

Newsletter

of the American Musical Instrument Society

Volume 24, No. 2

June 1995



Photo by David W. Hawkinson, Museum of Art, Brigham Young University

Phillip T. Young, outgoing AMIS President, congratulates new AMIS President William E. Hettrick after presenting him with the Society's gavel.

A MESSAGE FROM THE PRESIDENT

What a wonderful time we all had in and around beautiful, friendly Salt Lake City! Although fine weather, magnificent scenery, and splendid architecture all provided a perfect setting, it was really the human factor, the contributions of all who attended, that made our 24th annual AMIS meeting such a memorable event. Ellen and Harrison Powley and their colleagues deserve our special thanks for skillfully putting together a schedule that allowed us to see and hear impressive local attractions and informative session, but still left enough time for the

social interchange that is such a valuable and enjoyable part of our Society's activities. In fact, the overall success of our meeting was everyone's doing, and we are grateful to all those who planned, organized, researched, wrote, welcomed, chaired, spoke, showed, told, questioned, commented, demonstrated, performed, auctioned, bid, outbid, and simply graced our gathering with their presence.

The annual meeting was marked by a number of important events, but the most gratifying for me personally was the brief business meeting on Friday, May 19, when I had the honor of taking office as your president. AMIS has benefited greatly from the dedicated leadership of my predecessors, Robert

M. Rosenbaum, Frederick R. Selch, André P. Larson, Cecil Adkins, and Phillip T. Young—each of whom faced problems critical to the success of the Society during his term of office. I believe AMIS will have a significant future, but it will take the continued support and hard work of all of us to bring this about.

A crucial matter is the necessity of attracting new members. In the coming months I will be working with my fellow officers and members of the board of governors to develop new methods of making our Society better known to those who share our interest in musical instruments. Those of us who are affiliated with academic institutions have a special responsibility to

**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 to Harrison Powley, Editor AMIS Newsletter, E-563 HEAC, Brigham Young University, Provo, UT 84602-6410; phone 801-378-3279, fax 801-378-5973, e-mail ehpowley@adm1.byu.edu. Requests for back issues should be directed to Peggy F. Baird, 4023 Lucerne Dr., Huntsville, AL 35802; phone 205-883-1642. All correspondence regarding membership rates and address changes should be directed to Albert R. Rice, Membership Registrar, 6114 Corbin Ave., Tarzana, CA 91356-1010; phone/fax 818-776-9446, e-mail al_rice@cucmail.claremont.edu.

BOARD OF GOVERNORS

William E. Hettrick	President (1995-97)
Harrison Powley	Vice President (1995-97)
Jeannine E. Abel	Secretary (1995-96)
Robert E. Eliason	Treasurer (1995-96)

Cecil Adkins (1994-97)
Peggy F. Baird (1995-98)
Bruce Carlson (1993-96)
Martha N. Clinkscale (1993-96)
Cynthia A. Hoover (1995-98)
John Koster (1993-96)
Laurence Libin (1993-96)
Bill Maynard (1994-97)
Sam Quigley (1994-97)
Marlow Sigal (1995-98)
Susan E. Thompson (1994-97)

make undergraduate and graduate students aware of our William E. Gribbons Memorial Award for Student Travel, which can support their attendance at our annual meetings. But we must recruit new members from all of our constituencies, and we are there fore all called to share this responsibility. As you meet and talk with old and new friends in the course of your musical activities, please mention AMIS to them; show them copies of our Journal, Newsletter, and programs of annual meetings; and be sure to distribute our membership forms (available from our secretary, Jeannine Abel). In the first analysis, I believe, it is friendly word-of-mouth advertising that will prove to be out most effective recruiting tool. In a recent letter, Laurence E. R. Picken, the recipient of our Curt Sachs Award for 1995, commented: "AMIS—such a heart-warming

acronym!" Let's make sure everybody knows what we're about!

William E. Hettrick

**AMIS 1995-96
COMMITTEES**

New AMIS President William Hettrick has made the following Committee appointments:

Curt Sach Award Committee

Laurence Libin	chair 1996
Susan E. Thompson	chair 1997
Sam Quigley	chair 1998

Publications Prizes Committee

Kathryn Libin	chair 1996 (D 93-94)
Martha Maas	chair 1997 (B 94-95)
	chair 1998 (D 95-96)
John Koster	chair 1999 (B 96-97)
	chair 2000 (D 97-98)
Kenton Meyer	without term
Carolyn Bryant	bibliographer, without term

D=Densmore, B=Bessaraboff

Annual Meeting 1996 Vermillion, SD

André Larson	chair, local arrangements
John Koster	chair, program
Margaret D. Banks	
Cynthia A. Hoover	

Annual Meeting 1997 Washington, D.C.

Cynthia A. Hoover	chair
Carolyn Bryant	
Edwin M. Good	
Robert B. Sheldon	
Gary Sturm	

Nominating Committee

Cecil Adkins	chair 1996
Edwin M. Good	chair 1997
Bruce Carlson	chair 1998

Publications Review & Occasional Publications Committee

Laurence Libin	chair
Cecil Adkins	

Student Travel Award Committee

Roger Widder	chair 1996-97
Susan E. Thompson	chair 1998-99
Margaret D. Banks	chair 2000-01
Jerry G. Horne	chair 2002-03

ARE YOU MOVING?

Are you moving? If so, please be certain that you notify the Society of your new address as soon as possible. Please contact Albert R. Rice, AMIS Membership Registrar, 6114 Corbin

Ave., Tarzana, CA 91356-1010 (phone 818-776-9446, email al_rice@cucmail.claremont.edu).

**AMERICAN MUSICAL
INSTRUMENT
SOCIETY, INC.
MINUTES OF THE
ANNUAL MEETING
19 MAY 1995**

The Annual Meeting of the American Musical Instrument Society was called to order at 11:50 a.m., May 19, 1995 in the Horne Study Center of the Museum of Art, Brigham Young University, Provo, Utah, President Phillip T. Young presiding.

As outgoing President, in his comments Mr. Young thanked the members of the Board of Governors for their support during his four-year term. He thanked Dr. Harrison Powley, local arrangements chair, for his work in planning the excellent meeting in Salt Lake City and Provo. He also thanked Governor Susan Thompson who made a gift of a gavel for the use of the President of the Society.

Mr. Young introduced Dr. William E. Hettrick, President-elect, who then assumed the duties of the President. Dr. Hettrick began his remarks by thanking Mr. Young and retiring Vice President Dr. Margaret Downie Banks for their contributions to the Society. He thanked the Society for the opportunity to serve as President, acknowledging the trust and support his election represented.

The minutes of the 20 May 1994 Annual Meeting were approved as published in the 1 June 1994 Newsletter.

Treasurer Robert E. Eliason informed the membership that economies in operating expenses have resulted in a current surplus of \$9000 in the Society treasury. The endowment account stands at approximately \$30,000. The treasurer's report was approved.

John Koster, program chair, gave a summary of activities planned at present for the next Annual Meeting, to be held at the Shrine to Music Museum in Vermillion, South Dakota, 17-21 May 1996.

The President announced Cecil Adkins will chair the Nominating Committee for the 1996 elections and

Laurence Libin will chair the Kurt Sachs Award Committee.

After miscellaneous announcements the meeting adjourned at 12:04 p.m.

