

NEWSLETTER

Of The

American Musical Instrument Society

Vol. XXI, No. 1

February 1992



AMIS members visiting San Antonio for the annual meetings, April 28-May 2, will be able to take a musical barge ride on the San Antonio River, enjoying the sights and sounds of the famous Riverwalk. River taxis are also available.

Courtesy San Antonio Convention Bureau

SAN ANTONIO HOSTS AMIS APRIL 28-MAY 2

The American Musical Instrument Society will hold its 21st-annual meeting at the Emily Morgan Hotel in San Antonio, Texas, April 28-May 2, 1992, in conjunction with the San Antonio Early Music Festival. Cecil Adkins, past-President of AMIS and Professor of Music at the University of North Texas in Denton, is serving as both local arrangements and program chairman.

The Emily Morgan Hotel is located on

Alamo Plaza, near the Alamo (the famous Texas shrine) itself. Just across the Plaza is the San Antonio Riverwalk, which winds among the buildings of the San Antonio Convention Center and Hemisfair, then through the adjacent downtown business district. Also in the immediate area are the Institute of Texan Cultures, the Universidad Autonoma Nacional de Mexico, and the River Center Mall. San Antonio calls itself "the Venice of the South," and midday temperatures typically reach 70-75 degrees in late April.

In addition to the AMIS sessions (see complete program on page 2), free time has been

left in the late afternoons and evenings, so that AMIS members can attend some of the 45 concerts, six lectures, and a number of masterclasses, all part of the 1992 San Antonio Early Music Festival, that will be available.

AMIS sessions will be devoted to brass, keyboard, string, and woodwind instruments. In addition, Jose Antonio Guzman Bravo of the Universidad Nacional Autonoma de Mexico in Mexico City will keynote the opening session, "The Use of Instruments in the Music of New Spain," and Gerald Klickstein of the University of Texas at San Antonio will pre-

(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.

BOARD OF GOVERNORS

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(Continued from p. 1)

sent "Vihuela and Baroque Guitar: Forerunners of the Modern Classical Guitar." Lecture demonstrations will be given by Bernard Brauchli of Belmont, Massachusetts ("The Seventeenth-century Evora Clavichord") and Bruce Haynes of the Université de Montréal ("Early Oboe Types: Instruments of Naust, Denner, and Grundmann.")

The popular "Show & Tell" sessions will be revived, and there will be both silent and live auctions to raise funds for AMIS activities. Social events will include a musical barge ride and the traditional, Saturday-evening banquet. The latter will include the presentation of the Frances Densmore Prize, the Curt Sachs Award, and an auction of select items, with Laurence Libin as auctioneer, followed by a concluding concert: *Monteverdi's Madrigals of Love and War* (Book VIII), performed by Les petits violons of the University of North Texas, Cecil Adkins, Director.

A complete set of registration materials is enclosed with this issue of the Newsletter. The registration fee is discounted, if paid before April 1. For further information, contact AMIS-92, Cecil Adkins, College of Music, University of North Texas, Denton, TX 76203.

"SHOW AND TELL" IN SAN ANTONIO

Do you have an unusual instrument to show or something interesting to tell about your collection? Then, the popular "Show and Tell" sessions are for you!

Members attending the San Antonio meetings may sign up on their registration forms for a limited number of five-minute slots, during which they may informally talk to the membership about a specific instrument or another interesting topic. The five-minute limit on show-and-tell time slots will be rigorously enforced, however, in order to allow equal time for all those who wish to participate in this informative and entertaining activity.

ARE YOU MOVING?

Are you moving? If so, please be certain that you notify the Society of your new address, as soon as possible. Write to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.

21ST-ANNUAL MEETING OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

APRIL 28-MAY 2, 1992
SAN ANTONIO, TEXAS

Tuesday, April 28

2:00- 8:00 Registration, Lower Lobby, Emily Morgan Hotel.
6:00- 7:00 Opening Reception, Lower Lobby.
8:00-10:00 Board of Governors Meeting, Majestic Room, Emily Morgan Hotel (EMM).

Wednesday, April 29

8:30-12:00 Registration, Lower Lobby, Emily Morgan Hotel.
9:00-10:00 Session I, Universidad Nacional Autonoma de Mexico (UNAM):
Jose Antonio Guzman Bravo (Universidad Nacional Autonoma de Mexico, Mexico City), "The Use of Instruments in the Music of New Spain."
10:30-11:00 Coffee Break (EMM).
10:30-12:30 Silent Auction (EMM).
10:40-10:55 Show and Tell (EMM).
11:00-12:30 Session II - Strings, etc. (EMM):
Beryl Kenyon de Pascual (Madrid, Spain), "Nineteenth- and Twentieth-Century Spain: A Living Museum of Musical Instruments."
Robert Portillo (UCLA), "The Use of Radiography and Remote Visual Inspection Systems to Document and Examine Construction Techniques in 17th- and 18th-century Stringed Instruments from the Erich Lachmann Collection."
Henry M. Johnson (Kyoto, Japan), "Material and Conceptual Boundaries in the Study of Musical Instrument Form: Extensions of the Koto."

Thursday, April 30

9:00-12:00 Silent Auction (EMM)
9:00-10:00 Session III - Brass Instruments (EMM):
Jeffrey L. Snedeker (Central Washington University), "Joseph Émile Meifred and the Early Valved Horn in France."
Margaret Downie Banks (Shrine to Music Museum), "On the Cutting Edge: A Study of Conn Company Engravers and their Art."
10:00-10:30 Coffee Break (EMM).
10:10-10:25 Show and Tell (EMM).
10:30-12:30 Session IV - Woodwind Instruments (EMM):
Eva Légene (Indiana University), "The Rosenberg Recorders."
David Ross (University of Texas at El Paso), "The Chalumeau and Wildrufe."
Bruce Haynes (Université de Montréal) and Cecil Adkins (University of North Texas), "Appropos a Chronology for the Early Oboe."
Geoffrey Burgess (Cornell University), "From the Revolution to the Second Empire: A Reassessment of Gustav Vogt's *Methode pour hautbois*."
2:00- 3:00 Session V (EMM):
Bruce Haynes (Université de Montréal), "Early Oboe Types: A Lecture Demonstration of Instruments by Naust, Denner, and Grundmann."

Friday, May 1

9:00-12:00 Silent Auction (EMM)
9:00-10:00 Session VI - Flutes (EMM):
Betty Hensley, Wichita, Kansas, "Shakespeare's Flutes."
Mary Jean Simpson, Columbia, Maryland, "Alfred Badger and the Alto Flute."
10:00-10:30 Coffee Break (EMM).
10:10-10:25 Show and Tell (EMM).
10:30-12:30 Session VII - Keyboard Instruments (EMM):
John Koster (Shrine to Music Museum), "A Distinctive Group of Sixteenth-century Italian Stringed Keyboard Instruments."

Peggy Baird (Huntsville, Alabama), "Joseph Merlin (1735-1803): Instrument Maker and Inventive Mechanic."

Allen Lott (Southwestern Baptist Theological Seminary), "Nineteenth-century American Piano Manufacturers and European Piano Virtuosos."

William E. Hettrick (Hofstra University), "The Dolceola: An American Story of Family and Friends."

2:00- 3:00

Session VIII (EMM):

Bernard Brauchli (Belmont, Massachusetts), "The Seventeenth-century Evora Clavichord: A Lecture Demonstration."

Saturday, May 2

9:00-12:00

Silent Auction (EMM).

9:00-10:00

Session IX (EMM):

Gerald Klickstein (University of Texas at San Antonio), "Vihuela and Baroque Guitar: Forerunners of the Modern Classical Guitar."

10:30-11:00

Coffee Break (EMM).

10:40-10:55

Show and Tell (EMM).

11:00-11:45

Annual Business Meeting (EMM).

12:00- 1:00

AMIS Musical Barge Ride (La Mansion).

6:00- 7:00

No-host Cocktail Party (Yellow Rose Room, Emily Morgan Hotel).

Announcement of successful bidders in the Silent Auction.

7:00- 9:30

AMIS Banquet (Yellow Rose Room):

Presentation of Frances Densmore Prize.

Presentation of Curt Sachs Award.

Remarks by recipient of Curt Sachs Award.

Live Auction, Laurence Libin, auctioneer.

10:00-

Concert by Les petits violons, University of North Texas, Cecil Adkins, Director: Madrigals of Love and War from Monteverdi's Book VIII.

Oklahoma (deceased; what happened to collection?).

