

Newsletter

of the American Musical Instrument Society

Volume 28, No. 2

June 1999

A Message from the President

The American Musical Instrument Society brings together many people, diverse in their specific organological interests, yet collegially united in furthering the Society's main aim of promoting the knowledge of all aspects of musical instruments. Our recent meeting at Vassar College, so ably organized and planned by Kathryn Libin, illustrated this beautifully. The wide range of informative papers, the enjoyable concerts and demonstrations, and above all the time spent with one another sharing ideas in such a serene setting are why we gather each year. Let us plan to reunite in May 2000 in Lisle, Illinois, for another such gathering. Robert Green has planned many interesting and exciting places to visit and see in the greater Chicago area.

I am honored to be your new president. I shall try to emulate my predecessors' enthusiasm for fostering the Society's goals as we turn our thoughts to the next century. I am grateful that I could work closely with Bill Hettrick during the past four years. By sharing and communicating with me many day-to-day issues that crossed his AMIS desk, he has prepared me to guide the Society in the coming years. I look forward to working closely with executive officers Kathryn Libin, vice president, Robert Eliason, treasurer, and Jeannine Abel, secretary, all the members of the Board of Governors, and the various committees of the Society.

Ever willing to serve the Society, Bill Hettrick generously offered his time and talents to be the Newsletter Editor, an offer that the Society could not refuse, given Bill's editorial experience, qualifications and expertise. We apologize for the lateness of the current issue caused in part by having our annual meeting in June rather than May, and the inevitable



Harrison Powley, AMIS President

Photo by John McCardle

unforeseen gremlins who appear when we make changes. Bill is excited about learning the intricacies of desktop electronic publishing. I am grateful for having been your Newsletter Editor for the past five years. Let us support Bill by promptly sending him materials and items of interest for our Newsletter.

At our recent business meeting Erich Selch made a wise suggestion to me that I frequently draw upon the experience of the Society's past presidents. To that end I announce the creation of a council of past presidents, all of whom are still active Society members, except our first president Robert M. Rosenbaum, who died several years ago. I welcome their advice and counsel always.

In thinking about what else to write, I have been impressed to be a bit biographical. I have been involved with musical instruments for more than fifty years. After a very brief foray with the mouthpiece and valves of a trumpet, I moved at my mother's insistence to a soft rubber practice pad and two drumsticks.

She disliked the embryonic blaring and tooting of a fourth grader. She probably thought the sticks and the pad would pass too and that our home would retain its quiet atmosphere. Unfortunately, she was mistaken.

It did not take long before I wanted all sorts of percussion instruments. They came slowly at first, but as I grew older and able to navigate the streets of Newark and New York by myself, I began to collect drums, cymbals, gongs, and assorted percussive toys. As my musicianship and technique improved one of my teachers invited me to perform with the New Jersey Symphony while still in high school. Now collecting instruments became more serious, but I do regret not buying that Guatemalan marimba for \$50, although I still have the vintage Deagan xylophone I bought from a newspaper ad.

I decided to go west for college, but west to me then was anything beyond the Delaware river. Moving to Rochester, N.Y. and the Eastman School

NEWSLETTER OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

William E. Hettrick, Editor

The Newsletter is published in February, June, and October for members of the American Musical Instrument Society (AMIS). News items, photos, and short articles are invited, as well as any other information of interest to AMIS members. Address all correspondence relative to the Newsletter (including requests for back issues) to William E. Hettrick, 48-21 Glenwood St., Little Neck, NY, 11362; home phone/fax 718-428-0947, office phone 516-463-5496, office fax 516-463-6393, e-mail <musweh@hofstra.edu>. Requests for issues of the Journal should be directed to Peggy F. Baird, 4023 Lucerne Dr., Huntsville, AL 35802; phone 205-883-1642. Address changes and dues payments should be directed to Academic Services, P.O. Box 529, Canton, MA 02021-0529; phone 781-828-8450, fax 781-828-8915, email <acadsvic@aol.com>. All other correspondence regarding membership information may be sent to Albert R. Rice, membership registrar, 495 St. Augustine Ave., Claremont, CA 91711; phone 909-621-8307, fax 909-621-8398, or e-mail <arrice@rocketmail.com>.

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was a major decision, but one I have never regretted. After four years there, my mother's dining room and living room became the storerooms for my increasing large collection of timpani, xylophones, and marimbas. These remained there while I went off to Vienna on a Fulbright Fellowship to study Viennese percussion and timpani.

I returned to Eastman with new drums, sticks, and various other instruments. Also waiting for me was my wife to be, Ellen, a fine horn player, with parents who were music educators in Westchester County, N.Y. Lucky for me, her dowry included more percussion instruments, this time a pair

of old hand-tuning timpani and an even older and better Deagan xylophone.

Now we must skip to the more recent past and farther west. In the mid 1980s, the dean of my college appointed me the curator of musical instruments for the new Museum of Art being planned at Brigham Young University. This new responsibility broadened my perspective as the small collection included all types of musical instruments. It is at this point that I became a member of AMIS, a decision my wife and I have looked back on with pride. From our first meeting to the one just completed, we have enjoyed the strong sense of community, support, and stimulation projected by the membership.

My most recent purchase, while again in Vienna (a city close to my heart) this past spring, is a pair of early to mid 18th-century timpani. Yes, they need some restoration, but for now they look great and I had been looking for such instruments for a long time.

I have tried to convey my enthusiasm and joy that musical instruments have brought me throughout my life. As AMIS members, we come together, not just as specialists on one instrument (although many of us are very specialized about a particular instrument), but also as people eager to learn about all kinds of instruments. Indeed, we have a little (or a lot) of the collector, historian, performer, maker, or restorer in us all. That is the genius of the Society. Allow me and the other officers of the Society to foster its aims and goals into the new millennium.

Harrison Powley

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 AMIS Membership Office, Academic Services, P.O. Box 529, Canton, MA 02021-0529; phone 781-828-8450; fax 781-828-8915; e-mail <acadsvic@aol.com>.

Cecil Adkins Receives the Society's Curt Sachs Award for 1999

At our festive banquet on Saturday evening 19 June 1999, during the

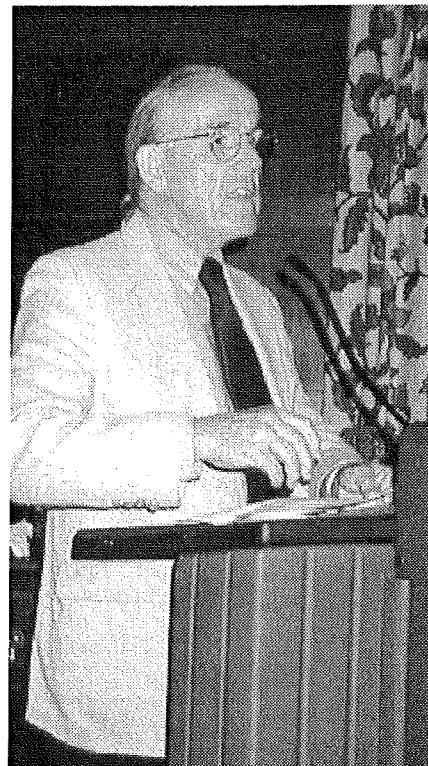
Society's recent annual meeting at Vassar College, Cecil Adkins was presented with the Curt Sachs Award by Phillip T. Young, Chairman of the Curt Sachs Award Committee. We quote, below, the award citation printed on the fine letterpress certificate produced by Roland Hoover. This is followed by the text of the address given by Dr. Adkins on that occasion.

The Board of Governors of the American Musical Instrument Society records its pleasure in designating Cecil D. Adkins the recipient of the 1999 Curt Sachs Award in recognition of his distinguished contributions to the study of the monochord, marine trumpet, positive organ, eighteenth-century oboe, historical performance practices, and music bibliography, and in acknowledgement of his dedicated service to the Society.