Respectfully submitted,
Jeannine E. Abel, Secretary

AMIS MEETS IN VERMILLION 16-19 MAY 1996 PAPERS PROPOSALS DUE 15 NOVEMBER

The American Musical Instrument Society will hold its twenty-fifth annual meeting at The Shrine to Music Museum, The University of South Dakota, Vermillion, 16-19 May 1996. To mark the beginning of the Society's silver-anniversary year the Program Committee plans to organize sessions each consisting of several papers exploring important themes in current musical-instrument scholarship. The specific subject matter of each paper, however, may be about any type of instrument from any historical period, geographical area, or cultural milieu. Diversity is encouraged. It is hoped to hold sessions on topics such as (1) *Underlying Concepts of Instrument Design* (e.g., proportions, local units of measurement, "Instinct," copying, or scientific research); (2) *Gender Issues* (e.g., sexual symbolism in instrument design or decoration; cultural association of particular instruments with women or with men; women instrument makers); (3) *Attribution and Dating of Historical Instruments*; (4) *Ritual, Religious, and Symbolic Use of Instruments*; (5) *Cross-Cultural Diffusion and Adaptation of Instruments*; and (6) *Musical Instruments and the Visual Arts* (e.g., iconography; decoration; artists as instrument makers). Group submissions of proposals for sessions consisting of several papers addressing similar broad topics will also be welcomed.

Proposals for individual papers, lecture demonstrations, panel discussions, etc., on other topics may also be submitted. Each presentation should be limited to twenty minutes, but requests for longer durations will be considered. Two copies of a typed abstract no longer than 250 words, accompanied by an autobiographical statement (100 words or fewer) and list of necessary

audio/visual equipment, must be received by **15 November 1995**. Proposals for group sessions should include an abstract and biography from each participant; each abstract will be evaluated on its own merits. Send materials or inquiries to John Koster, The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069.

ROBERT BARCLAY RECEIVES BESSARABOFF AWARD

The 1995 Nicolas Bessaraboff Prize for the most distinguished book-length work about musical instruments published in 1992 or 1993 was awarded to Robert Barclay for *The Art of the Trumpet-Maker* (Oxford University Press). Kathryn Shanks Libin, Chair of the Publications Prize Committee, announced the winner of the \$500 prize on 20 May 1995 during the meeting in Salt Lake City.

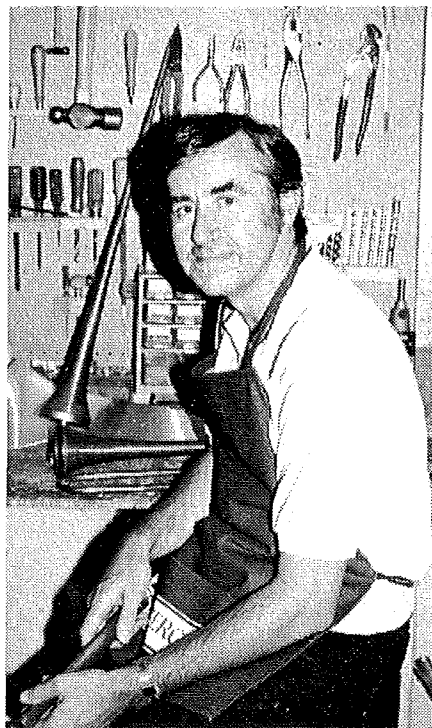
Publications nominated for the award were judged for originality, soundness of scholarship, clarity of thought, and contribution to the field, in keeping with the Society's goal "to promote study of the history, design, and use of musical instruments in all cultures and from all periods."

Bob Barclay has an Honors Bachelor of Arts degree from the University of Toronto and a Certificate in Laboratory Technology from the City and Guilds of London. He is a conservator by profession, specializing in the preservation of musical instruments. He is reading for a higher degree through the Open University in the United Kingdom on the subject of conservation of musical instruments in museum collections. He has published extensively on a variety of museum conservation subjects and has given workshops, seminars and short courses throughout the world. He was recipient in 1993 of a study grant from the Canada Council for the Arts and is a Fellow of the International Institute for Conservation.

Mr. Barclay has been a trumpet-maker for nearly 20 years, but until recently his instrument-making activities were confined to the academic exercise of re-creating an early technology. This changed while the text of *The Art of the Trumpet-maker* was being pre-

pared for publication; he found that the byproduct of his researches, the trumpets themselves, were actually quite desirable musical instruments in their own right. It had been his desire to make trumpets according to the original techniques—as derived from literature sources, examination of museum pieces and workshop experimentation—in order to demonstrate that only by so doing would it be possible to revive the instrument for use in the baroque orchestra. The validation of this hypothesis is seen in the 30 or so instruments he has produced since then for customers in France, Switzerland, Germany, Italy, the United States, and Canada. It is his fond hope that one day he can sit down and listen to baroque music knowing that the natural trumpet, like all the other instruments of the orchestra, has finally been revived.

The Nicholas Bessaraboff Prize comes at a very good time. Mr. Barclay is hoping to use the prize money to start the preparation of a facsimile copy of *The Art of the Trumpet-maker* which went out of print this year. The book is still in demand among the very few who are attracted to such specialized literature, but not to the extent that a re-print could be financially justified. Nevertheless, Mr. Barclay's debt to Oxford University Press for their keenness in publishing such an esoteric



Robert Barclay in his workshop.

work, and producing it so beautifully, can never be fully repaid.

L. E. R. PICKEN RECEIVES SACHS AWARD

Laurence E. R. Picken, an internationally recognized ethnomusicologist, received the 1995 Curt Sachs Award (see *AMIS Newsletter*, February 1995, pp. 4-5) on 20 May 1995. It was presented on behalf of the Board of Governors by André P. Larson, chair of the Curt Sachs Award Committee, at the Society's banquet. Prof. Picken was unable to attend because of illness.

The Award Citation reads:

In recognition of the distinguished achievements of Lawrence E. R. Picken as a scholar of ethnic musics and musical instruments who did extensive field work in Turkey, Yugoslavia, Hungary, Uzbekistan, Afghanistan, Burma, Thailand, Hong Kong, Taiwan, Korea, and Japan, where he made recordings, collected instruments, located and interviewed makers, visited museums, and did library research; and,

In appreciation for his sharing of that knowledge with his monumental study, *Folk Musical Instruments of Turkey*; his editorship of *Musica Asiatica*; and, a continuous stream of articles, in all of which his technical analysis and description of musical instruments reflects a scientific viewpoint and careful attention to detail,

The Board of Governors of the American Musical Instrument Society designates LAURENCE E. R. PICKEN the recipient of the CURT SACHS AWARD for the year 1995.

20 May 1995

CURT SACHS AWARD

The Award, authorized by the late Mrs. Irene Sachs, consists of a framed citation summarizing the recipient's achievements and contributions. Beginning in 1993 the procedure was altered slightly. The President now announces the recipient in the February *Newsletter of the American Musical Instrument Society*, thus better enabling those with a special interest in the recipient's achievements or association with the

recipient, to be present for the occasion. We will therefore be grateful for a detailed curriculum vitae and at least three copies (better five) of a good, recent photo, to be sent to the Editor of the Newsletter, Harrison Powley, E-563 HFAC, Brigham Young University, Provo, UT 84602-6410, USA, as soon as possible but certainly not later than early January 1996. The Society will



Michael Bigelow in his tracker organ workshop, American Fork, Utah.

send an appropriate news release to other professional societies and to various newspapers and magazines. We welcome suggestions from the recipient of appropriate publications, of course, and please include their complete addresses, as well.

The Sachs Award recipient is introduced by the President to the membership early in the annual meeting, while the Award itself is presented at the banquet, traditionally on Saturday evening, the presentation being made by the chairperson of the Curt Sachs Award Committee, who will read the citation aloud. The recipient is invited to address the Society at that time, but that response should not exceed ten or fifteen minutes, please. The text of the citation will also be published in the subsequent *Journal of the American Musical Instrument Society*.

