



# AMERICAN MUSICAL INSTRUMENT SOCIETY NEWSLETTER

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Fall 2000

## A Message from the President

Many thanks to our Newsletter Editor, William E. Hettrick, and the staff of A-R Editions for working together to produce our recent newsletters. The new look is exciting, and we anticipate even more engaging publications in the future. It is important for the membership to notify Bill of items they would like to have included in future issues, especially pictures and news of your activities with respect to musical instruments.

The Society also thanks Sam Quigley for creating and maintaining our website. His recent move to the San Francisco Museum of Modern Art makes it impossible for him to continue as our Webmaster. As we expand the Society's presence on the worldwide web, I am asking members who have the expertise and are willing to assist in maintaining and upgrading our website to get in touch with me.

Plans are progressing for our future annual meetings. Our meeting in Asheville will be a wonderful opportunity to visit a part of the country with a rich tradition of local instrument makers and performers. In the late spring of 2002 we will meet in Boston at the Museum of Fine

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## Eleven Students Receive Gribbon Memorial Awards in 2000

At the recent annual AMIS meeting in Lisle, Illinois, Margaret Downie Banks, chair of the committee that oversees the William E. Gribbon Memorial Award for Student Travel, introduced this year's recipients. As she explained, this class was the largest ever in the history of the Award, consisting of eleven promising young scholars who have already demonstrated their abilities. Their academic and professional careers are summarized below.

**Susana Caldeira** is enrolled in the Master of Music program in the History of Musical Instruments at the University of South Dakota in Vermillion,



*Margaret Downie Banks (right) introduces the recipients of the 2000 William E. Gribbon Memorial Award for Student Travel during the AMIS annual meeting in Lisle, Illinois. Nine of the eleven winners of this year's Award are shown in this photo by John J. McCardle.*

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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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## Gribbon Award Winners *continued from p. 1*

where she has held an assistantship in musical instrument conservation at America's Shrine to Music Museum. A native of Portugal, she earned a B.A. in Conservation and Restoration of Arts from the Escola Superior de Conservação e Restauro in Lisbon. Her studies for that degree included an internship as a Special Student at the Shrine to Music, for which she received a scholarship from the Ministry of Culture of Portugal. She received a Gribbon Memorial Award in 1999.

**Jayson Dobney**, also a student at the University of South Dakota in Vermillion, served as a Curatorial Assistant at America's Shrine to Music Museum and graduated with a Bachelor of Music in Education in May, 2000. During his baccalaureate years he was a USD Concerto Winner in 1996 and 2000 and performed with the Sioux City Symphony, serving as principal percussionist in 1999–2000. He was also a recipient of the Gribbon Memorial Award in 1999. He is currently continuing his studies at USD, working toward the M.A. in the History of Musical Instruments.

**Lee Raine Highum** will graduate with a Bachelor's degree in Music Education from the University of South Dakota, Vermillion, in December, 2000. Her academic work at that institution has included service as a Curatorial Assistant at America's Shrine to Music Museum and performance as a woodwind specialist with the Collegium Musicum. She also received a Gribbon Memorial Award in 1999. Upon graduation she plans to pursue graduate studies in the USD program leading to the Master of Music in the History of Musical Instruments.

**Kevin Seiji Kishimoto** received the Master of Music degree in May, 2000, from Northern Illinois University, where he specialized in early music history and performance and taught as a Graduate Assistant. As a member of the NIU Early Music Ensemble, he played lute, theorbo, and viol. He also earned the M.A. in Music with a concentration in historical performance practice from the University of California, Santa Cruz (March, 1999), and the B.A. in Music from California Polytechnic University, San Luis Obispo (June, 1996). At the AMIS meeting in Lisle, he presented a lecture-recital of works for the theorbo.

**Brenda Neece** recently completed the requirements for the D.Phil. in Music at the University of Oxford with a dissertation entitled "The Rise of the Modern Violoncello in Britain, a Social and Technical History." She also holds an M.M. degree in cello performance from Auburn University and a B.A. in Interdisciplinary Studies: Music History, Art History, and Archaeology from the University of North Carolina, Chapel Hill (with Distinction and Highest Honors). She received a Gribbon Memorial Award in 1998, which enabled her to attend the twenty-seventh annual AMIS meeting in Claremont, where she presented a paper, "The National Register and Database of Musical Instruments in the United Kingdom: A Pilot Study of the Cello." At our recent meeting in Lisle, she presented a second paper, "Thomas Hardy and the English Cello."

**Kate Pospisil** is a student at Oberlin College, where she is a candidate for the B.A. degree. Although she is majoring in history and minoring in theater, she has also been active in musical performance and the study of the history of musical instruments—varied interests that she hopes to combine in a career in the museum field. A step toward this goal was her internship at America's Shrine to Music Museum during the month of January, 2000.

**Bryan Proksch** recently graduated from Centre College in Danville, Kentucky, with a B.A. in Music and History. His undergraduate academic work

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included independent study as a John C. Young Scholar, during which he built a natural trumpet at Robert Barklay's workshop in Bloomington, Indiana, and also wrote a method book for the instrument. He plans to continue his education with graduate studies in musicology.

**Andrew Scott** earned a master's degree in musicology in April, 2000, from the New England Conservatory of Music, Boston. During these studies he served as a Teaching Assistant in the Music History/Musicology Department and pursued an independent-study project that he plans to lead to a book entitled *Luthiers of Canada*. He has also worked as a weekly columnist for the *Boston Post Gazette Newspaper* and as an assistant in the Musical Instruments Department of the Museum of Fine Arts, Boston, where he contributed to the development of the important new exhibition "Dangerous Curves: The Art of the Guitar" and its accompanying catalogue. He holds an Undergraduate Music Diploma from Humber College of Applied Arts and Technology (Toronto, Canada), where he won an award as the leading guitar student. He has played professionally in jazz festivals in Canada, Europe, and the United States.

**Catarina Torres** is a student at the Universidade Nova de Lisboa in her native Portugal, where she is working toward a bachelor's degree in conservation and restoration. She has also studied the double bass and a number of academic musical subjects for several years at the Escola de Música do Conservatório Nacional in Lisbon. She has been active as a jazz performer and has served on the administrative board of the Hot Club of Portugal (a jazz club), as well as completing a catalogue of that organization's collection of recordings, books, and other materials. She is continuing her studies this fall through an internship at America's Shrine to Music Museum at the University of South Dakota.

**Paul Warganski** is pursuing a course of study in violin making and restoration in the professional diploma program of the North Bennet Street School in Boston. He has worked actively in the field, most recently at Reuning & Sons Violins in Boston. He earned a B.M. degree in double bass performance from Manhattan School of Music in New York, where he maintained the keyboard instruments as an Administrative Assistant. During that time he also studied bow making as an apprentice to Yung Chin in New York. He was a recipient of the Gribbon Memorial Award in 1999.

**Shanon P. Zusman** is enrolled in the Master of Arts program in Music History and Literature at the University of Southern California in Los Angeles, where he is a Teaching Assistant and a member of the Early Music Ensemble and the Chamber Orchestra. He held a Fulbright Student Scholarship in 1998-99 that allowed him to study in Vienna. Previously he had pursued studies in double bass performance at the Yale School of Music and had earned a B.A. in Music and a B.A. in European Studies at Marymount University, Los Angeles. He is a three-time winner of the Gribbon Memorial Award, which he received also in 1998 and 1999. At last year's annual AMIS meeting at Vassar College, he presented a paper entitled "Stringed Bass Instruments in Austria: Observations on Organology and Iconography of the Basso Continuo Ensemble, 1700-1760."

