

NEWSLETTER

Of The

American Musical Instrument Society

Vol. XXI, No. 3

October 1992

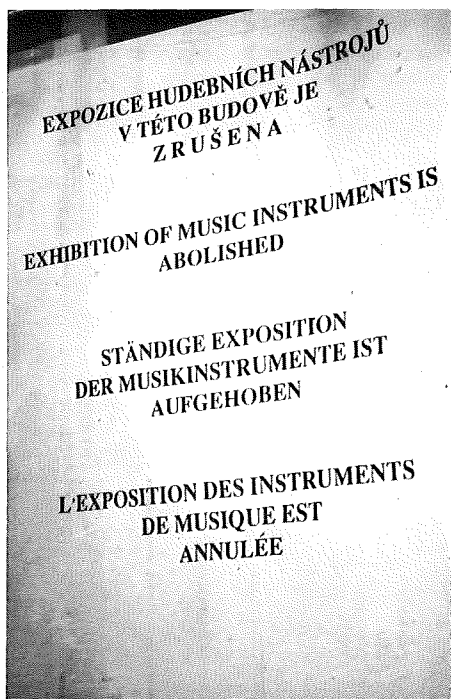


Photo by Phillip T. Young

Posters announce in four languages that the Musical Instrument Museum in Prague is "abolished."

LETTER FROM EUROPE

By Phillip T. Young

In fact, make that Germany and Austria. Cathie and I have just returned from a summer trip spent almost entirely in those two countries, and our addiction to them is certainly at a new peak. That's not why I write now, however, but because of a number of items gathered along the way, interesting, though not yet quite deserving of a JAMIS article.

For me, personally, the biggest news is the discovery of three new Denner instruments, two with the Johann Christoph stamp and one with the ID-fir-tree stamp associated with his son, Jacob. There haven't been many new additions recently to my Denner inventories (soon to appear in 4800 Historical Woodwind Instruments, the second edition of my 2500 . . .), and these three items are too late for inclusion there, anyway.

Jacob's addition is a transverse flute, the seventh known to me, and was (?), is (?), for sale by Bernhard von Hünerbein. Meanwhile, the indefatigable Gunther Joppig, Director of the Musical Instrument Museum in the Munich

City Museum, told me of his recent discovery of a second ivory bass recorder by Johann Christoph, very much like the well-known specimen on long-term loan to the City Museum from the Bavarian National Museum. Joppig hopes he can arrange the loan of this new specimen to exhibit alongside the other.

The most exciting discovery of the three is an oboe not long ago brought to Rainer Weber for restoration. In his opinion, it is almost certainly by Johann Christoph Denner. My book lists nine others, but four of those have been lost/destroyed/stolen for 50 years or more. To have a "new" addition, then, is very special indeed. Weber has given me a copy of his detailed restoration report and related photos, meticulously set forth, as always, with careful delineation between observation and opinion. The stamp on the upper joint suggests JCD much more clearly, in my opinion, than, for example, that much debated stamp on the Berkeley clarinet!

A few years ago, I wrote several letters to the Prague Musical Instrument Museum, asking if I might come once again to work in that remarkable collection, which I'd previously visited in 1964 and 1976. No reply! Imagine, then, my astonishment and excitement, when a letter suddenly arrived a year ago, signed by a new director and apologizing for my not having had a reply earlier! In the months that followed, several letters went back and forth, bringing to me an invitation to pay a visit during this past summer and bringing from me a list of some 65 woodwinds that I hoped to examine.

As in each of my earlier visits, the Museum is housed in a lovely, centuries-old mansion, the Velkoprevorský Palace, located in the Malá Strana district, but this time the beautiful facade was shrouded in scaffolding and the interior courtyard looked simply as if it had been hit by a demolition squad and erased beyond recognition. At conspicuous points was nailed a stark poster with its message in four languages: EXHIBITION OF MUSIC INSTRUMENTS IS ABOLISHED (not even an exclamation point!). I'd been forewarned of that, however, and had been directed toward a back corner of the courtyard, where on an upper floor are the remaining offices of the director and a secretary.

Bohuslav Čížek was named director three years ago, the most recent of many to hold that post during a 30-year period. To be blunt about it, many of the instruments I saw on previous visits, and hoped to see again, have now disappeared, apparently some as recently as four or five years ago. It was implied that the frequency with which specimens were disappearing may have had something to do with the rapid succession of directors, logically enough. In any

case, the Museum is officially closed, its exhibitions dismantled and in storage (partially elsewhere), and I was given permission to report that not even Čížek knows whether the Museum will reopen or not, or when, or in what location. While I was there, in fact, the handsome rooms which once housed this major collection were being used for an elegant diplomatic reception (at which, I learned from a stern, muscular young man, musical instrument specialists were not welcome). Even so, Čížek and his conservator, Pavel Szturc, had gone to great trouble to produce many of the woodwinds I had asked to see, and these were well worth the long wait and effort to get back to Prague. I'm grateful to them both. Extensive restoration of the building will continue, but no one seems to have any idea, if the Museum will be reestablished.



Photo by Phillip T. Young

Bohuslav Čížek and Pavel Szturc make it possible to view some of the important woodwinds at the Musical Instrument Museum in Prague.

Among the many instruments no longer there are bassoons by August Grenser (No. 1336E) and his nephew, Heinrich (369E), a Lempp/Wien oboe (376E), all three C. W. Sattler oboes (326E, 1334E, and 1705E), a Küss oboe (old No. 12052), an I. A. Crone oboe (1335E), "probably" a Sattler flute (604E), and a Bauer/Frag/1805 clarinet (2243E). These were specimens I had asked to see. There was no opportunity to assess what losses there may have been in brass and stringed instruments. Safe and sound, however, are many of the other choice woodwinds: the lovely bass dulcian by

(Continued on p. 2)

NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY

André P. Larson, Editor

The Newsletter is published in February, June, and October for the members of the American Musical Instrument Society (AMIS). News items, photos, reviews, and short monographs are invited, as well as any other information of interest to AMIS members. Address all correspondence to the Editor, AMIS Newsletter, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA. Requests for back issues and all correspondence regarding membership (\$25.00 per year) should be directed to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

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(Continued from p. 1)

Andreas Bauer/Bauermann (791E), the two J. G. Bauer/Leipzig oboes da caccia (1641E and 1765E), the Weigel da caccia (104E), both early Grundmann oboes (643E and 1702E), and the remaining A. Grenser bassoon (1775E). These incomplete lists of what's still there and what isn't are given here only as an illustration of both the severity of the losses and the significance of what remains.

There are some impressive new acquisitions, as well, and no, they were not produced by trading the missing items—I asked. Among the ones that impressed me most were an acorn/I. G. Bauer oboe with three brass keys (2502E) and a wonderful Küss bassoon with its eleven keys recessed into the body. Not new to the Museum, but new to me, were a handsome Griesbacher A/B-flat clarinet with nine silver keys (1673E), a gorgeous Kirst six-key bassoon (1785E), and, potentially, perhaps most important, a bassoon with four keys mounted in integral blocks and a brass "crown" at the bell opening, long listed as "anonymous." I found a barely legible stamp, and believe it is Poerschman's with the round device above the (curved) name (see Langwill, 6th ed., p. 221). The bassoon is much like the only other Poerschman bassoon (Leipzig 1384), but this "new" one has its original keys, while Leipzig's are replacements. Poerschman, himself, of course, was principal bassoonist (in J. S. Bach's day) of what became the Leipzig Gewandhaus Orchestra.

Our only other excursion beyond the borders of Austria and Germany was a first-ever visit to Hungary, necessarily confined to a single weekend in Budapest. By accident, we stumbled upon the Museum of Music History, sharing quarters with the Bartok Archivum, near the ubiquitous Budapest Hilton. There we found a small exhibition of instruments from the Hungarian National Museum. It's worth knowing about, but there doesn't seem to be much publicity for it in tourist guides.

I had long heard that there was a Grundmann bassoon somewhere in eastern Austria, and eventually found out via Nick Shackleton and Bill Waterhouse that it is in the Krauletz Museum in tiny, but fascinating, Eggenburg, northwest of Vienna. I wrote for an appointment to examine it, and it is a gem! Previous information said that the bell was a replacement, but no, it clearly has the Grundmann



Photo by Cathie Young

Three AMIS members visit in Munich; from the left, Gunther Joppig, Hubert Henkel, and Phillip T. Young.

stamp, as do the other three wood sections. In place of the later (?) crossed swords of Saxony, found on nearly every other Grundmann instrument, this bassoon has a flower blossom or sunburst above the name and two crosses below. The most exciting detail is the backward N's in GRUNDMANN, which I first reported finding on a Grundmann oboe dated 1768, but have since found on several other of his instruments, all very early. As well, there is no stamp, DRESDEN, on this bassoon. I would think this Eggenburg instrument is thereby the earliest of seven known Grundmann bassoons, possibly made before he settled in Dresden in 1753 or, more likely, made there before he established the practice of adding DRESDEN and the year under his name on one joint (never more) of each instrument.

Another choice bassoon, worth "a detour," is in the Diocesan Museum in Graz—this one, in my opinion, by August Grenser, although it is stamped only GRENTZER, under a crown and above the Saxon crossed swords. Gerhard



Photo by André P. Larson

The Butzbach City Museum, shown here in an early-morning photo taken in late August of 1987, purchased an ivory flute by Scherer to exhibit in honor of the father and son who once made superb woodwind instruments in that small city, north of Frankfurt, during the first half of the 18th century.

Stradner, Director of the Collection of Old Musical Instruments in Vienna, describes this instrument in his catalog of several Graz collections, and does not rule out the possibility that Heinrich might have been the maker. I don't share that view, since the bassoon seems in an earlier style than any known by Heinrich. Indeed, it seems likely to be as early or earlier than other surviving bassoons by August. We talked about the GRENTZER stamp at great length, while guests of the Stradners in Vienna, and, between us, now know of six instruments with that stamp: a flute, two oboes, and three bassoons. I hope eventually to write a detailed comparison of these examples and (other?) early instruments stamped A. GRENSER. That must wait, however, until I finish the study of the twenty known woodwinds by Andreas Kingssperger and his son, Johann Wilhelm Kenigsperger, which occupied me much of this past summer. Has any reader any information to share?



Photo by Phillip T. Young

Hildegard Diehl and Catharine Young visit in front of the Scherer house in Butzbach, Germany.

Finally, we again visited our friends, the Diehl family, direct descendants of the woodwind makers, Johannes and Georg Heinrich Scherer, in Butzbach. To my delight, restoration of the Scherer house is now complete. A bronze plaque has been placed by the main entrance with the inscription (translated): HOUSES AT NO. 13 AND 15 WETZLARER STRASSE / House No. 15 was bought by the instrument maker, Johannes Scherer, about 1708. His son, Georg Heinrich (1703-1778), followed him in this craft and became well known all over Europe. In 1725 he bought the rear portion of No. 13, as well, presumably to use as a workshop. Scherer woodwind instruments are found today in museums all over the world.