It is our fervent hope that the recipient will attend the annual meeting in order to receive the award in person and to accept the Society's congratulations. In the event of ill-health or other unavoidable obstacles, the citation will be read aloud at the banquet, and appropriate circumstances will be sought for representative(s) of the Board of Governors to make the actual presentation at a later, convenient date in the

recipient's city of residence. If that proves not feasible, the citation will be forwarded as early as possible to the recipient by other courier.

Please address any questions to the President of the Society.

NOMINATIONS SOUGHT FOR SACHS AWARD

Nominations are now being taken for the Society's Curt Sachs Award, which recognizes distinguished achievement in furthering the goals of AMIS. Please send nominations together with a brief written statement in support of the nominee to Laurence Libin, 126 Darlington Avenue, Ramsey, NJ 07446. Other members of the award committee are Susan E. Thompson and Sam Quigley. The Curt Sachs Award will next be presented at the 1996 annual meeting of the Society.

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 submit them to Martha N. Clinkscale, JAMIS Editor, Department of Music, University of California, Riverside, CA 92521-0325.

MMA ANNOUNCES 1995-96 FELLOWSHIPS

The Department of Musical Instruments of The Metropolitan Museum of Art is pleased to announce the appointment of Dr. Sabine Klaus as an Andrew W. Mellon Fellow for the year 1995-96. Dr. Klaus, who is affiliated with the Germanisches National Museum, Nuremberg, will study 18th-century German pianos and clavichords in the department's collection. Dr. Herbert Heyde, a current Fellow in the department, will remain as Senior Research Associate in 1996. Dr. Helene La Rue (Oxford) and Dr. Martin Elste



Courtesy, Museum of Fine Arts, Boston

Darcy Kuronen, new Keeper of Musical Instruments, MFA, Boston.

(Berlin) were also awarded Fellowships in the department during 1995, while David Blanchfield (Winterthur/University of Delaware Program in Art Conservation) undertook a graduate internship in instrument conservation. Senior scholars and advanced graduate students interested in Fellowship opportunities are encouraged to write for information to Ms. Pia Quintano, Department of Education, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028.

KURONEN APPOINTED KEEPER OF MUSICAL INSTRUMENTS, MFA, BOSTON

In mid-February, the Museum of Fine Arts, Boston, underwent a major restructuring, which its new Director, Malcolm Rogers, hopes will allow for a more financially secure future. About twenty percent of the staff was eliminated in order to effect a savings of about \$3.4 million in next year's operating budget. The effect of this on the museum's Collection of Musical Instru-

ments is that its permanent staff was reduced to one member, which is Darcy Kuronen. Sam Quigley, the Collection's former Keeper of Musical Instruments, is continuing his employment at the Museum, although in a much different type of work.

Sam has taken a position in a new office charged with the development of a computerized collections information management system for all objects in the Museum's care. This office is part of a newly-formed Department of Information Resources, comprised of the Library, Archives, and some elements of the Slide Library. Although nostalgic about his years with the instrument collection, Sam is quite excited about his new position, and knows that his work will greatly enhance the museum's effectiveness throughout its operations and make possible its meaningful participation in the information age. Sam plans to continue his involvement and research in musical instruments, directing more of his focus to his personal interests in the music and instruments of Java.

Although formally Darcy will continue to be a Curatorial Assistant in the Department of European Decorative Arts, he will focus virtually all of his attention on the collection of Musical Instruments. The pace of progress for the collection will be understandably reduced, but is still very much a viable entity within the museum world and the musical instrument community. Public visitation hours to the permanent gallery have not changed, and it is hoped that in coming years they can actually be augmented. Written and telephone inquiries, and visitations by appointment are still welcome, but it is hoped that colleagues will understand that the limited staff cannot respond to every request promptly.

HALSTED NEW STEARNS DIRECTOR (OR, HEAVY METAL INVADES THE STEARNS)

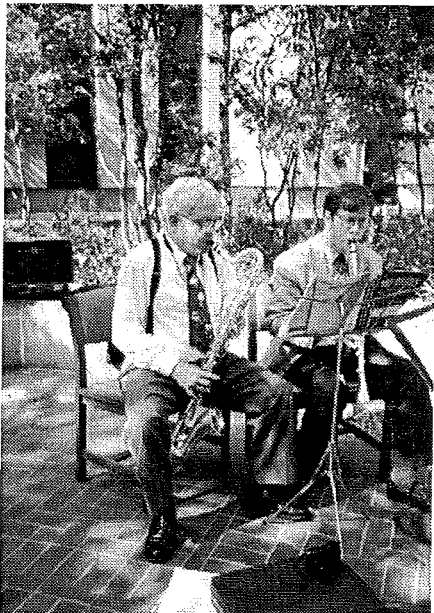
University Carillonist Margo Halsted became Director of the Stearns Collection on 1 January 1995, succeeding acting Director Professor James Borders, who will remain curator. Professor Halsted brings an impressive resume to

her new post. She holds degrees from Stanford University and the University of California, Riverside, and a diploma from the Netherlands Carillon School. Before coming to Michigan she taught at several schools, including Los Angeles Harbor College and UC, Riverside, where she was the University Carillonist for ten years. In 1987 Halsted became the University of Michigan Carillonist and an Assistant Professor of Music. A versatile pedagogue, she has taught carillon, handbells, organ, and piano performance, as well as courses in harmony, musicianship, the history of the carillon, and women in music.

An equally accomplished performer, Professor Halsted has presented over 300 recitals throughout North America and Europe, and has been honored for her performances throughout her career. She is listed in *Who's Who in American Music* and has received awards from Stanford and Berkeley Universities, and the city of Bergues, France. In 1994 Halsted performed at the World Carillon Federation in Chambéry, France. She can be heard every weekday (when classes are in session) between noon and 12:30 p.m. at Burton Music Tower on the central campus of the University of Michigan.

Composition and scholarship are two other important facets of Halsted's career. She has published her own carillon music, including *Nocturne*, *Desert Wind*, *Fanfare*, and *Impressions*, and has compiled and edited the carillon music of others. Professor Halsted has also written extensively on carillon performance and history, and has been published by the *Bulletin of the Guild of Carillonists in North America* and *Music*. Her edition of *Carillon 1728* won special recognition at the 1986 World Carillon Federation Meeting.

Margo Halsted also brings extensive organizational experience to the Stearns Collection. As a twenty-seven year member of the Guild of Carillonists in North America, she has served on its Board of Directors, as Secretary of the Guild, and as chair of three committees. Between 1981 and 1983, she headed the committee that raised \$250,000 for the restoration of the American Engineers Memorial Carillon at the University of Louvain, Belgium. Currently, she is an advisor for the University of Michigan North Campus



Kermit Welch and Al Rice perform on the patio of the Museum of History and Art, Salt Lake City.

Carillon, and will perform at its dedication, which is tentatively scheduled for April 1996.

Professor Halsted eagerly anticipates her partnership with the Stearns Collection. She is "honored and delighted to be chosen director," and looks forward to working with this "jewel of a collection."

Mark Katz

Sterns Newsletter 9, no. 2 (Winter 1995): 2

FORMATION OF BAND MUSEUM AT PINE BLUFF, ARKANSAS

What began as an innocent hobby for **Jerry Horne** 25 years ago has led to the creation of one of Pine Bluff's newest tourist attractions—the Band Museum. The museum, which features numerous antique band instruments, opened on 20 November 1994 at 411 Main St. in this southeastern Arkansas city. It features instruments from Horne's collection of more than 700 instruments. "This museum is limited to bands, band instruments and band memorabilia," says Horne, who also owns Wallick Music Company in Pine Bluff. "That includes high school bands, swing bands, symphonic bands and jazz bands."

So far, the museum has been well received by many former band members as well as tourists, some of whom

never played an instrument. "We've had visitors from about a dozen surrounding states and there will be many more than that this summer," Horne says.

