

NEWSLETTER

Of The

American Musical Instrument Society

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June 1993



Courtesy of the Elkhart Truth

Built in 1909, the building which once housed the Buescher Band Instrument Company factory in Elkhart, Indiana, has just been destroyed. The location is one of many sites that AMIS members will visit, when the Society holds its 1994 meetings there, May 18-22.

BUESCHER FACTORY FACES WRECKING BALL

The gradual but complete demolition of the old Buescher factory building at 225 East Jackson Boulevard in Elkhart, Indiana, continued during the spring of 1993. Built in 1909 and en-

larged in 1923, the two-story building was once home to the Buescher Band Instrument Company, as well as the Leedy-Ludwig Division of C. G. Conn, Ltd.

Since its sale by Selmer some 20 years ago, the building served as "a business incubator," according to the May 30 issue of the **Elkhart Truth**, providing space for nearly 100 fledgling firms which later moved into larger quarters.

H. D. Warning, current owner of the site, noted with regret that it would be "prohibitively expensive" to save the building.

Jim Miller, reporter for the **Elkhart Truth**, said, however, that "at least some of the Buescher building will live on. Large beams are being saved to donate to the Amish, and they probably will become the framework for barns eventually."

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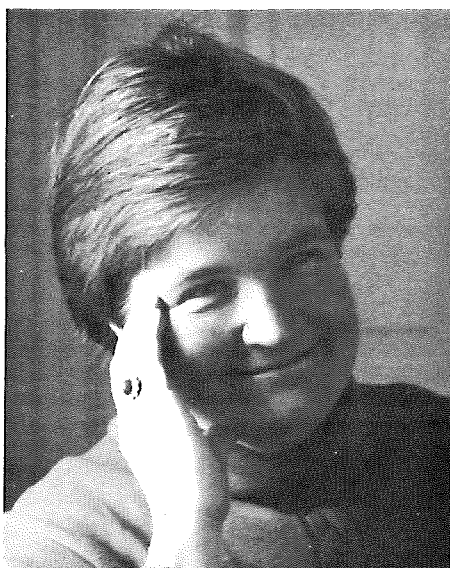
André P. Larson, Editor

The Newsletter is published in February, June, and October for the members of the American Musical Instrument Society (AMIS). News items, photos, reviews, and short monographs are invited, as well as any other information of interest to AMIS members. Address all correspondence to the Editor, AMIS Newsletter, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA. Requests for back issues and all correspondence regarding membership (\$25.00 per year) should be directed to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

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IN MEMORIAM



KATHERINE STREITWIESER
January 3, 1941 - March 27, 1993

Katherine (Schutt) Streitwieser, wife of former AMIS Board member, Franz Streitwieser, died on March 27, 1993, surrounded by her friends and family. Katherine had faced a valiant battle with leukemia. Born in Philadelphia, she was the daughter of Charles Porter Schutt of Greenfield, Delaware, and the late Phyllis (du Pont) Schutt. She was an excellent musician. Trained as a pianist, she was gifted with an exceptional musical memory and won solo contests while still in boarding school in Hartford, Connecticut. She appeared with the Hartford Symphony as a soloist. After graduation, she studied piano at the Mozarteum, where she met trumpeter, Franz X. Streitwieser. Franz and Katherine married and raised four children, all of whom were trained to play musical instruments in their early years. Katherine was an enthusiastic choral singer and after the family moved to the United States in 1978, she was active in the Coventry Singers; she also occasionally returned to Europe to sing in the chorus of the Sudetendeutsche Musiktage.

Franz and Katherine began the Streitwieser Foundation Trumpet Museum shortly after their arrival in Pottstown, Pennsylvania, and she helped the museum grow and serve the musical community in the Philadelphia area. Katherine's dedication to service made the Museum's Spring and Fall concert series and the annual Ice Cream Social consistently successful. Katherine, as wife, mother, and friend to many will be greatly missed. Her cheerful and generous friendship was felt by many. Shortly before her death, Katherine told her friends and family to be sad for a little while and then have a party to celebrate life. This is exactly what happened. More than 500 individuals attended her memorial service at Camp Hill, which was followed by a reception at Fairway Farm, the Streitwieser family home. Katherine asked that memorial contributions be made to the Streitwieser Foundation.

IN MEMORIAM

HOWARD MAYER BROWN
April 13, 1930 - February 20, 1993

On February 20th, looking forward to celebrating Carnevale in Venice with his usual panache, Howard Mayer Brown donned his mask near the Campo Santo Stefano and suddenly succumbed to a heart attack. A large fellowship united by admiration and affection for this peerless man thus suffered a shattering loss. As musician, scholar, teacher, and connoisseur, Howard Brown greatly advanced the revival of historical instruments and performance practices and the aims of this Society. No one in our time did more to promote appreciation of Renaissance music. Howard died at the peak of his career, his status among the foremost musicologists of his generation ratified by international honors, including the Galileo Glaipei prize awarded by the University of Pisa in 1987.

Howard was born in Los Angeles on April 13, 1930. He went to Boston after high school to study the flute professionally, and almost by chance entered Harvard, the only college in the vicinity of which his family had heard. After graduating Phi Beta Kappa in 1951, he went to Vienna to study singing and conducting. Back at Harvard, he won his Ph.D. in 1959, while already teaching at Wellesley College. In 1960 he came to the University of Chicago, where he remained, save for a hiatus as King Edward Professor at King's College, University of London, from 1972 to 1974. In 1976 he was named Chicago's Ferdinand Schevill Distinguished Service Professor. He captivated students and gleefully annoyed some colleagues, as much with his easy manner and incisive wit, as with his erudition and profound musicality—he was an expert performer on many instruments and an inspiring director.

Howard's scholarly method was to outline an entire unfamiliar territory, then map significant features in detail. Thus, his dissertation, **Music in the French Secular Theater, 1400-1550** (published 1963), led to a series of articles about aspects of the Renaissance chanson, as well as to critical editions of this repertoire. His comprehensive **Instrumental Music Printed Before 1600: a Bibliography** (1965), fundamental to all later investigation of the field, resulted in another seminal book, **Embellishing Sixteenth-Century Music** (1976), and co-editorship of the two-volume handbook, **Performance Practice** (1989). With Joan

Lascelle, Howard wrote **Musical Iconography: a Manual for Cataloguing Musical Subjects in Western Art Before 1800** (1972). He went on to define the corpus of trecento depictions. In addition to many influential articles and reviews, exemplary editions of Renaissance music and of Italian baroque operas in facsimile, and a pioneering series of recordings with the University of Chicago Collegium Musicum (which he founded and directed until 1982), Howard masterfully surveyed his field in a standard text, **Music in the Renaissance** (1976). Any of these accomplishments would have crowned a career, but, being excessively demanding of himself and fatalistic regarding his health—he smoked incessantly—Howard left equally significant work unfinished. The trails he blazed will lead future investigators in fascinating directions.

Howard was extraordinarily nurturing, unfailingly generous, liberal, and tolerant, save where he detected foolishness or pretense. His hospitality was renowned, so legions of students and colleagues imposed on him and his long-time companion, the late Roger Weiss, for counsel, dinner, a place to stay. Aware of the responsibilities his prominence brought, Howard accepted many administrative and advisory tasks, serving at various times and sometimes ruefully as chairman of Chicago's music department, vice-president and president of the American Musicological Society, vice-president of the International Musicological Society, and member of the AMIS, American Recorder Society, and **New Grove Dictionary** editorial boards, among endless other activities. Briefly, in 1964-65, he acted as curator of musical instruments at the Smithsonian Institution. His many grants included one from The Metropolitan Museum of Art. In 1988 he chaired the AMIS Densmore Prize committee; his own work, **A Florentine Chansonier from the Time of Lorenzo the Magnificent** (1983), won the Otto Kinkeldey Award of the AMS. Anticipating Howard's 65th birthday, in 1992 friends of his initiated the Howard M. Brown Fund of the American Musicological Society, a unique honor; Howard quickly offered a contribution and directed that this endowment should provide scholarships for minority students. He advocated a larger role for women in academe, and named the Newberry Library main beneficiary of his estate. He is survived by his brother, Ralph, of Queenstown, New Zealand.

