

NEWSLETTER

Of The

American Musical Instrument Society

Vol. XXII, No. 3

October 1993



Courtesy of Midwest Museum of American Art

AMIS members attending the 1994 meetings in Elkhart, Indiana, May 18-22, will be among the first to see *Elkhart's Brass Roots: An Exhibition in Honor of the 120th Anniversary of the C. G. Conn Company*, which opens at the Midwest Museum of American Art in Elkhart on May 13. The exhibition will feature more than forty of the factory's earliest, most highly engraved instruments from the collections of the Shrine to Music Museum, the Interlochen Arts Academy, the Metropolitan Museum of Art, and private collectors.

AMIS MEETS IN ELKHART, INDIANA, MAY 18-22

A once-in-a-life opportunity to immerse oneself totally in the on-going life, traditions, and history of one of the world's great centers for crafting musical instruments during the past 120 years awaits AMIS members who travel to Elkhart, Indiana, for the 1994 AMIS meetings, May 18-22.

Tours of four operating factories, a concert by the Elkhart Municipal Band in Elco Theater and a picnic and concert by the Dodworth Saxhorn Band of Detroit on Island Park—two traditional venues for Elkhart's social and cultural life through the years—papers and special presentations by individuals intimately associated with the history of musical instru-

ment manufacturing in the Upper Midwest, along with opportunities to meet those individuals—from William F. Ludwig, Jr. to members of C. G. Conn's family, who are flying in from California for the occasion—the opportunity to walk the streets where generations of instrument builders lived and worked for more than a century, and a major exhibition of incredibly engraved instruments, *Elkhart's Brass Roots*, at the Midwest Museum of American Art in downtown Elkhart, will give the 1994 AMIS meetings a unique focus never before experienced.

Yet, there will be something for everyone, including a session about European woodwinds, another about brass and percussion, and a third about keyboard instruments. European participants will include Herbert Heyde, Jeannine Lambrechts-Douillez, Arnold Myers,

and William Waterhouse.

Other noted experts will offer special, in-depth presentations about clavichord decoration, the history of percussion instruments, and the development of the saxophone.

There will be an AMIS author's autograph party, followed by a symposium about musical instruments publications; lots of incidental music played by AMIS members; an Amish, family-style "Threshers' Dinner;" solemn moments, when the Frances Densmore Prize and the Curt Sachs Award are presented; and, the laugh-filled exhilaration of yet another live auction to raise money for the Society's endowment fund.

Exhaustive planning has been done by the 1994 program committee: Margaret D. Banks, Vermillion, chairman, William E. Hettrick, (Continued on p. 2)

**NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY**

André P. Larson, Editor

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

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(Continued from p. 1)

Little Neck, New York, and Harrison Powley, Provo, Utah.

The meeting headquarters will be the Quality Hotel-City Centre, conveniently located on the Elkhart Civic Plaza in downtown Elkhart, with a park-like atrium, indoor pool, game room, sauna, whirlpool, and deluxe guest rooms.

The Midwest Museum of American Art, just a short walk away, is a showcase of 19th- and 20th-century American art. Other Elkhart attractions include the National New York Central Railroad Museum, the Ruthmere Museum—a historic home in which one can relive the beauty and craftsmanship of turn-of-the-century Elkhart—and the S. Ray Miller Classic and Antique Auto Museum.

The Elkhart County Historical Museum is in nearby Bristol, as is the Bristol Opera House, with year-round live entertainment, while Amish Acres and the Borkholder Dutch Village are both in Nappanee. For the adventurous who want to stay an extra day or two, Elkhart County is rich in antiques, ethnic foods, crafts, country inns, and bed and breakfast homes.

For those who wish to drive, Elkhart is located just off of I-80/I-90 (Indiana toll road), the interstate highways that link Boston and New York with Seattle and San Francisco. For those who prefer to travel by rail, Elkhart is served by Amtrak; and, of course, convenient air flights are available through Chicago and/or South Bend, Indiana.

Registration materials and complete meeting information, including housing and transportation recommendations, will be included with the February 1994 Newsletter.

- André P. Larson

STUDENT TRAVEL ASSISTANCE OFFERED

The AMIS Student Travel Grant Committee is offering assistance to students planning to attend the 1994 meetings in Elkhart, Indiana, May 18-22. Applications should be addressed to the AMIS Student Travel Grant Committee, AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390, and must consist of the following documents (items 1-4):

1) A letter of application, including a statement, not exceeding 300 words, of the way or

ways in which the applicant's academic study and career interests relate to the purposes of the Society.

2) A one-page curriculum vitae.

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

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

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

5) If the applicant has already proposed a paper, performance, or other kind of presentation, include a copy of the abstract submitted to the Program Committee.

6) If the applicant has attended one or more previous annual meetings, a statement (not exceeding 300 words) of impressions gained from that experience.

Deadline for receipt of completed applications is December 31.

NEW BALLOTING PROCEDURE INITIATED

The Board of Governors, recognizing that the Society's traditional practice of holding elections at the Annual Meeting restricted the time available for newly elected officers and governors to do effective organizational work, has amended the Society's Bylaws governing elections.

Under the new procedure, the election will take place in advance of the Annual Meeting, with all votes cast by a named proxy holder (a member of the Board not standing for election in that year), representing the ballots mailed to the Membership Office by voting members of the Society. Since the proxy holder must vote exactly as directed by the ballots received, this procedure is essentially the same as a mail-in ballot. However, members should note that the mail-in proxy ballot is now the only means by which votes may be cast, since voting in person at the Annual Meeting has been discontinued.

A proxy ballot is enclosed with the Newsletter. All proxies must be returned to the Membership Office, postmarked no later than January 15. The results will be announced in the February Newsletter. Newly elected governors and officers will assume their responsibilities at the Annual Meeting in Elkhart on May 20.

AMIS AUCTION ALERT!

A sensation at previous meetings in San Antonio and Nashville were the auctions of contributed instruments, books, prints, and ephemera that took place after the annual banquet. Those who were not there missed congenial, entertaining events that, coincidentally, raised money for the Society's endowment fund.