Horne, a former band director, says he was bitten by the "collecting bug" in 1970, the same year he bought Wallick Music. It began when he found an old bass horn in the Wallick family's garage in Pine Bluff. "The bug just caught on," says Horne, who plays trombone. "My intent was to gather instruments that were going out of style, like C-melody saxophones and metal clarinets, to show my young band director customers."

During those early years, he displayed his collection in a cabinet in his store, which is located near the museum. But as he continued to collect instruments, his collection became too large to be displayed at the music store. "I got them at flea markets, in attics, on trade-ins on new instruments and a few from other collectors," Horne reports, adding that he belongs to the American Musical Instrument Society, an international group that includes collectors of antique instruments.

With the museum, Horne now has room to display many of these instruments along with his substantial collection of historic photographs of bands. And the building where the museum is located has a lot of history of its own. The three-story structure was completed in 1890 and at the time was the tallest building in Pine Bluff. In those early years it housed a drugstore and in 1896, the city's first soda fountain opened. Horne says he plans to open another soda fountain here in the future. In 1923, the building had another landmark event when the first electric elevator in Pine Bluff was installed here. After the drugstore closed, the building housed a department store and a furniture store. Prior to Horne's renovation of the building, it had been vacant since 1982.

During a tour of the museum, visitors will see several exhibits featuring antique instruments. Some of the exhibits include: a history of trumpets featuring a keyed bugle from 1825; an exhibit on percussion featuring a folding bass drum made in 1917; a history of the flute, including flutes dating to the early 1700s and 1800s; an exhibit on instruments made by the Holton Com-

pany that feature highly engraved gold-plated bells; an exhibit on unusual instruments such as a plastic trumpet made during World War II because of the shortage of brass; an exhibit on instruments made by the Conn Company including a double-bell euphonium made in 1890; an exhibit on circus bands; and an exhibit on the Smiles Girls Band, a group of girls from Fort Smith who traveled around the country during the 1930s playing signal horns that were made in Germany for the Hitler Youth Movement.

One of the most popular exhibits features memorabilia from the Pine Bluff High School Band. "Half the people who come in head right for that exhibit, and they sit there and pick out their own pictures," says Horne. "It's fun seeing them do that." The Pine Bluff High School display features items dating back to 1929. There's a scrapbook and lots of photos. Also there are items relating to R. B. "Scrubby" Watson, who served a director of the Pine Bluff High School Band from 1932 to 1965.

Visitors can continue their tour on the second floor where they'll see a large collection of photographs of bands. Included are photographs of the Camden High School Band in the late 1940s; the Little Rock High School (now Little Rock Central High School) Band in 1944; and the Parkview High School Band from Little Rock in early 70s, among many others.

Also on the second floor is the Arkansas Bandmaster Hall of Fame featuring photographs of several band directors including "Scrubby" Watson and L. Bruce Jones, a former band director at Little Rock High School. In addition, the museum houses the Arkansas Jazz Heritage Hall of Fame and pays tribute to such jazz musicians as the late Art Porter of Little Rock and Louie Jordan of Brinkley, who was famous in the 1930s and 1940s.

Horne notes that the exhibits will change periodically as he brings out different instruments from his collection. A gift shop featuring items related to music is also featured at the museum. The museum is open from 10 a.m. to 4 p.m. Monday through Friday and on weekends by appointment. Admission is free.

Guided tours are available with advance notice. For more information, contact Horne at 411 Main St., Pine

Bluff, AR 71601. Phone: (501) 534-4676
or (501) 541-0500.

Sheila Yount
Department of Parks and Tourism
Little Rock, AR

ONE-OF-A-KIND ACCORDION REPAIR SCHOOL OPENS IN DULUTH, MINNESOTA

The only school of its kind in the world, Accordion-Concertina Repair and Technicians' School (ARTS) is now open in Duluth, Minnesota. Accordion-family instrument repair is a lucrative profession, with nine million instruments needing annual care. Certified technicians are needed everywhere—in industry, music businesses, and as independent professionals—but until recently, the requisite training could not be found in serious academic circles. Helmi Strahl Harrington, Ph.D., is working to change that by founding ARTS, a non-profit educational institute.

Associated with ARTS is the only accordion-specific museum in the United States. Called a "national treasure," A World of Accordions houses some 600 instruments of diverse types. It is a feast for the eyes of everyone, a delight for performers, and much more for students of ARTS. The technical, functional, and aesthetic studies of the instruments allows for comprehensive grasp of construction epochs. The museum also houses an extensive library of books and periodicals concerning accordions, gathered from throughout the world. A massive collection of published music together with sound recordings of early-to-present-day artists, encourages legitimate research in this center for accordion studies.

The ARTS curriculum was developed by Dr. Harrington, and was first offered for credit by Red Wing Technical College in 1991. With a merger in the State College System came closure of the department, which did not affect a flow of requests for continuance of the program. ARTS is modeled on precepts of the Technical College System in teaching methodology and policy. Graduating technicians are awarded a diploma. ARTS is registered and approved by State and Federal higher-education agencies.

The course encompasses a "total proficiency" standard for independent work which includes many disciplines: acoustics, construction, restoration, aesthetics, ethics, business college level performance, among others. Three semesters of full-time studies at college level difficulty are required for certification. Actual repairs on functional instruments takes place in a self-paced hands-on learning environment. Students are required to demonstrate mental disciplines of academic learning and recall, auditory perception, and physical skills developed in the specialized tasks. Students are also required to demonstrate basic proficiency in playing each of the seven major members of the accordion family. For students desiring additional performance skills, Dr. Harrington and Duane Sellman, E.E., offer private lessons in their music studios.

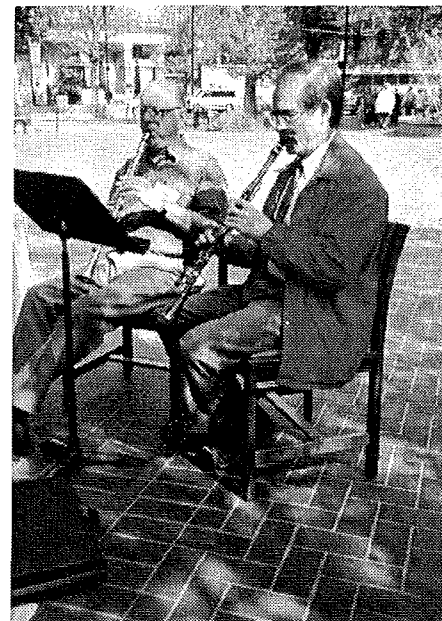
Public recognition of the value of this training has come from many directions, and graduate professionals have found great satisfaction and excellent opportunities. For young people wanting an exciting and challenging lifetime career, for people changing lifestyles or adding to a portfolio of skills, for the retired with added-income concerns, accordion repair is a proven successful occupation on both full-time and part-time basis.

Please write for more information to Accordion-Concertina Repair and Technicians' School (ARTS), 2801 West First Street, Duluth, Minnesota.

BROADWOOD ARCHIVE CONSERVATION APPEAL

The Importance of The Broadwood Archive

Music lovers, and lovers of the piano in particular, will not need to be told of the importance of John Broadwood and Sons in musical history. Broadwoods were pioneers in the development of the pianoforte and are one of the eminent names in the history of the instrument, with examples in museums, collections, and private homes throughout the world. The Broadwood piano presented to Beethoven and the one used by Chopin on his 1848 visit to Britain are particularly



Bill Maynard and André Larson perform on the patio of the Museum of History and Art, Salt Lake City.

famous. In the late nineteenth century Broadwoods cooperated with artists and designers such as Burne-Jones, Alma Tadema, Rate Faulkner, Edwin Lutyens, C. R. Ashbee, Hugh Baillie Scott; the Manxman piano by Baillie Scott is a particularly highly-regarded example of Arts and Crafts design. Meanwhile, Broadwoods were producing many pianos—grands, squares, uprights—for a wide range of purchasers—nearly 200,000 pianos during the nineteenth century.

