Center, Iowa. Having earned the B. Mus. in music history and literature from Wheaton College and the M.M. in musicology from the University of North Texas, she will soon receive her Ph.D. in musicology from the latter institution with a dissertation entitled "Mail Order Music: The Hinners Organ Company in the Dakotas, 1890-1936." Her paper given at our meeting in Washington drew on her doctoral research to present the history of an 1898 Hinners & Albertsen organ in North Dakota. She also presented papers in 1989 and 1991 and has been a faithful attendee at our meetings for over a decade. As a performer she specializes in the violin and viola da gamba.

**Jonpaul E. Balak** of Los Angeles, California. He began his musical career as a performer in the popular idiom, playing plucked string instruments, and has gone on to develop versatility on a variety of plucked and bowed strings, on keyboard and shakuhachi, and as a member of a Javanese gamelan. Seriously committed to organology as an academic pursuit, he is presently completing a bachelor's degree in music at the University of California, Los Angeles.

**Paul Laudeman** of Knoxville, Tennessee. A student of musical instruments in the context of the cultures in which they are created and used, he is working toward a master's degree in ethnomusicology at the University of Tennessee, where he received his bachelor's in Asian studies and holistic health (with honors). He taught for ten years at Laurel High School, a nonprofit alternative school, where he was also active in curriculum design, fund raising, counseling, and administration. He has also been associated with the Knoxville Country Dancers, having served on their board for nine years.

## 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: 617-828-8450; fax: 617-828-8915; or e-mail: <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; phone: 909-625-7649; or e-mail: <al\_rice@cucmail.claremont.edu>.

## AMIS Appointments for 1997-98

The following appointed officers and committee members for the coming year have been announced by AMIS President William E. Hettrick.

### Journal

Thomas G. MacCracken, Editor  
Carolyn Bryant, Review Editor  
Peggy F. Baird, Manager

### Newsletter

Harrison Powley, Editor

### Membership

Albert R. Rice, Registrar

### Annual Meeting, Claremont, Calif., 21-24 May 1998

#### Local-Arrangements Committee

Albert R. Rice, Chair

Jonpaul E. Balak

Robert Portillo

#### Program Committee

Harrison Powley, Chair

Cecil Adkins

Albert R. Rice

### Nominating Committee

Bruce Carlson, Chair 1998

Edward L. Kottick, Chair 1999

Harry J. Hedlund, Chair 2000

### Curt Sachs Award Committee

Sam Quigley, Chair 1998

Phillip T. Young, Chair 1999

Herbert Heyde, Chair 2000

### Publications Prizes Committee

Martha Maas, Chair 1998

(Densmore, 1995-96)

Edmund A. Bowles, Chair 1999-2000

(Bessaraboff, 1996-97)

(Densmore, 1997-98)

Barbara Owen, Chair 2001-02

(Bessaraboff, 1998-99)

(Densmore, 1999-2000)

Carolyn Bryant, without term

### William E. Gribbon Memorial Award for Student Travel Committee

Susan E. Thompson, Chair 1998-99

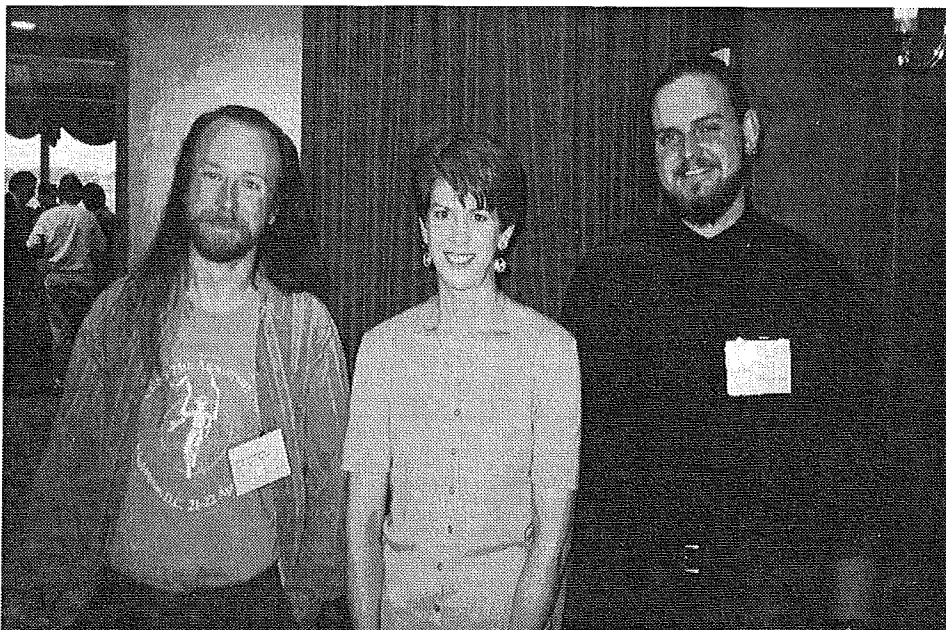
Margaret Downie Banks, Chair 2000-01

Jerry G. Horne, Chair 2002-03

### Publications Review Committee

Laurence Libin, Chair

Cecil Adkins



Gribbon Award Winners (left to right):

