



# AMERICAN MUSICAL INSTRUMENT SOCIETY NEWSLETTER

Volume 30, No. 3

Fall 2001

## A Message from the President

AMIS recently held its thirtieth annual meeting in Asheville, North Carolina. I would like to express my personal thanks to Laurence Libin for organizing such a successful experience. The papers, concerts, and tours were exceptional. The involvement of the community through the essay contest for public school children was unique and something that may become a part of future meetings. Thanks to Peggy Baird for chairing the committee that selected the winners.

Again, my personal congratulations to Gerhard Stradner, the 2001 Curt Sachs Award recipient, and to Bernard Brauchli, the recipient of the 2001 Bessaraboff Prize for his book *The Clavichord* (Cambridge University Press, 1998).

I also want to thank Margaret Downie Banks, our web manager, for all the excellent work that she and the staff at A-R Editions have done in making the AMIS website ([www.amis.org](http://www.amis.org)) so elegant, informative, and user-friendly. Any suggestions for the website should be directed to her at [mbanks@usd.edu](mailto:mbanks@usd.edu). Planned for the future is a members-only section where we contemplate placing the text of the membership directory.

Our new hard-copy AMIS Membership Directory is being  
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## Boston is Your Destination for AMIS 2002, June 19-23

The Museum of Fine Arts in Boston will be hosting the Society's Annual Meeting in 2002 from June 19 through 23, with plans for a most interesting and diverse program. Recognized as one of the world's finest encyclopedic art museums, the MFA contains important collections of European and American paintings, sculpture, and decorative arts; ancient art and artifacts of Egypt and Classical civilizations; the finest collection of Asian art in the Western world; and highly significant collections of prints, drawings, photographs, textiles, and fashion arts.



*The Museum of Fine Arts, Boston*

The MFA is also home to an excellent collection of nearly 1100 musical instruments from all over the world, the core of which was gathered together  
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AMERICAN MUSICAL  
INSTRUMENT SOCIETY  
NEWSLETTER

William E. Hettrick, Editor

The Newsletter is published in winter, summer, and fall 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.

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## Boston is Your Destination . . . continued from p. 1

during the late nineteenth century by the English collector Francis W. Galpin, a pioneering figure in organological studies. A special feature of the meeting will be several presentations by local musicians, who will perform brief pieces on selected instruments from the collection that are seldom heard in public. This is a rare opportunity to experience the sounds of a wide variety of unique and unusual historic instruments. There are plans to demonstrate guitars, viols, violins, flutes, horns, harpsichords, clavichords, pianos, organs, musical glasses, and portions of a Javanese gamelan orchestra. Paper sessions and other presentations will take place in the Museum's 400-seat auditorium.

A visit is scheduled to historic Lexington, Massachusetts, to see the exhibition *The Banjo: The People and the Sounds of America's Folk Instrument*, which will be on view at the Museum of Our National Heritage. Surveying the long and fascinating history of this most American of instruments, the exhibition will feature numerous banjos, photographs, and related ephemera owned by James Bollman of nearby Arlington. Bollman's acclaimed collection includes some of the earliest and rarest examples of fretless banjos from the minstrel-show era, along with many of the finest and most highly decorated five-string instruments made in Boston during its heyday of banjo manufacture in the late nineteenth and early twentieth centuries.

An additional field trip is planned to the home of AMIS member Marlowe Sigal in Newton Centre to see and hear selected instruments from his outstanding collection of early keyboard and woodwind instruments. Among the highlights of the Sigal collection are harpsichords by Taskin, Dulcken, Shudi, and Kirkman, pianos by Stein, Walter, and Erard, bassoons by Grenser, Porthaux, and Catlin, oboes by Richters, Rottenburgh, and Fornari, clarinets by Baumann, Cahusac, and Hopkins, and five saxophones made by Adolphe Sax.

Also under consideration is a walking tour of two of the MFA's venerable institutional neighbors, New England Conservatory's Jordan Hall and Boston Symphony Hall. It is hoped that our visit to these two noted musical environments will be hosted by the distinguished acoustical engineer Leo Beranek, who will explain a bit about their history and what makes them so special to performers.

For dining, there is a choice of several restaurants at the MFA. A well-stocked gift shop and bookstore is also worth perusing during breaks. Affordable housing for those attending the meeting has been arranged with nearby Simmons College, a pleasant 15-minute walk from the Museum along a green area called the Back Bay Fens. Those wanting more luxurious accommodations will be able to choose from several hotels in Boston, though the city is considered an expensive destination. For the meeting's festive banquet on Saturday evening, thoughts are leaning toward a traditional New England clambake.

The Program Committee for this meeting welcomes proposals for papers concerning the history, design, use, and care of musical instruments. Preference will be given to topics related to instruments in the collection of the Museum of Fine Arts, and to those produced by New England makers. The

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deadline for receipt of proposals is November 15, 2001. Each should consist of three copies of an abstract not exceeding 400 words and a biography of no more than 75 words, together with a list of audio-visual equipment and time requirements. Send proposals to:

Darcy Kuronen  
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Phone: 617-369-3341

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## Gerhard Stradner Receives Curt Sachs Award for 2001

*During the Society's recent meeting held on the campus of the University of North Carolina at Asheville, the AMIS Curt Sachs Award for 2001 was bestowed on Gerhard Stradner in an awards ceremony on Friday evening, June 1. Dr. Stradner presented the following address during the morning business meeting on June 2.*

Mr. President, distinguished members of the Curt Sachs Award Committee, honored members of the American Musical Instrument Society:

The high distinction that I received from you yesterday evening is a great honor for me and gives me special pleasure. I see it as the valuation of my life, which I have devoted to the service of musical instruments. The bestowing of the Curt Sachs Award represents the high point of my scholarly career. I wish to thank the American Musical Instrument Society, and especially the Committee, for conferring the Award on me, for their kind judgment, and for the trust they have placed in me.

With these expressions of thanks, I also want to acknowledge those persons who have guided me at decisive points in the course of my life. My father, who died last year just two days before his one-hundredth birthday, spent his childhood in the former Austrian monarchy. As early as 1906, he was drawn to folk music and learned to play the flute and the Austrian zither. An enthusiastic teacher, he was able to awaken in me an interest in music and in playing and constructing musical instruments. My parents made it possible for me to have good instrumental training, but they were not in favor of my taking up a musical profession, which in their eyes seemed to lack steadiness and respectability. And thus I became a teacher.

