

Newsletter

of the American Musical Instrument Society

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Musée de la Musique

A Museum in the Cité

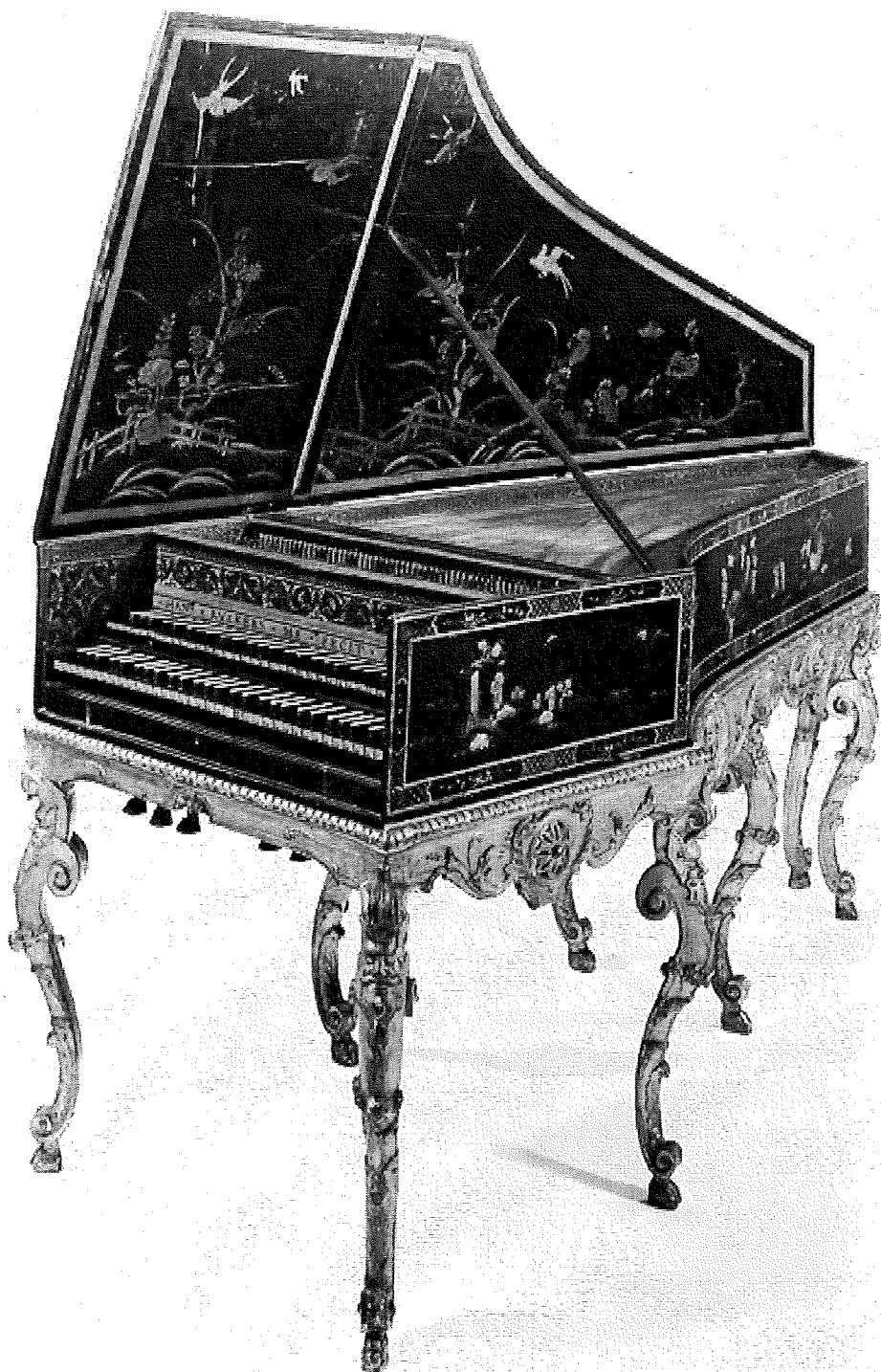
The inauguration of the *Musée de la musique* in Paris marks the completion of the *Cité de la musique*, a complex unique to the world. The museum is not merely an addition to this ambitious project—it is one of its essential facets, enriching the whole functioning of the Cité, as several recent events linked to this institution have shown.

The collections of the instrument museum, long housed in the premises of the Conservatoire, rue de Madrid, merited an exhibition space worthy of their range and quality. Creating an institution with true museographic status and appropriate means was also essential. In 1993 the French legislature approved this project when it closed the instrument museum and created the Musée de la musique as part of the Cité de la musique.

The public, which has long frequented the La Villette site, will discover the museum through thematic visits and events proposed by its cultural department. Frequent visitors to the Cité will constitute a novel public unused to instrument museums. Even non-music-lovers will feel at home in this place: the instruments of the collection, reflecting the history of erudite Western music, but also that of popular and traditional musics, are beautiful objects born of the knowhow of instrument-makers, the symbols of many cultures.

The Cité de la musique is a place of teaching and learning, musical practice and listening. With the museum, it becomes a place of heritage discovery, in which a broad range of artistic and cultural activities take place.

The Cité's national and international status is thus being reinforced. With its entirely computerized research and documentation center and its technical



Clavecin, Jean-Claude Goujon, Paris, 1749, ravalé par Jacques Joachim Swanen, 1784. Collection Musée de la musique, Cliché Publimages, E. 233.

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 information and back issues of the *Newsletter* should be directed to Albert R. Rice, Membership Registrar, 495 St. Augustine Ave., Claremont, CA 91711; phone (909) 625-7649, fax (909) 621-8398, e-mail <al_rice@cucmail.claremont.edu> or <arrice@rocketmail.com>.

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restoration laboratory, the museum is a key partner of major institutions, professional musicians, researchers and music-lovers in France and abroad. The museum's rôle is primarily to enrich, conserve, and exhibit its collection of reference instruments; yet it must also reflect a different approach to music.

A Museum with National and International Aims

The Musée de la musique strives to make available the facets of a multiple art to the public at large. Long before opening its doors to the public, it has been

particularly active within the Cité de la musique.