An even bigger and better event is planned for the 1994 Elkhart meetings. In addition to the traditional, post-banquet live auction, featuring the Society's own Laury Libin as auc-

tioner, attendees will have the opportunity to participate in the popular silent auction. The proceeds will be added to the endowment fund (\$25,000 goal) for the Publications Prizes.

It is not too early to start setting some auction items aside. It is hoped that all those attending will bring something for the sale, as well as bid on a prize to take back home. Those who cannot attend the Elkhart meetings can contribute items by mail.

Members who plan to mail items for the auction should contact Jeannine Abel, AMIS Auction Coordinator, RD #3, Box 205B, Franklin, PA 16323; call/fax 814-374-4119.

AMIS AUTHORS TO BE RECOGNIZED IN ELKHART



Photo by Margaret D. Banks

An autograph party for AMIS authors will be held in the sunny atrium of the Quality Hotel in Elkhart, Indiana, on May 19.

In an effort to recognize AMIS members who have written and published books and articles, an informal autograph party will be held in the atrium of the Quality Hotel in Elkhart, Indiana, on Thursday afternoon, May 19, as a new feature of the 1994 meetings. As a special attraction, the event will be advertised and open to the general public.

AMIS authors, recently or not so recently published, are encouraged to participate by arranging with their publishers to have multiple copies and/or examination copies and order forms available. Back issues of the **Journal of the American Musical Instrument Society** will be available for purchase at a special, reduced, autograph-party price.

In addition to the sale and signing of new books, AMIS members are encouraged to bring previously purchased books and journals to the party to have them autographed.

AMIS authors who plan to participate should contact Margaret Banks, Chairman, Program Committee, c/o Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069, no later than January 15; call 605-677-5306; fax 605-677-5073; email mbanks@charlie.usd.edu. Names of participating authors will be included in the February Newsletter.

ARTICLES ABOUT MUSICAL INSTRUMENTS

In preparation for awarding the fourth biennial Frances Densmore Prize, a general listing of articles about musical instruments has been compiled by Carolyn Bryant. The Densmore Prize will be awarded in 1994 to an outstanding, article-length work published in English during the calendar years 1991 or 1992. This list covers the same period of time, but includes a broader range of articles (in scope and depth of scholarship) than those considered for the award.

The articles were selected from a search of forty-nine journals (in a number of cases, not all 1991/1992 issues of the journal were available). For journals that appear substantially later than the date on the journal, the copyright date may have been used as the date of publication.

Address reader comments to Carolyn Bryant, 141 D Street, S.E., Washington, DC 20003.

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- *Catgut Acoustical Society Journal
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- *International Trumpet Guild Journal

- *Journal of the American Musical Instrument Society
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*Articles from these journals appear in the list above.

GRANT O'BRIEN AWARDED BESSARABOFF PRIZE



Photo by AG Ingram, Ltd.

Grant O'Brien, Curator of the Russell Collection of Early Keyboard Instruments at the University of Edinburgh, has been awarded the 1993 Nicholas Bessaraboff Prize for his book, *Ruckers: A Harpsichord and Virginal Building Tradition*.

The 1993 Nicholas Bessaraboff Prize for the most distinguished, book-length work published in English during the years, 1990 and 1991, has been awarded by AMIS to Grant O'Brien, Curator of the Russell Collection of Early Keyboard Instruments at the University of Edinburgh, for his book, *Ruckers: A Harpsichord and Virginal Building Tradition*

(Cambridge: Cambridge University Press, 1990). The announcement was made at the Nashville meetings by Harrison Powley, chairman of the 1993 Publications Prize Committee. Also serving on the Committee were Kenton T. Meyer and Kathryn L. Shanks Libin.

In the words of one Committee member, O'Brien's book "is by far the most comprehensive and definitive work about the Ruckers family of instrument builders, who must be considered among the most important makers of any instruments, not just keyboards. The book is therefore doubly valuable, possessing not only intrinsic merit—years of scrupulous research, superb scholarly methodology, detailed analysis, excellent and copious illustrations—but also the external merit of treating a subject that holds broad significance for musicians, scholars, instrument builders, and keyboard collectors and enthusiasts."

O'Brien was unable to attend the Nashville meetings, but sent the following communication:

"Naturally, I am both pleased and very honored that my book has been awarded this prize. It was particularly gratifying to receive this news just now at a time of great personal stress and difficulty. You can't imagine how much it means to me at such a moment. I appreciate the announcement of this award very much indeed . . . I will naturally be thinking about you all on May 13, and wishing I were able to be there in person . . . Thank you very much indeed for this great honor."

O'Brien also provided a statement about the writing of the book:

In many ways, the writing of *Ruckers: A Harpsichord and Virginal Building Tradition* is thanks to the British Customs and Excise man! In 1972, I imported into Britain a Volkswagen estate car which I had already owned and used abroad for nine months. A year later, in order to avoid paying import duty on the car, it was necessary to take it out of Britain for a further three months, so that I would then have owned the car abroad for a full year. To fill out this three-month period, I traveled to all of the major Continental instrument museums and looked at their Italian and Flemish keyboard instruments. In a short time, I had cracked the Ruckers numbering system, worked out most of the pitch scheme, discovered some of the Renaissance pattern books used for the decoration, and started to develop a theory of the stringing of their instruments. Because of the success I was having with the Ruckers clavichords, I ditched the Italian field of study and concentrated solely on the Flemish instruments. So, it all began twenty years ago—if I had not needed to pay import duty on my VW, I might never have started the research about Ruckers!

My "official" training was at the University of Alberta in Edmonton, Canada, where I studied nuclear physics and did postgraduate work with nuclear orientation. I taught physics and nuclear physics in Edmonton and Edinburgh; then, like so many others in the '60's and '70's, I took a year off to travel. This ended with a kind of apprenticeship with John Barnes in his workshop in Edinburgh, and it was John who inspired my original fascination with the scientific study of musical instruments and the construction principles used by the builders of the historical period. I began to take on commissions restoring instruments and worked with John building new instruments. I can remember at least three major research trips to the Continental museums, and I also went to

the eastern seaboard of the United States to look at Flemish instruments in Boston, New Haven, New York, and Washington, D.C.