448. Perelman Antique Toy Museum, Philadelphia, Pennsylvania.

465. Alfred Wood, Westerly, Rhode Island.

478. Children's Museum, Nashville, Tennessee.

481. George Gruhn, Inc., Nashville, Tennessee.

482. Richard Hulan, Nashville, Tennessee.

508. Janet (Mrs. J. Gregory) Smith, St. Albans, Vermont.

511. Richard D. Butler, Annandale, Virginia.

521. Jim L. Buck, Seattle, Washington.

572. Peter H. Cowdery, Eldorado Mines, Saskatchewan.

AMIS AUCTION ALERT!

Spring cleaning? Don't forget to set aside a few items for the AMIS auction in San Antonio. Musical instruments, accessories, books, posters, recordings, musical collectibles, and ephemera will all be accepted for both the silent auction and the annual, after-dinner auction. The more interesting or unusual the items, the more fun it will be for all, and the more money the Society will make! Proceeds from the 1992 auction will go toward establishing an endowment fund for both the Curt Sachs Award and the publications prizes.

Members who have questions or plan to donate items by mail should contact Margaret D. Banks, Auction Coordinator, AMIS Membership Office, c/o Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069-2390; call 605-677-5306.

SEARCH CONTINUES FOR LOST COLLECTIONS

William E. Hettrick, chairman of the AMIS committee preparing the new edition of *Directory of Musical Instrument Collections in the United States and Canada*, would appreciate receiving current addresses (including zip codes) for, or other requested information about, the following collectors and collections listed in the 1974 edition, compiled by William Lichtenwanger. The numbers and locations are those given in the first edition:

2. Museum of Music, Ethel & L. B. Green, owners, Montgomery, Alabama.

34. Peggy Lee, Los Angeles, California.

63. Marshall L. Rips, Torrance, California.

80. Mrs. David Robinson (Virginia Morgan), Greenwich, Connecticut.

109. T. T. Wentworth, Jr., Museum, Pensacola, Florida.

117. Musical Museum (Lee Edwards, owner), Underground Atlanta, Atlanta, Georgia.

130. Arpad Elo, Jr., Chicago, Illinois.

133. Ludwig Drum Company, Chicago, Illinois.

188. Wichita Historical Museum, Wichita, Kansas.

205. Charles H. Paris, Baltimore, Maryland.

247. Edward J. Vulpe, Detroit, Michigan.

270. Robert C. Price, St. Paul, Minnesota.

275. Joseph Berryman, Hattiesburg, Mississippi.

292. Alfred H. Hicks, Webster Groves, Missouri.

299. Roger L. Welsch, Lincoln, Nebraska.

302. C. Robert Keppel, Omaha, Nebraska.

317. Richard G. Woodbridge, III, Princeton Junction, New Jersey.

319. Howard M. Fitch, Summit, New Jersey.

355. Harry M. Moskowitz, Forrest Hills, New York.

373. New York State Museum and Science Service, Schenectady, New York.

385. G. W. MacKinnon Automated Musical Instruments, Charlotte, North Carolina.

390. Cass County Historical Society Museum, Fargo, North Dakota.

402. James W. McCarron, Kent, Ohio.

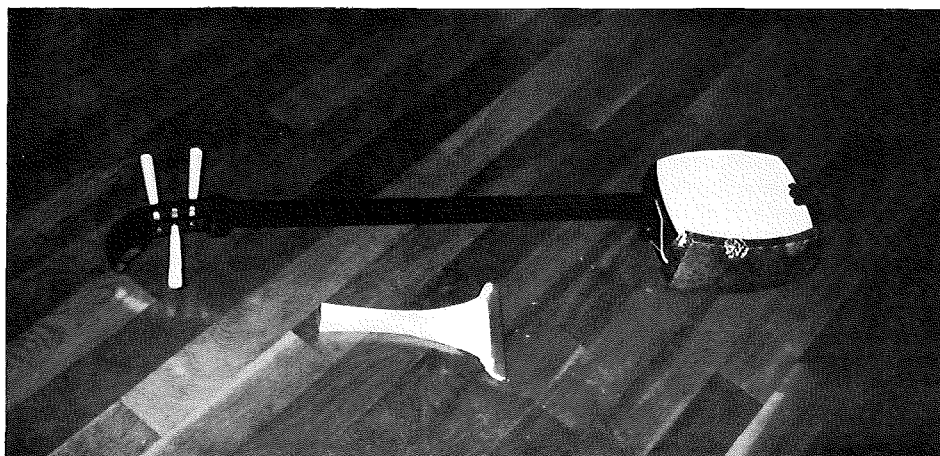
410. Herman Edmond Matheney, Uniontown, Ohio.

425. James H. Howard, Stillwater,

WACHSMANN PRIZE AWARDED

The Society for Ethnomusicology has awarded the 1991 Klaus Wachsmann Prize for Advanced and Critical Essays in Organology to Tellef Kvifte for *Instruments and the Electronic Age: Toward a Terminology for a Unified Description of Playing Technique*, a Norwegian work distributed in North America by Humanities Press International in 1989.

SHAMISEN STOLEN IN BOSTON



Courtesy of Katherine Muzik

This shamisen, made in Japan by Tsuruya San and valued at \$20,000, was stolen in Boston on October 6, following a concert by the Koto Ensemble of Kazue Sawai, the owner of the instrument. The instrument is made of Chinese redwood (koki) and the pegs of ivory. The carrying case (in which the instrument was disassembled and packed for travel) is made of paulonia wood (kiri). Anybody who has seen or knows the whereabouts of the instrument is asked to call the AMIS Membership Office, 605-677-5306, or the Boston Police Department.

RESOURCES FOR WOOD IDENTIFICATION

By John Koster

The accurate identification of woods from which musical instruments have been made in the past is of great importance to those who study, restore, or make copies of them. There has often, however, been little detailed knowledge about wood among those who work with musical instruments. The article, "Lute," in *The New Grove Dictionary of Musical Instruments*, for example, contains the statement, "there is some controversy about the soundboard material, mainly as a result of confusion about the exact historical distinction between fir, pine, and spruce." Although there is indeed some confusion about woods in the vernacular nomenclatures of various times and places, the botanical distinction between various species is very clearly defined. Wood identification is a well-developed science that, in most instances (especially when only very small pieces may be removed from an historic object), involves the microscopic examination of small samples at high magnification in order to see their cellular structure. Although the very idea of using a microscope might seem forbidding to many people, the techniques involved are, in general, quite simple, and the necessary equipment quite minimal. A low-power magnifier costing a few dollars, an inexpensive microscope (even a \$125 model will do), some razor blades, and a few other small items are all that is necessary to do routine identifications. Also crucial, of course, are some instruction about the techniques used and reference materials with which unknown samples can be compared.

R. Bruce Hoadley, Professor of Wood Technology at the University of Massachusetts in Amherst, has introduced hundreds of craftspeople, antique collectors, archaeologists, museum workers, and others to the science of wood identification at week-long workshops conducted annually at the University. I highly recommend attendance to those in our field that work with wood in any way, but, for those who might not be able to attend, Hoadley's book, *Identifying Wood: accurate results with simple tools* (Newtown, Connecticut: Taunton Press, 1990; xv and 223 pp.; ISBN 0-942391-04-7; \$39.95) will be a fine substitute. In language accessible to anyone, the profusely illustrated book introduces the reader to botanical systems of classification and nomenclature and to the cellular anatomy of wood, variations of which provide the basis for distinguishing different species. The techniques of taking and preparing samples are explained, and the most common North American and tropical woods in present-day use are systematically described in a practical arrangement organized so as to facilitate the separation of woods that are superficially similar. An appendix, "Atypical Wood," describes briefly such things as cork and bamboo. Lists of suppliers and an annotated bibliography will further help the reader.

Although Hoadley's book should provide the novice with all the basic technical instruction that he or she will need, its coverage of species, quite understandably limited to those frequently used in this country, is not sufficient for those who are interested in identifying woods used in objects from other parts of the world. For more broadly based work, it is necessary

to have on hand systematic reference works that contain photographs of high-power, microscopic views of many different woods. Those that I have found most useful are the following:

A.J. Panshin and Carl de Zeeuw, *Textbook of Wood Technology: Structure, Identification, Properties, and Uses of the Commercial Woods of the United States and Canada*, fourth edition (New York: McGraw-Hill, 1980). This covers North American woods in greater depth and with more photomicrographs than Hoadley's book.

Dieter Grosser, *Die Hölzer Mitteleuropas* (Berlin: Springer-Verlag, 1977). Although the text is in German, the excellent technical descriptions are very clear, once the relatively limited vocabulary is mastered. The photographs are superb. About 70 of the most common central-European species are included. I find this book to be indispensable.