In eulogizing his distinguished colleague, Edward Lowinsky, Howard quoted Jean Milenet's lament for Johannes Ockeghem. This epitaph, with appropriate emendation, bears repeating:

**Nymphs of the woods, goddesses of the fountains,
Skilled singers of all nations,
Change your voices so clear and proud
To sharp cries and lamentations.
For Death, terrible satrap,
Has caught your Howard in his trap,
True professor of music and chef d'oeuvre,
Learned, handsome in appearance, and not stout.
Great pity that the earth should cover him.
Clothe yourselves in mourning,
Josquin, Pierson, Brumel, Compère,
And weep great tears from your eyes,
For you have lost your good father.
May he rest in peace. Amen.**

- Laurence Libin



Photo by John Koster

Jeannine Lambrechts-Douillez, recipient of the 1993 Curt Sachs Award, speaks to AMIS members following the banquet in Nashville on May 15.

LAMBRECHTS-DOUILLEZ RECEIVES SACHS AWARD

Jeannine Lambrechts-Douillez, Curator Emeritus of the Archaeological Museums of the City of Antwerp, Belgium, received the 1993 Curt Sachs Award (see *AMIS Newsletter*, February 1993, pp. 3-4) on May 15 in Nashville, Tennessee. It was presented on behalf of the Board of Governors by André P. Larson, a member of the Curt Sachs Award Committee, following the annual AMIS banquet.

The Award reads:

In grateful recognition of the eminence and achievements of Jeannine Lambrechts-Douillez as scholar, curator, and administrator;

In appreciation of her connoisseurship, skill, and perseverance in rescuing the important harpsichords at the Museum Vleeshuis in Antwerp and her careful documentation of the Antwerp harpsichord tradition, published in a series of volumes by the Ruckers Genootschap; and,

In acknowledgement of her devotion and administrative skill at the Museum Vleeshuis, where she cared for 500 instruments, produced a catalog, and wrote many important articles, while meeting her many other responsibilities as Curator of the Archaeological Museums of Antwerp,

The Board of Governors of the American Musical Instrument Society designates JEANNINE LAMBRECHTS-DOUILLEZ the recipient of the CURT SACHS AWARD for the year 1993.

May 15, 1993

Following receipt of the Award, Lambrechts-Douillez made the following statement:

"Mister President and Members of the Board of AMIS... Dear Colleagues... But, especially, not only dear friends that could be present today, but also those that could not be with us,

for whatever reason, as I recall all those that will never be amongst us and to whom I personally owe so much.

"Musical instruments have brought us together. Throughout the world, a tight link has selected people—colleagues—with that one aim: a scientific approach to all problems regarding musical instruments.

"I have often tried to discover what that firm link is.

"It is not enough to love music, but that is a good starting point.

"It is not enough to possess musical experience as a performer on whatever level.

"It is not enough to have technical experience with different materials.

"It is not enough to have been trained as an historical scholar.

"Love for music, musical and technical experience, as well as historical knowledge, are indispensable to look for a dialogue with colleagues in order to exchange views on the different problems regarding musical instruments. And then I still think that there is something more that cannot be grasped in words; it is that something that helps to find the same wave-length amongst people where the hand, the heart, and the head of man go together, referring to the poet John Ruskin who wrote in 1859:

Fine art is that in which the hand, the head and the heart of man go together.

John Ruskin, *The Two Paths* (1859)

"What, exactly, is meant by the notion, **musical instruments**? It is composed of two elements, that being an instrument and a qualification for that instrument. May I remind you that F. Galpin used in the title for his book the wording, **instruments of music**. The *Oxford Dictionary* explains that an instrument is a thing being used in performing an action for delicate or scientific work.

"And that is sometimes called a tool or implement especially for delicate or scientific work. In some dictionaries we find the explanation, **a contrivance for producing**

sounds, a contrivance being a mechanical device. Claudie Marcel-Dubois describes an instrument of music as **un appareil susceptible de produire des sons et de servir de moyen d'expression à la musique** (a contrivance for producing sounds and a help for musical expression).

"By conceiving an instrument, the builder has a different task or aim than the maker of a tool, but still by so many the instrument is considered as a tool without respect for the human being that has worked with his head and his heart. This would never happen with a painting or a sculpture; they simply belong to what is called **fine art**.

"Within museums you will find instruments in different sections of archaeology or applied art where they are subsequently treated as such. In his preface, Galpin complains that:

England has no such national collection where the lover of music can trace the evolution of his favourite instrument... there is only one room to spare in the building at South Kensington, where something more than a few selected instruments with costly decoration may greet the musician's eye and make him turn away with the thought that he evidently stands outside the Arts?

"Indeed, if those in charge of these sections have none of the qualities mentioned above and interest is lacking, one can expect the worst for the instruments. Take, for instance, the treatment as pieces of furniture where one could expect wax on soundboards and oak used as an alternative for making nuts and bridges on harpsichords. It is not enough to ask that musical instruments should be taken care of as any other item in a museum, because then one might forget to take care of the soul, destroying evidence and personality.

"During the 18th century, when music was not accepted as part of the arts, an interesting lawsuit discussed this matter. Antwerp was not so prosperous in those days. An official inquiry was made in order to study the possibilities of stimulating the arts and crafts, as happened during the golden age reaching from the 16th to the 17th century.

We know that special favors were granted to some members of the Ruckers family, just as for famous painters like P. R. Rubens. During the 18th century, J. D. Dulcken's sons refer to these facilities, but the city's magistrate replies that instruments do not belong to the fine arts that creates; instruments only serve the music. The instrument-builder replied that his instruments are not to be considered as simple tools, like the chisel for the sculptor who finally completes a creative act.

"We still have to fight for recognition, although the approach towards musical instruments has changed considerably during the last forty years, thanks to special people that possessed those qualifications. We owe them a lot and the advantage of not being so young any longer is that I met several of them. Knowing them was a privilege; they helped me to become what I am today. They never deceived me. But, in those days, not everyone had the same opinion of how to treat a musical instrument. I have seen curators and so-called restorers that came from what we should call big institutions recommending to drill a hole in the bottom of a harpsichord so that everyone could have a better look inside.

"These examples can never be remembered enough. Every generation will have colleagues driven by pure curiosity, rather than by

knowledge, experience, and respect for the item that has been entrusted upon them, and they will go on destroying that patina or what we call delicate "glacis" in paintings. May I remind you of the words that Galpin wrote in his foreword to the catalogue:

To me a musical instrument is a thing of life, something that will speak to us and reveal the hidden secrets of its sound. Therefore, I made every effort to secure specimens that were playable or could be rendered so. To restore the ravages of time and replace the tale of years provided for me the greatest joy in their possession.

"That was the spirit of those days when I arrived at the Vleeshuis—in most collections, instruments were being restored to playable condition. That was not a simple decision. Fortunately, I then met Raymond Russell and, shortly afterwards, Frank Hubbard, with whom I worked several days, discovering the essence of these important instruments. It was the late Frank Hubbard who insisted on the fact that so few documents were available about the Ruckers. He stimulated me to do some research in the archives, the Flemish language being a handicap for him.

"My doctoral dissertation gave me the necessary experience with archival research. For that period (1477-1506), all publications dealt with the composers, members of the famous chapel of the Dukes of Burgundy in the Netherlands. During my research, I found so many documents about musical instruments. Most books had left out that information, so I decided to bring it together in a separate chapter. This was not so obvious for the professors at the university (this was in the fifties, and it still is not of direct interest to musicologists).

"I soon contacted John Henry van der Meer, who has ever since remained a dear friend. We discussed problems of terminology, identification, and catalogues. For wind instruments, I contacted Eric Halfpenny, and it was obvious that I then should become a member of The Galpin Society. When I attended the joint meeting of The Galpin Society and the International Association of Music Libraries in 1959, I met the curators of the most important museums: V. Luithlen of Vienna, E. Winternitz of New York, Mme de Chambure of Paris, Henrik Glahn of Copenhagen, E. Emsheimer of Stockholm, and Cl. Marcel-Dubois. These contacts were very helpful during my further career.

"From then on, I had innumerable contacts with colleagues through CIMCIM, founded in 1960, and all those interested in **Restoration Problems of Flemish Harpsichords**, the colloquium I organized in 1970 on the occasion of the first Flemish instrument that sounded again in Antwerp. Under the skilled hands of Gustav Leonhardt, the virginal by Ioannes Couchet revealed the secrets of its sound. Everybody concerned with this problem was present; a new approach towards harpsichords was confronted with the way harpsichords were then built. The first results of my archival research about the Ruckers-Couchet family were then revealed. Taking the instrument as a partner, this dialogue reveals many unknown aspects to those that want to listen. This first colloquium was followed by another one in 1977, and goes on with Antverpiano, under the supervision of Jos van Immerseel. All this was a wonderful experience knowing all these special people and throughout the world news

travels quicker than any other way with musical instruments.