Like any important museum, the Musée de la musique is equipped with an active cultural department under the direction of a musicologist. The means of access to music are several. Bookings can be single or seasonal: concerts in the museum's amphitheater (where instruments from the collections are played with optimal acoustics and respect for the heritage of the instruments), musical forums, discovery concerts, shows for the young public, museum classes, thematic cinema projections.

The cultural department is closely involved with all the Cité's activities—it is no mere isolated unit but a key element in this complex devoted to all the facets of music. It is in permanent dialogue with the Paris Conservatoire, particularly with weekly concerts known as “points d'orgue” (interludes), in which students play the amphitheater's baroque organ.

Under the aegis of the French Ministry of Culture (Direction de la musique et de la danse et Direction des musées de France as scientific advisors), the Musée de la musique is part of the government-owned corporation Établissement public à caractère industriel et commercial (EPIC) of the Cité de la musique, with **François Gautier** as chair and **Brigitte Marger** as general manager.

The director of the Musée de la musique is **Marie-France Calas**, curator-general of the National Heritage. She is assisted by a team of fifty persons (out of 170 for the Cité as a whole): apart from the conservation team (five curators and an ethnomusicologist), the museum comprises a research and documentation center, a technical restoration laboratory, a cultural service, and a surveillance team. The director is advised by a scientific council (twelve members nominated by the museum's parent institutions) on questions of scientific and cultural policy.

The museum's budget (representing 20 percent of the overall budget of the Cité de la musique) is arbitrated by the director-general of the Établissement public de la cité de la musique. The annual acquisitions budget is three million francs. The statutes of the Musée de la musique impose the tasks and conditions common to those of any major museum: conservation, restoration, enrichment of the state collections, exhibition.

The museum is not only unique in the wealth of its instrument collections (4,000

instruments ranging from the Renaissance to the present day); it also possesses an important body of iconography (paintings, sculptures, engravings) which greatly enhance permanent and temporary exhibitions concerning the evolution of instrument-making through changing cultural and economic contexts.

A Little History

In the beginning was the Conservatoire, “established within the Commune of Paris for the practice and teaching of music” as stipulated in the decree of *16 Thermidor an III* (3 August 1795), which also specified the creation of a library and a “cabinet of ancient and contemporary instruments that, in their perfection, may serve as models.”

This collection, taken from “furnitures belonging to the State,” has been constantly enriched by State acquisitions, donations, legacies, payments in kind. The instrument museum entered the modern age at the outset of the sixties, with the inception of the idea of a Musée de la musique. Its curator was then **Genevieve Theobald de Chamber**. The collection was inventoried (2,600 objects in 1961), valued, analyzed scientifically, completed, and enriched. Simultaneously, **Georges-Henri Rivière**, who had already brought museology to France (in particular at the Musée de l'homme and the Musée des arts et traditions populaires), laid the conceptual foundations for the metamorphosis of the instrument museum into the Musée de la musique.

Museography: The Art of Scansion

In 1966 the supervision authorities, convinced of the importance of a new museum, initially proposed the Hôtel de Beauvais. This idea was, however, ultimately abandoned. Yet Georges-Henri Rivière pushed on with his initial programming. In 1979 the decision was taken to build the Cité de la musique on the La Villette site. From 1973 to 1993 the new museum took shape under the direction of **Josiane Bran-Ricci**.

An initial team was entrusted with the task of museographic conception. As early as September 1990, the musicologist **François Lesure**, with **Florence Gétreau**, curator of the instrument museum, drew up designs for the

permanent collections. In 1991, based on this initial concept, Jacques Sallois, then director of the Musées de France, gave **Henri Loyrette** (today director of the Musée d'Orsay) the responsibility of elaborating a definitive exhibition program along with the architect **Franck Hammoutène**, responsible for spatial organization and lighting.

There was no question of a complete redesign or a new program. The museum respected the options of its predecessors, but gave them museographic expression, thus furnishing the architect with a clear conceptual basis on which he might then build a continuous, fluid network of breaks and sequences.

Some touches were, however, added to the initial project. In particular, Henri Loyrette deemed it essential to attribute more space to the 20th century, which was little represented in the collections of the instrument museum, but which an ambitious policy of acquisitions, implemented with vigor from 1991, has greatly enriched. Non-European instruments have also been acquired.

A Tour of the Permanent Exhibition

With a surface area greater than 3,000 square meters, the halls of the **permanent exhibition** deploy 900 instruments, paintings, sculptures, and diverse objects following the museographic designs of Henri Loyrette. The building as a whole is the work of **Christian de Portzamparc**, but the government-owned corporation **Établissement public du parc de la Villette** (EPPV) entrusted **Franck Hammoutène** with the museum interiors, following a competition in 1990.

As the visitors penetrate the halls of the museum, they are at once struck by the feeling of being elsewhere, in a place of reflection and mystery in which the instruments—as many precious objects under showcases or on plinths, in series or reflecting specific orchestral configurations, isolated or meshed in delicate visual harmonies—literally vibrate to the underlying museographic dialectics: useful objects and esthetic objects seen in the cultures and societies within which they emerged, evolved and were transformed. In this, the museum is not simply an “instrument” museum but a veritable “Musée de la musique” in which both the masterpieces of celebrated instrument-makers, and the fruits of more

modest hands, are never inanimate objects but constantly charged with meaning. The museum's designers were well aware that there could be no question of narrating an exhaustive history of music. It was the collections themselves, reflecting society, the fine arts, arts and crafts, and popular traditions, science, and technologies, which dictated their principal museographic options. Inferred headsets enable visitors to penetrate “sound pockets” and to listen to extracts from important works as they tour the museum's various levels.

Nine Chapters

On polished concrete or pale parquet floors, the showcases, plinths, and interactive audio-visual terminals lend continuity to a chronological survey enriched by thematic sections covering musical notation, instrument-makers of the Ancien Régime and technological innovations, for instance.

Nevertheless, this fluid movement is broken up by specific spatial arrangements into nine chapters setting the instruments within the historical, social and, cultural contexts that saw their emergence. In each case, a common device makes it possible literally to see a given work. With Monteverdi's Orfeo, for example, a model of the ducal palace of Mantua, where the work was created, shows the positioning of the orchestra. Even the lay visitor can thus grasp and appreciate considerations underlying all musical practice: architecture, acoustics, the role of the public among others. Iconographic items from the museum's collections or lent by parent institutions—paintings, engravings, sculptures, medals—all contribute their counterpoint to the whole.