Fritz Han Schweingruber, *Anatomie europäischer Hölzer/Anatomy of European woods* (Berne: Verlag Paul Haupt, 1990). This is a massive "atlas" (with a bilingual text), covering more than 600 European species with more than 3,000 photographs and brief descriptions. Although its sheer size makes the book difficult to use, some species used in musical instruments (e.g., Mediterranean cypress [*Cupressus sempervirens*]), not covered by Grosser, are included. Another, smaller atlas by Schweingruber, *Mikroskopische Holzanatomie*, second edition (Teufen, Switzerland: F. Flück-Wirth, 1982), with a trilingual text in German, English, and French, although it affords about the same coverage as Grosser and its descriptions are not so systematic, is sometimes helpful. It would certainly be more useful to those who might not want to attempt to read Grosser's German text.

Anne Miles, *Photomicrographs of world woods* (London: Her Majesty's Stationery Office, 1978). This textless book consists of nearly 1,400 photographs of more than 450 species.

J. Ilec, *CSIRO Atlas of Hardwoods* (Bathurst, New South Wales, Australia: Crawford House Press, 1991; distributed in the West by Springer-Verlag, Berlin and New York). This atlas, also textless, covers more than 1,750 species in about 7,700 photographs.

Pierre Détéienne and Paulette Jacquet, *Atlas d'Identification des Bois de l'Amazonie et des Régions Voisines* (Nogent-sur-Marne: Centre Technique Forestier Tropical, 1983). This atlas, with brief descriptions in rather clear French, provides comprehensive coverage (about 540 species in more than 1,600 photomicrographs) of a region that is one of the principle sources of tropical woods used in Europe and North America.

It has been my experience, in doing about a thousand identifications of wood samples from European and American keyboard instruments, that most of them are of relatively common species, with whose microscopic appearance one soon becomes familiar. Less common species can usually be identified by leafing through one of the smaller reference books, such as Grosser's. About 1% of the time, however, the unknown is so uncommon that these methods do not suffice. Until recently, in such cases, one would resort to dichotomous keys (examples may be found in Panshin and DeZeeuw's book and in Schweingruber's large atlas, cited above). In these, a series of yes/no questions, each leading to another, finally leads to a possible identification that can be consulted in one of the large atlases for direct comparison with the unknown sample. The process is lengthy, and sometimes leads to a dead end, if the feature needed to answer a question is not observable in the available sample. Recently, computer databases and programs have been developed that are a great improvement over traditional keys. With these computerized keys, all of the yes/no questions are, in effect, asked at once, and those that can be answered are entered into the computer. The machine then searches through a database in a matter of seconds, and provides a number of



Courtesy of Peggy Baird

Musical angels from Italy, Czechoslovakia, Spain, and Germany are part of a collection of miniature musicians, ranging from single performers to full ensembles, from a dozen countries, owned by Peggy Baird, 4023 Lucerne Drive, Huntsville, AL 35802. Her favorites are a bronze gamelan from Thailand, a Swiss farmer's band, a pewter mice band from France, and an American Salvation Army band with a woman conductor. Baird is interested in corresponding with others who collect similar miniatures.

possible identifications. One such program (called GUESS) with associated databases (one containing more than 5,200 entries), developed by E.A. Wheeler and her colleagues at the Department of Wood and Paper Science at North Carolina State University in Raleigh, is available from them (in both IBM-PC and Macintosh versions) at a very reasonable cost, as is the *Reference Manual* that provides illustrations and descriptions of the various anatomical features used. I have not frequently had to use this very user-friendly program, but have found it to be indispensable in a few difficult cases.

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 included with your copy to the Editor, AMIS Newsletter, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

FOR SALE from my collection. Boston Three Star cornet, ca. 1905. Excellent condition with nearly intact silver plating. \$650, plus UPS shipping. James A. Lee, 2059 Queens Lane, San Mateo, CA 94402; call 415-341-9481.

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.

THE MUSIC LIBRARY OF JOSEF MARX, music publisher, oboist, and musical instrument collector. Announcing Catalog 40, containing more than 500 items relating to musical instruments, including Bonanni's *Gabinetti Armonico* (Rome, 1722), Kircher's *Musurgia Universalis* (Rome, 1650), and Quantz's *Versuch einer Anweisung die Flüte traversiere zu spielen* (Berlin, 1752). Please write for a copy. J & J LUBRANO, 39 Hellenbeck Avenue, Great Barrington, MA 01230; call 413-528-5799; fax 413-528-4164.

MUSEUM POSITION OPEN. The Shrine to Music Museum at The University of South Dakota seeks applicants for a new position, Assistant Curator of Musical Instruments.

Responsibilities include collection care and management; cataloging, research, and academic interpretation; and, collection development, with emphasis on non-Western instruments; also, public services and interpretation, including public programming, gallery sound systems, and videos. Applicants must have a graduate degree in music, anthropology, or closely related field; minimum of five years of museum experience at an institution with non-Western instruments; playing proficiency on at least one instrument; strong command of the English language; and, an interest in cultural diversity issues. Preference given to individuals with training in foreign languages, including one or more non-Western languages. Employment can begin as early as March 1; applications accepted until position is filled. Competitive, entry-level salary, excellent benefits, no state income tax. AA/EOE employer. Submit letter, curriculum vitae, and three references to André P. Larson, Director, Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.

JOIN GEORGE AND ED for the eighth and final George Lucktenberg Historical Keyboard Tour of Europe, May 30-June 13, 1992. Berlin, Leipzig, Halle, Hamburg, Copenhagen, Oslo, Trondheim, and Stockholm. Harpsichords, clavichords, early pianos, and more. This is the last time we do this tour. Write to Edward Kottick, 2001 Muscatine Avenue, Iowa City, IA 52240; call 319-337-3770.

NEW ADDRESS FOR PARIS MUSEUM

The Musée Instrumental de Conservatoire National Supérieur de Musique et de Danse in

Paris is now closed, but will reopen to the public in 1994 in its new location at the Cité de la Musique, according to Josiane Bran-Ricci, Conservateur. Written communications can be sent to 209, avenue Jean Jaurés, 75019 Paris, France; call 42-40-27-28; fax 42-01-06-85.

**AMIS meets in
San Antonio, Texas
April 28 - May 2, 1992!**



Courtesy San Antonio Convention Bureau
The Emily Morgan Hotel, located adjacent to the famous Texas shrine, The Alamo, on Alamo Plaza in San Antonio, will host the 1992 AMIS meetings, April 28-May 2. Just across the plaza is the Riverwalk, which justifies the city's claim, "the Venice of the South." Midday temperatures in late April typically reach the mid-70's.

1991 ACQUISITIONS AT USD MUSIC MUSEUM



Photo by R. Simon Spicer

No. 5260. Small violin by Andrea Amati, Cremona, Duchy of Milan (Italy), 1574. Original neck, blocked out at the heel. The best preserved of the surviving Andrea Amati instruments. May once have been owned by Arcangelo Corelli. Exhibited in Cremona in 1983. Bib.: Andrea Mosconi and Laurence C. Witten, *Capolavori di Andrea Amati* (Cremona, 1984); Daniel Draley, ed., *A Genealogy of the Amati Family of Violin Makers 1500-1740* (DeWitt, Iowa, 1989). Ex. colls.: William Corbett, W. E. Hill & Sons, London. Rawlins Fund, 1991.

(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 Shrine to Music Museum at The University of South Dakota in Vermillion in 1991, according to André P. Larson, Director, are as follows: No. 5059. Rolmonica (player harmonica) by Rolmonica Music Company, Baltimore, ca. 1928. Box of 10 music rolls.

No. 5063. Hardingfele (Hardanger fiddle) by Anders Odegaarden, Drammen, Norway, 1909.
No. 5064. Hardingfele by Knud N. Sivetre, Norway, 1898.
No. 5065. Hardingfele by Endré Endresen Sandland, Brunkeberg øvre Telemarken, Norway, 1901.
No. 5066. Viola, Germany, ca. 1900-1950. Pegbox surmounted by a lion's head.
No. 5070. Tenor saxophone by C. G. Conn, Ltd., Elkhart, Indiana, ca. 1916. Silver and gold-plate. Elaborately engraved by Julius

Stenberg. Ex. coll.: Mark Metzler, Elkhart, Indiana.

No. 5071. Trumpet by Ernst Johann Conrad Haas, Imperial City of Nürnberg (Germany), before 1765. Silver and gold-plate. Highly decorated. Ex. coll.: Edward H. Tarr, Rheinfelden-Eichsel, Germany.

No. 5072. Accordion distributed by Sears, Roebuck, Chicago, ca. 1930-40.

Nos. 5073-4. Cornet and Trumpet by Roth-Reynolds Co., Cleveland, ca. 1955. Leonard B. Smith "Contempora" models. Mint condition, never used.

No. 5075. Flute by William S. Haynes, Boston, 1927. Serial number 9972. Silver. Once owned by Georges Barrère.