The importance of the firm and its pianos is well-known. What is becoming increasingly well-known also is the size and importance of the archive of the firm, and in particular the ledgers and day books that record the sale, hire, and repair of Broadwood pianos. The day books are important in several respects.

1. They enable the sale, hire, and repair of individual pianos to be traced. The purchasers include internationally-famous musicians, important figures in national musical life, and a wide range of leaders of society, local professional musicians, and ordinary purchasers of Broadwood pianos.

2. They enable the manufacture, production, and purchase of specially designed pianos to be studied.

3. They show the pattern and development of the firm's production, overall and by type of piano, and nature and location of purchaser.

4. They are of value for social and local history: the social development of individual localities is seen in the purchase of Broadwood pianos by and through professional keyboard players, music teachers, musical instrument dealers, department stores, and private individuals.

5. Because Broadwoods were also exported in significant numbers, early in the nineteenth century to the United States and throughout the century to the British Empire, their records also contain much information on music and society in those parts of the world.

The archives were kept for many years in the Broadwood family home, Lyne, near Capel in Surrey. After the death of Capt. Evelyn Broadwood in 1975, the Broadwood Trust deposited the records of the family and firm in Surrey Record Office, and the Trust have now converted the deposit into a gift. Public access to the day books has not been possible because of their condition although it has been possible for us to answer some enquiries where a specific date was known. Our aim in conservation is to enable researchers and members of the public to consult the day books themselves. In addition, the day books from before 1817, which at present are unsearchable because of their condition and the lack of number books as a "key," will become searchable for the first time.

The volumes and their condition



James Mason, Director, Museum of Art at Brigham Young University, Provo, Utah, welcomes AMIS members.

1. 175 porters' books (later called day books). These are a daily record of pianos sold and hired (or returned from hire) by the firm. They also include pianos returned to the firm for repair. They cover 1798 onwards but there are a few gaps in the series and parts of some books are now illegible because of water damage. There are also twentieth-century day books but they are not included in the Appeal. Of the 175 day books, 44 need page-by-page repair, including strengthening and re-sizing and separation of pages that are stuck together. These cost £578 per volume to repair because of the amount of work required on each page (there are about 800 pages to a volume). A further 26 volumes are in better condition but have some damaged pages that need repair, at a cost of £453. A further 105 volumes require only minor repair, at a cost of £80. To repair all 180 volumes will cost £57,682.

In each case the price includes re binding in a stout "account book" binding that will enable them to be studied in future without damage to the spines. Seventy of the volumes also require to be pulled and re-sewn before rebinding, at an additional cost of £45. The books can expect heavy use because these are the ones which are used for research into individual pianos and into the general development of the firm's business.

Three number books, 1817-1843. These (together with later number books which do not need repair) are the "key" to the day books. When a piano owner quotes the piano number, the number book gives the dates at which the firm sold or hired the piano, received it back from hire, received it for repair or returned it after repair. The earliest number book is in very poor condition and will cost £930 the other two will cost £504 each.

A volume of price lists and brochures, 1817-1931. This is a book into which a large collection of price lists giving each type of piano manufactured and its retail price, often with manuscript notes of cost of production or wholesale price, have been stuck using sellotape or a similar pressure tape. This tape has also been used to repair torn sheets. Regrettably this means that each of the 200 sheets will need to be carefully removed and repaired, cleaned, deacidified and encap-

sulated and then post bound into a case, to make four new volumes, at a cost of £6,335.

A letter book, 1801-10. This is a 600-page book containing copies of letters from a very important period of the firm's expansion, including letters to customers in Virginia and South Carolina. It requires page repair and rebinding at a cost of £929.

Our Senior Archive Conservator, Bob Shrigley, drew up detailed specifications for the work and invited tenders from archive conservators and bookbinders with qualifications and experience in this field. Two conservators have been chosen and the work will progress as funds come in.

In the longer term, we would hope that they could be microfilmed, as the ledgers have been, and the rebinding will allow for this.

Sources of funding

I have committed £5,000 from this year's Surrey Record Office conservation budget and other sums may be forthcoming in future years depending on the state of the County Council's budget. For several years we have answered enquiries from owners of Broadwood pianos as time permitted. In recent months a charge has been made as a contribution to the Conservation Appeal. This service will continue as far as staffing permits.

I have approached the National Manuscripts Preservation Trust, established precisely to aid in cases such as this. I am very hopeful that when the Trustees meet in December, they will agree, depending on their available funds, to give matching funding to equal the amounts we have received, or will in future receive, from our own resources and from donations. The Cobbe Foundation have promised £1,000: the day books proved invaluable for research into the Chopin and Elgar pianos that were transferred to them on permanent loan by the Royal Academy of Music.

I hope that you will feel willing to contribute to our Appeal. As mentioned in the Appeal leaflet, we intend, where a donation of more than £80 is made, to record the donor's name in an appropriate repaired volume.

Update January 1995

I am writing to let you that the National Manuscripts Conservation Trust has made an award of £7,500 for the conservation of the John Broadwood

and Sons archive. This matches the amount raised so far, which includes £5,000 from Surrey Record Office conservation budget, £1,000 from the Cobbe Foundation and donations from several owners of Broadwoods and enthusiasts for piano history.

As a result we shall be putting out the first volumes to the selected conservators during January and will be able to make considerable progress during the year in the repair of the early day books and the first number book. Consultation of the pre-1817 day books has so far been impossible, because they antedate the number books and they are too fragile for the detailed searching needed to identify individual pianos.

The National Manuscripts Conservation Trust has also stated that if a further application were made in a year's time, serious consideration would be given to making a similar sum available to enable the work to continue. Since awards are dependent on the raising of matching funding, any donations we receive in the coming year are likely to be worth double the cost to the donor, as those received until now have already proved.

Surrey County Council has set up a holding account dedicated to The Broadwood Archive Conservation Appeal. For legal and administrative reasons checks should be made payable to Surrey County Council. Donations should be sent to Broadwood Archive Conservation Appeal, Dr. David Robinson County Archivist, Surrey Record Office, County Hall Kingston upon Thames Surrey, KT1 2DN, England (phone +81-541-9051).

David Robinson
County Archivist

INTERNATIONAL ERARD SOCIETY

Aims of the Erard Society

The association's main task is to conduct research into the life and work of Sebastian Erard (1752-1831), his family, his environment, his epoch, and the effects of his work up to the present day. This includes Erard's role as founder of large instrument factories in Paris and London, as creator of numerous inventions for the piano and the

harp, and above all as inventor of the fork mechanism for shortening the strings, the double action mechanism and the soundbox with a rounded back for the harp, and the double escapement action for the piano—all of them innovations which are still used for both instruments all over the world. Another area of research is the influence of Erard's inventions and instruments on musicians, composers, and on the performing practice.

The association aims at obtaining access to the sources of Erard's life and work, in making a comprehensive register of all his instruments still in existence all over the world, in preserving and restoring his instruments, and in promoting historical performing practice on his instruments. The results of the research will be circulated and discussed in publications and various events.

Should you possess an Erard instrument, please contact the Erard Society, Dorneckstrasse 105, CH-4143 Dornach, Switzerland, for a detailed questionnaire (phone +41-61-701-8866, fax +41-61-701-8858).

Members of the Society receive free copies of the trilingual quarterly magazine *Harpa* which includes the "Bulletin Erard," containing information issued by the Erard Society. Among the first contributions were the articles "Piano Key and Harp Pedal" by Rudolf Frick and "Duos for Harp and Piano" by Reinhard Langnickel published in the spring 1994 edition of *Harpa*.