Butzbach is also preparing a new, enlarged building for its municipal museum, and this will include a "Scherer Room" to house instruments and memorabilia of their famous family of woodwind makers. What a wonderful thing!

A few further bits. AMIS member, Martin Kirnbauer's monumental catalog of pre-1750 woodwinds in the National Museum of German Cultural History in Nürnberg has been delayed

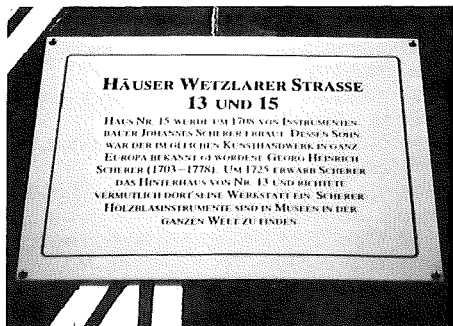


Photo by Phillip T. Young

A bronze plaque on the Scherer house on Wetzlarer Strasse in Butzbach, Germany, tells the story of the two-generation family of woodwind makers that once lived there.

at the publishers, but "is in the works."

The excellent catalog by Frank P. Bär of instruments in Castle Sigmaringen will be published soon by Hans Schneider, Tutzing. Bravo!

1994 and 1995 may be especially good years to plan a European trip. Munich's German Museum of Science and Technology (AMIS member, Hubert Henkel, is in charge of the instruments), the National Museum of German Cultural History (AMIS member, Dieter Krickeberg, is in charge of the instruments), and the Museum of Musical Instruments in Paris are all planning major new exhibitions and/or (in Paris) re-opening in new, ultra-modern buildings specifically designed for them.

In Vienna, Stradner and his colleagues have totally re-designed their exhibition area in the Neue Burg, which is scheduled to re-open in the months to come. The new installation incorporates state-of-the-art sound recordings of the instruments on display, with wireless, lightweight, portable playback units available to every visitor. A similar system was featured in the enormously successful exhibition, *Die Klangwelt Mozarts*, which enjoyed an extended run last year to unprecedented acclaim.

Almost everywhere I went, I heard the exciting news that Herbert Heyde may be the next director of the Leipzig Musical Instrument Museum, to assume the post perhaps in a couple of years, after completing a residency at The Shrine to Music Museum in Vermillion.

INSTRUMENTS EXHIBITED AT BERKELEY FESTIVAL

An exhibition of musical instruments, many of them built by Lyn Elder of Dominican College in San Rafael, California, were exhibited during the Berkeley Early Music Festival, June 7-14, in the Bernice Layne Brown Gallery on the first floor of the Doe Memorial Library on the campus of the University of California. The exhibition, *Music in History: Musical Instruments, Medieval, Renaissance, Baroque & Romantic*, featured "Mr. Elder's replications . . . [of] many unusual stringed, percussion, and wind instruments from the 14th through the 19th centuries," according to a Library advertisement.

AMIS meets in Nashville, Tennessee, May 12-16, 1993!

USD MUSIC MUSEUM ANNOUNCES PROGRAMS

The Shrine to Music Museum on the campus of The University of South Dakota, Vermillion, has announced its seventh-annual series of Sunday-afternoon (2:30 p.m.) concerts by internationally known performers using period instruments. The performances will be held in the Arne B. Larson Concert Hall at the Museum, corner of Clark & Yale Streets, Vermillion:

September 27. Ensemble Project Ars Nova.
November 8. Richard Savino, vihuela, Renaissance, and Baroque guitar.

December 13. Helicon with Freyda Epstein, soprano.

January 31. The Seattle Consort with Elisabeth Wright, harpsichord, and Stanley Ritchie, Baroque violin.

February 28. The Musical Assembly with Arthur Haas, harpsichord.

The Museum will also present another series of brown bag lunch tours on Fridays at noon:

October 9. "Hispanic Musical Treasures for Flute and Harpsichord" with Jeffrey Cohan and Hans-Jürgen Schnoor.

November 20. "An Iberian Getaway" with Susanne Skyrn, fortepiano.

January 22. "19th-century Revivalists: The Sawdust Trail" with Gerald Wolff and Carol Arndt.

February 26. "Look, Ma - No Valves!" with Kristin Thelander, natural horn.

March 19. "Bach's 5th! (Brandenburg Concerto)" with Henry Charles Smith, conductor,

and Larry Schou, harpsichord.

The Museum's annual American Music Festival, featuring *The Golden Age of Bands 1865-1915*, will be presented June 11 in Theatre I of the Warren M. Lee Center for the Fine Arts.

TWO RECEIVE MET FELLOWSHIPS

Gerhard Kubik, Professor at the University of Vienna, and Moya Aliya Malamusi, Head of the Oral Literature Research Programme in Chileka, Malawi, have been awarded senior fellowships in the Department of Musical Instruments at the Metropolitan Museum of Art in New York City. Both scholars will be studying African instruments at the Museum from January 11 to March 11, and will be available as guest lecturers. For a list of topics, contact Ken Moore, Kubik, or Malamusi at the Museum; call 212-879-5500, ext. 3047.

WOOD IDENTIFICATION WORKSHOP SET

The 14th-annual wood identification workshop at the University of Massachusetts will be held in Amherst, January 19-22. Registration will be limited to 20 persons. Contact Alice Szlosek, Division of Continuing Education, Room 608, Goodell Building, University of Massachusetts, Amherst, MA 01003; call 413-545-2484.

ULTIMATUM POLKA.

SOLO FOR CORNET.

Solo Cornet in A.

Frederick N. Innes.

Dedicated to his friend the Hon. C. G. CONN. Elkhart, Ind.

Solo for Cornet, with piano accompaniment. Price. 50c.

Courtesy of The Shrine to Music Museum

Advertisement for a polka composed by Frederick Innes to honor C. G. Conn's Ultimatum model cornet, produced ca. 1883-88. AMIS members with Ultimatum cornets in their collections are invited to contact Margaret D. Banks at The Shrine to Music Museum in Vermillion.

EDINBURGH RETAINS BRACKENBURY COLLECTION



Courtesy Edinburgh University Collection

No. 1069. Box of antique accessories for bowed stringed instruments, part of the Brackenbury Collection, loaned to the Edinburgh Collection in 1980 and formally donated in 1991.

The big event of 1991 at the Edinburgh University Collection of Historic Musical Instruments, according to Arnold Myers, honorary curator, was the donation of the C. H. Brackenbury Memorial Collection—keenly anticipated, hard worked for, and settled at last! The announcement was made in the House of Commons just before Christmas.

The collection of more than 200 wind and other musical instruments was donated to the University by the United Kingdom. Earlier, the Collection had been accepted by the State (as a collection preeminent in its field) in lieu of death duties arising in connection with the death of Mrs. E. M. Brackenbury on April 13, 1990. The Collection, which was assembled in the 1920's and '30's, had been on loan to the University of Edinburgh since 1980.

Hereward Irenius Brackenbury (1869-1938) was an engineer whose interest included playing the clarinet. In the 1920's and early '30's, he built up a substantial general collection of musical instruments at his home near Berwick-on-Tweed, buying at sales and from dealers. A number of important items came from the Van Raalte Collection of Brownsea Island (for which Canon Galpin wrote the sale catalog in 1927). Brackenbury traveled extensively on the Continent, and bought instruments in Cologne, Paris, Salzburg, and Vienna. The Collection was inherited by his grandson, Mark Brackenbury, after having been in the care of his son, Charles, from 1938 to 1979.

Charles and Ethne Brackenbury had a long association with the Faculty of Music at the University of Edinburgh, enjoying the friendship of Sidney Newman, Reid Professor of Music, for many years. Charles willingly lent instruments to the Galpin Society exhibition, mounted at the University in 1968, and his son, Mark, responded favorably to the request from

the newly re-established University Collection of Historic Musical Instruments to lend more than 160 instruments (primarily woodwinds and bowed strings) to the University, after Charles died in 1979.

Among the highlights of the Brackenbury Collection are an ivory recorder by Richard Haka, Amsterdam, ca. 1680—the most copied item in the University Collection—a Haas trumpet, ca. 1730, one of the very few surviving instruments in Britain from the great Nürnberg brass-making tradition, early oboes from Britain, France, and Germany, a Hintz viol, an Uhlmann cor anglais, a Widhalm double bass, a Strobach basset horn, and two sets of British pipes from the late 18th and early 19th centuries.

The gift also made possible the permanent reunion of two of the earliest British clarinets known to survive. The University Collection already included the top half of one clarinet by Thomas Collier, ca. 1770, and the bottom half of another. The two instruments obviously were made as a pair. The other two halves (we may never know how they were separated) were by good fortune purchased by H. I. Brackenbury in 1927!

A complete list of the Brackenbury Memorial Collection follows:

843-4. Straight trumpet in B-flat by Boosey & Co., London, ca. 1895, with mouthpiece. Two valves.

923. Cor anglais by Uhlmann, Vienna, ca. 1830.

924. Clarinet in C by Barfoot, Blandford, ca. 1830. Six keys.

925. Clarinet in E-flat by Wood & Ivy, London, ca. 1840. Six keys.

926. Clarinet in C by Christopher Gerock, London, ca. 1820. Six keys.

927. Oboe by Tölke, Brunswick, ca. 1750.

Two keys.

928. Clarinet in C by Harris, London, ca. 1835. Six keys.

929. Clarinet in B-flat by Godfroy jeune, Paris, ca. 1840. Muller system.

930. Clarinet in B-flat by Stärck, London, ca. 1880. Ten keys.

931. Clarinet in B-flat, ca. 1850. Thirteen keys.

932. Clarinet in B-flat by Cramer, London, ca. 1825. Six keys.

933. Clarinet in B-flat by Goulding, London, ca. 1807. Six keys.

934. Clarinet in C by Clementi, London, ca. 1805. Six keys.

935. Clarinet in B-flat by Hell, Vienna, ca. 1845. Five keys.

936. Clarinet in C by Goulding, London, ca. 1834. Five keys.

937. Clarinet in A by Key, London, ca. 1820. Eight keys.

938. Clarinet in B-flat by Wood, London, ca. 1830. Six keys.

939. Flute by Goulding, London, ca. 1810. Six keys.

940. Flute by Millhouse, London, ca. 1815. Four keys.

941. Flute by D'Almaine, London, ca. 1840. Four keys.

942. Oboe by Thomas Collier, London, ca. 1770. Two keys.

943. Clarinet in B-flat by Goulding, London, ca. 1810. Five keys.

944. Clarinet in B-flat by Buffet, Paris, ca. 1860. Thirteen keys.

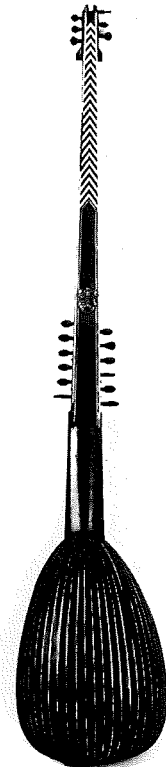
945. Clarinet in B-flat, ca. 1850. Eleven keys.