I taught for many years as a professor of mathematics and geometry at various colleges and was able to develop my pedagogical skills through my contact with young students. At the same time, I remained faithful to instrumental music and shifted my interest more and more to early music and the historical instruments associated with it. My participation in the Viennese ensemble *Musica Antiqua* offered ample opportunities for me to pursue this interest.

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## A Message . . .

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compiled by the staff at A-R Editions and will be sent to all members shortly. We apologize for the delay, but the transition to a new, more accurately maintained database has taken more time than originally planned.

As always, I welcome your suggestions concerning any aspect of the Society. You may reach me at:

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—Harrison Powley

### —Nostra culpa—

In the review of a concert by Carolina Baroque in the summer 2001 issue of this *Newsletter* (vol. 30, no. 2, p. 7), Dale Higbee's name was misspelled. We regret the error.



## Call for Papers: National Conference on Music of the Civil War Era

The National Conference on Music of the Civil War Era will be held on April 12 and 13, 2002, in historic Shepherdstown, W.V., at Shepherd College, the home of the George Tyler Moore Center for the Study of the Civil War. Shepherd College is located across the Potomac River from the Antietam (Sharpsburg) National Battlefield, 65 miles from both Baltimore, Md., and Washington, D.C.

The Conference Program Committee welcomes proposals for papers, discussions, performances, lecture/recitals, clinics, demonstrations, workshops, and other types of presentations that relate to music of the Civil War era, including the Antebellum and Reconstruction periods.

Papers and panels will be 40 minutes long, while clinics, demonstrations, and workshops will be an hour in length. The Program Committee intends to publish the proceedings of the conference.

All submissions must contain a cover letter including the name and contact information of the presenter and the title of the proposed paper, performance, or workshop. The proposal itself should be no more than 750 words and should not include the name or institutional or professional affiliation of the presenter. The proposal should also indicate what type of resources (computer projection, sound system, piano, etc.) would be needed. Please include four copies of the proposal. Recordings may be sent, but they will not be returned unless the submitter includes a SASE. Priority will be given to those proposals postmarked before December 1, 2001. Further details may be obtained from Dr.

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## Gerhard Stradner . . . *continued from p. 3*

Prof. Vera Schwarz gave my life a decided change of course when she invited me to work as an assistant at her Institute for Performance Practice at the University for Music in Graz. Only then was I able to begin my second course of study—in musicology at the University of Vienna—and gain my first experience in organological field research in the Austrian province of Styria. On the occasion of my exhibition in Graz on “The Development of the Violin,” I met my future doctoral adviser, Prof. Christoph Hellmut Mahling of the University of Saarbrücken in Germany. He invited me to accept an assistantship at his institute and promoted my research on the dissertation topic that I had chosen: the treatise *Musica getutscht* by Sebastian Virdung.

The conclusion of my doctoral studies earned me a “summa cum laude” and resulted in my returning to Vienna for a two-year position with the Commission for Musical Research in the Austrian Academy of Sciences, where I pursued the project “Musical Instruments in Austria” under the direction of Prof. Franz Grasberger. During this period my catalogue of more than six hundred musical instruments in public collections in Graz was published.

My greatest opportunities, however, came with the position of Director of the Collection of Old Musical Instruments at the Kunsthistorisches Museum in Vienna, one of the finest collections in the world in the area of musical instruments. There, thanks to the support of the General Director, Wilfried Seipel, I was able to devote myself to the modification of rooms and the installation of technical equipment for fire and climate control; to special exhibitions, conferences, concerts, lectures, and scholarly publications; and especially to the enlargement of the holdings through new acquisitions.

Since the beginning of the past year I have been in retirement and have transferred my office from the Museum building to my home. As a result of this change, I now have a greater opportunity to increase my contacts with colleagues throughout the world. I consider the receiving of the Curt Sachs Award as a symbol of my responsibility to devote the rest of my life to the service of organology. My lectures at the University for Music in Vienna will give me the opportunity to increase students’ enthusiasm for musical instruments. I am presently preparing a catalogue of some 180 musical instruments in the Kärntner Landesmuseum in Klagenfurt, Austria. But will I be able to bring my extensive research project on “Musical Instruments in Austria” to a meaningful conclusion? I sincerely hope so, but I still need to investigate many aspects of the subject. The necessary consultation and interaction with like-minded people the world over is an important part of my life. I am always glad to have the opportunity, which this AMIS meeting provides, of getting together with colleagues who share my vital concern for the study of musical instruments.

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## Nicholas Bessaraboff Prize for 2001 Awarded to Bernard Brauchli

*At the recent AMIS meeting held on the campus of the University of North Carolina at Asheville, Bernard Brauchli received the Society's Nicholas Bessaraboff Prize for 2001 for his book *The Clavichord* (Cambridge University Press, 1998). The Prize was awarded in a ceremony on Friday evening, June 1, during which Mr. Brauchli presented his book and offered the following remarks.*

I would like to relate briefly my first encounter with the clavichord, the subject of the book which AMIS has honored with the awarding of the Nicholas Bessaraboff Prize.

After having studied the piano in Lausanne, I spent two years in Vienna to further my studies. It is there that I discovered the clavichord with Peter Kukelka, who was at that time employed as a restorer in the Collection of Old Musical Instruments at the Kunsthistorisches Museum. I had the opportunity to spend many evenings with him, a passionate builder and one of the first to have had a deep understanding of the instrument. Nobody could have been a better guide to introduce me to what was going to become a lifetime passion. He finished my first clavichord in 1971, and I soon started to give small public performances and lectures.

In 1973, I came to Boston and worked for a master's degree in music history at the New England Conservatory. I was soon asked to teach clavichord performance and history classes in the Museum of Fine Arts' evening courses. This was for me the occasion to start intensive research on the history of the clavichord. Free access to the music library of Harvard University, which was just a few minutes from my home, was invaluable. I spent many months there going through the card catalogue and taking out all the books or documents which might contain bits of information on the subject.

Later, a former student of mine, Clifford Boehmer, who had become an excellent clavichord maker (in the footsteps of Peter Kukelka) brought me his insight as a builder and technician, and we had many years of fruitful collaboration in Belmont.

It was finally in the 1990s that I decided to present all the information that I had accumulated over the years in the form of a book, and I had the great fortune to find in Cambridge University Press and its chief editor, Penny Souster, a team of extremely efficient publishers. Less than a year later the book was out, after having been read by several very knowledgeable readers, whose suggestions and criticisms were quite valuable to me.