## President's Message

*continued from p. 1*

Arts. Plans are underway for AMIS to hold a joint meeting with the Galpin Society in the summer of 2003, including visits to collections in London, Oxford, and Edinburgh. Begin now to set aside a few dollars each week so you will have the funds ready to attend this important meeting. I would also like to hear from AMIS members who are interested in hosting an annual meeting in their area, or in serving the Society in any capacity. You may reach me at:

2220 N. 1400 E.  
Provo, UT 84604  
home phone: 801-377-3026  
office phone: 801-378-3279  
office fax: 801-378-5973  
e-mail: [ehp@email.byu.edu](mailto:ehp@email.byu.edu)

—Harrison Powley

## AMIS Annual Meeting in Asheville, North Carolina, May 30–June 2, 2001

Owen Conference Center on the beautiful 265-acre campus of the University of North Carolina at Asheville will be our headquarters for the thirtieth annual meeting of the American Musical Instrument Society. Our meeting will take place from Wednesday, May 30, through Saturday, June 2, 2001, with optional activities planned for Sunday, June 3. Located a mile north of Asheville's historic center, UNCA lies only about 20 minutes from Asheville Regional Airport and is easily reached by car along scenic highways—driving is encouraged. The University's convenient, comfortable facilities offer housing and meals at modest prices, enabling us to keep costs low by recent standards. But members who wish more luxurious accommodations can choose among many excellent B&Bs and upscale hotels, and campgrounds are readily accessible nearby.

Nestled in gentle mountains, Asheville lies at the heart of a resort area celebrated for natural attractions and historic sites. The 8,000-acre Biltmore Estate, including gardens and an award-winning winery, surrounds America's largest privately owned chateau (250 rooms), where a magnificent, recently restored pipe organ will be demonstrated. Fine restaurants and craft shops abound in Asheville, as do professional musical instrument makers whose workshops will be open to us by special arrangement. A highlight of the meeting will be a visit to the extraordinary collection of historic brass instruments assembled near Spartanburg, South Carolina, by AMIS member Dr. Joe Utley. The Joe and Joella Utley Collection, now part of

## On the Beach

*Surely the most infamous case of willful destruction of musical instruments in the annals of American history was the conflagration that consumed a large number of square pianos on the evening of May 24, 1904, in Atlantic City, New Jersey. Advertised as a highlight of the convention of the National Association of Piano Dealers of America, the "bonfire" was incited and executed by Harry Edward Freund, editor (he styled himself as "conductor") of the Association's voluminous weekly trade journal, The Musical Age. We reproduce here the texts of pertinent articles and letters from this publication that announce and report the event. Some are reprinted from other sources, including special daily issues of The Musical Age that were distributed in Atlantic City during the convention. (The Editor is currently preparing a study of the subject.)*

*The tune "Mister Dooley," mentioned in the last article reproduced here, was composed by Jean Schwartz (copyright 1902 by Shapiro, Bernstein & Von Tilzer, New York). With topical lyrics by William Jerome, it was featured as an additional song in the popular Broadway musical A Chinese Honeymoon (book and lyrics by George Dance, music by Howard Talbot), which opened in June, 1902, and enjoyed an extended run. A rollicking "Irish" melody in 6/8 meter, this Tin Pan Alley tune was evidently familiar to the piano dealers who sang it with new verses appropriate to the occasion as they "danced around the blaze."*

Vol. 44, no. 1 (November 7, 1903)

### Burn the Old Squares at the Atlantic City Convention

*The Musical Age has a very important suggestion to make to the members of the National Association of Piano Dealers of America, and it is one which we firmly believe will prove of great benefit to the entire trade.*

*We propose that as there are now over 400 members in the Dealers' Association, each member send, by freight prepaid, to the Atlantic City Convention next May from three to five old squares, which now form part of his stock. The old squares are a bugbear in the piano business, and are used as a means of fooling both the piano man and the piano purchaser. The destruction of a couple of thousand of these old boxes would rid the trade of a considerable nuisance, and would put the retailing of pianos on a more honest basis. When the average piano man finds out that the prospective purchaser has an old square to offer in exchange, which he values highly as a family heirloom, he is compelled in justice to himself, if he has to make any kind of an allowance, to raise the retail price of the new upright or grand accordingly, with the result that two persons are fooled—the piano manufacturer or the dealer and the customer.*

*The old square is used as a basis of fictitious value, and should be obliterated. Unfortunately, however, old squares are not like pins, and do not disappear. They constantly crop up in retail piano transactions, much to the disgust of the piano man.*

*Now if the dealers will ship to the Atlantic City Convention from three to five squares apiece, a great conflagration could be held daily on the beach with the permission of the local authorities. The press throughout the country will take up the matter, and thousands of visitors will be attracted to Atlantic City, and the piano industry will have an immense advertisement. The dealer will feel that at least from 1,500 to 2,000 old squares were destroyed and a new impetus given to the business. The destruction of the old squares might, in some cases, affect the figuring up of a concern's assets, but as each member would be asked to furnish only from three to five of these instruments, the loss would not be so great, even on paper.*

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The National Association of Piano Dealers of America is offered by *The Musical Age* a great opportunity to make the Convention at Atlantic City in May, 1904, a memorable event in the history of the entire trade by the suggestion now put forth, and which should certainly appeal to the commercial instincts of the piano man. If this practice is followed up for, say, a period of ten years, 15,000 to 20,000 squares would be out of existence.

*Vol. 44, no. 2 (November 14, 1903)*

### **Burn the Old Squares at the Atlantic City Convention**

We suggested last week that it would be a good thing for each of the 400 members of the National Association of Piano Dealers of America to ship to the convention at Atlantic City next May, from three to five old square pianos and to make a great bon-fire of them on the beach. In talking of this to a leading dealer this week he heartily applauded the idea. "I would like to show you something," he said, and conducted us to the basement of his wareroom, where there was a room full of old squares of every possible make, standing on end so as to economize room—long rows, looking grim and gaunt in the half-light.

"It would be worth the price of four of those," he said, "to see them burned as you have suggested; for it would mean that the general public would hear of it through the press and it would lead people to take a more rational view of the value of these heir-looms than they are disposed to do now. Of course they have their value, and the dealers know pretty well what [*recte* that] it is but a small portion of what the customer expects for them.

"It would be a fine thing when a customer is trying to insist on a high exchange price for grandfather's forty-year-old square piano, to be able to show him a notice from the New York "Herald" describing the burning of 2,000 of them. He would at once realize how out of date they are, and no further argument would be necessary. It would be a liberal education for the public and would stick in its mind to the benefit of dealers all over the country."

Think of the advertising the trade would get out of the incident! Think of the crowds that would gather to witness so novel a spectacle! Think of the way the old squares would afterward be regarded! Many respectable homes now have square pianos where an upright of the best make could well be afforded. The bon-fire would make the owners of these instruments sit up and think. They would realize they were behind the times and many would visit piano warerooms, especially if the dealers advertised the subject after their return.

What a spectacle it would make! The pile would be larger than a house, and when the fire reached them what a clanging and snapping of the strings there would be, like so much musketry! As the brightness of the fire disclosed the dimensions of the great pile, it would make a sight never to be forgotten. Then the piano men should join hands and dance a war-dance about the leaping flames as they devoured this antiquated form of piano making. They could well rejoice that some of the instruments that had taken the cream off their profits were going up in smoke.

Reporters would be present from every nearby city, and the Associated Press man would send out his columns to all the papers in the service.

There would be interviews with manufacturers and dealers on "Why did you do it?" and the whole subject would be well thrashed out and would be food for special articles for months afterward. The incident would strike the average newspaper man as picturesque and the "story in it" would be appreciated by all.

*continued on p. 6*

America's Shrine to Music Museum, will be introduced by its newly appointed curator, Dr. Sabine K. Klaus.

As usual, the heart of the annual meeting will be an impressive array of presentations by leaders and promising students in our field. Musical events, including a gala recital by the remarkable pianist John Cobb, are also planned in cooperation with the UNCA Music Department, and we anticipate a high level of community involvement. For the first time, AMIS will sponsor an essay contest for local children and will open our "Show and Tell" (or in this case, perhaps "Show and Sell") session to the public. Music of all kinds, from folk to baroque, is taken seriously around Asheville, and instrumental surprises can be expected.

Further information and registration materials for this meeting will appear in the next issue of the *Newsletter*. Reserve the dates now!

## The William E. Gribbon Memorial Award for Student Travel, 2001

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 2001 will be held on the campus of the University of North Carolina at Asheville from May 30 through June 2.