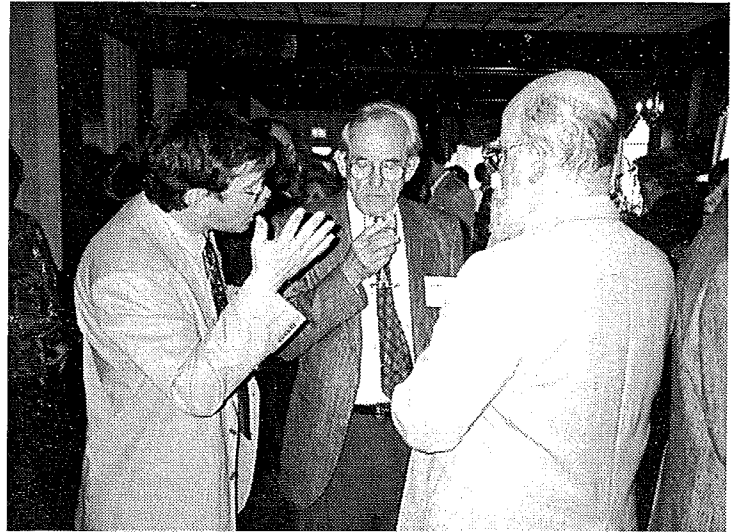
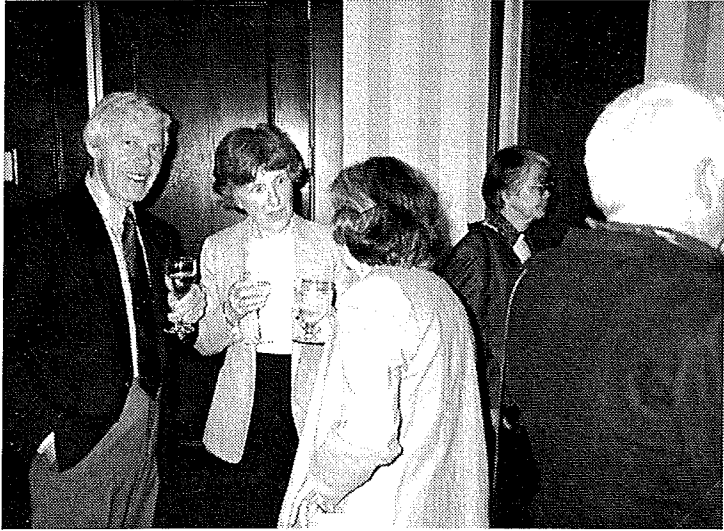
Paul Laudeman, Allison Alcorn-Oppedahl, and Jonpaul E. Balak

Photo by Roger Widder

# AN ALBUM OF SOUVENIRS FROM OUR TWENTY-SIXTH ANNUAL MEETING

Photos by John McCardle unless otherwise indicated.