My book attempts to trace the evolution of the clavichord from the earliest references (ca. 1400) to the nineteenth century. Arbitrarily divided up by centuries for practical reasons, it considers the following aspects of the clavichord's history:

- The iconography
- The literary sources and treatises
- The extant instruments
- The social and musical roles
- Aspects of performance practice and technique

A long and friendly collaboration with Uta Henning from Ludwigsburg was decisive in my iconographical research. Mrs. Henning has formed one of

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Bruce Kelley at [bkelly@shepherd.edu](mailto:bkelly@shepherd.edu) and at the address given below. Please send proposals to:

Dr. Bruce Kelley, Co-Chair  
National Conference on Music of  
the Civil War Era  
PO Box 3210  
Shepherd College  
Shepherdstown, WV 25443-3210

### MFA Receives Cataloguing Grant

The Department of Musical Instruments at the Museum of Fine Arts, Boston, has received a grant in the amount of \$15,000 from the Museum Loan Network to help catalogue the majority of its non-European instruments. Constituting more than half of the Museum's entire collection of 1100 instruments, the examples from Asia, Africa, and the indigenous cultures of North and South America have long suffered second-rate status in terms of visibility and proper cataloguing, according to curator Darcy Kuronen. It is hoped that this grant-funded project will greatly help to rectify the situation.

A requirement of the grant is that information and photographs documenting 100 instruments selected from the entire collection be made available to a central database administered by the MLN. Member museums are able to search this database and request loans to enhance their own displays and temporary exhibitions. Overseeing this cataloguing project is Mitchell Clark of Providence, Rhode Island, who has degrees from Oberlin College Conservatory and Wesleyan University. A specialist in Chinese music and a performer on the qin zither,

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## MFA . . .

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Clark is an ethnomusicologist with wide-ranging knowledge about musical instruments. During the year-long period of the grant (beginning August 1, 2001), Clark will also be serving as department assistant for the Museum's collection of musical instruments.

### Orpheon: A Proposed Museum of Historical Musical Instruments

Prof. José Vázquez is an experienced performer on early string instruments and a member of the faculties of both the University for Music and the Performing Arts of Vienna, Austria, and the Academy of Music of Winterthur-Zürich, Switzerland. He is also the Director of the Orpheon Foundation, whose purpose is to collect, restore, and preserve historical musical instruments of the 16th, 17th, and 18th centuries; to ensure that they remain in the hands of practicing musicians by making them available for concerts, recordings, and study purposes; to support and promote research on these instruments and their music; and to organize concerts, exhibitions, lectures, seminars, and related events.

The Orpheon Foundation owns the fine collection of early string instruments that Prof. Vázquez has assembled, whose contents are listed below. A number of instruments from this collection were recently exhibited in the Museum im Schottenstift in Vienna. The Foundation seeks to establish a home for this collection in a museum location (preferably in Italy) that would also include a full restoration workshop as well as facilities for teaching, rehearsing, per-

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## Nicholas Bessaraboff Prize . . . continued from p. 5

the largest collections of iconographical documents in the world, and we have been working together in the field of clavichord iconography for nearly twenty years. Finally, Christopher Hogwood, who shares my passion for the clavichord, did me the honor of writing the preface to the book.

The publication of this book is one of the steps and initiatives I have taken over the years as a performer and researcher with the purpose of encouraging the rebirth of interest in the clavichord.

The clavichord, which had played an essential role in the music of all European countries from ca. 1400 to 1650 (and up to 1840 in Germany, Scandinavia, and on the Iberian Peninsula), was more or less forgotten from 1840 to 1880. Then a few isolated musicians and musicologists (A. J. Hipkins and Morris Steinert, and a little later, Arnold Dolmetsch) showed a new interest, followed in the first half of the twentieth century by Macario Santiago Kastner, Fritz Neumeyer, and Ralph Kirkpatrick, to cite only a few.

In 1992 I met Christopher Hogwood and discovered that we had a common passion for the clavichord. We soon decided to attempt to further the renewed interest in the instrument by organizing the International Clavichord Symposium in Magnano, a small village in the foothills of the Piedmont region of Italy, where I had already established an early music festival (*Musica Antica a Magnano*) and summer courses.

The idea was to bring together musicians, musicologists, museum curators, and keyboard instrument builders, in order to allow them to better share their ideas and knowledge. The proceedings of this meeting were published less than a year later (*De clavicordio I*), and soon several national clavichord societies were founded in Germany, England, the United States (Boston), Japan, and Switzerland, following the already existing Dutch society. Our Congress in Magnano has been held every two years ever since (with the publication of the proceedings a few months later). This coming September's program is dedicated to the clavichord in Scandinavia and to the instrument as a learning device.

It is for me a great honor to have been given the Bessaraboff Prize for this book from the American Musical Instrument Society, and I am particularly happy because I believe that it will help all of us who are working for the promotion of the clavichord.

Thank you.



## Gribbon Memorial Award Winners in 2001



Recipients of the 2001 William E. Gribbon Memorial Award for Student Travel (left to right): Michael Cwach, Ben Hebbert, Jennifer Sadoff, Christopher Allen Miller, Jeremy Michael Tubbs, Catarina Torres, and Michael F. Suing. Photo by John McCardle

The William E. Gribbon Memorial Award for Student Travel supports the attendance of qualified young enthusiasts of musical instruments at the Society's annual meetings. The Gribbon Award Committee for 2000–2001, chaired by Margaret Downie Banks, selected seven applicants to receive the Award, allowing them to be present at the recent meeting on the campus of the University of North Carolina, Asheville. The winners were introduced in a special ceremony following lunch on Friday, June 1, after which they posed as a group for the photograph shown on this page. Their academic and professional careers are summarized below.

**Michael Cwach** holds a B.A. in music from Augustana College, an M.M. in musical performance from the University of Connecticut, and a B.S. in education from Minot State University. He is currently enrolled in the M.M. degree program in the history of musical instruments at the University of South Dakota, Vermillion, where he serves as a graduate assistant at America's Shrine to Music Museum. Pursuing his interest in his family's Czech heritage, he has begun to specialize in the playing of the Czech bagpipe (*dudy*) and has made three trips to the Czech Republic to study and teach music in that country.