### Application Procedure

Applications should be addressed to Dr. Margaret Downie Banks, Chair, William E. Gribbon Memorial Award for Student Travel Committee, America's Shrine to Music Museum, University of South Dakota, 414 East Clark Street, Vermillion, SD 57069 (fax: 605-677-5073), 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 interests. One of these letters must be submitted on official

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## On the Beach *continued from p. 5*

It would mean that the public would get a true idea of the real value of the old square pianos and would mark the end of the old *régime* with a pillar of fire!

*Vol. 44, no. 4 (November 28, 1903)*

### Opinions of the Press and Trade

We have received so many letters on the "Burning of the Old Squares" and so many clippings from the press of the country that we cannot make room for all. We reprint the following, however, to show the sentiment on the proposition:

(From the Buffalo "Express," Nov. 23, 1903)

### 2,000 Pianos for Bonfire.

### Proposed Feature of the Convention of National Dealers' Association.

### Squares are Nuisances.

### Harry Edward Freund Suggests that an Organized Effort Be Made to Retire Them.

A bonfire of 2,000 square pianos is proposed for a grand feature of the annual Convention of the National Association of Piano Dealers of America at Atlantic City in May. It will be recalled that last May the piano-men, manufacturers and dealers, held their Conventions jointly in Buffalo and made merry and lived royally while here. The Joint Conventions next May of the manufacturers and dealers at Atlantic City promise to be the greatest ever held by the two associations. Hence the startling suggestion for a bonfire on the beach with 2,000 square pianos for fuel.

The man who has made this proposal to the members of the associations is Harry Edward Freund, the well-known conductor of *The Musical Age* and one of the most prominent figures at the annual conventions. In his proposal Mr. Freund forcefully states some plain truths that are of interest to users of pianos as well as to dealers. It is certain that a lot of talk will result from the suggestion.

Mr. Freund's suggestion will be in the hands of every piano-man between the Atlantic and the Pacific this week.

Already there are piano-men who look with favor on the suggestion.

The "Express," after the above comment, reproduced the entire article.

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**J. L. Orme & Son,  
Ottawa, Canada**

Nov. 16, 1903.

The Musical Age  
New York, N.Y.

Gentlemen:

In your issue of the 14th we see your suggestion of making a grand bonfire of square pianos at the Convention of the National Association of Piano Dealers of America, which is to take place in May next.

We desire to say that should you succeed in arranging for the bonfire, we shall be pleased to contribute three to five square pianos to swell the pile, provided your government will admit them into the country free of duty.

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Notwithstanding the fact that we were burned out a year ago the 20th of this month, and every one of our square pianos, numbering over 100, was destroyed we already have an accumulation of them which we find it hard to dispose of at any price.

W[i]th best wishes or [recte on] the succes[s] of your scheme, we are,

Yours very truly,  
J. L. Orme & Son,  
Per J. S. Bangs.

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### Seraphina and Her Old Square Piano

(From the Albany "Argus," Nov. 15, 1903.)

Seraphina learned her scales and her five-finger exercises twenty years ago on a piano that would fill up the largest part of the modern flat and leave scarcely space for the piano stool. Thi[s] piano was probably a gift to her on her birthday from her fond father and represented his pride of fatherhood and his desire to get on in the world and rise in the social scale through the next generation. That piano for twenty years has represented the art ideal and the acme of culture in the family. When Seraphina was married it was, with many heart-pangs on the part of Seraphina's parents, surrendered to Seraphina as the foundat[i]on and the sh[r]ine, the Lares and Penates of Seraphina's new home. It set the standard for Seraphina's married life and Seraphina and her husband lived up to it.

The parlor furniture was purchased with an eye to "going well with" the piano. Seraphina's musical attainments gave Seraphina placing in the community. The nice people began calling, and it is probable that Seraphina played pieces at the church sociables, or even presided at the piano in the Sunday School room for prayer-meetings, or on occasions.

Seraphina's husband never recovered from the glamour of Seraphina's gift, which set her apart from him and from all other ungifted mortals by the magic of the finger-tips by which she transported him from the world of commonplace to the realm of sonatas and concertos, and such other things as are called classic.

Therefore the old piano became a sort of household genius, a familiar presence of beneficence. But when Seraphina's daughter arrived at the age of scales and five-finger exercises, the ivories of the o[l]d piano had gone yellow with age; the hammers were worn hard with usage and struck from the strings a strident, tinpanny shrillness; some of the keys stuck and there was a crack in the sounding-board, and the action was warped with the damp of living in the company-best parlor all the year round for many years. And the music teacher said, "You need a new piano."

There seemed a degree of heresy and of sacrilege in the suggestion that no music teacher could understand, especially a music teacher accustomed to fine new upright pianos and concert grands, and who was assured some sort of a pleasant commission from the piano dealer on all piano sales made through suggestions of this sort.

#### How the Dealer Pleas'd Seraphina and Made His Profit Also.

So it came to pass that Seraphina, who knew that her father had paid five hundred dollars for the piano twenty years ago, and to whom its va[l]ue had taken on an exaggerated increase with every year of its hallowed associations, agreed to buy a new upright piano if the dealer would "allow" her the value of her old

institutional letterhead by a teacher or professor who can verify your student status.

3. Your curriculum vitae.
4. An itemized presentation of the expenses you are likely to incur by attending the 2001 meeting in Asheville, North Carolina, this accounting to include travel, accommodations, and meal expenses and also 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 submission of these proposals is November 15, 2000; they must be sent separately to Laurence Libin, 126 Darlington Avenue, Ramsey, NJ 07446 (office phone: 212-570-3919; e-mail: [ksl@nic.com](mailto:ksl@nic.com)).
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 Gribbon Memorial Award available, and we look forward to a strong response. Applications must be postmarked by midnight, February 1, 2001.

*continued on p. 8*

## Advertising in the 2001 AMIS Journal

Advertising space will be available in the 2001 volume of the *Journal of the American Musical Instrument Society*. Advertisers may purchase up to four full pages at the following rates:

Half-page ad	\$100
Full-page ad	\$175
Two-page ad	\$350
Four-page ad	\$600

Ad copy should be camera-ready in distinctive black and white. Half-page ads should measure 4 1/2 inches (114 mm) horizontal by 3 1/2 inches (89 mm) vertical. Each full-page ad should measure 4 1/2 inches (114 mm) horizontal by 7 1/8 inches (181 mm) vertical. The *Journal* cannot print ads in color (without significantly greater cost), copy sent by fax, or ads of incorrect dimensions. Limited design service is available.

All ads must be paid in advance of publication in U.S. dollars through a U.S. bank. Please make checks payable to the American Musical Instrument Society. Visa and Mastercard charges will be accepted. To guarantee advertising space in volume 27 (2001) of the *Journal*, please send your advertising copy and check (or complete credit-card information) by March 15, 2001, to:

**Peggy F. Baird**  
AMIS Journal Manager  
4023 Lucerne Drive  
Huntsville, AL 35802-1244  
(Phone: 256-883-1642)

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## On the Beach *continued from p. 7*

instrument. And the dealer put the price of the new piano high enough to include what ever was "allowed" on the old piano; and when the sale was complete and with tea[r]s in her eyes, because of memories, Seraphina had watched them cart the old box out and bring in the new piano, feeling as if there had been a funeral in the house, the dealer scowled to himself and exclaimed: "Another of those old square pianos on our hands!"

---

**A. B. Smith,**  
Akron, O.

Nov. 17, 1903.

The Musical Age  
New York, N.Y.

Gentlemen:

I have your card of Nov. 7th, and your idea of burning up some old squares is a good one. I occasionally burn them up. There are so many very old trashy things which ought to be burned up, that your suggestion of shipping them to Atlantic City and having a public bonfire is a good one. I don't know whether President [Henry] Dreher [of the National Association of Piano Dealers of America] would want to light it or not. You might ask him.

I gave a lady one a while ago and we took it up about dusk and placed it in her front room. The next day her little girl came down to the store and asked if we wouldn't come up and put it in the barn. Not coming up she exchanged it the next day with one of our competitors for an upright. Consequently, if you were to advise anybody to give them away, advise them to give away good ones. If you cast any very old squares on the water, the water is liable to rise and the old piano will return to you.