"When I started, playing condition was a priority for a collection of musical instruments. Today, other priorities deal with preservation and conservation. Colleagues should keep on talking about their problems and never think that they own the instrument; it is simply temporarily in their custody and will survive so many fantastic human beings.

"The instruments will tell future generations what happened in the past, if we give them a chance to survive.

"Words are so weak and cannot express my thanks to those that presented me for this honorable distinction. I miss so many that cannot be present anymore. My thoughts go to my late husband, who encouraged me in all my work; I always felt his big hand as firm support. I was actually a very shy person, working in my little corner; I had never expected so much honor as today. I am very grateful for it, grateful to discover so many friends."

1992 ACQUISITIONS AT THE FISKE MUSEUM

(This is another in a series of lists designed to keep the membership informed of instruments that might be of interest for research. -Ed.)

Musical instruments acquired by the Kenneth G. Fiske Museum of Musical Instruments of The Claremont Colleges in Claremont, California, in 1992, according to Albert R. Rice, Curator, are as follows:

1992.1. Square Piano by Breitkopf & Haertel, Leipzig, ca. 1846. Serial no. 2791.

1992.2. Tenor Sax in C (melody) by the Conn Co., Elkhart, Indiana, ca. 1925.

1992.3. Sitar made in Bombay, India, ca. 1966.

1992.4. Cornet in A by Couesnon, Paris, ca. 1895.

1992.5. Marimba by the J. C. Deagan Co.,

Chicago, ca. 1925. France, ca. 1895.

1992.6. Clarinet in E-flat, France, ca. 1895.

1992.7. Alto Saxophone by Buescher, Elkhart, Indiana, ca. 1965. Academy (student) model.

1992.8. Mandoline by the Gibson Co., Kalamazoo, Michigan, 1918. Style A78, tear drop (pear) form.

1992.9. Vocalion (Reed Organ) by the Aeolian Co., New York and Worcester, ca. 1905.

The Leon J. Whitsell Collection, San Francisco:

1992.10. Pocket Cornet in B-flat by Besson, London, ca. 1880, imported by Louis Schreiber, New York. Silver plated, serial no. 23624.

1992.11. Trumpet in B-flat by C. G. Conn, Elkhart, Indiana, 1928. New York Symphony model 2B. Silver plated (satin finish), serial no. 260794.

1992.12. Cornet in B-flat by C. G. Conn, Elkhart, Indiana, 1905. Perfected wonder model, silver plated, serial no. 91935.

1992.13. Cornet (cornopean) with crooks in B-flat, A-flat, and G, probably by Courtois, imported by John Howard Foote, New York, ca. 1870. Brass with three Stoezel valves, signed with a figure of a harp radiating light and the initials J.H.F.

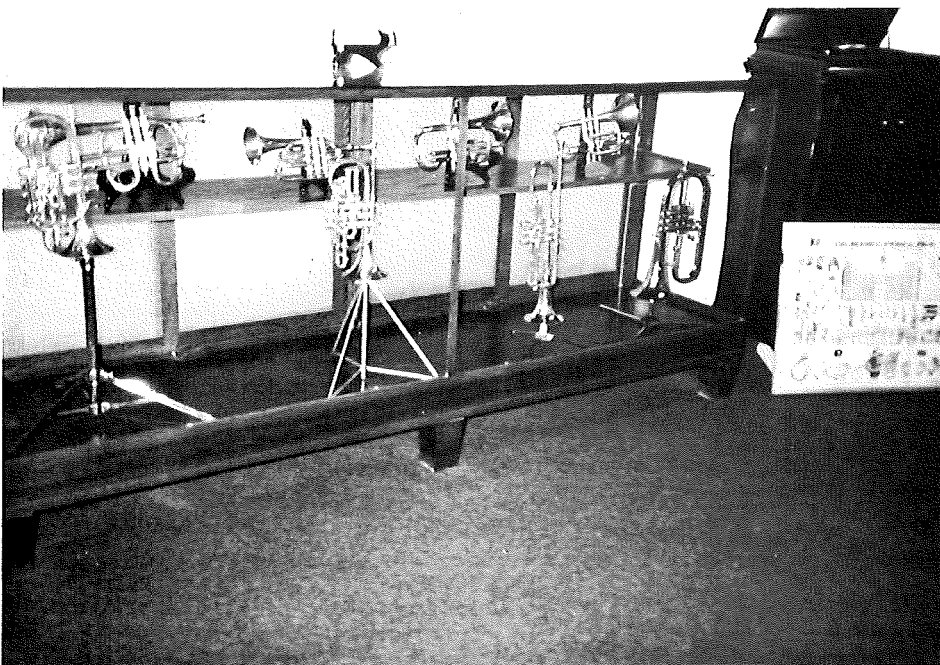
1992.14. Cornet with tuning shanks in B-flat and A and a crook for A-flat by Courtois and Mille, Paris, ca. 1891. Arban model with a plaque with the initials FC. Silver plated. Courtois mouthpiece.

1992.15. Cornet in E-flat by Courtois, Paris, ca. 1875. Silver plated. Two Courtois mouthpieces.

1992.16. Cornet in B-flat by Courtois, Paris, ca. 1960. Opera model, silver plated.

1992.17. Cornet with crooks in B-flat, A-flat, G, F, and E, a mouthpiece shank for A, and a coupler for E-flat by August G. Guichard, Paris, ca. 1835, with mouthpiece. Ivory valve caps.

1992.18. Cornet in B-flat by Gonet et Cie, Paris, imported by B & J, New York, ca. 1910-20. Silver plated.



Courtesy of Al Rice
Instruments from the Leon Whitsell Collection, acquired by the Fiske Museum in Claremont, California, in 1992, are now on exhibit.