Vassar College, Poughkeepsie, New York, June 19, 1999

*Anserinae**: A Different Perspective

Some while ago in reflecting on this gathering of friends and colleagues, I marveled at the many ways in which



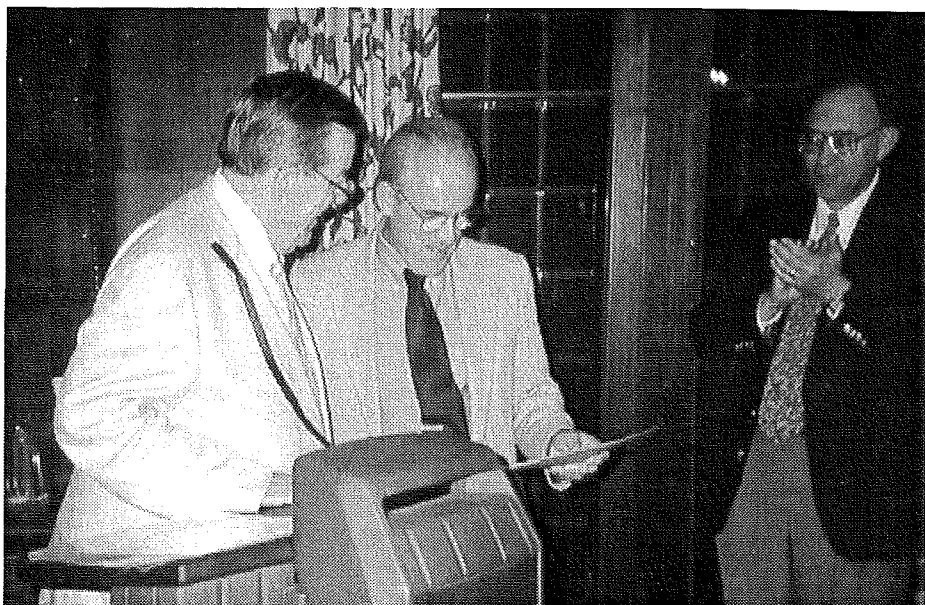
Cecil Adkins

Photo by John McCardle

people are involved with musical instruments: as collectors, conservators, dealers, makers, performers, repairers, scholars. Certainly, most begin as performers, but many move on—sometimes quickly—to other activities. Others approach instruments from outside music: a craftsman becomes a maker, a mechanic turns to instrument repair; a historian develops an interest in conservation. Another category, one that I am sure includes many of you here, embraces a bevy of these activities. These people always seem to be engaged in activities related to musical instruments, and are often regarded by friends, family, and colleagues as odd ducks. These are “instrument people,” and I, for many more than my forty-four years as a music teacher, have been an “instrument person.” At this high point in my life as an instrument person, I would like to make a few personal observations about how I arrived here.

My first and second instruments were like those Bob Eliason mentioned on this occasion a year ago, that is, Curt Sachs would have discarded them out of hand, but to me they were great wonders. The first, a turn-of-the-century Conn double-belled euphonium that I played upon for many years, was purchased in 1944 by my mother from an elderly seventh-grade teacher whose husband had played it in the municipal band before and between both World Wars. By the time I convinced Mom that it really was necessary for me to have an instrument, World War II was in full swing, Dad was in the navy, and this ten-dollar horn was the only instrument we could find. Thus, I launched my performing career as a euphonium player at the age of twelve.

The second instrument, which I still have, I acquired shortly after starting high school. On my daily trek home I passed a pawn shop that had a couple of battered instruments in the window. Every day I looked at these instruments. Familiarity led to friendship and friendship to love. I desired these instruments, I lusted after them, and though penniless, I one day got up enough courage to inquire about the prices. Two dollars for the bedraggled trumpet, a dollar for the half-padless clarinet—too much all, but



Phillip Young, Cecil Adkins, Harrison Powley

Photo by John McCardle

wait, what about the old wooden flute? Well, that day fifty cents made me an instrument collector and the owner of a prized eight-keyed rosewood flute!

Some years and perhaps a dozen instruments later, I found myself as the band director and instrumental teacher in a small Iowa German community of 1500 where frugality was practiced as assiduously as is football in Texas. In Paullina we were more than an hour's drive from the nearest repair shop and it was not long before I found myself installing lost pads, replacing broken springs, freeing stuck valves. Many things I learned to deal with, but one day, when one of the sixth-grade saxophone players came for his lesson with an instrument that would not play two notes, I was at a loss: “Jimmy,” I asked, “what happened to your sax?” Jimmy looked awkwardly at the floor and related that his father, not liking the smell of the old instrument, had cleaned it up in the dishwasher after supper. That one I could not fix, but amid the sixty-hour weeks of being everything to everyone, I did use my newly found skills to restore several of my earlier 20th-century instruments: an E-flat Albert System ebonite clarinet and a King soprano saxello. Years later these skills would serve me well when I found myself in Texas with a 200-instrument collection of historical reproductions that, like the instruments of Paullina High School, had to be kept playing with little or no financial resource.

The jump to scholar and then to instrument maker followed hard on the heels of my Paullina sojourn. I suppose to my fellow students at the University of Iowa in the early sixties, I was also a strange bird, playing on early instruments—I had taken up the recorder while an undergraduate in Omaha—and then writing about them. In retrospect I see that it was here that I established a pattern that has been part of all of my later studies. In finishing up at Iowa, I produced a dissertation on the monochord. But it was not enough to read about the instrument. Somehow medieval Latin treatises do not give much of the sense of music or the reality of an instrument. No! I had to have one that could be used to duplicate the scientific demonstration. The building of the monochord was quickly followed by a copy of its notorious descendant, the trumpet marine, in whose construction I interested my father. We consulted on a copy of Canon Galpin's old instrument in the Boston Museum of Fine Arts, and Dad did yeoman duty in his off hours through most of 1962. During this time he kept a daily log of the hours devoted to each task. The arduous carving of the rock-hard maple scroll and pegbox took several weeks, and toward the end of that time there was an entry that read: “September 3rd: hammered, chiseled, and cussed.” We devoted Thanksgiving that year in Council Bluffs to putting the finishing touches on the instrument. We

made a bridge after Galpin's model, and using an extra-length *g* bass string set about trying to get it to play. There was no precedent for this and no help other than Baptiste Prin's slim treatise from 1742. But we tried! After almost three days of unfortunate caterwauling, of screeching, unhappy sounds, my mother came down to the basement with the information that she now knew why it was called a "nun's fiddle." "How so?" I asked. "Surely," she opined, "that must be the way a nun would sound if someone fiddled with her."

A way to capitalize on the many facets of an instrument person came when I left Iowa for Texas in 1963. In Texas my duties included a nascent early music program that first consisted of three recorder players. During the ensuing 36 years—and some 760 early music students later—this program has provided a focus for my activities. A lack of instruments engendered building projects, each of which was accompanied by studies, and these in turn became articles and books. Instruments needed to be played. I devoted much time to gaining enough proficiency to play with the students and to teach them how to use the instruments. Finally, the instruments needed music, which stimulated many interesting musical projects such as the edition and translation of two 18th-century marionette operas and the construction of a theater and dozens of puppets with which to stage them, and, more recently, Jean-Féry Rebel's *Les Eléments*, which many of you saw this afternoon.

While I must acknowledge the receipt of the Sachs Award as the pinnacle of my career, I would have to say that the twin peak of my musical Parnassus occurred in 1977 when a notice I saw about AMIS led me to the annual meeting in Winston-Salem. This event opened my eyes to a greater world, a world filled with a bevy of new friends who lived instruments as I did—no longer was I an ugly duckling, I had found the swans!

Cecil Adkins

**Swan*: Largest waterfowl species of subfamily *anserinae*, most *swans* are classified in the genus *cygnus*. *Swans*

are gracefully long-necked, heavy-bodied, big-footed birds that glide majestically when swimming and fly with slow wing-beats and with necks outstretched. They migrate in a diagonal or V-formation called a *wedge*: no other waterfowl moves as fast on the water or in the air. They feed by dabbling (not diving) in shallows for aquatic plants. Swimming or standing, *swans* often tuck one foot over the back. Male *swans* called cobs, and females, called pens, look alike. A flock of *swans* is a *bevy*. Legend to the contrary, *swans* utter a variety of sounds from the windpipe, which in some species is looped within the breastbone (as in cranes); even the mute *swan*, the least vocal species, often hisses, makes soft snoring sounds, or grunts sharply. *Swans* are sociable except in breeding season. (*Encyclopaedia Britannica*, CD98, with addendum.)

Stephen Bicknell Receives the Society's Nicholas Bessaraboff Prize for 1999

The Nicholas Bessaraboff Prize of the American Musical Instrument Society honors book-length works in English that best further the Society's goal "to promote study of the history, design, and use of musical instruments in all cultures and from all periods." It is awarded every other year, alternating with the Frances Densmore Prize for article-length publications.

The recipient of the Nicholas Bessaraboff Prize for 1999 is Stephen Bicknell, for his book *The English Organ*, published by Cambridge University Press in 1996. At the awards ceremony conducted by AMIS President Harrison Powley during the banquet at the Society's annual meeting at Vassar College, Mr. Bicknell was represented by Jonathan Ambrosino, who accepted the Prize on his behalf. Mr. Ambrosino also read the following message from Mr. Bicknell on that occasion.

Dear friends,

I deeply regret being unable to join you on this occasion, and hope you will not mind my having assigned a deputy to the task. Perhaps it is just as well, since I

am unaccustomed to winning prizes and I scarcely know how to convey my surprise, delight, pride and gratitude at being chosen to receive the Society's Nicholas Bessaraboff Prize for my book about the history of the English organ.