I purchase as high as twenty-five of them at one time, shipping them to Akron in a carload without boxes, and have sold them to customers who wanted something of the kind to torture their "beginning children" with. One old dealer of this city hasn't got over nervous prostration which a drayload of one hundred and fifty legs and lyres going by at once caused him.

Your idea is a good one.

Yours truly,  
A. B. Smith

*Vol. 45, no. 4 (February 27, 1904)*

### The Real, Not the Sentimental Value of the Square Piano

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**The Musical Age's Work Has Been of Inestimable Benefit to the  
Entire Trade, Says Wm. H. Daniels, of Denton, Cottier & Daniels**

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(Special to the Musical Age)

Feb. 23, 1904.

"The piano trade of the United States is under another debt of gratitude to Harry Edward Freund, of *The Musical Age*," said William H. Daniels, head of the house of Denton, Cottier & Daniels, of Buffalo, N.Y., in a recent interview.



"The articles that have appeared in that enterprising trade journal regarding the destruction, at Atlantic City, of a large number of old second-hand squares have been widely copied by the press throughout the country, and the public is being educated to the fact that while there may be a certain sentimental value to an old square which has been in the possession of a family for many years, the actual value is only of a few dollars, under any circumstances."

"Why," continued Mr. Daniels, "the Buffalo 'Daily Express' copied Mr. Freund's first article in full and much attention was aroused and a number of experiences I myself have had in making sales showed me that *The Musical Age's* work had had its effect and proved a convincing argument to the would-be purchaser of a new piano that the old square did not have the value that sentimentality placed upon it, or that might have been offered in other quarters."

"The future of the piano business must be based on commercial propositions with a proper regard for placing each grade in the particular class to which it belongs with due respect for artistic reputation, artistic merit, and reliability; old methods must be discarded and up-to-date measures introduced in accordance with the tendency of the times."

"The public must feel convinced that it is getting full value for its money and the dealer must have the confidence of his customer."

"In making sales, or in completing them, the old square has proven a bane in the piano business, but thus far the majority of houses have hesitated to take the matter up and it required the aggressive work of Harry Edward Freund, of *The Musical Age*, to effect one of his usual steps for the benefit of the entire industry."

"The attention of the public press has been aroused, articles have appeared in prominent papers in leading cities, and *The Musical Age* has made it much easier for the dealer to convince his customer of the market value of the square piano."

"Personally, I wish to congratulate *The Musical Age* upon its work in regard to the disposal of the old squares, and the house of Denton, Cottier & Daniels will only be too willing to ship two or three car loads with freight prepaid for the purpose of having these instruments disposed of in a manner which will forever effectually destroy them and at the same time impress their real value on the piano purchasing public."

Vol. 46, no. 4 (May 28, 1904)

### **The Passing of the Old Square**

#### **To the Members of the Piano Trade of the United States**

The Grand Bonfire at Atlantic City on Tuesday Evening, May 24, 1904, marked a new epoch in the history of the piano trade of the United States.

The passing of the old square piano typified with this conflagration the passing of the aged and antiquated methods.

The event signaled the fact that the men in our piano industry have arisen to their opportunities, and have proved their perception and appreciation of modern methods, up-to-date progress, and Twentieth-Century enterprise.

With the passing of the old square, a new life and a new era has dawned upon our trade.

The One-Price System must now be absolutely recognized.

The Stencil Piano must now be obliterated.

*continued on p. 10*

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 number, 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:** 1909 Pleyel Harpsichord. Ivory keys. 8'8'4". Walnut veneer with gold bands. Louis XVI legs. Six-pedal lyre. Stunning instrument, mint condition. Negotiable. Contact A. Beetem, phone 305-860-9190; e-mail: [abeetem@gate.net](mailto:abeetem@gate.net)

## Wood Identification Workshop

The twenty-second annual Wood Identification Workshop will be held at the University of Massachusetts, Amherst, on January 16–19, 2001. The instructor will be Dr. R. Bruce Hoadley, Professor of Wood Science, Department of Natural Resources Conservation. The fee of \$395.00 includes the four-day workshop, registration fees, instructional materials, coffee breaks, and the gala class dinner.

No prior training in wood technology is required of those attending this introductory workshop. Topics to be covered include a survey of anatomical features of wood used in identification; sampling and specimen preparation; identification procedures; and approaches and methods appropriate to the identification of wood in historic objects.

The size of the class will be limited to twenty persons. Registrations will be accepted in the order in which they are received. Information and registration materials may be obtained from:

Alice Szlosek or Trudie Goodchild  
Division of Continuing Education  
University of Massachusetts  
Box 31650  
Amherst, MA 01003-1650

Telephone: 413-545-2484

E-mail:

[goodchild@admin.umass.edu](mailto:goodchild@admin.umass.edu)

## On the Beach *continued from p. 9*

The public must be assured of that confidence in the piano proposition that they have in the purchase of merchandise from merchants in other lines of trade.

Let the dead past bury its dead.

Let the souvenirs of the great bonfire be presented as reminiscences of that which has perished, and let the new era of commercial methods, honest dealing, and business integrity prove the character of the members of this industry.

The future of the American piano trade is in the hands of its members. The public looks to them for its development and its progress. But its growth must be based on the principles of honest dealing, fair representation and legitimate transactions.

Harry Edward Freund

### Crime in Old Squares

(From the *Musical Age Daily*, May 25)

"The trade may not be unanimous to-day in its enthusiasm over the burning of the old squares," said William H. Daniels, of Buffalo, to a *Musical Age Daily* reporter to-day, "but I confidently venture to prophesy that in the near future [recte future] the dealers will recognize the service done by Harry Edward Freund in fixing the day of its death in Atlantic City, in 1904, will be recalled as marking an epoch!" He made the declaration with an energy which showed that he was thoroughly in earnest. He sustained his position with the views held by *The Musical Age*.

"The dealer in my estimation is made to pay anywhere from three to five times the value of the old square when he takes it in trade, and that cuts into profits on a sale and the theory now practiced is radically wrong from a business viewpoint that he should, as a business rule, surrender part of what belongs to him simply to secure a customer or make a sale. An exceptional case of this kind could be overlooked. As a rule it is to be condemned."

"They talk about presenting the old squares to poor people and to hospitals and charitable institutions. It would be a crime to do so. It would discourage children from learning music. Most of the discarded instruments are of an age which would tend to affect the love of music of most of those who are within the range of their sounds, and to persons who know good music it would be torture. No one in my belief can say otherwise."

"What have I done with my old squares? I will say that a few weeks ago I sold sixteen to a dealer for \$150 and paid the cost of hauling to the depot. That is the value I placed on them. They were in the way first and I did not care to shoulder the responsibility of keeping them in use to worry the people who would be compelled to listen to their sounds."

"As a trade proposition I never thought the best old squares offered was worth more than \$10. This was the value placed on those with carved legs. Those with the octagon legs have less value, in fact they are but an encumbrance to the trade and maintaining them in life is but closing the door to the sale of a new instrument."

"I think it is foolish for the trade to talk in defence of something that is worthless. Their consignment to a pyre in celebration of their having passed their age of usefulness is a magnificent thing, one which should bring to the

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originator, Harry Edward Freund, the thanks and appreciation of every dealer in the country. Now every dealer honestly thinks that there are no square pianos which are worth the cost of moving and repairs, and he honestly knows there is no profit in them at whatever price he takes them. He cuts his own profit and does not do the trade a favor, but an injury, for you see a square piano often stands in the way of the sale of a new one.”

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### One Thousand Old Squares Burn!!!

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#### Marking New Epoch in Trade

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#### Harry Edward Freund Who Originated the Plan Applies Torch to the Funeral Pyre While Dealers Look On in Delight.

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(From the *Musical Age Daily*, May 25)

Brilliant, thrilling and sensational was the burning of a thousand old square pianos on Chelsea Heights near Atlantic City at ten o'clock last night. The mountain of instruments towered in the form of a pyramid fully fifty feet in height, and when the torch was applied the neighborhood for a mile or more around was brilliantly illuminated, and the high buildings between the fire and the Steel Pier alone prevented the hundreds of spectators on that structure from seeing it. However, the glow of the flames on the sky could be plainly seen, and the piano men knew that one of the obstacles to their greater prosperity was going up in smoke; but it meant more than this, for the burning of these old square pianos was symbolic of their complete passing out of the sphere of usefulness whether musical or commercial.