**Ben Hebbert** earned a B.S. degree with First Class Honours in musical instrument technology from London Guildhall University, where he pursued research on the design of early square pianofortes and the life and work of Barak Norman. His work for the M.M. in historical musicology at the University of Leeds, which he recently completed, involved a dissertation project on the music and musical instruments of the Meares family in London, ca. 1650–1750. He is the author of several articles, including a catalogue of instruments by Barak Norman published in vol. 54 of the *Galpin Society Journal*. At our annual meeting in Asheville, he presented a paper, "Viol Manufacture in Late Stuart England."

forming, recording, study, and other associated activities. Information on these plans may be obtained from:

Orpheon Foundation  
Praterstraße 13/1/3  
A-1020 Vienna, Austria  
Tel./Fax.: +431-21 430 21  
Homepage: [www.orpheon.org](http://www.orpheon.org)  
E-mail: [museum@orpheon.org](mailto:museum@orpheon.org)

### The Vázquez Collection of Historical String Instruments

#### Violins

##### Italy

Nicola Amati (Cremona, 1669)  
Carlo Testore (Milano, 18th C.)  
Matthias Albanus (Bolzano, ca. 1680)  
Antonio Pollusca (Rome, 1741)  
Jacob Horil (Rome, ca. 1750)  
Johann Jais (Bolzano, 18th C.)  
Goffriller School (Venice, ca. 1700)  
Italian (Cremona?) (ca. 1700)  
Brescian School (ca. 1700)  
Brescian School ? (16th C.?)

##### Austria

Jacobus Stainer (Absam, 1675)  
Johann Christoph Leidolff (Vienna, 1739)  
Johann Christoph Leidolff (Vienna, 1745)  
Johann Christoph Leidolff (Vienna, 1747)  
Johann Christoph Leidolff (Vienna, 1748)  
Joseph Ferdinand Leidolff (Vienna, 1767)  
Johann Georg Thir (Vienna, 17??)  
Johann Joseph Stadlmann (Vienna, 1767)  
Johann Joseph Stadlmann (Vienna, 1768)  
Johannes Schorn (Salzburg, 1707)  
Anon. Master (Tyrol, 18th C.)

##### Other areas

Aegidius I Kloz (Mittenwald, 1717)  
Aegidius II Kloz (1774)  
Sebastian Kloz (18th C.)  
Georg Kloz (18th C.)

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## Orpheon: . . .

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Leopold Widhalm (Nuremberg, ca. 1780)  
Joseph Hill (London, 1774)  
James Brown (Salisbury, 18th C.)  
Anon. (Germany, ca. 1700)  
Johann Anton Gedler (Renaissance outline)  
Alemannish School (17th C.)  
Anon. Master (Prague, 18th C.)  
Anon. (Germany, 18th C.)  
Anon. (Mittenwald, 18th C.)  
Johann Georg Hellmer (Prague, 18th C.)  
Johannes Udalricus Eberle (18th C.)  
Jacobus Koldiz (Rumburgue, 1751)

### “Quinton”

Joachim Tielke (Hamburg, ca. 1700)

### Violas

Anon. (North Italy, 17th C.)  
Anon. (North Italy, 1730)  
Johann Christoph Leidolff (Vienna, 1719)  
Johann Georg Thir (Vienna, 1757)  
Johann Joseph Stadlmann (Vienna, 1764)  
Sebastian Dallinger (Vienna, ca. 1780)  
Mathias Thir (Vienna, 1786)  
Thomas Smith (Sheffield, ca. 1780)  
Hulinsky (in festoon-outline, Prague, 1768)  
Meinl (Klingenthal, 1764)  
Anon. (Bohemia, 18th C.)  
F. Xav. Stadler (Bodenmais, 1862)  
Thomas Edlinger (Prague, 1705)

### Violas d'amore

Jean Baptiste Deshayes Salomon (Paris, ca. 1750)  
Mathias Fichtl (Vienna, 1711)  
Anon. (18th C.)  
Joann Joseph Hentschl (Brünn, 1750)  
Thomas Andreas Hulintzky (Prague, 1774)  
Johann Christoph Leidolff (Vienna, ca. 1750)

### Violoncelli

Anon. (North Italian, ca. 1720)

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## Gribbon Award Winners . . . continued from p. 7

**Christopher Allen Miller** concentrated on non-Western music for the saxophone during his studies for the B.M. degree in music (saxophone performance) at the North Carolina School of the Arts, and he recently earned an M.M. in music with a concentration in South-East Asian studies at Northern Illinois University. His interest in the music of South-East Asia has occasioned four extended study trips to that part of the world, two of which were supported by grants for his research. He presented courses, lectures, and demonstrations of Javanese music during his studies at NIU, and he spoke on “The *Kendang Penca* Ensemble of West Java” at the recent AMIS meeting in Asheville.

**Jennifer Sadoff** received her B.M. degree in bassoon performance from Roosevelt University and recently completed her M.M. in music theory at the University of North Texas. At UNT she performed in the Collegium Musicum and other ensembles, specializing in the baroque bassoon. She was also active in the Graduate Association of Musicologists and Theorists, worked with UNT’s newly acquired Oppel Collection of documents relating to the correspondence of Reinhard Oppel and Heinrich Schenker, and was co-editor of the *Journal of Schenkerian Studies*.

**Michael F. Suing** is currently pursuing a bachelor’s degree in music education, with an additional major in Spanish, at the University of South Dakota. Active in both instrumental and choral ensembles at USD, he studied the natural horn as a thesis project for the University Honors Program. He has worked as a curatorial assistant at America’s Shrine to Music Museum and plans to enter the M.M. program in the history of musical instruments.

**Catarina Torres**, who also received a Gribbon Memorial Award last year, is completing a bachelor’s degree in conservation and restoration of works of art at the Universidade Nova de Lisboa in her native Portugal. At the same time, she has pursued a course of study in double-bass performance at the Escola de Música do Conservatório Nacional, also in Lisbon. Her experience in the conservation of musical instruments has included work on an Arabian psaltery (*qanun*) and a Neapolitan mandoline of the late eighteenth century, both in the collection of the Music Museum in Lisbon.

**Jeremy Michael Tubbs** earned a B.M. degree in classical guitar performance from Lambuth University, was an Oxford scholar in 1995, and studied in the summer program of Berklee School of Music in 1997. As a student in the graduate program in musicology at the University of Memphis, he has combined his interests in popular music, musical instruments, and musicological research in his work for his master’s thesis, which involves a study of the musical instrument collection (mostly electric guitars) of rockabilly guitarist Carl Perkins.



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## AMIS Essay Contest Winners

One of the new features of the annual AMIS meeting at the University of North Carolina, Asheville, was a writing contest for young musicians between the ages of eight and thirteen, who were asked to submit essays responding to the topic "Why I love my musical instrument." Three student winners were chosen by the panel of judges on the bases of originality, clarity, thoughtfulness, and conviction. They were presented their prizes by Laurence Libin, Program Chairman, in a special ceremony held during the gala public concert on the evening of June 1, 2001.