Work on Ruckers proceeded very slowly. I had to finance all of the travel myself, and I wrote up the results of my research in my spare time. In 1983, the work was submitted to the Music Faculty of the University of Edinburgh, as a Ph.D. dissertation, and then abandoned for a few years. Once I had bought a computer, I read most of the typewritten text onto discs, using a primitive optical character recognition technique, and then started re-writing the whole thing and adding a large amount of new information. All of this was done part time and had to be fitted in to my work at the Russell Collection, as well as teaching and restoration commissions abroad. The final publication occurred, therefore, almost seventeen years after the first research work was begun!

At the moment, I am working on the pitch and stringing of harpsichords and virginals in general. I have discovered that much of the work that I did on the Ruckers instruments applies to instruments of other national styles, as well, and is particularly relevant to Italian instruments, as I suspected many years ago. I teach part time at the University of Edinburgh, direct post-graduate research about musical instruments, and am Curator of the Russell Collection. I am working on catalogs for some of the major collections in Italy and in Britain, carrying on with restoration commissions, and occasionally going to Italy to teach restoration philosophy and techniques. I also do consulting work for museums and private owners of keyboard instruments, advising on restoration needs, environmental control, and so on.

I am very pleased and honored that my book has been awarded the 1993 Nicholas Bessaraboff Prize.

- Grant O'Brien

TRUMPET MUSEUM HAS ACTING DIRECTOR

Ralph T. Dudgeon, on leave of absence as Professor of Music at the State University of New York, College at Cortland, is serving as Acting Director/Curator of the Streitwieser Foundation Trumpet Museum in Pottstown, Pennsylvania, for the 1993-94 academic year.

He is responsible for the daily operation of the Museum, collections management, a concert series, and the Foundation's various educational and publication projects.

Located at 880 Vaughan Road, the Museum is open from 9:00 to 5:00 on weekdays. Appointments can be made by calling Dudgeon at 215-327-1351.

The Museum's fall concert series opened on September 26 with Spiegle Willcox and his All Stars. Frank Campos will perform on October 26 and the Meetinghouse Strings and the Philadelphia Baroque Trumpet Ensemble will join forces on November 7.

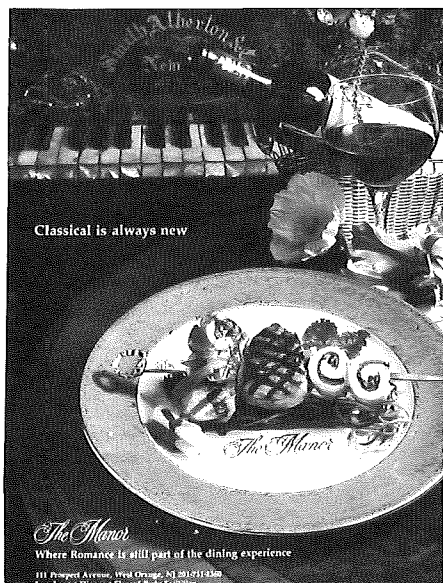
MET TO CELEBRATE SEGOVIA CENTENARY

The Metropolitan Museum of Art in New York City will host a public symposium and concert on November 21 to mark the centenary of the birth of Andrés Segovia (1893-1987), a self-taught musician who launched his career while still a teenager, playing a guitar given to him in 1912 by the luthier, Manuel Ramirez.

The instrument was donated to the Met in 1986, along with a guitar built by the German luthier, Hermann Hauser (acquired by Segovia in 1937).

Participants in the symposium will be R. E. Bruné, Gerardo Arriaga, Larry Snitzler, Carlos Barbosa-Lima, and Nicholas Goluses. A 7:00 p.m. concert by Manuel Barrueco in the Museum's Uris Center Auditorium will conclude the day. Tickets, which include admission to the Museum, are \$30.

ANOTHER NEW YORK PIANO COMPANY FOUND



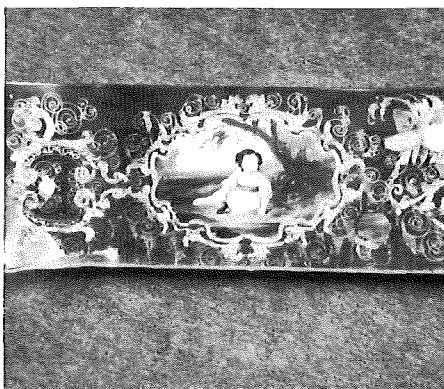
Courtesy of The Manor and Gourmet Magazine

A full-page, color advertisement for "The Manor," an upscale New Jersey restaurant, recently caught my eye. The ad, in September's *Gourmet* magazine, showed part of an opulent, mid-nineteenth-century square piano. Its manufacturer's name, partly obscured by a wine bottle, read "Smith Atherton & Co./No. 645 Broadway/New [York]."

This company, hitherto unknown to me, does not appear in Nancy Groce's indispensable *Musical Instrument Makers of New York* (1991). The *Pierce Piano Atlas* (6th ed., 1965) cites a Smith Atherton square, serial number 1512, but does not disclose the firm's location. Intrigued, I phoned the restaurant in West Orange and was invited to inspect the piano. So, armed with my wife's camera, I visited The Manor, a handsome complex of restaurants and banquet facilities on more than twenty, landscaped acres.