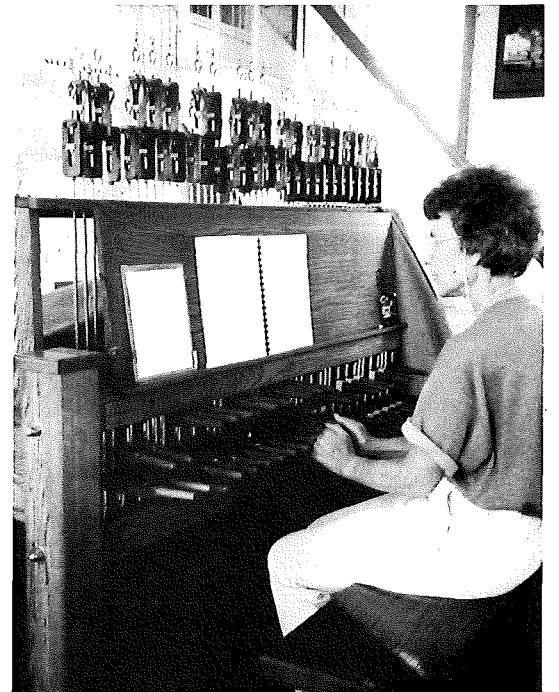
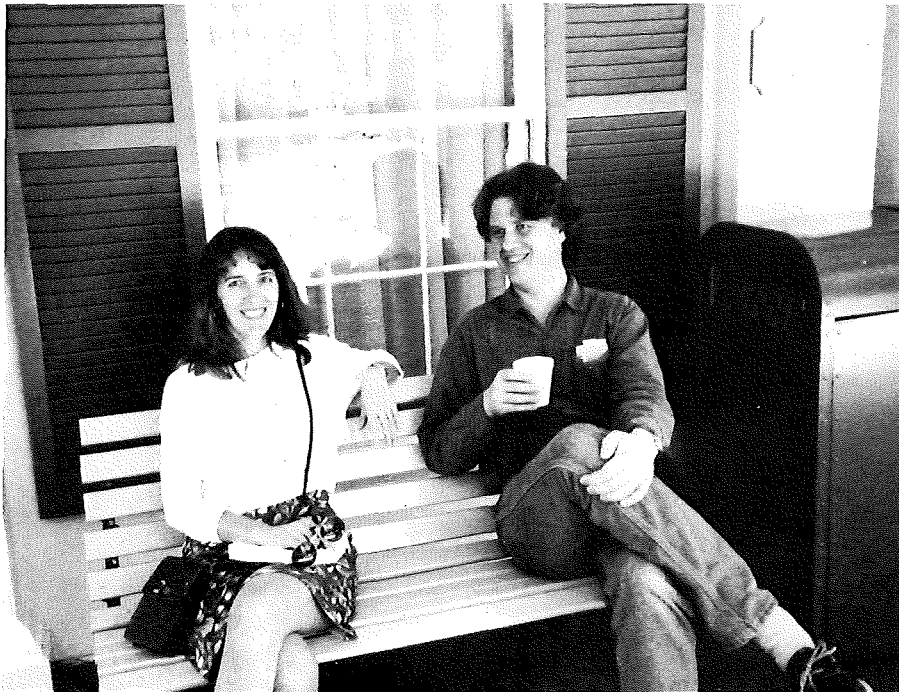
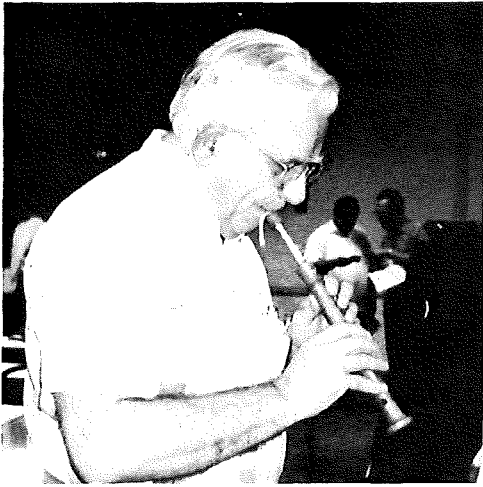
- 1992.19. Cornet in B-flat with shank for A, probably by Holton Co., Chicago, sold by Lyon & Healy, Chicago, ca. 1905, with mouthpiece, serial no. 2964.
- 1992.20. Cornopean with crooks for F and G, shanks for A and B-flat by Pask and Koenig, London, 1849-51, with two mouthpieces, serial no. 2729. Ivory valve caps.
- 1992.21. Cornet in B-flat, probably by Gautrot, Paris, marked Henry Distin, importer for J. W. Pepper, Philadelphia and New York, ca. 1885, serial no. 1705.
- 1992.22. Cornet in B-flat by Distin & Co., London, 1869, serial no. 10428. Sold to Mormon Tabernacle by Henry Distin.
- 1992.23. Pocket Cornet in B-flat by Kühnl & Hoyer, Markt-Erlbach, 1968, serial no. 24427. Silver plated.
- 1992.24. Fluegelhorn in E-flat by Mirafone, Graslitz, ca. 1960-70, serial no. 1394.
- 1992.25. Cornet in E-flat, France, ca. 1850.
- 1992.26. Keyed Bugle in C, England, ca. 1840, with mouthpiece. Eight keys.
- 1992.27. Alto Saxhorn in E-flat, France, ca. 1880. Berlin valves.
- 1992.28. Post horn in B-flat by Böhm & Meinel, Gartenberg über Wolftratshausen, 20th century. Fürst Pless model.
- 1992.29. Cornet in B-flat by J. W. York and Sons, Grand Rapids, Michigan, ca. 1898, serial no. 7882, with mouthpiece, Besson modern by York. Monarch model.
- 1992.30. Coiled (Jaeger) Trumpet by Gerald Endsley, Denver, 20th century. Three fingerholes.
- 1992.31. Fluegelhorn in B-flat by Julius Heinrich Zimmermann, Leipzig, ca. 1890. Three rotary valves.
- 1992.32. Post horn (circular fluegelhorn) by Böhm & Meinel, Gartenberg über Wolftratshausen, 20th century. Fürst Pless model, three rotary valves.
- 1992.33. Cornet in B-flat with two mouthpiece shanks by Courtois et Mille, Paris, ca. 1895, with Courtois et Mille, Arbuckle model mouthpiece. Arbuckle model, silver plated.
- 1992.34. Tuba in F by Edward Josef Bauer, Prague, ca. 1850. Twin piston valves.
- 1992.35. Trumpet in B-flat by C. G. Conn, Elkhart, Indiana, ca. 1935, serial no. 4009. Cavalier, "pea shooter" model. Silver plated (satin finish).
- 1992.36. Trumpet in B-flat by Courtois, Paris, ca. 1930, with mouthpiece, serial no. M.L. 4943. Silver plated.
- 1992.37. Cornet in B-flat by Bohland & Fuchs, Graslitz, ca. 1900. Three rotary valves.
- 1992.38. Trumpet in F by Emanuel Huller, Graslitz, ca. 1900. Three rotary valves.
- 1992.39. Cornet in B-flat with A receiver by Halari, Paris, sold by Alfred Hays, London, ca. 1885.
- 1992.40. Cornet in B-flat by Conn, Elkhart, Indiana, 1908, serial no. 10749. Wonderphone model.
- 1992.41. Cornet in B-flat by Conn, Elkhart, Indiana, ca. 1910-20, serial no. 6495. Professional model.
- 1992.42. Cornet à Piston in B-flat with two Stoelzel and one Perinet valve, shank in A, and crooks for A-flat and G by Antoine Courtois, Paris, ca. 1850, with Courtois mouthpiece.
- 1992.43. Cornet in C with two transposing valves for tuning to B, B-flat and A (vanity tuning) by Courtois, Paris, 1903, serial no. 1339.
- 1992.44. Bugle in C, Mexico, 20th century, with mouthpiece.
- 1992.45. Cornet in E-flat by Yamaha, Hamamatsu, Japan, ca. 1980, serial no. 11099. Model YCR 261S.
- 1992.46. Bugle in E-flat, 20th century, with mouthpiece.
- 1992.47. Cornet in B-flat by Courtois, Paris, ca. 1915, serial no. 1408. Arban model, silver plated.
- 1992.48. Cornet in B-flat with shank in A by Courtois et Mille, Paris, ca. 1880, with Courtois Arban model mouthpiece. Arban model, silver plated.
- 1992.49. Cornet in B-flat with C slide, France, marked George Baring & Son, London, ca. 1900, with mouthpiece by Boosey & Hawkes. Silver plated.
- 1992.50. Cornet in B-flat by Quinby Bros., Boston, ca. 1880.
- 1992.51. Cornet in B-flat with crook in A by York, Grand Rapids, 20th century, marked Henri Gautier, Paris. Virtuoso model.
- 1992.52. Trumpet in E-flat, possibly Austria, late 19th century. Three rotary valves.
- 1992.53. Trumpet in B-flat by Franz Joseph Fuchs, Graslitz, early 20th century. Three rotary valves.
- 1992.54. Cornet in B-flat with shank in A and low pitch slide by Hawkes & Son, London, ca. 1925, serial no. 56309. Clippertone model.
- 1992.55. Pocket Fluegelhorn in B-flat by Ouviers Réunis Association Général, Paris, ca. 1905. Silver plated.
- 1992.56. Trumpet in B-flat and A by A. K. Hüttl, Graslitz, ca. 1915.
- 1992.57. Piccolo Trumpet in B-flat and A by Martin Peter, Markneukirchen, 20th century. Meister model, four rotary valves.
- 1992.58. Pocket Cornet in E-flat, probably France, marked R. Wurlitzer & Brother, Cincinnati, 1875-1900, with mouthpiece by William Seefeldt, Philadelphia, 1896-1904.
- 1992.59. Trumpet in B-flat or A by H. Ganter, Munich, 20th century. Rotary valves.
- 1992.60. Fluegelhorn in B-flat by Courtois, Paris, 20th century, marked Leblanc, serial no. 10329.
- 1992.61. Cornet in B-flat by Frank Holton & Co., Elkhorn, Wisconsin, 1940, serial no. 135584. Long model 29.
- 1992.62. Trumpet in B-flat or A by C. G. Conn, Elkhart, Indiana, 1929, serial no. 270032. Victor model 89, silver plated.
- 1992.63. Fluegelhorn in B-flat by Josef Lidl, Brno, 1977, Czech mouthpiece, serial no. 1966.
- 1992.64. Pocket Trumpet in B-flat, Japan, 20th century. Cantabile model.
- 1992.65. Cornet in B-flat by York, Grand Rapids, ca. 1925, marked Frank Millard, Plymouth, Michigan, serial no. 3417. Silver plated.
- 1992.66. Slide Trumpet in B-flat by K.H.S. Musical Instrument Co., Taiwan, 20th century, serial no. 42524. Jupiter model.
- 1992.67. Cornet in B-flat with shank in A by Courtois, Paris, ca. 1878. Levy model, silver plated.
- 1992.68. Serpent, possibly by Christopher Monk, England, 20th century. Two keys.
- 1992.69. Tenor Horn, Austria, 1870-90, marked First Reg. Ms. Heavy Artillery July 1861. Three rotary valves.
- 1992.70. Baritone/Bass in B-flat converted to an over-the-shoulder horn, France, ca. 1850-70. Berlin valves.
- 1992.71. Bass Ophicleide in B-flat by August G. Guichard, Paris, ca. 1840, serial no. 189.
- 1992.72. Baritone in E-flat by Holton, Elkhorn, Wisconsin, 1941, serial no. 142789.
- 1992.73. Trombone by Holton, Elkhorn, 1916, with high pitch slide, serial no. 34848. Silver plated.
- 1992.74. Baritone in B-flat by H. N. White, Cleveland, ca. 1910, serial no. 33272. King model, silver plated.
- 1992.75. Trumpet in B-flat by Conn, Elkhart, 1957, serial no. 663448.
- 1992.76. Mellophone in F and E-flat by the H. N. White Co., Cleveland, 1945 (presentation model dated 1946), serial no. 44446. Cleveland model.
- 1992.77. Trumpet in B-flat by the Martin Co., Elkhart, Indiana, ca. 1940, serial No. 53140. The Indiana model.
- 1992.78. Cornet in B-flat by Lamoreaux Freres, Paris, ca. 1905. Silver plated.
- 1992.79. Cornet in B-flat, Bohemia, marked Marceau, Paris, ca. 1905.
- 1992.80. Cornet in B-flat by M. Dupont, Paris, ca. 1905. Silver plated.
- 1992.81. Baritone in B-flat by Holton, Elkhorn, Wisconsin, 1931, serial no. 108574. Nickel plated.
- 1992.82-83. Alto Horns in F and E-flat by Conn, Continental division, Elkhart, Indiana, 20th century, serial nos. 263478 and 263491. Colonial model.
- 1992.84. Cornet in B-flat by Moses Slater, New York, ca. 1875 (1873 patent). Side-action rotary valves.
- 1992.85. Trumpet in B-flat by Buescher Co., Elkhart, Indiana, marked Tempo, Bandmaster, serial no. 87716.
- 1992.86. Cornet in B-flat by Couesnon, Paris, 20th century. Lafayette model.
- 1992.87. Helicon in E-flat (high pitch), France, ca. 1880-1910. Lion stamped on the bell.
- 1992.88. Tenor valved Trombone in B-flat by J. Higham, Manchester; imported by W. H. Cundy, Boston, ca. 1910, serial no. 20841 and 24783.
- 1992.89. Echo Cornet in A by Higham, Manchester, ca. 1890, serial no. 42722. Silver plated.
- 1992.90. Solo Alto in E-flat, Bohemia, ca. 1900.
- 1992.91. Bugle, Pakistan, 20th century.
- 1992.92. Hunting horn, Pakistan, 20th century.
- 1992.93. Cornet by C. G. Conn, Elkhart, Indiana, 1907, serial number 105086. Conn-conqueror, crossover model. Silver plated.
- 1992.94. Collection of 115 mouthpieces for cornet, trumpet, keyed bugle, bugle, fluegelhorn, and baritone.