In any case, I actually had no intention whatever of writing it or any book. What I always meant to do was to build organs, and moreover, to try and tread that very narrow path where a most complex machine becomes a fine musical instrument: an inspiration for composer, performer and listener.

In organ-building the path is narrower than with any other instrument-making. Organs are far too much just machines, all too replete with every technical advance of their period. Only rarely do they transcend the limitations of craft and materials to become works of art in their own right.

However, when they do, something occurs that is quite unique in music. All organs are different from each other: there is no basic consensus about form, size or scope as there is with the violin or even with the piano. A fine organ makes a unique creative statement, and thus contributes as much individuality to the final musical result as does the work of the composer or performer.

Clearly there are opportunities in organ-building that might, in ideal circumstances, transcend the limitations of mechanism. Obstacles are many: not the least among them jobbing organists, who (in the words of Sidney Smith, 19th-century Dean of St. Paul's Cathedral in London) "are like broken cab-horses—always longing for another stop!"

However, it was the world of organ-building that I entered, at first in my vacations and then full-time in 1979, with the London firm of N.P. Mander Ltd. Noel Mander (now in his eighties and living in retirement) fueled my appetite for learning and discovery. Perhaps I was never meant to be a bench craftsman, but within a few years my interests in drawing, design and architecture secured me a place in the design office. From there I absorbed as much as I could of the world I occupied: and in a shop through which passed organs by dozens of different makers, mostly English, but a good number continental. The newest were in course

of assembly in the workshop across the hall; the oldest were venerable relics from the 17th century, miraculously surviving through war and accident, and speaking with untempered accent of times long-gone.

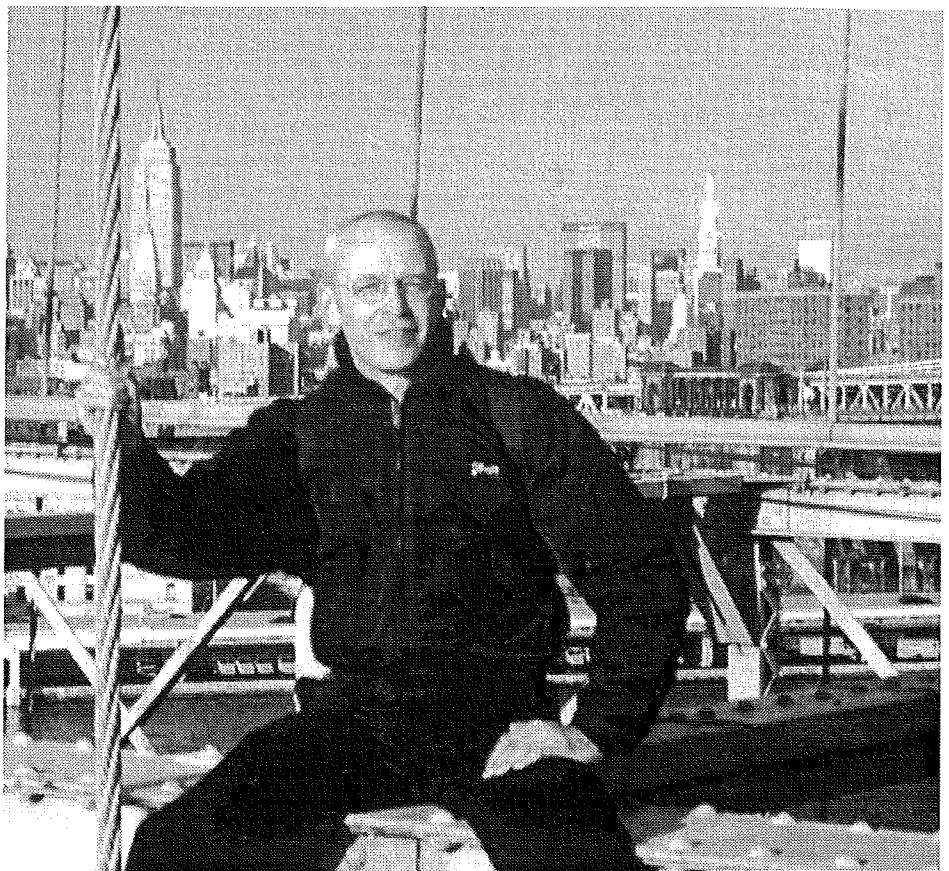
It was always clear to me that the old organs were just as important as the new ones, a feeling I shared with Noel Mander, whose discovery and restoration of ancient instruments had set him apart from his contemporaries as early as the 1950s. Other colleagues were less patient with me, as though to ask, "Why bother with these imperfect relics of the old days when what we do now is so much more modern?"

In fact, I instinctively shared William Faulkner's marvellous insight into the nature of history: "The past is never dead. It isn't even past."

When work was slack in the early 1980s, Noel Mander arranged with friends in the City of London that I should receive a Bursary to travel in France and study organs built there by English exiles during the Civil War in the 17th century. I continued afterwards to absorb every snippet of information that came my way, from old periodicals, instruments in the workshop or seen on travels to the activities of my many friends in the newly founded British Institute of Organ Studies.

Thus, over fourteen years in organ-building, mostly with Mander but also a three-year stint with J.W. Walker & Sons, I unwittingly collected my research material. In early 1994 my career was brought to an abrupt and unhappy end by stress and illness. In my hospital room, Noel Mander's son, John Pike Mander, visited and remarked that perhaps I should write something that made use of all the information I had collected. Drowning in the disappointment of unfulfilled dreams of organs yet to be designed and built, I grasped this idea like a piece of driftwood. Within a month I had begun, writing furiously out of anger and impatience as much as inspiration. By early 1995 the manuscript was with Cambridge University Press and in the queue for production.

Of all the reactions I have had to the finished work, I prize above all



Stephen Bicknell

those from readers in North America. Old World knowledge is a curious thing: English awareness of history still more peculiar. The English claim their marvelous heritage as an unquestioned right; it is something they feel in their bones but rarely analyze. Still less often do they nurture or promote their fabulous birthright in a way that can be understood by others.

It was an American reviewer, Barbara Owen, who was the only reader to notice how I had tackled my subject in order to bring it into the clearest possible light, commenting on elements of order, organization, illustration and narrative that had indeed been uppermost in my mind while writing. I was determined to engage my audience, to make complex matters clear, to make the book equally a work of reference and an interesting story well told. I am immensely grateful to those beyond the shores of an island off the north coast of Europe who have understood so well what I wanted to do.

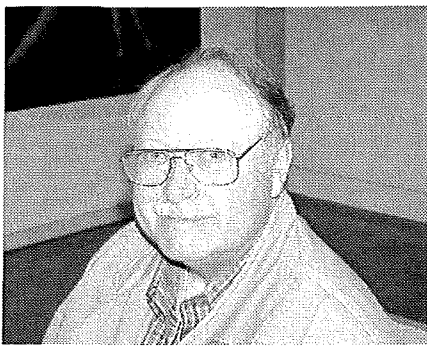
I hope this explanation will go some way to explaining the depth of my gratitude and appreciation at winning the Bessaraboff Prize, an accolade from a country quite different from my own, in

which few of the historical events I describe are part of a common cultural background.

I write this a month before your banquet at Vassar, and it is difficult to imagine the scene in my mind's eye. Here it is a sunny late spring morning, and I am sitting indoors in my small flat, carved out of a corner on the ground floor of a majestic early 18th-century house in the heart of London. Outside the window is a garden of unusual splendor, especially rare for the heart of a great city, which I have the privilege to maintain for my landlord. There are currently fourteen roses in full bloom amidst a mass of other plants and flowers.

Truly I had to have a powerful reason for not coming to thank the Society in person for the great honor bestowed upon me: I hope that an English garden in June will be seen as nearly sufficient excuse.

Stephen Bicknell
London, May 1999



Richard Abel Photo by Susan E. Thompson

Minutes of the Society's Annual Business Meeting 19 June 1999

President William E. Hettrick called the Annual Business Meeting of the American Musical Instrument Society to order at 1:25 p.m. on 19 June 1999 in Room A of the Dining Center, Vassar College, Poughkeepsie, New York. Approximately seventy-five members were present.

Lloyd Farrar moved that the minutes of the 23 May 1998 meeting be approved as they appeared in the June 1998 *Newsletter*. It was seconded by Frederick R. Selch and the motion passed.

Treasurer Robert E. Eliason reported a lower income the past year due to problems with Academic Services, Inc., which runs the membership office. The Board of Governors is taking steps to eliminate the problems. Carolyn Bryant moved to accept the Treasurer's report; It was seconded by Kathryn Widder and the motion passed.

President Hettrick acknowledged the work of Kathryn and Laurence Libin and Robert Green in handling the arrangements for this meeting.

Next year's meeting will be held from 17 to 21 May 2000 at the Radisson Hotel, Lisle, Illinois. Robert Green will chair the arrangement committee, assisted by Allison Alcorn-Oppedahl and Thomas MacCracken.