With Claudio Monteverdi, we discover baroque Italy; with Jean-Baptiste Lully's *Alceste*, the pomp and circumstance of Versailles; Jean-Philippe Rameau's Dardanus takes us to Paris, the Opéra and the salons of 1755 at the Palais-Royal; the birth of public concerts is evoked by Wolfgang Amadeus Mozart's *Symphonie parisienne*, first performed in 1778 in the Tuileries Palace. The museum's Western music collections from the 17th and 18th centuries are particularly exceptional.

Four chapters illustrate the 19th century. One is devoted to Hector Berlioz's *Symphonie fantastique*, first performed in the auditorium of the Paris Conservatoire, and reveals the principles of the romantic

orchestra; another shows Giacomo Meyerbeer's *Robert le diable*, a lyrical drama performed at the rue Le Peletier opera-house in 1831; Richard Wagner is also present, with *Parsifal* and the auditorium of the Bayreuth Festspielhaus. Finally, because the 19th century was the age of World's Fairs, we discover the Salle des Fêtes at the Trocadéro, which provided the framework for the première of Camille Saint-Saëns's *Symphonie no. 3 avec orgue* in 1878.

The museum which, since 1991, has implemented a vigorous policy of contemporary acquisitions, also evokes Igor Stravinsky's *Sacre du printemps* first performed at the Théâtre des Champs-Élysées in 1913, and Mauricio Kagel's *Ex-position*, the première of which took place at the IRCAM's *Espace de projection* in 1978.

Of course, these nine chapters are the main points, the most spectacular moments of the visit but the visitors are also attracted by details revealing the many ways to enhance one's love of music.

A Continuous Architectural Promenade: Distance and Proximity

The inauguration of the museum in January 1997 marks the completion of one of the final elements in the development, construction and renovation program implemented by the EPPV since 1979. The zénith, the Cité des sciences, the géode, the park, and the Cité de la musique today constitute a vast cultural complex within the exceptional fifty-five-hectares La Villette site. The new national museum is at the heart of the Cité de la musique. After the Musée d'Orsay, the Grand Louvre, the evolution Galleries of the Muséum d'histoire naturelle, and other landmarks within a rich cultural landscape—veritable palaces choosing spectacular scenographic presentations for their collections—the Musée de la musique has chosen a different strategy.

Franck Hammoutène has conceived the museum as a measured, sober promenade in which the architecture highlights the quality of the works. More than nine hundred ancient and modern instruments, scores, paintings, models, and the like are exhibited over a surface area in excess of 3,000 square meters. This gives an idea of the density of the collection. Materials and forms work together to enable the

instruments to inhabit the space, intensely present.

On the basis of Loyrette's museographic program, Hammoutène's scenographic arrangements are designed to impart information and evocation rather than direct figurative narration, to offer a continuous promenade with carefully nuanced spaces and moods, and to clarify access to knowledge. The visitor discovers elements of musical history, from baroque Italy to contemporary researches. The music, like the architecture, contains sequences, breaks and continuities, melodic lines, points and counterpoints, rhythms and contrasts.

The Musée de la musique reveals itself to be a secret universe, a refuge from the busy life of the park and the Cité de la musique as a whole. It is another world, a territory that works on inner principles, where the architecture accompanies the eyes and the pace according to other rhythms demanding attention, vigilance, a careful ear.

The presentation of the collections respects the programmatic arrangement; the instruments are positioned so as to engender mutual visual responses, and together form tableaux or series that echo each other in terms of filiation or epoch. The scenography eschews fixed works and spaces and instead contrives a continuous spatial device, with spatial divisions designed to establish clear hierarchies between the works and the public. The architectural demarcations are as intangible as possible, and reconciles the intrinsic inaccessibility of the works with the possibility of intimate contact with the public.

Following the nine didactic sequences of the museum, the frontier between the works and the visitors is the object of subtly different architectural solutions. The instruments are presented behind freestanding sheet-glass panes rising from floor to ceiling, or appear within porticoes quasi-urban in scale, punctuating walls of wood. A number of carefully positioned subjects are treated in more spectacular fashion, for instance Monteverdi's Orfeo at the outset of the show, which combines instruments and architectural models. Ceiling textures vary to the point where they merge with the untreated concrete "sky" of the double-height conch.

The lacquered, monochrome gray walls set off the forms and warm colors of the instruments. The floors, from wood parquet to polished concrete, interrupt the

visitors' steps and delimit protected zones of the works; the pianos of the romantic orchestra are directly accessible to the eye if not to the touch, whereas, at the mezzanine level, the visitor can study the history of musical notation.

Optimal conservation conditions preclude direct sunlight; the openings are half-shuttered, letting in only a measured degree of natural light. The museum is, here and there, punctuated with occasional broad views of the Parc de la Villette and the Cité de la musique, an architectural landscape. The museum itself is neither monumental, nor on a scale of furniture.

Instrumental series can be studied at close hand, in repetitive sequencings, the sole reminders of traditional museum showcases. Some instruments (mostly replicas of old instruments) will be played in public. They stand on low podiums around which a circulation zone expands to allow a maximum number of visitors to gather round.

Set on steel or wooden stands, the instruments appear to float in midair. Some seventy different models of chased-steel instrument supports were designed by the architect himself; they resemble clock wheels, and can be assembled in an infinite variety of combinations so as to respect the fragility, the tensions and the mass of each instrument. The sequenced glass showcases transcend their function as barriers and create pauses; they become backcloths to furniture, benches and sculptures—screens which the artist Alberto Bali has enhanced with touches of gold and silver. Omnipresent high-performance technological installations (air-conditioning, climate control, alarm systems, lighting) remain out of sight, allowing the architecture to forge intimate, natural relations between the instrument, the environment, and the onlooker's gaze.

A wall of violins, anonymous pieces, Stradivarii, pianos, a Balinese gamelan, brass and gilt instruments, canvases, percussion instruments, electronic pieces from the 20th century, electric guitars—the pieces discovered here, patiently worked by human hand, all testify to the history of musical culture in its myriad rewritings and revisions.

