

Newsletter

of the American Musical Instrument Society

Volume 25, No. 3

October 1996

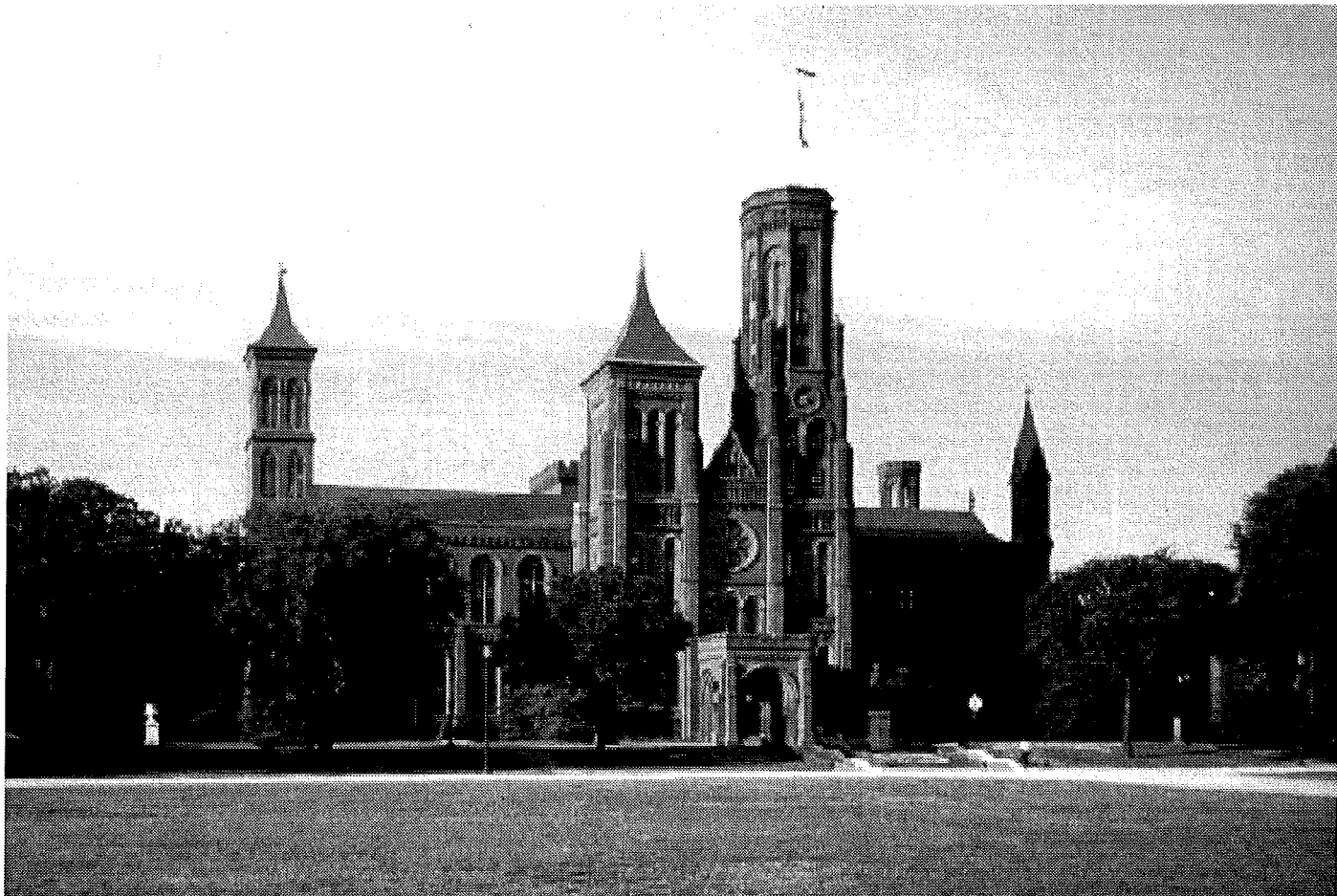


Photo courtesy of The Smithsonian Institution

The Smithsonian Institution, Washington, D.C.

INVITATION TO THE 1997 AMIS MEETING

The American Musical Instrument Society is cordially invited to the 1997 meeting, which will be held in Washington, D.C., from Thursday 15 May to Sunday 18 May 1997. Hosts are the Smithsonian Institution, the Library of Congress, and the 1997 committee, made up of ten Washington-area AMIS members who are working hard to make this gathering as special and as affordable as possible.

We are pleased that CIMCIM, the International Committee of Musical Instrument Museums and Collections,

will be meeting in Washington D.C., just preceding AMIS from Sunday 11 May through Wednesday 14 May. We hope that many of our international colleagues will stay on to participate in the AMIS meetings.

The Local Arrangements Committee is planning tours to collections at the Library of Congress and to the National Museum of American History and the Smithsonian's Museum Support Center with its Conservation Analytical Laboratory and Museum Storage Pods. Most paper sessions will take place at the conference hotel, the Key Bridge Marriott in Arlington, Virginia, conveniently located on the Potomac River

just across from historic Georgetown, and within easy walking distance to the Rosslyn station on Washington's excellent Metro subway system. Special hotel conference rates are \$121 (+9.75% tax) for single room, and \$127 (+9.75% tax) for a double room (each with two double beds; there is no extra charge for up to five occupants in a double room, which could include a roll-away bed at no cost). More details about the meetings and alternate housing will appear in the February 1997 AMIS newsletter.

May is a beautiful time to visit Washington with its many monuments, impressive museums, excellent restau-

NEWSLETTER OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

Harrison Powley, Editor

The Newsletter is published in February, June, and October for the members of the American Musical Instrument Society (AMIS). News items, photos, and short articles are invited, as well as any other information of interest to AMIS members. Address all correspondence relative to the Newsletter to Harrison Powley, Editor AMIS Newsletter, E-563 HFAC, Brigham Young University, Provo, UT 84602-6410; phone 801-378-3279, fax 801-378-5973, e-mail <harrison_powley@byu.edu>. Requests for back issues of the Journal should be directed to Peggy F. Baird, 4023 Lucerne Dr., Huntsville, AL 35802; phone 205-883-1642. All other correspondence regarding membership rates, address changes, and back issues of the Newsletter should be directed to Albert R. Rice, Membership Registrar, 6114 Corbin Ave., Tarzana, CA 91356-1010; phone 818-776-9446, <e-mail al_rice@cucmail.claremont.edu>.

ISBN 0160-2365

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rants, and interesting shops and neighborhoods. Plan to come early to take advantage of the many attractions before the meetings begin. The 1997 AMIS Committee looks forward to seeing you in Washington 15-18 May 1997.

Local Committee: Larry Bowers, National Park Service; Carolyn Bryant, Local Arrangement Chair; Tina Chancey, Folger Consort and Hesperus; Edwin M. Good, Smithsonian Institution researcher and author; Margaret Hazen, collector and author; Robert Hazen, Carnegie Institution and George Mason University, collector, performer, and author; Cynthia Adams Hoover, Program Chair, Smithsonian Institution; Tom MacCracken, performer and scholar, Program Committee; Robert Sheldon, Library of Congress; and Gary Sturm, Smithsonian Institution.

CALL FOR PAPERS FOR THE 1997 AMIS MEETING EXTENDED TO 31 OCTOBER 1996

The theme for the 1997 American Musical Instrument Society meeting in Washington, D.C., 15-18 May 1997, will be "Musical Instruments: Perspectives from a Quarter Century of the AMIS." To take stock in the field of musical instruments since the Society's organizing meeting in Washington, D.C., in 1972, the Program Committee is especially interested in quarter-century perspectives in the areas of collections and collecting, conservation (and copies), performance practices, and studies from diverse research approaches. As always, the committee welcomes proposals not only on the theme but also for papers, lecture-demonstrations, or panel discussions on a broad range of topics relating to the society's goal to study the history, design, and use of musical instruments in all cultures and from all periods.

