

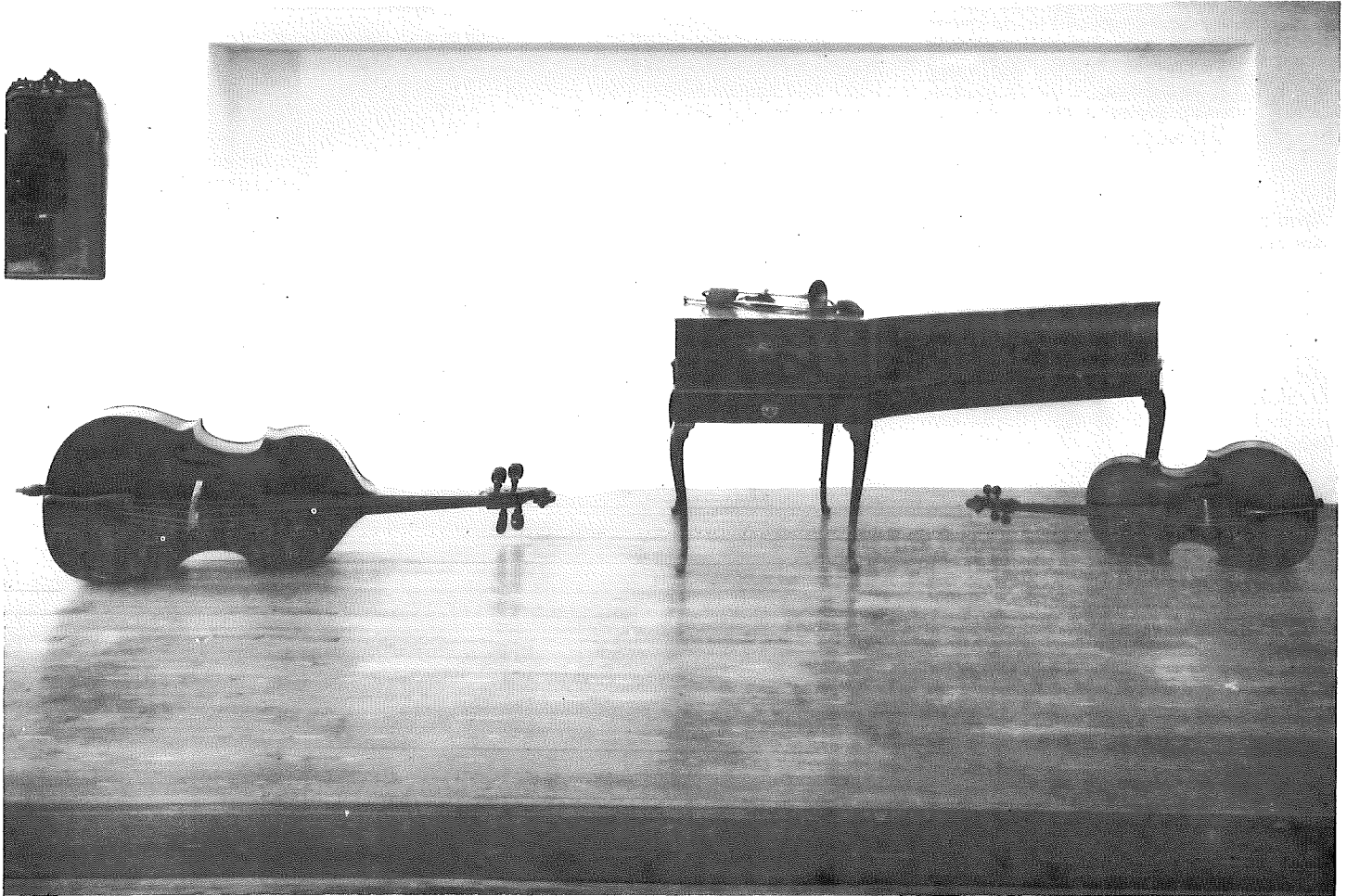
# NEWSLETTER

Of The

## American Musical Instrument Society

Vol. XX, No. 3

October 1991



Courtesy of Haags Gemeentemuseum

"One immediate impression given by the new permanent exhibition of musical instruments and prints (at the Gemeentemuseum in The Hague) is one of sparsity," according to Michael Latcham, Curator of Musical Instruments. The exhibition opened June 25.

### NEW EXHIBITION AT THE HAGUE

By Michael Latcham

*(The Haags Gemeentemuseum (Municipal Museum at The Hague) in The Netherlands opened a new, permanent exhibition on June 25, in the presence of Prince Claus of The Netherlands. Reportedly a great success, the occasion was marked by fanfares played by six trumpeters and two kettle drummers, led by Graham Nicholson, from two upper galleries in the main hall. After speeches by Rudi Fuchs, Director of the Museum, and Onno Mensink, head of the Music Department, Gustav*

*Leonhardt gave a recital on the Celestini spinet and the Soffenelli harpsichord, both located in the gallery devoted to keyboard instruments. The trumpets and drums were heard again during the following reception and Michael Barker played his Midified Recorder. Michael Latcham, Curator of Musical Instruments, explains the exhibition philosophy below. - Ed.)*

One immediate impression given by the new permanent exhibition of musical instruments and prints is one of sparsity; there are but a few instruments on view. The small number reflects a purely aesthetic choice. A smaller number of carefully chosen objects, rather than a larger quantity, seems to do more justice to the quality of the collection. The instruments

have been given the space to speak for themselves. Whether 150 instruments are exhibited, which is now the case, or the 500 or so that were on view in the past, makes little difference to the proportion that remains in the depot. In both situations, thousands of instruments must stay in the cellar. However, the arrangement of the present exhibition has gone hand in hand with a complete reorganization of the depots. The vast part of the collection, under the ground, is also available to the public. All that is required to see it is an appointment.

The criteria governing the choice of the instruments exhibited included their quality and the integrity of their condition.

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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.