946. Piccolo by Langlois, London, ca. 1900. Boehm system.

947. Piccolo, Germany, ca. 1850. Six keys.

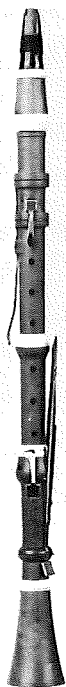
948. Dvojnica.

949. Lyra viol or division bass by Hintz, London, 18th century.



Courtesy Edinburgh University Collection

No. 1051. Chitarrone by Rotunery, Rome, 1699.



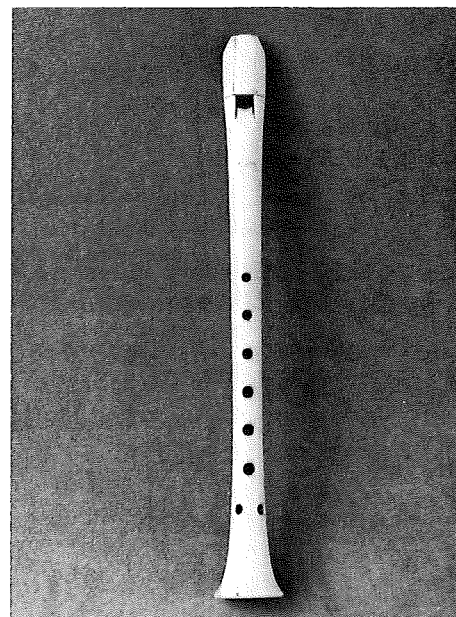
Courtesy of Edinburgh University Collection
No. 1155. Clarinet in B-flat by Lawson, London, 1794.

- 951. Viola d'amore.
- 952. Kit.
- 953. Kit viol.
- 954. Kit bow.
- 955. Cornopean by Roe, Liverpool, ca. 1850. Stozel valves.
- 956. Keyed bugle mouthpiece, mid-19th century.
- 957. Oboe d'amore by Mahillon, Brussels, ca. 1890.
- 958. Kit attributed to Betts, England, ca. 1800.
- 959. Kit bow.
- 960. Kit bow by Dodd, England, 18th

century.

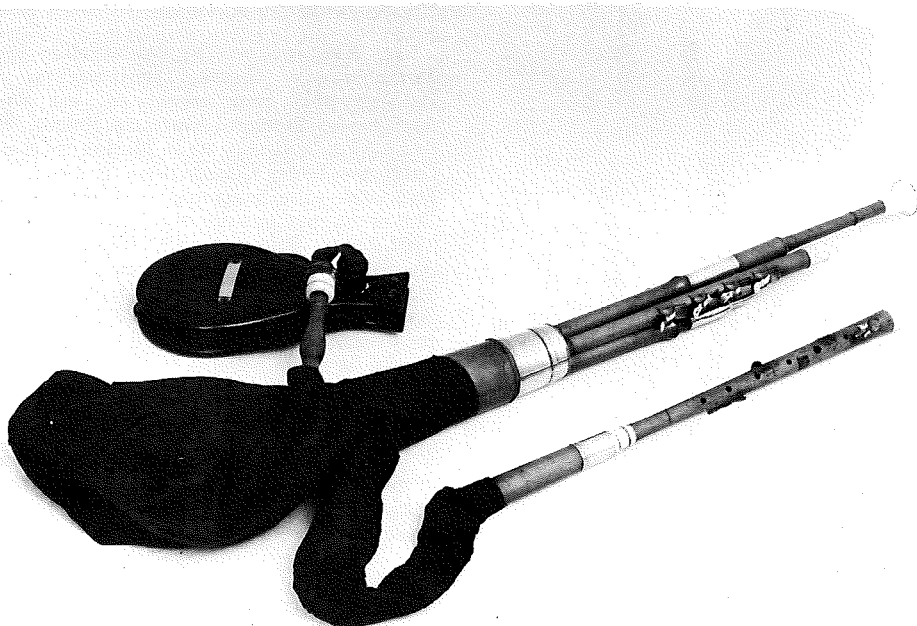
- 961. Vox humana by Parker, London, ca. 1770.
- 962. Flute by Rudall & Rose, London, ca. 1845. Boehm 1832 system.
- 963. Oboe by Triebert, Paris, ca. 1840. Twelve keys.
- 964. Flute by William Henry Potter, London, ca. 1815. Six keys.
- 965. Flute by Metzler, London, ca. 1820. Six keys.
- 966. Flute by Clementi, London, ca. 1820. Six keys.
- 969. Basset horn by Strobach, Carlsbad, ca. 1800. Eight keys.
- 970. Basset horn, ca. 1835. Fifteen keys.
- 971. Clarinet in B-flat by Quilter, London, ca. 1890. Thirteen keys.
- 972. Clarinet in F by I. T. Uhlmann, Vienna, ca. 1820. Eight keys.
- 973. Clarinet in B-flat by Bray, Dublin, ca. 1850. Thirteen keys.
- 974. Clarinet in B-flat by Piering, Graz, ca. 1835. Seven keys.
- 975. Clarinet in B-flat by Goodlad, London, ca. 1835. Eight keys.
- 976. Bombarde, France, 19th century.
- 977. Flute by Potter, London, ca. 1815. Six keys.
- 978. Clarinet in A by E. Albert, Brussels, ca. 1875. Twelve keys.
- 979. Clarinet in B-flat by Streitwolf. Fifteen keys.
- 980. Double flageolet by Potter, London, ca. 1845.
- 981. Flauto d'amore in A by Rudall & Rose, London, ca. 1840. Eight keys.
- 982. English flageolet, England, ca. 1850. Six keys.
- 983. Double flageolet by Simpson, London, ca. 1845.
- 984. Double flageolet by Bainbridge & Wood, London, ca. 1815.
- 985. Double flageolet by Simpson, London, ca. 1828.
- 986. Clarinet in A by Merveilleuse, France, ca. 1890. Thirteen keys.

- 987. Clarinet in B-flat by Hawkes & Son, London, ca. 1900. Thirteen keys.
- 988. Clarinet in C by E. Albert, Brussels, ca. 1875. Twelve keys.
- 989. Flute, B-flat in A-flat, ca. 1860.
- 990-1. Keyed bugle, England, ca. 1830, with mouthpiece.
- 992-3. Duty bugle, Britain, late 19th century, with mouthpiece.
- 994-5. Cavalry trumpet in E-flat, Britain or France, ca. 1900, with mouthpiece.
- 996-7. Natural trumpet in F by Johann Wilhelm Haas, Nürnberg, ca. 1730, with mouthpiece.

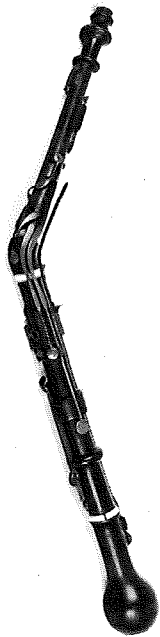


Courtesy of Edinburgh University Collection
No. 1037. Descant recorder by Haka, Amsterdam, ca. 1680.

- 998-9. Serpent, England, ca. 1825, with mouthpiece. Three keys.
- 1000. Buccin trombone, ca. 1835. Bell only.
- 1001. Bassoon by D'Almaine, London, ca. 1840. Eleven keys.
- 1002. Bassoon by Key, London, ca. 1820. Eight keys.
- 1003. Bassoon, England, ca. 1790. Five keys.
- 1004. Bassoon by Metzler, London, ca. 1820. Eight keys.
- 1005. Violin by Chanot, France, ca. 1820. Guitar outline.
- 1006-7. Serpent, England, ca. 1825, with mouthpiece. Three keys.
- 1008-9. Violin, 19th century, quarter size, with small bow.
- 1010. Mandola by Goldt, Hamburg, 1758.
- 1011. Viola d'amore, possibly England, 18th century.
- 1013. Flute by Kauffmann, London, ca. 1825. Eight keys.
- 1014. Flute by Cahusac, London, late 18th century. One key.
- 1015. Flute, F in E-flat, by Robinson, Dublin, ca. 1830. Six keys to C.
- 1016. Flute by Cahusac, London, ca. 1770. One key.
- 1017. Flute by Manzane, London, ca. 1830. Eight keys.
- 1018. Flute by Cahusac, London, ca. 1770. One key.
- 1019. Flute by Kauffmann, London, ca. 1825. Eight keys.
- 1020. Flute by William Henry Potter, Lon-



Courtesy of Edinburgh University Collection
No. 1054. Set of pipes by Robertson, Edinburgh, 1793-94.



Courtesy of Edinburgh University Collection
No. 923. Cor anglais by Uhlmann, Vienna, ca. 1830.

- don, ca. 1815. Six keys.
1021. Piccolo, ca. 1860. Seven keys.
1022. Clarinet in F, ca. 1820. Eight keys.
1023. Double flageolet by Bainbridge, London, ca. 1825.
1024. English flageolet by Barnes Stone, ca. 1830.
1025. Clarinet in A-flat, ca. 1900. Thirteen keys.
1026. Shawm, probably Brittany, ca. 1900.
1027. Oboe by Koch, Vienna, ca. 1828. Sellner system.
1028. Oboe by Morton, London, ca. 1860. Modified Sellner system.
1029. Clarinet in C by Blackman, London, ca. 1820. Six keys.
1030. Clarinet in C by Godfroy aîné, Paris, ca. 1840. Fourteen keys.
1031. Oboe by Bland & Weller, London, ca. 1795. Two keys.
1032. Oboe, probably France, ca. 1700. Three keys.
1033. Oboe, probably France, ca. 1710. Two keys.
1034. Clarinet in E-flat by E. Albert, Brussels, ca. 1875. Simple system.
1035. Clarinet in B-flat by Pask & Koenig, London, ca. 1850. Thirteen keys.
1036. Clarinet in B-flat by E. Albert, Brussels, ca. 1863. Thirteen keys.
1037. Descant recorder by Haka, Amsterdam, ca. 1680. Ivory.
1038. Piccolo, ca. 1840. Four keys.
1039. Aulos, probably Greece.
1040. Pair of harpsichord jacks.
1041. Clarinet in E-flat, ca. 1850. Thirteen keys.
1042. English flageolet by Bainbridge & Wood, London, ca. 1815. Two keys.
1043. Tuning fork.
1044. Reed case for clarinet reeds.
1045. Model of harpsichord jack.
1047. Alto saxophone in E-flat by Couturier, Lyon, ca. 1880.
1048. Dital harp, early 19th century.