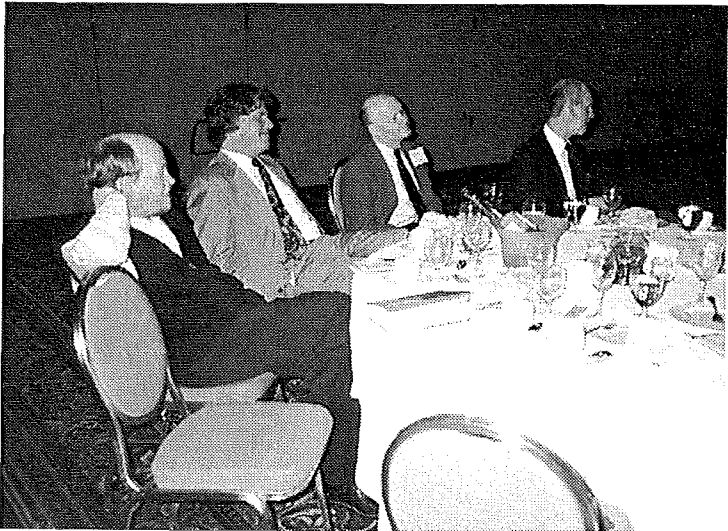






Photo by Carolyn Bryant

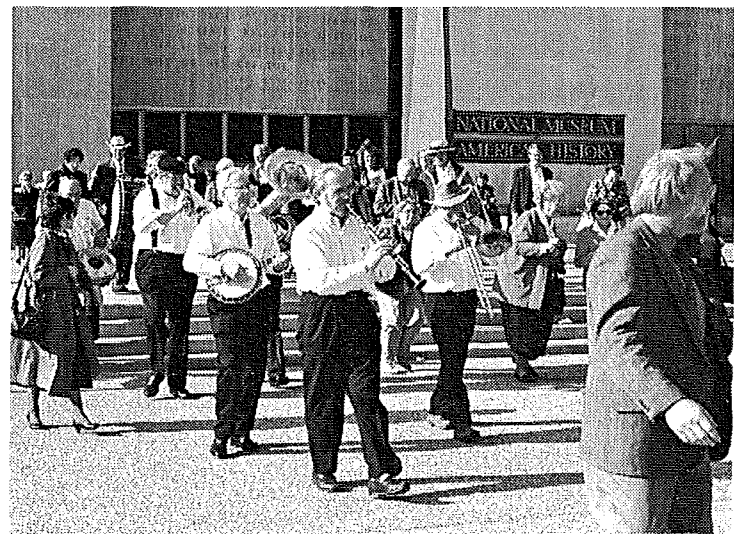


Photo by Irwin Margiloff

## A Message from the President

My message this time will be brief, since, wearing my temporary hat as acting Editor of this *Newsletter*, I know that much of what I want to say here is already contained in the many reports of AMIS business and activity appearing in these pages. I will only reiterate our sincere thanks to all who serve in elected and appointed offices and on committees, including those whose terms of office ended this year. Anyone looking for a sterling example of "good-old American volunteerism" need search no further than our Society.

Finally, a special "hats off" to Carolyn Bryant and Cynthia Hoover and all who worked under their able direction to make our recent annual meeting such a success. We all look forward to returning to Claremont in 1998, a decade after our last meeting there, and Al Rice and Harrison Powley are already planning for that anticipated event. Personally, I'm delighted that we will once again visit the museum of automatic instruments in Sylmar (I remember it as "Merle Norman's Classic Beauty Collection," including two floors' worth of gleaming automobiles below). I wonder if they still do "Ghost Riders in the Sky" as an encore.

--William E. Hettrick

## AMIS Meets at Fiske Museum in Claremont, California 21-24 May 1998

The 1998 annual meeting of the American Musical Instrument Society will be held on 21-24 May at the Kenneth G. Fiske Museum of the Claremont Colleges, Claremont, California. AMIS members may recall the meeting held there in 1988 and will be happy to learn that the Fiske Museum has expanded from a collection of about 600 instruments to over 1600. The meeting's activities will include performances, demonstrations, and papers. In addition, visits are scheduled to the Fowler Museum of Anthropology at UCLA, which holds a collection of over 5000 non-western instruments, and the fascinating Nethercutt Collection of Mechanical Instruments in Sylmar. The Local Arrangements Committee is chaired by Al-

bert R. Rice and includes Jonpaul E. Balak and Robert Portillo.

Proposals for scholarly papers, lecture-demonstrations, and panel discussions are welcomed by the Program Committee, chaired by Harrison Powley and including Cecil Adkins and Albert R. Rice. Individual presentations should be limited to 20 minutes in length. Please send three copies of a typed abstract, not to exceed 250 words, accompanied by a short biography of 75 word or less and a list of any required audiovisual equipment. The program deadline is 15 November 1997. Address your proposals to Harrison Powley, E-563 HFAC, Brigham Young University, Provo, UT 84602-6410; phone 801-378-3279; fax 801-378-5973; e-mail <harrison\_powley@byu.edu>.

Specific instruments in the Fiske Museum may be studied before and after the 1998 annual meeting by making advance arrangements with the curator, Albert R. Rice, 495 St. Augustine Ave., Claremont, CA 91711; phone 909-625-7649; fax 909-621-8398; e-mail <al\_rice@cucmail.claremont.edu>. Lists of some of the instruments in the collection are available on the Fiske Museum's web page at <www.cuc.claremont.edu/fiske/welcome.htm>.

## In Memoriam Hugh Gough

Hugh Percival Henry Gough, a major figure in the revival of historical keyboard instruments, died at his home in Greenwich Village, New York City, on April 14. The cause of death was a respiratory infection, according to Christabel Gough, his wife of 28 years. Born at Heptonstall, Yorkshire, on January 31, 1916, the only son of a clergyman, Hugh Gough attended the Westminster School and University College, London, where he earned a bachelor's degree in economics in 1937. By this time he had already built his first clavichord, for his own use as a disciple of the charismatic craftsman-musician Arnold Dolmetsch, with whom Gough took lessons in keyboard performance.

Following service in the Royal Air Force in North Africa, Gough returned to England, where he began building harpsichords and clavichords professionally in 1946, initially while serving as Secretary of Sulgrave Manor, the ancestral home of George Washington. His work soon gained the attention of Frank Hub-

bard, a young American who came to work for Gough before opening a prominent harpsichord-making workshop in Boston with William Dowd in 1949. Gough in turn joined the Hubbard & Dowd shop for six months in 1958.

In 1959 Gough settled permanently in New York, first renting workshop space on Christopher Street from Wolfgang Zuckermann, the developer of harpsichord kits for amateurs. Gough, however, preferred custom orders and never advertised. He preferred to work alone, eventually in an austere loft overlooking Union Square, where illness ended his career in 1988.