BOARD OF GOVERNORS

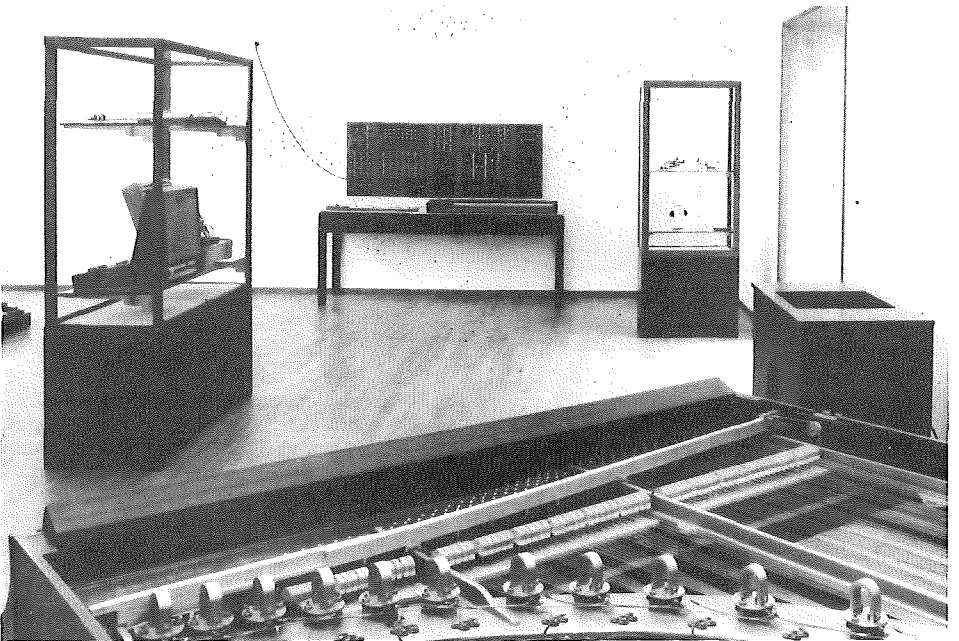
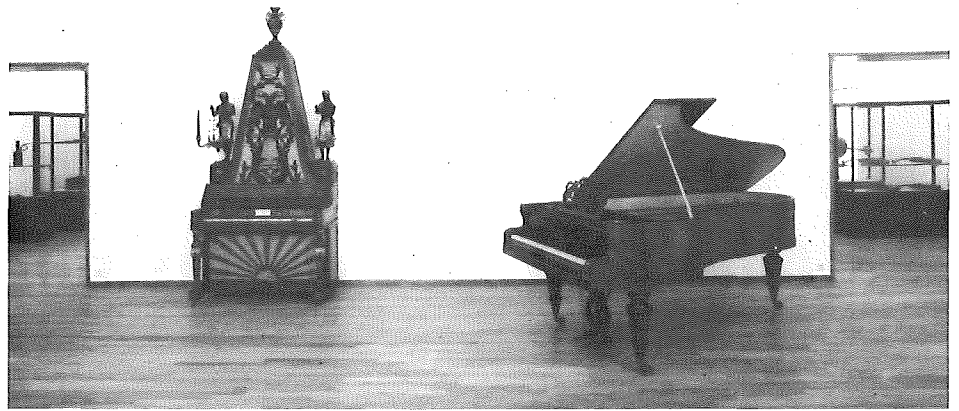
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		Susan E. Thompson (1991-94)

(Continued from p. 1)

Quality refers to the fact that in all times, some instruments have been better made and, as a result, have more intrinsic value than others of the same sort. Some of the best instruments of their kind are to be seen in the new exhibition. These include seven Richters oboes, the Colbert trombone, and the von Aardenberg recorders. In some cases, the instruments are unique examples of their type, as is the Dordrechtse Blokfluit and the Ruckers Quint harpsichord.

Integrity refers to the extent to which the instruments still represent the ideas of their original makers; i.e., the extent to which they have remained uncompromised by later restoration and repair. When instruments are virtually uncompromised, they often provide valuable and unequivocal information. But, more important for an exhibition is the fact that such instruments still present the inspiration that guided their makers; they have about them an air that can inspire us. The inspiration that guided their builders, coupled with high intrinsic quality, are the ingredients that allow the instruments to speak for themselves. It is not the diversity or the size of the collection that is its strength. Instruments of the highest quality and integrity are presented here as ambassadors for the collection as a whole. The J. B. Streicher grand piano, the Clavecin Royale of Wagner, the Hofmann grand piano, and the Schmah tangentenflügel, all new acquisitions, together with the Erard grand piano, ordered by Louis Napoleon for Hortense in 1808, are five examples of such instruments from the collection's pianos.

The condition of the instruments refers by no means to whether or not they are playable. Restoration is most often the antithesis of conservation. To coerce a musical instrument back to playability almost always involves compromising its integrity. The dilemma between restoration and conservation is presented by two upright grand pianos, to be found immediately on the right, when entering the music department from the main part of the Museum. One of them is restored, the other is not. Some instruments, like the Streicher and the Clavecin Royale mentioned above, would require the replacement of essential, sound-producing parts in order to make them play again properly, even though they both still give a good idea of how they once sounded. Such



Courtesy of Haags Gemeentemuseum

instruments will be left as they are. In other cases, such as the Erard and the Hofmann, the quality of the instruments appears to have been enough to have withstood both the test

of time and the hand of the restorer. Such instruments are still playable and can be used for concerts planned to be given on the podium where these two stand (and Leonhardt gave his

recital). Both the Rombouts gamba and the 'cello made by the father-in-law, Jacobs, are also playable; they can be seen in separate cases, alongside three violins and a viola built by the same two makers.

Other instruments, such as the Pisarenis spinet, are too decrepit to coax into life. To do so would be to pretend to have found the philosopher's stone. Other instruments have been "restored" to playing condition in the past, but, seemingly, carry their scars without losing their dignity. The Leenhouwer harpsichord and the Celestini spinet are cases in point. The trumpets, exhibited together with the two kettledrums, are others. The playing of such trumpets and kettledrums was an aristocratic profession in the 18th century. The gradual development of the popular brass band, helped along by the fast-developing industrial techniques of the 19th century, is illustrated in four show cases opposite, where the lowest level represents the 18th century and the upper level the plenitude of the 19th.

Another impression of the new exhibition that will immediately be felt on entering the music department from the main body of the Museum is the sober, if not somber, light. However, even as one becomes accustomed to the quality of the light, essentially dictated by conservation requirements, one senses the attraction of the lighter areas within the whole complex. With the relocating of the bookshop, another element of the skillfully arranged play of light, a vital part of Berlage's design for the Museum, completed in 1935, will be restored. In the music department, Michiel Polak, architect, has succeeded in creating and restoring just such an unfolding exchange of light and dark, despite the stringent demands placed on him to reduce the amount of light to which the instruments, themselves, are exposed. He has achieved this through a subtle placing of walls and openings, allowing the presence of both "light courts," large rooms within the building with ceilings that are in effect huge windows to the sky, allowing daylight to enter from above, to be felt from almost any of the darker (and the darkest) areas that form the larger part of the whole complex.

The articulation of light and dark will probably be the unconscious guide that leads the visitor from one room to the next. There is no fixed route or developmental line intended in the whole, except perhaps the oppositions between the quiet and almost timeless simplicity of the Renaissance instruments and books in the first three showcases, at what could be called the beginning of the exhibition, and the final extravagance of the Zwei-Mann-Orchester, very much of our time, almost sacrilegious in its transformations of musical context, masterly in its touches of humor, and shocking in its immediate vulgarity, at the end.

On the many possible routes between those two extremes, one is presented with differing concentrations of instruments and, on the way, a new and important part of the exhibition, the print room. Prints will be changed at regular intervals. Temporary exhibitions can also be created in the room now occupied by lutes, guitars, and the "fêtes champêtre" instruments, the bagpipes and hurdy-gurdies played by the French aristocracy on their picnics in the fields of late-18th-century France. These changing exhibitions are planned to coincide, on occasion, with short concert series to be given in the gallery with the concert platform. There, too, are found instruments by some of the most famous builders of all time,

including a clavichord by Silbermann and a grand piano by Erard. Two famous organ builders of Gouda, Hess and Friedrichs, are also represented.