The news of the intention of the piano dealers had been sent by wire from one end of the country to the other the day after Harry Edward Freund, editor of *The Musical Age*, had announced the plans for the event. The interest which was aroused by these announcements was intense, even among those who contended that the old square still had a career of usefulness, and the news was read in every home in the land.

It was, in a sense, a national event and may be said to mark the greatest advance made in the interests of the piano dealers of this country, for it not only proved a sensation of the greatest magnitude, but informed every man, woman and child in the country of the fact that the old square piano has at last reached the extreme of its usefulness.

#### Danger Was Feared

The number of spectators was limited because of Mayor F. P. Stoy's strict orders that every precaution should be taken to protect life and property.

The original value of the mountain of instruments, a thousand in number, was estimated at over half a million dollars, but the value to the trade was less than the ashes which remained.

The danger from the fire was talked of all over the land, but the fears were groundless, as precautions in compliance with Mayor Stoy's requests were taken, and the flames could at any time have been kept in control by the fire-fighting apparatus which was on hand prepared for such an emergency. A number of police were also there to prevent too near approach to the fire by the people who gathered on the Turnpike Bridge from neighboring localities to the number of about fifteen hundred. It was 10:10 P.M. when Harry Edward

*continued on p. 12*

## Experience Music Project: An Interactive Museum of American Popular Music

Experience Music Project (EMP), located in Seattle, Washington, is an interactive museum devoted to creativity and innovation in American popular music. EMP opened its doors to the public on June 23, 2000, with a multi-day celebration featuring special events in and around the museum, as well as live performances by a wide variety of musicians from different genres.

Situated in the heart of Seattle at the 74-acre Seattle Center (home to the Space Needle, the Seattle Monorail, and many other attractions), EMP is a very untraditional museum that blends performance spaces with imaginative exhibits, cutting-edge technology, and dramatic architecture and design in its 140,000-square-foot facility.

Founded by investor Paul G. Allen and co-founder/executive director Jody Patton, EMP was created as a destination with the purpose of celebrating musical innovation and inspiring young and old through the power and joy of American popular music. EMP combines traditional exhibits, drawn from the museum's diverse collection of more than 80,000 artifacts, with interactive multimedia presentations and hands-on technology to tell the stories of various musical genres. Jazz, blues, country, and gospel all influenced rock 'n' roll, and they are all represented at EMP, along with hip-hop, punk, grunge, and other more recent styles that took their inspiration from rock music.

EMP's exhibits and public programs are designed to work together to create an entire experience. The programs, represented by nine philosophical and physical "icons," provide opportunities for discovery and insight into

*continued on p. 12*

music and the process of music making. These nine key programs are: **Sky Church**, a gathering place and performance site; **Crossroads**, the main exhibit area; **Sound Lab**, a futuristic studio where participants can play real and synthetic instruments; **Artist's Journey**, a ride-like experience combining special effects, theatrical lighting, film, audio, computer graphics, and the latest motion-platform technology; **EMP Digital Collection**, a repository of information, images, audio, and video available on workstations in EMP and on-line via [www.emplive.com](http://www.emplive.com), the museum's award-winning website; **Performance Stage**, areas designed for intimate performances, guest lectures, special video and film series, master classes, and performing-art productions; **Electric Bus**, the museum's national vehicle for educational outreach; **Experience Arts Camp**, a day-camp program giving young people the opportunity to work alongside masters of contemporary music, art, film, drama, and creative technology; and **Studio**, which provides hands-on educational experiences that give visitors a chance to explore their own creative potential. EMP also boasts an unusual restaurant and bar with a deliciously funky menu and a small performance stage for live music.

Designed by renowned architect Frank O. Gehry, the outside of the building is as stimulating as what is inside. A fusion of textures and a myriad of colors, the museum structure symbolizes the energy and fluidity of rock 'n' roll. It presents a cluster of rounded forms layered with stainless-steel tiles in mirrored purple, lightly brushed silver, and bead-blasted gold as well as aluminum tiles painted red and blue hues inspired by the decoration of electric guitars. Each finish takes on an exciting and unique shade as it is viewed from different angles around the building.

A number of special exhibits were created for the EMP grand opening. "Quest for Volume: A

Freund, selected for the part by universal assent as chief of the ceremonial which he first suggested some months ago, applied the torch. It only required a few moments before the pile of ancient relics was a roaring furnace driving back the spectators who had approached too near, and as it grew in height the flames illumined the entire southern part of the city.

### Cheers for the Flames

After the wood had become thoroughly ignited there began a snapping and cracking as the wires parted that sounded like the rattle of musketry or the bombardment of Port Arthur. The air was filled with a shower of sparks which fell in a rain for hundreds of yards around. At first the spectators watched the scene in silence, but when the flames had reached their height they broke out in loud applause, and congratulations were extended to Harry Edward Freund on the successful termination of his crusade against the old square, which had culminated in the destruction of so many of these trade bug-bears.

It was universally conceded that the informing of the public of the real value of these practically worthless heirlooms made a fortune for the trade and would give new impetus to the retail piano business.

Mr. Freund, in replying to those associated with him in the execution of the old squares, said:

"The end has been attained in this fire which forever, let us hope, removes the old square as a matter for consideration in the sale of new uprights or grand instruments. What has occurred is, I think, typical of the American spirit—to destroy that which has become useless. It has done away with the false and fictitious values which have been put on these old squares, and places the sale of new pianos on the plane on which it belongs, by preventing the over valuation of these relics by their owners."

"The sentimental value allowed on the price of the old square is only a subterfuge, as it is usually added to the selling price. The public and the trade will both be gainers by the elimination of the sentimental value placed by the public on the old square piano."

### Spectators Get Souvenirs

The flames burned fiercely for a time, but the spectators did not leave the place of execution until the mountain had fallen into a great glittering heap of glowing embers. Every one present, realizing the importance of the event, wanted souvenirs of it, and picked up parts which had fallen out of the range of the flames and carried them away.

Much disappointment was expressed that the delay in announcing the plans for the bonfire prevented many from being present who wished to witness it, but while there had never been any intention of giving up the plan, there was a great deal of difficulty in securing a place of a suitable character, and in addition, Mayor Stoy was anxious to prevent too great a crowd from collecting. The intention of the promoters of the idea was at first to burn the instruments in some central location, but this, on investigation, was found not to be practicable.

The American piano industry has in this event been afforded by Harry Edward Freund the opportunity to place the basis of exchange of the old square piano on an absolutely honest basis. The passing of the old square will

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give a new impetus to the trade, and create an era of added prosperity for the piano industry of the country.

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**1,000 Pianos Blaze!**

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**Big Bonfire Touched Off At Atlantic City, as Promised**

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**Victory for the Makers**

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**Convention Sings Songs and Dances Around Burning Pile**

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(From the *Chicago Daily Tribune*, May 25th, 1904.)

Atlantic City, N. J., May 24.—(Special)—Amid the cheers of thousands, many of whom had come from Philadelphia and neighboring cities to view the event, one thousand square pianos melted to ashes on the beach to-night.

It was the star event of the National Association of Piano Dealers' Convention, which is in session here.

The successful bonfire was not only an event of which the members might be proud, but it also meant a victory in having overcome the vigorous opposition to the event, headed by Mayor Stoy, of this city.

**Blaze Meets With Opposition**

When the project was first broached, that official was deluged with letters, not only from charitable organizations but individuals, begging him not to permit a waste of property that might give pleasure to so many. Influenced by these requests, Mayor Stoy announced that the fire must not take place, giving as an additional reason the fact that it might endanger public property and cause a repetition of the fire that swept the resort three years ago.

The piano men were obdurate, declaring that they would hold the event with or without the Mayor's permission, taking the pianos, if necessary, beyond the city limits. They declared requests for the instruments absurd, as all were in such a bad condition as to render them useless, no matter how many repairs were made. Many smaller resorts in the neighborhood of Atlantic City sent letters to the Association begging for the honor of the bonfire. It was then that the Mayor gave the requisite permission.