Many rare antique instruments passed through Gough's hands for repairs, and by studying these and other examples in museums he gained an unsurpassed and generously shared knowledge of the designs and techniques of 17th- and 18th-century instrument builders. Basing his original work on these antiques, Gough constructed more than 120 keyboard instruments of various types, mainly clavichords, but also including several pianos based on 18th-century models, as well as lutes which he played himself.

Sharp-witted and passionately opinionated about "early music," Hugh Gough attracted an eclectic circle of friends including Gustav Leonhardt, the foremost Dutch harpsichordist, as well as members of the "beat generation" in Greenwich Village. Prominent performers who owned Gough's instruments included Paul Maynard, harpsichordist of the New York Pro Musica, Albert Fuller, Paul Jacobs, Louis Bagger, and Rafael Puyana. In later years Gough presented recitals by such groups as the Concentus Musicus of Vienna, collected works of art depicting musical subjects, and lent to The Metropolitan Museum of Art his most prized possession, a harpsichord built by Johannes Ruckers in 1642.

--Laurence Libin  
Frederick P. Rose Curator  
of Musical Instruments  
The Metropolitan Museum of Art

## Nostra culpa

The instrument shown in the photograph on page 10 of the February issue (vol. 26, no. 1) of this *Newsletter* was not properly identified. It is the "Symphonium" by Charles Wheatstone, London, about 1830, acquired in 1996 by the Museum of Fine Arts, Boston. We regret the omission of the caption.

## They Gasp as the Foot Joint Hit the Floor; or “So You Want To See My Cornopean?”

Suggested protocol for visiting private and public musical instrument collections.

First of all, if you want to examine specific instruments or types, you must make an appointment with the owner or curator of the collection. Be sure to present your qualifications, affiliations, and reason for the visit. If you wish to handle items for measurements, playing characteristics, etc., special permission for this must be obtained, including the methods you intend to use. This also includes video and photography.

If you are permitted to handle the instruments, be sure you know the rules. Some owners require cotton gloves to be worn. The acids from body oils and perspiration can be harmful to metals, both of brasses and woodwind keys. Don't be offended if gloves are required: wear them! Above all, do not attempt to play any instrument unless the owner or curator gives permission.

Before you pick up brass instruments, be sure that mouthpieces, music lyres, trombone slides, or any other removable parts are first detached or firmly secured. Do not let sections of woodwind instruments come apart at the joints. Many collectors feel that their instruments should not be tightly joined while in storage, and they therefore leave string or cork lapping loose. Support the instrument at both ends when handling, and never pick up a vertically standing item by its top end. Always be aware of loose keys and joint rings. It is a long way to the floor!

Keyboard instruments present hazards to the visitor because of their several parts that are hinged, such as key covers, lids, and music racks. Let the owner or curator move and adjust these. Early square pianos are especially vulnerable to accidents.

String, percussion, and ethnic instruments are commonly apt to have loose

and fragile parts. Don't go at these with a heavy hand. Check to see that everything is secure before picking them up.

When measuring instruments, be certain that the tools you are using cause no damage, especially to woodwind bores. First, check to see whether the instrument in question has been previously measured by a competent person. If not, and you want to do it, explain fully how and with what you are planning to do the operation. Be extremely careful.

We would all like to stroke the finish of a beautiful instrument, but curators and collectors should not have to tag everything with a “Do Not Touch” sign. Enough said!

Old books and music in a collection are often in very fragile condition with covers loose, spines broken, and pages foxed and brittle. It is preferable to ask the owner to handle these items for you, particularly when searching for specific references.

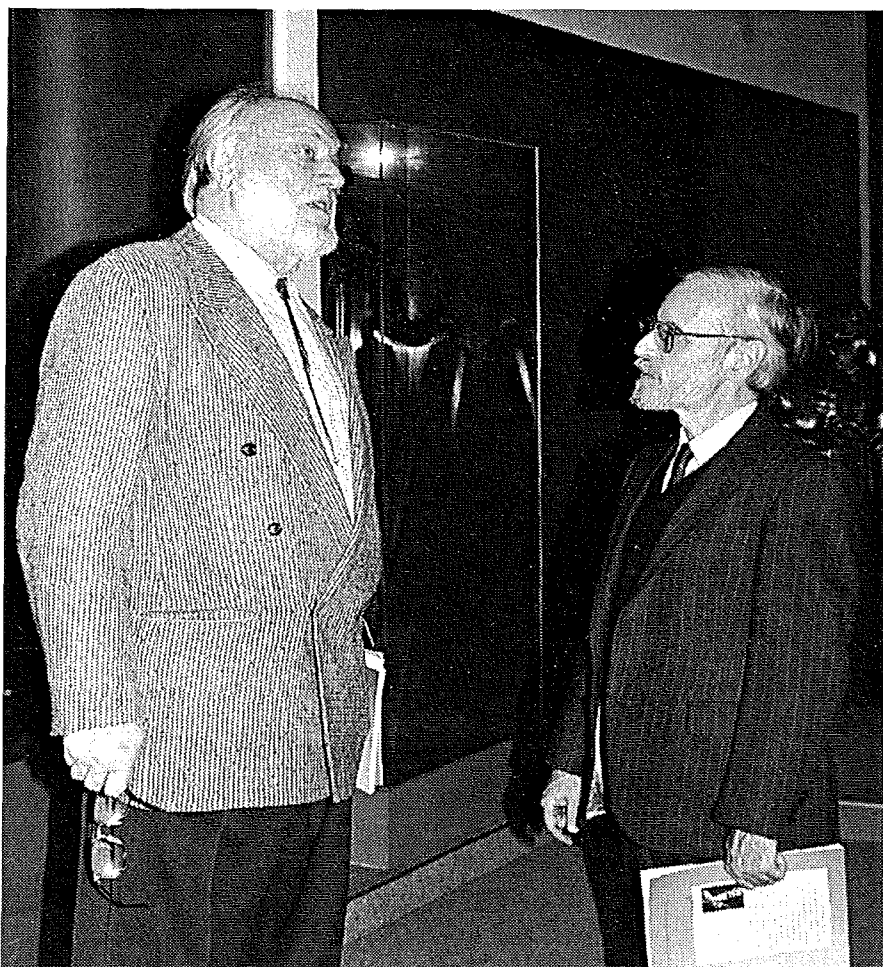
In summary, the safest and best way to enjoy your visit to a collection, and to be invited back, is to keep your hands off everything (including playing), and let