1049. Guitar, Hawaiian Conservatory model, New York, 20th century.
1050. Accordéon, probably France, ca. 1860.
1051. Arch-lute by Rotunery, Rome, 1699.
1052. Hurdy-gurdy by Ouvrard, France, late 18th century.
1053. Hurdy-gurdy by Lambert, Paris, 18th century.
1054. Bagpipes by Hugh Robertson, Edinburgh, 1793-94.
1055. Bagpipes by Malcolm McGregor, London, early 19th century.
1056. Treble viol by Kambl, Munich, 1736.
1057. Alto viol, probably 18th century.
1058. Mandolino by Schorn, Salzburg, 1717.
1059. Model instruments, oriental.
1060. Kit by Greaves.
1061. Mandolino by Bergonzi, 1758.
1062-3. Burmese fiddle, with bow.
1064. Zummara.
1065. Flageolet by Wood, London, ca. 1832. Five keys.
1066. English guitar by Hintz, London, 1757.
1067. English guitar by Preston, London, late 18th century.
1068. English guitar, late 18th century.
1069. Box of accessories for bowed-stringed instruments.
1070. English guitar by Liessam, London, 1758.
1071. Kit.
1072. Harp guitar by Phipps, London, early 19th century.
1074. Violin bow by Dodd, England, 18th century.
1075. Violoncello bow by Forster.
1076. Pitch pipe, England, ca. 1850.
1077. Pair of bones.
1092. Dulcimer, 19th century.
1093. Dulcimer, possibly Italy, ca. 1700.
1094. Picco pipe, London, ca. 1860.
1095. Bamboo pipe.
1096. Uilleann pipes, Weldon, late 18th century. Chanter only.
1097. Bamboo pipe.
1098. Bass viol bow, 18th century.
1099. Violin bow, 19th century.



Courtesy of Edinburgh University Collection
No. 969. Basset horn by Strobach, Carlsbad, ca. 1800.

1100. Double bass bow by Thibouville-Lamy, France, ca. 1900.
1101. Double bass bow, early 19th century. Underhand model.
1102. Barred zither, early 20th century.
1103. Cross-strung zither, Anglo American, New York, ca. 1900.
1104. Double bass by Leopold Widhalm, Nürnberg, 1753.
1105. Accordéon, possibly by Busson, Paris, ca. 1860.
1106. Accordéon, possibly by Busson, Paris, ca. 1860.
1107. Harp lute, early 19th century.
1108. Dital harp by Light, London, early 19th century.
1109. Dital harp by Light, London, early 19th century.
1110. Dital harp by Light, London, early 19th century.
1111. Lyre guitar, 19th century.
1112. Lyre guitar, ca. 1800.
1113. Bass guitar by Garcia, Spain, 20th century.
1114. English guitar by Hintz, London, late 18th century.
1115. Bowed zither, ca. 1900.
1116. Banjo, Dulcetta, London, 20th century. Four strings.
1117. Pipe, carved.
1118. Miscellaneous parts for wind instruments.
1126. Barrel organ by H. Bevington, London, ca. 1840. Three barrels.
1127. Barrel organ by H. Bevington, ca. 1830. One barrel.
1128. Musical box, London, ca. 1900.
1154. Clarinet in B-flat by Collier, London, ca. 1770. Five keys.
1155. Clarinet in B-flat by Lawson, London, 1794. Six keys.
1558. Kyi-zi, Burma.
1559. Double flute flageolet by Bainbridge, London, ca. 1825.
1560. Aeolian harp by Alfred Hays, London, ca. 1850.
1561. Frame drum.

BOOK REVIEWS

Cary Karp, editor. *The Conservation and Technology of Musical Instruments, A Bibliographic Supplement to Art and Archaeology Technical Abstracts, Volume 28*; i.e., AATA 28 (1991), no. 3. Marina del Rey, California: Getty Conservation Institute (in association with the International Institute for Conservation of Historic and Artistic Works), 1992. 237 pp. Softcover. ISBN 0-89236-209-X. Available from The Getty Conservation Institute, AATA Department, 4503 Glencoe Avenue, Marina del Rey, CA 90292-7913. \$60 for institutions, \$40 for individuals. Checks should be made payable to "AATA/J. Paul Getty Trust."

This volume is a collection of abstracts of 955 books and articles about the conservation of musical instruments and the closely related subjects of their restoration, design, and construction. The breadth of the material ensures that this book will be a major resource, not only for those interested in conservation and restoration, but also for those interested in musical instruments in general. The abstracts are arranged by subject (mainly, that is, by musical instrument type) and, within each section, alphabetically by author. A glance at the dozen entries on a typical page is likely to

direct the attention of even the best informed reader to more than one obscure source of potentially valuable information. The usefulness of the book is enhanced by indices of authors and subjects, and, most especially, by a source directory that lists the addresses of the publishers of the abstracted books and periodicals.

It seems probable that the compilation of the volume principally from various computer databases has led to some minor problems of format and internal consistency and, more unfortunately, to some serious lapses of coverage. The former are exemplified by the unwieldiness of the source directory in which each abstracted book and periodical is again listed alphabetically by title, without the author's name, but followed by the full publication information. Thus, the addresses of such well-known publishers of materials about musical instruments as Frits Knuf, Moeck, and Erwin Bochinsky are repeatedly given in full. One wonders whether it was really necessary to list several 18th-century publishers, who, one assumes, are unlikely to respond to present-day orders. Their inclusion in this appendix has the nonsensically logical air of "global" computer data manipulation. Further, in the same appendix, some confusion is apt to occur because of inconsistent alphabetization of the titles (those, for example, that begin with English "The" and French "Le" are arranged according to the following word, while those beginning with German "Das", "Der", and "Die", as well as French "Les", are, contrary to standard bibliographic practice, listed under "D" and "L", respectively).

These are minor annoyances. More serious is the apparent lack of any consistent criteria for the inclusion of material, other than its presence in a database or other source readily available to the editor. The coverage, therefore, is quite spotty. While, for example, David D. Boyden's minimally technical *Catalogue of the Hill Collection of Musical Instruments in the Ashmolean Museum* (London: Oxford University Press, 1969) is included, other equally worthy catalogs, such as those by Georg Kinsky and Nicolas Bessaraboff, are omitted, as are the more up-to-date works of Herbert Heyde and Hubert Henkel, which contain a wealth of technical information. One welcomes the inclusion of Sven Rinman's 18th-century books that deal, in part, with wire drawing, but misses such crucial, and perhaps more fundamentally relevant, early works about musical instruments as those of Henri Arnaud de Zwolle, Michael Praetorius, Marin Mersenne, and Dom Bedos, not to mention Vannoccio Birunguccio's *Pirotechnia* (Venice, 1540), which describes not only wire drawing, but also the design, casting, and repair of bells, and is available in a modern English translation by C. S. Smith and M. T. Gnudi (Cambridge, Massachusetts: MIT Press, 1966).

The reader should not infer, from the inclusion of abstracts of one or more articles from a periodical listed in the source directory, that the periodical has been thoroughly searched for other relevant titles. Thus, for example, seven articles (mainly descriptions of historic organs and biographical studies of builders) in *Acta Organologica* are abstracted, but not Helmut Winter's study of wind pressure in North German, Baroque organs, a critical consideration in the restoration of such instruments: "Das Winddruckproblem bei den norddeutschen Orgeln im 17. und 18. Jahrhundert" (Vol. 3 [1969], pp. 176-182). Many significant serials—

for example, *American Lutherie*, *Early Keyboard Journal*, *Musica Antiqua*, *Musica Asiatica*, *Musique Ancienne*, *Het Orgel*, and *The Tracker*, all of which contain numerous relevant articles—are unrepresented. Perhaps this is mere oversight.

More particularly disturbing is the apparently deliberate decision by the editor to omit any reference to articles in the *FOMRHI Quarterly*, published by the Fellowship of Makers and Researchers of Historical Instruments. Whatever Karp's personal opinions may be about that organization, as he vehemently expressed them within the pages of the *Quarterly* before his severance of any association with the organization several years ago, the publication does contain, among what I would be the first to deem an inordinate amount of chaff, a number of stimulating discussions about conservation/restoration policy and many enlightening technical studies.

Otherwise, the editor generally is not selective. A seemingly inordinate amount of fringe-

element violin literature is included. One abstract (p. 102) communicates the theory that old Italian violin varnish was made of insect exoskeletons. Another (p. 104) perpetuates an obvious spoof, published in the *CIMCIM Newsletter* (Vol. 7 [1979], pp. 44-47), that "describes the preservation of old varnish in extreme cases, with complete removal of the wooden support if necessary." A few entries include editorial comments by the abstractor (e.g., "Many of the views expressed diverge substantially from those likely to be held by conservators in regular museum employ," p. 108), but this is all too rare. A general museum objects conservator, confronted, for example, by a deteriorating serpent, might well be led (by the abstract on p. 138) to consult Frank Farrington's "Dissection of a Serpent" in the *Galpin Society Journal*, Vol. 22 (1969), pp. 81-96, without being made aware that the abstractor, Friedemann Hellwig, had serious reservations about this article, reservations which he forcefully expressed in the next issue



Photo by Margaret D. Banks
AMIS members (l. to r.), Martha Clinkscale, Peggy Baird, Bill Hettrick, Martha Maas, and Al Rice, pause in front of The Alamo during last May's AMIS meetings in San Antonio, Texas.

of the GSJ. The unsuspecting conservator might either follow Farrington's questionable procedures or, more likely, begin to think that musical instrument specialists are generally uninformed about acceptable procedures. The potential for just such an outcome was certainly present some years ago, when a conservation scientist at a major American museum, who had heard, presumably by rumor, about the techniques described in the spoof mentioned above, asked me, in all seriousness, whether I knew about them.

To be sure, there is a blanket disclaimer in the "Introduction" (p. v) that says, "abstracts deemed inappropriate for publication in [the regular general volumes of] AATA . . . because they describe procedures which do not conform to professional conservation standards" are nevertheless included and the "appearance of an abstract within this volume is therefore not an endorsement of the materials or techniques it describes." Such statements and attitudes serve, however, to perpetuate an unfortunate ghettoization of musical instrument conservation as a discipline barely, if at all, recognized as a legitimate pursuit by the general conservation community.

Notwithstanding these reservations, Cary Karp and his collaborators have provided an important basic reference work that very well might not have appeared in print at all, if more stringent editorial standards had been exercised. Since the work is drawn from a network of databases that are presumably continuously updated, it is to be hoped that expanded and improved editions and supplements will appear in due course.

- John Koster

Romà Escalas i Llimona, editor. *Museu de la Música.1/Catàleg d'instruments*. Barcelona: Ajuntament de Barcelona, 1992. No price given. Write to Romà Escalas i Llimona, Director, Museu de la Música, Avda. Diagonal, 373, Barcelona-8, Spain.

Whatever one might feel about the impact that the different events of 1492 had on a variety of peoples around the world, celebrations, such as the ones that focused on this year's 500th anniversary of the voyage of Christopher Columbus, often spark a number of positive spinoffs, even if the impetus is only one of civic pride.

This time around, one of those spinoffs is the publication of a catalog of the 1,184 musical instruments (plus 164 phonographs and related items) to be found in Barcelona's Museum of Music, an institution about which little had previously been known by most individuals living outside of the Iberian peninsula.