Museography and architecture have forged this exceptional collection of instruments into a museum outside time, inhabited by music.

The Musée de la musique is open to the public from Tuesday to Saturday, 12 noon to 6:00 p.m., Sunday 10:00 a.m., and

Friday 12 to 9:30 p.m. It is located at 221, avenue Jean-Jaurès, 75019 Paris. The nearest Métro station is porte de Pantin. The Internet site is <http://www.cite-musique.fr>. Future issues of this newsletter will introduce AMIS members to the research aspects of the Musée de la musique.

Adapted from Marie-Franc Calas, *Musée de la musique: Handbook*

WWW.AMIS.ORG

AMIS has a new vehicle for publicizing information about our Society, a site on the World Wide Web. Because of a resolution passed by the Board of Governors, we have obtained rights to use the "domain name" (that's tech lingo for an electronic address), **AMIS.ORG**. I designed it over the past summer. You can pay our web site a visit by "pointing your browser" (more tech talk) to <http://www.amis.org>. The site consists of about twenty pages organized into six main areas of information about the Society.

Embedded throughout the site are "hot links" (still more techno babble) to nearly fifty other web sites that may be of interest to those who share our passion for musical instruments. While a couple of clicks are worth a thousand descriptive words, we thought a brief summary of these areas, **Activities, Publications, Awards, Membership, Organization, and Links**, might whet the appetite of our intrepid readers to make a connection to the Internet and see how we look in cyberspace.

From the **Activities** page, you can read about our annual meetings and get details about upcoming events. You will also be one click away from visiting the on-line versions of the *Directory of Musical Instrument Collections in the United States and Canada* and the *International Directory of Collections of Musical Instruments*, hosted at the CIMCIM web site. This is a must-see destination; all of the hard work put in by members of the Society—especially editors Barbara Lambert, Al Rice and the scores of other contributors—has been carefully presented by Arnold Myers in an easily searched listing of hundreds of entries.

The **Publications** area describes our written work and includes a listing of all the articles published in the *Journal*,

along with the Guidelines for Authors of future articles. The **Awards** section lists past recipients of the various prizes presented by the Society, summarizes the criteria employed in making these difficult choices, and even outlines the process to apply for The William E. Gribbon Memorial Award for Student Travel. Prospective members can make their intentions known by filling out the on-line application in the **Membership** area, where they can choose to join us by

requesting an invoice or by electronically submitting a major credit card number.

As is typical for many sites on the Web, **AMIS.ORG** has a **Links** page that provides many ready-to-use connections to locate the web sites developed by other organizations. A sampling of these include links to instrument collections with on-line information, educational institutions with course offerings in organology, sites devoted to one type of instrument (for example, reed organs, or the trombone), research resources (such as the Library of Congress and the Genealogical Home Page), musical instrument dealers, and—my favorite—Instrument Jokes, where you can find all sorts of mediocre-to-good humor for musical occasions.

An important and essential attribute of our web site, just like all outposts on the electronic frontier, is its inherent malleability: new information can be added anytime, just like a community bulletin board. Although it is a publication of sorts, the current design of the web site is a framework that we can update and expand to meet the needs and desires of our membership. As its author, I guess I would be allowed to say that it is uninspired now. What we need is a constant stream of contributions from you, for example, images showing your favorite collection, pictures from past AMIS gatherings, diagrams and sounds of instruments you may be working with, news of special events of interest, suggestions of additional links, or whatever else you might want to send in. There is no practical limit to the size and extent of our electronic presence on the Web and the only constraint is the time and imagination we choose to put into it!

To “read more about it,” you’ll need a computer with a modem and an account with one of the many Internet Service Providers such as America Online, CompuServe, or the like. Once you

connect to the Internet, start up your Netscape Navigator or Internet Explorer, and “open” the following address: <http://www.amis.org/> If you like what you see—or even if you don’t—why don’t you drop me a note by clicking on the “email your comments about this web page” line at the bottom of the first page or send me email at samquigley@mfa.org. I’d appreciate your reactions and look forward to adding your ideas to our web site.

—Sam Quigley, AMIS Webmaster

Selected Web Sites Concerning Musical Instruments

In recent years, dozens of Web sites devoted to museums, musical instrument topics, and musical instrument makers, associations, and companies have appeared on the Internet. A Web site for the AMIS has been developed by Sam Quigley of the Museum of Fine Arts in Boston. Because many of these Web sites will be of interest to AMIS members, there follows a selected list of sites including lists of instrument museums (some of which include descriptions of specific instruments); lists of instrument plans; lists of articles concerning musical instruments; and links to related Web sites concerning music.

International Directory of Musical Instrument Collections

<http://www.music.ed.ac.uk/euchmi/cimcim/id/>

The International Directory of Musical Instrument Collections, sponsored by ICOM (International Commission on Museums), and the AMIS Directory of Musical Instrument Collections in the United States and Canada provided this listing on one site. It includes hundreds of listings of museums and private collections in Austria, Canada, Germany, Republic of Ireland, Italy, Netherlands, the United Kingdom, and the United States. Many listings include specific descriptions of instruments, history of the collection, listings of recordings, and a bibliography regarding the collection. There are about 450 public and private collections listed in the United States.

CIMCIM Members’ Museums
<http://www.music.ed.ac.uk/euchmi/cimcim/iwm.html>

The Comité international des musées et collections d’instruments de musique (International Committee of Musical Instrument Museums and Collections—a committee of ICOM) currently lists thirteen links to Web sites concerning museums and other CIMCIM institution members worldwide. These are the Steams Collection of Musical Instruments (Ann Arbor, Mich.); Museum of Fine Arts (Boston); Fiske Museum of Musical Instruments (Claremont, Calif.); Edinburgh University Collection of Historic Musical Instruments; Deutsches Museum (Munich); Metropolitan Museum of Art (New York); Bate Collection (Oxford); Pitt Rivers Museum (Oxford); Musée de la Musique (Paris); Experience Music Project (Seattle, Wash.); Musikhistoriska Museet (Stockholm); Shrine to Music Museum (Vermillion, S.D.); and the National Museum of American History (Washington, D.C.). Many of these sites are very large and include numerous links to other Web sites concerning musical instruments and music.