If one takes the route past the lutes, one passes a room in which four horns are displayed. Walking past three of the earliest pianos—squares by Silbermann, Beyer, and Zumpe—one sees an original Berlage vitrine with various wind instruments, all of which have extra pieces that can be exchanged to make the tuning higher or lower, a way of coping with the lack of fixed standards at the end of the 18th century.

Taking the route through the print room, one comes to the automatic instruments, most of which require only winding up and starting. From there, one is led to a room containing mutations of some familiar forms which, in some cases, are most unfamiliar. These electronic instruments represent one of the most active aspects of the music department's current mission; i.e., the collecting of carefully selected electronic instruments, from the probably familiar, mass-produced Hammond organ,

to the highly personalized "Hands" of Waisvitz that in themselves bring to one's attention the modern dissolution of boundaries between composition, interpretation, and performance.

Finally, in the last room before passing to the Zwei-Mann-Orchester, one comes to "Mikrophonie" of Stockhausen, an indication of the contrast between old and new, between the craftsmanship of instrument building and the almost immaterial means of musical expression sometimes used today.

## WIND INSTRUMENT COLLECTORS TO MEET

The Association des Collectionneurs d'Instruments de Musique a Vent will hold its annual meeting on Sunday, October 6, at 6:30 p.m. at the home of Jacques Favier, 8 rue Ofenbach, 94400 Vitry; call 1.47263633. For information about the organization, contact Bruno Kampmann, 93 rue de la Chapelle, Apt. 166F, 75018 Paris; call 1.42093908.



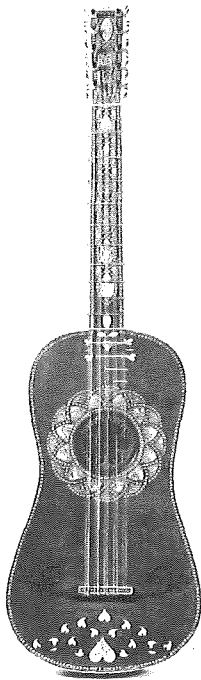
Courtesy San Antonio Convention Bureau  
The Alamo in San Antonio, whose heroic, but hopeless defense against Santa Anna's demands for surrender in February 1836 roused fighting anger among Texans — six weeks later they defeated the Mexicans at San Jacinto, crying, "Remember the Alamo!" — is just across the street from The Alamo Plaza Hotel, headquarters for the AMIS meetings, April 27-May 2, 1992.

## 1989-90 ACQUISITIONS AT THE METROPOLITAN

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

Musical instruments acquired by The Metropolitan Museum of Art in New York City in 1989 and 1990, according to Laurence Libin, Frederick P. Rose Curator of Musical Instruments, are as follows:

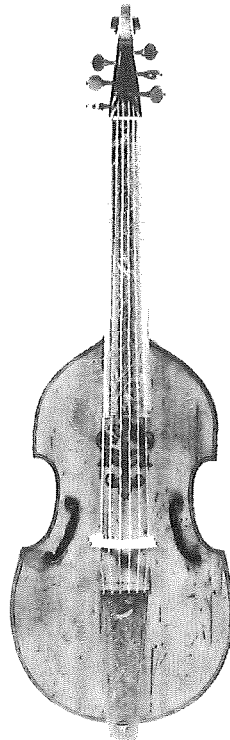
- 1989.13. Lute attributed to Wendelin Tieffenbrucker, Padua, late 16th century.  
 1989.33. Dung-chen, China for Tibetan market, early 17th century.  
 1989.44. Viola da gamba attributed to John Rose, England, ca. 1600.  
 1989.45. Luthier's workshop model, Bohemia, ca. 1830.  
 1989.55. Sgra-snyan (plucked lute), Tibet(?), 17th century(?).  
 1989.74. Player reed organ by Wilcox and White Organ Co., Meriden, Connecticut, ca. 1890.  
 1989.75. Harpsichord by William Hyman, Hoboken, New Jersey, 1972.  
 1989.76.1-3. Gusli (Russian psalteries) by Felix Stanislavski, Leningrad, 1988.  
 1989.91.1-4. Trumpet mutes by Shastock Company, Cleveland, ca. 1930.  
 1989.118a,b. Octavin by Adler & Co., Markneukirchen, ca. 1900.



Courtesy of Metropolitan Museum of Art  
 No. 1990.013. Guitar attributed to Matteo Sellas, Venice, ca. 1640. Purchase, Clara Mertens Bequest, 1990.

- 1989.124. Chamber organ by Daniel L. Spicher, Indiana(?), ca. 1855.  
 1989.127. Didjeridu, Arnhem Land, Australia, late 20th century.  
 1989.134. Piano stool, United States, mid-19th century.  
 1989.146. Violin bow, France, late 18th century.

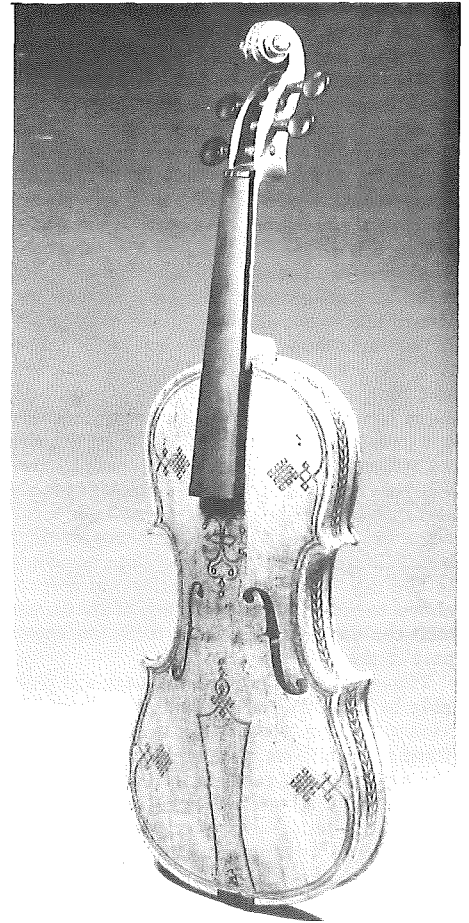
- 1989.147. Guitar by Jean(?) Voboam, Paris, 1697.  
 1989.184. Baritone horn by Henry G. Lehnert, Philadelphia, after 1875.  
 1989.188. Flugelhorn, France(?), mid/late-19th century.  
 1989.194.1. Oboe by William Milhouse, Newark, England, ca. 1770-88.  
 1989.194.2. Alto recorder by Goulding & Co., London, early 19th century.  
 1989.194.3. Flute by Alfred G. Badger, New York, mid/late-19th century.  
 1989.201. Kimkim (percussion vessel) by Ab-



Courtesy of Metropolitan Museum of Art  
 No. 1990.223. Viola da gamba by Barak Norman, London, 1692. Purchase, Clara Mertens Bequest, 1990.