The winner of the first prize, which carried an award of \$100, was Callie Crider of Bryson City, N.C. The second prize (\$50) went to Anna Packer, Asheville, N.C., and the third prize (\$25) was won by Hannah Hoffman, Swannanoa, N.C.

We are pleased to reproduce the three winning essays below.

### Why I Love the Violin

by Callie Crider

I think my violin is like a baby. It is fragile, helpless, and I have to give it special care and gentle handling. It has a bed that cradles it perfectly, and a silky soft blanket to cover and protect it. It needs special attention: tuning, rosinning the bow, keeping it clean, and protection from temperatures too hot or too cold.

Like a baby, a violin grows in size. When I was 5 years old, I had a teensy-weeny violin that was very cute. Everybody would "ooh" and "aah" over my tiny instrument as if they were seeing a tiny infant. As I got older I needed a bigger size instrument.

Violins also grow in the quality of their sound as time goes by. The more a violin is played, the better it sounds. Also, the more I practice and play, the better I can make the violin sound.

Like a baby, the violin has a neck, ribs, belly, a body, and hair (on the bow). The bottom of the violin is smooth, just like the bottom of a baby.

Just like raising a baby, playing the violin is hard work. There is some physical pain, like aching shoulders, hurting fingers, tired necks, and sore arms. There is also mental discipline, like practicing when I don't want to, or giving up half my day to see a concert.

Playing the violin can feel like taking care of a baby. Sometimes when I am playing restful, relaxing music, I rock back and forth like I am singing and rocking a baby to sleep. On the other hand, my violin can make me frustrated or furious, just like a baby who won't stop crying.

Hearing the violin can release the same feelings some people have for babies. My violin can bring tears, smiles, laughter, amazement, and peacefulness. The music I play develops a personality.

Thinking about a baby is the best way I can explain my violin and its music. It makes me feel special that I can play the violin.

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*My violin can bring tears, smiles, laughter, amazement, and peacefulness. The music I play develops a personality. . . .*

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Simone Cimapane (Rome, 1692)  
Anon. Violoncello piccolo (Italy, ca. 1700)

Anton Posch (Vienna, ca. 1700)

Michael Ignaz Stadlmann (Vienna, ca. 1780)

Nikolaus Leidolff (Vienna, 1690)

Johann Christoph Leidolff (Vienna, ca. 1750)

Anon. (Vienna, ca. 1760)

Anon. (Milano, ca. 1780)

Anon. (Italian: Montagnana School?, 18th C.)

Anon. Violoncello piccolo

(Germany, ca. 1820): 4 strings

Anon. (18th C.)

### Violone

Anon. (Venice, 17th C.): 6 strings in D

Anon. (Germany, 18th C.): 6 strings in G

Anon., small: 6 strings in G

Johann Georg Thir (Vienna, 1750): 5 strings

Johannes Udalricus Eberle (18th C.): 4 strings

### Violas da gamba

#### Trebles

William Turner I (London, 1647)

William Turner II (London, 1656)

Anon. (England, 17th C.)

Anon. (Munich, 17th C.)

Leonhardt Maussiel (Nürnberg, 1720)

Marcel Pichler I (Hallein, ca. 1660)

Marcel Pichler II (Hallein, ca. 1660)

Johann Andreas Kämbl (Munich, 1739)

Matthias Joannes Koldiz (Munich, 17?6)

Anon., in Ganassi form (Spain or Italy)

Anon. (Italian?, 16th C.)

Salomon workshop(?), (Paris, 18th C.)

Joan Boller Bugger (Brescia, 1639?)

Andreas Jais (Tölz, 1745)

#### Pardessus de viole

Anon. (Flemish, ca. 1700)

#### Tenor

William Bowcleffe (England, ca. 1600)

## Orpheon: . . .

continued from p. 9

### Basses

- Ventura di Francesco Linarolo  
(Venezia, 1585)  
Giovanni Paolo Maggini (Brescia,  
ca. 1600)  
Gianbattista Grancino (Milano,  
1697)  
Nikolaus Leidolff (Vienna, 1695)  
Michael Albanus (Graz, 1706)  
Joachim Tielke (Hamburg, 1683)  
Johann Georg Seelos (Linz, 1691)  
Jakob Stainer (Absam, 1671)  
Anon. (Germany, ca. 1680)  
Anon. (Germany, 18th C.)  
Anon. (Germany, ca. 1700)  
Claude Boivin (Paris, ca. 1740)  
Anon. (England, ca. 1600)

### Copies

- Three bass violas da gamba after  
John Rose (1580) built by John  
Pringle, London  
Two lra-violos after John Rose by  
Peter Hütmannsberger, Linz  
Copies after Colichon, Giovanni da  
Brescia, by Petr Vavrous, Prague  
Baryton by Ferdinand Wilhelm  
Jaura, 1934, after Simon  
Schodler, 1782

### Miscellaneous

- Nine snakewood bows and 6 bows of  
other woods, which document the  
history of bowmaking from 1680  
to 1800  
Numerous copies of bows by Scott  
Wallace (Vienna)  
Harpichord after Giovanni Maria  
Giusti (1669) by William Horn,  
Brescia  
Harpichord after Jan Ruckers  
(1625), two manuals, by William  
Horn, Brescia  
Spinnet after Queen Elizabeth's vir-  
ginal (16th C.) by William Horn,  
Brescia  
Positive organ by A. Poeschl,  
Switzerland

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## AMIS Essay Contest . . . continued from p. 9

### Why I Love Musical Instruments

by Anna Packer

Musical instruments, no matter how different they are, help to show expression and feeling. The contrasting sounds manage to blend together to make an aurora of sound. I feel that music is a vital part of my life and my soul. If it weren't for instruments, life would be very boring. I don't think that there is an instrument that I don't like. Each one is unique and has its own quality of sound. The trumpet has a majestic, hard brass sound. Yet the clarinet has a soft and happy wooden sound. If you're lucky, you can make the instrument that you play have its very own identity that can make people say, "Oh, I know who this is!" That's when you know you're good!

The sound of the instrument depends on who's playing it and how they're playing it. I can tell the difference between a sixth grader who has never played the clarinet before and an expert clarinetist that has been playing all his life. Of course when that expert clarinetist started out, he certainly didn't sound like Benny Goodman! Playing a musical instrument takes determination and practice. You are only going to get better if you want to.