Individual presentations should be limited to 20 minutes in length. For papers, please send three copies of a typed abstract, not to exceed 250 words, accompanied by a short biography of 75 words or less, and a list of any required audiovisual equipment. For lecture-demonstration proposals, please also include a description of the type of performance, the repertory, and the instrument to be used. It would also be helpful to have a short biography of your career, with previous performances, and a tape. Send proposals by **31 October 1996** to Cynthia Adams Hoover, NMAH 4127, MRC 616, Smithsonian Institution, Washington, DC 20560, USA (Fax 202-786-2883). The Program Committee includes Cynthia Adams Hoover, chair; Tom MacCracken, and Albert Rice.

1996 FRANCES DENSMORE PRIZE

Copies of the 1996 Densmore Prize article by Philip M. Gura, "Manufacturing Guitars for the American Parlor: James Ashborn's Wolcottville, Connecticut, Factory, 1851-56," may be obtained from the American Antiquarian Society, Department of Research and Publications, 185 Salisbury St., Worcester, MA 01609-1634. Phone 508-752-5813; Fax

508-754-9069. The cost is \$11.95, plus shipping and handling. Dr. Gura is professor of English and adjunct professor of religious studies and American studies at the University of North Carolina at Chapel Hill.

With his discovery of the financial records of the Ashborn and Hungerford partnership in rural northwestern Connecticut, Gura's assessment of guitar- and banjo-maker James Ashborn's career provides an important view of the manufacture of musical instruments at a time when parlor music was becoming an increasingly popular form of entertainment. Ashborn, a skilled designer and draftsman whose two patents for improvements to musical instruments are discussed in detail, achieved the financial backing necessary to build a factory for manufacturing guitars to capitalize on the popularization of music in the middle of the nineteenth century. Gura describes the evolution of the artisan tradition of guitar making in rural Connecticut into factory production and traces the distribution of these instruments through retailers in New York. More affordable than pianos—a guitar cost at most one-tenth the price—the guitar made good on the promise to take music into more American homes.

AMIS MAILING LABEL SERVICE

Pressure-sensitive (self-adhering) mailing labels are now available from Albert R. Rice, AMIS Membership registrar, 6114 Corbin Ave., Tarzana, CA 91356-1010; phone 818-776-9446, e-mail <al_rice@cucmail.claremont.edu>. The cost of the labels is \$.10 per label. The minimum order is \$25.00. Postage and handling charges of \$5.00 per order for first class delivery will be added to each order.

The list(s) are offered for rental only and may be used only once. The list, labels, or their contents may not be revised or reproduced for any purposes whatsoever. The renter further agrees not to sell, resell, or deliver the list or the labels to any person, firm, or corporation. The renter shall be responsible for all damages resulting from a violation of these terms.

MUSICAL INSTRUMENTS RETELL AFRICAN-AMERICAN HISTORY AT THE METROPOLITAN MUSEUM

3 October 1996 to 30 March 1997 in Arts of Africa, Oceania, and the Americas, first floor, The Michael C. Rockefeller Wing

Beginning 3 October The Metropolitan Museum of Art presents an exhibition of African musical instruments and their American counterparts. *Enduring Rhythms: African Musical Instruments and the Americas* highlights over eighty instruments that reflect the unflagging durability and resilience of the African-American heritage. The exhibition, with works dating from the 16th century to the present, focuses upon the instruments' inherent beauty and functional design and, in addition, retells the African experience in the Americas.

A highlight of the exhibition is a pair of tap shoes worn by dancer Savion Glover, star of the current Broadway production "Bring in 'da Noise, Bring in 'da Funk."

The recorded audio tour accompanying *Enduring Rhythms*—featuring sounds of selected instruments—is narrated by jazz pianist Billy Taylor. It will be provided to visitors at no charge.

Displaying African instruments alongside their American adaptations reveals a 400-year transformation of instrument construction, use, and musical style. The exhibition traces the impact of African musical culture on the Americas. In so doing, it places in perspective the process by which different cultures inform and influence each other in sparking the creation of new forms and structures while maintaining close ties to tradition.

String, wind, and percussion instruments made of wood, palm fiber, bamboo, metal, clay, hide, and ivory, as well as 20th-century Western materials—plastic, fiber glass, etc.—are among the objects displayed. They range in size from a four-foot-long, cow-shaped *Nekpokpo*, a wooden "slit drum" (really a gong) from Zaïre, to a palm-sized, three-inch Tritone Samba whistle used in contemporary Brazil.

The objects were drawn from the Department of Musical Instruments and

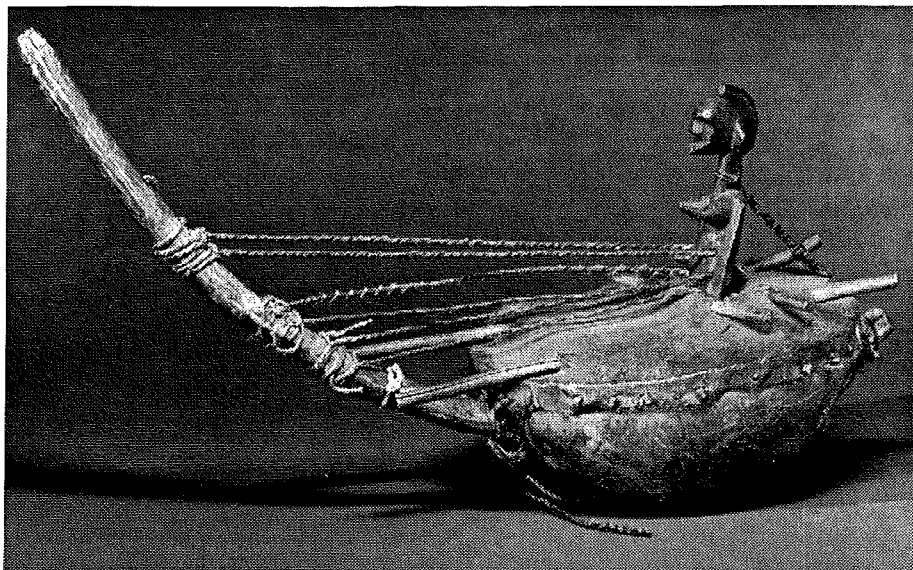


Photo courtesy of The Metropolitan Museum of Art

Kori: This small harp-lute, a hybrid chordophone originating in West Africa, is distinguished by its sculpted bridge that aligns the strings in a vertical plane. The strings of gut or hide pass through holes in the sculpted bridge. Although very different in detail, the kori was borrowed by the Senufo from their Maninka neighbors to the north; it is also related to the large kora used by griots or jalis (bards) in Senegal.

the Department of the Arts of Africa, Oceania, and the Americas at The Metropolitan Museum of Art, the American Museum of Natural History, the LP Music Group, Inc., and private collectors.

Ken Moore, Associate Curator of the Musical Instruments Department, stated: "*Enduring Rhythms* is the Metropolitan's first African diaspora exhibition and the Museum's first exhibition to recognize the African contribution to American music. It provides us with the perfect opportunity to showcase some of our non-Western musical instruments from the Museum's encyclopedic collection of approximately 5,000 instruments, one of the largest and best known in the world. The story of African-American musical instruments touches upon issues of cultural transformation, identity, and the retention and continuity of values and practices."