- bas Magaji Ahuwan, Freehold, New York, 1989.  
 1989.212. Kimkim (percussion vessel) by Abbas Magaji Ahuwan, Freehold, New York, 1989.  
 1989.213. Hammered dulcimer, New York State(?), ca. 1850.  
 1989.214. Ichigen-kin (single-string zither) by Soko Kurachi, Japan, 1988.  
 1989.215. Handbell, France, early/mid-19th century.  
 1989.216. Arched harp, Central Africa, 19th century.  
 1989.218.1,2. English guitar (cittern) with case, London, late 18th century.  
 1989.259. Kudyapi, Mindanao or Sulu Archipelago, Philippines, early 19th century.  
 1989.322. Double-bell euphonium by C. G. Conn, Elkhart, 1936.  
 1989.330.1-115. Tuning forks and pitch pipes, Europe and United States, 18th-20th centuries.  
 1989.344.1. Mandora by Giuseppe Presbler, Milan, 1796.  
 1989.344.2. Mandolin by Giuseppe Presbler, Milan, 1797.  
 1989.345a,b. Flute with case by William R. Meinell, New York, 19th century.  
 1989.357. Musical glasses by Francis Hopkinson Smith, Baltimore, ca. 1830.

- 1989.384. Guitar by C. F. Martin, New York, ca. 1857-67.  
 1989.385.1-6. Four miniature violins and two pochettes, Europe, 18th-20th centuries.  
 INST.1989.1. Autograph book of testimonials for Julius Horvath's Philamona violin, New York, 1913.  
 INST.1989.2. Cymbala (handbell carillon) by Robert P. Bisey, Seaford, New York, 1966.  
 INST.1989.3.1,2. Harpsichord with matching chair by Frank Hubbard, Boston, 1968.  
 INST.1989.5.1-7. Caricatures by William Winternitz, New York, 1961-78.  
 1990.7. Violin, England, mid-17th century.  
 1990.12.1. Dan tam (lute), Vietnam, 19th century.  
 1990.12.2. Gong chain, Borneo, 19th century.  
 1990.98. Quinton d'amour by Jean Colin, Mirecourt, mid/late-18th century.  
 1990.103. Guitar attributed to Matteo Sellas, Venice, ca. 1640.



Courtesy of Metropolitan Museum of Art  
 No. 1990.7. Violin, England, mid-17th century. Purchase, Clara Mertens Bequest, 1990.

- 1990.112.1. Chakhe (zither), Thailand, early 20th century.  
 1990.112.2. Serung (lute), Ayutthaya(?), Thailand, 20th century.  
 1990.112.3. Lute, Southeast Asia, 19th-20th centuries.  
 1990.112.4. Sgra-snyan (lute), Nepal(?), 19th century.  
 1990.112.5. Sgra-snyan (lute), Tibet or Nepal, 19th century.  
 1990.129.1. Lute, Indonesia, 19th century.  
 1990.129.2. Rubab (lute), Afghanistan, early 20th century.  
 1990.129.3. Sadiu (stick zither), Cambodia, 20th century.  
 1990.129.4. Spike lute, Asia, early 20th

century.

1990.129.5. Shamisen (lute), Japan, 19th century.

1990.130.1. Hasapi (lute), Batak people, Sumatra, 20th century.

1990.130.2. Double-headed drum, Indonesia, 19th century.

1990.130.3. Mokko (drum), Indonesia, early 20th century.

1990.130.4. Tube zither, Southeast Asia(?), early 20th century.

1990.131.1. Kundi (harp), Mangbetu, Zaire, 19th century.

1990.131.2. Harp, Karen people, Burma, 20th century.

1990.131.3. Lyre, southern Sudan.

1990.131.4. Gunbri (lute), Morocco, 20th century.

1990.131.5. Harp-lute, Liberia(?), West Africa, 20th century.

1990.178. Harp, Guadalajara(?), Mexico, ca. 1980.

1990.218.1. Guitar by Mauchant frères, Paris, ca. 1840.

1990.218.2. Quinton (five-stringed violin) by Peter Wamsley, London, ca. 1740.

1990.218.3. Violoncello by Abraham Prescott, Concord, New Hampshire, ca. 1831-50.

1990.220. Guitar by José Massague, Barcelona, ca. 1750.

1990.221. Guitar by Benito Sanchez de Aguilera, Madrid, 1797.

1990.222.1. Clarinet in E-flat by H. Prentiss, Boston, 19th century.

1990.222.2. Clarinet in C by P. Marsh, Calais, Vermont, 19th century.

1990.222.3. Clarinet in C by John Ashton, Boston, 19th century.

1990.222.4. Clarinet in C by Charles Felchlin, Bern, 19th century.

1990.223. Viola da gamba by Barak Norman, London, 1692.

1990.277. Komo (trumpet), Bamana people, Mali, 20th century.

1990.289.1-21. Portfolio of watercolor plates depicting Chinese musicians, China, ca. 1800.

1990.290. Flute by George W. Haynes, Boston, early 20th century.

1990.331. Chamber organ by Henry Erben, New York, 1838.

INST.1990.1. Harpsichord by Hubbard and Dowd, Boston, 1951.

INST.1990.2. Kettle drums, United States, 20th century.

INST.1990.3. Bass drum, United States, 20th century.

INST.1990.4. Automatic piano-playing mechanism by Chase and Baker Co., Buffalo, New York, ca. 1910.

INST.1990.6.1-223. Mounted photographs of bells and maps collected by Nathaniel Spear, Jr., 20th century.

## BODKY COMPETITION WINNERS ANNOUNCED

Ursula Deutschler of Thun, Switzerland, who studied fortepiano with Malcolm Bilson and harpsichord with Kenneth Gilbert, received the Erwin Bodky Award and the Polaroid Prize of \$4,000 for her all-Mozart recital, played June 8 during the Erwin Bodky Competition, sponsored by the Cambridge Society for Early Music, as part of the 1991 Boston Early Music Festival.

Zvi Meniker of Israel received the Boston Acoustic Prize of \$2,000. Also among the finalists was Byron Schenckman of Seattle, Washington, a student of Elisabeth Wright.

## USD MUSIC MUSEUM ANNOUNCES CONCERTS

The Shrine to Music Museum on the campus of The University of South Dakota, Vermillion, has announced its sixth-annual series of Sunday-afternoon (2:30 p.m.) concerts by internationally-known performers using period instruments. The performances will be held in the Arne B. Larson Concert Hall at the Museum, corner of Clark & Yale Streets, Vermillion:

October 13. The Chestnut Brass Company of Philadelphia.

November 24. The Baltimore Consort.

December 8. "Christmas at Monticello" with Elaine Thornburgh, harpsichord, and the Jefferson Chamber Players of San Francisco.

February 2. Eduard Melkus, Baroque violin, Vienna, and Preethi de Silva, harpsichord and fortepiano.

March 1. The Locke Consort of Amsterdam.

Duo Geminiani (Stanley Ritchie, Baroque violin, and Elisabeth Wright, harpsichord) will perform on November 9, as part of the national meeting of the Violin Society of America, which the Museum is hosting, November 7-10.

The Museum's annual re-creation of *The Golden Age of Bands 1865-1915* will be presented May 1 in Theatre I of the Warren M. Lee Center for the Fine Arts.