**Huge Pile Is Touched Off**

The pianos, which had been arriving in carloads for several days, were taken to Chelsea Heights, the lower end of the resort. They were carefully piled in a monster square and saturated with kerosene. At a given signal, Harry Edward Freund, Editor of *The Musical Age*, who originated the idea, applied the torch. In an instant the pile was ablaze, and as the volume of the blaze increased the entire lower end of Atlantic City was illuminated. It is estimated that the light was visible twenty miles out at sea.

**Dance and Sing Around Fire**

Joining hands, the members of the Association danced around the blaze in a monster ring, singing verses, written for the occasion, to the air of Mr. Dooley. The first verse ran:

Who is the greatest business man this country has today?

Who always makes the public think he[']s giving things away,

*continued on p. 14*

History of the Electric Guitar" chronicles the process of historical change, starting with an Italian guitar of the eighteenth century and moving through the development of the instrument as it got larger, became electric, and finally dominated the stage as the signature instrument of rock 'n' roll. Each of the 55 guitars in this exhibit (dating from 1770 to 2000) has been selected for its unique historical role, and the work of such innovators as Orville Gibson, Leo Fender, and Les Paul is featured.

"Northwest Passage" presents a series of stories highlighting the development of the Northwest popular-music scene, from a small, isolated community to what became the center of the rock world during the grunge years, and beyond to today's lively independent styles. EMP traces the early days of jazz and R&B and moves on to the national clamor that surrounded the "Louie Louie" phenomenon and the garage bands that spawned it. By the 1970s Northwest bands such as Heart and Queensryche were international successes, while underground hip-hop and punk groups were developing. Finally, in the 1990s, Seattle became the worldwide center of the grunge style. Key artifacts in this exhibit include Quincy Jones's trumpet of the 1940s, the stage outfits worn by the Fleetwoods, and a Seattle recording studio of the early 1950s.

The "Jimi Hendrix Gallery" celebrates the career of this important figure, who changed the face and form of rock music as a dynamic performer, songwriter, and studio artist. This exhibit is presented as a journey of the artist from his youth in Seattle and his "apprenticeship" playing with such R&B stars as Little Richard to his explosive triumph on the world stage at the Monterey International Pop Festival and at Woodstock. The exhibit includes shards from guitars

*continued on p. 14*

he smashed during his appearances at the Saville Theatre in London and at the Monterey Festival, as well as the guitar on which he played “The Star-Spangled Banner” at Woodstock. Also on display is the mixing console from Hendrix’s Electric Lady studio, the first recording studio owned by a rock musician.

“Milestones” is a series of interconnected exhibits that spans the period from the 1940s to the present and shows diverse and independent expressions of popular music during this time. The roots of rock, hip-hop, and punk are illustrated, and special attention is given to the work of three key innovators: Bob Dylan, Eric Clapton, and Janis Joplin.

“Is This the First Rock ‘n’ Roll Record?” traces the development of recordings in this genre in the following categories: popular postwar music, jump and boogie, gospel and doo-wop, hillbilly and honky-tonk, electrified blues, New Orleans R&B, and “1956 and the Birth of Rock ‘n’ Roll”—this last category represented by Bo Diddley, Chuck Berry, Carl Perkins, Elvis Presley, and Little Richard.

“The Next Rock ‘n’ Roll Record” concentrates on the generation that grew up with rock and delved back into folk, blues, and Southern blues/rock. This space is designed for “extended temporary” exhibitions that change annually. On opening day, the featured subjects were Dylan, Joplin, and Clapton.

“Street Beat” focuses on hip-hop and punk, two intensely urban genres of music that developed simultaneously in distinctly different communities.

“Hip-Hop Nation” takes a closer look at this genre, which started as an outgrowth of disco dance music in playgrounds, parks, and gyms in Harlem and the Bronx in New York City in the late 1970s and grew

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## **On the Beach** *continued from p. 13*

Who knows the art of finance—every point and every trick,  
Who can give Morgan every trump and yet make him look sick?  
The piano dealer—the piano dealer;  
In a business way he’s always in the van.  
The piano dealer—the piano dealer  
The public says he is the perfect man.

There was an engine company and a squad of policemen on hand to protect property and to maintain order, but their presence was unnecessary.

The dealers burned the veteran instruments to signalize the passing into history of this make of piano, which the trade has been compelled to take in part exchange on new purchases.

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## **Reviews**

**Colin Lawson.** *The Early Clarinet: A Practical Guide.* Cambridge Handbooks to the Historical Performance of Music. Cambridge: Cambridge University Press, 2000. 128 pp., illustrated. ISBN 0-512-62459-2 (hardback); 0-512-62246-5 (paperback).

Colin Lawson is well known for his recent publications concerning the clarinet: *The Cambridge Companion to the Clarinet* (as editor, 1995), *Mozart: Clarinet Concerto* (1996), and *Brahms: Clarinet Quintet* (1998), all published by Cambridge University Press. His latest book, the first practical guide for the early clarinet, focuses on advice for clarinetists who are interested in performing music of the eighteenth or nineteenth centuries in a more authentic style with early instruments. Lawson is an accomplished player on the early clarinet, and his observations are based on his extensive practical experience in orchestral and ensemble music.

The book is presented in seven chapters: The Early Clarinet in Context, Historical Considerations, Equipment, Playing Historical Clarinets (by Ingrid Pearson), The Language of Musical Style, Case Studies in Ensemble Music, and Related Family Members. The first chapter presents information on the earliest recordings of baroque music, an overview of literature about the clarinet, and advice on the type of clarinet appropriate to particular musical works. Chapter 2 treats the origin and development of the clarinet, the history of and literature for the chalumeau, important clarinet sources for the baroque, classical, and romantic repertory, aspects of nineteenth-century musical style, and early clarinet recordings.

Chapter 3 is devoted to equipment and discusses aspects of standardization, classic and nineteenth-century clarinets, original instruments, copies, mouthpieces, reeds, and care and maintenance. In Chapter 4 Ingrid Pearson, a Ph.D. student of Lawson’s, covers embouchure and reed-position, articulation, fingering, and ornamentation. Her interesting and thorough research includes the earliest instructions regarding clarinet double-tonguing, located in Xavier Schneider’s *Méthode* of ca. 1840. Chapter 5, on the language of musical style, incorporates many important points and advice from non-clarinet sources—significant books that discuss performance practice in general and for a variety

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of instruments by Quantz, C. P. E. Bach, Leopold Mozart, Tromlitz, Clementi, Hummel, Adam, Türk, Spohr, and Baillot.

Lawson boldly claims that modern players are much less flexible than earlier players and challenges them to enhance their use of articulation, portamento, and tempi. He emphasizes the need for an awareness of musical style and expression, and he highlights the various problems associated with interpreting the music of the past. The sixth chapter, on case studies, focuses on some of the most well-known clarinet works: Handel's Overture for two clarinets and horn, Johann Stamitz's Clarinet Concerto, Mozart's Clarinet Quintet, Weber's Clarinet Concerto no. 2, and Brahms's Clarinet Trio. This chapter has an obvious appeal to clarinetists who will be intimately familiar with most of these important works. The last chapter, on related family members, gives an overview of the high and low clarinets, the basset horn, and the basset clarinet. Notes, a select bibliography, and a detailed index are provided.

Some of the historical information presented is found in the "parent" volume of the Cambridge Handbooks series, *The Historical Performance of Music: An Introduction* by Lawson and Robin Stowell (1999), which also includes several case studies and a good section on Mozart's Serenade for thirteen instruments.

What else distinguishes Lawson's book? A discussion of pitch on modern reproduction instruments is essential information for those clarinetists thinking of purchasing reproduction instruments. Lawson also reproduces an informative engraving of the twelve-key clarinet described as the same instrument played by Heinrich Baermann, from Armand Vanderhagen's *Nouvelle méthode pour la clarinette moderne* (ca. 1819). This instrument is valuable in order to recreate Weber's important works, if only in its depiction of keys and metal tuning slide.

