

Newsletter

of the American Musical Instrument Society

Volume 25, No. 2

June 1996

MAKING MUSIC: TWO CENTURIES OF MUSICAL INSTRUMENT MAKING IN NEW YORK

Pianos, organs, and automata, as well as steel drums, an udu, a "Mandolira," and a host of equally intriguing instruments, are the subject of *Making Music: Two Centuries of Musical Instrument Making in New York*, the first exhibition to celebrate the art and craft of musical instrument making in the city of New York. The exhibition opened at The Metropolitan Museum of Art on 9 April and will close on 28 July 1996.

The Museum's collection of American musical instruments began in 1889 with the bequest of 44 objects by Joseph W. Drexel, a trustee of the Museum and president of the New York Philharmonic Society. Locally made instruments, which reflect the importance of New York City's musical life, have occupied a central position in this collection since its inception.

With its population shifting from predominantly Native American and Dutch before 1700, to three-quarters British in origin by 1790, Manhattan in the 18th century also embraced sizable minorities of African, French, and German inhabitants. Musicians among the early immigrants generally used instruments brought from their homelands or crafted their own instruments from materials at hand

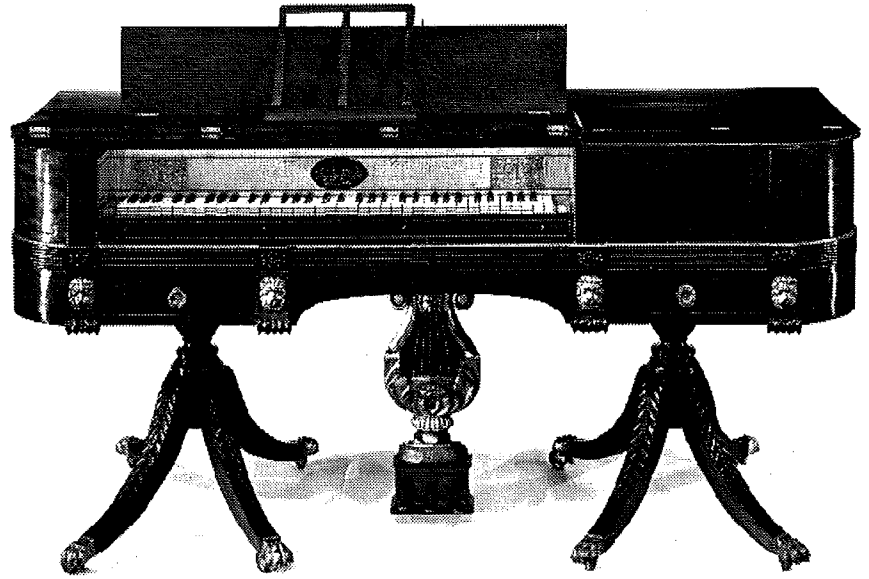


Photo courtesy of The Metropolitan Museum of Art

Square Piano, John Geib & Son, Manhattan, about 1815. Gift of Eric M. Wunsch, 1969 69.259

(the exhibition includes an anonymous late 18th-century rustic recorder that resembles European baroque models). New York artisans occasionally produced pipe organs, string instruments, and woodwinds as a sideline in the mid-18th century, but until the Revolutionary War few local craftsmen specialized in producing instruments for commerce because the potential market was too small. This situation changed as the town prospered after the Revolution, growing from about 24,000 residents in 1786 to a metropolis of more than 200,000 by 1830.

Dating from about 1791, when more than 20 instrument-making firms were active in the city, a piano from the Queen Street workshop of Thomas Dodds and

Christian Claus is a rough copy of an English instrument, presumably like one that Dodds had provided to George Washington in 1789 when New York was still the national capital. A generation later, the well-established firm of Firth, Hall & Pond—music publishers and retailers as well as instrument manufacturers, headquartered in Franklin Square—produced a handsome upright piano of distinctive New York style (1835), suitable for a fashionable parlor.

Ethnically diverse and relatively free of sectarian control, New York emerged from the War of 1812 as the nation's cultural and economic powerhouse. The country's largest city and chief port, and its manufacturing hub after 1824, New York owed

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, fax 310-471-1278, <e-mail al_rice@cucmail.claremont.edu>.

ISBN 0160-2365

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Photo by Simon Spicer

L-R: Kathryn Libin, Laurence Libin

its vitality to an open market that afforded unlimited opportunities for commercial enterprise, notably in the realm of luxury goods and leisure entertainment, including music. John Jacob Astor, by 1840 America's richest man, came to New York in 1797 as an importer of flutes and pianos from London. However, in 1807 and again between 1816 and 1833, protective import tariffs boosted local manufactures, and New York's output of sophisticated instruments (such as a "square" piano of about 1816 by John Geib & Son with woodwork attributed to the workshop of Duncan Phyfe), surged along with the affluence and aspirations of its populace.

Completion of the Erie Canal in 1825, linking New York with the Great Lakes, further spurred domestic trade, and from that time forward New York's instrument builders and sellers—many of them German immigrants like Astor and, from the 1850s, the piano maker Henry Steinway (Heinrich Steinweg)—set the tone for music making across the United States. Aided by improving transport and modern advertising methods, New York-made pianos, pipe organs, and smaller wind and string instruments followed the frontier westward, inspiring musicians and audiences in towns from coast to coast. Civil War-era military needs gave special impetus to band instrument manufacture and distribution. By 1890, according to census data, the value of instruments made by some 6,000 craftsmen and laborers in New York City (the majority of them directly or indirectly engaged in piano making) accounted for about 40 percent of annual national production. Instrument production declined after World

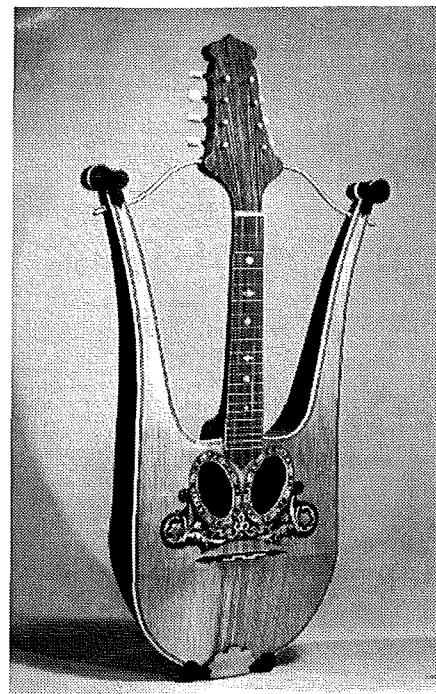


Photo courtesy of Metropolitan Museum of Art

Mandolina, Nicòla Turturro, Manhattan, about 1904. Purchase, Rogers Fund, 1975 1975.357.1

War I, partly due to increasing competition from non-musical pastimes. Nevertheless, another influx of immigration resulting from World War II gave new energy to New York's musical commerce.