The Galpin Society for the Study of Musical Instruments

<http://www.music.ed.ac.uk/euchmi/galpin/>

This site includes information regarding the Galpin Society, including how to join, available publications, and the complete contents page and book reviews (since 1987) in the *Galpin Society Journal*, the leading British organological journal.

GEFAM Zürich: Gesellschaft der Freunde alter Musikinstrumente; Société des amis d’instruments anciens de musique; Society of Friends of Old Musical Instruments

http://www.dsk.ch/gefam/gefam_en.htm

This site includes information regarding GEFAM, including how to join this society; the complete contents pages (since 1983) in *Glareana*, the leading Swiss organological journal; a listing of major public collections of musical instruments in Switzerland; and an

announcement of an inventory of musical instruments in public and private collections in Switzerland.

Sonances's International Survey of the Musical and Cultural Press

A current contents list of over eighty music periodicals, including the *AMIS Newsletter* and the *Journal of the American Musical Instrument Society*. These publications may be accessed directly at
<<http://sonances.qc.ca/journals/amis.htm>>
and <<http://sonances.qc.ca/journals/jamis.htm>>.

American Musicological Society Sites of Interest

http://musdra.ucdavis.edu/Documents/AMS/musicology_www.html

An enormous list of sites, many of which pertain to research. There are over forty different sites under an "Instruments" heading regarding brass, cello, crumhorn, electronic instruments, flutes, harpsichord, percussion, harp, hurdy-gurdy, lute, oboe, piano, pipe organs, recorder, rackets, theremin, viola da gamba, and violin.

Wind World Link Site

<http://www.windworld.com/mccardle/link.htm>

A large variety of different sites are listed dealing with many wind instruments, companies, makers, and other sites dealing with musical instruments.

Folkers and Powell

<http://www.baroqueflute.com/>

A large site concerning the flute and 18th-century music along with abstracts of articles and some full texts about the flute written by Ardal Powell.

The Piano Page

<http://www.vol.it/mirror/ptg/homepage.html>

A general collection of sites relating to the piano sponsored by the Piano Technicians Guild, including information on piano technicians, piano makers, piano competitions, piano dealers, magazines, and piano manufacturers.



Kenneth G. Fiske Museum of The Claremont Colleges, Claremont, California

U.K. Piano Page

<http://www.airtime.co.uk/forte/>

A large collection of sites devoted to the piano, its history, and British companies currently producing pianos.

The Treasure Room Historical Musical Instrument Collection at the Vassar College Department of Music

<http://iberia.vassar.edu/vcl/music/text/TRvirtual.html>

Descriptions by Laurence Libin with photographs of selected instruments (primarily keyboards) from the Vassar College collection.

Chickering Piano Registry

<http://www.freenet.calgary.ab.ca/~ejkuntz/>

A brief history of the Chickering piano company and a list of Chickering pianos in public and private collections with specific information on several instruments.

—Albert R. Rice

AMIS Claremont 1998

The twenty-seventh annual meeting of the American Musical Instrument Society will be hosted by the Kenneth G. Fiske Museum of The Claremont Colleges in Claremont, California, May 23-27, 1998.

The meeting will be held on the campus of Pomona College in Claremont and the official hotel will be the Claremont Inn.

Harrison Powley of Brigham Young University is the program chairman and Albert Rice, curator of the Fiske Museum, is coordinating local arrangements. All paper proposals and panel proposals must be sent to Harrison Powley, 2220 North 1400 East; Provo, UT 84604; telephone (801) 377-3026- fax (801) 378-5973; e-mail <harrison_powley@byu.edu>. **The deadline for proposals has been extended to 15 December 1997.**

A widely varied program will include papers, demonstrations, and an AMIS author's book signing party. Featured groups are Musica Viva with James Tyler performing music of the early baroque and the Americus Brass Band performing 19th century brass music on period instruments. Prof. Preethi da Silva of Scripps College will give a recital on fortepiano and clavichord and a duo of vieilles will be featured, performed by Robert Green and Curtis Barak.

Tours will feature the musical instrument collection of the Fowler Museum of Anthropology at UCLA, Nethercutt Collection of Mechanical Instruments at Sylmar, and the Folk Music Centre and Museum in Claremont in addition to opportunities to view the instruments in the Fiske Museum. Since the last AMIS meeting in Claremont the Fiske Museum has grown dramatically from a little over 600 instruments to over

1300. The new instruments comprise gifts of all types including almost thirty 18th and 19th century pianos, over seventy brass instruments comprising the Leon Whitsell collection, about four hundred woodwinds and brasses from the Jack Coleman collection, and many gifts from a number of individuals. Selected instruments will also be on display from the keyboard collection of Edgardo Sodero; the woodwind collections of Joseph Moir and Kermit Welch- the flute collection of Richard Wilson; and the vielle collection of Curtis Barak.

Other events will include the presentation of the Frances Densmore Prize and the Curt Sachs Award for 1998, and the traditional banquet activities on Saturday evening.

AMIS members arriving early or staying after the meeting will find a myriad of attractions in the southern California area, including Disneyland, the new Getty Center in Westwood, the Norton Simon Museum in Pasadena, the Armand Hammer Museum in Los Angeles, and the Huntington Library and Botanical Gardens in San Marino.

Appointments should be made in advance for study of instruments in the Fiske Museum by contacting Albert R. Rice.

The conference schedule and additional information materials will be published in the February issue of the AMIS Newsletter. Registration materials will be included in the Newsletter mailing. For additional information, contact Albert Rice, Curator, The Fiske Museum, 450 N. College Way, Claremont, CA 91711-4491; telephone (909) 625-7649; fax (909) 621-8398; email: arrice@rocketmail.com.