INTERNATIONAL SALZEDO SOCIETY

On 1 September 1994 *Eolus International Salzedo Society* was founded according to Swiss law. It is directed by Alice Giles and Rudolf Frick. Members of the Artistic Council are Luciano Berio, Alice Chalifoux, Gary Graffman, Lucile Lawrence, and Dewey Owens.

The Society's main task is to conduct research and make available information about the life and work of Carlos Salzedo (1885-1961), composer, harpist, pianist, teacher, and conductor; to bring to international notice his pioneering and revolutionary role in harp composition and harp technique in this century and its effect and influence in musical life, and his energetic role as catalyst and supporter of the creative



Phyllis and John McCardle at AMIS banquet, Alta Club, Salt Lake City.

arts and artists of his day. The result of the research will be circulated and discussed in publications and various events. The official organ of the Society will be the *Eolus Bulletin* in the *Harpa* magazine.

The Society will encourage composition for the harp of a progressive and innovative nature, strive to bring an easy understanding of the harp and its extensive possibilities to contemporary composers, aim towards the future establishment of a Salzedo-Prize for new harp compositions, and encourage performance of Salzedo's own compositions, especially where they are not yet so well known. The Society will promote the establishment of Master Classes internationally, in coordination with the Salzedo Summer School in Camden, Maine (USA), to cultivate awareness of Salzedo's *Method*—his desire to standardize the harpist's position towards a technique freed from stiffness, (a deep round tone-production with an expansive range of dynamics), and the (logical) co-ordination of all movements based on musical, rhythmic, and aesthetic principles. Information: *Eolus-International Salzedo Society*, Dorneckstrasse 105, CH-4143 Dornach, Switzerland (phone +41-61-701 88 66, fax +41-61-701 88 58).

SOCIETÀ ITALIANA DI MUSICOLOGIA

Prof. Carolyn Gianturca, a member of the Council of the Società Italiana di Musicologia, extends cordial greetings



AMIS members Martha N. Clinkscale (kneeling), Bill Garlick, Marlow Sigal, and Kathryn S. Libin examine the Chickering square piano in the exhibition *Our Tuneful Heritage*, Museum of Art at Brigham Young University.

from her organization to the American Musical Instrument Society. Now comprising about 800 members, SIDM has sponsored a number of distinguished publications and is planning several series to appear in the near future, including *Strumenti per la ricerca musicale* and a series dedicated to Italian music of the nineteenth century. She reports that SIDM is interested in knowing about—and possibly collaborating on research projects of AMIS members on Italian music and musical instruments. She can be reached at the Società Italiana di Musicologia, Piazza S. Croce in Gerusalemme 9/A, 100185 Roma, Italy.

SOCIETY FOR ETHNOMUSICOLOGY

Society for Ethnomusicology. 40th Annual Meeting, 19-22 October 1995. Biltmore Hotel, Los Angeles. Preconference symposia on "Bartók Reconsidered" (17-18 October) and "Music and Technology" (18 October). Information: Victoria Lindsay Levine, Chair, SEM '95 Program Committee, Music Department, Colorado College, 14 E. Cache la Poudre, Colorado Springs, CO 80903 (phone 719-389-6000).

CALL FOR PAPERS—1996 SONNECK SOCIETY ANNUAL CONFERENCE

The Sonneck Society for American Music will hold its annual conference for 1996 on March 20-24 in the Washington, D.C. area. (Note that this is a change from the date given in the Directory for 1994.) The program committee invites abstracts for papers on any aspect of American music or music in America. Those interested should send six copies of an abstract of four hundred words or less, along with a cover letter giving a brief vita, to Wayne D. Shirley, Program chairman, 1996 Sonneck Society Conference, Music Division, Library of Congress, Washington, D.C., 20540. The abstracts should not contain the name or institution of affiliation of the submitter.

Those interested in giving a musical presentation should send six copies of a cassette tape of their performance, along with a cover letter, to Wayne D. Shirley, Program Chairman, 1996 Sonneck Society conference, Music Division, Library of Congress, Washington, D.C., 20540. If the cassette tape does not contain the specific repertoire

you wish to perform at the convention, you should send six copies of a brief description of that you wish to perform as well.

The deadline for all applications is 1 September 1995.

HISTORIC BRASS SOCIETY TO PRESENT AN INTERNATIONAL HISTORIC BRASS SYMPOSIUM

The Historic Brass Society will present an International Historic Brass Symposium at Amherst College, Amherst, MA from 26-30 July 1995. Hundreds of brass musicians are expected to join over 100 leading early brass performers, ensembles, scholars, curators, and instrument makers who have been invited to participate in this important event. Included in the list of invited participants are leading performers of cornetto, natural trumpet, natural horn, sackbut, serpent, and 19th-century brass.

Registration fee is \$50 for HBS members and \$100 for non-members. Amherst College dorm rooms are available. Contact Jeffrey Nussbaum, President Historic Brass Society, tel/fax (212) 627-3820 or email: jjn@research.att.com.

ARTICLES ABOUT MUSICAL INSTRUMENTS Published 1993-1994

In preparation for awarding the fifth biennial Frances Densmore Prize, Carolyn Bryant compiled the following general listing of articles about musical instruments published in 1993-94. The Densmore Prize will be awarded in 1996 to an outstanding article-length work published in English during the calendar years 1993 or 1994. 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 63 journals (in some cases, not all the 1993 and 1994 issues of the journal were available). For journals that appear substantially later than the date on the journal, the copyright date

may have been used as the date of publication.

Please address reader comments to Carolyn Bryant, 141 D Street, SE, Washington, DC 20003.

Allen, Frederick. "Steinway." *Invention and Technology* 9, no. 2 (Fall 1993): 34-43.

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- *American Music
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- *American Organist
- American Quarterly
- American Recorder
- *Archaeology
- Asian Music
- Black Music Research Journal
- *Catgut Acoustical Society Journal
- *Clarinet
- *Computer Music Journal
- *Diapason
- *Double Reed

- *Early Keyboard Journal
- *Early Music
- *Ethnomusicology
- *Experimental Musical Instruments
- *Flutist Quarterly
- Folk Music Journal
- *Galpin Society Journal
- *Historic Brass Society Journal
- Horn Call
- *Horn Call Annual
- Inter American Music Review
- *International Trumpet Guild Journal
- *Invention and Technology
- *Journal of the American Musical Instrument Society
- Journal of the American Musicological Society
- Journal of Band Research
- *Journal of the European Foundation for Chinese Musical Research
- *Journal of the Indian Musicological Society
- *Journal of the International Double Reed Society
- Journal of Musicology
- *Journal of New Music Research (formerly Interface)
- *Journal of the Royal Musical Association
- Journal of the West
- Latin American Music Review
- *Lute Society of America Quarterly
- Moravian Music Journal
- *Museum Studies (Art Institute of Chicago)
- Music and Letters
- Musical Quarterly
- Musical Times
- 19th-Century Music
- *Organ
- *Organ Yearbook
- *Oriental Art
- *Percussive Notes
- *Performance Practice Review
- Piano and Keyboard (formerly Piano Quarterly)
- Popular Music
- *Proceedings of the American Antiquarian Society
- *Repertoire Internationale d'Iconographie Musicale (RIDIM)
- Newsletter
- Scientific American
- *Smithsonian
- *Strad
- *Tracker: Journal of the Organ Historical Society
- Victorian Studies
- *Violin Society of America Journal
- *World of Music
- *Yearbook for Traditional Music

CATALOGUE OF MUSICAL INSTRUMENTS EXHIBITED AT THE ACCADEMIA NAZIONALE DI SANTA CECILIA IN ROME.