Works in the exhibition range from an elegant 1869 concert grand piano by the world famous manufacturer Steinway & Sons to homemade folk instruments that represent the city's rich ethnic mix. Product of a once-thriving industry that employed thousands in the metropolitan area, a monumental Renaissance Revival piano by Steinway's predecessor Nunns & Clark (1853) represents the height of antebellum fashion. Perhaps first shown at New York's Crystal Palace in 1853, this showpiece, side by side with earlier and later New York-made pianos, demonstrates the growing importance of keyboard instruments as furniture marking their owners' status. An imposing chamber organ from about 1850 displays the inventive skill

of Richard M. Ferris, a native New Yorker who designed organs for some of the city's most prominent churches.

Innumerable woodwind, brass, and string instruments of imaginative form and excellent quality—such as a unique ivory E-flat clarinet produced about 1885 by the distinguished firm of Theodore Berteling—testify to music's role in New York's civic and domestic life. Outdoors, brass bands used innovative “back-firing” horns produced by Moses Slater and John F. Stratton (1860-75), among others, and promoted by the famous New York band leader and dance master Allen T. Dodworth, from whom the Metropolitan Museum rented its first galleries in 1872. Flutes, the customary playthings of Victorian gentlemen, and harps, which kept ladies at home practicing, reinforced familiar gender stereotypes; John George Brown's 1870 painting *The Music Lesson* depicts these instruments' use in courtship, and a rare chromatic harp made in Brooklyn by Henry Greenway about 1895 represents a novel form doomed by its impracticality.

The German-born guitar maker Christian Frederick Martin achieved lasting fame after opening a shop in New York in 1834; one of his oldest extant guitars (about 1835), sporting a handsomely engraved label, closely resembles Viennese prototypes. At the turn of this century in Manhattan's “Little Italy,” the Italian immigrant Angelo Mannello crafted ornate mandolins that won awards at world's fairs, while his competitor Nicola Turturro patented fretted instruments of unusual shape (such as a Iyre-mandolin, 1904, and a peanut-shaped ukulele 1928) that

captured attention wherever they appeared. More recently, an unusual 'and (short-necked lute) made in Brooklyn about 1930 by Tawfiq Jahromi shows an interesting amalgamation of Middle Eastern and Art Deco influences.

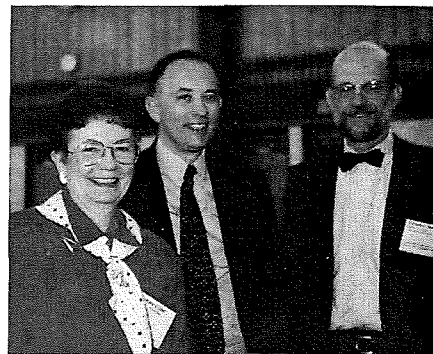
Today, so-called steel drums or “piano pans” like a pair hammered out in 1974 by the Trinidadian immigrant Vincent Taylor enliven New York's streets much as itinerant Irish buskers did a century ago by cranking mechanical pianos with dancing figures, such as the one assembled about 1860 by George Hicks in Brooklyn. Finally, a theremin, a pioneering electronic instrument invented by the one-time Manhattan resident Lev Termen, represents the most advanced musical technology of the 1930s.

The exhibition is curated by Laurence Libin, Frederick P. Rose Curator in Charge of the Department of Musical Instruments. Exhibition design is by Dan Kershaw, Exhibition Designer; graphic design is by Sophia Geronimus, Graphic Designer; and lighting is by Zack Zanolli, Museum Lighting Designer.

—Laurence Libin

A MESSAGE FROM THE PRESIDENT

Only in retrospect, after one has had time to reread the printed program and reflect on memorable events and experiences, is it possible to comprehend the full scope of our outstanding, well-attended, 25th annual meeting in Vermillion. The numerical data are impressive. There were forty-four papers and presentations, nine concerts and recitals, eleven



Jeannine Abel, Secretary; Harrison Powley, Vice President; William E. Hettrick, President

meals (four with musical entertainment), and a number of demonstrations, reports, welcomes, and other presentations—all involving the active participation of over a hundred people. The paper sessions were engaging, the performances were marvelous, the meals offered an attractive variety of culinary delights, there were opportunities for conversation and discussion, and all of this took place with the rich resources of the Shrine to Music Museum close at hand.

André Larson, John Koster, and Peggy Banks deserve our gratitude for the excellent program of activities they assembled, scheduled, and carried out without a hitch. Thanks are also due to Tony Bingham, who generously underwrote the traditional South Dakota pig roast, one of the delights mentioned above.

Our recent meeting began a special year celebrating the silver anniversary of the Society's founding. Plans are already well under way for the event that will mark the conclusion of this celebration, our 1997 annual meeting in the Washington, D.C., area. I look forward to seeing you along the banks of the Potomac.

—William E. Hettrick



L-R: Laurence Libin, Peter F. Williams

PETER F. WILLIAMS RECEIVES SACHS AWARD FOR 1996

Peter F. Williams received the 1996 Curt Sachs Award (see *AMIS Newsletter*, February 1996, pp. 4-5) on 18 May 1996. It was presented on behalf of the Board of Governors by Laurence Libin, chair of the Curt Sachs Award Committee, at the Society's banquet.

The Award Citation, beautifully produced by Roland Hoover, reads:

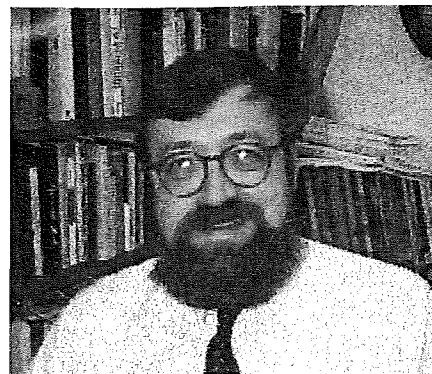
The Board of Governors of the American Musical Instrument Society records its pleasure in designating Peter Frederic Williams the recipient of the 1996 Curt Sachs Award in recognition of his distinguished achievements as scholar, musician, teacher, editor of the *Organ Yearbook* and director of the Russell Collection at the University of Edinburgh, and in acknowledgment of his fundamental contributions to organology and to the history and understanding of keyboard instruments and keyboard music in particular. Vermillion, South Dakota, May 18, 1996.