Nos. 5076-7. Gusle, Gospic (Lika), Yugoslavia, before 1985.

No. 5078. Mini-harmonica by Yamaha Kyohan Co., Hamamatsu, Japan, 1991.

No. 5079. Hammered dulcimer, Pennsylvania, ca. 1870-1880. On loan, Smithsonian Institution, Washington, D.C., 1915-1991.

No. 5080. Alto valve trombone by M. Dupont, Paris, ca. 1900-10.

The Frederick B. Crane Collection, Iowa City, Iowa:

No. 5081. Hammered dulcimer, United States, ca. 1880-90.

No. 5082. Melodeon by George A. Prince & Co., Buffalo, ca. 1862.

No. 5083. Cornet in B-flat by John F. Stratton, New York, ca. 1860-65.

No. 5084. Cornet by H. Schetlich, Baltimore, after 1879.

No. 5085. Auto horn, Pakistan, before 1970.

No. 5086. Clarinet in B-flat by H. Bettoney, Boston, ca. 1915. Metal.

No. 5087. Clarinet in B-flat, ca. 1885-1900.

No. 5088. Flute, ca. 1830-60. One key.

No. 5089. Flute, ca. 1880-1900.

Nos. 5090-1. Pianolins by the Pianolin Company, New Troy, Michigan, ca. 1935, and Mt. Pleasant, Iowa, 1935.

No. 5092. Gusle, Yugoslavia, ca. 1970-85.

No. 5093. Ratchet, ca. 1900-25.

No. 5094. Semantron (bell substitute), ca. 1925-50.

No. 5095-7. Three pairs of concussion sticks, Alice Springs, Northern Territory, Australia, ca. 1977.

No. 5098. Sansa ("Kalimba") by African Musical Instruments, Roodepoort, Transvaal, South Africa, ca. 1969.

No. 5099. Drum stick by Emerson Spider, Native American Cross Fire Cult, Nebraska, 1971.

No. 5100. Drum stick by William Running Hawk, Native American Half Moon Cult, Nebraska, 1971.

No. 5101. Basket rattle, India, ca. 1988.

No. 5102. Cabaca, Africa, ca. 1970-85.

No. 5103. Ponggonde (basket rattle), Sumia, Australia, before 1974.

No. 5104. Bullroarer, Yagusa, near Okapa, Papua New Guinea, 1972.

No. 5105. Bullroarer, Japan, ca. 1970-85. Metal.

No. 5106. Bullroarer, ca. 1970-85. Metal.

No. 5107. Oud, Egypt, ca. 1960. Distributed by the Hamido General Music Stores, Alexandria and Cairo.

No. 5108. Mandolin by Joseph Bohmann, Chicago, ca. 1890-1900.

No. 5109. Tambourine, ca. 1885-1899.

No. 5110. Kundu drum by brother of Philip Kondayagl Ongugo, Kogun-Mambuno (Duglpagl), Papua New Guinea, before 1972.

No. 5111. Kundu drum, Yagusa, Papua New

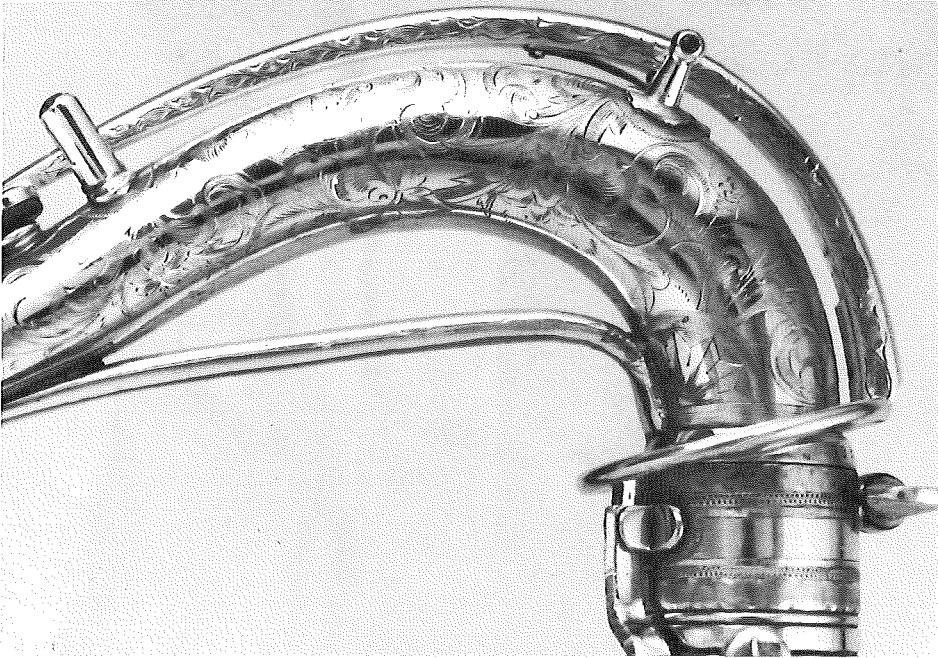


Photo by R. Simon Spicer

No. 5070. Tenor saxophone (detail) by C. G. Conn, Ltd., Elkhart, Indiana, ca. 1916. Silver and gold-plate. Elaborately engraved by Julius Stenberg. Ex. coll.: Mark Metzler, Elkhart, Indiana. Purchase funds given in memory of Grace L. Beede, 1991.

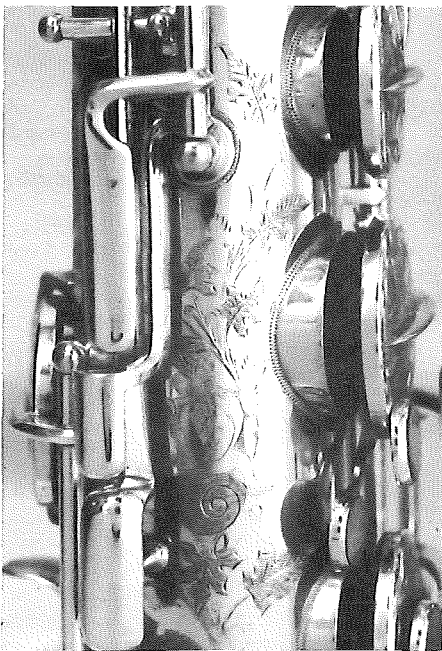


Photo by R. Simon Spicer

No. 5070. Tenor saxophone (detail) by C. G. Conn, Ltd., Elkhart, Indiana, ca. 1916. Silver and gold-plate. Elaborately engraved by Julius Stenberg. Ex. coll.: Mark Metzler, Elkhart, Indiana. Purchase funds given in memory of Grace L. Beede, 1991.

Guinea, before 1972.

No. 5112. Simpup-gur (kundu drum) by Nari Itsang, Zumim, Papua New Guinea, before 1973. Clay.

No. 5113. Conical drum, Uganda, ca. 1960-70.

No. 5114. Dahuc (conch shell trumpet), Aluki, Papua New Guinea, before 1972.

No. 5115. Didgeridoo, Queensland, Australia, ca. 1978.

No. 5116 a & b. Kapuol (pair of ceremonial flutes) by Mam, Mangiram by Keu, Papua New

Guinea, before 1974. Bamboo.

No. 5117. Duct flute, Taiwan, ca. 1965. Bamboo.

Nos. 5118-9. Endblown flutes, Ulga near Tega, Papua New Guinea, before 1975. Bamboo.

No. 5120. Flute by David Hicks, Iowa City, ca. 1977-1980. Bamboo.

No. 5121. Endblown flute, Mogl, Papua New Guinea, ca. 1970-75. Bamboo.

No. 5122. Endblown flute, ca. 1970-85. Plastic.

No. 5123. Duduk (duct flute), Yugoslavia, ca. 1970-85.

Nos. 5124-5. Flutes, ca. 1970-85. Bamboo.

No. 5126. Flaviol, Barcelona, ca. 1975.

No. 5127. Flageolet, France, ca. 1900-30. Metal.

No. 5128. Slide whistle, Hong Kong, distributed by William Shaland Corp., New York, ca. 1970-85. "Caliope" brand.

No. 5129. Zummara, Jerusalem, ca. 1977.

No. 5130. Picco pipe by A. W. Simpson, Lewes, England, ca. 1975.

Nos. 5131-2. Panpipes, Ecuador, ca. 1971-73.

Nos. 5133-7. Panpipes, ca. 1970-85.

No. 5138. Panpipes, Cochabamba or Oruro, Bolivia, ca. 1984.

No. 5139. Harmonica, Hong Kong, ca. 1979. "Corny-monica" model distributed by Cricket International, Meqon, Wisconsin.

No. 5140. Multiple duct flute, United States, ca. 1870.

No. 5141. Harmonica, ca. 1875-1899.