**AMIS meets in Elkhart,
Indiana, May 18-22, 1994!**

AMIS – NASHVILLE

May 12-16, 1993

Photos by André P. Larson







No. 1992.386.3. Harpsichord, Italy, possibly 18th century (later stand). Gift of Barnard College, 1992.

Courtesy of Metropolitan Museum of Art

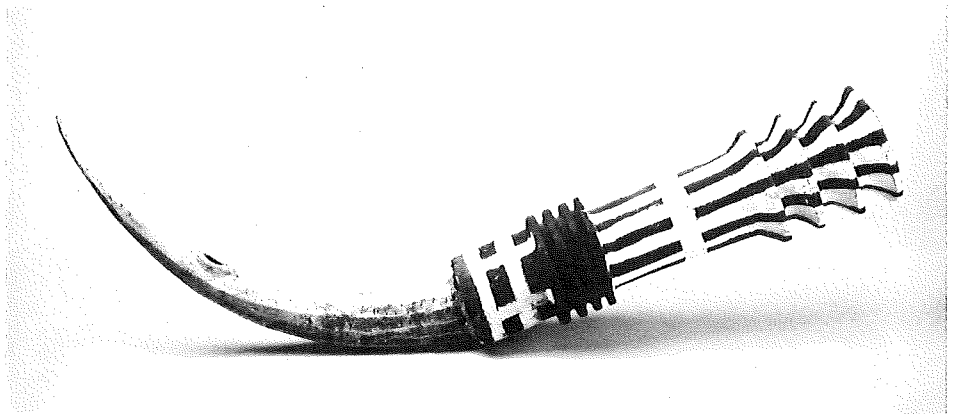
1991-92 ACQUISITIONS AT THE METROPOLITAN

(This is another in a series of lists designed to keep the membership informed of instruments acquired by major institutions that might be of interest for research. -Ed.)

Musical instruments acquired by The Metropolitan Museum of Art in New York City in 1990 and 1991, in addition to the Robert Alonzo Lehman Collection (see **AMIS Newsletter**, February 1993, pp. 12-13), according to Laurence Libin, Frederick P. Rose Curator of Musical Instruments, are as follows:

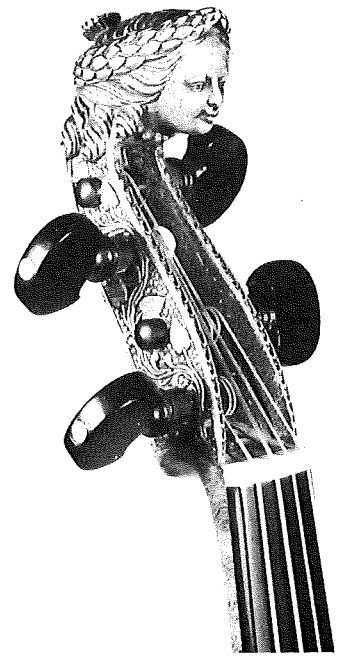
- 1991.15. Trumpet by Henry Keat and Sons, London, 1894.
- 1991.28.1. Violin ascribed to Giovanni Battista de Gabrielli, Florence, 1753.
- 1991.28.2. Viola, Italy (?), late 18th century.
- 1991.28.3. Violin bow, workshop of Jean-Baptiste Vuillaume, Paris, mid-19th century.
- 1991.28.4. Violin bow by Max Millant, Paris, mid-20th century.
- 1991.40. Melodeon attributed to Alexandre père et fils, Paris, mid-19th century.
- 1991.100. Oboe sold by Franz Lauer, New York City, mid-19th century.
- 1991.137.1a,b-2a,b. Kettledrums, Germany (Bavaria?), late 18th century.

- 1991.246. Pochette, English or French, late 18th century.
- 1991.247.1. Pochette, Italy (Milan?), 18th century.
- 1991.247.2. Pochette, France, 18th century.
- 1991.247.3. Pochette, England, 18th century.
- 1991.248. Pochette by Matthias Wörle, Augsburg, 1693.
- 1991.249. Pochette, probably English, late 18th century.
- 1991.280. Clavichord by Arnold Dolmetsch,



No. 1992.326. Bondjo (side-blown trumpet), Ekonda people, Zaire, ca. 1915.

Courtesy of Metropolitan Museum of Art



Courtesy of Metropolitan Museum of Art
No. 1992.333. Violin (detail) attributed to Joachim Tielke, Hamburg, ca. 1685.

Haslemere, England, 1932.

1991.290. Clarinet by William Whiteley, Utica, New York, ca. 1825-1850.

1991.292. Piccolo by Thomas Berteling, New York City, mid-19th century.

1991.294. Trumpet banner, unsigned, England, ca. 1875.

1991.310. Upright piano by Alphonse Blondel, Paris, ca. 1860.

1991.348. Yankee bass viol by Joseph Minot, Westminster, Massachusetts, 1823.

1991.350.1-4. Folk violins by unknown American makers, New England, 19th century.

1991.350.5. Violin neck, head, and fingerboard by unknown maker, Tirol (?), possibly late 17th or early 18th century.

1991.350.6. Bow, British West Africa (?), mid-20th century.

1992.1.1. Guitar by Rene Locate, Paris, ca. 1825.

1992.1.2. Guitar by Joseph Benedid, Cadiz, 1787.

1992.26. Damaru (double-headed drum),



Courtesy of Metropolitan Museum of Art
No. 1991.310. Upright piano by Alphonse Blondel, Paris, ca. 1860.

south India, 18th century.

1992.46. Guitar by Pedro Fuentes, Zaragoza, 1858.

1992.84. Ceremonial carved horn, Edo people, Court of Benin, Nigeria, 19th century.

1992.85. Divination horn, Edo people, Court of Benin, Nigeria, 19th century.

1992.117.1,2. Harpolyre (and case) by André Augustin Chevrier, Paris, ca. 1830.