PHILIP F. GURA RECEIVES DENSMORE PRIZE FOR 1996

The 1996 Frances Densmore Prize for the most significant article-length publication about musical instruments published in 1993-94 in English was awarded to Philip F. Gura for "Manufacturing Guitars for the American Parlor: James Ashborn's Wolcottville, Connecticut, Factory, 1851-56," *Proceedings of the American Antiquarian Society* (1994): 117-55. Kathryn Shanks Libin, chair of the Publications Prize Committee, announced the winner of the \$500 prize on 18 May 1996 during the Society's annual meeting in Vermillion.

Publications nominated for the award were judged on originality, soundness of scholarship, clarity of thought, and contribution to the field, in keeping with the Society's goal "to promote study of the history, design, and use of musical instruments in all cultures and from all periods."

Philip Gura has a B. A. in American History and Literature from Harvard College, 1972, and a Ph.D. in the History of American Civilization from Harvard in 1977. He has taught at Middlebury College and the University of Colorado at Boulder. He assumed his present position in 1987 at the University of North Carolina at Chapel Hill, where he is Professor of English, Adjunct Professor of American Studies, and Adjunct Professor of Religious Studies, and as well as the editor of the journal *Early American Literature*. He has published two books on American Transcendentalism, one on American Puritanism, and recently a volume of collected essays called *The Crossroads of*



Philip F. Gura

American History and Literature (Pennsylvania State University Press).

Although he teaches in the English Department, all of his research and publication is interdisciplinary in nature, and it is in this way that he branched out into the history of early American music. For many years he has been an old-time music enthusiast, playing on the banjo the kind of Appalachian music that predates what has come to be called bluegrass, participating with his children in various fiddlers' contests in the South. His interests in such tunes led him as well to vintage instruments, and over the years he has assembled a collection of early (pre-1880) banjos.

One of the earliest known banjo-makers was James Ashborn, and when a friend and fellow-collector told him that he had acquired an account book that mentioned Ashborn, Gura asked permission to study it. The result became the article on Ashborn's guitar factory in Connecticut. Gura writes: "I am pleased to say that since my initial work, I have been able to acquire the account book for my own collection."

Although the Ashborn monograph is his first venture into scholarship in the history of American music, he says "the

satisfaction this work has given me has led me to plan other projects, which I hope might eventually be in an entire book on aspects of the American music trade in stringed instruments in the nineteenth century. I am fortunate enough to own both an Ashborn guitar and one of his banjos, which are as beautifully made as the former but much more rare."

A GREETING FROM THE GALPIN SOCIETY

The President, vice-Presidents and Officers, together with the Committee and ordinary members of the Galpin Society from some thirty-four countries, send greetings to the American Musical Instrument Society on the occasion of its twenty-fifth birthday. The Galpin Society celebrating the fiftieth anniversary of its foundation this year, wishes the American Musical Instrument Society a long life and much success in the future.

—*Pauline Holden, Secretary*

AMERICAN MUSICAL INSTRUMENT SOCIETY MINUTES OF THE ANNUAL MEETING 17 MAY 1996

The annual Meeting of the American Musical Instrument Society was called to order at 12:20 p.m., by President William E. Hettrick, on Friday, 17 May 1996, in the Rushmore Room of the Student Center of the University of South Dakota, Vermillion, South Dakota. There were approximately 160 persons in attendance.

The minutes of the 19 May 1995 Annual Meeting were approved after the Secretary reported an error in the date for

the 1996 meeting, as published in the *Newsletter*, had been corrected in the record book.

Treasurer Robert E. Eliason, presenting his annual report, announced the Society is in a strong fiscal position. Doug Koeppe moved the report be accepted. Jane Hettrick seconded the motion and it was passed.

Newsletter Editor, Harrison Powley, asked the members to furnish material for the publication. He announced he hopes to carry news of future auctions and articles concerning the results of the auctions.

President Hettrick extended the thanks of the Society to the committee from the Shrine to Music Museum, André Larson, John Koster, and Margaret Downie Banks, for a highly successful meeting. He introduced Cynthia Adams Hoover and Carolyn Bryant, who are heading the planning committee for the May 1997 Annual Meeting in Washington, D.C. He announced that the 1998 meeting will be hosted by the Fiske Museum at the Claremont Colleges, Claremont, California, Albert R. Rice, Chair. He reported that the Society will meet jointly with other musical organizations in November 2000 in Toronto, Ontario, Canada, in addition to the regular Annual Meeting.

President Hettrick read the report of the Proxy Holders (Cecil Adkins and Bruce Carlson), stating that Jeannine E. Abel and Robert E. Eliason were reelected Secretary and Treasurer, respectively, Laurence Libin was elected to succeed himself on the Board of Governors, and that Carolyn Bryant, Beth Bullard, and John McCardle were newly elected to take seats on the Board of Governors. The

President thanked retiring Board of Governors members Martha Novak Clinkscale, Bruce Carlson, and John Koster.

The new committee assignments for the coming year were listed. The President thanked retiring *Journal* Editor, Martha Novak Clinkscale, for her four years of strong leadership, and introduced the new Editor, Thomas G. MacCracken.

President Hettrick was pleased to report that immediate-past-president Phillip T. Young is recuperating from successful hip surgery and expects to be back with us next year.

Cynthia Adams Hoover made a short visual presentation about the projected meeting to be hosted by the Smithsonian Institution in May 1997.

The meeting adjourned at 12:41 p.m.

Respectfully submitted,
Jeannine E. Abel, Secretary

MACCRACKEN APPOINTED JOURNAL EDITOR



Thomas G. MacCracken

Thomas G. MacCracken, a musicologist and performer specializing in music of the Renaissance and Baroque periods, has been appointed Editor of the *Journal of the American Musical Instrument Society*, beginning with Volume 23 (1997). He replaces Martha Novak Clinkscale, who will be taking a leave of absence from the University of California, Riverside, to spend the coming academic year in England, working on a sequel to her book *Makers of the Piano 1700-1820*.

MacCracken earned a B.A. in history from Yale, and holds both M.A. and Ph.D. degrees in musicology from the University of Chicago. After completing his dissertation on an early sixteenth-century French manuscript of vocal music, he spent five years on the faculty of the University of Virginia, where he taught courses in music history and directed the Collegium Musicum. Subsequently, he was awarded a fellowship from the Smithsonian Institution to begin work on a checklist of extant viole da gamba made prior to the twentieth century.