the owner do the fondling. It is wonderful when permission for this is given, but don't demand and push for it.

--Richard W. Abel

## Kurt Masur Visits Metropolitan Museum of Art

Maestro Kurt Masur, music director of the New York Philharmonic, exchanged visits last winter with Herbert Heyde and Laurence Libin of the Metropolitan Museum of Art. The three met first at Lincoln Center's Avery Fisher Hall following a Philharmonic concert which Heyde and Libin attended as guests of the orchestra management, and several days later Mr. Masur toured the André Mertens Galleries and storerooms for musical instruments at the museum. Mr. Masur expressed a strong interest in non-Western as well as European and American instruments, and revealed that he owns an Ammer clavichord.



Kurt Masur and Laurence Libin

Photo by Edith Kutscher

## Sic transit gloria mundi

We have received disturbing news from Jeannine Lambrechts-Douillez, recipient of our Society's Curt Sachs Award in 1993, that the administration of the city of Antwerp plans to close the Vleeshuis Museum, resulting in the cessation of all musical performance and research there. The collection of historical instruments is to be dispersed; playable instruments will be relegated to a location where no museum care will be available, and the fate of the remaining instruments is not certain.

AMIS members, especially those who have visited the Vleeshuis Museum and have benefited from studying its resources, are encouraged to write letters urging that this important institution be preserved. It is suggested that the following Museum's points be stressed: the cultural value of the collections, the importance of the work that has already been done there, and the historical significance of Antwerp as a center of harpsichord making. Letters should be addressed to the Board of Burgomasters and Aldermen of the City of Antwerp, Stadhuis, Grote Markt, B-2000 Antwerpen, Belgium. Copies of letters should be sent to Jeannine Lambrechts-Douillez, Silvesterlaan 4, B-2970 'sGravenwezel, Belgium.

## Funds Available for Research at American Organ Archives in Princeton

The Organ Historical Society invites applications for funds to aid research at its American Organ Archives housed in Talbot Library, Westminster Choir College of Rider University, Princeton, N.J. The grants, up to \$1000, are to help defray expenses of travel and housing connected with using the collection.

The program seeks to encourage research in subjects dealing with American organists, organ composers, and especially organ builders. Some European subjects may be considered if there is a strong American connection.

The Archives constitute the largest collection of its type and contain literature and primary material on American organ history, including complete runs of

many nineteenth-century American music periodicals, foreign journals, the business records of numerous American organ builders, and the memorabilia of a number of American organ enthusiasts of this century.

Applications should include an outline of the proposed research, including types of materials to be used. A *curriculum vitae* must be attached.

Applications will be received until 1 January 1998; awards will be announced by 15 February 1998. Further information may be obtained from William Hays, 443 West 50th Street, Apt. 2W, New York, NY 10019-6507; e-mail: <smkg04@prodigy.com>.

## Call for Papers and Presentations at the International Clarinet Association Festival and Symposium, 7-12 July 1998

The International Clarinet Association will hold a festival and symposium entitled "Vienna and the Clarinet" at Ohio State University on 7-12 July 1998. The event will focus on four areas:

A. **ClarinetFest**, the annual festival of the ICA, featuring performances by U.S. and international artists and premieres of recent clarinet works by Viennese composers.

B. **Musicology**, exploring the unique relationship among composers, performers, and instrument builders in the Viennese Classical tradition with presentations of papers and performances on period instruments.

C. **Music cognition and perception**, with emphasis on expert musical performance.

D. **Instrument building and woodwind acoustics**, featuring presentations by manufacturers and acousticians and encouraging presentations on the history and development of instrument brands and related important innovations.

The Association solicits proposals for presentations of papers and lecture-recitals for all of the areas described above.