Call for Papers for the 1998 CIMCIM Conference Melbourne, Australia 10-16 October 1998

**Cultural Diversity and Museums of
Musical Instruments**

**Organized with the Triennial
Meeting of the International Council
of Museums ICOM 1998**

Offers of papers are invited for the meeting of CIMCIM in Melbourne, Australia, in October 1998. The theme of the meeting will be Cultural Diversity and Museums of Musical Instruments. It is intended that a focus of the meeting will be on the significance and classification of musical instruments in various cultures. Papers will be particularly welcome which discuss these cultural aspects and how we interpret the material in our museums. Papers on other topics relating to the theme of the ICOM Triennial Meeting Museums and Cultural Diversity, or the management of musical instrument museums will also be welcome. Presentations should last no more than twenty minutes. Authors should, however, be prepared to deliver the full text of their papers, preferably by email or on a diskette, in time to be distributed at the meeting, i.e., by 31 August 1998.

Abstracts of 200 to 300 words should be submitted by post, fax, or preferably email by 31 March 1998 to Arnold Myers, Vice President CIMCIM, A.Myers@ed.ac.uk (as plain text ASCII or HTML, not as an encoded attachment). A list of any desired audio/visual equipment should accompany the abstract. Margaret Kartomi <margaret.kartomi@arts.monash.edu.au> is the program coordinator of the 1998 CIMCIM Conference. At this stage CIMCIM cannot guarantee the publication of submitted papers. We will publish the abstracts on the CIMCIM World-Wide-Web site (<http://www.icom.org/cimcim/iyp.html>).

Joseph Lam Named New Director of Stearns Collection

Enthnomusicologist Joseph Lam, began his duties as Director of the Stearns Collection, School of Music, University of Michigan, in September 1997. As a new faculty member at the School of Music, half of his appointment is as director of the collection. Margo Halsted, who had directed the collection for the past several years, will devote more of her time to be the university's carillonist. Inquires about the Stearns Collection should be directed to Prof. Joseph Lam, School of Music, University of Michigan, Ann Arbor, MI 48109-3085.

More about the Horrid Affair in New York City

In last June's issue of this Newsletter, we quoted an article, entitled "Horrid Affair," from the Daily National Intelligencer (Washington, D.C.) of 15 June 1839 (reprinted from the New York Courier), which describes the terrible injuries inflicted on a Mrs. Schroeder of Chrystie Street in New York City. Readers will recall that the unfortunate woman's husband, one Luke Schroeder, a flute maker by trade, had left for St. Louis on business some seven months earlier and was still absent. Mrs. Schroeder was discovered in her home in a grievously wounded state on 11 June, still alive but not expected to recover. Suspicion fell on her son, who was believed to have stolen a gold watch from the premises a month previously and, during the recent crime, may also have taken some new flutes that his mother had refused to give him. Accordingly, a warrant was issued for the young man's arrest.

The following report of further developments in this horrid affair has been found by William E. Hettrick in the New York Morning Herald of 13 June 1839. Additional news will be published in these pages as it is discovered.

Coroner's Office, June 13th,—The Coroner held an *ante mortem* examination at the house of John Odell, corner of Rivington street and the Bowery, on view of the body of _____ Schroeder who resided at 173 Christie street. It appeared from the testimony of several witnesses, that the wounded woman was the wife of a German mechanic, then absent in Michigan. That on Tuesday, in consequence of some suspicions, the neighbors broke into the room and found Mrs. Schroeder in a most pitiable condition, from wounds in her head, inflicted by a small iron bar which lay in the room.

The following is her examination by the Coroner.

Question—What is your name?

Answer—My name is Schroeder.

Question—How did you get these wounds?

Answer—I don't know.

Question—Remember you have taken a solemn oath, and the doctor says probably you will die. You have sworn to tell the

truth. Now you can tell if any person injured you.

Answer—I don't know. I was sick, and vomited very much, and might have hit my head against the wall.

Question—When did you see your son?

Answer—I did not see him nor hear from him last night as I know of.

Question—Where is your husband?

Answer—My husband is not at home.

Question—Was your son here last night?

Answer—He came in towards morning—said he heard I was sick, and came to see me.

The jury, after a long examination, found the following verdict—"That the said _____ Schroeder was wounded by some person unknown; but, from the testimony produced, they have good reason to suspect it was done by her son, Henry Schroeder."

The coroner immediately issued his warrant, and had Henry Schroeder arrested on the charge of maltreating his mother. If the woman dies, her son stands in an awkward predicament,

AMIS To Meet At Vassar College in June 1999

The 1999 annual meeting of the American Musical Instrument Society will be held from Thursday through Sunday, 17-20 June, on the campus of Vassar College, Poughkeepsie, N.Y. Kathryn S. Libin will chair the local arrangements committee.

Located in the heart of the Hudson Valley, seventy-five miles north of New York City, Vassar College is accessible by car, several bus lines, Amtrak and MetroNorth railroads, and air service (both major carriers and commuter lines) to Stewart International Airport in Newburgh, N.Y., about thirty minutes away.

The well-tended campus boasts a number of architectural landmarks, including the imposing Main Building (designed by James Renwick, Jr., and completed in 1865), the Norman-style Chapel (1904), the Gothic-style Thompson Library (1905), and the new Frances Lehman Loeb Art Center, designed by Cesar Pelli and opened in 1993.

The College's permanent art collection, housed in the last-named building and its adjoining sculpture garden, comprises some 12,500 works, with special emphasis on 20th-century art, 19th-century English drawings, landscape paintings of the Hudson River School, Rembrandt etchings, and Dürer engravings.

The College also had rich resources in its several libraries and, of particular interest to AMIS members, its select treasury of historical musical instruments, located in the picturesque Skinner Hall of Music.

The dates of the 1999 meeting were chosen to conform to Vassar College's schedule and also tie in with that year's Boston Early Music Festival, which will run from Monday through Sunday, 7-13 June.

Stradivari "Messiah" Authenticated

This past summer, **Stewart Pollens**, Associate Conservator of Musical Instruments at The Metropolitan Museum of Art, traveled to the Ashmolean Museum in Oxford, England, to examine the world's most famous Stradivari violin, known as the "Messiah." Acquired by the violin collector Count Cozio di Salabue shortly after the death of the maker, the instrument has been preserved in near perfect condition. For more than two hundred years, it has served as a textbook for the study of Antonio Stradivari's style and construction techniques, its varnish, edgework, and other details having been kept safe from the rigors of use. The appellation "Messiah" derives from an incident involving the 19th-century virtuoso Jean-Delphin Alard, who exclaimed in exasperation that the violin was like the Messiah in that its virtues had been extolled and its arrival promised for years, but that it had never materialized. The violin was ultimately secured in Italy by the violin maker and dealer Jean-Baptiste Vuillaume, and brought to Paris in 1856. It was first publicly exhibited at the South Kensington Museum in 1872 and ultimately presented to the nation (U.K.) by Messrs. Arthur and Alfred Hill. It had been on display at the Ashmolean Museum since 1939.