No. 5142. Harmonica by M. Hohner, Trossingen, Germany, ca. 1970-85.

No. 5143. Harmonica, Japan, ca. 1970-85.

No. 5144. Harmonica, Poland, ca. 1971.

Nos. 5145-6. Miniature harmonicas by M. Hohner, Trossingen, 1975.

No. 5147. Player harmonica by Pla Rola Corp., Easton, Maryland, ca. 1920-30.

No. 5148. Free reed pitch standard, ca. 1880-1920.

No. 5149. Combination flute/concussion stick, Taiwan, ca. 1985. Plastic Hammer model.

No. 5150. Kazoo, Japan, ca. 1920-40.

No. 5151. Whistle, Brazil, ca. 1983. Distributed by World Bazaar, division of Munford.

No. 5152. Duct flute, Brazil, ca. 1983. Distributed by World Bazaar, division of Munford.

Nos. 5153-6. Whistles, Brazil, ca. 1983. Distributed by World Bazaar, division of Munford.

No. 5157. Train whistle, ca. 1900-30. Perko model.

Nos. 5158-9. Whistles, Yugoslavia, ca. 1972. Violin-shape.

No. 5160. Bird whistle, Germany, ca. 1975.

No. 5161. Cuckoo whistle, ca. 1970-85.

No. 5162. Cuckoo whistle, Brienz, Switzerland, ca. 1950.

No. 5163. Cuckoo whistle, The Netherlands, ca. 1880-1920.

No. 5164. Canary whistle, Hong Kong, ca. 1973.

No. 5167. Whistle, Hong Kong, ca. 1970. Ship-shape.

No. 5168. Whistle, Hong Kong, ca. 1970. Duck-shape.

No. 5169. Whistle, 1969. Wiener-shape. Promotional item from package of Rath Wieners.

No. 5170. Whistle, Hong Kong, ca. 1970. Wiener-shape.

No. 5171. Whistle, ca. 1970. Cylindrical.

No. 5172. Whistle, 1984. Wood.

No. 5173. Whistle, United States, after 1926. Petrie model. Metal.

No. 5174. Whistle, United States, ca. 1970-85. Metal.



Photo by R. Simon Spicer

No. 5204. Violin by Johann Gottfried Hamm, Markneukirchen, Saxony (Germany), 1796. Unaltered condition. Ex. coll.: Jean Twombly, New London, New Hampshire. Purchase funds gift of Stella Anker, Vermillion, 1991.

Nos. 5175-6. Whistles, United States, ca. 1950-70. Promotional items from Malt-o-Meal cereal box.

No. 5177. Train whistle by Wooden Things, Estes Park, Colorado, 1982.

Nos. 5178-9. Pitos (whistles), Mallorca, 1975. Clay.

Nos. 5180-7. Whistles and ocarinas, Mexico, ca. 1970-85. Clay.

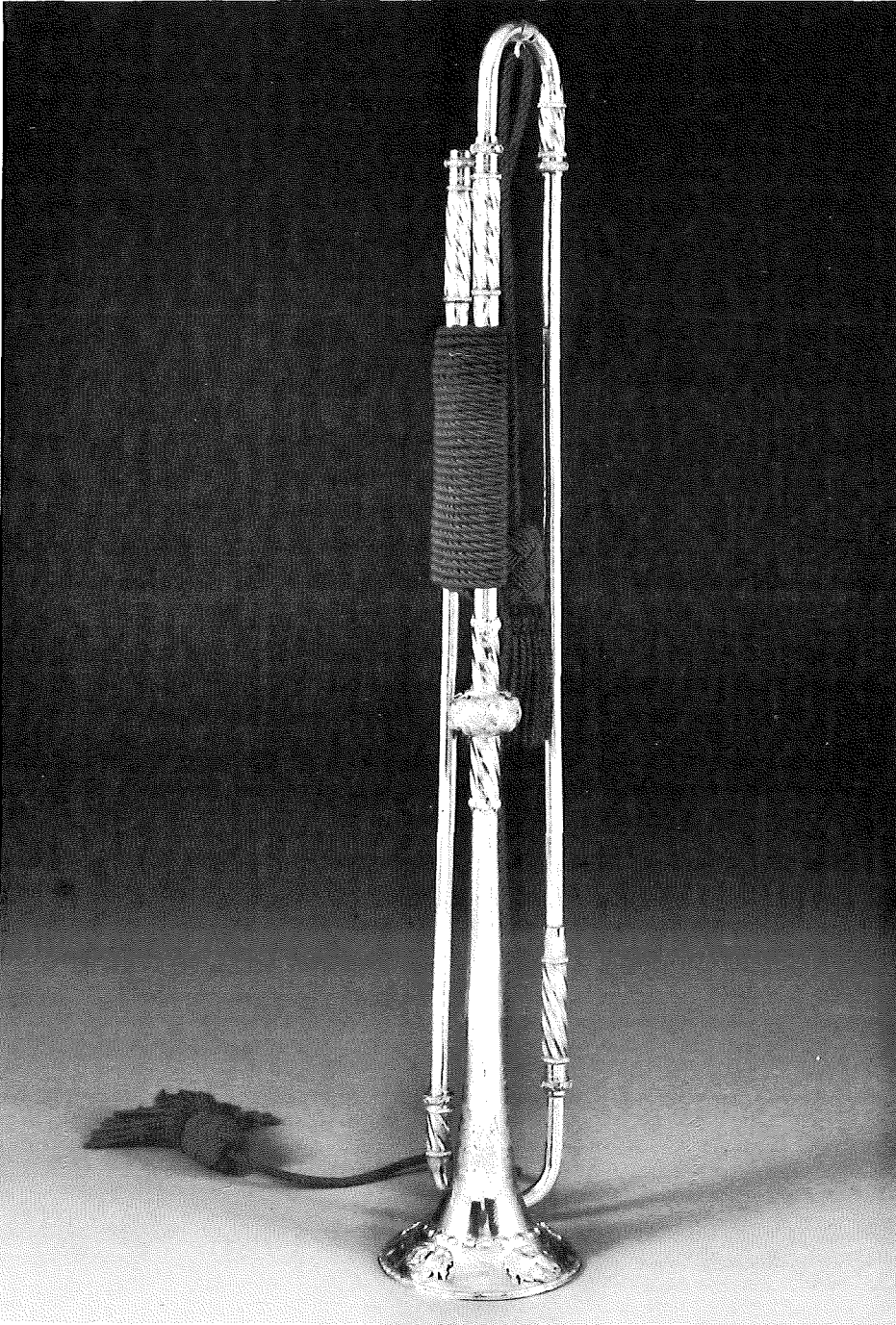


Photo by R. Simon Spicer

No. 5071. Trumpet by Ernst Johann Conrad Haas, Imperial City of Nürnberg (Germany), before 1765. Silver and gold-plate. Highly decorated. A presentation instrument, engraved for Eberhardine Spiegel in Neuperg in 1765. Ex. coll.: Edward H. Tarr, Rheinfelden-Eichsel, Germany. Arne B. & Jeanne F. Larson Fund and funds given by Helen & Robert D. Thorne, Walnut Creek, California, in memory of Grace L. Beede, 1991.

Nos. 5188-90. Whistles, American Indian, ca. 1970. Clay.
 No. 5191. Ocarina by Ken and Louise Esveld, Eldora, Iowa, ca. 1981. Ceramic.
 No. 5192. Ocarina, ca. 1970-85. Ceramic.
 No. 5193. Ocarina by Kelischek Workshop, Brasstown, North Carolina, ca. 1970-85. Wood.
 No. 5194. Duct flute, Mexico, ca. 1970-85. Clay.
 Nos. 5195-6. Cricket snappers, ca. 1970-85.
 No. 5197. Cornet in B-flat/A by J. W. York and Sons, Grand Rapids, 1890-1910.
 No. 5198. Clarinet in B-flat by G. C. D. M. Co., Chicago, ca. 1920-40. Metal.
 No. 5199. Cornet by Rudolph Wurlitzer,

Chicago, ca. 1885-1900.
 No. 5200. Clarinet in B-flat by C. G. Conn, Elkhart, ca. 1926. Model 34N.
 No. 5201. Clarinet in B-flat, ca. 1920.
 No. 5202. Clarinet in B-flat, Italy, ca. 1920-40. Belvox model.
 No. 5203. Flute with flageolet head, England, ca. 1800-25. Boxwood; ivory key. Ex. coll.: John Koster, New Bedford, Massachusetts.
 No. 5204. Violin by Johann Gottfried Hamm, Markneukirchen, Saxony (Germany), 1796. Unaltered condition. Ex. coll.: Jean Twombly, New London, New Hampshire.