The Museum will also present another series of noon-hour, brown bag lunch tours. First-semester offerings are:

October 11. An Anecdotal Visit to the Horniman Museum in London; Margaret Birley, Assistant Keeper of Musical Instruments, London, and the USD Woodwind Trio.

November 8. Early Italian Stringed Instruments: Restoration and Performance; Andrew Dipper, London/Minneapolis, and David

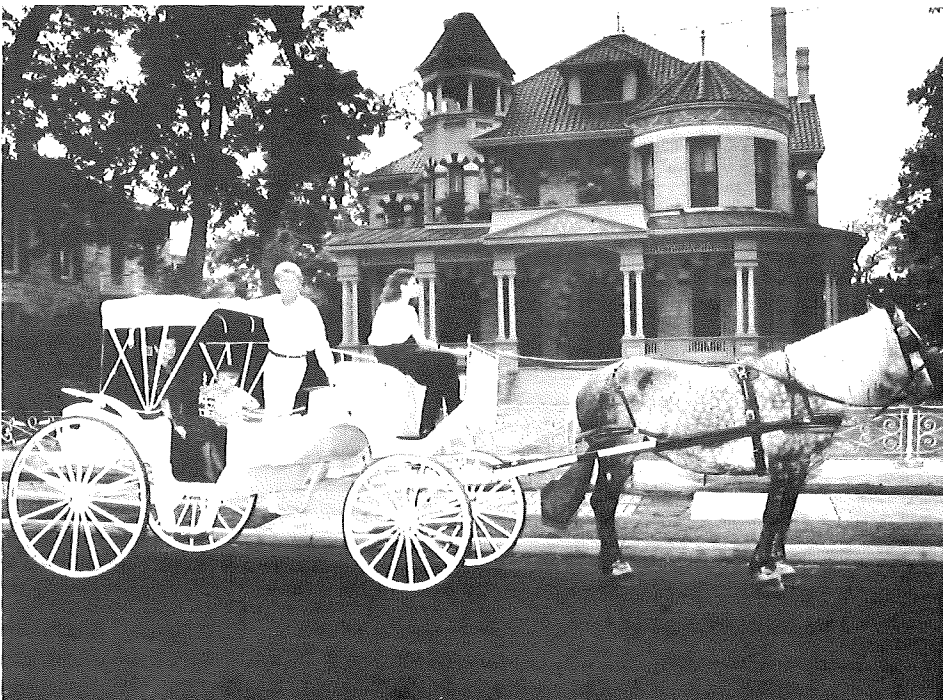
Neely, Associate Professor of Music, USD. December 6. A Strange Breed: The Violoncello Piccolo; Rick Rognstad, Associate Professor of Music, USD.

## GERMAN COLLEAGUES INVENT THE MUTABOR

The mutabor, an experimental, computer-controlled electronic keyboard instrument designed to play in pure temperament, has been developed at the Technische Hochschule in Darmstadt, Germany, where it is also used to compare the way a composition sounds with different tunings by playing, then immediately replaying, the same piece in different temperaments.

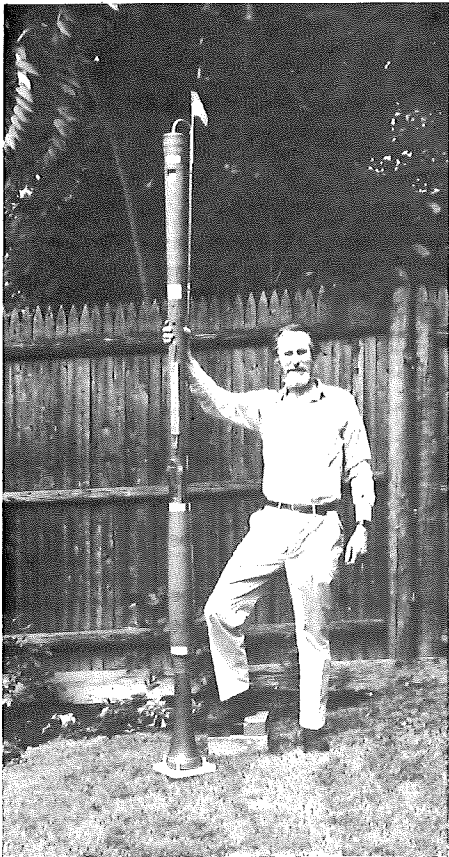
The mutabor has the usual, 12-key-per-octave keyboard, but has more than 5,000 pitches in each octave. Whenever a key is pressed, the frequency (pitch) associated with that key can change while the instrument is being played (which the developers call a mutating temperament). The computer can retune the instrument in a very short period of time (milliseconds) to the pitches which the performer "means." Since musicians often disagree on how that should be decided, the rules that the computer follows are programmable and can be changed. The developers have also developed a programming language for programming such rules, which they call "tuning logic."

An article "Mutabor - Ein rechnergesteuertes Musikinstrument zur Untersuchung von Stimmungen," written by Bernhard Ganter and others for *Acustoca: International Journal on Acoustics* (Stuttgart: S. Hirzel) in 1985, describes the instrument and its potentialities. Ganter can be contacted at the Technische Hochschule, Schloßgartenstraße 7, D-6100 Darmstadt, Germany.



Courtesy San Antonio Convention Bureau  
Horse drawn carriages provide tours of certain parts of downtown San Antonio, including the King William Historic District, an area settled by wealthy German merchants and craftsmen in the mid to late 1800's. Two homes, the Steves Homestead and the Guenther House, are open to the public on a regular basis. AMIS meets in San Antonio, April 27-May 2, 1992.

## VON HUENE BUILDS CONTRABASS RECORDER



Courtesy of Von Huene Workshop

Friedrich von Huene of Brookline, Massachusetts, poses with "the world's largest contrabass recorder," built recently by the Von Huene Workshop. Without the flag or the pedestal, it stands 8' 9" tall.

What may well be the largest contrabass recorder in the world, going down to 8-foot C, has been built by the Von Huene Workshop in Brookline, Massachusetts, for the Hochschule für Musik in Cologne, Germany. Friedrich von Huene sends the following report:

Making it was quite a challenge. Andreas and I did several experiments and finally came up with a successful design. I had called the Fisk Organ Company in Gloucester, Massachusetts, for advice about 8-foot pipes. Of course, we were stretching the limits! People don't increase in size, when the instruments increase in size. In 1967, I visited the Museum Vleeshuis in Antwerp, where I measured and tested the famous recorder made by Hans Rauch von Schratt in the 16th century. That instrument is at "Renaissance pitch," about  $a=460$ , so to make an instrument at  $a=440$  would increase the size by a factor of 1.045. Of concern was the lung capacity of players, as well as the size of the holes to be covered by fingers and which holes would have to be covered by keys. We ended up with only four holes to be covered by fingers and nine to be covered by keywork. The keywork, hidden under the large fontanelle and the brass cover on the centerpiece, became quite elaborate. With the long foot joint, the instrument is 8' 9" long, the largest in the world. The instrument is also supplied with a short foot joint that reaches down only to F.