The use of live or recorded performance is acceptable, although presentations whose sole aim is performance should be submitted as described below. Presentations must be designed to be no more than 25 minutes in length. Proposals are also solicited for poster presentations for all areas described above. Prizes will be offered by the ICA for any area as follows: first-place paper, \$200 and guaranteed publication in *The Clarinet*; second-place paper, \$100; first-place student paper, \$100; and first-place poster, \$100. Proposals for papers, lecture-recitals, or poster presentations must be submitted in the form of a one-page abstract (six copies) sent to Dr. Keith Koons, ICA Research Presentation Committee Chair, Music Department, University of Central Florida, P.O. Box 161554, Orlando, FL 32816-1354. No name or identification of the author should appear on the proposal. The area A, B, C, or D for which the proposal is intended must be indicated. The postmark deadline for proposals is 10 January 1998. For more information, call or write Keith Koons at (407) 823-5116 or e-mail: kkoons@pegasus.cc.ucf.edu.

In addition, proposals and tapes are solicited for the performance aspects of the festival in areas A and B, above. Tapes and written requests will be accepted through Friday, 12 September 1997. Please furnish exact program information, including timings and biographical material for performers. Send performance materials to: James Pyne, Festival Director, The Ohio State University School of Music, Clarinet Studio/Music Research Group, 312 Weigel Hall, 1866 College Road, Columbus, OH 43210; phone (614) 292-8969 or e-mail: pyne.1@osu.edu.

## News from the Germanisches Nationalmuseum in Nuremberg

Dr. Dieter Krickeberg, head of the music department of the Germanisches Nationalmuseum Nürnberg, has sent news of his retirement in May, 1996. His new address is: Fasanenstrasse 13, 10623 Berlin, Germany. His successor is Dr. Frank Bär, who took office in January, 1997.

The Nationalmuseum's music department arranged two temporary exhibitions in 1995 and 1996. "Nürnberger Orgelpositive und Regale" was shown

from October 19, 1995, to February 18, 1996 (and previously in the Orgelbaumuseum Schloss Hanstein from July 9 to October 15, 1995). The catalogue, *Die Nürnberger Stadtorgelmacher und ihre Instrumente* (Nürnberg: Germanisches Nationalmuseum, 1995), was edited by Jürgen-Peter Schindler. The second exhibition, "Leopold Widhalm und der Nürnberger Lauten- und Geigenbau," ran from March 27 to June 30, 1996. The catalogue, *Leopold Widhalm und der Nürnberger Lauten- und Geigenbau im 18. Jahrhundert* (Frankfurt am Main: Bochinsky, 1996), was edited by Klaus Martius.

Another recent publication of the Germanisches Nationalmuseum is: Dieter Krickeberg, ed., *Der "schöne" Klang: Studien zum historischen Musikinstrumentenbau in Deutschland und Japan, unter besonderer Berücksichtigung des alten Nürnberg*. It contains contributions by Robert Barclay, Hermann Fischer, Bram Gätjen, George Gish, Elfrid Gleim, Sumi Gunji, Herbert Heyde, Martin Kares, Martin Kirnbauer, Sabine Katharina Klaus, Peter Klein, Haruko Komoda, Dieter Krickeberg, Andreas Michel, Megumi Ochi, Mimmo Peruffo, Satosi Simura, Andreas Tacke, Peter Thalheimer, Tunesko Tukitani, Rainer Weber, and Theodor Wohnhaas.

## A Snapshot of the American Musical Scene in 1893

### WANTED:

**First class carriage painter** who can play cornet, clarinet, or trombone. Good situation, write Bandmaster, North Wales, Pa.

**Good cornet player** to play in band and orchestra. Harness maker will be given steady job. No bums. Address S. Tucker, Pontiac, Michigan.

**A-1 barber**, good character and reliable; play good clarinet, cornet, or tuba. Town of 2000, only two barbers. Write Prof. A.J. Boyer, Coleman, Tex.

**For Max Wixom's Railroad Tent Show**, cornet, baritone, and slide trombone players. No soaks wanted. Contact M.R. Wixom, Bancroft, Michigan.

**First class B-flat cornet player** to take

half interest in, or buy out cigar factory. References must be good. C.E. Hall, Elmwood Illinois.

Here you see a small sampling of the ads in the 1893 issue of J.W. Pepper's *Musical Times and Band Journal*, a copy of which was kindly lent to me by Chester Roberts of Gloucester, Mass. It was the height of the American band movement, when every town and company worth mentioning just had to have its own band. What a wonderful time for tradesmen who also played an instrument! And of course the show of the century, the Columbian exposition, Chicago World's Fair, was in full swing. The *Times*, published by the well-known Pepper Music House of Philadelphia and Chicago, announced that the famous Gilmore band had been engaged to play the Expo for the month of September, to be replaced by F.N. Innes's Thirteenth Regiment Band of Brooklyn in October.