For the past several years he has served as Reviews Editor for the *Early Keyboard Journal* as well as handling desktop-publishing duties both for this publication and, more recently, for the *Journal of the Viola da Gamba Society of America*. In addition, Dr. MacCracken is editor of the Complete Works of French Renaissance composer Jean Mouton (part of the American Institute of Musicology's series *Corpus Mensurabilis Musicae*) and co-editor of the works of Mouton's contemporary Mathurin Forestier, scheduled to appear later this year from the same

publisher. He has also served on the board of Early Music America and as a member of its publications committee.

As a performer, his involvement with early music began some twenty-five years ago as a choral singer of Renaissance masses and motets, gradually changing to focus on instrumental music of the sixteenth through eighteenth centuries, played exclusively on replicas of period instruments. Currently active primarily as a harpsichordist, he has been the founder of several chamber ensembles with which he has also given numerous performances on baroque flute and recorder, as well as viola da gamba and forte-piano.

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, fax 310-471-1278, e-mail <al_rice@cucmail.claremont.edu>. The cost of the labels is \$0.10 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.

AMIS MEETS IN WASHINGTON, D.C. 15-18 MAY 1997 PAPER PROPOSALS DUE 1 OCTOBER

The American Musical Instrument Society invites proposals for presentations at its twenty-sixth annual meeting, to be held in Washington, DC, 15-18 May 1997. The overall theme of the conference will be "Musical Instrument Studies: Perspectives from a Quarter-Century of the AMIS"; however, the Program Committee welcomes proposals for papers, lecture-demonstrations, or panel discussions on a broad range of topics relating to 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. Please send three copies of a typed abstract, not to exceed 250 words in length, accompanied by a short biography of 75 words or less and a list of any required audiovisual equipment by 1 October 1996 to Cynthia Adams Hoover, NMAH 4127, MRC 616, Smithsonian Institution, Washington, DC 20560.

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 (telephone 205-883-1642).

ARE YOU MOVING?

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1996 AMIS DUES

The Society operates on a calendar-year basis. Dues renewals were mailed in the fall of 1995 and were due 31 January 1996. If you have not paid your 1996 dues, please remit them in U.S. dollars to "AMIS, Inc." and send them to Albert R. Rice, Member-

ship Registrar, 6114 Corbin Ave., Tarzana, CA 91356-1011, USA; Fax 310-471-1278; Email <al_rice@cucmail.claremont.edu>. Dues may be paid by VISA or MASTERCARD by supplying the card number and expiration date. The 1996 dues are \$35 for US members and \$40 for non-US members. The 1996 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 1996-97 COMMITTEES

AMIS President William E. Hettrick has announced the following committee appointments:

Curt Sachs Award Committee

Susan E. Thompson, Chair 1997
Sam Quigley, 1998
Phillip T. Young, Chair 1999

Publications Prizes Committee*

Martha Maas
Chair 1997 (B. 94-95)
Chair 1998 (D. 95-96)
Edmund A. Bowles
Chair 1999 (B. 96-97)
Chair 2000 (D. 97-98)
Barbara Owen
Chair 2001 (B. 98-99)
Chair 2001 (D. 99-00)
Kenton Meyer without term
Carolyn Bryant without term

Nominating Committee

Edwin M. Good, Chair 1997
Bruce Carlson, Chair 1998
Edward L. Kottick, Chair 1999

Publications Review & Occasional Publications Committee

Laurence Libin, Chair
Cecil Adkins

The William E. Gribbon Memorial Award for Student Travel Committee

Roger Widder
Chair 1996 and 1997
Susan E. Thompson
Chair 1998 and 1999
Margaret D. Banks
Chair 2000 and 2001
Jerry G. Horne
Chair 2002 and 2003

Editors

Thomas G. MacCracken
Journal Editor
Kenton T. Meyer
Journal Book Review Editor
Harrison Powley
Newsletter Editor

Annual Meeting

Washington, D.C. 1997

Cynthia A. Hoover, Chair

Annual Meeting 1998, Claremont, Calif.

Albert R. Rice, Chair

Appointed Officers

Peggy F. Baird, Journal Manager
Albert R. Rice
Membership Registrar

* D. refers to Densmore prize; B. refers to Bessaraboff prize. Dates refer to years of publication eligibility.

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; Fax 310-471-1278; Email <al_rice@cucmail.claremont.edu>.



Bob Gustavson Näverlur



L-R: Albert Rice, Deborah Reeves, Wes Brown



Vainika Vidwan R.K. -- P.K. Padmanabha



Susanne Skyrn



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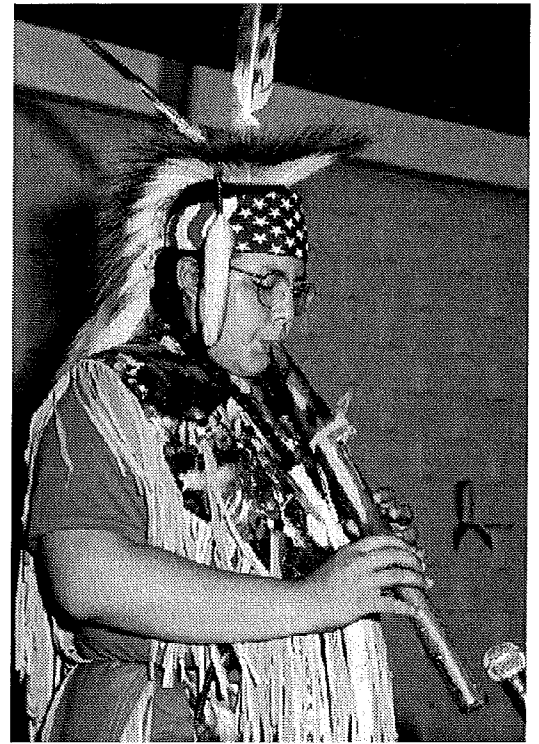
L-R: Jerry Horne, Bob Eliason