Dr. Hettrick described the extraordinary meeting of music organizations, entitled "Musical Intersections," planned for Toronto 1-5 November 2000.

The President thanked the following members for their service on standing committees in the past year:

Curt Sachs Award Committee:

Phillip T. Young, chair, Herbert Heyde, and Darcy Kuronen

Publications Prizes Committee:

Edmund A. Bowles, chair, Barbara Owen, J. Kenneth Moore, and Carolyn Bryant

Nominating Committee: Edward L. Kottick, chair, Harry J. Hedlund, and Tula Giannini

William E. Gribbon Memorial Award for Student Travel

Committee: Susan E. Thompson, chair, Margaret Downie Banks, and Jerry G. Horne

Publications Review Committee:

Laurence Libin and Cecil Adkins

Archive Committee: Richard W. Abel, chair, Carolyn Bryant, and Cynthia Hoover

The chair of the Archives

Committee, Richard Abel, explained the purpose of the committee and asked that officers, appointed officers, and committee chairs save documents for the archives of the Society. Carolyn Bryant, a member of the committee, said that the Society would make time restrictions on the release of archival material to researchers. Dr. Hettrick announced that Dr. Abel is stepping down as chair of the committee.

The President thanked the appointed officers: Thomas G. MacCracken, *Journal* Editor; Carolyn Brandt, *Journal* Review Editor; Peggy Baird, *Journal* Manager; Harrison Powley, *Newsletter* Editor; Sam Quigley, Webmaster; and Albert Rice, Membership Registrar.

Ted Good outlined features of the Piano 300 Project to be held in 2000. The 300th anniversary of the piano will be celebrated with special exhibits, concerts, and television programs. The exhibit, opening in March for one year, created under the auspices of the Smithsonian Institution, will be in the International Center in the Ripley Center. Anchoring the exhibit will be the Cristofori piano from Rome and the rhinestone piano that belonged to Liberace.

Proxy holders Robert Green and Marlowe Sigal reported the result of the 1999 election completed in January: Harrison Powley, president; Kathryn L. Shanks Libin, vice president; Jeannine E.

Abel, secretary; Robert Eliason, treasurer. Re-elected for second terms on the Board of Governors are Carolyn Bryant, Beth Bollard, and John McCardle. Elected to a first three-year term was Frederick R. Selch.

Dr. Hettrick thanked Laurence Libin for his service in two terms as a Governor.

At this point in the meeting Dr. Hettrick turned the gavel over to the new president, Harrison Powley. Dr. Powley said he is honored to serve the Society as president and led the meeting in thanking Dr. Hettrick for his leadership. He also said he felt the meeting at Vassar, as planned by the committee, had truly furthered the purposes of the Society.

Laurence Libin publicly thanked the following for their special financial support of the Annual Meeting: Tony Bingham, Edmund A. Bowles, Folkers & Powell, Betty Austin Hensley, Jerry Horne, J & J Lubrano, Fred Oster, The Schubert Club, Marlowe Sigal, Helen Valenza, and Joe Utley.

The meeting adjourned at 1:52 p.m.

Respectfully submitted,
Jeannine E. Abel, secretary

Changes at The Metropolitan Museum of Art

In a news release from The Metropolitan Museum of Art in New York City dated 30 June 1999, Philippe de Montibello, Director of the Museum, announced the promotion of J. Kenneth Moore to the position of Frederick P. Rose Associate Curator in Charge of Musical Instruments.

Ken Moore, who has been Associate Curator & Administrator in the Department of Musical Instruments at the Metropolitan since 1997, began his career at the Museum in 1970, working first as a security guard, then as on-site coordinator of photography for the catalogue *Treasures of the Kremlin Armory*. He moved to the Department of Musical Instruments in 1979, where he was Curatorial Assistant, then Assistant Curator (1983), and Associate Curator (1990). Since 1990, he has been responsible for the curatorial care and display of the Museum's 3,700 non-Western instruments, as well as the

organization of many lectures, demonstrations, and concert programs.

“The new title of Frederick P. Rose Associate Curator in Charge of Musical Instruments brings to Ken Moore not only our formal recognition of the many exhibitions and programs with which he has distinguished himself over the years, but also an acknowledgment of his administrative strengths,” said Mr. de Montibello. “He will take charge of the oversight of the Department of Musical Instruments at a time when Laurence Libin, who has served so ably as head of the department for many years, chooses to devote himself to research and writing in his new position as Research Curator.”

As resident ethnomusicologist at the Metropolitan, Ken Moore has set standards in organology by advocating the application of contextual display methods of non-European instruments, for developing educational performance programs that emphasize world music cultures, and for devising descriptive cataloguing methodology. Outside the Metropolitan, he has made pioneering studies of the music of the Snake Handler cult in West Virginia, has served the American Musical Instrument Society (currently as a member of the Editorial Board and the Publications Prizes Committee) and the Society for Asian Music (Secretary and Concert Coordinator), and has been a member of the Council for the Society of Ethnomusicology, of which he was president of the mid-Atlantic chapter (1988-89).

As curator, his most recent exhibitions have been *Enduring Rhythms: African Musical Instruments and the Americas* at the Metropolitan Museum (1996-97) and *Cultural Crossings: Ritual Soundings* at the Newark Museum (1997). He has also served as consultant for many exhibitions and installations, including the traveling exhibition *Sounding Forms: African Musical Instruments* in 1989. Moore is the author of a number of scholarly papers and published articles. He has also composed music for the 1996 off-Broadway production of *The Wilde Spirit*, and has worked as a musical arranger and transcriber. Recently, he has been working with



William Waterhouse is reunited with his Heckel bassoon in Huntington, N.Y., after a separation of 43 years. The instrument was specially decorated for the occasion. © Newsday

children at the Special Music School of America.

Ken Moore holds a B.S. in Music Education from Concord College (Athens, West Virginia) and an M.A. in Ethnomusicology from Hunter College in New York City. He is a doctoral candidate in music at the City University of New York.

In a letter dated 24 June 1999, addressed to friends and colleagues, Laurence Libin wrote: “I am delighted to inform you that on 1 July 1999, J. Kenneth Moore will assume the title of Frederick P. Rose Associate Curator in Charge of Musical Instruments. In my new position as Research Curator, I shall relinquish management of the department in order to devote my attention to scholarly activity and work more closely with my distinguished colleague Dr. Herbert Heyde, who retains his current title of Senior Research Associate. I am very grateful to the donors, curators, scholars, musicians, and others who have made the past twenty-six years so productive for me and for this department. I hope you will extend the

same kindness to Ken Moore and join me in wishing him every success.”

You Never Forget Your First Bassoon

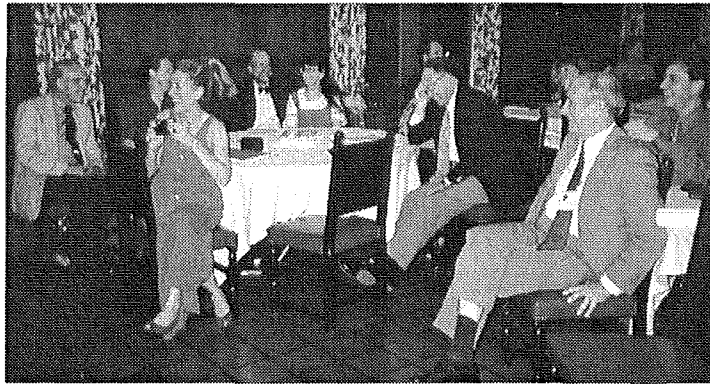
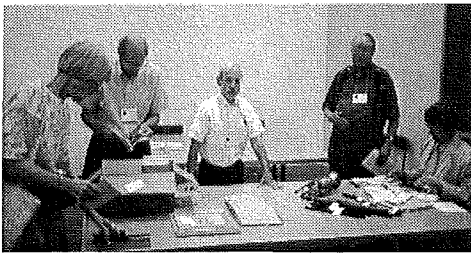
The following two articles, entitled “Encore! Encore! Soloist to Get Bassoon Back, 43 Years after It Was Stolen” and “At Last, Lost Love Found / Virtuoso Reunited with His Bassoon,” appeared originally in Newsday (published on Long Island, N.Y.) on 2 March and 20 March 1999, respectively.