Instruments in general sound different also because of the way they're made and how they're shaped. The trumpet is a small brass instrument that makes a mainly high and loud brass sound. A tuba is like a "Godzilla" trumpet. It is many times larger than the trumpet, giving it a bigger, lower sound. The trumpet and the tuba are also similar, because they both are constructed with long tubes of metal, coiling around to make the instrument. They are played with valves, and you make the sound come out by "buzzing" through the mouthpiece. Most instruments have either a "little sister" or a "big brother," depending on if it's bigger or smaller than the original. This helps to bring a bigger variety of sounds into an orchestra or a band. You can hear all of the middle voices, along with similar sounding low and high voices. The contrasting instruments make your soul feel like it's flying.

Whenever I play the clarinet or the saxophone, I feel a sense of satisfaction and accomplishment. If I finish a really complicated piece of music without making mistakes, my heart glows with content. You can never get the same feeling with anything else. People say that you can also benefit from playing an instrument academically. Statistics show that playing a musical instrument makes you perform better in school. I'm not sure why, but it seems to be true. I think I don't just benefit academically, but also artistically. Music makes you optimistic and it makes you think past the real answer to everything. That's why I love it so much. I can free my mind from having to think about all the bad things happening in the world. I just stop and listen to the music that other people and I make every day.

---

*If I finish a really  
complicated piece of  
music without making  
mistakes, my heart  
glows with content.  
You can never get the  
same feeling with  
anything else. . . .*

---

## I Love Playing Musical Instruments

by Hannah Hoffman

I love musical instruments because they're fun to play, they look and sound good, and because I have learned the trick of reading music! It's relaxing and fun to play musical instruments.

I play two instruments, the clarinet and the piano. Usually I practice five times a week. Even when I'm not practicing, I like to pick up and play my clarinet. When I'm waiting for someone to come over or something to happen, I enjoy playing. It's fun to jam with my family. It's delightful to perform with my brother, my sister, my mom and my friends. Many of my friends and family also play instruments.

One thing I like about playing the clarinet is its tone. It's not too squeaky and not too low. It's strange how a person can play a little black tube. All it has is silver buttons and holes. You can make all kinds of notes if you know how to play. With pressing one little button, you can make all the notes go an octave higher.

My favorite thing about playing a musical instrument is reading music. When you think about it it's kind of like a code. Somebody, a long time ago, wrote it down and taught other people their method. If you're able to read the code, you can play anybody's music. With this kind of code, you can make wonderful melodies.

It's a joy to play the clarinet and the piano. Even though it's only a black tube with buttons, the clarinet has a nice sound to it. After three years of taking piano, I have learned to take notes from a page and turn them into beautiful music. This is why I love playing musical instruments.

## The William E. Gribbon Memorial Award for Student Travel, 2002

The William E. Gribbon Memorial Fund was established in 1989 to encourage and enable college and university students aged 35 years or under, enrolled as full-time undergraduate or graduate students in accredited academic programs and having career interests that relate to the purposes of the American Musical Instrument Society, to attend the Society's annual meetings.

The Award consists of a student membership in the Society for one year and substantial financial support for travel and lodging in an amount determined by the Award Committee, based upon an itemized estimate of all of the applicant's meeting-related expenses. Award recipients are recognized at the annual meeting they attend, which in 2002 will be held at the Museum of Fine Arts, Boston.

### Application Procedure

Applications should be addressed to Edwin M. Good, Chair, William E. Gribbon Memorial Award for Student Travel Committee, 500 Colony Court NW, Vienna, VA 22180 (e-mail: [pianonut@worldnet.att.net](mailto:pianonut@worldnet.att.net)), and must consist of the following documents (items 1-4):

1. A statement of 300 words or less describing the ways in which your academic interests relate to the history and/or study of musical instruments.
2. Two letters of recommendation written by persons who are familiar with your work and career

*continued on p. 12*



Laurence Libin presents AMIS Essay Awards to (left to right) Callie Crider, Anna Packer, and Hannah Hoffman. Photos by John McCardle



## Gibbon Student Travel Award . . .

continued from p. 11

interests. One of these letters must be submitted on official institutional letterhead by a teacher or professor who also verifies your student status.

3. Your curriculum vitae.
4. An itemized presentation of the expenses you are likely to incur by attending the 2002 meeting in Boston, including travel, accommodations, and meal expenses, as well as those of an incidental nature.

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

5. If you have proposed (or will propose) a paper, performance, or other kind of presentation for the annual meeting in question, a copy of the abstract submitted (or to be submitted) to the Program Committee. Note: the deadline for receipt of these proposals is November 15, 2001; they must be sent separately to Darcy Kuronen, Curator of Musical Instruments, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115-5523.
6. If you have attended one or more annual AMIS meetings in the past, a statement (not exceeding 300 words) of impressions gained from the experience.

We encourage you to take advantage of this opportunity. AMIS members have given generously to make the Gibbon Memorial Award available, and we look forward to a strong response. Applications must be post-marked by midnight, February 1, 2002.

## A Tenor Saxophone by Adolphe Sax

The only woodwind instrument to have been invented in essentially its modern form, the saxophone was developed ca. 1838–40 while Adolphe Sax was working with his father, Charles, in Brussels.

Figure 1 shows a B-flat tenor saxophone by Adolphe Sax, serial no. 13097. It was purchased at a French auction in 1998; no other provenance is known. The body and keys are made of uncoated brass. The body length from the insertion of the neck pipe to the bow is 71.5 cm, and the diameter of the bell is 14.6 cm. The large-looking bell is typical of early saxophones. The mechanism is a simple saxophone fingering system consisting of 18 touches opening 20 keys. The touches for the left hand are: 1, 2, and 3; G-sharp, low B, and low C-sharp for the pinky; high D, D-sharp, and F for the palm; and two octave keys for the thumb. For the right hand, the touches are: 4, 5, and 6; low C and E-flat for the pinky; and high E and side B-flat for the palm.

As with all early saxophones, the range goes down only to low B; this is also characteristic of the ophicleide and the oboe of the time. There are no front F, side C, or side F-sharp keys. The two octave vents have separate touches. The side B-flat opens in the left-hand stack rather than on the side as it does today. The G-sharp is neither articulated to the right hand nor opened by the low B, B-flat, or C-sharp keys as on a modern saxophone. There are no pearls on the touches, and the key linkages are of a primitive type seen only on early saxophones and on copies made from Sax's designs (see Figure 2). This saxophone's white leather pads are worn to the point that the leather on some of the pads has been cut out by the tone holes as if by a cookie cutter.