This handsome, five-pound volume, complete with slipcover, is not a catalog in the true sense of the word. It is a checklist, with each entry limited for the most part to the wording of the instrument's label, stamp, or engraving, some basic measurements, the materials used to build the instrument, a description of any decorative elements, the form (of drums, keyboard instruments, and so on), and mechanical elements (for organs, for instance).

Introductory remarks include a brief history of the Museum, which traces its beginnings back to 1921, although it was only in 1981 that the Museum was re-organized and the collections installed (with the new installation dedicated in 1983) in its present physical and administrative configurations.

This reviewer believes that photographic

documentation should be an essential part of any catalog (or checklist). The Barcelona catalog is a bit of a tease. With but a few exceptions, each entry includes a two-inch box, of which perhaps a third or so contain a color picture of the instrument being described. For those whose knowledge of Spanish is limited, the constant wish is that each of those boxes contained a photograph. It would make use of the book as a checklist so much more efficient, if one could simply flip through the pages and see at once what instruments are involved. Needless to say, it is disconcerting to find color photos of Moeck-Steinkopf reproductions of early instruments popping up here and there, when what, from the descriptions, would appear to be uniquely Spanish instruments, are not pictured, even in black and white.

As it turns out, the vast majority of the Museum's instruments, as is true many places, are from the 19th century, with many of the non-Western instruments coming from the first half of the 20th. But, there are, as well, viols by Barak Norman and Joachim Tielke, early lutes, and 18th-century harpsichords and small organs. Of particular interest to this reviewer is an early 19th-century Viennese piano by Thym, with decorative elements identical to those found on the Thym piano at the Shrine to Music Museum in Vermillion.

Although flawed, this book is one that belongs in the library of anyone trying to keep track of what is to be found where.

- André P. Larson

CLASSIFIED COLUMN

Advertisements of interest to AMIS members may be placed in this space. Each 20 words or less cost \$5.00 per issue for AMIS members, \$15.00 for non-members. Checks, made payable to AMIS, must be sent with your ad copy to the Editor, AMIS Newsletter, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

FOR SALE: 1928 Selmer tenor saxophone. Paris built. Satin gold plated. Superior condition. In original case. \$6,000. Photos available. Call 216-333-0883.

FOR APPRAISALS, research, exhibitions, advice on restoration/conservation, acquisitions, and help with fund-raising, contact: Barbara Lambert, Specialist in Musical Instruments and Conservation, 201 Virginia Road, Concord, MA 01742; call 508-369-9557.

BARREL ORGANS and pianos sought. Also, piano advertising items/tools. Philip Jamison, 17 Sharon Alley, West Chester, PA 19382. Call 215-696-8449.

MUSIC RESEARCH conducted at the Library of Congress. Contact Peter H. Adams, 9633 Cottrell Terrace, Silver Spring, MD 20903.

FOR SALE: 1868 Steinway square grand. Pristine. Action recently refurbished, new strings. Call 616-668-4766.

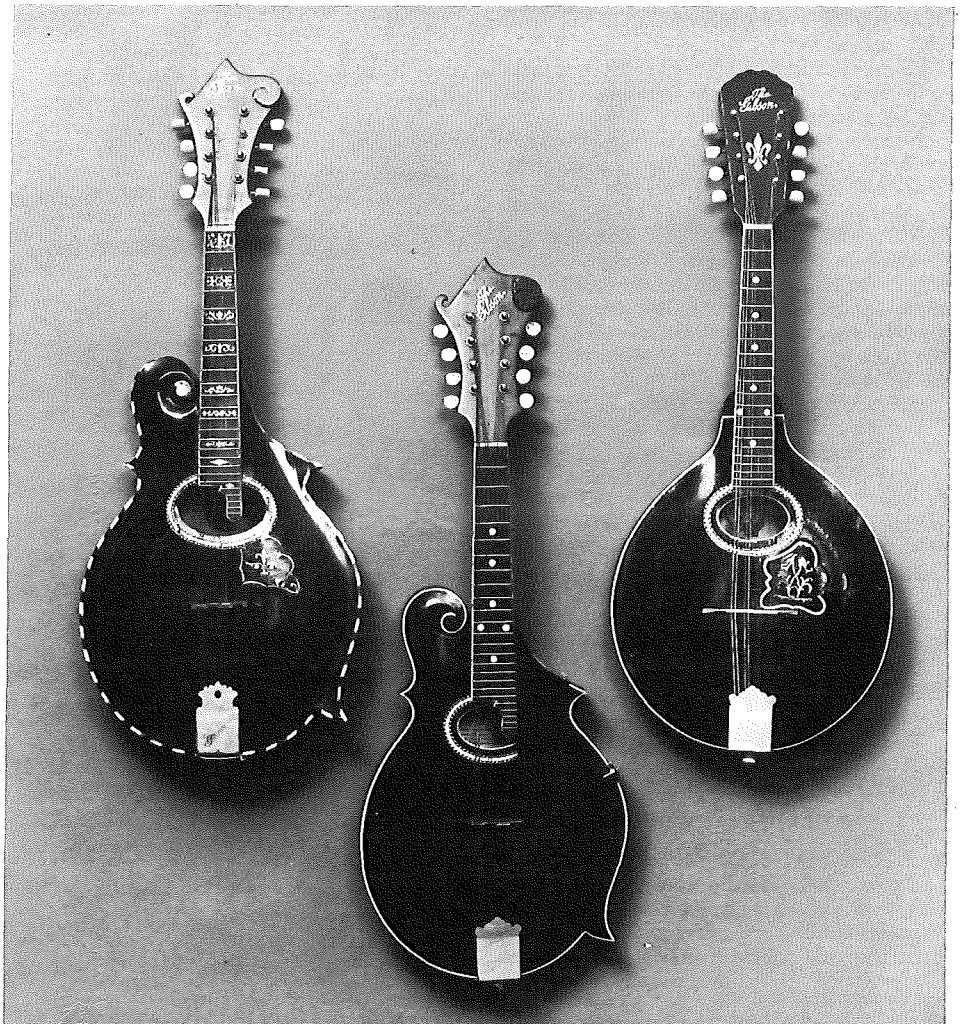


Photo by Dean Dixon, Opryland, Nashville, Tennessee.



Traditional Hawaiian instruments from the Bishop Museum's collections on temporary display to complement the traveling exhibition, *What Makes Music?*

REPORT FROM HAWAII

By John Koster

A 40-hour stopover in Honolulu in August gave me the opportunity to visit the Bishop Museum, the principal institution of its kind in the state of Hawaii. The Museum's facilities are housed in several buildings on an attractive campus near downtown Honolulu. Its extensive collections encompass both natural and cultural history. There are approximately 20-million plant and animal specimens and nearly 200,000 Hawaiian and Pacific artifacts. Among the cultural objects, according to the MLA's 1974 *Survey of Musical Instrument Collections in the United States and Canada*, are more than 400 musical instruments.

A letter, sent to the Museum some weeks before my departure to arrange an appointment to see the instrument collection, remained unanswered; and, upon my arrival on the island, a telephone call asking to speak with the person in charge of musical instruments was unproductive. So, the next morning, I resorted to showing up at the front entrance and stating my purpose. Referred to the exhibitions department, and through them to the collections management and conservation departments, I soon met several staff members who were most helpful. Perhaps some of the initial difficulties of communication resulted from the Museum's organization, in which musical instruments are not classified separately, but are, not unreasonably, considered together with other cultural artifacts. Thus, inquiries about musical instruments might better be addressed to the staff ethnologists and collections

managers, and not, perhaps, during the summer vacation period.

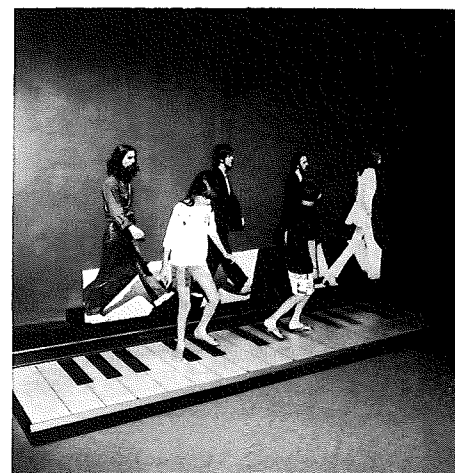
A pleasant surprise was to find in progress a special exhibition, *What Makes Music?*. This travelling exhibition, developed by the Franklin Institute Science Museum of Philadelphia, demonstrates the scientific bases of musical sound through hands-on displays.

Among the many well-designed and efficiently functioning (with frequent maintenance, I was told) exhibits were a giant keyboard that played, when walked on; an interactive audio program by which one could hear familiar tunes ("Greensleeves," "Minuet in G", and so on) played in various modes (major, whole-tone, Dorian, and so on) and temperaments (equal, just, "Carlos Alpha," and others); a gutted piano whose strings one could pluck and "freeze" in motion by adjusting a strobe light; a guitar in which changes of timbre could be perceived, as one covered the soundhole or



Historic ukeleles on exhibit at the Bishop Museum in Honolulu.

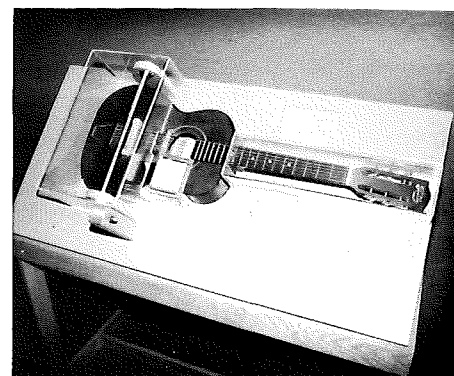
lifted the bridge from the belly; a canon machine; and, a clear plastic cylinder with particles inside that showed patterns of different resonant waves, as one played different notes on an adjacent keyboard. The many children present were obviously enjoying themselves, but there was also much to stimulate adult minds, even those professionally involved with music and instruments.



Children, backed by cardboard cut-outs of the Beatles, make music on a giant keyboard.

Previously shown in Muncie, Indiana, *What Makes Music?* has now left Honolulu for the Cumberland Science Museum in Nashville, Tennessee, where it is currently on view. Future locations are Portland, Oregon (opening in June 1993); Orlando, Florida (October 1993); Durham, North Carolina (June 1994); and, Atlanta, Georgia (October 1994). At the Bishop Museum, the exhibition was supplemented by displays of instruments from the Museum's own collections, and entering visitors were welcomed by a large sound sculpture by Steven Rosenthal.

Several dozen instruments, mainly non-Western examples from various Pacific cultures, along with some Western-style instruments historically used in Hawaii, are included among the Bishop Museum's permanent exhibitions. They are not displayed together, but are shown along with other artifacts from a particular culture, sub-culture, or social context. Native Hawaiian bamboo rattles (pu 'ili), for example, are shown in a display about the hula, while Japanese stringed in-



A guitar with coverable soundhole and liftable bridge to demonstrate the functions of those elements.