It is interesting to note that such large recorders were made frequently during the Renaissance. A set of recorders thus equipped could be a good substitute for a chamber organ, more moveable and less expensive. A contrabass recorder with the extension down to C is pictured in Mersenne, and the Paris and Vienna collections each possess a contrabass that goes down to F below the bass clef. As far as I am aware, however, nobody has made one that extends all the way down to C, so we are proud of having been the first in this century to accomplish that feat.

## FRANZ LAUTER — A SECOND LOOK

By Laurence Libin

Nineteenth-century American oboes are quite scarce, so Nora Post's recent gift to The Metropolitan Museum of Art of an oboe stamped F. LAUTER/NEW YORK was especially welcome. The handsome ivory- and horn-mounted instrument, in four ebony sections, including a baluster with cotton reel finial and brass tuning slide, has nickel-silver, cupped keys (16 touches) mounted in blocks, except for one metal replacement saddle. The leather-covered case also contains an old reed and staple.

Although "Fr. Lauter in Münster" exhibited wind instruments at the first Allgemeine Deutsche Gewerbeausstellung in Berlin in 1844 (*Zeitschrift für Instrumentenbau*, xiv/32, p. 773; reference courtesy of Martin Elste, Berlin), he does not appear in Langwill's *Index of Wind-Instrument Makers*. However, Nancy Groce's invaluable Ph.D. dissertation, *Musical Instrument Making in New York City During the Eighteenth and Nineteenth Centuries* (Ann Arbor: University of Michigan, 1982), lists Franz Lauter, also known as Francis E., at various Manhattan addresses between 1851 and 1885. According to Groce's sources, Lauter claimed to have won a prize at the 1844 exhibition and displayed wind instruments at American Institute fairs between 1851 and 1857. In 1859 and following years, he took partners into his business and advertised as an importer and manufacturer of stringed, wind, and percussion instruments.

Lauter's family history is unknown, but it is safe to assume that he was one of many German craftsmen who immigrated to New York about 1850. His mark is stamped on the oboe in three places. Each mark involves two different stamps, one for his name and another, below, with smaller letters, for the city. Closer examination reveals that the second line is stamped over an earlier mark that was incompletely erased; it appears to have read, DÜSSELDORF. Doubtless, then, Lauter brought the oboe with him or imported it from Germany; unfortunately, as a result, it must be removed from the known corpus of American-made oboes. However, Düsseldorf emerges, along with Münster, as Lauter's possible earlier domicile.

Elizabeth Scheeben of the Stadtarchiv Düsseldorf searched local records, but found no mention of Lauter in city address books going back to 1814. However, Scheeben did uncover an 1839 document in which Franz Lauter and Lorenz Lauter, both farmers, were named in the purchase of a "funeral place" in Heerd, then a rural community on the Rhine opposite Düsseldorf. It is uncertain whether Franz Lauter of Heerd is the same person who lived

later in New York, but immigration records or obituary notices yet to be found may provide evidence.

Individuals knowing of any other instruments bearing Lauter's stamp or label are asked to contact Libin at The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028.

## BOOK REVIEWS

Spohr, Peter. *Kunsth Handwerk im Dienste der Musik: Transverse flutes down the centuries from all over the world*. Frankfurt am Main: Peter Spohr, 1991. 90 pp, 126 instruments, each illustrated in black & white, n.p.

Probably the single most important collection of flutes is that of Dayton C. Miller, now in the Library of Congress in Washington, D.C., but the most important flute exhibition in the last ten years is certainly the one brought together by Peter Spohr, admired by many at the Historisches Museum in Frankfurt am Main, March 6-April 7, and the Stadtmuseum in Munich, April 14-May 5. The show included not only flutes from four centuries, but also particularly beautiful and extraordinary examples, most of them in working order.

Spohr's effort was exceptional. Visitors could see flutes from Western art music, representing 95 different makers, neatly arranged in glass display cases. In addition, there were 25 unsigned instruments from various parts of the world, and some folk instruments—from all corners of the globe.

Spohr published his catalog—in three languages (English, French, and German)—with photographs of every instrument. Those of us who have made similar efforts in the past will recognize the amount of work such a catalog entails. Also noteworthy is the appendix, which describes the unique key mechanisms of the flutes and how each were built. Even a list of builder's trademarks is included!

Many of the flutes came from Spohr's own superb collection, but there are also beautiful instruments loaned from 27 other collections—most of them private. Thus, the exhibition gave the general public a unique opportunity to see instruments otherwise "hidden away." Only a few important instruments were from museums, notably the late "Renaissance flute," made perhaps in Augsburg or northern Italy, from the collections of the Germanisches Nationalmuseum in Nürnberg, plus flutes by Schlegel of Basel and Gerock of London, a reed flute from Indonesia, and a Maori thigh-bone flute from New Zealand, all from the collections of the Munich Stadtmuseum. Many of the other folk flutes came from Charles Tripp's significant collection, *Flûtes du monde*, in Belfort, France.

The catalog can be acquired either directly from Peter Spohr (P.O. Box 701011, 6000 Frankfurt 70, Germany) or from Tony Bingham in London.

- Friedrich von Huene

Montagu, Jeremy. *The Flute*. Shire Album 252. Princes Risborough, Buckinghamshire: Shire Publications, 1990. 32 pp., 58 b & w illustrations. ISBN 0-7478-0085-5. \$3.75.

This is the first of Shire Publication's new mini-series of affordable books about musical instruments. Jeremy Montagu, Curator of the Bate Collection of Historical Instruments at Oxford University, surveys the history of the

European transverse flute from the Middle Ages to the present day, devoting most of his coverage to 18th- and 19th-century developments. The text is quite clear, although the author must occasionally sacrifice detail for the sake of compactness. Montagu also explains basic flute acoustics and provides a bibliography, a short repertoire list, and a list of historical flute collections.

The book's many illustrations are quite an asset. They include photographs of more than fifty flutes in the Bate Collection, in sharper images than are to be found in Philip Bate's standard work, *The Flute*. Conveniently gathered here are several close-ups of key details, tone holes, cork adjusters, and tuning slides. A few photographs show flutes in playing position, the most useful being one of Dr. Burghley's alto flute, with its unusually shaped head joint.

Copies of the book are available directly from the publisher by sending \$3.75 (U.S. dollar checks accepted!) to Shire Publications, Cromwell House, Church Street, Princes Risborough, Buckinghamshire, U.K., HP17 9AJ. Also available is Jeremy Montagu's *The French Horn* (Shire Album 254), at the same reasonable price. Books will be sent by surface mail (no additional charge for postage).

- Amy Kreitzer

## STUDENT TRAVEL ASSISTANCE OFFERED

The AMIS Student Travel Grant Committee is offering assistance to students planning to attend the annual meeting in San Antonio, Texas, April 27-May 2, 1992.

Applications should be addressed to the Chairman of the Committee, Darcy Kuronen, Musical Instruments, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115, 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 the previous annual meeting.) 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 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.

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 applications is December 31, 1991.