The piano stands in a lounge furnished like a Victorian parlor. Its rosewood case, with scalloped apron and false-grained cabriole legs and pedal lyre, is well preserved, although the lid has split. The natural keys have rounded-front, mother-of-pearl tops. The curved-end nameboard is encrusted with chips and leaves of the same material, amid mossy gold pinstripping. This decor surrounds two small, naive paintings of a boy and girl playing in park-like landscapes—sentimental scenes that resemble nameboard paintings on two Cummings & Canfield squares of about 1858, pictured in N. E. Michel's *Historical Pianos, Harpsichords, and Clavichords* (1990), pp. 96 and 183. Michel gives Cummings &

Canfield's address as 637 Broadway (William Lindeman was a neighbor at 636), and maybe these companies employed the same painter. (Among other shared features, fashionable New York pianos at this time often displayed their makers' names in a broad arc over the horizontal line of "New York." Earlier, a more modest inscription, typically engraved on a small rectangular silver plaque, was common.)



Photos by Laurence Libin

Laurence Cummings' sometime partners, Haines Brothers, located at 626 Broadway in 1859, likewise produced ornate, pearl-encrusted nameboards (Michel, p. 30), as did a number of other makers about the same time. A contemporary New York square by Samuel Ambler & Co. (Michel, p. 52) has such a nameboard, as well as legs carved with grape motifs similar to those on the Smith Atherton & Co., Cummings & Canfield, and many other New York pianos of the period. These legs might have been made locally by Brainard & Ogden, who in 1859 advertised in *Towe's New York City Directory* as manufacturers of "pianoforte, billiard table, and melodeon legs."

Smith Atherton & Co. apparently did not advertise in the usual places. However, in *Towe's directories* one finds "Charles E. Atherton, pianos, 409 Broadway" in 1859 and at 645 Broadway in 1860. Atherton's residence was given as Paterson, New Jersey. Charles



Photo by Laurence Libin

Atherton, a cabinetmaker at 161 Laurens in 1857, might be the same man. No listing for Charles E. appears in 1861 or 1862; perhaps he went off to war. Anyway, on the basis of his address, The Manor's piano can be dated about 1860.

Smith is harder to identify. He might have been David Smith, "pianos, r. 115 Macdougall, h. 15 Sixth Ave.," or Henry, "pianos, h. 113 Bank," or James B., "pianos, 181 Chatham," or Tunis, "piano actions, 16 Amity Pl., h. 5 Second Ave.," or William, "pianos, h. r. 78 Forsyth," all in *Towe's 1859 directory*. Of these, Nancy Groce lists only David and Tunis Smith, with earlier dates and at different addresses. More significantly, Groce finds Tunis in 1858 at 210 Laurens, quite near Charles Atherton.

It was not possible to remove the 85-note action of The Manor's piano, but one could see that P. H. Brady (also not in Groce's directory) had signed the top key. *Towe's directories* list "Patrick H. Brady, pianos, h. 342 Third Avenue" from 1857 to 1860; then he disappears. Another workman signed the underside of the music rack support, but the signature is not legible. The stamped serial number, 1756, occurs on the back of the nameboard, on the top edge of the fallboard, atop the pinblock toward the left corner, and upside down on the front of the pinblock at the bass end. This number implies a suspiciously high productivity for such an ephemeral company, but Smith Atherton & Co. might in fact have assembled pianos from components fabricated by others or acted only as a retail distributor.

The piano's conventional design represents the period when Steinway's impact was first being absorbed. Overhead damper arms extend to all but the top twenty-three notes, and the left pedal controls a moderator. A separate bridge accommodates the overstrung, copper-wound bass strings, comprising eleven singles and ten bichords. The hitchpins are embedded in a partial plate that is braced by one strut angling from the pinblock and secured to the plate by a long vertical bolt extending through the bottom. The plate casting includes an openwork rectangle with fleurs-de-lys surrounding a dome; painted flowers and leaves decorate the flat portion. A concealed iron bar reinforces the front behind the nameboard, and a small, independent plate stabilizes the front left corner. The pinblock, lacking iron reinforcement, cracked badly along one line of pins, which were consequently relocated long before The Manor bought the piano several years ago in Newark.

Although the piano is not economically restorable to playing condition, its fine appearance reminds The Manor's patrons of a proud page in American history and its very existence fills a gap in our knowledge of New York piano making.

- Laurence Libin

MET EXHIBITING VALENZA FLUTES



Courtesy of Helen Valenza

Forty-four flutes from the collection of Helen R. Valenza, Rochester, New York, are currently on view at the Metropolitan Museum of Art in New York City.

The Department of Musical Instruments at the Metropolitan Museum of Art in New York City is exhibiting forty-four, 18th- and 19th-century flutes from the collection of Helen R. Valenza, an AMIS member from Rochester, New York, October 5-April 4, in the André Mertens Galleries on the Museum's second floor.

According to the Met, "Leading flute makers of France, Germany, England, and the United States are represented, including innovators such as Claude Laurent, who manufactured exceptional flutes made of crystal, and Theobald Boehm, whose ingenious key system formed the basis of the modern flute."

Valenza, a graduate of the Eastman School of Music, performs professionally with both modern and antique flutes.

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

BE A FRIEND OF AMIS

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

Individuals or institutions who wish to join those who will be listed for 1994 should send their contribution to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.

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

ARE YOU MOVING?

Are you moving? If so, please be certain that you notify the Society of your new address, as soon as possible. When Journals or Newsletters are returned by the post office to the Membership Office, first-class postage must be paid for the return of the items, as well as again to send them back to you. This is an expense which AMIS can ill afford. Please send address changes to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

YALE COLLECTION CONCERTS SET

The Yale University Collection of Musical Instruments has announced its series of concerts for 1993-94. All of the performances will be held on Sunday afternoons at 3:00 in the second-floor gallery at the Collection, 15 Hillhouse Avenue, New Haven, Connecticut:

October 31. London Baroque.

November 21. Connecticut Early Music Ensemble.

January 23. Richard Repphann, harpsichord.

February 27. Amsterdam Loeki Stardust Quartet.

March 20. Edward Smith, harpsichord.

WOOD IDENTIFICATION WORKSHOP SET

The 15th-annual wood identification workshop at the University of Massachusetts will be held in Amherst, January 18-21. Registration will be limited to 20 individuals. Contact Alice Szlosek, Division of Continuing Education, 608 Goodell Building, University of Massachusetts, Amherst, MA 01003-3260; call 413-545-2484.