In recent years, some violin authorities have challenged the authenticity of this instrument, who have claimed that it is a

clever forgery made by Vuillaume. Stewart Pollens, whose recently published book entitled *The Violin Forms of Antonio Stradivari* draws attention to letter designations of Stradivari's wood molds and templates used to construct the violins, discovered that these letter designations were originally written in the pegboxes of the instruments. Most of Stradivari's violins were renecked in the 19th century, and the letter designations lost while grafting a new neck to the original scroll. Only a few of Stradivari's violins retain their original necks, "The Messiah" being one. While examining "The Messiah" Mr. Pollens observed the letter "G" in that instrument's pegbox, demonstrating that the instrument was made on the "G" form. This detail would not have been known to a 19th-century forger.

After Mr. Pollens' visit, Dr. J. J. L. Whiteley, Assistant Keeper of the Ashmolean, wrote that "the discovery of the G-form mark on the Messiah should silence forever the skeptics who have suggested that the *LeMessie* is a 19th-century forgery." Dr. Whiteley also proclaimed the discovery to be "one of the high points of the season."

Stewart Pollens' book was also recently cited in a Sotheby's catalog in reference to a letter of Stradivari's that was being auctioned. His published analysis of the inscriptions found on Stradivari's papers assisted in the authentication of this rare document.

Why Repatriate Musical Instruments?

For 500 years in the western hemisphere, indigenous peoples have waged a relentless battle for survival as distinct cultures. The right to remain indigenous in the Americas has been continuously threatened by missionaries intent on "civilizing the Indian." To this purpose, non-Native governments have enacted various prohibitions against Native music, dance, ceremonies, and the possession of paraphernalia related to such activities.

Confiscated ritual objects usually found their way into private collections, museums, or universities. Regarded as exotic artifacts, curiosities, or remnants of "dead or dying" cultures, the original purposes and meanings of these objects

were often unknown or misunderstood. Sacred objects, long employed by Native medicine people for spiritual and healing ceremonies, became objects, of intellectual speculation and public amusement.

Sacred medicine drums, flutes, rattles and other musical ritual objects are prepared in a manner which imbues them with specific powers and purposes. Each object wears the colors, symbols, and other details of the dynamic vision or dream out of which it was born. These visions are recognized as spiritual manifestations that require expression in sacred forms. And every such creation is regarded as a living being, containing not only the unique vitality of the object itself, but the life forces of each material—mineral, plant and animal—out of which it is made.

Today, collectors and connoisseurs appreciate the aesthetic and monetary value of these instruments. However, "caveat emptor"; these objects are alive, and remain alive until ceremonially put to rest. They can pose a great risk to the uninitiated.

It is with this understanding that Native people are requesting the repatriation of musical instruments. Return to the ceremonial cycle and the proper fulfillment of purpose is essential to traditional Native reality, in order to maintain and promote the well-being of all life.

—Franc Menusan
Board of Trustees,

American Indian Ritual Repatriation
Foundation
New and Notes 3, no. 2 (Fall/Winter
1996-97)

Articles about Musical Instruments Published 1995–1996

In preparation for awarding the sixth biennial Frances Densmore Prize, a general listing of articles about musical instruments has been compiled by Carolyn Bryant. The Densmore Prize will be awarded in 1998 to an outstanding article-length work published in English during the calendar years 1995 or 1996. This list covers the same period of time but includes a broader range of articles (in scope and depth of scholarship) than

those considered for the award.

The articles were selected from a search of some 45 journals as well as the *Music Index*, the *Art Index*, and *OCLC First Search*. For journals that appear substantially later than the date of the journal, the copyright date may have been used as the date of publication. Address reader comments to Carolyn Bryant, 5206 Chandler Street, Bethesda MD 20814.

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—Carolyn Bryant

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In Memoriam

ANTHONY CUTHBERT (TONY) BAINES

"Of . . . eminence as scholar, curator, performer, and educator in a career spanning more than half a century . . ." so begins the citation of the AMIS Curt Sachs Award to Dr Baines. Anthony Baines, known as Tony, did not set out on a musical career, first a Kings Scholar at Westminster School, Tony won a Scholarship to read Chemistry at Christ Church, Oxford. It was at Westminster that Tony was first "gripped" by music. There he started learning clarinet and bassoon, and collecting musical instruments. When at Oxford afternoons were spent cycling (his motorcycle having been sold to buy a saxophone) around Oxfordshire scouring junk shops for instruments. In the evenings he indulged his love of jazz by playing clarinet and sax in a jazz band as well as playing bassoon at every opportunity.

After Oxford, Tony went to the Royal College of Music where he was awarded

an open scholarship on the bassoon and studied orchestration with Gordon Jacob. Then he joined Beecham's London Philharmonic as bassoon and contra bassoon player. At the outbreak of war there were no commissions for men of his age so, using slightly unconventional means of producing the required papers, he went to Swansea where he found a place as an Ordinary Seaman in the Merchant Navy.

On his return he received a commission to the Tanks regiment in 1941 and volunteered for the Middle East. In 1942 he was wounded, captured, and sent to Italy. Recovering, he was sent by train to Germany. This journey was not without incident; he escaped twice: first from the moving train and then from a truck. The second time he was with a group of Sikhs who, incredibly were still in possession of their knives. Tony borrowed a knife and cut his way out of the canvas truck. He eluded capture by disguising himself as an Italian shepherd (using this as an opportunity to learn more about local musical traditions) and it is said that he was only betrayed by the tins of Gold Flake tobacco in his pocket. It remained a source of pride to Tony that after this there was a price on his head.