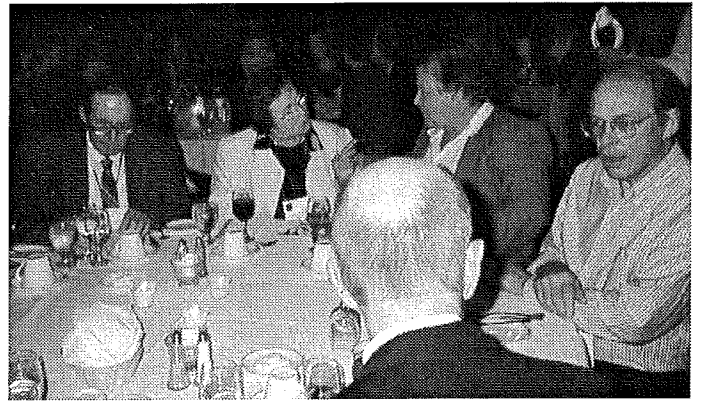
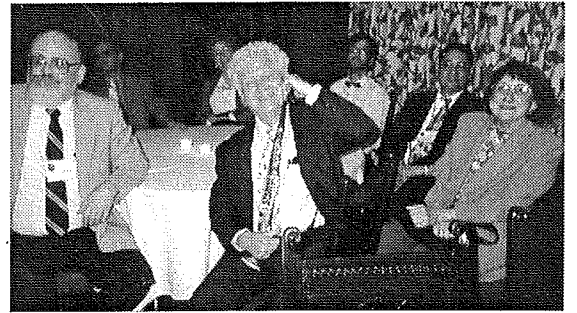
2 March 1999

It is a famous story among William Waterhouse’s three children, whose bedtimes often arrived with this parable

(continued on page 10)

An Album of Snapshots from Our 28th
Annual Meeting
Photos by John McCardle





of their father's youthful folly. It began with excuses.

That it was a quaint, unassuming village in Germany. That he was young, only 25. That, as bassoons tend to be heavy, he was highly inclined to leave his prized instrument in his car overnight. And that incidents of theft, at the time, were not common.

But that night of 22 July 1956, someone broke into Waterhouse's Volkswagen Beetle and stole his bassoon. Hopeful to the end, Waterhouse kept the search alive.

Because you never forget your first bassoon.

"You have a very intimate connection with it," Waterhouse said, explaining the enduring union of man and woodwind. "When you play, it sounds through your body. The sound of the instrument is a very personal thing."

All these years, unbeknown to Waterhouse, a former soloist with two major London orchestras and perhaps the world's leading scholar of the bassoon, his 1930 vintage Heckel bassoon was in and out of the ink- and peanut-butter-stained hands of three generations of students in the Huntington School District.

Through an improbable chain of events, Waterhouse, a British citizen who lives in London, will be reunited with his long-lost bassoon 19 March when he visits J. Taylor Finley Junior High School to retrieve his instrument, which since September has rested on the floor of eighth-grader Laura Bell's closet. Laura used it as her home practice instrument. One day, she was called to the principal's office, and her imagination spurred fear.

"I thought I was in trouble," Bell said. "I went inside, and he said he had a funny story to tell me."

This bassoon, among the finest and most coveted of its kind in the world, worth about \$30,000 in mint condition, played in the great concert halls of Europe and in orchestras led by conductors such as Arturo Toscanini, now sat without distinction next to Bell's soccer bag.

It could have been much worse.

"I've always worried," Waterhouse said by phone from his home in London, "that someone, not knowing what it was, would just throw it away."

"Of course I've moved on, but I've never forgotten about it. I'm intrigued not only to set eyes on it but to discover what it sounds like."

In gratitude, Waterhouse will perform a concert for the students of Finley and donate a substantial sum of money to be used toward the purchase of a replacement instrument. A workable student bassoon would cost between \$3,000 and \$4,000.

Related to the oboe and English horn, the bassoon, which also has two reeds, was featured prominently in the theme of the Alfred Hitchcock television show and the children's musical tale, *Peter and the Wolf*.

While in playable condition, Waterhouse's bassoon is in need of reconditioning. Records indicate the bassoon was part of the school district's inventory when the music program was formally established in 1962. No one knows when and from whom the district purchased the bassoon.

Joan Fretz, music director for the school district, said it usually buys used instruments from a wholesale distributor. From time to time, this bassoon's vintage and quality would snare someone's attention. Last year when Andy Wight began his job as Finley's music teacher, he wondered to himself how his school came into possession of a German-made, prewar Heckel, the Steinway of bassoons.

"I just figured we picked it up somewhere," he said.

In fact, the Huntington schools are quite proud of their music curriculum and frequently invest in high-quality instruments. For instance, Huntington High School possesses a refurbished Steinway grand piano worth more than \$50,000, Fretz said.

The wink and the nod that likely accompanied the bassoon's first post-theft transaction probably occurred long before it arrived on Long Island. Its journey across the Atlantic may forever remain a mystery. Rufus Kern, a longtime district music director who might have accounted for the bassoon's provenance, died in 1997.

For more than three years, a knowledgeable few have known of the bassoon's origins, but intimidated by circumstances, did not come forward with the information until last fall.

The mystery first saw light in a repair studio in Port Washington, where Cindy Lauda began working on the worn but obviously valuable school instrument four to five years ago, she said. Guessing her friend Louis Nolemi, a Staten Island longshoreman and freelance bassoonist, might be curious, she called him with a description and its serial number: 7466.

A connoisseur of vintage bassoons, he heard something familiar in the string of numbers.

As a courtesy to musicians and its members, the International Double Reed Society publishes a running list of stolen oboes and bassoons in its journal. Waterhouse's stolen Heckel had found what seemed to be a permanent place on the top of the list. Nolemi regularly read the journal and almost immediately recognized the Waterhouse bassoon.

But he delayed taking action as a courtesy to his friend Lauda, reluctant to insert herself into a potentially contentious situation.

"I didn't know what to do with this information," said Lauda, an employee of the company that agreed to repair the school's instrument. "To be honest, I was so fresh in the business I didn't know what to do. It didn't seem like a big deal at the time."

She returned the instrument without mentioning her discovery. As years passed and accounts with the school closed, she thought it harmless to release the information. Nolemi contacted a friend and colleague, Jim Kopp, also a bassoon player and historian, who knew Waterhouse personally.

"Dear Bill, I'm writing with some startling news . . ." began the letter Kopp quickly sent to London.

"I'm absolutely gobsmacked . . ." began the reply, left on Kopp's answering machine in Hoboken, N.J. Loosely translated, it means, if struck by a feather, I'd fall to the floor.

Waterhouse wrote Craig Springer, the principal at Finley, expressing his desperate desire to reassume ownership of his lost instrument, documenting, in several ways, proof of his fantastic story.

He included photographs of himself as a young man holding the instrument, and decades-old correspondence between him and the German police. He

did not need to try so hard, as the school was easily convinced and happy to return the bassoon..

"This is very sentimental, very emotional," said Kevin Colpys, superintendent of Huntington schools. "It's kind of a life story, to have searched this long."

Waterhouse was fifteen when he purchased the bassoon from his teacher in September 1946, paying 85 pounds.

The Sunday morning he awakened to find it stolen was "the worst of my life," he said. "I was at the police station, feeling such a fool."

He went on to perform as soloist with the London Symphony Orchestra and the BBC Symphony Orchestra. He lectured and wrote books on the history of the instrument and built one of the world's largest collections of historic bassoons, some more than 200 years old. But it was the memory of his first bassoon that he could not let go.

For years, he regretted never insuring the instrument. But yesterday, in London, he celebrated it.

"I came to terms with it, but I always kicked myself, considering its value, for neglecting to insure it," Waterhouse said. "But now it belongs to me, not to an insurance company."

Hugo Kugiya

20 March 1999

If it possessed memory and the ability to speak, the old bassoon could account for its theft 43 years ago and its presumed voyage from Germany to Huntington, where it was graciously presented Friday to its rightful owner in a crocodile-textured case dressed in a red bow.

And if it could see, it might have noticed its consort of so many years ago also looked only faintly like the 15-year-old who, in 1946 borrowed 85 British pounds from a relative to purchase it.

He appeared Friday at J. Taylor Finley Junior High School, not as young Billy Waterhouse, the hyperactive, gangly teenager who resembled Joe DiMaggio stretched long and thin, but as special guest William Waterhouse, pre-eminent scholar, historian, and virtuoso of the bassoon, husband of one, father of three, white hair retreating to the ears, eyesight waning, still jet-lagged from the

previous day's flight from London to Newark.

His humor-speckled lecture and concert for assembled students and school district staff was arranged to mark a reunion he had long given up real hope for. However, he allowed for its possibility by continuing to circulate the serial number of the bassoon snatched from the back seat of his Volkswagen Beetle in 1956.

He tugged at the red ribbon and unclasped the case to behold his first love, comparing himself to Rip Van Winkle as the school principal, Craig Springer, and the Huntington school district's music director, Joan Fretz, looked on feeling a bit like matchmakers.

A curious repairwoman from Port Washington, Cindy Lauda, hired by the school district to service Waterhouse's bassoon, began the chain of events that led to its discovery. Since September, the bassoon had been used by eighth-grader Laura Bell as her home practice instrument. When and from whom it was purchased will probably never be known.

Without hesitation, Waterhouse opened the lid.