**AMIS meets in
Nashville, Tennessee
May 12-16, 1993!**



Photo by John Koster

The Kauai Museum in Lihue, Hawaii, the westernmost city in the United States.

struments, Puerto Rican idiophones, and Portuguese-derived ukeleles, used in Hawaii by persons from those immigrant cultures, are exhibited separately. Display cases are, in general, attractively and informatively arranged, well lighted, well labeled, and, to the extent possible in a tropical climate, with contents well protected from degradation.

The majority of the Bishop Museum's instruments, however, are in storage. Here their apparent grouping together as a class would facilitate their viewing and study by visitors interested specifically in them. As one might expect in an institution with 20-million objects for which to care, space is a problem. This is being solved by moving musical instruments and other artifacts to compact, movable shelving units. Because most of the Museum's

holdings are of tropical origin, humidity levels are maintained at 60%. Protection from insect infestation is provided by ultraviolet light traps.

An overview of the major portion of the Museum's instrument collection is provided by a booklet, *Musical Instruments*, reprinted separately as Section IX from *Arts and Crafts of Hawaii* (first published in 1957) by Te Rangi Hiroa (Peter H. Buck). The Museum has also published *Pahu and Pūnio*, a thoroughly illustrated catalog of a 1980 exhibition of Hawaiian drums.

I also had the opportunity to visit the Kauai Museum in Lihue, the westernmost city in the United States. Among this Museum's historical exhibits, I spotted three instruments: a Japanese koto, said to date from about 1750;

a Hawaiian 'uli'uli (gourd rattle); and, westernmost of all, a Chickering square piano, made in Boston in 1861 and shipped around the Horn. A recent telephone call to the Kauai Museum brought the happy news that it and its collections escaped major damage from hurricane Iniki.



Photos by John Koster

Chickering square piano made in 1861 and shipped around the Horn to Hawaii, where it is on display at the Kauai Museum.



ARE YOU MOVING?

Are you moving? If so, please be certain that you notify the Society of your new address, as soon as possible. When Journals or Newsletters are returned by the post office to the Membership Office, first class postage must be paid for the return of the items, as well as again to send them back out. This is an expense which AMIS can ill afford. Please send address changes to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

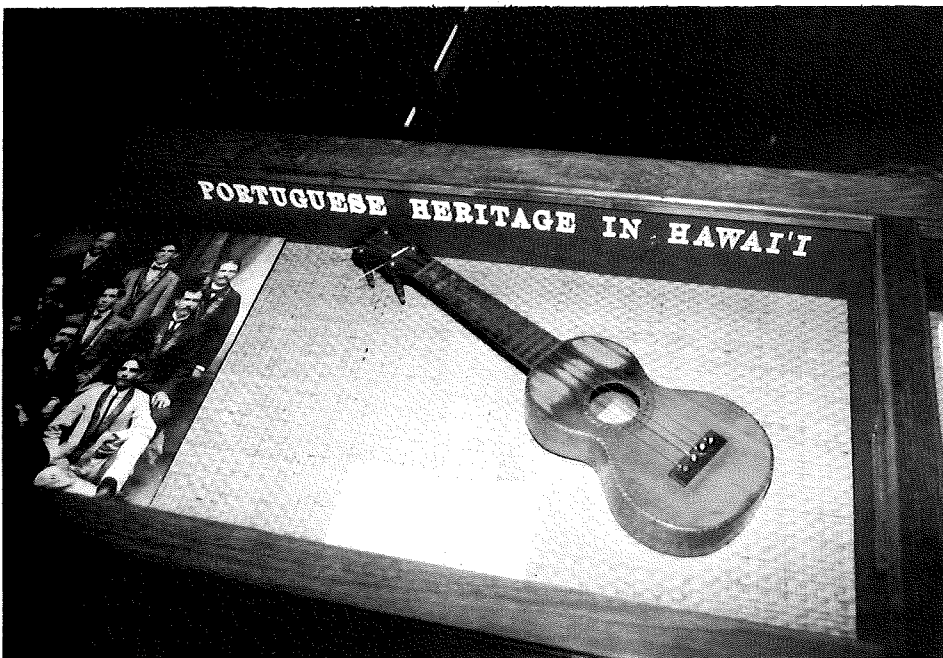


Photo by John Koster

An early-20th-century ukelele used in the Hawaiian Portuguese community.

NEWS OF MEMBERS

Darcy Kuronen, Curatorial Assistant in the Department of European Decorative Arts and Sculpture at the Museum of Fine Arts in Boston, has had his article, "The Musical Instruments of Benjamin Crehore," published in *Journal of the Museum of Fine Arts, Boston*, Volume 4 (1992), pp. 52-79.

Igor Kipnis has produced a new Chesky compact disc, *The Virtuoso Scarlatti*, playing five Hubbard and Broekman harpsichords modeled after Flemish, French, German, Italian, and English originals. He and John Solum, co-artistic directors of the Connecticut Early Music Festival, have recorded trio sonatas by Bach, Handel, and Telemann for Arabesque records.

Richard Rephann, Director of the Yale University Collection of Musical Instruments, has received the Award of Excellence from the Connecticut Art Directors Club for his publication, *The Schambach-Kaston Collection of Musical Instruments*, and has been elected to the Connecticut Academy of Arts and Sciences.

BE A FRIEND OF AMIS

Each AMIS member who contributes \$100 or more in excess of dues in any one year will have his or her name inscribed in the *AMIS Journal* as "A Friend of the American Musical Instrument Society."

Individuals or institutions who wish to join those who will be listed for 1992 should send their contribution to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.

Contributions to AMIS are tax-deductible, within the limits provided by law, and will directly support the activities of the Society.

1991 ACQUISITIONS AT THE FISKE MUSEUM

(This is another in a series of lists designed to keep the membership informed of instruments that might be of interest for research. -Ed.)

Musical instruments acquired by the Kenneth G. Fiske Museum of Musical Instruments at The Claremont Colleges in Claremont, California, in 1991, according to Albert R. Rice, Curator, are as follows:

1991.1. Ukulele, U.S.A., early 20th century. Marked, "The Globe Registered."

1991.2. Marxophone by Manufacturers Advertising Co., Jersey City, New Jersey, ca. 1925.

1991.3. Upright piano by James and John Hopkinson, London, ca. 1860. "Bijou" model, serial no. 19086, CC to c''''.

1991.4. Square piano by Levi Wilkins and Daniel B. Newhall, Boston, ca. 1842. Serial no. 375, FF to f''''.

1991.5. Square piano by Gabriel Buntebart and Sievers, London, 1789. FF to f''''.

1991.6. Trumpet by Noblet, Paris, ca. 1949.

1991.7. Melodeon by Caleb Parker and Daniel F. Secomb, Concord, New Hampshire, 1866-67.

1991.8. Guitar by Firth, Pond & Co., New York, ca. 1848-63. Serial no. 4416.

1991.9. Square piano by Steinway & Sons, New York, 1858. Serial no. 1868, FF to a''''.

1991.10. Grand piano by Anton Petroff Co., Hradec Kralove, Bohemia, ca. 1898. Serial no. 11229, AAA to a''''.

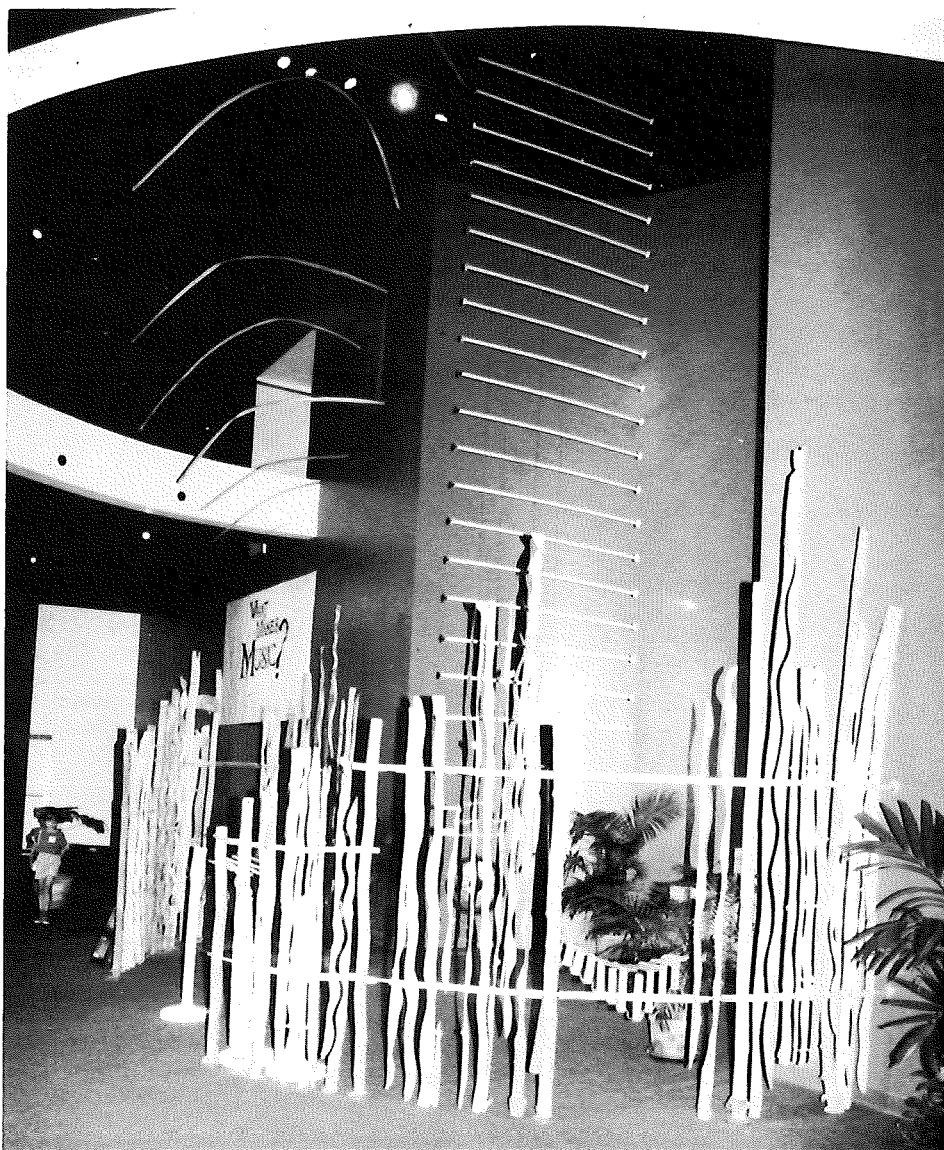


Photo by John Koster

A sound-sculpture by Steven Rosenthal welcomed visitors to *What Makes Music?* at the Bishop Museum in Honolulu.



Photo by John Koster

Hawaiian drums in storage at the Bishop Museum in Honolulu.



1991.228. Cornet in E-flat by Graves & Co., Boston, ca. 1855. Over-the-shoulder model.
1991.360. Keyed bugle in B-flat by Graves & Co., Winchester, New Hampshire, ca. 1840.
1991.775. Clarinet by Benjamin S. Clemens, Philadelphia, ca. 1825-35.