1992.177. Melodeon by Carhart Needham & Co., New York City, ca. 1860.

1992.276a,b. Gusle and bow, Serbia, ca. 1935.

1992.277. Tamburica berda by Joseph Perschak, New York City, early 20th century.

1992.278a-c. Violinett (with bow and case) by Johannes Pugh, Altona a. Elba, Germany, early 20th century.

1992.279. Guitar by Joseph de Frías (?), Seville, ca. 1780.

1992.318. Viola pomposa by Leandro Bisiach, Milan, 1913.

1992.326. Bondjo (side-blown trumpet), Ekonda people, Zaire, ca. 1915.

1992.333. Violin attributed to Joachim Tielke, Hamburg, ca. 1685.

1992.386.1. Grand piano by Clementi & Co., London, ca. 1803.

1992.386.2. Clavichord by Dolmetsch-Chickering, Boston, 1907-08.

1992.386.3. Harpsichord, Italy, possibly 18th century.

1992.386.4. Virginal, Italy, possibly 18th century.

1992.386.5. Spinnet, Italy, possibly 18th century.

AMIS AUCTIONS RAISE FUNDS FOR AWARDS

The last, tension-filled ten minutes of the silent auction at the Nashville meetings were characterized by friendly, but frenzied, bidding, member versus member, each anxious to beat the clock and cast the final bid on several highly contested items.

The live auction, held after the Saturday evening banquet, was also highly successful, due in large part to the effective coaxing and arm-twisting of auctioneer Laury Libin. A large quantity and wide range of items was generously donated in person and by mail, including books, musical instruments, periodicals, sound recordings, music, posters, and ephemera. Thanks are due to all who participated, either by donating or by purchasing items. Special thanks are due to those who helped with the organization and implementation of this year's auctions: Dick and Jeannine Abel, Bob Eliason, Betty Hensley, Jerry Horne, Laury Libin, and Phil Young.

The Nashville auctions raised more than \$3,000 for the Society's endowment fund in support of the Curt Sachs Award and the publications prizes. Members unable to attend the Nashville auctions are encouraged to contrib-

ute directly to the endowment fund, which will be the focus of the Society's fund-raising activity until the goal of \$25,000 is reached. Tax-deductible contributions in any amount may be sent to: AMIS Award Endowment, AMIS Membership Office, c/o The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069.

- Margaret Downie Banks

NOMINEES SOUGHT FOR CURT SACHS AWARD

Nominations for the 1994 Curt Sachs Award will be accepted until October 1, 1993. Nominations received after that date will be considered in future years.

Three copies of the nomination must be sent, one to each of the three committee members: Bruce Haynes, 3589 Rue Ste-Famille, Montreal, Quebec H2X 2L2, Canada; André P. Larson, Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390; and, Laurence Libin, 126 Darlington Avenue, Ramsey, NJ 07446.

The Curt Sachs Award was established by the Board of Governors to honor those who have made important contributions toward the goals of the Society.

The 1993 recipient was Jeannine Lambrechts-Douillez of Antwerp, Belgium. Previous recipients were David D. Boyden (1983), Sibyl Marcuse (1984), Anthony C. Baines (1985), John Henry van der Meer (1986), Robert M. Rosenbaum (1987), Phillip Bate (1988), Phillip T. Young (1989), André P. Larson (1990), Herbert Heyde (1991), and William Dowd (1992).

NOMINATING COMMITTEE APPOINTED FOR 1994

The nominating committee for the 1994 AMIS election has been appointed by Phillip T. Young, President. Four seats on the Board of Governors will be up for election.

Anyone wishing to recommend potential nominees or to express a personal interest in serving should contact one of the committee members. Inclusion of a vita sheet is requested.

The committee members are William E. Hettrick, Chairman, 48-21 Glenwood Street, Little Neck, NY 11362; Richard W. Abel, RD #3, Box 205B, Franklin, PA 16323; and, Phillip T. Young, ex officio, 15-901 Kentwood Lane, Victoria, British Columbia, V8Y 2Y6, Canada.

ARE YOU MOVING?

Are you moving? If so, please be certain that you notify the Society of your new address, as soon as possible. When Journals or Newsletters are returned by the post office to the Membership Office, first class postage must be paid for the return of the items, as well as again to send them back out. This is an expense which AMIS can ill afford.

Please send address changes to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

**AMIS meets in Elkhart,
 Indiana, May 18-22, 1994!**

IN MEMORIAM

KENNETH L. TAYLOR

March 17, 1942 - March 13, 1993

Kenneth L. Taylor, Professor of Music at Kenyon College and founder of two early music performance groups, died Saturday, March 13, at his home in Gambier. Taylor, who was fifty years old, had been ill with cancer for some time.

"Arriving at Kenyon just as the College was transforming fine arts instruction from electives to major fields of study, Ken Taylor brought to that advance the artistry of a fine musician and the learning of a scholar," said Kenyon President Philip H. Jordan, Jr. "Generations of Kenyon students learned from him a love of music of the Classic and earlier periods, authentically performed. A sensitive performer of Renaissance and Baroque music himself, he gathered musicians of equal devotion to bring to our community an enhanced appreciation for the works he so loved."

Born in Escondido, California, on March 17, 1942, Taylor grew up in Missouri, where he earned B.M. and M.M. degrees in music at Central Missouri State University. He went on to further graduate study in musicology at West Virginia University, where he held a research assistantship.

Taylor joined the Kenyon faculty in 1966. His areas of expertise included the history of musical instruments and performance, as well as Renaissance and Baroque music. His service to the College included a number of years as chairman of the music department and a term as faculty advisor to the Beta Theta Pi fraternity.

Taylor founded two ensembles, the Gambier Baroque Ensemble and Musica Transalpina. The Gambier Baroque Ensemble, which gave its twenty-fifth anniversary concert on March 21, 1992, is a quartet using historic instruments to play music from the Baroque era. Musica Transalpina specializes in music of the 16th and 17th centuries.

On February 27, 1993, Taylor was awarded an honorary doctor of fine arts degree by Kenyon in a ceremony at his home. The citation for that degree, in which Micah D. Rubenstein, Associate Professor of Music at Kenyon, called Taylor "the central architect of the Department of Music," read in part: "Plato wrote that 'education in music is most sovereign, because more than anything else rhythm and harmony find their way to the inmost soul and take strongest hold upon it, bringing with them and imparting grace, if one is rightly trained.' For more than a quarter of a century, you have 'rightly trained' hundreds of students and helped them, through music, to find their way to their inmost soul."

Memorial donations may be made to the Taylor Concert Fund, College Relations Center, Kenyon College, Gambier OH 43022-9623. Contributions will be added to an endowment established by Taylor to support an annual professional performance of early music at the College.

CLEANING GELS: RESEARCH IN PROGRESS

Gary Sturm of the Smithsonian Institution's Division of Musical History and Don Williams, furniture conservator in the Smithsonian's Conservation Analytical Laboratory, hosted

ten members of the American Federation of Violin and Bow Makers in a "Coatings for Musical Instruments Workshop," January 10-17, 1993.

Violin makers have a long history of interest in the formulation of varnishes for new instruments which is equalled by their respect and concern for preserving the varnishes on instruments made 200-300 years ago. Museum conservators try to develop a modern understanding of coatings, including varnishes, and continuously design working methods for the treatment of these surfaces. The point of the workshop was to share knowledge between craft traditions and analytical thinking in evaluating a rational approach to preserving the musical and historical qualities of violins.

The success of the week-long experiment was measured by a new understanding of violin making processes on the part of the analytical lab and the application of new ideas and products in the workshops of the Federation participants. This practical dialogue did not require a life-time of studies in chemistry nor a life-time devoted to violin-making to produce meaningful results. What was required was to establish a common language, a willingness to share problems (i.e., to talk), and time at the bench.

The Smithsonian's Conservation Analytical Lab provided the teaching and consulting services of two furniture conservators, two organic chemists, paintings and paper conservators, and a radiologist, as well as free use of the lab and its equipment for the week. The ten violin makers each averaged fifteen years of independent restoration and work bench experience, representing the very finest craftsmen in their field. Each group had a lot of experience and thoughtful concerns to share, but the experiences had historically developed vertically, rather than horizontally, to each other.

The goal from the Smithsonian side was to share a low cost, practical approach to gathering and checking information, demonstrate some simple tools for taking a look at varnished surfaces, point the participants in a direction and allow them to validate their working methods, and/or develop new applications. The course was designed to have practical application to the workshop of any violin maker. It was the first time that the generic museum world attempted a working, practical connection to the hands-on, practicing violin-making community.