"Well, it's . . . Oh wow, it's had a few interventions," he said with more dismay than elation, quickly assessing its scars, assorted abrasions, and cracks.

"Oh, boy. This is new. That's different. Oh boy. Yeah, that's gone. . . . Have they been politically correct and removed the elephant [ivory] and replaced it with plastic? Is that just grunge? That can't be termites, can it?"

Reading his nervous laughter, Fretz whispered to a colleague, "I hope this is his bassoon. . . . He doesn't look too happy."

Finally, Waterhouse settled into a smile and said, "At least it's all here."

Like Cinderella trying on the glass slipper, Waterhouse anxiously blew his first breath into the bassoon since 1956. Although tight and uncomfortable, the slipper fit.

"It sounds like a Heckel," Waterhouse said, verifying the pedigree of the 1935-vintage horn. "It responded the way I hoped it would."

Still, he favored his current bassoon, which he had the foresight to bring, playing most of his brief concert

with it instead of his long-lost bassoon, an instrument his wife of thirty-eight years, Elisabeth, had never before seen.

The two met at a music conservatory in Germany well after the theft. She was a piano student, he an entrant in a competition at the school. The star bassoonist asked her where he might find a second-hand sheet music store and a cheap restaurant. She gave him directions to the music store and dined with him at the restaurant.

After thirty-eight years of marriage, surprises and mystery are rare, Elisabeth Waterhouse concurred as she watched her husband clutch to his bosom a love that preceded her.

A coat of varnish had been applied and worn off. Keys were removed, altered or added. A sleeve had been inserted into its body, changing its tone. Its bottom-most joint had been replaced, leaving little for Waterhouse to recognize.

Love remembered, the look on Waterhouse's face seemed to say, is not love duplicated.

"I don't play very much anymore," said Waterhouse, sixty-eight. "Weeks go by and I don't touch it. I'm afraid that probably affects my attitude. If I played more, getting this back would mean that much more."

"It's like meeting an old girlfriend that you knew in your twenties. And since then you've married, raised a family. It's water under the bridge."

Hugo Kugiya

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A Baffling Disappearance

The following article, originally entitled "Waltham Man's Disappearance Baffling," appeared in The Boston Globe on 9 May 1999. It is reprinted here courtesy of The Boston Globe.

On Thursday afternoon, Gerhard Finkenbeiner, renowned for resurrecting Benjamin Franklin's glass harmonica, walked out the door of his Waltham glass laboratory, telling employees he was running home for a spell.

Almost two hours later, at about 2:45 p.m., the 69-year-old German native was seen at Norwood Memorial

Airport, gearing up his two-engine Piper Cherokee and then flying into a cloudy sky.

It was the last time anyone has seen him.

"This is a total mystery," said one of his employees.

What has baffled Waltham police, aviation officials, and friends of the man known for his regimented ways is that his actions prior to his disappearance were uncharacteristic of him.

Aviation officials said they can only assume Finkenbeiner, an experienced pilot, was headed to Jaffrey, N.H., where he has a second home, because he did not file a flight plan.

Lieutenant David Currier, a spokesman for the Civil Air Patrol, said authorities found Finkenbeiner's car at the Norwood airport and a second car at the Jaffrey airport.

Yesterday, an aviation team started to search the grounds around the Norwood airport to see if the plane went down before ever reaching New Hampshire, said Currier.

Currier said the team also checked 26 airports in Massachusetts, three in New Hampshire, and six in Rhode Island, in case Finkenbeiner took a spontaneous trip and landed elsewhere.

"It could be either one or two things. He could have flown somewhere else instead of the usual place. It could turn out to be nothing," said Waltham Police Lieutenant Leo Kiley.

"I hope that happened. I hope he is having a real good time," said the employee, who did not want to be identified. "We just want him to call and let us know he is OK."

On the day of his disappearance, the weather was cloudy but there was enough visibility, said Currier. Finkenbeiner's employee said his boss never flies without meticulously charting his route and leaving the information at the glass shop.

"But he didn't do it this time, he didn't tell anybody anything. He just said he was going home for a few minutes."

On Thursday, Finkenbeiner left the shop at 1:00 p.m. When he missed a Friday morning doctor's appointment, worried employees went to police.

Finkenbeiner, who moved with a nervous, energetic air, was born on the

Swiss-German border. At the age of 14 during World War II he was forced to learn the glass-blowing trade to assist in the German war effort. He moved to France and then to Boston in the 1960s.

He worked as a glass blower for Brandeis University. Nearly 10 years ago, he founded G. Finkenbeiner Inc., which makes glass products for the medical industry.

But it would be the glass harmonica, a rare 18th-century musical instrument invented by Franklin in 1761, that made Finkenbeiner a semi-celebrity.

The instrument, originally called the "glass armonica," gave off such a strange sound that it was rumored in Colonial days to have supernatural powers and cause people to go insane, said the company employee.

Finkenbeiner saw the harmonica more than forty years ago while in Paris. He created his own version of the instrument and it has been used at the Metropolitan Opera and in radio commercials and movie tracks such as "Interview with a Vampire."

Finkenbeiner isn't married but has three adult children outside the state, said his employee, and flew at least once a week to New Hampshire.

Finkenbeiner so valued his pilot license that he always followed rules by the book. Bad weather always prevented him from flying, said the employee.

Mayling Garcia of New Mexico said Finkenbeiner five years ago taught her on the telephone how to play the glass harmonica. She excelled and flew to Massachusetts several days ago for a performance next week. She met her instructor for the first time on Wednesday when Finkenbeiner picked her up at the airport.

On Thursday, she was at his shop when he told his employees he would return in a few minutes.

"Now I am here waiting at his home as a guest. This is horrible," said Garcia.

Tatsha Robertson

C. F. Martin & Co. Completes Construction Doubling Size of Factory

C. F. Martin & Co., the venerated guitar company that has been producing some of the greatest acoustic instruments in the world for over 160 years, has just

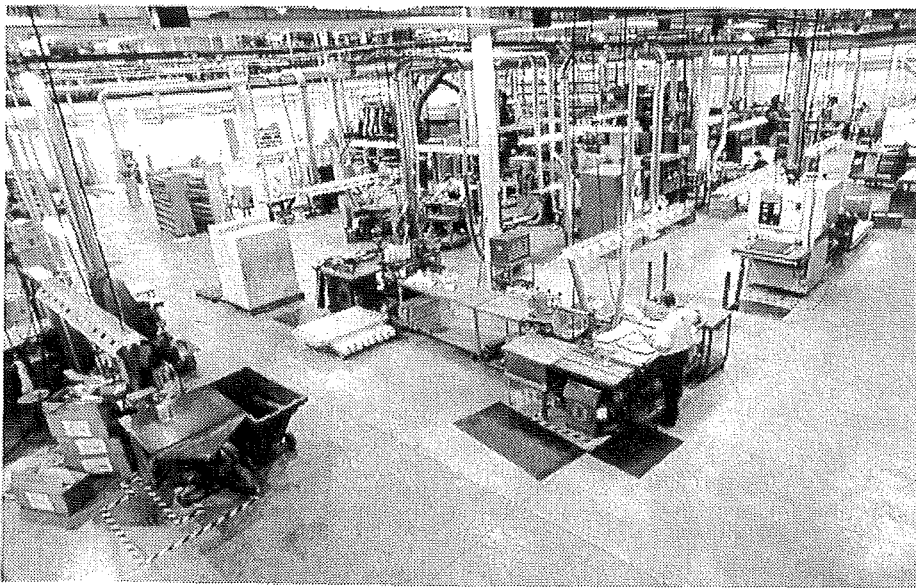
completed construction that almost doubles the size of its Nazareth, Pennsylvania factory. Demand for Martin instruments has been growing and, in an effort to keep up with the marketplace, the Pennsylvania factory where the guitars are carefully hand crafted, has been significantly expanded. The new factory, which includes an extended free tour that is open to the public, includes new space for wood acclimatization, a designated area for the manufacture of Martin's high quality strings, and ample space for the careful construction of the instruments.

The Martin Guitar Company was founded in the United States in 1833 when the C. F. Martin, Sr. family first settled in New York. The family later moved to a more rustic area, buying property in Nazareth, Pennsylvania in 1838. Twelve years later, an advertisement appeared in *The Baltimore Olio and American Musical Gazette* stating:

C.F. Martin, Guitar Maker, Respectfully informs the Musical public generally, that the great favor bestowed on him has induced him to enlarge his Factory, in order to supply the increasing demand for his instruments.

The 1850 advertisement was the first announcement of the expansion of C.F. Martin & Co., but it certainly was not the last. Through the decades, Martin has continued to grow in order to meet ever-increasing demand for its superb hand crafted instruments. During the 1880s, a two-story frame building was added. And by 1924, the one-story brick guitar workshop had a second story and an attic. By 1925, a large one-story brick building had been constructed to accommodate the demand for ukuleles. Within two years, Martin had built a second story on the new addition.