Courtesy of Museum of Fine Arts
No. 1991.73. Violin by Nicolo Amati, Cremona, 1641.

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Courtesy of Museum of Fine Arts
No. 1991.14. Cornet in B-flat and C by Isaac Fiske, Worcester, Massachusetts, ca. 1870. Two leadpipes.

1991 ACQUISITIONS AT THE MFA IN BOSTON

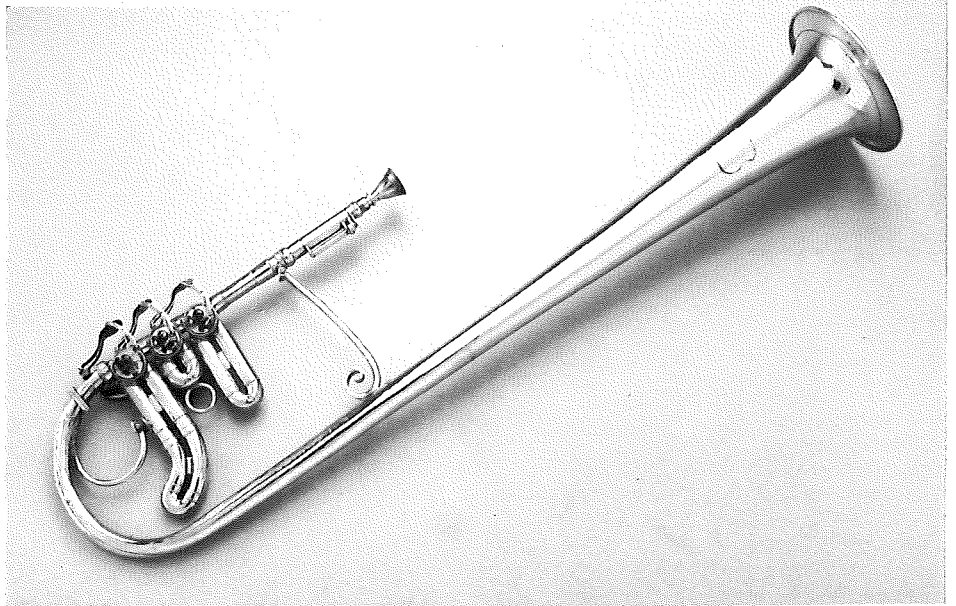
(This is another in a series of lists designed to keep the membership informed of instruments acquired by major institutions that might be of interest for research. -Ed.)

Musical instruments acquired by the Museum of Fine Arts in Boston in 1991, according to Sam Quigley, Keeper of Musical Instruments, are as follows:

1991.14. Cornet in B-flat and C by Isaac Fiske, Worcester, Massachusetts, ca. 1870. Two leadpipes.

1991.72. Practice violin by Edmund Franklin Bryant, Boston, late 19th century.

1991.73. Violin by Nicolo Amati, Cremona, 1641.



Courtesy of Museum of Fine Arts
No. 1991.228. Cornet in E-flat by Graves & Co., Boston, ca. 1855. Over-the-shoulder model.

YALE COLLECTION CONCERTS SET

The Yale University Collection of Musical Instruments has announced its series of concerts for 1992-93. All of the performances will be held on Sunday afternoons at 3:00 in the second-floor gallery at the Collection, 15 Hillhouse Avenue, New Haven, Connecticut:

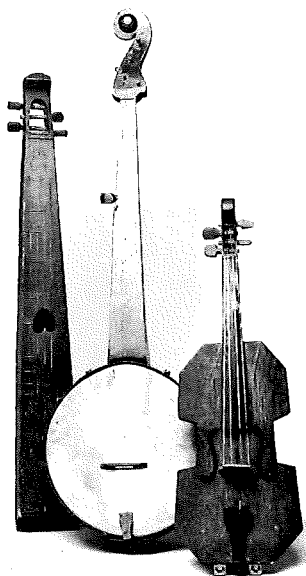
October 4. Calliope: A Renaissance Band.
November 8. Richard Rephann, harpsichord.
December 6. Richard Lalli, baritone; Sara Laimon, piano.
January 31. Anner Bylisma, violoncello.
February 28. Ensemble Project Ars Nova.

HARP SYMPOSIUM IN GERMANY IN NOVEMBER

The European Historical Harp Society and the Michaelstein Institute for Performance Practice will host a harp symposium, "The Development of the Harp from the Middle Ages to the Present with special emphasis on the 17th and 18th centuries," at the Michaelstein Monastery in Blankenburg, Germany, November 6-7. Among the participants will be AMIS members, Dieter Krickeberg and Nancy Thym-Hochrein. Contact Eitelfriedrich Thom, Director, PSF 24, D O-3220 Blankenburg/Michaelstein, Germany; call 49-3944-2795.

MHKS/SEHKS MEETING SET

The Midwestern Historical Keyboard Society and the Southeastern Historical Keyboard Society will hold a joint meeting, April 14-16, in Louisville, Kentucky. Contact David Doran, 6506 Watch Hill Road, Louisville, KY 40228; call 502-239-3684.



Courtesy of Blue Ridge Institute

A Virginia-German zither, ca. 1930, an early banjo, ca. 1850, and a fiddle, ca. 1900, are among the instruments currently on exhibit at the Blue Ridge Institute in Ferrum, Virginia.

BLUE RIDGE INSTRUMENTS EXHIBITED IN VIRGINIA



Courtesy of Blue Ridge Institute

A selection of carved fiddle heads from the exhibition, *Blue Ridge Folk Instruments and Their Makers*, currently showing at the Blue Ridge Institute and Farm Museum at Ferrum College in Ferrum, Virginia.

Blue Ridge Folk Instruments and Their Makers, an exhibition of more than 60 banjos, fiddles, dulcimers, guitars, mandolins, and autoharps made by Blue Ridge craftspeople from the early 1800's to the present, can be seen at the Blue Ridge Institute and Farm Museum at Ferrum College in Ferrum, Virginia, Monday-Saturday, 10:00 a.m. to 4:00 p.m. The western Virginia counties of Floyd, Franklin, Roanoke, Patrick, Bedford, Grayson, Botetourt, and Carroll are all represented, with examples made by 46 craftspeople, 24 of whom are living, as well as historical instruments built by unknown artisans. "We were surprised to find so many living makers with direct ties to artisans of decades ago," said Roddy Moore, Director of the Institute. Special atten-

tion is given to the influence of the area's three best-known instrument-making families: the Meltons, the Creeds, and the Hashes. Among the unusual designs are a heart-shaped banjo, a double dulcimer, a child's dulcimer, box fiddles, a gourd fiddle, and a copper fiddle. One group of fiddles highlights carved peg heads in the shapes of animals. The exhibit has been funded in part by the Virginia Foundation for the Humanities and Public Policy, and an exhibition catalog will be published.

**AMIS meets in Nashville,
Tennessee, May 12-16, 1993!**

NASHVILLE AWAITS AMIS MEETINGS IN MAY



Photos by Dean Dixon (above) and Bob Schatz (below)



"AMIS-1000" CAMPAIGN SEEKS NEW MEMBERS

AMIS-1000, a membership drive aimed at increasing the Society's membership to 1,000 by December 1993 is underway.

Please take the enclosed membership application, make as many photocopies as desired, write or type your name and address on the back (to indicate the source of the application), and distribute the copies to potential individual, student, and institutional members (don't forget your local college or public library!). Gift memberships are also encouraged.

The membership office will keep track of the sources of all membership applications returned by December 1993. The results of this membership drive, plus the names of the member(s) who have successfully solicited the most new members by December 1993, will be published in the February 1994 Newsletter.

ARTICLES SOUGHT FOR THE AMIS JOURNAL

The AMIS Journal welcomes articles representing original research related to musical instruments on a wide variety of topics of interest to scholars, collectors, curators, and performers.

Those who plan to contribute articles, reviews, or communications to the Journal should submit them to Martha Clinkscale, Editor, Department of Music, University of California, Riverside, CA 92521-0325.

The deadline for the 1994 Journal is December 31, 1993. A copy of "Guidelines for Contributors" is printed each year in the AMIS Membership Directory.



Photo by Dean Dixon

AMIS members will gather in Nashville, Tennessee, May 12-16, for the Society's 22nd-annual meeting. Complete information will be enclosed with the February issue of the *Newsletter*. This issue includes photographs of Gibson mandolins (p.8) and violins (above) from the Roy Acuff Collection at Opryland and what Acuff calls "bedroom fiddles" (left, top), more commonly known as practice violins. The Nashville skyline (left) includes the Tennessee state capitol (left, foreground) and the Crowne Plaza Hotel (with the trumpet mute [a revolving restaurant] on top), where the meetings will be held.

ASK AMIS

("ASK AMIS" is a Newsletter feature, offered in response to numerous inquiries received by the Membership Office for more frequent and informal exchange of information regarding topics such as collecting, restoring, and researching specific questions about musical instruments. Hopefully, the expertise of many AMIS members can be drawn upon in the future to answer a variety of questions and address specific topics of interest. Please send your question(s) and answers to: ASK AMIS, AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390. -Ed.)



Question: A collector from Alaska writes: "I have an unusual miniature trumpet which is neither a toy nor a piccolo trumpet. It is a King 'Paramount,' manufactured by the H. N. White Co., Cleveland, Ohio, serial number 134,278. The instrument is pitched in high B-flat like a piccolo trumpet, but it is proportioned exactly like a regular B-flat trumpet, in one-half scale. The horn is 9.75" long, the bell is 2.25" in diameter, and the bore is 0.320". It is entirely functional and playable on the mouthpiece supplied (a White 'M' mouthpiece, approximately 2/3 scale). The serial number places its approximate date of manufacture in the 1930-35 period. Does anyone know how many of these half-size trumpets H. N. White made and for what purpose?"

Answer: According to Margaret D. Banks of Vermillion, the miniature King trumpet was a novelty item built by the H. N. White Company to commemorate their 40th anniversary and sent to their dealers for display. No records survive which indicate how many were manufactured.

Question: A musical instrument collector from Wisconsin writes: "I have a four-valve, double-bell euphonium signed 'Elkhart Triumph/Made by W.J. Gronert/Elkhart/Ind.," serial number 14022. What can you tell me about this maker and the instrument's date of manufacture?"

Answer: According to Dean McMakin of St. Charles, Illinois, William J. Gronert (b. Hastings, England, December 30, 1851-d. Elkhart, Indiana, July 25, 1919) was actively involved in Elkhart's musical instrument manufacturing business for more than 30 years. A military musician, born in England,

Gronert immigrated to the United States, where he enlisted as a U.S. Army musician and was with the unit which first arrived at the scene of the Custer massacre at the Little Big Horn in 1876. A few years later, Gronert moved to Elkhart, directed Conn's Trumpet Notes Band, was employed by the C. G. Conn Company, and became plant manager by 1885, serving in that position until 1911.