No. 5205. Kayagum, Korea, 1991.
 No. 5206. Tenor horn by Whaley, Royce & Co., Toronto, Ontario, ca. 1900. Ideal model.
 No. 5207. Hawaiian guitar and amplifier by Gibson, Kalamazoo, Michigan, ca. 1949. Model BR-9.
 No. 5208. Square piano by Juan del Marmol, Seville, 1788. Ex. coll.: John Koster, New Bedford, Massachusetts.
 No. 5209. Flute by Emil Rittershausen, Berlin, ca. 1900-27.
 No. 5210. Flute by G. L. Penzel and Brother, New York, ca. 1882-1904.
 No. 5211. Piccolo, ca. 1880-1905.

The James S. Patterson Collection, Albuquerque, New Mexico:

No. 5212. Sousaphone in BB-flat by Continental, New York, ca. 1940-55. Colonial model.
 No. 5213. Baritone horn by Roth-Reynolds, Cleveland, ca. 1950-60. Contempora model 120.
 No. 5214. Tuba in E-flat, Czechoslovakia, ca. 1940-50. Distributed by Wurlitzer, Chicago. Professional model.
 No. 5215. Tenor horn by Nippon Band Instruments, Asakusa and Tokyo, Japan, after 1928.
 No. 5216. French horn by Pan-American, Elkhart, Indiana, ca. 1938-56.
 No. 5217. Mellophone, ca. 1940-50. Distributed by Wurlitzer, Chicago.
 No. 5218. Marimbula, Kingston, Jamaica, ca. 1958.
 No. 5219. Guitar by JOM, Paracho, Michoacan, Mexico, before 1978.
 No. 5220. Guitar by Matsumoku Industrial Co., Japan, ca. 1970-80. Westone Model MW-20.
 No. 5221. Electric bass guitar by Epiphone, Kalamazoo, after 1962. Model EB-232.
 Nos. 5222-3. Two electric bass guitars by Fender, Japan, before 1986.
 No. 5224. Trombonium by King Musical Instruments, Eastlake, Ohio, ca. 1970-71. Mint condition.
 No. 5225. Organetta (miniature electric reed organ) by M. Hohner, Trossingen, Germany, before 1956.
 No. 5226. Xylophone, Japan, 1942.
 No. 5227. Shakuhachi, Japan, before 1986. Wood. Mint condition.
 Nos. 5228-9. Hunting horns, Germany, before 1990.
 No. 5230. Bass trumpet in B-flat by Conn Co., Elkhart, ca. 1967. Model 4-B. Mint condition.
 No. 5231. Slide trumpet in B-flat by DEG Music Products, Lake Geneva, Wisconsin, 1982. Model ST-5. Mint condition.
 No. 5232. Trumpet in B-flat by C. G. Conn, Ltd., Elkhart, ca. 1926. Model 22-B.
 No. 5233. Trumpet in B-flat, Czechoslovakia, ca. 1915-40. Harmony model.
 No. 5234. Cornet in B-flat by Martin Band Instrument Co., Elkhart, ca. 1920-40. Imperial model.
 No. 5235. Trombone by Getzen, Elkhorn, Wisconsin, before 1964. Dude model 60.
 No. 5236. Trombone by Conn Co., Elkhart, ca. 1963. Artist Symphony model 8H.
 No. 5237. Trombone by F. E. Olds & Son, Fullerton, California, 1956-57. Ambassador model A-15.
 No. 5238. Trombone by C. G. Conn, Ltd., Elkhart, ca. 1947. Conqueror model 44H.
 No. 5239. Trombone by King Musical Instruments, Eastlake, ca. 1975-80. Cleveland model 605.
 No. 5240. Valve trombone by Fontaine Besson, Paris, after 1900.



Photo by R. Simon Spicer

No. 5261. Baritone trombacello in B-flat by Graves & Co., Winchester, New Hampshire, ca. 1840-50. Three Vienna valves. Wood case. Ex. coll.: Mark R. Jones, Eden, New York. Purchase funds gift of Mr. & Mrs. Clifford E. Graese, Windermere, Florida, 1991.

No. 5241. Trombone by F. E. Olds & Son, Fullerton, 1958. Studio model T-15.

No. 5242. Trombone by Holton, Elkhorn, Wisconsin, 1967. Collegiate model TR-602.

No. 5243. Bass trombone by F. E. Olds & Son, Los Angeles, ca. 1953-54. Ambassador model A-20.

No. 5244. Bass trombone by F. E. Olds & Son, Los Angeles, before 1952. U.S. model.

No. 5245. Combination valve and slide trombone by F. E. Olds & Son, Fullerton, 1959. Model O-20.

No. 5246. Bass trombone by F. E. Olds & Son, Fullerton, 1958. Recording model R-20.

No. 5247. Trombone by F. E. Olds & Son, Los Angeles, before 1952. Super model.

No. 5248. Bass trombone by F. E. Olds & Son, Fullerton, 1973. Custom Bass model S-24G.

No. 5249. Bass trombone by F. E. Olds & Son, Fullerton, 1958. Opera Premiere model O-23.

No. 5250. Trombone by F. A. Reynolds Co., Abilene, Texas, 1967. Contempora model TO-11.

No. 5251. Bass trombone by King Musical Instruments, Eastlake, after 1966. Model 5B.

No. 5252. Trombone, Germany, ca. 1920-40. Meteor model.

No. 5253. Trombone, Markneukirchen, Germany, ca. 1880-1950.

No. 5254. Bass trombone by King Musical Instruments, Eastlake, ca. 1975-80. Sonorous model 4-B.

No. 5255. Bass trombone by Yamaha, Hamamatsu, Japan, before 1991. Model YSL-646.

No. 5256. Bass trombone by Vincent Bach

Corp., Elkhart, ca. 1977-80. Stradivarius model 36-G.

No. 5257. Cornet in B-flat/A, with echo attachment, by Graves & Co., Boston, 1851. Four rotary valves. Presented to R. M. Hobbs by the Citizens of Saco (Maine), June 18, 1851. Wood box.

No. 5258. Violin bow attributed to James Brown II, London, ca. 1825. Ex. coll.: Arne B. Larson.

No. 5259. Square piano, Germany, ca. 1775.

No. 5260. Violin by Andrea Amati, Cremona, Italy, 1574. Original neck, blocked out at the heel. Ex. colls.: William Corbett, W. E. Hill & Sons, London.

No. 5261. Baritone trombacello in B-flat by Graves & Co., Winchester, New Hampshire, ca. 1840-50. Three Vienna valves. Wood case. Ex. coll.: Mark R. Jones, Eden, New York.

No. 5262. Diskanthorn by Gebrüder Alexander, Mainz, Germany, after 1950. Ex. coll.: Ed Marty, Jackson, Mississippi.

“DEVIL’S FIDDLE” RESEARCH PUBLISHED

Hal Rammel, AMIS member in Chicago, reports that his historical survey, “The Devil’s Fiddle: Past and Present,” has just been published in two parts in *Experimental Musical Instruments* (Vol. VII, Nos. 3 and 4). This is the most comprehensive study in English of this unusual form of the stick zither (bladder and string, bumbass, basse de Flandre, Saugeige, pogo cello), its European antecedents, and American variants. Examples from both European and American collections are included, many of them illustrated. *Experimental Musical Instruments* is available from P. O. Box 784, Nicasio, CA 94946.

OTHER SOCIETIES MEET

The International Clarinet Society/ClariNetwork International will hold its annual conference, Clarinet Fest International, at Cincinnati College Conservatory in Cincinnati, Ohio, July 16-19. Write to Professor Ronald de Kant at the Conservatory, Cincinnati, OH 45221; call 513-556-5540.

The Midwestern Historical Keyboard Society will meet at Eastern Illinois University in Charleston, Illinois, April 30-May 3. There will be presentations by Larry Palmer, Seth Carlin, and Edward Parmentier, along with a performance of all six of J. S. Bach’s concertos for two, three, and four harpsichords. Write to MHKS, 251 Redondo Road, Youngstown, OH 44504; call 216-746-0390.

The National Flute Association will hold its 20th-annual convention in Los Angeles, California, August 20-23, with recitals, masterclasses, lectures, and competitions. Write to National Flute Association, P.O. Box 800597, Santa Clarita, CA 91380-0597.

The British Flute Society flute convention will be held at the Royal Academy of Music in London, July 24-26, with recitals, lectures, and a young artists competition. Write to Judith Fitton, 116 Woodwarde Road, Dulwich, London SE22 8UT, England.

**AMIS meets in
San Antonio, Texas
April 28 - May 2, 1992!**

DIEFFENBACH ORGAN INSTALLED AT USD



Photo by R. Simon Spicer

Joseph R. Johnson, Curator of Education at The Shrine to Music Museum, points to the polychromed case pipes on a pipe organ by Christian Dieffenbach, Bethel Township, Berks County, Pennsylvania, 1808, that was installed at the Museum last fall.