During the guitar boom of the 1960s, there was a two to three year wait for a new Martin guitar. In an effort to reduce the long list of backorders, the company moved from its old North Street factory into a brand new 62,000 square foot single story Sycamore Street facility. The factory gradually grew to 95,000 square feet, but in the past decade, demand for Martin instruments has



Machine room (view from new mezzanine). Assembly of Martin guitars.

grown so dramatically and the number of models offered has so greatly increased that it became necessary to significantly expand the size and capacity of the Sycamore Street plant.

Ground was broken for this most recent expansion in April 1998 and, on schedule, just over one year later, construction is complete. The new addition completely envelops and connects to what had been the Martin Sawmill. Construction of Martin instruments continued through the building process. The new 85,000 square foot addition has three stories. The middle and bottom are allocated for expanded guitar production, wood acclimation and string manufacturing. The top level, to be used for offices, will be fully furnished by December of 1999. Construction of a new Visitors Center is in the final planning stages. This future addition will eventually house and relocate the Martin Museum, which traces the development of the acoustic guitar from the early 1800s to the present.

The Martin Guitar factory is open to the public for regularly scheduled weekday tours at 1:15 p.m. daily, holidays excluded. For more information contact Martin toll free at 800-633-2060.

AMIS to Join with Other Societies for "Musical Intersections" in Toronto

Readers of these pages are aware that the American Musical Instrument Society will join with fourteen other North American musical societies in a gala meeting to be held in Toronto, Ontario, on 1-5 November (Wednesday through Sunday) 2000. The Steering Committee for this meeting, including representatives of all the organizations that will participate, has selected the title "Musical Intersections" to signify the variety of approaches to the study of music that this event will present and encourage.

Although exact details of the program schedule have not yet been determined, the following sessions specifically involving AMIS alone or with other organizations are planned. AMIS will have its own sessions Friday morning (3 November) and Saturday afternoon (4 November). It is expected that we will feature many organological topics, including our ever-popular "Show and Tell," which may be a delightful surprise to the attendees we hope to attract from other societies. On Friday afternoon we will join with the American Musicological Society, the College Music Society, and the Historic Brass Society for a discussion of early-music performance in higher education. Later that same afternoon, we will meet

with the Canadian Society for Traditional Music in a session that will explore aspects of music of mutual interest to members of both organizations. On Saturday morning we will meet with the Historic Brass Society in a session that we expect to feature, appropriately, lip-vibrated aerophones. Finally, on Sunday morning (5 November), we will hold the fall meeting of the AMIS Board of Governors.

All those who wish to submit proposals for papers or other presentations to be included in any of the abovementioned sessions on Friday or Saturday (3 or 4 November) should mail them to the chairman of the AMIS Program Committee, William E. Hettrick, at 48-21 Glenwood Street, Little Neck, NY 11362-1422. The deadline is January 15, 2000. Dr. Hettrick can be reached at home (phone/fax) at 718-428-0947, at his office at (phone) 516-463-5496 or (fax) 516-463-6393, or by e-mail <musweh@hofstra.edu>.

Meeting of the Society for 17th-Century Music and Related Arts

The Society for Seventeenth-Century Music and Related Arts will hold its 8th annual Conference 27-30 April 2000 at America's Shrine to Music Museum at the University of South Dakota in Vermillion. Proposals on all aspects of 17th-century music and music culture, including papers dealing with other fields as they relate to music, are welcome. Because of the venue, proposals pertaining to musical instruments and such topics as tuning systems are especially encouraged. A prize will be awarded for the best student paper. Presentations are invited in a variety of formats, including papers, lecture-recitals, workshops involving group participation, and roundtable discussions. Papers will generally be limited to 20 minutes and lecture-recitals to 45 minutes. It is the policy of the Society to require a year's hiatus before presenters at the previous meeting can be considered for another presentation. Five copies (four anonymous and one identified with name, address, telephone, fax, and e-mail address) of an abstract of

not more than two pages, postmarked by 1 October 1999, should be sent to Jeffrey Kurtzman, Department of Music, Campus Box 1032, Washington University, St. Louis, MO 63130-4899. Abstracts from outside the United States and Canada may be sent by fax (one copy only) to +314-727-1596. Tapes (audio or visual) supporting proposals for lecture-recitals are welcome.

Musical Instrument Exhibition at Schloss Ambras, Innsbruck, 7 July through 31 October 1999

From Vienna, Dr. Gerhard Stradner, Direktor der Sammlung alter Musikinstrumente, Kunsthistorisches Museum, writes to inform AMIS members of a special exhibition of which he developed: "Für Aug' und Ohr: Musik in Kunst und Wunderkammern" (Sight and Sound: Music in Aristocratic Treasuries) in Schloss Ambras, Innsbruck, Austria, 7 July through 31 October 1999. The exhibition is dedicated to the instruments in a Kunst- und Wunderkammer, especially those at Schloss Ambras, and will be shown in five rooms of the castle. Of the eighty-one objects, more than one third of the

exhibited instruments are in private possession and have been almost unknown until now. The exhibition is dedicated not only to instruments that were played during the 16th through 18th centuries, but also to those that were created and collected as art objects by Archduke Ferdinand II (1529–1595) at the Ambras castle. The exhibition is supplemented by numerous painting and books that show musical instruments and musicians. Many of the instruments may be heard via the Audio Guide developed for the exhibition.

All the instruments are shown in the detailed catalogue, supplemented by ten scholarly articles concerning instruments and performance practice. The catalogue is written in German and is also available in an Italian edition. The 170-page catalogue is beautifully printed and contains numerous color plates. Copies may be ordered from the Kunsthistorisches Museum Wien, Burgring 5, A-1010 Vienna, Austria. The cost is 450 Austrian Schillings (about \$35.00 to \$40.00). Dr. Stradner may be contacted for further information via fax at +43-1-533-5513.

Call for Papers and Presentations

The next meeting of the AMIS will take place in Lisle, Illinois, at the Radisson Hotel, 17 to 21 May 2000. Robert Green is the program chair for this meeting. All those who wish to submit proposals for papers or performances should send them to Professor Robert A. Green, School of Music, Northern Illinois University, DeKalb, IL 60115 by 15 November 1999. Phone +815-753-7970; e-mail <u40rag1@wpo.cso.niu.edu>.

Revision of Oxford Companion to Music

Jeremy Montagu reports that he is undertaking the revision of all entries on musical instruments in the *Oxford Companion to Music*, which will be published in a new one-volume edition. Bearing in mind that all entries must be drastically shortened, he asks anybody who has spotted any errors in the two-volume edition (Denis Arnold, ed.) to let

him know as soon as possible. He can be reached at 171 Iffley Rd., Oxford OX4 1EL, UK, or by e-mail <jeremy.montagu@music.oxford.ac.uk>.

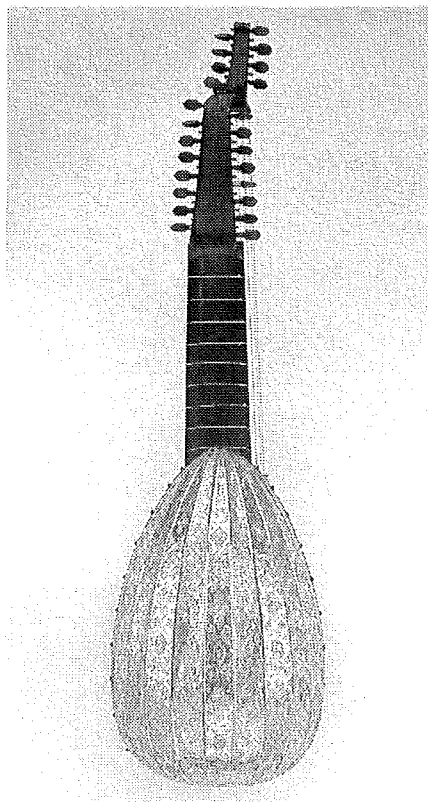
Position Announcement: Ringve Museum

Ringve Museum is Norway's national museum of music. The museum administers a considerable collection of classical and traditional musical instruments and other *musicalia*. The only professional workshop for conservation of musical instruments in Norway is located here. Great attention is paid to educational activity and activities for the general public. The museum functions as a national center of competence with regards to research and development work within the fields of organology (the descriptive and analytical study of musical instruments) and musicology.

Position as curator: A new position as curator at Ringve Museum has been established. Within the position lies day to day responsibility for the collection of musical instruments in close co-operation with the conservator of the museum. In addition the following tasks are included in the position: responding to national and international inquiries in the field of music and musical instruments, planning and carrying out temporary exhibitions within the museum's field, carrying out independent research relevant to the museum, being responsible for the training of the museum's guides, and participating in educational activities and activities for the general public.