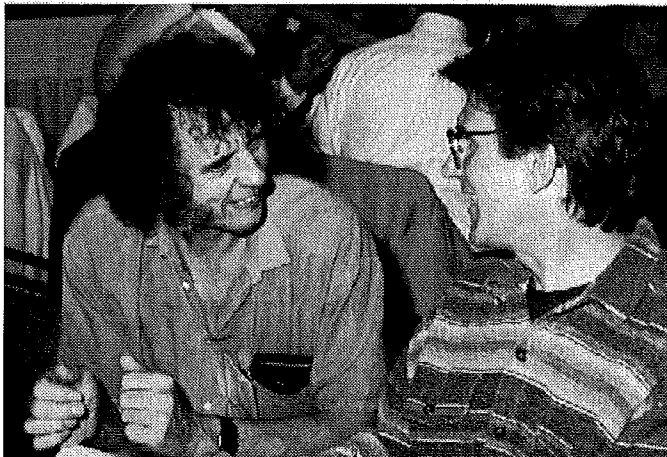
L-R: Kermit Welch, Vernon Harp

AMIS VERMILLION

15-19 MAY 1996
Photos by Simon Spicer
University of South Dakota
Taken at the recent AMIS
meeting in Vermillion



Ihankowan Singers -- Courting Flute



L-R: Tony Bingham, Ken Moore



Judith Harrington



Photo by Simon Spicer

Gerhard Stradner

THE ADAPTATION AND CHANGE IN FUNCTION OF EARLY MUSICAL INSTRUMENTS

One purpose of a museum is to acquire objects: in my case, early musical instruments. The state of preservation, in particular the various functions that an instrument has had since its construction, plays an essential role here.

The most desirable set of circumstances would be to find an instrument ignored and forgotten after its original period of use, thus reaching our present time aged but unchanged. Some years ago the Viennese Collection of Historical Instruments purchased a Viennese Fortepiano made by Johann Jakob Könnicke in 1796, which is still in its untouched original state. Unfortunately such cases are extremely rare.

The normal state of affairs involves instruments valued and therefore continually played, but nevertheless adjusted to suit new requirements. This is the case for all old string instruments that

are still played in normal orchestras. Because of the adaptation process many features that are so interesting for historical performance practice have been lost.

Denkmalschutz (and by this word I mean the protection of cultural heritage) has been concerned until now with preserving organs only, and there is little prospect that this will be extended to include other musical instruments. We must become aware of our responsibility to protect and preserve original materials. The key figure in making essential decisions in this area is the instrument maker, especially the violin maker. We must never grow tired, never cease in our duty, to point out the right path. Unfortunately it happens repeatedly that original violin necks or old bass-bars will be destroyed to adjust the instrument to modern requirements. The violin maker's argument is simple: "I am bound to follow the wishes of the customer." To lead him away from this false view is often a difficult task. We must do the following:

1. To focus on his sense of professional honor, which unfortunately is often only present in small portions. We must convince him that *he* is responsible for the preservation of original materials, that *he* has the honorable task and duty to protect the treasures of past cultures.

2. To point out wasted effort: the making of a new neck that must then later be rebuilt by returning to its old form is work in vain and above all difficult work because the original model is no longer available.

3. Achieving success is easiest, however, by convincing the owner of the instrument that there may be financial advantage

for him: that it makes more sense to sell the old instrument in its original condition and buy another instrument that has already been adapted to modern use. When I once visited a Viennese violin maker, I discovered a violoncello made by Christoph Leidolff in Vienna 1750, which still had its original bass-bar and neck. The body was opened all ready to remove the bassbar. It was possible to establish the identity of the owner and to persuade him to sell the instrument. At this point the museum was not able to purchase this instrument. However, the Hochschule für Musik was notified, and convinced that this would be a beneficial acquisition, bought the instrument for use in performance practice courses in music of the Viennese Classical era.

Now I have mentioned already the unchanged and the adjusted condition. The final application possibility in the life of a musical instrument is a change in the original function. (Collectors and collections in countries, where instruments still can be found, for example in eastern Europe, are more confronted by these cases than others.) This results in two types of examples:

1. The new function makes it possible for the object to continue in its original purpose as a musical instrument. That is, all the parameters that determined the original use as a musical instrument remain essentially unchanged. This object is therefore of high documentary value, of great testimonial worth for purposes of historical performance practice.

Several examples have occurred in Austria, and in particular in Vienna, in the last few

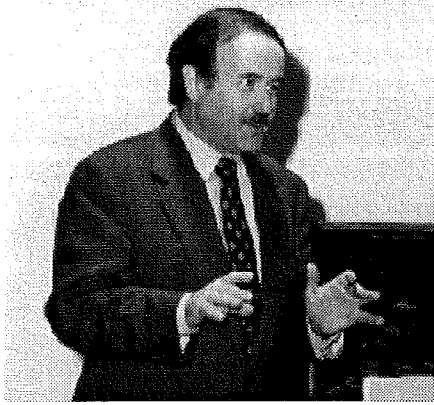


Photo by Simon Spicer

Bernard Brauchli

years:

The oldest preserved Viennese harpsichord, built in Vienna in 1747 by Johann Christoph Pantzner, and now in the Viennese Museum, was until recently a piece of furniture in the apartment of an aristocratic family. The many chests and drawers surely helped to ensure the value and therefore further existence of this piece of household furniture.

Perhaps the oldest preserved Viennese *fortepiano* from approximately 1770–1780, is also in the Viennese Instrument Collection. The instrument was played until 1960 in a farmer's house for dances on Sunday evenings and served after that time as a play toy for children. The sole adaptation made to the instrument was the pasting of figures cut out of paper onto the dampers, which then danced when the keys were depressed.

Pedal harps are found as pieces of decoration in drawing-rooms.

A large showpiece clock from the 18th century, with a built-in keyboard by means of which glass plates can be played, is found in the office of the Austrian president. This instrument is so well protected, as is the president himself, that I have not yet been able to see it.

At the first *Gschnasfest* after the Second World War, a masked ball that takes place at Carnival time in the Viennese Künstlerhaus, a lute from the early 16th century was hung on the wall as a decoration. A masked dancer recognized its true value and could buy it later.

The Salodiensis harpsichord, built in 1559 and the oldest harpsichord in the Kunsthistorisches Museum in Vienna, served as an artistic prop in the *atelier* of the 19th-century Viennese painter Friedrich Amerling.

In the same way, a lute by Wendelin Tieffenbrucker is still owned by descendants of a Viennese artist who bought it originally as a painting prop.

An early Viennese ophicleide with valves was used as a lamp stand, by which the instrument itself was not damaged in any way.

I know of an immaculately preserved ivory cornett that has been carefully kept as a treasured piece of family inheritance.

A partially gold-plated silver trumpet is being held in the watchful care of a goldsmith.