A pipe organ built by Christian Dieffenbach of Bethel Township, Berks County, Pennsylvania, in 1808 for Zion Lutheran and Reformed Church near Orwigsburg, Pennsylvania, has been restored and installed in the Abell Gallery on the first floor of The Shrine to Music Museum at the University of South Dakota in Vermillion.

The organ was acquired by the Museum in May 1990 with support from the Arne B. & Jeanne F. Larson Fund and the J. Laiten Weed Estate. Its restoration was a year-long project, headed by Rodger Kelly, Interim Conservator, with assistance from Joseph R. Johnson, Curator of Education. John Koster, who joined the Museum staff as Conservator on September 1, did the final tuning and regulating, and the instrument made its musical debut during a meeting of the Board

of Trustees on September 28.

The organ was built for the Zion Lutheran and Reformed Church for \$300. It was dedicated on October 16, 1808, and remained in use there until 1941. It was then stored in a parishioner's barn until 1968, when it was purchased by Thomas Eader of Ellicott City, Maryland, who grain painted the case.

In 1987, following Eader's death, the instrument was dismantled and placed in storage, during which time the casework suffered superficial water damage. A major aspect of the restoration, decided in consultation with Raymond J. Brunner of Silver Springs, Lancaster County, Pennsylvania, author of *That Ingenious Business: Pennsylvania German Organ Builders*, was to remove the grain painting and restore the case to its original white with gilt trim. The polychromed case pipes

were not touched.

The organ retains its six original stops from 1808: 8' stopped diapason, 4' principal, 4' flute, 4' salicional, 3' quinte, and 2' octave.

Christian Dieffenbach (1769-1829), the great-grandson of Germans who immigrated to America in 1910 from Wiesloch, just south of Heidelberg in the lower Rhine valley, was the second of four generations of Pennsylvania German organ builders. Christian, active from about 1800 to 1820, and his grandson, Thomas (1821-1900), active from 1850 to 1891, were the most productive members of the family. Christian is known to have been involved in the building of at least ten organs, of which this and two others survive, one at the Berks County Historical Society Museum, the second at Altalaha Lutheran Church in Rehrersburg, Pennsylvania.



Photo by R. Simon Spicer

Rodger Kelly, Interim Conservator (above), and André P. Larson, Director of The Shrine to Music Museum (on the ladder), work on the installation of the Dieffenbach organ in late August.

HARP BICENTENARY IN NORTHERN IRELAND

A World Harp Festival will take place in Belfast, Ireland, May 7-17, 1992, to commemorate the bicentenary of the Belfast Harpers Festival of 1792, the most important year in the history of the harp in Ireland. In July of that year, ten of the last of the traditional Irish harpers were invited to Belfast to have their music recorded for posterity by the young Edward Bunting. It is his original manuscripts that provide inspiration for today's harpers. Concurrently, a major exhibition will be held at the Ulster Folk and Transport Museum to portray the legacy of 1792. Contact Geoff Harden, Belfast Harpers' Bicentenary 1992, 6 Murray Street, Belfast BT1 6DN, Northern Ireland; call 232-230762 or fax 232-235208.

ARE YOU MOVING?

Are you moving? If so, please be certain that you notify the Society of your new address, as soon as possible. Write to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.

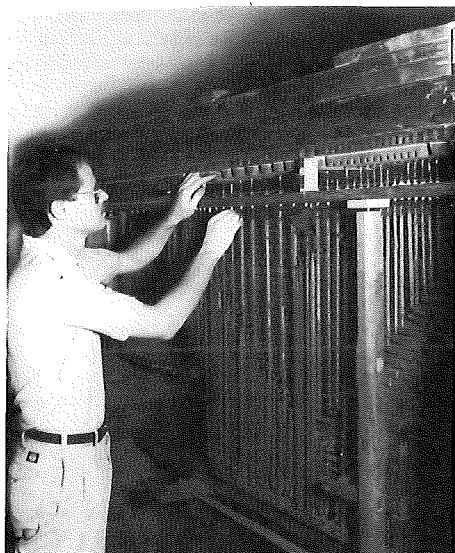


Photo by R. Simon Spicer

Rodger Kelly, Interim Conservator at The Shrine to Music Museum, adjusts the tracker action of the Dieffenbach organ. The mechanical action has been left visible, so that tour groups can be shown how it works. Kelly, who recently received his M.M. degree with a concentration in the history of musical instruments from USD, is now on the staff of Rieman Music Company in Des Moines, Iowa, where he restores Steinway grand pianos.

WORKSHOPS SET

The San Francisco Early Music Society has announced five summer workshops: June 21-July 4, Baroque Music, Anna Carol Dudley, director; July 5-11, Renaissance Music, Jane Boothroyd, director; July 19-25, Recorder Workshop, Frances Feldon, director; July 19-August 1, Instrument Building, Lyn Elder, director; and July 26-August 1, Medieval Music, Robert Dawson, director. Write to Eileen Hadidian, SFEMS Workshops, P.O. Box 15024, San Francisco, CA 94115; call 510-524-5661 or 528-1725.

The International Historical Harp Symposium will be held in Utrecht, The Netherlands, August 28-31. Scholars, performers, and builders will discuss repertoire, performance practice, tuning and temperament, iconography, and construction and restoration. Write to International Historical Harp Symposium, STIMU, Postbox 565, 3500 An Utrecht, The Netherlands; call 31-30-322787.

Corsi di Musica antica a magnano will present "Musica vocale e tastieristica dal Cinquecento al Settecento," directed by Bernard Brauchli, in Magnano, Italy, August 20-30. There will also be a series of concerts in city churches: August 8, "Canzoni e Danze nelle Corti Europee del Rinascimento;" August 14, "Trio Sonata Barocche;" August 22, "Parole di vita e morte;" August 28, "Musica Italiana e Spagnola tra Settecento e Ottocento;" September 5, "Musica Italiana e Spagnola del Seicento e Settecento."

**AMIS meets in
San Antonio, Texas
April 28 - May 2, 1992!**



Photo by Mark Hennies

AMIS members (l. to r.) Andrew Dipper, London/Minneapolis, Margaret Banks, Vermillion, and Charles Beare, London, led a panel discussion, "Ethics and Perspectives on the Preservation and Use of Our Instrumental Heritage," during the national meeting of the Violin Society of America, held at the Shrine to Music Museum in Vermillion, November 7-10.

SCHUBERT CLUB MUSEUM ANNOUNCES CONCERTS

The Schubert Club Museum in St. Paul, Minnesota, has announced a series of concerts using historical instruments and a second series devoted to non-Western music.

The concerts on the Kugler Series of non-Western music are presented at 8:00 p.m. in the Janet Wallace Fine Arts Center at Macalester College, 1600 Grand Avenue, Saint Paul:

September 21. Vietnamese Folk & Art Music.
October 20. Celebration of Chinese Music.
February 8. Gaga for Raga: Music of India.
April 25. Piping Hot: Bagpipes from around the World.

The concerts on the Schubert Club Historical Instrument Series were presented in the Drake Room of the Ordway Music Theatre:

November 30. Eugenia Zukerman, flute; Anthony Newman, fortepiano.
December 7. The Castle Trio.
December 14. Robert Levin, fortepiano.

APPLICATIONS SOUGHT FOR GREENBERG AWARD

The American Musicological Society (AMS) is seeking applicants for the Noah Greenberg Award, a grant designed to stimulate active cooperation between scholars and performers by supporting outstanding contributions to historically aware performance and the study of historical performing practices. Both scholars and performers may apply, since the \$2,000 Award may subsidize the publication costs of articles, monographs, or editions, as well as public performances, recordings, or other projects. Applicants need not be AMS members. Projects will be considered that deal with the music of any period or cultural group.

The application deadline is March 1, 1992. Contact Professor Alexander Silbiger, Chairman, Noah Greenberg Award Committee, Department of Music, College Station 6695, Durham, NC 27708; call 919-684-2534.

BE A FRIEND OF AMIS

AMIS members who contribute \$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 1990 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.

KOTTICK INTERVIEWED

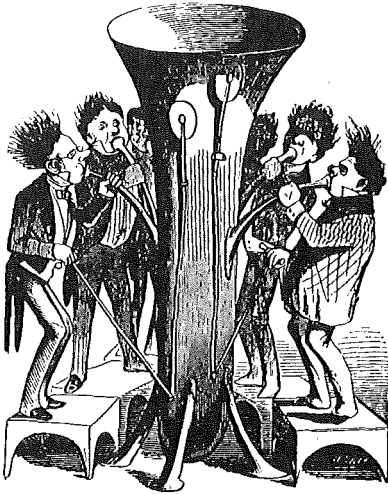
Ed Kottick, former member of the AMIS Board of Governors and Professor of Music at the University of Iowa in Iowa City (but taking early retirement on July 1, 1992), is interviewed by Carolyn W. Simons, also an AMIS member (working on her dissertation this year in Germany), in the December 1991 issue of *Continuo*, the Canadian periodical for early music. The interview includes a discussion of Kottick's work with harpsichords.