What was learned? The standards of work and concern for preservation are the same for the university-trained scientist-conservator and the hands-on, traditional, craft-trained violin repairman. So, what happened? If nothing else, a myth was shot down. The preconceived notions of work practices that were anticipated—accurate or not—were broken down in the course of the week. And, it was accomplished because of the open personalities on both sides of the table.

Museums have their feet in two communities: historical and musical. Violin makers have their feet in two communities: musical and historical. Both face questions of when to make an instrument musical, make it last, or both. The focal point for discussing shared concerns and identifying differences is to look at the client and the ultimate intent for how an instrument will be used, not the job title or profession of the person doing the treatment.

Conservators and violin makers have the same concerns: to maintain the musical and

historical value of an instrument and to develop tools that can be applied to the task at hand. Each anticipates opposite spectrums of client expectation, and the trick is to find where experiences interlock to engineer meaningful application of each other's knowledge.

This is truly a work in progress. As the violin makers experiment with deionized water, alcohol solvents, wax resins, and varnish protectants, Sturm will monitor their feedback, leading to increased refinement and solutions generated by the Smithsonian's conservation resources. The nature of this cooperative venture may serve to stimulate other museums to develop progressive programs to establish a two-way dialogue with parallel communities outside their four walls.

NOMINATIONS SOUGHT FOR DENSMORE PRIZE

Nominations (including self-nominations) and three copies of the publication being nominated for the 1994 Frances Densmore Prize for the most significant, article-length publication about musical instruments published in English in 1991 or 1992 should be sent immediately to the committee chairman, Kenton T. Meyer, Library, Curtis Institute of Music, 1726 Locust Street, Philadelphia, PA 19103.

The \$500 prize will be awarded at the Society's 1994 meeting in Elkhart. The recipient of the 1992 Densmore Prize was Cecil Adkins for his article, "Oboes Beyond Compare: The Instruments of Hendrik and Fredrik Richters," in the *Journal of the American Musical Instrument Society*, Vol. XVI (1990).

STUDENT TRAVEL ASSISTANCE OFFERED

The AMIS Student Travel Grant Committee is offering assistance to students planning to attend the meetings in Elkhart, Indiana, May 18-22, 1994.

Applications should be addressed to the AMIS Student Travel Grant Committee, AMIS Membership Office, c/o The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069, and must consist of the following documents (items 1-4):

1) A letter of application, including a statement, not exceeding 300 words, of the way or ways in which the applicant's academic study and career interests relate to the purposes of the Society.

2) A one-page curriculum vitae.

3) Two letters written in support of the application by persons who know the applicant's work, study, and career interests.

4) An itemized estimate of all of the applicant's anticipated meeting-related expenses. (Fees that have not yet been announced at the time of application—such as those for registration, banquet, concerts, and so on—may be estimated on the basis of similar fees at previous meetings.) The format of this itemized estimate should include separate amounts for transportation and each day's worth of each additional category of expenses. A total for each category should be shown, as well as a grand total.

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

5) If the applicant has proposed (or will propose) a paper, performance, or other kind of presentation for the meeting in question, a copy of the abstract submitted (or to be submitted) to the Program Committee. (Note that paper proposals must be submitted separately, no later than October 1, 1993, to Margaret Downie Banks, 1994 AMIS Program Chair, AMIS Membership Office, c/o The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069.)

6) If the applicant has attended one or more previous annual meetings, a statement (not exceeding 300 words) of impressions gained from that experience. Deadline for receipt of completed applications for student travel support is December 31, 1993.

CLASSIFIED COLUMN

Advertisements of interest to AMIS members may be placed in this space. Each 20 words or less cost \$5.00 per issue for AMIS members, \$15.00 for non-members. Checks, made payable to AMIS, must be sent with your ad copy to the Editor, AMIS Newsletter, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

BUYING all Albert-system clarinets. Paying top dollar for Buffet and Selmer. Call George at 216-734-7262.

FOR SALE: T. Gilbert organo-piano, #2691, C compass, 73 notes. Several melodeons, restored and unrestored, single and double reed. Horace W. Sellers, P.O. Box 36, East Woodstock, CT 06244.

FOR SALE: Two boxwood clarinets, ivory rings, original mouthpieces, original double wood case. B-flat with 12 keys set by block and pin, stamped Klemm/Phila; C with 13 keys on pillars. All parts present. Contact Charles Decker, 1516 Woodview Circle, Cookeville, TN 38501; call 615-537-3246.

FOR APPRAISALS, research, exhibitions, advice on restoration/conservation, acquisitions, and help with fund-raising, contact Barbara Lambert, Specialist in Musical Instruments and Conservation, 201 Virginia Road, Concord, MA 01742; call 508-369-9557.

FOR SALE: Complete run of **Early Music**, Vol. 1 (1973) through Vol. 17 (1989), including music inserts and indexes. Best offer over \$350, received before August 1, 1993. Cordus Press, Box 9587, North Amherst, MA 01059-9587.

MUSEUM POSITION: The Shrine to Music Museum at The University of South Dakota seeks applicants for an Assistant Director to provide funding, logistical, and marketing support for public programming, interpretive services, and outreach activities, with primary responsibility for the identification, cultivation, and solicitation of individual, corporate, and foundation gifts and grants to support those and other activities.

Applicant must be a dynamic, committed, self-motivated team player who is highly organized; has proven writing skills; can communicate with the public; has the ability to listen, as well as to speak persuasively; can represent the Museum effectively at all levels of social activity; and, can conceptualize, organize, and manage special events, often in cooperation

with other University, civic, and area arts organizations. Attention to detail, flexibility, willingness to work hard, and a sense of humor are important. Must expect to be held accountable for successful achievement of responsibilities. Some travel required. Prior related experience(s), college degree(s), and musical experience preferred.

Screening will begin August 23, 1993, and continue until position is filled. Negotiable, competitive salary/benefits package; no state income tax. AA/EOE. Submit letter of interest, resume, and three references to André P. Larson, Director, The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.

BESSARABOFF PRIZE AWARDED

The 1993 Nicolas Bessaraboff Prize for the most distinguished book-length work about musical instruments published in 1990 or 1991 was awarded to Grant O'Brien for **Ruckers: A Harpsichord and Virginal Building Tradition** (Cambridge: Cambridge University Press, 1990). Harrison Powley, Chairman of the Publications Prize Committee, announced the winner of the \$500 prize on May 13, during the meetings in Nashville.

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."

NEWS OF MEMBERS

Igor Kipnis recently received an honorary Doctorate of Humane Letters degree from Illinois Wesleyan University, where he had been in residence as a Mellon Visiting Fellow in the Humanities.

Margaret Downie Banks and **Ralph Dudgeon** are among those who will make

presentations at the Early Brass Festival on the campus of Amherst College in Amherst, Massachusetts, July 30-August 1.

Frederick Oster and **Charles Rudig** have opened a violin shop, Rudig & Oster, Inc., at Carnegie Hall, 154 West 57th Street, Studio 90, New York, NY 10019; call 212-397-0743.

PITCHPIPES, ANYONE?

Bruce Haynes, 3589 rue Ste-Famille, Montreal H2X 2L2, Canada, who is doing research about Baroque and Classic pitch standards, would like to hear from anybody who knows the location of any 17th- or 18th-century pitchpipes (i.e., "an object like a small recorder, fitted with a movable piston, on which a scale of about one octave is often marked").

MEMBERSHIP DIRECTORY TO BE PUBLISHED

The AMIS Membership Directory will be published this fall and sent to members along with their October Newsletter. Please inform the Membership Office of any changes in address or phone numbers, no later than September 1. FAX numbers and EMAIL addresses will also be included for those members who wish to have that information published.

BE A FRIEND OF AMIS

Each AMIS member who contributes \$100 or more in excess of dues in any one year will have his or her name inscribed in the **AMIS Journal** as "A Friend of the American Musical Instrument Society."