Overall, the book is well balanced and very useful from college level to professional. Nevertheless, there are areas concerning performance where extended coverage would have been useful. For example, although the German practice of writing transposed parts and the French custom of writing parts at pitch are mentioned, nothing further is discussed of the many ways that transposition was indicated in clarinet parts (particularly in opera) during the eighteenth and nineteenth centuries. Also, no mention is made of the practice of "preluding" or warming up the instrument by playing a number of scales and arpeggios that were subsequently incorporated into cadenzas. This practice is suggested by the preludes and cadenzas in the English method books by John Mahon (ca. 1803) and Thomas Willman (1826) and other non-clarinet sources.

In his introductory chapter, Lawson neglects to mention two of the most influential clarinetists performing early music during the 1960s and 1970s: Hans Rudolph Stalder and Dieter Klöcker. Stalder's pioneering recordings on a five-key clarinet are played with a rare beauty of tone—he was the first player to show that early clarinets are worthwhile performing instruments. Furthermore, all clarinetists owe an incalculable debt to Klöcker for bringing to life dozens of works that had not been recorded or published.

Although the book is well documented, in some instances the reader is left wanting more specific information. For example, which writer (p. 40) recommended that the whole instrument (minus keys) be washed clean with pure water and then swabbed out after playing? There are also some inconsistencies in citing original sources. In several instances, a statement by a writer is mentioned without any footnote or indication of a page number, thereby making

quickly to become a multi-billion-dollar industry. Suddenly the guitar-centered world of pop music shifted to an emphasis on turntable sampling and scratching. Concurrent with the development of this style, the public became aware of hip-hop culture in graffiti-covered trains and subway cars and displays of break dancing by groups of ghetto kids. This exhibit includes a selection of outrageous outfits from the late 1970s to the present, early graffiti sketches, and Grandmaster Flash's original turntable.

Finally, "New Day Rising: Punk and Birth of Alternative Rock" focuses on the bands of the last two decades that have displayed a disregard for social convention and a disdain for rock-star trappings. The exhibit traces arty punk through more violent, hardcore developments that eventually led to the grunge and indie movements. Four sections are presented: New York and London, the early years; West Coast punk and the development of hardcore; Middle America and the indie scene in Minneapolis and Washington, D.C.; and skateboarding as an extension of the punk street culture.

A unique and significant part of the EMP collection consists of oral histories—filmed interviews with artists and representatives of the music industry who discuss their contributions to the world of American popular music. These interviews are made available to visitors to EMP through video displays and in the personal audio tour. They are also used as resources for the organization of permanent and temporary exhibits.

The EMP staff consists of a number of experts who maintain the collection, design the exhibits, and oversee the various functions of the institution. AMIS member **Peter Blecha**, Senior Curator, joined EMP in 1992. He curated and co-curated several of the inaugural exhibits, including "Quest for

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*continued on p. 16*

Volume” and the “Jimi Hendrix Gallery.” Drawing on his extensive historical research on the Pacific Northwest’s regional musical traditions, Blecha also curated EMP’s “Northwest Passage” exhibit. In addition, he reports the following recent acquisitions of the Experience Music Project:

**1997.117.1** Electric lap steel guitar (experimental “R&D” model) made for Gibson Inc. by John Kutalek, Walter Fuller, and Alvino Rey, Chicago, 1935.

**1997.165.1** Parlor guitar made by William B. Tilton & John C. Haynes Co., Boston, ca. late 1800s.

**1997.349.1** Hawaiian steel guitar (“hambone” model) made by W. G. Greenfield, Edmonton, Alberta, 1931.

**1997.398.2** Electric lap steel guitar made by Audiovox Electronic Musical Instruments, Seattle, ca. 1935.

**1997.508.1** Resonator guitar (Tri-cone model) made by National String Instrument Corp., Los Angeles, 1927.

**1998.513.1** Electric violin (Rickenbacker brand) made by Electro String Instrument Corp., Los Angeles, 1935.



Rickenbacker electric violin, 1935.  
Experience Music Project 1998.513.1.

it difficult for a reader interested in doing further research. In addition, the hardcover edition does not include a dust jacket with a cover illustration of Weigel’s clarinetist in *Musicalisches Theatrum* (ca. 1722), as found on the cover of the paperback edition. This in itself is not significant, but some confusion may result because Ingrid Pearson mentions this illustration in Chapter 4 (p. 112, note 1).

Only a few factual errors occur: The clarinet with movable rings or Boehm-system (p. 17) was initially exhibited in 1839; Klosé’s *Méthode* was published in 1843; and the patent by Buffet *jeune* was approved in 1844. Baermann (p. 27) and other professional clarinetists such as Hermstedt, Müller, and Cesar Janssen were not instrument makers. Baermann undoubtedly worked with or suggested improvements in design to makers who constructed the instruments for him. This is the case regarding the unusual 12-key clarinet engraved in Vanderhagen’s *Méthode* of ca. 1819, an example of which was made by the Baumann firm of Paris (preserved in the Stadtmuseum in Munich). Beginning in the 1820s, Hermstedt’s instruments were made by the Streitwolf firm of Göttingen.

Lawson misinterprets a statement by Nicholas Shackleton in *The Cambridge Companion*: the American maker George Catlin (p. 100) can be credited with only one signed bassoon-shaped bass clarinet. Eight other American bassoon-shaped bass clarinets were probably made under Catlin’s supervision or inspired by his earlier work. The basset clarinet cadenzas written on slips of paper at the end of each movement of a Concerto in C attributed to Josef Michel have not been identified as the handwriting of Anton Stadler (p. 104). However, because the manuscript of the concerto is preserved in the Austrian National Library, one may infer that Stadler or another Viennese clarinetist played these cadenzas.

Only one citation was mistakenly left out of the bibliography: Ferdinand Gleich’s *Handbuch der modernen Instrumentierung* (1853). It would have been clearer had Lawson specified (p. 76) Best’s commentary in the Hallische Händel-Ausgabe as the source of some information cited regarding Handel’s Overture. Two significant studies are also not mentioned in the bibliography or text: John Henry van der Meer’s “The Typology and History of the Bass Clarinet,” *Journal of the American Musical Instrument Society* 13 (1987): 65-88; and Jürgen Eppelsheim’s “Bassethorn-Studien” in *Studia Organologica: Festschrift für John Henry van der Meer zu seinem fünfundsiebzigsten Geburtstag* (1987): 69-125.

Despite these few observations, this book contains much useful material for clarinetists and other wind players that cannot be found anywhere else. Lawson’s writing is thoughtful and enjoyable to read. His book is highly recommended.

—Albert R. Rice

Allan Atlas, editor. *The Free-Reed Journal*. Hillsdale, N.Y.: Pendragon Press for the Center for the Study of Free-Reed Instruments, The Graduate Center, City University of New York. Vol. 1, fall 1999. 116 pp.: 6 black-and-white illus., 7 musical exx. Yearly subscription: \$15.00 USA and Canada, \$20 abroad. ISBN 1526-3029.

Even a casual glance at the improbable diversity of free-reed instruments might well lead one to conclude that there is little hope of finding a thread of com-



monality among them. Certainly few other families of musical instruments seem at once so comfortably familiar and yet so heterogeneous upon investigation. For many, the words “free-reed” will conjure up memories of the sleek chrome and celluloid of the mid-twentieth-century accordion, but from a genealogical point of view, any one instrument is actually a very small slice of the free-reed pie. The scope of the entire family is much greater, ranging from the simplicity of a tiny diatonic harmonica to the organic complexity of a large harmonium with multiple manuals, pedals, stops, and ancillary devices. However, one might rightly point out the prejudice of even this augmented perspective. Its boundaries only attempt to define Western creativity, and it excludes the far older free-reed instruments of Sino-Asian origin.

Beyond the rich variety of the instruments themselves, there is the global stage upon which they appear. Owing to the versatility and relatively low cost of the smaller, mass-produced free-reeds, nearly every culture on the planet has embraced one member or another of the tribe over the past one hundred and sixty years. Each of these instruments has then gone on to mirror quite effectively its adopted ethnicity and has helped to define the musical parameters of the community that affectionately retained it.