A lovely new catalogue of musical instruments at the Museum of Musical Instruments of the National Academy of Santa Cecilia in Rome has recently been published. *Il liuto e la lira: Verso un recupero del museo strumentale dell' "accademia nazionale di Santa Cecilia* (Rome: Accademia nazionale di Santa Cecilia, 1993) is a beautifully produced volume of 125 pages with color photographs of most of the instruments currently exhibited at the Museum. The curator of the Museum, Annalisa Bini, has written me that a full catalogue of

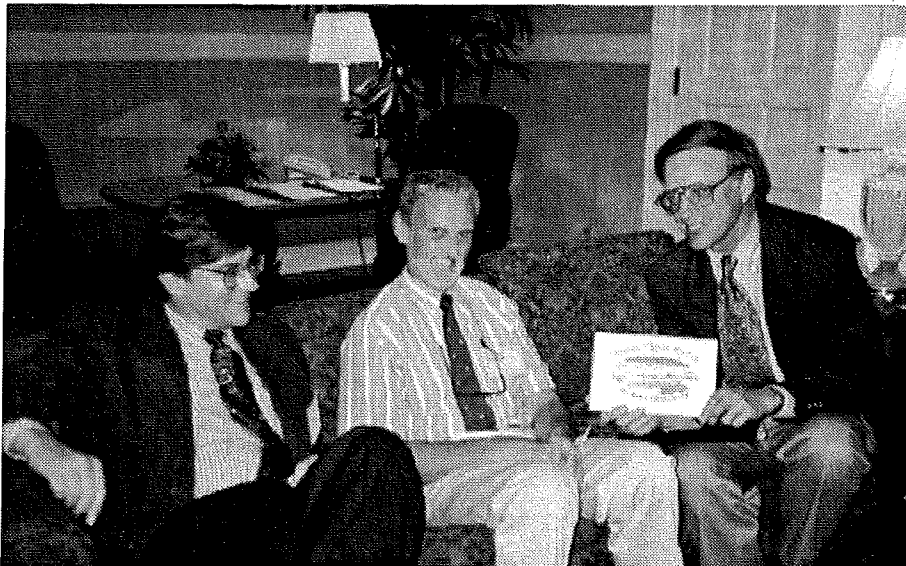


Ellen and Harrison Powley with Mary Margaret Harp

this Museum's collection is being written. In the meantime, it is fortunate for researchers and those traveling to Italy that this catalogue is now available.

The first chapter presents a history of the collection and one black-and-white photograph of players with ten stringed instruments and a harpsichord. This small "period orchestra" was active in Rome in 1889 and called the "Società Musicale Romana." Two additional photos of instruments in the Museum date from 1900 and depict stringed instruments, a spinetta, and woodwind instruments. A short second chapter discusses Gioacchino Pasqualini and his activities as a musician and donor of many additional instruments given to the Museum in 1962.

The catalogue section includes separate historical introductions concerning individual instruments written by specialists who also provide short descriptions of each instrument. Renato Meucci and Roberta Tucci describe the plucked stringed instruments: guitar (Fabricatore, Naples, 1822); chitarra battente (Abruzzi school, 18th century); mandolins (Tecchler, Rome, 1726; Ferrari, Rome, 1753; Ramussa, Turin, 1780; A. Vinaccia, Naples, 1788; Monzino, Milan, 20th century); arclute (Barone, Naples, 1713); harp (Erard, London, 1835); viola da gamba (Ciciliano, second half 16th century); violin (Landolfi, Milan, 1759; de Philippis, Rome, 1876; Lucci, Rome, 1955 and 1956); viola (Tecchler, Rome, 1743; Sgarbi, Finale Emilia, 1864); and cello (Lucci, 1955). Keyboard instruments are described by Patrizio Barbieri and include: a spinetta ottavina by "A.W.H.", 1632; square piano (Zumpe and Buntebart, London, 1770); and a two-octave keyboard playing separately tuned bells signed



Ken Moore and Bill Garlick admire Bruce Carlson's picture of a Steinway speed boat.

"AMF" (early nineteenth century). Marco Di Pasquale described the woodwinds and one horn which comprise the following: Recorder (W. Castel, 18th century); 1-key flute (V. Schultz, Naples, early 19th century); 4-key flute (Biglioni, Rome, early 19th century); 9-key flute (Koller, Trieste, early 19th century); 2-key oboe (Lesti, Ancona, early 19th century); 4-key English horn (Fornari, Venice, 1822); 11-key bassoon (Gennaro De Rosa, Naples, 19th century); 5-key clarinet (Ricchi, Rome, early 19th century); 11-key basset horn (Griesbacher, Vienna, early 19th century); and a natural horn (late 18th century). Ethnic and popular instruments are described by Roberta Tucci and Arnaldo Morelli. These include stringed instruments (pipa, gekkin, gambus, tanbur, tar, gusle, kemançe, qing, krar, zither, and dulcimer); and wind instruments (di, launeddas, and zampogna). A glossary of technical terms, abbreviations, and bibliography conclude the catalogue.

Albert R. Rice

NEW ACQUISITIONS

The Stearns Collection at the University of Michigan acquired a number of instruments in recent months.

2227. Drum. Garifuna people of Trujillos, Honduras. Gift of Nancie Gonzales.
 2228. Pair of seashell dance rattles. Garifuna people of Trujillos, Honduras. Gift of Nancie Gonzales.
 2229. Zither by C. A. Wunderlich, Germany, late 19th century. Gift of Arvo C. Buhner.

2230. Zither by P. Meinel, Basel, Switzerland, late 19th century. Gift of Arvo C. Buhner.
 2231. Mibra, Tanzania. Gift of Georgia Haugh.
 2232. Mibra, with gourd resonator, Tanzania. Gift of Georgia Haugh.
 2233. Kudu Drum, Tanzania. Gift of Georgia Haugh.
 2234. Music Box by B. A. Bremond, Geneva, Switzerland, ca. 1870. The music box mechanism, with an interchangeable cylinder, is housed in a glass-covered case inside a table-form cabinet. The cabinet, made of walnut, is decorated with acanthus borders, molded panels, cherubs, and musical motifs. Inside the lid is a scenic painting on glass flanked by lions and leaf designs. Gift from the children and grandchildren of Dr. and Mrs. Paul Leidy.
 2235. Olson X-100 electronic rhythm box, 1974. Gift of Michael Montgomery.

NEWS OF MEMBERS

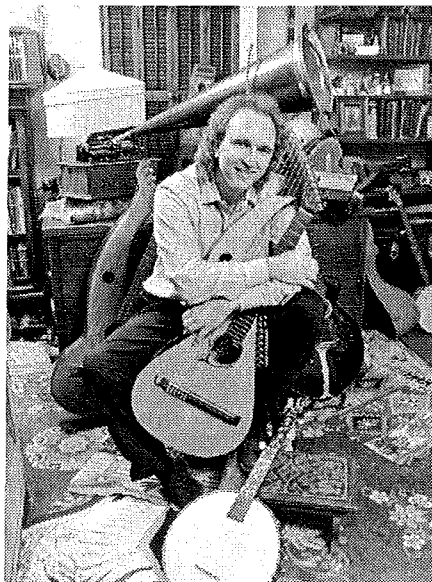


Photo by Woodrow Blettel

John Doan in his Study

John Doan (Willamette University, OR) recently recorded *Wrapped in White: Visions of Christmas Past*, Tapestry Pro-

ductions, 1002, 1994. The CD includes a sixteen-page booklet that describes the various instruments used in the recording, i.e., American mandolin harp, autoharp, classical banjo, Darbuka, davul, def, Edison Home Phonograph, The Gem Roller Organ, harmonium, Gibson harp guitar, Parlor guitar by Altimira, Hohner Marine Band Tremolo Harmonica, Mando-bass, mandolin, oboe, piccolo trumpet, tremblelin, toy piano, Ukelin, violin, cello, zils. He recently published "Musical Instruments from Another Time," *Chronicle for Higher Education*, 6 January 1995, B7.