Engraved on the bell is: (Adolphe Sax trademark) / No. 13097 / *Saxophone tenor en si b, brevete / Adolphe Sax à Paris / Fteur de la Mson Milre de l'Empereur* [B-flat tenor saxophone, patented / Adolphe Sax, Paris / Furnisher of instruments to the military musicians of the Emperor]. On the opposite side of the bell are stamped the numbers 349 2 562. Such a marking is unique to this instrument among the eight saxophones by Adolphe Sax that I have studied; most likely these are identification numbers added after the saxophone was sold.

This instrument was received with a period wooden mouthpiece, which is heavily worn. It is similar to mouthpieces associated with other Adolphe Sax saxophones, including some mouthpieces that are marked Sax.

This tenor saxophone dates to 1854 or 1855, based on data presented in Phillip T. Young, *4900 Historical Woodwind Instruments* (London: Tony Bingham, 1993), pp. 201–205. Young gives the following dates for Sax instruments: 1854



Figure 1. Tenor saxophone by Adolphe Sax

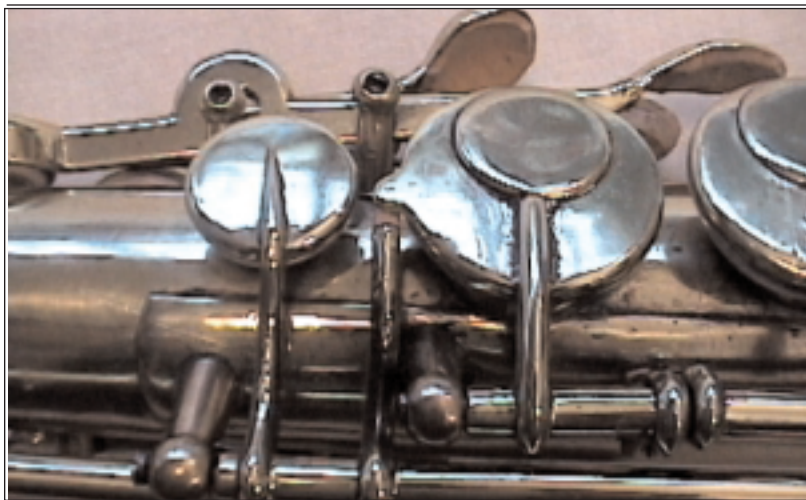


Figure 2. Tenor saxophone by Adolphe Sax: detail

for alto saxophone 5 (serial no. 11658); 1854–55? for soprano saxophone 1 (no. 12345); 1854–55 for tenor saxophone 1 (no. 15353); and 1856 for alto saxophone 6 (no. 15511). Thus the present instrument, with serial no. 13097, is the earliest documented Sax tenor saxophone.

Sax's saxophone patent of 1846 shows E-flat baritone and B-flat bass saxophones only. Documents from ca. 1848 show that Sax then sold E-flat alto and E-flat baritone saxophones. The B-flat tenor is listed in Sax's Belgian saxophone patent of 1850 but is not on any of the three Sax prospectuses from 1850 that include the B-flat soprano and bass. There is no evidence of the production of B-flat tenor saxophones before 1852, when Sax included the instrument in his wind ensemble, La Société de la Grande Harmonie. The tenor is included in prospectuses of 1860 and later.

Sax originally referred to the E-flat baritone saxophone as the "baryton-tenor," suggesting that he felt both vocal ranges could be covered by this single instrument. This usage is seen in documents from the period 1846–50, after which Sax's use of the term "tenor" moved from the larger instrument in E-flat to the modern one in B-flat. A Société de la Grande Harmonie program of 1852 lists "tenor" and "baryton" saxophones. This use of language is compelling evidence that the B-flat tenor saxophone was not put into commercial production until 1851 or 1852.

Anyone aware of an earlier tenor saxophone than this one is invited to get in touch with me by e-mail ([arehow@vgernet.net](mailto:arehow@vgernet.net)) or phone (413-525-5160).

—Robert Howe

## A Note from the Editor

The *Journal of the American Musical Instrument Society*, issued annually, contains scholarly articles about the history, design, and use of musical instruments representing a variety of cultures and historical periods. The Society's *Newsletter*, on the other hand, is designed primarily to be a vehicle of communication among all AMIS members.

AMIS members are invited to submit materials to the *Newsletter*, including information about their own activities concerning musical instruments. Black-and-white or color photos of particularly interesting instruments in their collections are also welcome. Contributors wishing to submit newspaper articles to the *Newsletter* should include the name and e-mail address of the appropriate official at that newspaper who can give permission for reprinting (most large papers require fees that are beyond the limits of our budget, however).

The *Newsletter* is published in winter, summer, and fall issues (with corresponding submission deadlines of November 15, March 15, and July 15) and is also reproduced in full at the Society's website, [www.amis.org](http://www.amis.org).

The *Newsletter* is produced by A-R Editions, Inc., Middleton, Wisconsin.

—William E. Hettrick



# An Album of Snapshots from Our Thirtieth Annual Meeting

Photos by John McCardle and Kathryn L. Shanks Libin



Susanne Skyrn, Christopher Acker, and Edward L. Kottick



Joella Utley, Sabine K. Klaus, and Edwin Good



Harrison Powley and Cecil Adkins



Gerhard Stradner and Albert R. Rice see the light.



Robert Moog at his plant in Asheville, Big Briar Electronic Musical Instruments



Kathryn Widder, Vladimir Koshelev, Robert E. Eliason, and Margaret Downie Banks





*Marlowe and Elise Sigal*



*Kathryn and Roger Widder*



*William E. Hettrick, John McCardle, and Jane Schatkin Hettrick*



*Laurence Libin and Gerhard Stradner*



*Gamelan Kyai Tatit Ratri of Western Carolina University, Will Peebles, director*



*Carolyn Bryant, Ardal Powell, Cathy Folkers, Kathryn L. Shanks Libin, Ken Moore, Bernard Brauchli, and Sabine K. Klaus*





*President Harrison Powley receives proclamation of the City of Asheville, N.C. (designating June 1, 2001, as "American Musical Instrument Society Day") from Mayor Leni Sitnick.*



*AMIS members at the Utley home in Spartanburg, S.C.*



*Thomas G. MacCracken and Vera Kochanowsky in their duo harpsichord recital*



*AMIS members at the Biltmore Estate in Asheville, N.C.*

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## Call for Papers and Presentations: International Clarinet Association ClarinetFest

The International Clarinet Association will hold its ClarinetFest 2002, a symposium and festival devoted to the clarinet, at Stockholm, Sweden, on July 2-7, 2002. The festival director is Stefan Harg. The Association solicits proposals for papers or presentations (such as lecture-recitals) on any topic related to the clarinet. The use of live or recorded performance is acceptable, but presentations whose sole aim is performance are discouraged. Presentations should be designed to be no more than 25 minutes in length.