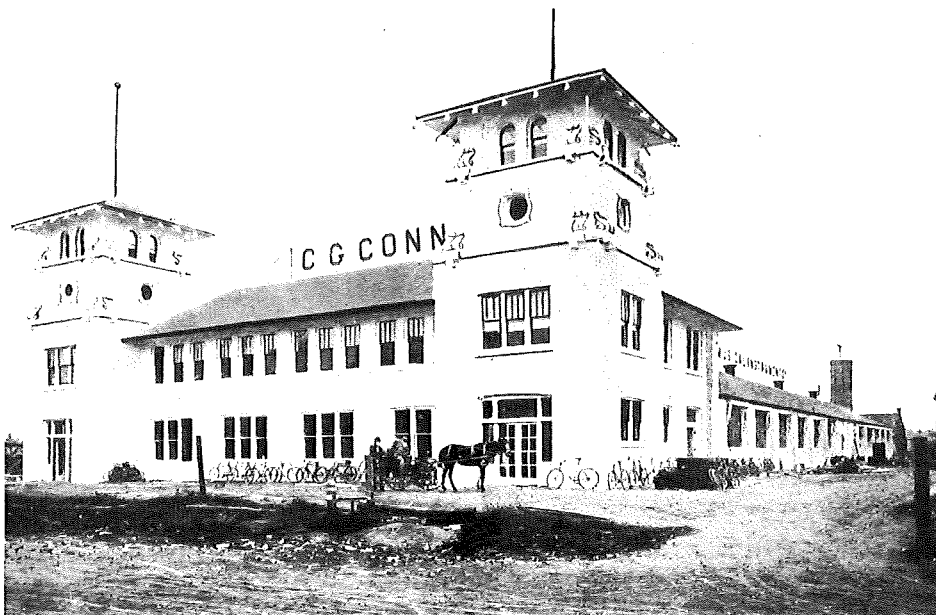
Individuals or institutions who wish to join those who will be listed for 1993 should send their contribution to the AMIS Membership Office, c/o the Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.

Contributions to AMIS are tax-deductible, within the limits provided by law, and will directly support the activities of the Society.



Photo by Barry L. Banks

Among the factories that AMIS members will visit, when the Society meets in Elkhart, Indiana, May 18-22, is the Vincent Bach factory, a division of The Selmer Company.



C. G. CONN FACTORY, ELKHART, IND.

Courtesy of John McCardle

AMIS will meet in Elkhart, Indiana, "the band instrument capital of the world," May 18-22, 1994.

AMIS MEETS IN ELKHART, INDIANA, MAY 18-22; PAPERS DUE OCTOBER 1

The American Musical Instrument Society will hold its 23rd-annual meeting at the Quality Hotel City Centre, Elkhart, Indiana, May 18-22, 1994. Margaret Downie Banks of Vermillion, South Dakota, will chair the event, assisted by committee members William E. Hettrick and Harrison Powley.

Preliminary plans include tours of several musical instrument factories, including the Selmer/Vincent Bach plant, Gemeinhardt Flutes, and the Walter Piano Company.

A special exhibition, "Elkhart's Brass Roots," will be mounted at the Midwest Museum of American Art to commemorate the 150th anniversary of the birth of Charles Gerard Conn. The exhibition will include approximately 40 outstanding, historically significant instruments, produced by the Conn Company throughout its history, from the collections of the Shrine to Music Museum, the Interlochen Arts Academy, the Smithsonian Institution, and the Metropolitan Museum of Art. A photographic history of the Conn Company will place the instruments in a historical context.

Plans for the Elkhart meeting include a special lecture by William F. Ludwig, Jr., several exciting concerts, and other traditional events.

While a broad range of topics and proposals for papers, lecture-demonstrations, panel discussions, and other presentations of general interest to AMIS members are typically programmed each year, the 1994 meetings will place a particular emphasis on topics relating to American musical instruments, manufacturers, and band instruments, since the meeting will take place in the city historically known as "the band instrument capital of the world."

Three copies of a typed abstract, not to exceed 250 words in length, as well as any other program proposals, must be received by October 1, 1993 (early submission is encouraged),

accompanied by a short biography (75 words or less), two stamped, self-addressed envelopes, and a list of any required audio-visual equipment. Individual presentations must be limited to 20 minutes.

Abstracts and other program proposals should be sent to Margaret Downie Banks, Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069.

INSTRUMENTS STOLEN

Two stringed instruments have been stolen from cabinets in the Early Music Room in Schoenberg Hall on the campus of UCLA in Los Angeles. They are a viola d'amore by Paulus Alletsee, Munich, 1712, and a small violin attributed to Giovanni & Francesco Grancino, Milan, 1699. Both instruments are from the Erich Lachmann Collection of Historical Stringed Musical Instruments.

Contact the UCLA Department of Music, 405 Hilgard Avenue, Room 2539, Los Angeles, CA 90024-1616; call 310-825-5110.

NEW JOURNAL OUT

A quarterly journal for woodwind makers that will focus on how to make or repair woodwinds was scheduled to begin publication in May. Write to The Woodwind Quarterly, 1513 Old CC Road, Colville, WA 99114; call 509-935-4875.

AMERICAN MUSICAL INSTRUMENT SOCIETY, INC. MINUTES OF THE ANNUAL MEETING May 13, 1993

The Annual Meeting of the American Musical Instrument Society was called to order at 1:10 p.m. on May 13, 1993, following luncheon in Ballroom 2 of the Holiday Inn Crowne Plaza Hotel in Nashville, Tennessee, with President Phillip T. Young presiding.

Martha Maas moved that the Minutes of the Annual Meeting of May 2, 1992, be approved as published in the Newsletter. Motion seconded by Al Rice and passed.

President Young announced the results of the recent election of officers and members of the Board of Governors: President, Phillip T. Young; Vice-president, Margaret Downie Banks; Secretary, Jeannine E. Abel; Treasurer, Robert E. Eliason; Governors without portfolio, Bruce Carlson, Martha Novak Clinkscale, John Koster, and Laurence Libin.

Mr. Young introduced Jeannine Lambrechts-Douillez of Antwerp, Belgium, who will receive the Curt Sachs Award at the annual banquet on May 15, 1993.

The report for the Publications Prize Committee was given by Harrison Powley. The committee also included Kenton T. Meyer and Kathryn Shanks Libin. They chose Grant O'Brien's *Ruckers: A Harpsichord and Virginal Building Tradition* (Cambridge: Cambridge University Press, 1990) as the 1993 Bessaraboff Prize winner. Mr. O'Brien is unable to attend the meeting, but expressed his appreciation through Powley.

Young recognized William Maynard, one of the original group who founded the Society in 1971. He also greeted Robert A. Lehman who served the Society as Secretary for many years.

Robert E. Eliason, Treasurer, reported that with economies observed in the publication of the *Journal* and the *Newsletter*, as well as not printing a 1992 edition of the *Membership Directory*, the Society ended the 1992 fiscal year with a much smaller deficit than the year before.

Membership Registrar Margaret Downie Banks reported the membership total at the end of 1992 at 803. The campaign to reach the 1000-member level has not been going well. The new application form design will be completed and available soon.

The 1994 Curt Sachs Award Committee will be chaired by Bruce Haynes and will include André P. Larson and Laurence Libin. The membership is asked to make nominations for next year.

Cynthia Hoover, AMIS member and President of CIMCIM, reported that the Boards of both groups have agreed that the American Musical Instrument Society will be an American Association of Museums related resources organization. This means that members of the Society who share ICOM's interest in museums, will be eligible to join ICOM (the International Committee on Museums) for a reduced fee. Further information will be sent to members.

Margaret Downie Banks will chair the annual meetings of the Society in 1994, assisted by William E. Hettrick and Harrison Powley. The meetings are scheduled for May 18-22, 1994, at the Quality Hotel City Center in Elkhart, Indiana. A highlight of the program will be the opening of an exhibition of instruments made by the C. G. Conn Company from the collections of The Shrine to Music Museum, the Interlochen Arts Academy, and the Metropolitan Museum of Art. The program will include the usual schedule of members' papers and other events.

Harrison Powley will chair the annual meetings in 1995 at Salt Lake City, Utah. He announced the dates of May 17-21, 1995, with headquarters at the Howard Johnson Hotel adjacent to Temple Square. Activities will include a trip to Brigham Young University in Provo to see a loan exhibition of musical instruments on display at the new Art Museum, attendance at a rehearsal of the Mormon Tabernacle Choir, and a lecture-demonstration of the organ in the Tabernacle.

After announcing that 70 people had registered for the Nashville meetings, the Annual Meeting was adjourned at 1:58 p.m.

Respectfully submitted,
Jeannine E. Abel, Secretary

A NOTE FROM THE EDITOR . . .

The **AMIS Journal** publishes scholarly articles about the history, design and use of instruments in all cultures and from all periods. The **AMIS Newsletter**, on the other hand, is designed specifically to be a vehicle for communication between all AMIS members, with or without scholarly pretensions. All AMIS members are invited to submit materials for publication, including information about their personal activities dealing with musical instruments. Black and white photos of particularly interesting instruments are also invited.