The position requires an active and creative person with a degree in one or more of the fields of the museum: musicology, ethnology, social anthropology. Other relevant training education of similar standards will also be taken into consideration. Musicology must be a part of the education. It is an advantage if the applicant can document knowledge within the field of organology. Personal qualities such as ability to co-operate, initiative, openness, and independence will be taken into consideration.

The person who applies for this position is interested in building competence within the field of



Prunktheorbo 1593

museology. He or she may well be young and just finished with his or her education or training. Further information is available from the museum director, Peter Andreas, Kjeldsberg. A written description may be had upon request. Application with references and certificates to be sent by 15 September 1999 to the Ringve Museum, Pb. 3064, N-7441 Trondheim, Norway; phone +47 7392 2411, fax +47-7392-0422, or e-mail <firmapost@ringve.museum.no>.

Book Review

The First Ten Years, 1989–98: Traverso—Historical Flute Newsletter, ed. Ardal Powell. Hudson, N.Y.: Folkers & Powell, Makers of Historical Flutes, 1999. \$24.95. ISBN 0-9670368-0-1.

In January 1989 Folkers & Powell issued the first volume of *Traverso*. Well known as makers and players of historical flutes, Catherine Folkers (who also has been curator of the Dayton Miller Flute Collection) and Ardal Powell were highly qualified to undertake such a publication. The projected content included news, information, and ideas pertaining to the baroque flute and music. Each issue would contain a feature article written

by someone with expertise in this field. The idea has proven to be a very good one. The steady demand for some numbers from the first ten volumes has caused them to go out of print. Now, a full set of all forty back issues, produced by photographic reproduction, is available in one bound edition. As an added bonus, David Lasocki has contributed his compiled bibliography covering writing between 1989 and 1998 about the flute in the West through the 19th century. An index of *Traverso* and a table of contents listing main articles has also been included.

From the initial baroque-flute-focused issue, *Traverso* has developed into a valuable resource and reference which includes historical flutes from other periods as well. Despite some changes in content, the original central mission and function have remained essentially the same, and *Traverso* continues to be published quarterly.

The wealth of information contained in this reprinted compilation would take many pages to describe. A sampling will by no means cover the scope and variety of content, but it will give some idea of the material contained in the collection. Included, for example, are articles on “Breath Control on the Baroque Flute,” “New Sounds for Old Flutes,” and a flute chronology from 1647 to 1800. There are articles dealing with pitch and

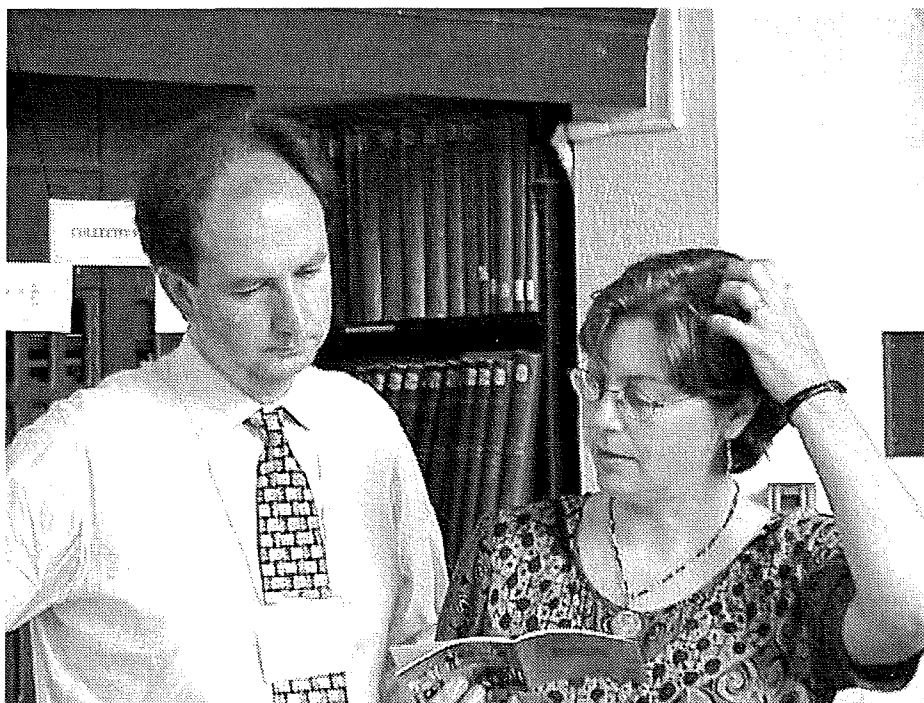
tuning, inequality in Quantz’s “Solfeggi,” various composers and flute-makers, fingerings, interpretation (including some musical examples), historical flutes and collections (with some photographs and drawings), and “Vocal Music for the Transverse Flute.” Here, too, one finds a “Bibliography of Flute Methods between 1511 and 1836” and a discussion of “The Internet: A New Resource for Historical Flutists.” Authors of the articles read like a Who’s Who of contemporary baroque flute connoisseurs. Scholarly documentation is provided as appropriate, and thumbnail biographies are given for the authors. In some cases, additional sources are listed to aid in further research.

Here, bound together for the first time, is an extraordinary resource for anyone seriously interested in historical flutes, their performance, and their influence upon and relationship to the modern flute and performance. For the scholar and researcher, this compilation will provide invaluable information and ideas. With its abundance of information and its broad appeal, this book will undoubtedly be a well-used reference for many years to come.

Mary Jean Simpson

News of Members

Jeremy Montagu and his wife Gwen have recently written a book on carvings of musicians in medieval English churches, *Minstrels & Angels*, with photographs by Robert Nicewonger; it describes all the types of instruments in the 125 plates and includes a gazetteer of all the English carvings known to the authors. It is published by Fallen Leaf Press, Berkeley, CA, who will shortly also publish the first volume of a detailed catalogue of his own worldwide collection of over 2,500 musical instruments. This volume covers all the reed instruments, double-, single-, and free-, with a good deal of general material on classification and other aspects of organology as well as description of all the instruments.



Ardal Powell and Catherine Folkers

Photo by Susan E. Thompson

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 and \$25.00 for non-members. Checks made payable to AMIS, must be sent with copy to William E. Hettrick, Editor, AMIS Newsletter, 48-21 Glenwood St., Little Neck, NY 11362-1422.

Taking advanced orders (send only your name and address for now) for spiral-bound photocopy of G. & A. Klemm. *Musikinstrumente und Saiten*. Markneukirchen, Saxony: [ca. 1890], 160 p. 8 1/2 by 11 inches. Profusely illustrated metal line engravings. No free reed or keyboard instruments. All text is in German. All prices are in German marks. Write or e-mail for more information. Peter H. Adams, 24 Trillium Ln., San Carlos, CA 94070 or e-mail <Lyraviol1@aol.com>.

2000 Advertising Notice Journal of the American Musical Instrument Society

The American Musical Instrument Society is now offering advertising space in the 2000 issue (vol. 26) of the **AMIS Journal**. This annual publication will present several articles about musical instruments, along with related book reviews, short reports and other communications. It will be distributed in the autumn of 2000 to nearly one thousand individual members, libraries, universities, and other institutions throughout the world.

Please do join our distinguished list of advertisers. Your support of the Society and its *Journal* will be greatly appreciated.

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All AMIS dues payments are to be sent to the following address:

**Academic Services
P.O. Box 529
Canton, MA 02021-0529**

Membership renewal notices are produced by Academic Services, and are mailed to members on an annual basis.

In the meantime, if you have not paid your dues for 1999, please send them in as soon as possible. Be sure to include your name and address with your payment. Checks in U.S. dollars drawn on a U.S. bank are to be made payable to "AMIS, Inc." Dues can also be paid by MASTERCARD or VISA (a method especially convenient for members residing outside the U.S.) by supplying your card number and expiration date, along with your signature authorizing payment. Please also indicate your category of membership, according to the following list. Remember that all individual (as opposed to institutional) members enjoy voting privileges, and all except Spouse members receive the Society's publications (three issues of the *Newsletter* and one volume of the *Journal* annually, as well as the *Membership Directory*, when produced). Student members are required to show proof of their status every year.

Membership Categories

Regular	\$35
Regular (non-U.S.)	\$40
Student	\$20
Student (non-U.S.)	\$25
Spouse	\$5

Academic Services can also be reached by telephone: 781-828-8450; fax: 781-828-8915; or e-mail: <acadsvc@aol.com>. All other correspondence regarding membership information may be sent to Albert R. Rice, membership registrar, 495 St. Augustine Ave., Claremont, CA 91711; phone 909-621-8307, fax 909-621-8398, or e-mail <arrice@rocketmail.com>.

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

NAMIS is printed from computer generated files on a Docutech machine. The School of Music, Brigham Young University, provides generous secretarial support. Casey Pettingill assists in the design, layout, and printing of *NAMIS*.

William E. Hettrick