## KOSTER APPOINTED CONSERVATOR AT USD



Photo by R. Simon Spicer

John Koster of New Bedford, Massachusetts, joined the staff of The Shrine to Music Museum at the University of South Dakota in Vermillion as Conservator on September 1. A Harvard College graduate, Koster has a well-established reputation as a conservator and researcher of keyboard instruments, is widely published, and has had a wide range of experience, including work at the Metropolitan Museum of Art in New York, where he was an Andrew W. Mellon Fellow, and the Museum of Fine Arts in Boston.

His recently completed catalog of the keyboard instruments at the Museum of Fine Arts was funded with grants from the National Endowment for the Arts and the Getty Grant Program. He has been a maker of early keyboard instruments since 1975, is a harpsichord and organ player, has traveled extensively in Europe to do research, is an expert on wood identification, and has taught successfully, both at Harvard and at the Museum of Fine Arts.

## GUITARS EXHIBITED AT THE MET IN NYC

An exhibition of historic Spanish guitars opened in the André Mertens Galleries for Musical Instruments at the Metropolitan Museum of Art in New York City on October 1. The exhibition, which will be on view through January 5, 1992, shows 35 instruments, nearly all for the first time in America, as part of the celebration of the 500th anniversary of the voyage to America by Christopher Columbus.

Organized by the Sociedad Estatal Quinto Centenario - Spain '92 Foundation, Instituto Nacional de las Artes Escénicas y de la Música, Sociedad General de Autores de España, and the Instituto Español de Emigración - Casa de España, in cooperation with the Metropolitan Museum of Art, the guitars come primarily from public and private Spanish collections and

illustrate both the development and the regional styles of the Spanish guitar. The instruments range from a 16th-century vihuela to Andrés Segovia's instrument made by Manuel Ramírez of Madrid in 1912; the latter was given to the Met in 1986.

Most of the exhibited instruments are from the 18th and 19th centuries and represent various regional schools. A section of the exhibition is devoted to Antonio de Torres, "who began transforming the guitar from a quiet parlor instrument into a more robust and sonorous one." Original tools, photographs, and materials from the workshop of Santos Hernández, dating from the beginning of this century, are also included.

Four recitals of Spanish guitar music will be presented in the Met's Uris Auditorium at 7:00 p.m.:

October 9. Hopkinson Smith, vihuela and Renaissance guitar.

October 30. Jose Miguel Moreno, vihuela and Romantic guitar.

November 20. Victor Monge, "Serranito" (Flamenco guitar).

December 11. Manuel Barrueco (Classical guitar).

The exhibition was organized by Cristina Bordas of the Sociedad Estatal Quinto Centenario and Laurence Libin, Frederick P. Rose Curator at the Metropolitan Museum of Art. A catalog is available from the Met's bookshop for \$35.00.

## NUSSBAUM REPORTS ON BRASS FESTIVAL

The seventh Early Brass Festival, co-sponsored by The Historic Brass Society and the Amherst Early Music Workshop, was held August 2-4 at Amherst College in Amherst, Massachusetts. More than 50 professional performers, teachers, students, and brass lovers from fifteen states and three foreign countries contributed to the most successful festival held so far. Subjects and repertoire ranged from the 14th to the 19th centuries, including both practical information and the results of scholarly research.

John Thiessen presented new information about the transition from the natural trumpet to the slide trumpet, showing that the English penchant for large orchestral works and martial themes contributed to the slide trumpet's use and popularity. John McCann presented an interesting perspective on cornett construction, showing some of the nuances of building a successful instrument. Cornett playing, featuring works by Gabrieli, Lasso, Schmelzer, and Tolar, showed that performers in this country have reached a level of performance that was only dreamed of ten years ago.

Trevor Herbert's presentation about 19th-century British brass bands, coming on the heels of his recent book, was of special interest. Richard Seraphinoff talked about a number of issues dealing with the natural horn, such as mouthpiece choices and hand position, and Ross Duffin's lecture about barrel bells and backward bells, directed at both reeds and brass, brought to light a recent discovery of his that helps fill in a part of the development from straight to coiled instruments.

For further information, write to the Historical Brass Society, 148 West 23rd Street, No. 2A, New York, NY 10011.

- Jeffrey Nussbaum

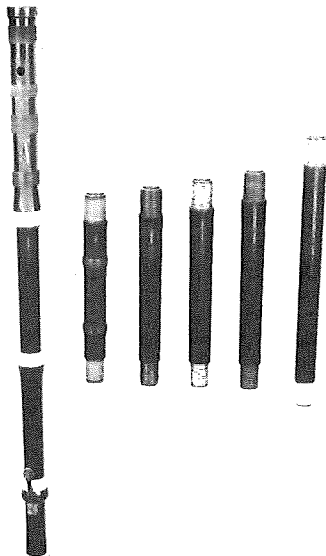
# SOUTHERN ILLINOIS U CHECKLIST PREPARED

By Albert R. Rice

The collection of 127 musical instruments at the University Museum at Southern Illinois University (SIU) at Edwardsville was originally assembled by three collectors and came to the University by purchase and by gift. It consists of 52 European woodwinds, nineteen stringed instruments, a harpsichord, twenty-three non-Western instruments, and sixteen miscellaneous items.

The first collection, purchased by the University Library in 1969, came along with a collection of musical autographs, letters, manuscripts, first editions, and photographs from the estate of the American violinist, Carl Henry Tollefsen (1882-1963). The instruments, which were bequeathed to Tollefsen in 1947 by the cellist, Uri Biltstin, included both wind and stringed instruments, including a colascione, a lute, and six arclutes that I attribute, in consultation with James Tyler of the University of Southern California, to Leopoldo Franciolini.

The second collection, given by John F. Kirburz, Jr. in 1971, included a select group of flutes, in addition to music, books, and periodicals. Kirburz played piccolo with the St. Louis Symphony and taught part-time at SIU. Part of the collection was first assembled by his father, John F. Kirburz, Sr., who was principal flute with the St. Louis Symphony and had a career as a soloist, according to Bukalski.



Courtesy of Southern Illinois University  
No. 70.618. Flute by Thomas Lot, Paris, ca. 1760. Ebony with ivory trim. Six corps de rechange.

The third collection, a group of African instruments, was purchased for the University Museum in Sierra Leone by Margaret Sherwin, a University librarian. It is featured in *The University Collects: An Exhibition of Artworks from the Collection of Southern Illinois University at Edwardsville*, September 25-October 19, 1979 (Edwardsville: Office of Cultural Arts and University Museums, 1979), pp. 39-41.

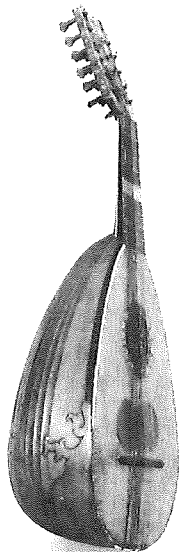
The following checklist includes only the most notable instruments. A complete checklist can be obtained from David Huntley,

Director, University Museum, Southern Illinois University at Edwardsville, Box 1150, Edwardsville, IL 62026.