Given the complexity of a dispersion so broad and the varied complexion of free-reeds as a whole, is it possible that players and aficionados of any one of these instruments will take interest in its distant cousins? Can an accordionist from Cleveland, a bandoneonist from Buenos Aires, and a player of the Chinese *sheng* share a collective reality? Allan W. Atlas, editor of *The Free-Reed Journal (TFRJ)*, and his colleagues at the Center for the Study of Free-Reed Instruments unequivocally believe there is both common ground and interest among players, fans, and scholars. In his foreword to this inaugural issue he states that “interesting, jargon-free articles on either individual free-reed instruments or the entire spectrum of such, written with at least a partial eye for the non-specialist, can attract and hold the attention of the free-reed clan as a whole” (p. 3). To carry his hypothesis one step further, one might ask if such a publication could have the power to entice the previously uninitiated into the free-reed fold. Can a journal with articles aimed at such a specialized readership generate interest in the larger musical and academic communities as well?

After spending an evening perusing volume 1 of *TFRJ*, it was apparent to me that the only possible answer to these questions is an enthusiastic “yes.” As Prof. Atlas also points out, there are many periodicals and newsletters devoted to individual free-reed instruments, each reflecting the often unabashedly partisan views of the musical communities that publish them. However, as a result of their very nature, such publications rarely address topics unrelated to their primary theme. Here *TFRJ* differs markedly in its inclusive scope and scholarly approach to subject material. Five cogent and meticulously researched essays form the core of this inaugural issue. They address a variety of subjects: Louis Lachenal’s improvements to the English concertina, free-reed instruments and early African field recordings, “classical” accordion music by African-American composers, the influence of the Indian harmonium in the Caribbean, and the *khaen* in Southeast Asia. Following these are a series of book, music, and record reviews, a bibliography, and a musical supplement in the form of a “Requiem” for diatonic harmonica. I believe this comprehensive table of contents meets and exceeds objectives set by Atlas and his collaborators.

The level of scholarship throughout *TFRJ* is first-rate, but prospective readers need not fear that an intellectual approach precludes passionate

**1998.542.1** Parlor guitar  
(Washburn, Type 9 model) made by  
Lyon & Healy, Chicago, ca. 1890s.



Washburn acoustic guitar, Type 9, ca. 1890s.  
Formerly owned by Jimi Hendrix. Experience  
Music Project 1998.542.1.

**1998.581.2** Hawaiian guitar  
(Style 2) made by Hermann Weissen-  
born, Los Angeles, ca. 1920s.

**1999.821.1** Stroh Viol made by  
Augustus Stroh, England, 1900.



Stroh viol with resonator engraved by Augustus  
Stroh, ca. 1900. Experience Music Project  
1999.821.1.

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continued on p. 18

1999.838.1 Harp-guitar made by Chris Knutsen, Seattle, ca. 1912.



Knutson harp guitar, ca. 1912. Experience Music Project 1999.838.1.

The Experience Music Project's multi-level building is fully accessible to visitors with disabilities. All entrances have electric door openers, and all levels can be reached by elevator. Wheelchair-accessible seats are available in Sky Church, the main performance site. In addition, special consideration has been given to visitors with visual or hearing impairment in the design of the building and its equipment. EMP is located at Fifth and Harrison in the Seattle Center.

## Reviews continued from p. 17

involvement with subject material. Most of those who contributed articles possess the expertise of hands-on experience as well as academic discipline. Terry Miller's fascinating article, "The Khaen, Northeast Thailand's Free-Reed Mouth Organ in the Age of Modernization," documents the importance of this Laotian instrument as a social icon for the Isan-speaking peoples in dry and hilly northeast Thailand. Reading that Miller was invited to play the *khaen* before a native audience and on Thai television is almost as intriguing as the sociopolitical aspects of the instrument itself. It speaks volumes about his ardent commitment to Asian ethnomusicology and his ability to master a complex and foreign musical idiom.

Peter Manuel's "The Harmonium in Indian and Indo-Caribbean Music" is also absorbing reading. Who would have thought that the humble reed organ would virtually displace the steel drum or *pan* as the most popular instrument on Trinidad—moreover, that it would cause a bitter social polemic rising to engulf even the country's Prime Minister? Here we read of the eccentric peregrinations of the harmonium, beginning with the British missionaries who introduced it into India. We learn of its eventual aboriginalization and reemergence in essentially Indian form. Later, when North Indian laborers immigrated to the West Indies to work the sugar plantations, we witness the arrival of the harmonium in the Caribbean. Today, the descendants of those settlers constitute the largest ethnic group on Trinidad, and the instrument has become emblematic of Indo-Caribbean culture.

Among other contributions to *TFRJ*, two reviews also caught my attention. The first will please concertinists who have despaired of finding authentic repertory for their instrument. They will take heart after reading Allan Atlas's opinion of *Music for the English Concertina*. Edited and published in the Netherlands by Willem Wakker, this collection of eleven volumes brings back into print Victorian works unavailable for well over a century. My own enthusiasm for early music persuades me to mention the second review. It has long seemed inevitable that the impetus toward historically authentic performance practices should eventually encompass not only nineteenth-century concert music but ethnomusicology as well. Michael J. Spudic's review of the compact disc *Mother Tongue (Mame Loshen): Music of the 19th Century Klezmerim on Original Instruments* offers a brief overview of recent artistic research into period Jewish music by the Ensemble Budowitz.

One last and important item of *TFRJ*'s contents seems worth noting. This is the exceptionally useful bibliography of recently published free-reed literature. Organized by year and topically by instrument, it is an invaluable tool for researchers and enthusiasts alike. The bibliography at the end of this first volume covers an entire seven years, from 1990 to 1997, and encompasses a comprehensive assortment of material.

A hearty round of applause is certainly due Pendragon Press for the legible and compact format of *TFRJ*. The well-organized table of contents affords ready access to individual essays and features. A bold title plainly marks the beginning of each major article, and reviews of similar materials are grouped together under a section heading, each prefaced with a bibliographic entry. Those who prefer to thumb through *TFRJ*, as I did, may initially find that the reviews tend to merge into one another, making it a bit difficult to tell where one ends and the next begins. This, however, is but a tiny quibble compared with the overall neatness of presentation.

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Singleness of purpose and breadth of vision are indispensable qualities when charting unexplored territory; the editorial board of *TFRJ* evinced both when soliciting contributions to this first issue. Until now, academic attention to free-reed instruments has been scant at best, but the editors and contributors to *TFRJ* have succeeded in ameliorating this deficiency with intelligible scholarship. The result of their efforts is absorbing and rewarding reading. Free-reed devotees of any stripe will discover that other instruments of the genre share at least some of the qualities, merits, and peculiarities of their own. Aside from its appeal for enthusiasts, this journal will interest a broader readership as well; its premise and contents have already made important contributions to musicology, and they promise to win new friends for free-reed instruments in the future.

*The Free-Reed Journal* is published annually in the autumn by the Center for the Study of Free-Reed Instruments, The Graduate Center, City University of New York (on the internet at <http://web.gsuc.cuny.edu/freereed>). Copies of volume 1 are available from Pendragon Press, P.O. Box 190, Hillsdale, NY 12529. One can visit their website at <http://www.pendragonpress.com>.

—Gregory A. Vozar  
Los Angeles, California



AMIS members gather in front of Jasper Sanfilippo's "Victorian Palace" during the recent twenty-ninth annual meeting of the Society. Photo courtesy of Gerhard and Friederike Stradner.

## 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 photos of particularly interesting instruments in their collections are also welcome.

The *Newsletter* is published in winter, summer, and fall issues, with corresponding submission deadlines of December 1, April 1, and August 1.

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

—William E. Hettrick



The Old Square of the Past  
(Was \$450, Now \$15)

THE  
MUSICAL AGE'S  
PROPOSED INCINERATION  
OF THE  
OLD SQUARES  
AT THE  
ATLANTIC CITY  
CONVENTION



Its Future

*This depiction of the romantic past and ignominious future of the American square piano appeared in The Musical Age, vol. 44, no. 4 (November 28, 1903).*