Africans began their forced migration to the Americas almost 500 years ago—first transported to the Caribbean in 1502 and soon thereafter to Central and South America. They arrived in the Virginia colony of North America by 1619, and in spite of the deprivation of material goods, they brought to each new location a rich cultural heritage that included dance, religion, culinary habits, language, and music.

In African and diaspora related cultures, musical performance plays a pivotal role as part of work, rituals, cere-

monies, festivals, and even as a means of communication. Slit drums, for example, are among the types of instruments that imitate the pitch and rhythm of speech patterns and may be used to "talk" over great distances. Signaling instruments like these could, in the Americas, be used to spread insurrection so they were suppressed, particularly in North America, and this consequently accounts for the lack of African drums and drumming traditions in the United States. In both Africa and the Americas some instruments were dedicated to deities or ancestral spirits. They have maintained a symbolic importance. Many of these ritual instruments are still vital to African-American worship.

Although traditional African musical practices were adapted to their new circumstances, they were nevertheless either fiercely suppressed or tightly controlled in colonies dominated by the Spanish, French, Portuguese, Dutch, and English. Gradually, however, African-American sounds entered the musical mainstream, notably in popular and religious genres. The resulting hybridization of style and instruments continues today and has enriched musical practices worldwide.

Among the instruments to be placed on view in *Enduring Rhythms* are a superbly carved ivory *Sapi-Portuguese Horn* that combines European and African styles; the extraordinary zoomorphic *Nekpokpo* (slit drum); a 21-string,

Senegalese *Kora* (harp-lute) with its modern American offspring the Gravikord; a Ghanian *Ntan* drum, a sculpted breasted drum borne on an elephant's back and carved with symbolic emblems; and a *Mokenge* (bell) from Gabon fitted with a sculpted handle that forms a head.

In conjunction with the exhibition, the Museum presented a program, "Dos Alas/Two Wings: Afro-Cuban and Afro-Puerto Rican Traditional Music and Dance," on Saturday 12 October at 2:00 p.m., in the Grace Rainy Rogers Auditorium. This performance/demonstration featured members of *AfroCuba de Matanzas* (Cuba) and *Los Hermanos Cepeda* (Puerto Rico). Also, the Museum will offer one-hour film presentations every Wednesday, Thursday, and Friday starting October 8. Gallery tours are scheduled for the run of the exhibition.

Enduring Rhythms: African Musical Instruments and the Americas is the first collaborative exhibition between the Museum's Departments of Musical Instruments and the Arts of Africa, Oceania, and the Americas. J. Kenneth Moore, Associate Curator, Department of Musical Instruments, was the organizing curator and was aided by Alisa LaGamma, Assistant Curator, Department of the Arts of Africa, Oceania, and the Americas. The exhibition was designed by David Harvey, Senior Exhibition Designer, with graphics by Constance M. Norkin, Graphic Designer, and lighting by Zack Zanolli, Lighting Designer.

REPORT FROM MITTELEUROPA

As part of a month-long research trip in Europe, I recently attended two of the most memorable conferences that I have experienced in a career filled with such events. My tour began with two weeks in France and the Low Countries, where I conducted research under grants from the J. J. K. Rhodes Bursary Fund (Edinburgh) to study seventeenth-century French harpsichords and from the University of South Dakota to complete the research for my book "Early Netherlandish Harpsichord Making from Its Origins to 1600." Highlights included a day spent at the Bibliothèque Nationale with the fifteenth-century manuscript of Henricus Arnault of Zwolle; two days at the Musée de la

Musique (scheduled, finally, to open to the public in January 1997), where, among other things, I examined the second-oldest extant Ruckers instrument, a virginal of 1583; and a day in Issoudun, where a harpsichord by Jean Denis, Paris, 1648, is preserved—the earliest signed and dated French stringed-keyboard instrument and, indeed, the earliest non-transposing two-manual harpsichord.

Several instruments examined at the Musée Instrumental in Brussels included a late-sixteenth century, possibly pre-Ruckers transposing double harpsichord and a potentially interesting Netherlandish virginal which, however, turned out to be a complete nineteenth-century fake. At the Gemeentemuseum in the Hague (where the public display of instruments is temporarily closed because of extensive renovations to the building), there were several instruments to see, including the little quint harpsichord of 1627 by Andreas Ruckers. This and the transposing harpsichord in Brussels are of particular interest in that the makers scratched plans of the instruments on the bottom boards. The procedure is similar to that of Arnault of Zwolle, who, as I was able to determine, incised his famous drawings on the paper before inking the lines.

From the Hague, Michael Latcham, Curator of Musical Instruments at the Gemeentemuseum, and I traveled by train to Halle an der Saale, Germany, a city replete with important musical associations. Samuel Scheidt and George Frederick Handel were born there; J. S. Bach visited the city on sev-

eral occasions; and his son, Wilhelm Friedemann Bach, was music director in the splendid late-Gothic Marktkirche. Handel's father was a surgeon of some prominence, and the great composer's beautifully renovated birthplace now houses a musicological institute which includes an important collection of musical instruments. Among these is a two-manual harpsichord by Hans Ruckers, dated 1599 (therefore, since Hans died in 1598, presumably made by his sons Ioannes and Andreas).

Questions surrounding the 1599 Ruckers and its conservation were the subject of a conference at the Händel-Haus on September 14th and 15th. Last year, when I first heard about plans for the Halle meeting, I wondered to myself whether sufficient Ruckers-related research had been conducted in recent years to constitute a major organological event. The program assembled by the energetic Händel-Haus staff, principally by Christiane Rieche with the assistance of Kerstin Schwarz, was one of remarkable breadth and quality. AMIS members participating in the conference included **Andreas Beurmann** ("Two Seventeenth-Century Spanish Transposing Harpsichords"); **Florence Gétreau** ("The Fashion for Flemish Instruments in France: A New Appreciation"); **John Koster** ("Toward the Reconstruction of the Ruckers' Geometrical Methods" and "Pitch and Transposition before the Ruckers"); **Michael Latcham** ("Because They Are Not Our Instruments" [do not destroy them through restoration, as tragically has been done so frequently in the recent past! This also was the gen-



Photo courtesy of John Koster

Jeanine Lambrechts-Douillez, Laurence Libin, and Christiane Rieche in the Domkirche, Halle an der Saale.

eral consensus of the assembled company)]; **Jeannine Lambrechts-Douillez** ("Ruckers Instruments in Antwerp, Principles of Restoration around 1970," and "New Historic Research about the History of the Ruckers-Couchet Family"); **Laurence Libin** ("Carl Friedrich Laescke and Ruckers in Amsterdam" [Laescke has been identified as the mid-eighteenth-century rebuilder of the 1599 Ruckers]); **John Henry van der Meer** ("Types of Transposing Harpsichords, Mainly outside the Netherlands"); and **Grant O'Brien** ("Ruckers Double-Manual Harpsichords and Their Relevance to the 1599 Han Ruckers Instrument in Halle"). Unfortunately, **Stewart Pollens**, whose two papers in *Vermillion* last May were among the highlights of the 1996 AMIS meeting, was not able to attend. His contribution ("Early Modifications Made to Flemish Keyboard Instruments in the Collection of the Metropolitan Museum of Art") was read by **Sabine Klaus**. Other participants included a distinguished roster of harpsichord makers, restorers, and conservators from several European countries. The conference Proceedings, scheduled for publication next year, will undoubtedly become an essential resource for Ruckers research and for the ethics of musical-instrument conservation.