Predictably, the *Times* is also a complete catalogue of Pepper's musical wares, including band uniforms, new and used instruments, accessories, and music and arrangements of all sorts. As one might expect of the gay 90s, pillbox hats, shakos, and coats with lots of gold braid and Prince Albert tails are "in." French piston valves are also "in," and the remaining instruments with rotary or "German Pump" (Berliner) valves are being sold off cheap, as is the stock of used corneopans.

Pepper's specialty is their brass line, which they advertise as being made "right from the raw materials at our plant in Philadelphia." A "J.W.P. Specialty" cornet outfit, in burnished silver with engraving, leather velvet-lined case, steel music steel music stand, mute, music folio, and piston cleaner goes for \$37.50. Or you could go first class with the burnished gold, elaborately engraved, double water-key "Artist's Solo" B-flat cornet for \$64 (also available in E-flat or C). Other listings include "pocket" model cornets, fluegelhorns in B-flat, upright and bell-front E-flat altos, upright B-flat tenors, baritones, and basses (all nine-foot horns), and four-valve upright euphoniums (the only four-valve instruments listed). A large assortment of trombones includes E-flat alto, B-flat tenor, B-flat baritone, and B-flat bass, all available in slide or valve models, as well as a slide bass in G. Available basses include "medium" and "large" E-flat models and "monster" BB-flat models, all available as either uprights or helicons. The cheapest brass E-flat upright

is \$60. The silver monster BB-flat, engraved and gold mounted, is \$159, with helicons running about \$20 more.

An interesting note offers a sampler book of solo B-flat cornet parts, since "thousands of band leaders now use a B-flat instead of an E-flat cornet." An eye-catching accessory (newly available from France, don't you know) was "Guilbaut's Rifled-Bore Mouthpiece," available for all brass instruments. The maker claimed that it would eliminate nine out of ten split or cracked tones "by overcoming bore resistance and straightening out poorly directed air columns."

In the woodwind department we find side-by-side advertisements for thirteen-key, no-ring clarinets at \$17.50; fifteen-key, two-ring clarinets for \$24.40; and full Boehm-system clarinets by Buffet for as much as \$55. The materials of choice are ebony and cocoa wood, and any fingering system can be had in keys E-flat, D, C, B-flat, or A, supplied with a "fine leather case, a dozen reeds, and all accessories." For some reason, the names "Mueller" or "Albert" are nowhere given to identify fingering systems. Pepper emphasizes that all instruments are top-quality French imports at low pitch, and that trades are welcome.

Most of the flutes and piccolos seem to be of grenadilla wood with six, ten, eleven, or thirteen keys, with Meyer of Germany setting the standard. Flutes are advertised as being in the key of D and sell in a price range from \$5 to about \$25; piccolos come in D or E-flat and start at \$2.50. The list includes only one Boehm-system piccolo, by Buffet (used, with head and barrel joints repaired), at \$25. A few old used one-key flutes (boxwood and blackwood) are being sold out for around 75 cents each.

"Special bargains" include an almost-new fifteen-key ebony hautbois for \$20 and a guitar-banjo for \$5. Saxophones are apparently scarce, pricey, and still evolving. The only listings from either Chicago or Philadelphia locations are three Buffets made by Evette and Schaeffer of Paris with "the old fingering system without the low B-flat." "They have never been used and will play the grandest and best compositions yet written, but are going out at reduced prices," namely \$38.25 for a brass soprano, \$58.50 for a burnished-silver tenor, and \$43.10 for a brass baritone.

The upright piano they list at \$150 is guaranteed for five years. Drums are available with either rope or bracket tensioning devices, and their new "premier" snare (with wood or metal shells at

\$8-\$10) has "special double brackets" allowing independent tensioning of the snare and batter heads for the first time.

There are many violin offerings, including Hopf, Stradivarius, Stainer, Maggini, Amati, Guarnerius, and Conservatory models, all newly manufactured, of course. Any of the above could be had in various grades of finish and trim, complete with Brazilwood, snakewood, or Pernambuco bows, and priced from \$3 to \$20. Violoncellos are available with bow for \$10 to \$28, and double basses (three-string or four-string) for \$20 to \$63.

Pepper offered all manner of music: band, sacred, theatrical orchestra, dance orchestra, solos, and various ensembles. Judging by the lists, the dances of the day included plain and fancy quadrilles, lancers, various jigs and reels, contra dances, mazurkas, galops, gavottes; and the Virginia reel, as well as the ever-popular schottische, polka, and waltz. Other published offerings included instruction books for all instruments, as well as books on arranging, conducting, starting and running a band, and being a drum major. Their own J. W. Pepper military band arrangements were scored for flute/piccolo; E-flat clarinet; solo, 1st, 2nd, and 3rd B-flat clarinet; solo, 1st, 2nd, and 3rd B-flat cornet; E-flat cornet; solo, 1st, 2nd, and 3rd E-flat alto; B-flat baritone; euphonium or 2nd baritone; 1st, 2nd, and 3rd (or tenor) trombone; 4th (or B-flat bass) trombone; 1st and 2nd tuba; and bass drum and snare drum. The baritone and trombone parts are available in both treble and bass clefs. The conductor is expected to use the solo B-flat cornet part, the solo B-flat clarinet part, or the E-flat cornet part, all of which, it is emphasized, contain full melody and cues.