NEWS OF MEMBERS

Patricia Backhaus will portray "The Female Sousa," Helen May Butler and her American Ladies Concert Band, in "A Salute to the Circus" at Alverno's Wehr Hall Auditorium, 41st & Morgan Avenue in Waukesha, Wisconsin, October 2 at 2:00 and 8:00 p.m.

Dale Higbee continues as music director of Carolina Baroque, which will present a sixth series of concerts at the Chapel of St. John's Lutheran Church in Salisbury, North Carolina, on November 28, February 20, and March 27.

Christopher Hogwood and **Igor Kipnis** have been added to the Honorary Advisory Board of the Southeastern Historical Keyboard Society.

USD HONORS PHILLIP T. YOUNG

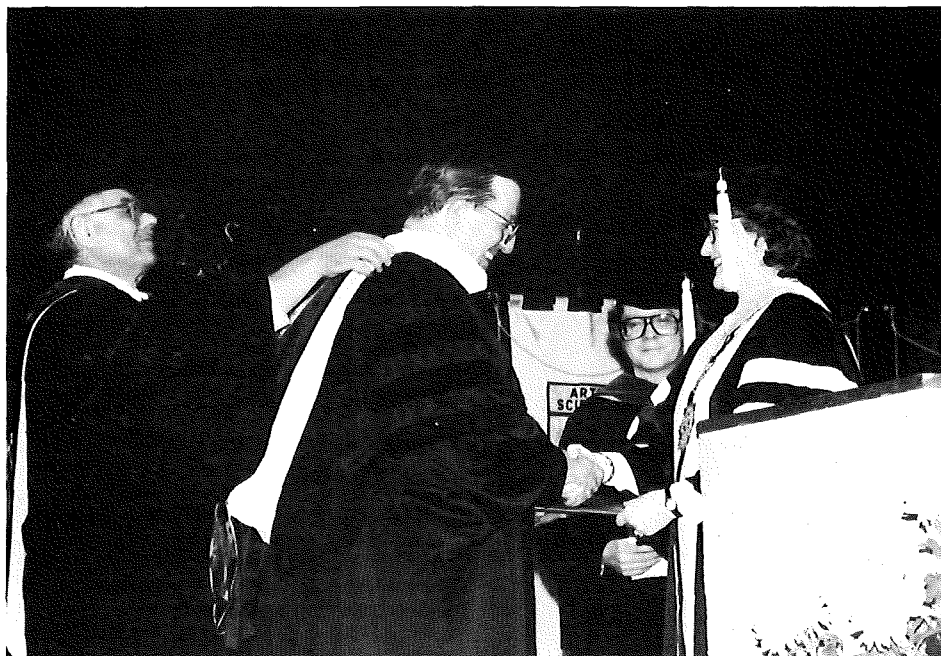


Photo by Simon Spicer

Phillip T. Young is congratulated by Betty Asher, President of the University of South Dakota, as he is hooded by Andrew Karantinos, President of the University's Faculty Senate, during commencement exercises at USD in August, when Young received an honorary doctorate. John A. Day, Dean of the College of Fine Arts, who presented Young for the honor, looks on.

Phillip T. Young of Victoria, British Columbia, Professor Emeritus of Music at the University of Victoria and President of the American Musical Instrument Society, was awarded an honorary Doctor of Humane Letters degree by the University of South Dakota at commencement exercises in Vermillion on August 5.

Young, who was honored by Yale University in 1983, when he received its Certificate of Merit, and by AMIS in 1989, when he received the Curt Sachs Award, was likewise honored by the University of South Dakota for his contributions to the study of the history of musical instruments. Those contributions range from his pioneering M.M. theses, *Asa Hopkins of Fluteville*, to his more recent publications, *2500 Historical Woodwind Instruments: An Inventory of the Major Collections* (a vastly expanded edition of which is scheduled to be published at the end of the year by Tony Bingham in London) and *The Look of Music: Rare Musical Instruments, 1500-1900*, a catalog of the one-of-a-kind, international exhibition that he mounted at the Vancouver Museum in 1980.

AMIS members attending the commencement exercises were Phil's wife, Catherine, Margaret D. Banks, Herbert Heyde, André P. Larson, and William Waterhouse and his wife, Elisabeth.

BLUE RIDGE INSTRUMENT CATALOG PUBLISHED

Blue Ridge Folk Instruments and Their Makers, a sixty-four-page catalog from an exhibit of the same name (see *AMIS Newsletter*, October 1992, p. 13), is now available by mail for \$12.50, including postage & handling, from Blue Ridge Institute, Ferrum College, Ferrum, VA 24088.

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

ARTICLES SOUGHT FOR THE AMIS JOURNAL

The **AMIS Journal** welcomes articles representing original research about topics of interest to collectors, conservators, curators, makers, performers, and scholars, including the collecting, conservation, construction, history, sociology, and use of musical instruments.

Articles and other contributions should be sent to Martha Clinkscale, Editor, *AMIS Journal*, Department of Music, University of California, Riverside, CA 92521-0325.