The scholarly sessions were complemented by several concerts and by a small but choice temporary exhibition (on view until 17 November 1996). The display included two harpsichords from the Beurmann collection (an Andreas Ruckers harpsichord of 1628 and a unique two-manual harpsichord with transposing keyboards one tone apart by Fray Bartomeu Angel Risueño, Spain, 1664); the splendid mother-and-child virginals by Ioannes Ruckers, 1623 (on loan from the Württembergisches Landesmuseum, Stuttgart; formerly in the Harding Museum, Chicago, but, sadly, auctioned in New York in 1976, with no American museum or collector astute enough [or able] to prevent its removal from the United States); and the 1599 Ruckers. Full-size X-rays of the latter were also on display, allowing one to feel as if one were inside the instrument, looking out through layers of later accretions.

Post-conference events included a tour of Halle's Marktkirche; a demonstration of its jewel-like but robust organ by Georg Reichel, 1664; a visit to the



Photo courtesy of John Koster

Cynthia Adams Hoover and Eszter Fontana at the Musikinstrumenten-Museum of the University of Leipzig.

Dom, now undergoing restoration, where Handel was organist for a year during his youth; and an excursion to Leipzig to visit the Musical Instrument Museum of Leipzig (no longer Karl Marx!) University.

In Halle, I also arranged a private visit to the Marienbibliothek, founded in the sixteenth century, where, among its rich, mostly early, parchment-bound holdings (accessible through a ledger-like handwritten eighteenth-century catalogue: it works! who needs computers, or even index cards?), is one of two extant copies of Arnoldt Schlick's *Spiegel der Orgelmacher und Organisten* (Speyer, 1511). I measured, perhaps for the first time accurately, the lengths of the marginal lines that Schlick used to indicate the recommended dimensions of various components of his ideal instrument.

With the visit to the Leipzig collection, now under the able leadership of Eszter Fontana (the permanent displays from the DDR days have been spruced up and there was an interesting temporary exhibition of zithers, complemented by a new comprehensive catalogue of these instruments), the Halle Ruckers Conference gradually merged into the annual meeting of CIMCIM (the French acronym for the International Committee of Musical Instrument Museums and Collections). Many of those who attended the events in Halle traveled together by train to Vienna, where the CIMCIM meeting officially began. (During a one-hour stop between trains in Nuremberg, I managed to run to the Germanisches Nationalmuseum to purchase some recent important publications from their musical instrument

collection; to measure the mediaeval Nuremberg foot-length standard riveted to the façade of the Lorenzkirche; and to eat a Brötchen filled with the famous little Nuremberg Bratwürste.)

CIMCIM working-group sessions (which tackled such problems as instrument conservation, the documentation of traditional instrument cultures, and the training of our successors as museum professionals) continued throughout the following week (18 to 26 September) as the group met in four cities in three countries, Austria, Slovakia, and Hungary. In addition, there were opportunities to visit the instrument collections of the Kunsthistorisches Museum and the Museum für Volkskunde (Ethnographic Museum) in Vienna, the Slovak National Museum in Bratislava, and, in Budapest, the Institute for Musicology and the Liszt Memorial Museum. At the latter, which had been one of Franz Liszt's residences, this former Bostonian was delighted to see, reverently displayed and cared for, the master's two Chickering grand pianos. Throughout the week, there were side trips or stops along the way to visit important musical and cultural sites, including Klosterneuburg (where we were treated to a recital on the monumental organ built by Johannes Freund in 1636-1642), Haydn's thatched-roof birth-house in Rohrau, and the magnificent Esterházy castle, where his Farewell Symphony was first performed.

At Nagycenk, in western Hungary, where the sizable CIMCIM group stayed for three days in a country estate converted into a hotel, members from no fewer than nine countries presented papers on the general theme "Regional Traditions in Instrument Making: Challenges to the Museum Community." (These sessions were organized by **Arnold Myers** and **Margaret Birley** of the U.K.) Particular subjects ranged from the Hungarian tárogató to Guarijio Indian violin making in Mexico (by AMIS member **J. Richard Haefer**) to the bronze drums and mouth organs used by the Miao people in China. Not only these papers, like those in Halle, but also the long hours of pleasant and fruitful exchange of ideas among international colleagues and the recent influx of a significant number of new, young members into the CIMCIM organization are heartening indicators of vitality in our field of musical instrument studies. This impression must, nevertheless, be

balanced against other world-wide trends that threaten museum instrument collections. Cutbacks in funding, closings or threatened closings of collections, internal conflicts among stressed-out members of museum staffs (N.B. I do not refer here to Vermillion!), subservience to blockheaded higher bureaucracies: these are not isolated problems.

Still, my overall reaction was that, throughout Europe, this is an ideal time to be doing what we do. Borders are completely free and open. (My passport was stamped only three times, upon entering and leaving Slovakia and upon my return in New York.) The staffs of the various museums and libraries that I visited to do research were unfailingly helpful and efficient.

The enormously complex task of organizing the CIMCIM meeting, the plans of which proceeded flawlessly, was headed by the indefatigable Eszter Fontana, with local arrangements in Austria and Slovakia by Gerhard Stradner and Ivan Mačák. On our final day in Hungary, Dr. Fontana brought about the only organological event that could possibly have marked, with equal significance, the end of a trip that for me began, on its first working day, with scrutiny of the Arnault manuscript. At the Hungarian National Museum, perhaps the most precious musical-instrument relic of all, the third-century organ from the Roman colony of Aquincum (near Budapest) was, for the first time in many years, taken out of storage and, under cover of an armed guard, exposed to CIMCIM eyes. Dr. Melinda Kaba, who has studied the instrument for several decades, was on hand to speak about the instrument. From a time and place almost inconceivably

remote, the nearly two-hundred bronze components, painstakingly conserved and carefully nested in chemically inert boxes, furnished silent but eloquent testimony to the highest possible level of the instrument maker's art.

—John Koster

EXHIBITION CELEBRATES 2600 YEARS OF THE PIPE ORGAN

National touring exhibit at Brigham Young University 1 August through 20 October 1996

It was the first keyboard instrument, with roots extending back to ancient Rome. It can have as many as 30,000 pipes, from the size of a pencil to the length of a trailer truck. It can play everything from fugues to jazz. But to many people, the pipe organ remains a little-known byway of musical and cultural history. All that changed when *Festival Organ: The King of Instruments* came to the Museum of Art at Brigham Young University in Provo on 1 August. The exhibition closed 20 October 1996.

Festival Organ was designed to give area residents the chance to experience first-hand the history, repertoire, and construction of the pipe organ. *Festival Organ: King of Instruments* will interest music lovers, architects, scientists, history buffs, engineers, and the curious of every age.

"There are four parts to the Festival Organ program," said Lynn Edwards, Co-Founder and Director of The Westfield Center, in Easthampton, Massachusetts, one of the collaborating

organizations bringing the program to Provo. "The first part is the interactive exhibition; the second is a series of Organ Conversations, informal lectures by experts in the fields of American musical history and organ music; the third is the Discovery Concerts, which incorporate performances and lively discussion; and the fourth is recitals, concerts—many by regional performers—school programs, and other outreach activities."

"Today, many people think of the organ as a sacred instrument. But the first organs were used outdoors, at large public events such as gladiator games, and even in battle," notes Edwards. "There are a lot of amazing twists and turns to the organ's history, as visitors to the exhibition will see."

A twenty-four-foot "Timeline of the Organ," depicting the organ's long and varied history, was part of this unprecedented touring exhibition. The exhibition also demonstrated the organ's connection with architecture and the various materials and methods of construction.