Harpsichord tuning hammers are found in a collection of old tools. About this I would like to comment that some tuning hammers were used as tuning forks. The tuning hammers, which have usually file traces on them, give the desired pitch when they are struck sticking on the tuning pins or while being held by the hook.

A chest that served as the conductor's podium for a church choir was discovered to be the instrument case for a Viennese natural horn.

Beautifully turned wooden trumpet mutes were used as bowling-pins.

The separate parts of a transverse flute by Caspar Tauber of Vienna were offered for sale at the Viennese flea-market as candlesticks. Fortunately they were recognized in time by the instrument maker Paul Hailperin.

2. An now for the second and last type of example:

Unfortunately, it sometimes happens that the new function of an object impedes or even destroys the original function as a musical instrument. Naturally there are many stages here. The interesting cases are those where features that were significant for the original use of the instrument have been retained, thus representing an important documentary source. Perhaps the use of the object for purposes other than originally intended has helped it to survive, even when it can no longer be used as a musical instrument. I would like to refer here to monument preservation of old buildings, whose further existence is assured if they fulfill a definite purpose. This is then the best guarantee that the building will remain standing and not sink into ruin. The following cases are unfortu-

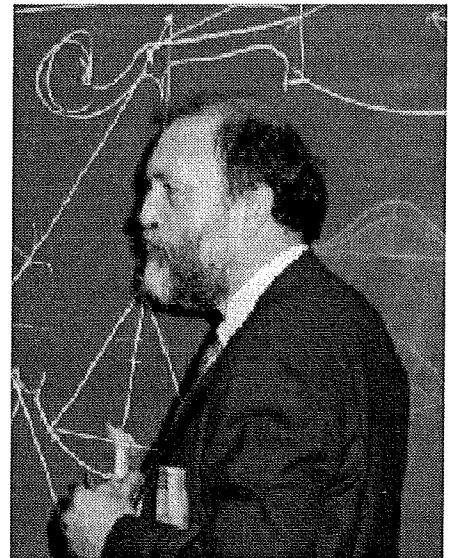


Photo by Simon Spicer

Andrew Dipper

nate occurrences, for which we would have wished a better outcome.

I recently discovered a violin, painted white, as a decorative object in the showcase of a bookstore. From the tailpiece and the form of the neck I recognized that the instrument was a work from the 18th century. I spent a lot of time negotiating with the music shop that had rented this violin as a decorative prop to other stores, for example, shoe shops, perfumeries, book stores, etc. The dealer's efforts to teach me how to whitewash a violin remained fruitless and I was finally able to buy this at-first nonnegotiable instrument.

A Viennese bassoon from the 19th century has served as a light fixture in the same music shop. Electric lights were screwed in at various points.

Drum barrels have been used as containers for grain in a farmhouse.

Tympani kettles are found as flowerpot-containers.

A double bass is being used in a Viennese apartment as a liqueur bar with sawed-out cupboard doors.

Cases of Swiss house-organs were used as stables for rabbits. (Dr. Brigitte Geiser mentioned this in the discussion following Prof. Stradner's paper.)

Sculptures of angels or saints playing musical instruments are found as a part of the organ cases or altars of several Austrian churches. By looking through binoculars one can observe that sometimes actual old musical instruments, painted with gold, have been used. For example, this applies to the gilded musical instruments on the altar of the Viennese Church of the Orphans, where Wolfgang

Amadeus Mozart once played.

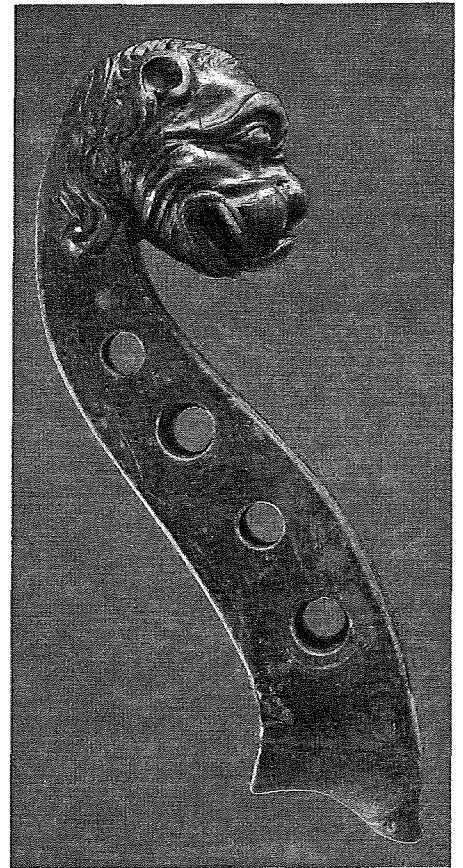
We cannot undo the damage done in these examples that I have just cited. Rather, we must become aware of our responsibility to preserve the traces of the past and allow the remnants to live on. This concerns again the preservation of ancient items (*Denkmalschutz*) and the important role that will be played by antique dealers. About ten years ago I held a one-day seminar on musical instruments in the Kunsthistorisches Museum for the guild of antique dealers. I must confess that at the time many of my colleagues did not agree with me about this project and almost treated me as a traitor, as someone who was "in bed" with dealers and the said: "We should be the experts, not the dealers!" Today I am still convinced that I was right to hold this seminar. It brought the following results:

1. Many dealers lost their nervousness in involving themselves with musical instruments, in particular string instruments. I pointed out that it was above all important for them to continue trusting in their good judgement whether or not an object appeared old. I taught them how to recognize whether an old violin neck was in its original position or in a raised position, or whether the instrument had a new neck.

2. Many of these dealers have since become involved with instruments, so that some old instruments were recognized and saved.

3. Many became convinced that it was better to offer an instrument for sale in its original, unrestored condition.

4. The Museum has become a telephone center for information



Pegbox with Lion's head from workshop of Jacob Stainer

and advice when someone needs addresses of good restorers.

5. The dealers began to offer to sell their antique instruments to the Musical Instrument Collection. This had previously not been in case. In order not to lose the contact with the dealer I must sometimes try to find buyers for various items among the collectors I know. I am obviously not interested here in money. Because of these intercessions it has occasionally become possible for me to purchase objects from collectors that were normally nonnegotiable.

A pegbox (see illustration) with its carved lion's head is thought to come from the workshop of Jakob Stainer (see Gerhard Stradner, *Die Klangwelt Mozarts: Eine Ausstellung des Kunsthistorischen Museums in Wien*[Vienna: Kunsthistorisches

Museum, 1991], 198-99). In 1802 its function was altered: it now served as the holder for soup spoons in the kitchen of an aristocratic house in Tyrol. Today it serves still another function in the Viennese Musical instrument collection. I use it for tour groups of blind visitors, who are always impressed when they can feel the lion's head with their fingers.