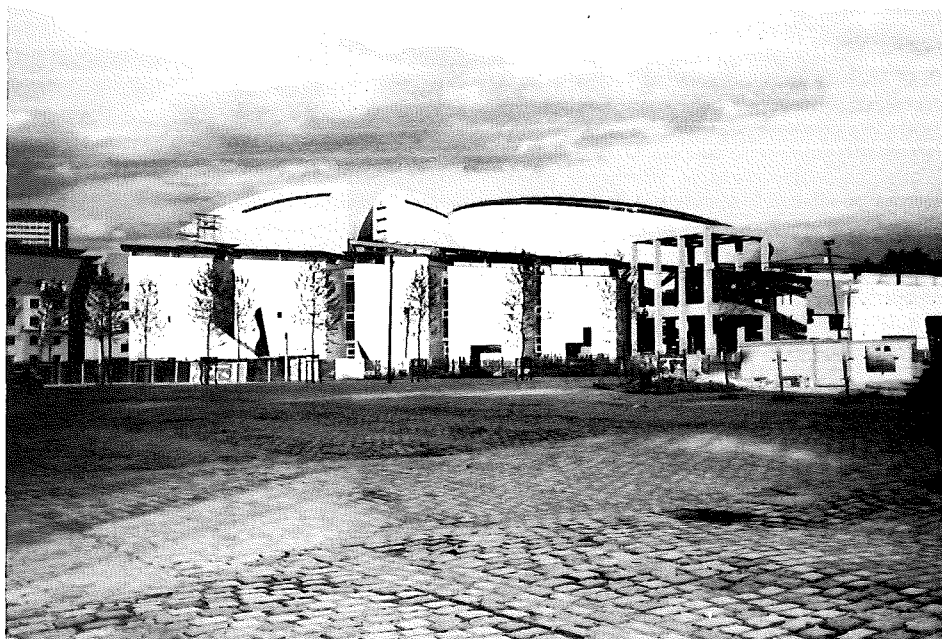
Current "Guidelines for Contributors" can be found in the 1993 **AMIS Membership Directory**, pp. 13-14.



Photos by André P. Larson

PARIS MUSIC MUSEUM CONSTRUCTION UNDERWAY

Construction of the Musée de la Musique, a major component of the Cité de la Musique in the Parc de la Villette in northeastern Paris (already the home of a major science museum, the Cité des Sciences et de l'Industrie), is well underway (metro stop, Porte de Pantin). It is expected to open in 1995. A nearby building for the Conservatoire national supérieur de musique et danse de Paris is already open.



CHARLES "TEACH 'EM" HOWE & THE HOWE MODEL FLUTE

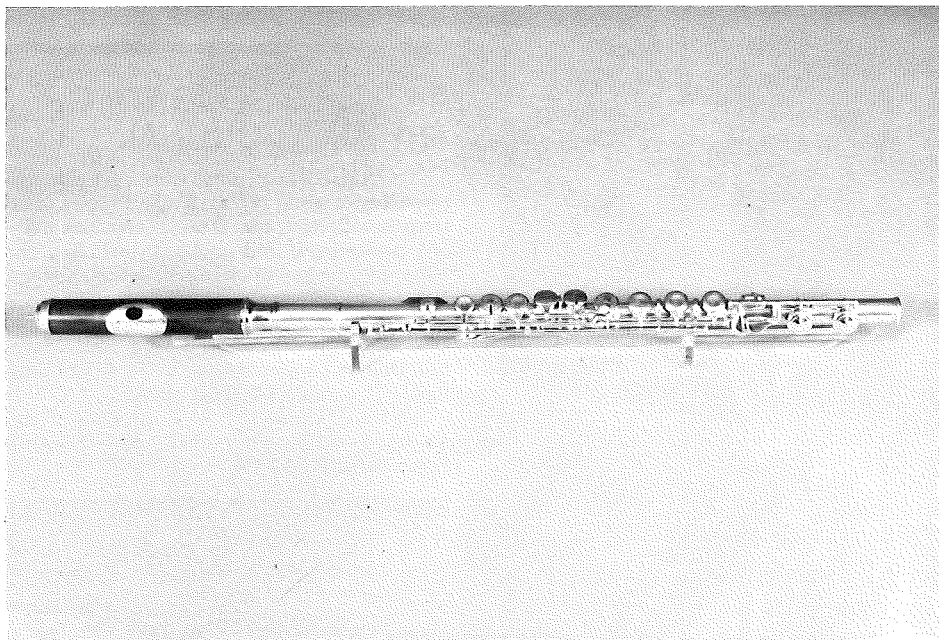


Photo by Simon Spicer

Flute by C. G. Conn, Elkhart, ca. 1894-95. Howe model. Silver-plated with gold-plated keys, ebonite headjoint, and engraved embouchure plate. Serial number 887. The Shrine to Music Museum, No. 4709, Arne B. Larson Estate, 1988.

Those who browse through collections will occasionally come across a flute of unusually ornate appearance: silver-plated body, gold-plated keys, an ebonite headjoint with florid engraving on the inset silver lip plate, a rosewood thumb crutch, a finger rest with mother-of-pearl inset, and, engraved on the socket in a letter face resembling Old English, "Howe Model, C. G. Conn, Elkhart, Ind."

Charles T. Howe, born in Cincinnati, Ohio, was a flutist who began his public appearances at the age of thirteen. At eighteen, he moved east to study with Eugene Weiner of the New York Philharmonic and to pursue a career as a concert artist. In 1888, he came back to Columbus, Ohio, and began teaching, playing in local bands and orchestras, and selling flutes.

Articles written by Howe for a British publication brought him so many questions about flute playing that he decided to institute a correspondence course to teach the flute by mail. The course first appeared in 1891, and apparently met with satisfactory response. While the course could be purchased alone, Howe also offered to supply his students with flutes by European and American makers.

There is a complete set of lessons from the Howe correspondence course in the Dayton C. Miller Collection at the Library of Congress. The first lesson is neatly printed, with good typography and a layout designed to impress the student, but subsequent lessons are typewritten and reproduced by some form of mimeograph. The quality of the instruction, however, remains high. A great deal of attention is paid to musicality, as well as technique. Music for instructional purposes is included. At a later time, Howe offered—"free" with the course—a collection of popular pieces for flute and piano published by G. Schirmer, but he does not offer his own composition, "Valse Caprice," published by Carl Fisher and later included in that company's "Flutist's Concert

Album," along with selections by such better known flutists as Boehm, Doppler, Koehler, and Terschak.

The success of the course apparently impelled Howe to seek further business by supplying a flute of his own devising. He had been impressed with the "Wonder Flute" manufactured by C. G. Conn. His testimonial in the March 1894 issue of C. G. Conn's *Truth*, accompanied by a line engraving of a handsome young Howe with a stylishly curled mustache, states in part, "I have sold a large number of your flutes to pupils and others and all are unanimous in praise of their excellence."