Visitors saw how an organ works and is built, and could pump bellows, depress keys, watch valves open and close, and hear pipes sound.

One display included an array of organ pipes to be heard: metal, wood, open, stopped, a pipe with a "chimney," cylindrical pipes, conical pipes, tapered pipes, and pipes named after the musical instruments that inspired them: Vox Humana, Oboe, Trumpet, Flute, and Viola da Gamba, to name only a few.

The exhibition was highlighted by a Festival Organ Week 19–28 September. Richard Cleary, an architectural historian from the University of Texas at Austin, spoke on the 19th on "The Organ in Architecture". Michael Barone, creator and host of American Public Radio's *Pipedreams*, was the moderator at three concerts: "Of Sound and Spirit: Organ Music through the Ages and How It Moves Us", Pamela Ruiters-Feenstra, organist, 20 September; "The Original Synthesizer: Sound Tools and Their Creative Application", William Kuhlmann, organist, 21 September; and "Aural Architecture: Composers and Performers Deal with the Organ's Physical Reality," James D. Christie, organist, 25 September. AMIS member Laurence Libin spoke on "The Organ in America" on the 28th. Numerous recitals were also given in conjunction with the exhibition on organs in Salt Lake City (Mor-



Photo courtesy of John Koster

CIMCIM members grouped around the Aquincum organ at the Hungarian National Museum. Second from left: Dr. Melinda Kaba.

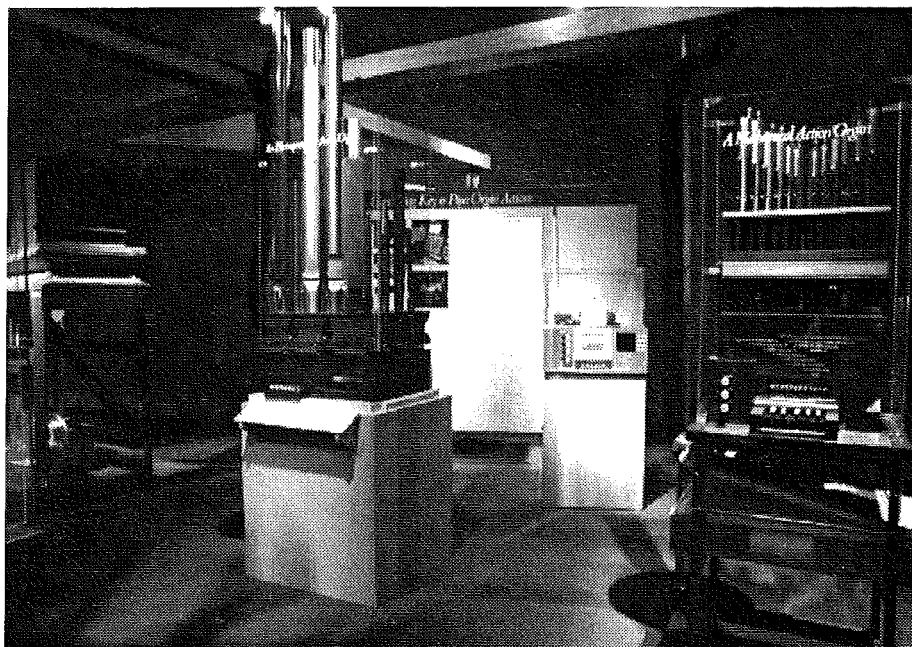


Photo courtesy of David Hawkinson

Installation of Festival Organ, Museum of Art, Brigham Young University, Provo, Utah.

mon Tabernacle and the Cathedral of the Madeleine) and Provo, Utah. Douglas E. Bush, professor of organ at Brigham Young University, coordinated the Festival events.

Festival Organ's national tour is supported by a grant to The Westfield Center from the National Endowment for the Humanities. After Provo, Festival Organ travels to museums in Richmond, Virginia; Los Angeles, California; Buffalo, New York; Boston; and St. Paul, Minnesota.

SMITHSONIAN HONORS ELECTRIC GUITAR

The Jerome and Dorothy Lemelson Center for the Study of Invention and Innovation at the Smithsonian Institution presents "Electrified, Amplified, and Deified: The Electric Guitar, Its Makers, and Its Players" in November in Washington, D.C. Through a series of public events including a national symposium, musical performances, and display of vintage guitars, the program brings together historians, musicians, instrument makers, inventors and the public to explore the history and development of the electric guitar.

The exhibition "From Frying Pan to Flying V: The Rise of the Electric Guitar" will display cases of vintage guitars from November 1996 through spring 1997 at the National Museum of Ameri-

can History, where on 16 November a symposium, "New Sounds", will explore the intersection of technology and popular music in the twentieth century.

Other events include "Portraits in Invention: Les Paul in Words and Music," an in-depth interview and performance with guitarist-innovator Les Paul on 13 November; evening concerts on 15 and 16 November with such electric guitarists as Junior Brown, Joe Louis Walker, The Ventures, Jim Hall, and Pat Metheny; and displays of electric guitar manufacturers including Fender, PRS Guitars, Rickenbacker, Parker, Roland and Benedetto, and discussions of recent electronic technology.

18th Annual WOOD IDENTIFICATION WORKSHOP 14-17 January 1997

Dr. R. Bruce Hoadley, Professor of Wood Science, Department of Forestry and Wildlife Management, University of Massachusetts at Amherst, will teach an introductory workshop (no prior training in wood technology necessary) in wood identification. Topics covered include (1) the survey of anatomical features of wood used in identification, (2) sampling and specimen preparation, and (3) identification procedures. Approaches and methods appropriate to the identification of wood in historic

objects are also covered.

The cost is \$395, which includes the four-day workshop, registration fee, instructional materials, coffee breaks, and the gala class dinner.

Class size is limited to twenty persons. Registrations are accepted in the order in which they are received.

To receive more information or registration materials contact: Alice Sziosek or Trudie Goodchild, Division of Continuing Education, 608 Goodell Building, University of Massachusetts, Box 33260, Amherst, MA 01003-3260. Phone 413-545-2484; Fax 413-545-3351.

INTERNATIONAL TROMBONE ASSOCIATION TO MEET 27-31 MAY 1997

The International Trombone Association will hold the 1997 International Trombone Festival at the University of Illinois at Urbana-Champaign, 27-31 May 1997. For further information please send e-mail to <trombone@c3po.ceps.uiuc.edu>, or visit our web site at <http://c3po.ceps.uiuc.edu/ci/trombone/>.

For further information please contact Steve Wilson, On-Site Manager, 1997 International Trombone Festival, 5009 Music Building, 1114 W. Nevada, University of Illinois at Urbana-Champaign, IL.

CLAVICHORD SYMPOSIUM

The Third International Clavichord Symposium is scheduled to take place in Magnano, Italy, 24-28 September 1997. The special theme will be the clavichord in the keyboard works of Haydn and his Viennese contemporaries. Other sessions will be dedicated to the clavichord up to the end of the 17th century and subjects related to building and restoration. Proposals should be addressed to the ICCS Committee in Magnano no later than November 1996 and should include a three- to five-hundred word resume of the proposed paper and, for those who have not previously been to Magnano, a curriculum vitae. Proposals for performances should include a program of twenty minutes of music.

Send proposals to the International

CONGRESS ON CAMPANOLOGY: CALL FOR PAPERS

From 9 through 13 August 1998 the Biennial International Carillon Congress will take place in Mechelen and Leuven (Belgium). Part of this event is a congress on campanology under the patronage of the Catholic University of Leuven. Since campanology is an interdisciplinary field of scholarship, papers from various areas of inquiry are welcome, including but not limited to musicology, history, sociology, psychology, theology, law, physics, and environmental science.