John McCardle (Indianapolis, In) displayed part of his clarinet collection at the Indiana University School of Music (Bloomington) 2d Annual Clarinet Symposium on 22 April 1995.

Long-time AMIS members will recognize Robert Lehman (New York) in Helen Studley's new book, *Life in a Restaurant: Tales and Recipes from "La Colombe d'Or"* (New York: Crown Pub., 1994), 92. "Perhaps my most endearing client is the elderly gentleman who comes every Thursday around six o'clock. I assume he is a widower. Walking slightly stooped, he shuffles to table twenty-two, which we keep ready for him. He keeps the menu close to his thick bifocals and inquires about the specials. His hearing is slightly impaired. Without his having to ask, I bring him a glass of Punt e Mes. He eats slowly, while reading a book. When it comes to the bread pudding, he puts the book down. By seven o'clock he's finished and gone. Once, he purchased a copy of my chicken cookbook, displayed at the bar. I asked him if he cooked. 'When I go to my house in the Berkshires,' he said. That's as much as I know about him."

William Waterhouse's (London) *The Dictionary of Musical Wind-Instrument Makers & Inventors* (London: Tony Bingham, 1993) has recently been awarded the "C. B. Oldman Prize" for 1993. This is the prize awarded by the International Association of Music Librarians (UK Branch) each year to what they consider to have been the outstanding work of music bibliography, music reference, or music librarianship published by an author resident in the UK.



AMIS Five performs at banquet, Alta Club, Salt Lake City: Al Rice, Bill Maynard, Kermit Welch, Jerry Horne, and Bob Eliason.

IN MEMORIAM

Helen Rice Hollis (1908-1994)

Helen Rice Hollis, a devoted friend and patron of the visual and performing arts, died on November 1, 1994, at her home in Cleveland, Ohio. Mrs. Hollis joined the then designated Section of Musical Instruments in 1964 as a museum specialist who quickly became known as the public representative of the collection to visitors from across the country and around the world. Foreign visitors, especially, have continued to speak of her generosity and to remember her introductions to instruments, ranging from keyboards to kazoos, long after her retirement in 1984. She answered countless letters and phone inquiries on all matters musical, for twenty years.

Her seemingly boundless energy was especially evident in the early years of the founding of the Friends of Music, given special care given to the development of several posters which, through her personal oversight of sales, became consistent income producers for the Friends of Music. Mrs. Loudon Mellen, founder of the Friends of Music, recalled Helen Rice Hollis as "very enthusiastic" about the Friends' early Musical Weekends, a tradition which she assisted Mrs. Mellen in establishing and which continues to this day. An accomplished pianist, Mrs. Hollis frequently performed duets during the Musical Weekends with Harpsichordist and division supervisor Jim Weaver

and chamber music artistic director Kenneth Slowik.

During her tenure at the Museum, Mrs. Hollis worked to document, preserve and present (he history of musical instruments with a special concentration upon the development of the piano. Her publications include *The Piano: A Pictorial History of Its Ancestry and Development* (1973), *The Musical Instruments of Joseph Haydn: An Introduction* (1977), and *Pianos at the Smithsonian Institution* (1973).

One of her most valuable contributions to the public and to music scholars was an expansion of the Division's Iconographic files which serve as a resource for Smithsonian staff as well as universities and research institutions throughout the nation. Her whimsy led her to collect some wonderful original musical cartoons, including the work of Charles Addams and other major figures. She made great use of the iconography collection when she published pictures of musical instruments in the collection along with historical artworks which showed the instruments in use. Entitled *Musical Instruments of the Baroque and early Classical Eras* (1978), 55 color slides were accompanied by a text which could be read by any one interested in offering a public presentation about instruments at the Smithsonian. Additionally, there were two cassette tapes which presented examples of music played on these instruments in museum concerts. Mrs. Hollis prepared and performed some of the piano works herself. This project was an extraordinarily successful pioneering

effort to make educational material available about the collection as a whole. Its success led directly to several similar projects.

Altogether the slide presentation was a natural publication for Helen Hollis, because she spent countless hours in the Hall of Musical Instruments, playing for visitors and talking to them with great pleasure about the instruments which she considered marvelous treasures. Her love of the instruments themselves, and her great love of music was evident in all her dealings with the public, be they grand visitors from major collections abroad, or some of the countless school children whom she introduced to the wonders of the harpsichord.

In honor of Mrs. Hollis's many contributions to the preservation of musical instruments and on behalf of her committed support of developing musicians, the Division of Musical History dedicated its December 1994 Chamber Music concert to her memory. The concert featured the music of Johannes Brahms with a special mention of her by artistic director Kenneth Slowik prior to the performance of the Quintet in F Minor, op. 34 (1865). The work is considered by Mr. Slowik to be one of the finest chamber productions of the latter half of the 19th century and was a long time favorite of Mrs. Hollis. Helen Rice Hollis received her bachelor's degree from Oberlin College. She is survived by her children Anne Hollis Reese of Pakistan Richard Avery Hollis of Cleveland Heights.

From *The Soundpost: Newsletter of Friends of Music at the Smithsonian*, no 19 (February 1995).

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 your ad copy to Harrison Powley, Editor AMIS Newsletter, E-563 HFAC, Brigham Young University, Provo, UT 84602-6410.

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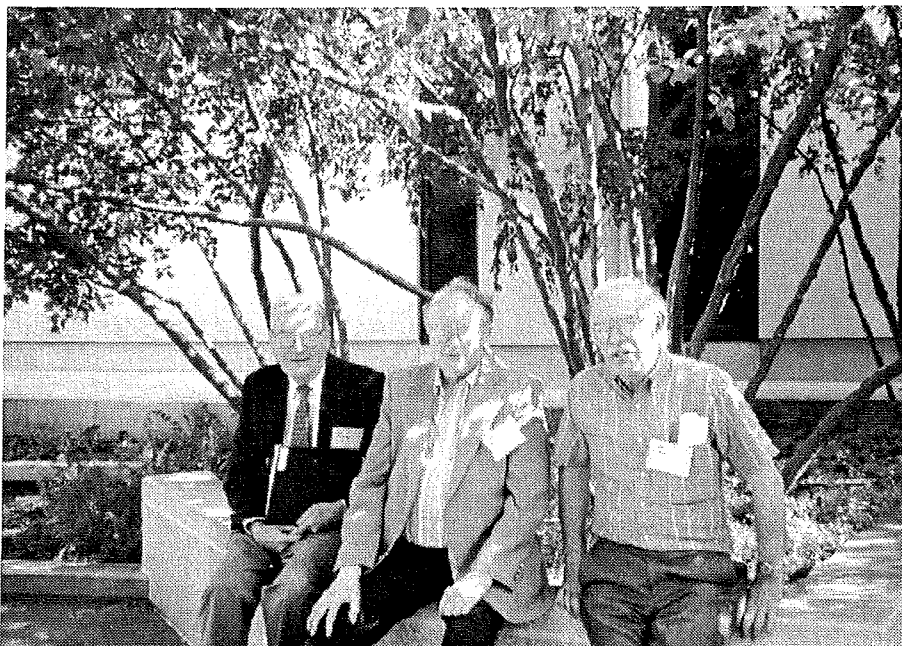
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Jean Hedlund, Dick Abel, and Ted Good on the patio of the Museum of History and Art, Salt Lake City.

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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 September 1, January 1, and May 1, respectively. I have appreciated the many suggestions sent to me about *NAMIS*. 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