Those giving presentations must register for the conference. Presenters on the program in the 2001 conference are ineligible for 2002. Each person is limited to one proposal. Prizes will be offered by the ICA as follows: First-Place Paper, \$500 and guaranteed publication in *The Clarinet* journal (subject to editing); and Second-Place Paper, \$300.

To submit a proposal, please send the following:

1. Six copies of an abstract, one page only, fully describing the content of the proposed paper or presentation. The name or identification of the author must not appear on the proposal.
2. One copy of an author-identification sheet containing the author's name, address, phone numbers, and e-mail address, if applicable. Please list all equipment needs for the presentation. This sheet should also contain a biographical sketch of the author, as you would like to have it printed in the conference program.

The materials described above must be received by January 15, 2002. Please send them to:

Dr. Keith Koons, Chair  
ICA Research Presentation Committee  
Music Department  
University of Central Florida  
P.O. Box 161354  
Orlando, FL 32816-1354

For more information, please write or call Dr. Koons at 407-823-5116 or by e-mail at [kkoons@pegasus.ucf.edu](mailto:kkoons@pegasus.ucf.edu).

## AMIS Membership Categories and Dues

### Regular membership, individual or institutional

USA	\$45
Other countries	\$55

### Student membership

USA	\$20
Other countries	\$30

### Spouse membership

USA	\$10
Other countries	\$20

The AMIS fiscal year coincides with the calendar year. Members will receive their dues notices in separate mailings.

## Classified Column

*Advertising rates for each ad in each issue: \$15.00 to AMIS members and \$25.00 to nonmembers for the first 25 or fewer words and for each additional 25 or fewer words. Each indication of measurement or price will be counted as one word. Not included in the word count are the opening "For Sale" (or similar announcement) and, at the end, the seller's name, address, phone and fax numbers, and e-mail address (as much as the seller wishes to give). Checks, payable to the American Musical Instrument Society, are to be sent along with copy to William E. Hettrick, Editor, AMIS Newsletter, 48-21 Glenwood Street, Little Neck, NY 11362-1422.*

**FOR SALE:** 50 historical winds, duplicates of a collection. Mostly 19th-century clarinets, saxophones, and oboes; some flutes, bassoons, and brasses. Robert Howe: e-mail [arehow@vgernet.net](mailto:arehow@vgernet.net) or fax: 413-525-5170.



# Articles about Musical Instruments Published 1999–2000: A Selective Bibliography of Journal Literature in English

The eighth biennial Frances Densmore Prize will be awarded in 2002 to an outstanding English-language, article-length work about musical instruments which was published during calendar years 1999 or 2000. In preparation for awarding of the Densmore Prize, a general bibliography of English-language articles about musical instruments has been compiled by Christine Wondolowski Gerstein. This selective bibliography covers articles published during the same period of time (1999 or 2000), and includes articles which are broader in range, in terms of scope and depth of scholarship, than those articles which were considered for the award.

The articles were selected from a search of some 90 journals as well as from citations identified in *America: History and Life*, *Art Abstracts*, *Arts and Humanities Citation Index*, *Applied Science and Technology Abstracts*, *Historical Abstracts*, *Humanities Abstracts*, *MLA Bibliography*, *Music Index*, *International Index of Music Periodicals*, and *RILM Abstracts of Music Literature*. In some cases, not all of the 1999 and 2000 issues of the journals were available. For journal issues published substantially later than the date indicated on the journal, the copyright date may have been used as the date of publication. Journals searched in developing this bibliography include the following:

19th Century Music  
African Music  
American Harp Journal  
American Lutherie  
American Music  
American Music Research Center Journal  
American Organist  
American Quarterly  
American Recorder  
Archaeology  
Asian Music  
Australasian Music Research  
Bach Perspectives  
Basler Jahrbuch für Historische Musikpraxis  
Black Music Research Journal  
Black Perspective in Music  
Brass Bulletin  
Burlington Magazine  
Chelys (Viola da Gamba Society)  
Chime  
Chinese Music  
Clarinet  
Clavichord International  
Computer Music Journal  
Consort  
De Clavicordio  
Diapason  
Double Reed  
Early Keyboard Journal  
Early Music  
Early Music Performer  
East European Meetings in Ethnomusicology  
Ethnomusicology  
Experimental Musical Instruments  
Flutist Quarterly  
Folk Harp Journal  
Folk Music Journal  
FoMRHI Quarterly  
Free-Reed Journal  
Galpin Society Journal  
Gazette des Beaux-Arts  
Harpa  
Historic Brass Society Journal  
Horn Call  
Horn Call Annual

Imago Musicae  
ITA Journal  
ITG Journal  
Journal of Band Research  
Journal of Music in China  
Journal of Musicology  
Journal of New Music Research  
Journal of the American Musical Instrument Society  
Journal of the American Musicological Society  
Journal of the Indian Musicological Society  
Journal of the International Double Reed Society  
Journal of the Royal Musical Association  
Journal of the Viola da Gamba Society of America  
Leonardo Music Journal  
Lute News: the Lute Society Newsletter  
Lute Society of America Quarterly  
Metropolitan Museum of Art Bulletin  
Moravian Music Journal  
Museum Studies (Art Institute of Chicago)  
Music & Letters  
Music in Art  
Musical Quarterly  
Musical Times  
Musicology Australia  
Musique • Images • Instruments  
Organ  
Organ Yearbook  
Österreichische Musikzeitschrift  
Percussive Notes  
Piano & Keyboard: the bimonthly piano quarterly  
Popular Music  
Popular Music in Society  
Recercare: rivista per lo studio e la pratica della musica antica  
Revista de Musica Latinoamericana  
Royal Musical Association Journal  
Saxophone Journal  
Scientific American  
Smithsonian  
Strad  
Studio Musicologica  
Tracker

Traverso  
TUBA Journal  
VdGSA News  
Violin Society of America Journal  
World of Music  
Yearbook for Traditional Music

Reader comments may be addressed to Christine Wondolowski Gerstein, 313 Axinn Library, 123 Hofstra University, Hempstead, NY 11549, or e-mail may be sent to her at [christine.gerstein@hofstra.edu](mailto:christine.gerstein@hofstra.edu).

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