Once in the camp he did much for morale by arranging the music he remembered for any instruments that were acquired from the local junk shop, this included such unique combinations as banjo and double bass. In time the Red Cross sent a more conventional consignment of instruments, sadly there was never a bassoon amongst them so he was not able to escape from the role of conductor. Among many other works he arranged and conducted completely from memory was Beethoven's *Eroica* Symphony.

After demob in 1945 he returned to the LPO until appointed Assistant Conductor. This was followed by a time in the International Ballet Company as Associate Conductor up to the disbandment of the Company in 1954. It was there, in 1950, that he met the oboist Patricia Stammers (now known as an authority on hand-woven textiles and also the author of several books) who became his wife in 1960. His first publications, performing editions of early music appeared at this time together with articles on musical instruments for the fifth edition of *Grove's Dictionary* (1954). Since the war his collection of instruments had grown by leaps and bounds, and he had a growing

circle of like-minded friends. Together, in 1946 they formed the Galpin Society named (at Tony's suggestion) after the foremost British authority and collector up to that time. The *Galpin Society Journal*, edited by Tony for many years, was the first to be dedicated to musical instruments.

In 1955 he left the performing world to become bandmaster at Uppingham school followed by a spell at Dean Close, Cheltenham. School teaching enabled him to spend more time on research and writing. His first book, *Woodwind Instruments and Their History* was published in 1957. This was followed by his monograph *Bagpipes* on the Pitt Rivers Museum's collection in 1960, *European and American Musical Instruments* in 1967 and the official catalogue of non-keyboard instruments in the collection of the Victorian and Albert Museum in 1968.

Baines was appointed first Lecturer/Curator of the Bate Collection in 1970. His book *Brass Instruments* was published in 1976 followed by numerous articles for the New Groves. Those who attended his lectures will not forget them, not only because of the content of his teaching and the depth of his learning, but also because of his own inimitable lecturing style and his endearing battles with modern technology. During his curatorship he founded the Bate Band which gave concerts of Haydn and Mozart on the Collection's instruments. These were among the earliest performances of music of this period on original instruments.

In Oxford he was elected a Supernumerary Fellow of University College in 1975, in 1977 he received the Degree of D. Litt., and on retirement in 1980 was elected an Ordinary Fellow of the British Academy for services to music. On retirement Tony continued to write, the *Oxford Companion to Musical Instruments* (1992) being his last book. In the last years as well as the Curt Sachs Award Tony was given an honorary Doctorate of Music at Edinburgh University.

Tony's instruments are now in the Bate Collection and his notebooks are in the archives at the Pitt Rivers Museum. A Memorial fund has been set up and a Celebratory Concert will be held in his Memory on Sunday 1 February 1998. AMIS members who might be in England at the time would be most welcome. Any

offerings for the fund or enquiries about the Concert can be sent to: Dr. H. La Rue, Bate Collection, Faculty of Music, Holywell Street, Oxford, OX1 1DB.

Anthony Cuthbert Baines, born London 6 October 1912. Musician, conductor, scholar and enthusiast. Married, 1960, Patricia Stammers. Lecturer/Curator Bate Collection 1970–1980. D.Litt Oxon., 1977., FBA 1980, Curt Sachs Award 1985, Died 2 February 1997.

—Dr. Hélène La Rue

Lecturer/Curator of the Bate Collection and of the Musical Collections in the Pitt Rivers Museum and Fellow of St. Cross College, Oxford

DR. DAVID KENNETH RYCROFT

David Rycroft, originally from Durban (born 7 December 1924), South Africa, obtained his degree in Bantu studies from the University of Witwatersrand in 1947. Military service mostly in Egypt and work as an aural and speech consultant to medical firms preceded his post as Cultural Recreation Officer to the Non-European Affairs Department in Johannesburg. Furthering knowledge of African art and music through lectures, courses, recitals, adult education, and exhibitions, he made great use of his knowledge and love of music, playing a number of instruments and particularly liking brass. During these years, he acquired the rudiments of other African languages.

In 1952, now married to Jacqueline, he took up a post as Lecturer in Bantu languages at the School of Oriental and African Studies, University of London, England. A distinguished career followed; advice to the BBC on African music, lectures to academic societies of

importance, and in 1962, making history by being the first Africanist to lecture to the British Association of Orientalists. 1963 and 1964 saw him in Switzerland where he filmed and recorded a royal wedding. Later he was to compose the national anthem for the independence Swaziland, a Fanfare for the King's Jubilee, and a Zulu Suite for Brass band at the request of the Chief Minister of KwaZulu.

Professional life notwithstanding, he joined the Guild of Gentlemen Trumpeters in 1962, using natural trumpets and other early instruments and the new Mellstock Band created in 1966. The former played at several ceremonial functions in London and elsewhere, the latter at the Thomas Hardy Festival in Dorchester and at the opening of the new library at S.O.A.S.

His work as an African musicologist and linguist was recognized in 1985 by the award of a Doctorate; he retired from SOAS in 1987 but not from scholarly activities. The Galpin Society, of which he had been a member since Johannesburg days took advantage of this retirement and elected him its Editor without delay. David Rycroft's scholarship, enthusiasm, indefatigability, and meticulous attention to detail and accuracy are well known; there are many young people who have benefitted from his tuition and encouragement. He played in two Sussex bands and was always keen to take his accordion to local parties.

David Rycroft died in London on 8 August 1997 after a serious illness, having been the distinguished Editor of the *Galpin Society Journal* for ten years. He is survived by his wife, Jacqueline, two sons, and two daughters. It is pleasant to remember that he spoke of the Editorship as the most important and enjoyable of all his commitments.

—Pauline Holden, Honorary Secretary
The Galpin Society

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All AMIS members are invited to submit materials to *NAMIS*, including information about their personal activities dealing with musical instruments. Black and white photos of particularly interesting musical instruments are also invited.

NAMIS is published in February, June, and October, with submission deadlines of 1 January, 1 May, and 1 September, respectively. This is your Newsletter. Please help me serve you better by submitting appropriate materials promptly.

NAMIS is printed from computer generated files on a Docutech machine. The School of Music, Brigham Young University, provides generous secretarial support. Lori Menssen and Angela Park assist in the design, layout, and printing of *NAMIS*.

—Harrison Powley