Sessions will be organized around the following topics: (1) The use of bells as public signaling devices in Europe from the 12th to the end of the 18th century (secular and religious forms, aspects, musical applications); (2) Determinants of the sound quality of bells (material, bell profile, bell chamber, environmental influences etc.) and of the perception of bells (ideology, customization, conditioning etc.); and (3) The state of carillon art between 1800 and 1900. Free papers will also be considered.

Abstracts are due 30 June 1997 and should be sent to Luc Rombouts, Congress Coordinator, Univ. Hall, Oude Markt 13, 3000 Leuven, Belgium. Phone +32-16/224014. Email <Luc.Rombouts@arts.kuleuven.ac.be>. Please direct any questions to the same address.

THE WILLIAM E. GRIBBON MEMORIAL AWARD FOR STUDENT TRAVEL

The William E. Gribbon Memorial Fund was established in 1989 to encourage and enable undergraduate and graduate students whose course of academic study and career interests relate to the purposes of the Society to attend the Society's Annual Meetings.

The Award consists of a student membership in the Society for one year and monetary compensation in the amount determined by the Committee, based upon an itemized estimate of all of the applicant's anticipated meeting-related expenses. Award recipients are

recognized at the annual meeting they attend, which in 1997 will be held in Washington, D.C.

APPLICATION PROCEDURE

Applications should be addressed to the Committee chair: Roger Widder, 1660 Markham Road, Fayetteville, AR 72701, and must consist of the following documents (items 1-4):

1. A letter of application, including a statement, not exceeding 300 words, of the way or ways in which the applicant's academic study and career interests relate to the purposes of the Society.
2. A one-page *curriculum vitae*.
3. Two letters written in support of the application by persons who know the applicant's work, study, and career interests. One of these two letters must be written by one of the applicant's professors on official institutional stationery and should include a statement of verification of the applicant's student status; letters should address themselves to the applicant's qualifications for receiving the Award.
4. An itemized estimate of all of the applicant's anticipated meeting-related expenses. (Fees that have not yet been announced at the time of application—such as those for registration, banquet, concerts, and so on—may be estimated on the basis of similar fees at the previous annual meeting.) The format of this itemized estimate should include separate amounts for transportation and each day's worth of each additional category of expenses. A total for each category should be shown, as

well as a grand total.

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

5. If the applicant has proposed (or will propose) a paper, performance, or other kind of presentation for the annual meeting in question, a copy of the abstract submitted (or to be submitted) to the Program Committee. **Note:** Deadline for submission of these proposals is **31 October 1996** and must be sent separately to Cynthia Adams Hoover, NMAH 4127, MRC 616, Smithsonian Institution, Washington, DC 20560, USA. Fax 202-786-2883.

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

We encourage you to take advantage of this opportunity. AMIS members have given generously to make the Award available, and we look forward to a strong student response.

Please note that the current application deadline is 15 February 1997.

AFRICAN BLACKWOOD CONSERVATION PROJECT

Introduction

My name is James Harris, and I am a professional wood worker whose area of specialization is ornamental turning. I hope that you will join me in an effort to replenish an important wood source

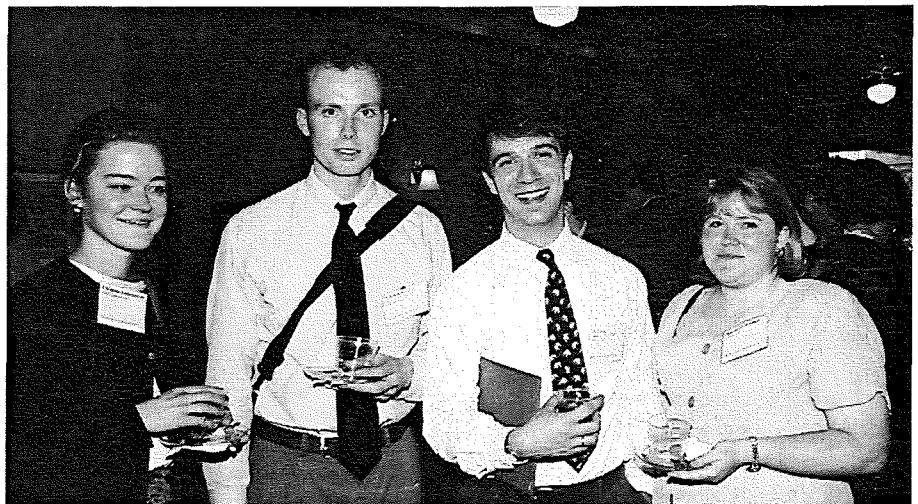


Photo courtesy of Roger Widder

Gribbon Award recipients. Left to Right: Christina Linsenmeyer, Christopher Borg, Phillip T. Young III, and Susan Cleveland.

before it reaches an endangered status and joins Brazilian Rosewood and Ivory as banned from international trade by the Convention on International Trade in Endangered Species (CITES).

The wood in question is African Blackwood, *Dalbergia melanoxylon*, or Mpingo as it is known in its native Tanzania, East Africa. This wood is the foremost source of wood for concert-quality woodwind instruments and is the premier natural material available today for ornamental turning, as well as traditional Makonde carvings by native Africans. If you have ever heard the mellow tones of a jazz or classical clarinet solo, you have been listening to the natural sound of an instrument made of Mpingo. I have used this wood since the late 1980s in my ornamental turning work and its qualities of fine texture, density, stability, and surface finish have no equal.

Scope of the Project

I became aware of the efforts of a Tanzanian botanist, Mr. Sebastian Chuwa, through a 1992 PBS-TV Nature series documentary called "The Tree of Music." He is trying to replant the Mpingo into its natural habitat from seeds he has collected in his travels over East Africa, but his efforts need help. I have established contact with Mr. Chuwa and together we have created a proposal for an initial effort aimed at the long-term conservation and renewal of Mpingo. It is my opinion that a replanting and managed-use harvesting plan initiated now can prevent this wood from joining the list of other endangered species. Mr. Chuwa has received almost no support since the film came out four years ago, and as he says in "The Tree of Music," "my 200 Mpingo seedlings are obviously not enough to make much difference compared with what is being lost. But next year I hope to have 20,000 seedlings to plant. It is vital for me to act now rather than wait until the future when things have reached a crisis."

In short, this effort which I am calling the African Blackwood Conservation Project (ABCP) will initially use a one-acre plot donated by the village of Moshe, 40 miles south of Mt. Kilimanjaro in northern Tanzania. We propose to build an irrigation system supplied by a connection to the Moshi water supply system. The nursery plot will be fenced, an attendant will be

hired to tend it, a shelter constructed and necessary nursery tools procured. African Blackwood and other mixed native hardwood species will be grown in cans from native seedstock obtained by Mr. Chuwa. When the seedlings are large enough and hardy enough to have a good chance of survival in the wild, they will be replanted by Mr. Chuwa in their native habitat. After the expense of setting up the nursery, yearly maintenance costs will be considerably less. With only 150 contributions of \$20, for example, ABCP would be a viable operation.

A Direct Action for the Future

This project is a direct-action, grass-roots effort to have a positive impact upon the ongoing environmental degradation of our planet. By wise planning now, we can insure that this valuable natural resource will maintain its vital role in the local ecosystem and be available for the future harvesting of mature trees for woodwork purposes. All of the funds collected will be directed towards the direct implementation of the project in Tanzania minus only a small percentage fee paid to a Tanzanian bank (an unavoidable cost for an international exchange of currency) to convert the U.S. funds into Tanzanian currency. I am donating my time at no cost and contributing personal funds. If the project proves viable I will continue an ongoing commitment of time for future fundraising activities as well as time devoted to the organization, management and accounting duties of ABCP in the U.S.