On the editorial page, we find a long letter from Richard Stahl, a critic, bemoaning the sorry state of the American theater orchestra: the managers pay scant attention to the quality of their orchestras, and nine out of ten theaters, even in the biggest cities, have skimpy ensembles consisting of a few underpaid, second-rate musicians, since the first-rate ones are earning twice as much and working fewer nights per week elsewhere!

And finally, an item by Ambrose L. Ogle describes the glorious collection of bands and musicians assembled in Washington, D.C., on March 4, 1893, for the inaugural parade celebrating Grover Cleveland's return to the Presidency after an absence of four years. "The parade

was the largest and most brilliant in the display of bands and musicians that has taken place for many terms past. The total number of bands engaged reached far up in the hundreds. There were about two hundred drummers, fifers and buglers scattered throughout the line. It is estimated that there were about three thousand musicians in line, representing instruments, uniforms etc. aggregating a quarter of a million of dollars. The line started to move from the Capitol at 2 P.M., and continued long after evening had set in and much of it was seen only by electric light." What a spectacle that must have been!

--Jim Sindelar

## Call for Papers: American Bach Society

The biennial meeting of the American Bach Society will take place at Yale University in New Haven, Connecticut, on 24-26 April 1998. The theme of the conference is "J.S. Bach and the Musical Instruments of His Time."

The American Bach Society invites proposals for papers. A one-page, double-spaced abstract should be sent by 15 October 1997 to Prof. Kerala J. Snyder, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604. Papers on all aspects of Bach research are welcome, although special consideration will be given to those that deal with the theme of the conference.

## A Horrid Affair in New York City

*Laurence Libin, whose eclectic tastes in reading evidently include not only the historical but also the sensational, has sent in the following report published in the 15 June 1839 issue of the Daily National Intelligencer (Washington, D.C.). Any further news we receive of the unfortunate Mrs. Shroeder, her absent husband, and her fugitive son will be reported in future issues of this Newsletter.*

New York, June 12  
HORRID AFFAIR.--On the 15th of November, Mr. LUKE SHROEDER, who resided in the rear of 173 Chrystie street, a flute-maker by trade, left this city for St. Louis, Missouri, on business relative to some land owned by him in that place. He left his wife in possession of his premises,

two lower rooms of the house, the upper part of which was occupied by a gentleman's family named BUCKHORN.

About the middle of May, the outer door of Mrs. Shroeder's premises was forced open by some person unknown, and a valuable gold watch stolen from her bedroom.

Yesterday morning the people above stairs had their attention arrested by the fact that Mrs. S. had not been seen, which was a thing unusual, as she was generally a very early riser.

About 12 o'clock, Mrs. Buckhorn, on attempting to open the door, found that the lock had been forced, and recollecting that, during the night, a dog was heard to bark in the yard, she at once suspected foul play, and calling another person, they went into the bedroom of Mrs. Shroeder. They found her on the bed trying to raise herself upon her hands. Her face and head were covered with blood, with which the bed-clothes too were completely saturated, and the gore still streaming from her mouth.

Dr. BELCHER was sent for, who, on examining Mrs. S., found that one of the eyes had been perforated to the brain; that the skull over the right temple had been fractured in two places, and other wounds inflicted in various parts of the body.

The wretched sufferer was as yet comparatively sensible; and, on making inquiries of her, it was found that the wounds had been inflicted with a small bar of iron about 18 inches in length by 1 inch in width, which was found among the bed-clothes. Who the perpetrator of the dreadful outrage was, she was unable to say.

Alderman PURDY was called in, and he, upon further inquiry and examination, ascertained that a large chest of clothes had been broken open, and, though none of the clothes had been abstracted, it was supposed that some money had been stolen therefrom.

It was also believed that, at the time the watch was stolen, some difficulty occurred between Mrs. S. and a son of hers residing in this city; and that a number of new flutes which the young man had laid claim to, but which she refused to give him, were missing from the premises. Suspicion accordingly fell upon the young man, and a warrant was therefore issued for his apprehension. He had not, however, up to last evening, been found. The poor woman was, at the last accounts, still living; but not the least hopes were entertained of her recovery. She is about 50 years of age.

The coroner last evening held an ante mortem examination in the case, but we did not learn that any particulars in addition to the above were elicited.--*Courier*.

## Classified Column

Advertisements of interest to AMIS members may be placed in this space. Each ad 20 words or less costs \$15.00 per is

sue for AMIS members, \$25.00 for non-members. Checks, made payable to AMIS, must be sent with copy to Harrison Powley, Editor AMIS Newsletter, E-563 HFAC, Brigham Young University, Provo, UT 84602-6410.

**PIANO FOR SALE:** Erard (London) cottage upright, Serial No. 4474, ca. 1845. Beautiful walnut case. Requires

internal restoration. \$1950. Abel. Telephone (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. Telephone (330) 867-2309.

### 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