According to Gronert's obituary, "Will Gronert was absolutely honest—his word was as good as a bond. Those who were close to Mr. Gronert during the time he was Colonel Conn's chief reliance in the conduct of the growing band industry realized that no subordinate was ever more loyal and faithful to the interests of his employer than Mr. Gronert." Nevertheless, after winning a lawsuit against Conn for a large backlog of unpaid wages, Gronert left Conn and founded the Elkhart Musical Instrument Company in 1912. After five years, Gronert's company merged with the Martin Band Instrument Company, for which Gronert served as secretary and general manager until his death.

In another business venture, Gronert teamed up with his British friend, Harry Pedler, Sr., another former Conn employee, to co-found the American Manufacturing Company in 1916, at a time when an embargo on the import of European goods made the manufacture of American clarinets a lucrative venture. This company was renamed the Harry W. Pedler Company after Gronert's death.

Instruments bearing Gronert's name were made by the Elkhart Musical Instrument Company between 1912-17. No serial number list has survived. According to Margaret D. Banks in Vermillion, two Gronert instruments are preserved at The Shrine to Music Museum: 1) a silver-plated, Boehm-system flute (catalog no. 5276) with a wood headjoint, marked "Elkhart Triumph," produced for the U.S. Quarter Master Corps, bearing serial number 1602, and 2) a wood, Albert-system clarinet in B-flat (catalog no. 5279), which features an additional, short joint above the bell and a unique, metal, plate-and-knob system for correctly aligning the keys when assembling the instrument. The clarinet bears no serial number.

AMIS members with Gronert instruments in their collections are invited to contact Margaret D. Banks, Curator of Musical Instruments, The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390. Please send complete descriptions, serial numbers, and photos.

Answers Sought: An AMIS member from Florida writes: "Selmer continued to stamp numbers below the low D key (that is, the E-natural tone hole) just above the ring that joins the body to the bottom bow on its saxophones, after taking over the Sax factory. These numbers were always different from the serial number on the bell. What is the significance of the Selmer numbers?"

VOGEL REPLIES TO DAVIES/MENSINK

(Benjamin Vogel, Associate Professor of Musicology at Warsaw University [currently living in Lund, Sweden], replies to comments made by Hugh Davies and Onno Mensink [AMIS Newsletter, June 1992, pp. 8-9] in response to Vogel's article, "Musical Instrument or Tool?," [AMIS Newsletter, June 1991, pp. 4-5] -Ed.)

There can never be enough proofreading; that is the only truth. The misspellings occurred during the translation to English. They are absent in the Polish version of my article (Ruch Muzyczny, 1988, No. 2, pp. 22-24). Davies and Mensink write, "Vogel has important points to make, which he spoils, unfortunately, by misspellings," but I did not spoil anything important because the whole story was about something else.

I wrote this article to provoke, as I hoped, others to discussion. I wrote first about ways of, and directions in, musical instrument development and circulation in the culture of the past and present. Second, I tried to discuss the basic (until today) system of classification, constructed by Erich von Hornbostel and Curt Sachs. I repeat: the Hornbostel-Sachs classification.

I did not say that The Hands are not more sophisticated than the thereminvox. I wrote that this is reminiscent of the way a theremin functions. It does not matter; if Waisvisz's instrument has 30 switches and controls more than Termen's instrument. The problem is that, still, even in the highly sophisticated electronic instruments in common use, we can not get rid of keyboard, mouthpiece, or bow. But, one can never depreciate any invention, even if it finally ends only in a museum, as the "one-man" instruments usually do. Inventions that have practical and widespread use are often based on ideas from other inventions and experiments that could not find a practical application, now or ever.

I repeat again: "... who wants to recognize the beloved 'child' as belonging to another family?" My questioning of electrophones placed in the Hornbostel-Sachs classification was an invitation to find the real, legitimate arguments for this location. Even Sachs, in his *History of Musical Instruments* (New York, 1940, p. 467), did not try to formulate a more detailed definition for the primary source of acoustic vibrations in the electronic instruments: "Radioelectric instruments are based on oscillating electric circuits."

I do not know a new Hugh Davies classification system, which is supposed to be published about 1995. So, I can not say if or how he solved the problem. But, stating that the soundboard is used "to produce" the sound (which means that the soundboard is the source of acoustic vibrations in instruments, not the strings or other devices) must turn Sachs in his grave. In every classification, the soundboard, as far as I know, is only the amplifier of the primary acoustic vibrations. And, one more thing, since we are dealing with musical instruments and "original energy sources" in them. If we are supposed to change the term, "acoustic vibration source" to the "energy source" (which means many things; for example, central heating), we can lose the "acoustic" element and, at last, the music, too.

I do not negate the necessity of using the term, "electrophones." I just wonder if these instruments are at the right place in the Hornbostel-Sachs system. I still wonder, and I continue to wait for some explanation.

**AMIS meets in
Nashville, Tennessee
May 12-16, 1993!**

HEYDE JOINS STAFF OF USD MUSIC MUSEUM

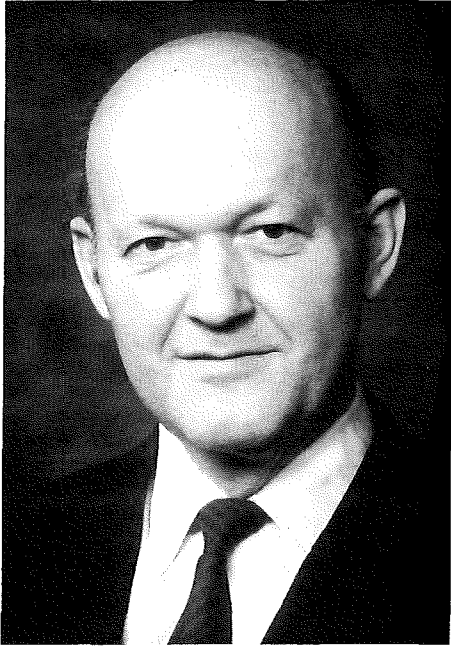


Photo by Margaret Neuhaus

Herbert Heyde of Leipzig, Germany, joined the staff of The Shrine to Music Museum & Center for Study of the History of Musical Instruments at the University of South Dakota in Vermillion, as Assistant Curator of Musical Instruments, on October 1.

Heyde, who received his Ph.D. from Karl Marx University in Leipzig in 1965 with a dissertation about trumpets and trumpet playing during the Middle Ages, is widely published and has a long-established reputation as an outstanding scholar.

In 1991 he attended the AMIS meetings in Bethlehem, Pennsylvania, where he was the recipient of the Curt Sachs Award. It was presented "in recognition of his eminence and achievements as a research scholar and author and in acknowledgement of his contributions to the scientific and historical study of musical instruments."

During his stay in Vermillion, his primary responsibility will be to assist with cataloging the Museum's collections, in preparation for the publication of a series of scholarly catalogs.

ASHMOLEAN TO RE-DO HILL MUSIC ROOM

It is reported in *The Ashmolean*, Vol. 22 (Spring/Summer 1992) that the Ashmolean Museum in Oxford, England, plans to renovate the Hill Music Room.

Opened in 1950 to exhibit the small, but highly important collection of early stringed instruments that was given to the Ashmolean by Arthur, Alfred, and A. Phillips Hill in installments between 1939 and 1948, and supplemented by gifts from other individuals, as recently as 1957 (see *Catalogue of The Hill Collection of Musical Instruments* by David Boyden [London: Oxford University Press, 1969]), the Hill Music Room will be renovated with a donation from the Peter Moores Foundation, the proceeds of a fund-raising party organized by Partridge's of Bond Street, the

proceeds from the sale of a recording made by Martin Souter playing the Museum's harpsichord by Jacob Kirckman, London, 1772, and similar efforts.

In the meantime, a tapestry of 17th-century musicians, acquired by the Ashmolean in 1990, has been hung in the room, providing "a colorful new focus for the Music Room."

IN MEMORIAM

Macario Santiago Kastner
1908-1992

Macario Santiago Kastner, the eminent Hispanic musicologist, died May 12 at his home in Lisbon, Portugal, after having lived for more than 50 years on the Iberian peninsula. During that half century, he acted as a catalyst in the development of Iberian musicological research and in the publication of early Spanish and Portuguese keyboard music.

Born in 1908 in London (of a German father and a Dutch mother), where his father had opened a piano factory, Kastner began his musical studies at an early age. He went on to study composition, harpsichord, and, finally, musicology with H. Anglés in Barcelona. He published biographies of Antonio de Cabezón, Carlos Seixas, Antonio Carreira, Manuel Rodrigues Coelho, and Pedro de Araújo, edited hundreds of editions of music by these same Iberian composers and others, and contributed innumerable articles to publications around the world, a task made easier by his fluency in eight languages. He was on the faculty of the National Conservatory of Lisbon for more than 40 years.

Recognized as a leader in the renaissance of the clavichord, Kastner strove to heighten awareness and appreciation for this, his preferred, instrument. He gave public performances on the clavichord for many years, and he made several recordings, the first in 1946.

M. S. Kastner's exceptional cultural knowledge was universal, making him a great humanist in the classical sense of the term. This asset, coupled with an incredible memory and power of synthesis, made him one of the most significant musicologists and teachers of this century.

- Bernard Brauchli

1993 AMIS DUES REQUESTED

Dues notices for 1993 are enclosed with this issue of the Newsletter. A prompt response will be appreciated. A pre-addressed dues envelope is enclosed.

Dues are \$35.00 for individual and institutional members and \$20.00 for student members. Memberships outside of the United States are \$40.00 and \$25.00, respectively, because of the added postage costs. First class (U.S.) and air mail (international) delivery of AMIS publications is available for an addi-

tional \$15.00 per year. Spouse memberships are \$5.00; such members are entitled to full voting privileges, but do not receive a second set of publications. Student members (five-year maximum) must annually provide proof of current enrollment.

AMIS dues for 1993 should be paid no later than January 31.

VIOLUTE SEARCH UNDERWAY



Photo by Simon R. H. Spicer

No. 4350. Violone by George Hambrecht, Canajoharie, New York, 1930. Arne B. Larson Estate, 1988. The Shrine to Music Museum, University of South Dakota, Vermillion.

James P. Dillon, great-grandson of George Hambrecht, inventor of the violone, is searching for surviving examples of the experimental violin. Patented (No. 1,773,674) on August 19, 1930, the pear-shaped violone was designed to produce an improved violin tone, with an unusual shape that encloses essentially one large vibrating air space instead of the two air columns of the standard violin.

According to Hambrecht, a native of Canajoharie, New York, the name of his invention was a contraction of the words, violin and flute, due, he said, to the flute-like tone produced by the instrument.

Dillon located five of the fourteen violones produced, after *Yankee Magazine* ran an article (January 1992) about his search. One of the instruments, located at The Shrine to Music Museum in Vermillion, is shown above.

Anyone with information about the location of additional violones is asked to contact James P. Dillon, 98A Rockland Street, Swampscott, MA 01907; call 617-424-2352 (day) or 617-592-6126 (night).

A NOTE FROM THE EDITOR . . .

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