We have been granted the ability to feel and see. (Concerning the ability to hear, it was mentioned in the discussion that musical examples of the sound of many instruments can be listened to by visiting the Viennese Collection. The CD *Klangführer*, with translation of the text in English, Italian, and Japanese, can be ordered from Cultur & Management, Kirchengasse 18/8, A-1070 Wien, Fax +1 526 4186.) We should be responsible in this short life to keep alive musical instruments of the past, even when only their remnants have survived.

Prof. Dr. Gerhard Stradner
 Direktor der Sammlung
 alter Musikinstrumente
 Kunsthistorisches Museum Wien
 (Printed version of Prof. Stradner's paper presented at the annual meeting of the American Musical Instrument Society, Vermillion, South Dakota, 16 May 1996.)

WORLD MEETING OF TÁRAGATÓ PLAYERS

To commemorate the 100th anniversary of the rebirth of *tárogató*, an oboe-like Hungarian shawm, a World Meeting of *Tárogató* Players will be organized at Adám Vay's Castle at Vaja from 1 to 7 July 1996. The castle at Vaja is one of the places where the traditions of the Hun-

garian insurrectionists from the 17th and 18th centuries are well preserved.

Organizers welcome the application of all players and owners of *tárogátós*. We are making efforts to send the detailed program of the meeting to them all. For those who are not able to attend the meeting, we would like to send the text and musical notes of the meeting.

One of the traditional Hungarian musical instruments, the *tárogató* was resurrected at the Schunda Company, manufacturers of instruments in Budapest in 1896. The first *tárogátós* were brought to Hungary during the Turkish-Hungarian wars in the 17th century, and they soon became widely popular. They were often used at weddings and funerals. During the War of Independence of Prince Ferenc Rákóczi II, from 1703 to 1711, the *tárogató* became one of the symbols of the freedom fighters. Its sharp, powerful sound was used to give signals in battles, and in the evening the warriors played songs with it and danced to its tunes around the campfires.

With the fall of the War of Independence, the sound of the *tárogátós* also vanished. Master Schunda enlarged the body of the *tárogató* and added keys to it. The double reeds were replaced with a clarinet head. Now it combines the tones of three instruments: oboe, clarinet, and bassoon.

The repertoire of the *tárogató* consists of solo and chamber pieces. Owing to its special tone it is sometimes even used in operas.

For further information please contact Rákóczi *Tárogató* Egyesület, Mr. Csaba Nagy, Arts Director, Kórház utca 37, H-4400



Photo by simon Spicer

Renato Meucci

Nyíregyháza, Hungary. Phone +36 42 437 046.

ORGAN HISTORICAL SOCIETY GRANTS AVAILABLE

The Organ Historical Society invites applications for funds to use its American Organ Archives housed in Talbott Library, Westminster Choir College of Rider University, Princeton, New Jersey. The grants, up to \$1,000, are to help defray expenses of travel and housing connected with using the collection.

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

The Archives is the largest collection of its type and contains literature and primary material on American organ history, including complete runs of many nineteenth-century American music periodicals, foreign journals, the business records of

numerous American organ builders, and the memorabilia of a number of American organ enthusiasts of this century.

Applications will be received until 1 January 1997; awards will be announced by 15 February 1997. For further information contact: William Hays, 443 West 50th St., #2W, New York, N.Y. 10019-6507.

8TH INTERNATIONAL VIOLA D'AMORE CONGRESS

The 8th International Viola d'amore Congress will be held 25-27 July 1996 in the former cloister Michaelstein in Blankenburg/Harz, Germany, at the Institut für Aufführungspraxis der Musik des 18. Jahrhunderts. The three days of concerts, lectures, and workshops will feature international viola d'amore players, teachers, and scholars from Germany, Austria, France, England, Italy, Switzerland, Russia, Czech Republic, Canada, and the USA.

For Information, Contact the

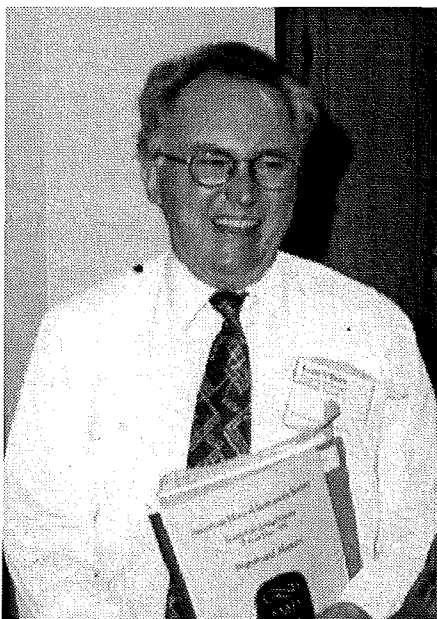


Photo by Simon Spicer

Grant O'Brien

Viola d'amore Society of America, 39-23 47th Street, Sunnyside, NY 11104 USA or 10917 Pickford Way, Culver City, CA 10917, USA. Telephone: 718-729-3138 or 310-838-5509.

KIMBALL TO DISCONTINUE DOMESTIC WHOLESALE PIANO SALES AND ASSEMBLY

The board of directors of Kimball International, Inc., has approved the company's intentions to cease domestic piano operations and formally align those capacities into the contract furniture and cabinets groups.

Kimball indicated that domestic piano sales and assembly will be gradually phased out in the coming months. Employee redeployment and dealership support will be at the forefront during the transition. All ongoing commitments will be honored as the company strives to maximize asset utilization and minimize go-forward contingencies.

"Our Piano Group has done a commendable job in 'right sizing' themselves to parallel the dramatic decline in the domestic piano market over the last fifteen years," said John B. Habig, Senior Executive Vice President, Operations Office, Kimball International, Inc. "Since the industry's peak in the late 1970s, our West Baden and French Lick, Indiana, business units have continuously refocused their strategies to a variety of furniture related and contract electronics manufacturing capabilities, including piano cabinets themselves. We remain committed as a high value cabinet supplier to the piano market. As

part of the realignment, the West Baden facility will be renamed Springs Valley Manufacturing."

The company anticipates establishing a reserve for discontinuing the piano product line in the current fiscal year. A charge, expected to range between \$0.09 and \$0.11 per Class B share, will be recorded in March to cover the incremental costs related to exiting this product line.