If this fund-raising effort is successful, future possibilities for ABCP would include applying for IRS 501(c)3 status as a tax-exempt organization, which would qualify ABCP to apply to various philanthropic organizations for grants for future funding for support and/or expansion of the goals of ABCP. The IRS requires a minimum \$150 fee for application for this status, so the first priority seems to be the implementation of the infrastructure of the project in Tanzania, as these funds can best be used first to get the project off the ground in Moshi. Contributors to ABCP will receive an annual report projected for 1 July 1997, detailing the accomplishments of the first year and accounting for all funds collected in this time frame.

Thank you for your consideration of this appeal. Won't you please join me in

supporting this worthy project, and together, we can begin to take some positive steps in insuring that African Blackwood continues to play its unique role both in its native habitat and around the world. I hope that if this opportunity for replenishing one of the gifts of nature is as compelling to you as it is to me, you will be moved to contribute your support to the African Blackwood Conservation Project. Let not the Tree of Music be silenced for our children and grandchildren because no one in our era thought of planning for its future.

For additional information please contact James Harris, African Blackwood Conservation Project, PO Box 26, Red Rock, TX 78662. Phone 210-839-4535. E-mail <stockbauer-harris@juno.com>. A more detailed discussion of the project is located on the Internet at <http://ourworld.compuserve.com/homepages/jeharr.chuwa.htm>.

—James E. Harris

LOCAL MUSICIAN HAS PASSION FOR COLLECTING UNIQUE INSTRUMENTS

"If music be the spice of life, play on!" This may very well be the motto of Clifford J. Lueck, an employee of the Watertown Public Library for the past 20 years.

Lueck, a local Watertown musician, has been collecting musical instruments for nineteen years. His interest lies not only in the beauty of each instrument, but also in their uniqueness. "No two instruments are exactly alike and that challenges my mind," he says. In addition to collecting the vintage pieces he also plays them.

Lueck is a "sought after" musician whose work has been heard on several recordings. He also is the director of the Cecilian Choir at St. Bernard's Catholic Church in Watertown. Besides his duties as choir director, he also currently appears with the Goose Market Academy of Early Music, a local group which specializes in baroque and Renaissance music.

Among the many instruments in his collection are several makes of guitars, from classical to electric, two violins, a banjo-uke, harmonicas, recorders, a 1904 Hohner Accordeon, a French horn, and a trombone. But perhaps the most

interesting parts of his collection is a number of zithers and their variations. They range from a guitar mandolin-zither that dates to 1915 to his most recent acquisitions, a piano-mandolette and a Marxophone

Lueck is fond of saying that music is all around him. He never ceases to be amazed at the many types of instruments sitting in Watertown homes just gathering dust. Most of his finds have been acquired through networking, local antique malls, through the generosity of friends, and in one rare instance, in a garbage can.

His most prized pieces include a 1917 Lyon & Healy mandolin, a Latin American harp, and a vintage guitar that was recently acquired during a trip to an antique store. This particular piece, which appeared at first glance to be a hopeless cause, has turned out to be a valuable find. Upon closer inspection and further research, Lueck has been able to determine that it was made in the early 1800s in France, and is in the Panormo Style.

For restoration work on some of his instruments, Lueck turns to friends. Gervase Jaehrling, a Watertown resident who has been working with wood products for many years, has glued, clamped, and in some cases recreated missing parts for Lueck's zithers. Ray Rabbach and Hand Rabbach have been called upon to make steel tuners for several of the 32 strings on the Latin American harp.

For major restoration on a string instrument such as Lueck's 1800s French guitar, the work of a luthier is required. Pat Downing, a former Watertown resident, has restored and repaired instruments for Lueck.

The instruments in Lueck's collection are not just for display, but are in fact all playable. He regularly uses them to perform for Sunday Mass, weddings, private gatherings and other events.

Lueck is a member of the American Musical Instrument Society, and he hopes to further his knowledge of stringed instruments by networking with others in this organization.

What are his methods of finding these musical instruments? First of all he sets a goal, both physically and financially. Secondly, he has acquired through years of research a cultured eye for instruments.

—William F. Jannke III,
Watertown Daily Times, 18 May 1996

ZETLAND BAGPIPES

Until recently there was only a select group of people who could be called "Pipers." They were those who were crazy enough to spend a life's fortune and many long tedious hours practicing, just so that they could march down the field with the perfect swing to their kilt. Times change. While the hard core "competition" piper still exists, there are a growing number of people who play where they want to, when they want to, and they don't even wear a kilt!

"There has been a number of people wanting bagpipe lessons," says Zetland Pipe designer, Royce Lerwick, "but it can be really intimidating learning how to play, not to mention the overwhelming cost." The Great Highland Pipes, the most commonly seen kind of bagpipes, can cost \$3000 or more. "I wanted to create something most anyone could afford and would be fairly easy to learn," he added.

The result was the Zetland pipes. These pipes sound similar to Uilleann (Irish) Pipes and play in concert D. The Zetland Pipes use the GHP fingering; however, unlike the GHP, the Zetland pipes have only one drone. This feature allows the Pipes to be less cumbersome than the GHP. As added help to the buyer, each set of pipes comes with an owner's manual that includes basic lessons and care instructions.

The Zetland Pipes are available through The Shetland Piper. They sell for \$185 for the pipes alone and \$250 with an elk hide bag. For more information and a free demo tape contact Ceilidh Lerwick-Croft, The Shetland Piper, PO Box 522, Champlin, MN 55316, USA. Phone 612-318-1611; Fax 612-391-6629; E-mail <ShetlandPiper@ISD.net>.

MEMBERSHIP DIRECTORY LISTING

Members may update or provide a listing of ten instruments or areas of interest to be printed in the 1997-1998 AMIS Membership Directory. Please photocopy pages 46 and 47 of the 1995-1996 Directory, mark up to ten listings, and send it to Albert R. Rice, Membership Registrar, 6114 Corbin Ave., Tarzana, CA 91356-1011, USA; E-mail <al-rice@cucmail.claremont.edu>.



Photo courtesy of Simon Spicer
Shrine to Music Museum

Herbert Heyde, recipient of the Historic Brass Society's 1996 Christopher Monk Award.

HISTORIC BRASS SOCIETY'S 1996 CHRISTOPHER MONK AWARD GIVEN TO HERBERT HEYDE

The distinguished organologist Dr. Herbert Heyde was presented with the 1996 Christopher Monk Award by the Historic Brass Society at the 12th Annual Early Brass Festival on 3 August 1996. Heyde has conducted seminal studies on brass instruments. The Historic Brass Society established the Monk Award in 1995 to recognize the work of musicologists, performers, instrument makers, and teachers who have made significant and life-long contributions to the early brass field. Christopher Monk, the late instrument maker and scholar, died in 1991 and was perhaps early brass music's greatest modern advocate.

JAMIS ARTICLES SOUGHT

The *Journal of the American Musical Instrument Society* welcomes articles representing original research about a wide variety of topics, related to musical instruments, that will be of interest to scholars, collectors, curators, and performers.

Those who plan to contribute articles, reviews, or communications to JAMIS should contact Thomas G. MacCracken, JAMIS Editor, 12108 Vale Rd., Oakton, VA 22124.