NEWS OF MEMBERS

Peter Hedrick and his wife, Elizabeth, are the artistic directors of the New York State Early Music Association, which is currently offering concerts for the 1992-93 season by the Genesee Baroque Players, western New York's Baroque orchestra, directed by Dana Maiben. Write to the Association at 616 Coddington Road, Ithaca, NY 14850; call 607-273-1581 or 3418.

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. The expertise of AMIS members is drawn upon to answer a variety of questions and address specific topics of interest. Please send your question(s) and answers to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069-2390. -Ed.)



Question: An AMIS member from California writes, "My question is about the reeds in the Chinese reed organ sheng. In my instrument, which is modern, they are of one piece of metal. How are these made and is there anything in print describing their construction?"

Answer: According to John Koster, Conservator at The Shrine to Music Museum in Vermillion, although Western free reeds (as used in harmoniums, accordions, harmonicas, and so on) are heteroglott (i.e., made by attaching a separately fashioned tongue to a slotted piece of metal), the frame, Asian free reeds, even the most ancient examples, are idioglott (i.e., with the tongue and frame made from the same sheet of material, the base of the tongue remaining attached to the integral frame). This construction allows the Asian reeds to sound, regardless of which direction the wind passes through them. The process used for making the reeds of the khaen is described in great detail by L. E. R. Picken, C. J. Adkins, and T. F. Page in "The making of a khaen: the free-reed mouth-organ of North-East Thailand" in Laurence Picken, ed., *Musica Asiatica* 4 (Cambridge, England: Cambridge University Press, 1984), pp. 117-154. It is likely that Chinese makers follow a similar procedure, when making sheng reeds. Thin strips of cold-rolled copper alloy are further thinned and hardened by cold hammering on an anvil. (Before modern times, presumably, there was no initial cold rolling, only hammering.) The long sides of the tongues are separated from the surrounding metal sheet (which is quite thin, on the order of 0.01" or 0.2 mm.) by holding a chisel against the metal, the back of which is supported by a large smooth bone, and tapping on the chisel with a hammer about forty times for each cut. The free end of the reed is then separated by slipping a knife under the tongue and pulling it out to cut the

tip. (In one common type of khaen reed, not described by Picken et al., the sides of the tongue come together in a sharp point at the free end. Here this final cut is presumably unnecessary.) There is some further flattening and smoothing of the tongue and frame by rubbing with a piece of bamboo and gentle hammering or burnishing against the anvil. The dozen reeds made from one strip of metal are then cut apart.

Although in the khaen reeds described by Picken, the maker deliberately left the metal of some reeds thicker at the free end, so that they would sound lower in pitch, in general Asian free-reed instrument makers seem to exercise little control in this regard and rely instead on differences in pitch caused by random variations in the thickness of the hand-worked metal. (In the instruments I have examined there seem to be no significant differences in tongue length or width to be related to the pitch.) A 13th-century Japanese treatise quoted by Leo Traynor and Shigeo Kishibe in "The Four Unknown Pipes of the Sho (Mouth Organ) Used in Ancient Japanese Court Music," in *Tôyô Ongaku Kenkyû* (*Journal of the Society for Research in Asiatic Music*) 9 (March 1951), pp. 26-53, describes the selection of reeds for particular pitches by plucking the tongues with a fingernail. (The sho is the Japanese equivalent of the Chinese sheng.) The plucked pitch selected is a semitone or two higher than the pitch intended eventually; a small glob of beeswax (mixed with resin and powdered lead, according to Traynor) is applied near the free end of the tongue in order to lower the pitch as required. Sheng and sho reeds are

also coated with a green substance, "derived from a stone" (powdered jade?), according to Terry E. Miller, "Free-Reed Instruments in Asia: A Preliminary Classification" in Thomas Noblitt, ed., *Music East and West: Essays in Honor of Walter Kaufmann*, Festschrift Series no. 3 (New York: Pendragon Press, 1961), p. 91, to protect them from condensed moisture.

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.

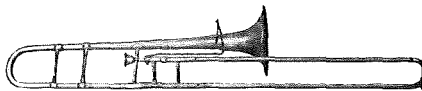
Those who plan to contribute articles, reviews, or communications to the Journal should submit them to Arthur P. Lawrence, Editor, 520 East 20th Street, Apt. 5D, New York, NY 10009.

The deadline for the 1993 Journal is December 31, 1992. A copy of "Guidelines for Contributors" is printed each year in the AMIS Membership Directory.

NEW ADDRESS FOR VdGSA RECORDINGS

The Viola da Gamba Society of America Recording Project (see AMIS Newsletter, June/October 1990, pp. 6-7) has a new address: VdGSA Recordings, 67-25 47th Avenue, Woodside, NY 11377.

8 The White Way



King Trombone No. 32

Mr. Walter Salthouse Wins!

"In many years, we have talked about the lasting quality built into King Trombones. To prove the point, we asked trombonists everywhere to enter their



Miss Elsie King
A feature of King Advertising in the days when that trombone was built.

loyal old veterans in an "Oldest King Trombone" contest.

And what a glorious response there was! Over 400 entries. Twenty-four of the instruments were over 25 years old—and all in active service.

Mr. Walter Salthouse, of Healdton, Oklahoma, had the winner—Number 32. Here are a few quotations from the letter Mr. Salthouse wrote us:

"I have an old King Trombone—No. 32—and still in good playing condition. I have had it in actual service since 1902, having bought it second hand from J. C. Knight. I have sure got good service out of it, for it has never cost me anything only for an extra low pitch slide. I am not ashamed to play with it today. It has a good tone and is easy blowing."

There were many other interesting letters. Mr. Harry E. Cook, of Greensboro, N. C., had this to say:

"These are spots where the 'slide' has rubbed off. The stocking may need a little darning and sometimes you have to use to make the slide stay attached to the bell, but there is many a blue note and millions of good ones left. Every time I look at that battered case and recall the trips, the associations and the wonderful times had as a member of this band, I know no one has had a greater kick out of their instrument than myself."

From Metropolis, Illinois, came Mr. George L. Minor (trombone number 120) with this comment:

"This instrument has given excellent service. Although I purchased it from another musician, I have known the instrument for twenty-two years and

The White Way 9

can say it is still in good condition." And Mr. Charles E. Smith, of Detroit, has this to say about his King Trombone Number 100:

"Purchased my trombone in 1901, and have used it continually since. Would not use any other make. I have always recommended the King."

Mr. C. D. Foster, of Guthrie Center, Iowa, owned Number 218. And he tells us:

"I have used this trombone myself for the past 23 years and would not trade it today for many of the standard makes of new instruments."

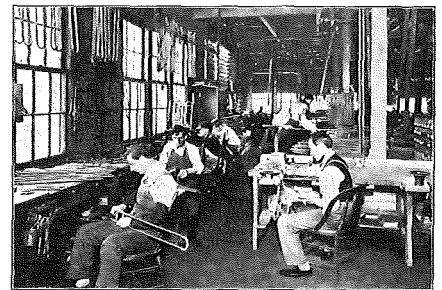
Now for a letter from the Hoosier

this same trombone last night to play a dance."

Certainly enough has been quoted to amply prove that lasting quality is built into every part and detail of King Trombones.

Many years have passed since Walter Salthouse purchased his instrument, and in all those years, we have continued to improve on the high standards set at that time.

Today, we come to you with a still finer trombone in the New Proportion and in the already famous King Silver-tone, with the Sterling Silver Bell. Bringing you many new features, the newest of King Trombones have a full measure of the durability and long life



Building that Trombone
Showing Mr. H. N. White (extreme lower left corner) in the days when he was still working at the bench

State, Mr. Edw. Jerges wrote saying:

"The trombone—in my possession for twenty-one or two years, has been subjected to the hardest usage, giving me satisfaction at all times. Although it has always been in active use, the slides are still in fine condition. I used

that brought so much satisfaction to those who entered the "Oldest King Trombone" contest.

Twenty-five years from now, will the trombone you buy today still be giving you the fine service that Mr. Walter Salthouse found in his veteran King?

Courtesy Shrine to Music Museum Archives

The Spring 1928 issue of *The White Way*, published by the H. N. White Company, Cleveland, Ohio, manufacturer of King instruments, includes this photo of H. N. White working on a trombone.

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.