In September of that same year, 1894, Conn offers "The Howe Model Wonder Boehm System Flute" described in our opening paragraph. It differs from the Wonder Flute primarily in that it has a head joint of "mineralized" ebonite, with an engraved silver lip plate, rather than the metal head and ebonite lip plate of the former. The thumb crutch and the first-finger rest, with its mother-of-pearl decoration, are additional features. Altogether, it is an eye-catching instrument sure to delight the eager beginner undertaking the "Howe Method of Flute Instruction By Mail."

Howe states in his description in C. G. Conn's *Truth*: "... metal flutes are more brilliant and quicker and surer in response . . . Wood flutes possess a richer, fuller, and more sympathetic tone . . . It has been my object to have an instrument constructed that would combine all of the advantages and none of the disadvantages of either material . . . we have succeeded beyond our most sanguine expectations."

The Howe model flute has some other distinctions not so immediately apparent. The bore is slightly smaller than that of modern flutes, 18.8 mm instead of 19 mm. The large holes on the main body are all equal in size, whereas today's flutes usually have somewhat

larger holes on the lower half. Adjustment screws are supplied for all but one of the key articulations, and there are two additional levers for the left-hand first finger, one operating the thumb-key lever for a B to C trill and a second operating the connected A and G-sharp keys for a G to A trill. The ebonite head is not lined with a metal tube, as was usual with a wooden head.

(Recent studies show that ebonite deteriorates under light, causing it to become acidic, change color, and begin to self-destruct, in addition to which the sulfurous fumes that result cause the nearby silver to tarnish. -Ed.)

Two years later, Conn dropped the name, "Howe Model," in his literature, although he continued to supply the same flute, calling it "The Wonder Boehm System Metal Flute with Ebonized Mouthpiece Joint," and continued to print an extract from Howe's description, ascribing it to Prof. Howe. Company publications abound with testimonials praising the flute.

In 1898, Howe published a small book, "All About the Flute," a copy of which is in the Miller Collection. In it he announces, "Owing to repeated requests for a grade of materials and finish equal to the best imported flutes, it has been necessary to arrange with different manufacturers than those who have heretofore made the Howe Model Boehm Flutes." He states that the Charles T. Howe Music Co. now has the sole right to sell Howe Model Boehm Flutes. In the same volume is an ad for the "Howe Model" flute made by the Buescher Manufacturing Co., Elkhart, Indiana, sole manufacturer. Buescher had left Conn and started his own company in 1894.

In later years, Howe advertised "New Howe Model Boehm Flutes" in six different styles, including all grenadilla wood and metal with grenadilla wood head. The ebonite head is no longer offered. It is interesting to note that among the list of satisfied customers is Verne Q. Powell of Fort Scott, Kansas; very likely, he was the Powell who became one of America's most prominent makers of high quality flutes. Howe remained in business at least until 1910.

When I was a youngster, working on "Valse Caprice," my Dad told me that the composer, Charles T. Howe, called himself Charles "Teach'em" Howe. The amusingly apt pun stayed with me all these years, but my searches of the literature have produced no confirmation that Howe actually said it.

How many Howe model flutes were made, and how many still exist, is a matter for speculation. But, if one comes into your hands, you can be assured by the most earnest testimonials that it "possesses a richer and fuller quality of tone and is more expressive than any other Boehm flute . . . a veritable triumph in both tone and artistic construction!"

My thanks to Margaret D. Banks of the Shrine to Music Museum for supplying me with much information from the Museum's C. G. Conn Company Archives.

- John W. Coltman

MHKS WILL MEET IN ST. PAUL IN APRIL

The Midwestern Historical Keyboard Society will meet in St. Paul, Minnesota, April 14-17. The theme is "The Orbit of the Sun King: Music, Dance, Arts, and Letters." Contact Nanette Lunde, 140 Skyline Drive, Eau Claire, WI 54703; call 715-834-5578.

March 1894
G. G. CONN'S TRUTH, ELKHART, IND.



Mr. CHAS. T. HOWE, Flute Virtuoso, Columbus, O.
Courtesy of The Shrine to Music Museum

CLASSIFIED COLUMN

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

WANTED: Bowed zither. Jack Bourdess, 310 Lorraine Drive, Bellevue, NE 68005; call 402-291-4490.

NOW AVAILABLE: Herrick's Instrumental Preceptor (1807), 84 pp., charts for one-key flute, five-key clarinet, six-key bassoon, and strings. Music mostly in trio form. \$16.00 to Flutepaper, 1107 Penacook Road, Contoocook, NH 03229, or SSAP for free catalog.

FOR SALE: T. Gilbert organo-piano, #2681, C compass, 73 notes. Several melodeons, restored and unrestored, single and double reed. Horace W. Sellers, P.O. Box 36, East Woodstock, CT 06244.

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

1994 AMIS DUES REQUESTED

Dues notices for 1994 are enclosed with this issue of the **Newsletter**. A prompt response will be appreciated. A pre-addressed dues envelope is enclosed.

Dues are \$35.00 for individual and institutional members and \$20.00 for student members. Memberships outside of the United States are \$40.00 and \$25.00, respectively, because of the added postage costs. First class (U.S.) and air mail (international) delivery of AMIS publications is available for an additional \$15.00 per year. Spouse memberships are \$5.00; such members are entitled to full voting privileges, but do not receive a second set of publications.

Student members (five-year maximum) must annually provide proof of current enrollment.

BRUSSELS MUSEUM PLANS NEW FACILITIES



Photos by André P. Larson

Members of the International Committee of Musical Instrument Museums and Collections (CIMCIM) of the International Council of Museums (ICOM), meeting in Antwerp, Belgium, July 9-15, made a field trip to Brussels to inspect a newly renovated building that is expected to become the new home of the Musée Instrumental, currently located in several buildings, with its public galleries at 17 Petit-Sablon.

The tour of the new facilities, to be completed, once additional government funding becomes available, was led by Nicolas Meeùs, head of the museum, which has been detached from the Brussels Conservatoire and now forms the fourth department of the Royal Museums of Art and History.