AMIS JOURNAL ADVERTISING SPACE AVAILABLE

Peggy F. Baird, our Journal Manager, reports that advertising space is offered for the AMIS Journal. Please consider placing an ad, if you are in the position of offering goods or services commercially, or passing this information on to someone else who might be interested.

Advertisers may purchase up to four full (consecutive) pages, and the following prices apply: half-page ad \$100, full-page ad \$175, two-page ad \$325, and four-page ad \$600. Each full-page ad should measure 4 1/2 inches (114 mm) horizontal by 7 1/8 inches (181 mm) vertical. All ads should be submitted as camera-ready copy in distinctive black and white. Limited design service is available for full-page ads.

All advertising fees must be paid in U.S. dollars, payable through a U.S. bank. Please make checks payable to the American Musical Instrument Society. Visa and MasterCard charges will be accepted as long as full information is received. The deadline for the 1997 volume is 15 February 1997.

Advertising copy and payment should be sent to Peggy F. Baird, AMIS Journal Manager, 4023 Lucerne Drive, Huntsville, AL 35802-1244 (phone 205-883-1642).

1997 AMIS Dues

Even though the Society operates on a calendar year basis, dues renewal statements are mailed quarterly. Please remit your dues promptly on receipt of your statement via check in U.S. dollars to "AMIS, Inc." Send them to Albert R. Rice, Membership Registrar, 6114 Corbin Ave., Tarzana, CA 91356-1011, USA; phone 818-776-9446; E-mail <al-rice@cucmail.claremont.edu>. Dues may also be paid by VISA or MASTERCARD by supplying the card number and expiration date. The 1997 dues are \$35 for US members and \$40 for non-US members. The 1997 Journal will be mailed only to current members and institutions. To avoid disappointment, please send your dues payment now. Any questions about membership status should be directed to Albert Rice.

AMIS 1997 BALLOT

Enclosed with this newsletter are 1997 ballot and proxy materials. Please complete the forms. Mail them promptly in the enclosed envelope to Jeannine Abel, AMIS Secretary, RD #3, Box 205B, Franklin, PA 16323. They must be received on or before 15 January 1997.

IN MEMORIAM

Robert Alonzo Lehman 1911-1996

Robert Alonzo Lehman died in New York City on 5 August 1996 after a brief illness. An enthusiastic amateur flutist and flute collector, Bob figured prominently in AMIS for many years, serving as our punctilious Secretary from 1979 to 1991. He was a generous, kindly gentleman of boundless curiosity and indomitable spirit who devoted himself wholeheartedly to his many interests. Despite increasing infirmity that made travel difficult, he attended this year's

AMIS meeting in South Dakota, then undertook a strenuous trip to Britain to visit his brother, Fred, attend concerts, and tour gardens and galleries, as was his summer habit.

Born in Camden, New Jersey, on 13 October 1911, Bob graduated from the University of Pennsylvania in 1932 and earned his M.S. in organic chemistry (1934) and Ph.D. in pharmacology (1937) at New York University. There he taught therapeutics in the College of Medicine until 1950, then left NYU to direct research at Campbell Pharmaceutical Co., where he became Chairman of the Board in 1963. From 1964 until retirement in 1978 he was a consultant to the Ayerst Laboratories Division of American Home Products. He held eight U.S. and foreign patents in pharmacology, published many articles in medical journals, and was elected a Fellow of the New York Academy of Medicine in 1993.

Bob married Jane Blair Fraser in 1943; Jane predeceased him in 1978 and the couple had no children. Devoted to country life, Bob and Jane assembled a sizeable estate, characteristically called



Photo courtesy of Simon Spicer
Shrine to Music Museum

Robert Lehman and Laurence Libin.

Questing, in rural New Marlborough, Massachusetts; there they pursued serious avocations in botanical sciences and photography. Bob maintained memberships in six American and British botanical societies, won awards for flower photography, and was a Trustee (1979–90) and later Distinguished Advisor of the Brooklyn Botanic Garden. To ensure its conservation, he bequeathed Questing to the Trustees of Reservations of Beverly, Massachusetts.

Flutes and pipe organs captivated Bob's interest from an early age. As an adult he studied flute with Harry Moskovitz, baroque flute with John Solum, and organ briefly with Claire Coci. He installed organs both in New York City and at Questing; one of these, a chamber organ by Hilborne Roosevelt, was donated in 1976 to the Boston Museum of Fine Arts, and another, by Johnson & Son, was eventually returned to the church for which it had originally been built.

Flutes continued to involve Bob after he was no longer able to play. As a volunteer since 1980 in the Metropolitan Museum's Department of Musical Instruments (to which he gave his flute collection in 1991) he drafted a checklist based on principles outlined in his 1986 *JAMIS* article, "Preparation and Management of a Descriptive Inventory for a Collection of Flutes." In this connection Bob indulged his fascination with technology by experimenting with computerization and with innovative methods of photography. A long-time member of the New York Flute Club, Bob was its treasurer (1974–89) and curator of the Club's 1980 exhibition, "The Flute from Hotteterre to Barrère." He freely lent his own flutes for display, and meticulously prepared the exhibition catalogue, *Historic Flutes from Private Collections* (New York: Metropolitan Museum of Art, 1986).

To close friends Bob revealed a puckish wit, expressed at times in richly allusive doggerel. Bob read constantly and his library was enviable. He was also a gourmet and a gracious host. Meals at Questing were formal celebrations betokened by silver napkin rings engraved with the names of frequent guests. A familiar figure for half a century in leading New York restaurants, Bob was warmly described in Helen Studley's *Life of a Restaurant: Tales and Recipes from La Colombe d'Or* (New York: Crown, 1994), 92. Scientist, connoisseur, hospitable beyond measure, Bob was

above all a loving, compassionate man whose loss will be grievously felt.

—Laurence Libin

ARE YOU MOVING?

Are you moving? If so, please be certain that you notify the Society of your new address as soon as possible. Please contact Albert R. Rice, AMIS Membership Registrar, 6114 Corbin Ave., Tarzana, CA 91356-1010 (phone 818-776-9446, e-mail <al_rice@cucmail.claremont.edu>.

CLASSIFIED COLUMN

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

FOR SALE: 1909 Conn double-bell euphonium, four valves, new case, \$1300. Also other horns. Richard 407-454-2553.

FOR SALE: Three French system bassoons, Buffet, Selmer, and Cundy Bettoney. All excellent condition. Larry Ibisch 718-549-1366.

FOR SALE: 1918 Conn Mellophone with case, all original, all attachments. \$800.00 OBO. Dave (fax) 520-782-069. E-mail <ERPJ64A@prodigy.com>, or PO Box 11296, Yuma, AZ 85366.

FOR SALE: Beautiful Square Piano. Philadelphia Manufacturing Co. Excellent condition-Rosewood-80 keys-#735-Dimensions 6 and ½ feet by 3 feet 1 inch. Best Offer. Kathy 360-733-5335.

WANTED TO BUY: "Junk" bassoon (i.e., of no musical or historical value, instrument you would throw away as worthless) to use for acoustical research. Stuart-Morgan Vance, 700 Highland Avenue, Ashland, KY 41102-5244.

WANTED TO BUY: To buy or copy. Piano roll perforating/arranging machine. Friedman Box 116 Dryeden, NY 13053. 607-844-8504.

WANTED TO BUY: Holton alto saxophone made before 1930; with a 5-inch diameter bell and 2-inch diameter low B and B-flat pad cups. Collector, PO Box 773, Wausau, Wisc., 54402.

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 on October, February, and June with submission deadlines of 1 September, 1 January, and 1 May, 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. Lori Menssen assists in the design, layout, and printing of *NAMIS*.

—Harrison Powley