"This realignment is a direct result of the domestic piano market's evaporation to less than 25% of its peak volume levels," said Douglas A. Habig, President and Chief Executive Office, Kimball International, Inc. "The Piano Group's involvement into a viable contract supplier is a testament to their flexibility and willingness to redirect their core competencies. Realizing pianos have been a large part of our company's heritage, sensitivities to employees, community, customers, and suppliers have complicated our shorter term 'fixes' over the past few years. This strategic repositioning will now allow us to eliminate the financial under-performance experienced in this division as they become better liked with our overall corporate business plan. It is consistent with our longer term pursuit of growing Share Owner return."

Kimball International, Inc. is a diversified furniture and electronics manufacturer with fiscal year 1995 sale of \$900 million. Headquartered in Jasper, Indiana, the company's Class B common stock is traded on the NASDAQ National Market under the symbol KBALB.

EDINBURGH UNIVERSITY COLLECTION OF HISTORIC MUSICAL INSTRUMENTS

Two important instruments have been purchased for the Collection, with the assistance of four different charitable organizations. These are a flute by the most eminent woodwind maker to have come from Edinburgh, John Mitchell Rose, and a rare tenor trombone by Francois Riedlocker of Paris (ca. 1800) with original wooden case. Several instruments have also recently entered the collection through the generosity of various donors.

The cataloguing programme has continued to advance: four further fascicles of descriptive text have been published. These cover (1) viols & violins, (2) clarinets, (3) stringed instruments of regional cultures worldwide, and (4) ancillary equipment. In addition to the printed editions, they have also been published electronically.

A part of the Catalogue has been mounted on the World Wide Web (apparently making EUCHMI the first musical instrument collection to have substantial useful information on www pages): an "electronic picture gallery" containing a "virtual catalogue" has been created, consisting so far of 58 pictures showing some 84 items (supplementing Volume 1 of the Collection's Catalogue). The "gallery" can be viewed at <http://www.music.ed.ac.uk/euchmi/> Further information about the Collection can also be found here.

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.

MUSIC BOX EXHIBITION

1996 is the 200th anniversary of the musical box. To celebrate this anniversary a varied year-long program of festivities is being organized throughout the Sainte-Croix region in Switzerland. Tours of workshops and museums, including visits to CIMA, Sainte-Croix's museum of musical boxes and automata, will be arranged on a weekly basis from May until October. An auction, a dance show, and the 4th International Festival of Automata are among other attractions. For further information contact the Association for the 200th Anniversary of the Music Box, Rue de l'Industrie 21, Case Postale 22, CH-1450 Sainte-Croix, Switzerland.

NEW EXHIBITION AT MUSEUM OF NEW HAMPSHIRE HISTORY HIGHLIGHTS STATE'S RICH MUSICAL HERITAGE

The colorful history of the town band, one of America's important musical and social institutions, is the focus of a major new exhibition at the New Hampshire Historical Society's Museum of New Hampshire History, located at Eagle Square in downtown Concord. *Grand*



Photo by Simon Spicer

Stewart Pollens

Concert! New Hampshire Town Bands opened Saturday, 30 March 1996, and will remain on view through Sunday, 13 April 1997.

Grand Concert! chronicles over 150 years of New Hampshire musical history including the rise of early bands in the 1830s, the important role of military bands in the Civil War, the golden age of town bands in the late 19th century, and the role community and school bands play in our lives today.

Included in the exhibition are early brass and woodwind instruments by New Hampshire manufacturers, a Civil War display dramatizing the role of New Hampshire bands in important Union Army campaigns, a re-created turn-of-the-century bandstand where visitors can listen to recorded band music, and a podium where children can try on a band uniform jacket and practice their conducting skills.

New Hampshire claims many distinctive contributions, especially during the 19th century, to the development of band instruments and music in the United

States. Samuel Graves and Company of Winchester, N.H., was the one of the America's first important brass instrument manufacturers. Graves produced some of the finest instruments available in the early 19th century. Two other prominent American instrument manufacturers, D. C. Hall of Lyme and John F. Stratton of West Swanzey, moved from the Granite State to Boston and New York respectively and established successful businesses there.

Several of the first instruction books for wind instruments were published in Exeter and Concord. One of the state's early town bands, the Manchester Cornet Band, was among the nation's best in its day. During the Civil War, new Hampshire town bandmen contributed significantly to Union Army bands. In April 1865, the Hilton Head Post Band, composed of New Hampshire musicians, was chosen to play at a special ceremony, celebrating the re-raising of the Union flag over Fort Sumter, South Carolina. The period following the Civil War until World War II saw the golden age of band activity in the Granite State as elsewhere. The national Emblem March, composed by E. E. Bagley of Keene in 1906, is still popular with bands today.

Grand Concert! features an impressive array of instruments, diaries, manuscripts, photographs, and uniforms from the New Hampshire Historical Society's extensive collections and from many of the state's local historical societies and libraries, including the Laconia Historical Society, Historical Society of Chesire County, Hampton Historical Society, and the Manches-

ter Historic Association. Several objects in the exhibition are borrowed from well-known institutions such as the Hood Museum of Art, the Museum of Fine Arts, Boston, and the Henry Ford Museum in Michigan.

The Museum of New Hampshire History is open Tuesday through Saturday 9:30 a.m. to 5:00 p.m., Thursday evening 5 to 8:30 p.m., and Sunday 12 to 5 p.m. Admission is \$3.50 adults, \$1.75 children 6 to 18, with a family maximum of \$10.00. New Hampshire Historical Society members and children under 6 are admitted free. Free admission is also offered on Thursday evenings from 5 to 8:30 p.m.

A special concert series will be held in July 1996 in conjunction with the exhibition. Scheduled concerts are: The Temple Band on Friday, 5 July; The Strafford County Wind Symphony on Friday, 12 July, and the Yankee Brass Band on Friday, 26 July. All concerts will be held in the Eagle Square amphitheater, adjacent to the museum in Eagle Square, Concord. The concerts, funded in part by a grant from the Frederick Smyth Institute of Music, will begin at 7:00 p.m. and are free.

The museum of New Hampshire History is operated by the New Hampshire Historical Society, an independent nonprofit organization founded in 1823. The Society is the premier organization collecting, preserving, and interpreting Granite State history. For more information call (603) 226-3189.

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: 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: 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 Department of Music, Brigham Young University, provides generous secretarial support. Scott Seiter assists in the design, layout, and printing of *NAMIS*.

—Harrison Powley