COMPUTER SYNTHESIS WORKSTATION OFFERED



Courtesy of Wenger Corporation

The Wenger Corporation, 555 Park Drive, Owatonna, MN 55060-0448 has introduced a Computer Synthesis Workstation designed for musicians who use computers and keyboards at the same time. For information, call 800-733-0393.

INPUT SOUGHT FOR COLLECTION DIRECTORY

AMIS members who have private collections that they wish to have included in a new edition of **Directory of Musical Instrument Collections in the United States and Canada** should contact Albert R. Rice, chairman of the Directory committee, at the Fiske Museum, 450 N. College Way, Claremont, CA 91711; call 909-621-8307; fax 909-621-8484. Private collections can be listed anonymously, if preferred, with an institution designated to screen inquiries.

TOLEDO MUSEUM OF ART COMMISSIONS PIANO

According to the Fall 1993 issue of **Peter Joseph Gallery News** (745 Fifth Avenue, New York, NY 10151), a copy of which was forwarded by Joe Peknik, Department of Musical Instruments, The Metropolitan Museum of Art, New York City, "The Toledo (Ohio) Museum of Art has commissioned Wendell Castle to build (design the case for? Ed.) a Steinway, nine-foot concert grand piano for the Museum's Performing Arts Center. Upon completion, the piano will be accessioned into the Museum's permanent collection. The project is an outgrowth of Wendell's previous commission by Steinway & Sons to build (design?) the 500,000th commemorative Steinway piano and bench in 1987."

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



Photo by Stewart Pollens

From the left, Robert A. Lehman, John Solum and Richard Wyton, flutists, and Laurence Libin, Curator of Musical Instruments at the Metropolitan Museum of Art in New York City, celebrate Lehman's gift of his flute collection to the Museum (see *Newsletter*, February 1993, pp. 12-13) at a reception and recital held at the Museum on April 23.

The program of works by Bach, Boismortier, Braun, and Telemann also involved Arthur Fiacco, violoncello, and Peter S. Marshall, harpsichord, according to Libin, who noted that five instruments from the Lehman collection were heard by an enthusiastic, overflow audience.

MAGNANO, ITALY, HOSTS CLAVICHORD CONGRESS



Photo by Bonda-Biella

The Romanesque church of San Secondo in Magnano, Italy, was the site of a *Congresso Internazionale sul Clavicordo*, September 9-11.

What was undoubtedly the first major gathering ever devoted to the clavichord took place September 9-11 in Magnano, Italy. Roadsigns at the limits of this tiny Piedmontese village, reached by a spectacular series of hairpin turns,

directed that car horns not be used, and the natural quietness of the location proved to be ideally suited to the quietest of all musical instruments.

Well organized by a program committee headed by AMIS members Bernard Brauchli and Christopher Hogwood and splendidly coordinated by Susan Brauchli, the conference was a resounding success that will long remain a fond memory among the approximately sixty attendees. These included makers, scholars, performers, collectors, and amateurs from no less than twelve countries.

The program, which consisted of daytime lectures and evening concerts, reflected the geographical diversity of the participants and their multiplicity of specific interests in various aspects of the clavichord. Lecture topics ranged from Nelly van Ree Bernard's imaginative reconstruction of the use of the keyed monochord in performing medieval music to Frances Bedford's survey of twentieth-century clavichord music.

The many lectures about the technical aspects of clavichord design and construction covered all periods of the historical clavichord in considerable depth. These included Angelo Mondino's analysis of the clavichord depicted in a fifteenth-century intarsia in Urbino; Luigi

Ferdinando Tagliavini's paper about a newly discovered, sixteenth-century Italian clavichord; John Barnes's reconstruction of a clavichord according to Claas Douwes's seventeenth-century instructions; Lance Whitehead's and Koen Vermeij's respective studies of the work of the eighteenth-century makers, Hass and Hubert; and, within my own paper about clavichord pitch and stringing, some remarks about an early-nineteenth-century Swedish clavichord.

Demonstrating the aptness of Sebastian Virdung's remark in 1511 that designing clavichords was like architecture, two American architects, Clifford Boehmer and Alex Caro, presented structural analyses of the instrument. Two surveys extensively illustrated by slides were especially enjoyable to see: Bernard Brauchli's about the iconography of the clavichord and Edward Kottick's about the decoration of the instrument.

The many instruments brought to the symposium by their makers included everything from reconstructions of Arnaut of Zwolle's mid-fifteenth-century design to Benedikt Claas's newly invented "hammer-clavichord," which includes both tangent and hammer actions. In addition to instruments in the mainstream, eighteenth-century German style, diversity was provided by copies or reconstructions of early Italian and Portuguese clavichords. The Belgian builder, Jean Tournay, brought two instruments made according to the instructions of the eighteenth-century, Pennsylvania-German maker, David Tannenberg. Among the historical makers, C. G. Hubert, who worked in Ansbach in the late eighteenth century, was the star. His work was the subject of two papers and was prominently mentioned in several others; no fewer than six copies of his clavichords, fretted and unfretted, were shown, and these were among the most effective instruments used for performances.

Most of the events took place in the relatively small Romanesque church of San Secondo, providing a favorable acoustical environment in which to hear the clavichord. (Rain briefly but noisily pelting on the roof during the final concert led Marlowe Sigal to remark that this was a unique instance of an indoor event nearly being rained out.) The Brauchli family—and, indeed, all the people of Magnano—were gracious hosts. The convivial atmosphere extended far into the early morning hours at the only bar in town, where international friendships were made and cemented during long conversations oiled by grappa and the excellent local wines.

Publication of the lectures, almost all of which were in English, is planned for spring 1994. This promises to be a book of fundamental importance to clavichord scholarship. There was talk that a second Magnano clavichord symposium will be planned for 1995. The 1993 symposium demonstrated that the clavichord, often neglected as a humble substitute for other keyboard instruments, deserves as much study as it can be given.

- John Koster

A NOTE FROM THE EDITOR . . .

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