70.0692. Harpsichord attributed to the Cresci workshop, Pesaro, Italy, 1755. Single manual, 4 1/2 octaves, F to c'''. Signed in ink on the inside of the case, *Cresci Pisaro Di 24 Aprile 1755*.  
70.618. Flute by Thomas Lot, Paris, ca. 1760. Four sections, ebony, ivory trim, silver key. Six corps de rechange.

70.607. Flute by W. Freyer, Strasbourg, ca. 1790. Three sections, boxwood, ivory trim, silver key.

70.621. Flute by William Henry Potter, London, ca. 1810. Five sections, boxwood, ivory trim, six pewter-plug keys.



Courtesy of Southern Illinois University  
No. 70.671. Mandalona by Antonio Vinaccia, Naples, 1770.

70.628. Flute by Charles Felchlin, Bern, ca. 1830. Four sections (left-hand and foot joints missing), boxwood, horn trim.



Courtesy of Southern Illinois University  
No. 70.605. Oboe by Guillaume Triébert, Paris, ca. 1820. Boxwood with ivory trim and seven brass keys.

70.627. Flute by Asa Hopkins, Litchfield, ca. 1835. Four sections (head joint missing), ivory trim, brass key.

70.630. Flute by Joseph Prowse, London, ca. 1840. Nicholson model, four sections, rosewood, metal trim, seven keys (missing).

70.624. Flute by Boehm & Mendler, Munich, ca. 1870. Three sections, silver with gold lip plate and wooden crutch, closed-hole mechanism with an open G-sharp key.

70.608. Flute by Berthold Söhne, Speier, ca. 1885. Four sections, cocus, ivory head joint, eleven German-silver keys.



Courtesy of Southern Illinois University  
No. 70.624. Flute by Boehm & Mendler, Munich, ca. 1870.

70.629. Walking-stick flute by Bieber, Stusslingen, ca. 1840. Four sections, boxwood, horn trim, wooden key.

70.605. Oboe by Guillaume Triébert, Paris, ca. 1820. Three sections, boxwood, ivory trim, seven brass keys.

70.603. Clarinet in B-flat by Gentellet, Paris, ca. 1825. Four sections, boxwood, ivory trim, fourteen brass keys mounted onto brass plates.

70.606. Clarinet d'amour by Lancé, Turin, ca. 1820. Three sections (missing metal neck and mouthpiece), maple(?), horn trim, five brass keys.

70.671. Mandalona by Antonio Vinaccia, Naples, 1770. Pine belly with ivory purfling, body of twenty-seven maple ribs with sixteen pegs in three rows.

70.661. Viola d'amour by Michael Ignatz Stadlmann, Vienna, 1792. Seven bowed and seven sympathetic strings.

70.673. Tanbur, India, 20th century. Twelve wood ribs, belly perforated with eleven holes; twenty-three metal frets and six wire strings.

70.674. Vina, India, 20th century. Two gourds, movable frets, seven strings.

70.682. Sarangi, north India, 20th century. Goat skin belly, three bowed strings and ten sympathetic strings.

70.675. Rebab, Tunisia, 20th century. Ivory inlay, two strings, ornately carved pegs.

70.684. Gusle, Yugoslavia, 20th century. Skin belly, fourteen small soundholes.

70.0691. Tanso Koto (small koto), Japan, 20th century. Kiri wood, thirteen silk strings.

70.0501. Kora (plucked harp-lute), West Africa, 20th century. Large gourd covered with leather held by thumb tacks. Nineteen metal and nylon strings.



70.0516. Horou (fiddle), Sierra Leone, 20th century. Seven strings, attached to the neck by small leather strips used to tune them; detachable rattle of rings on a metal plate at the top.

70.0502. Sengbei (drum), Sierra Leone, 20th century. Footed drum, conical-shaped, skin lacings.

70.0506. Kongoma (sanza), Sierra Leone, 1970. Large box, three metal blades placed above the sound hole.

70.0509. Lala (domino rattle), Tikonko, Foulah tribe, Sierra Leone, 1970. Pair of hooked sticks on which wooden disks are strung.

70.0511. Belangi (xylophone), Sierra Leone, 1970. Seventeen wooden bars, calabash resonators.

70.0512. Baba, Tikonko, Sierra Leone, 20th century. Two metal tubes, one with two large metal rings attached to it.

70.0517. Kelei (log drum), Tikonko, Sierra Leone, 1970. Large log drum, several slits on one side, perforated metal plates attached to both ends.

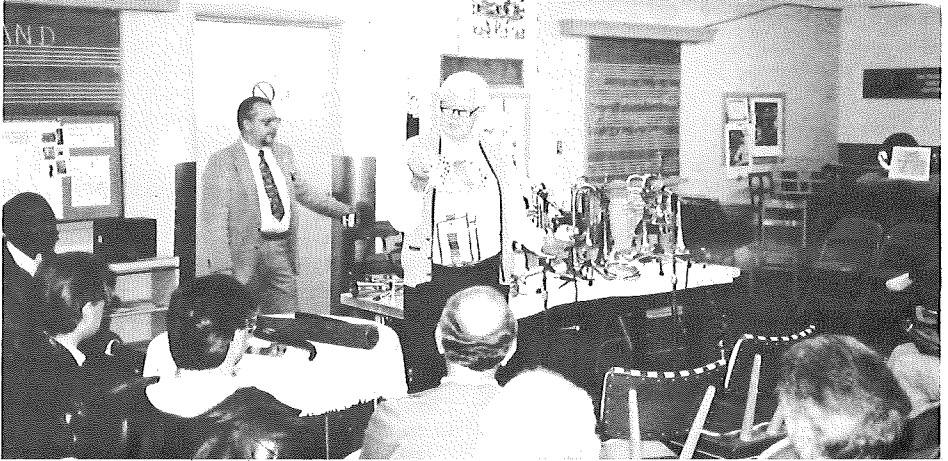
## MINIATURE PIANO CLUB ESTABLISHED

The Miniature Piano Enthusiast Club has been established to provide information about new and unusual pianos and to conduct research about the history of miniature pianos. Plans include the yearly presentation of awards for the most unique pianos, best looking collections, and oldest pianos; the maintenance of a library of greeting cards and postcards depicting the piano; and an annual convention. The first MPEC quarterly newspaper, *Musically Yours!*, was scheduled to be released at the end of April. Write to Janice E. Kesh, Founder, MPEC, 5815 N. Sheridan Road, Suite 202, Chicago, IL 60660; call 312-271-2970.

## ROSENBAUM COLLECTION GOES TO JAPAN

The mayor of Hamamatsu, Japan, the director of the city's cultural promotion department, and a representative of Kawai met recently with Laurence Libin at the Metropolitan Museum of Art in New York City and confirmed that the Rosenbaum Family Collection in Scarsdale, New York, has been purchased and will be going to Hamamatsu, where it will form the nucleus of a public exhibition. It is hoped that details of the relocation can be shared with AMIS members in the February issue of the *Newsletter*.

## NO. CALIFORNIA TRUMPET PLAYERS ORGANIZE



Courtesy of Bryce Martens  
Leon J. Whitsell, M.D. and AMIS member, demonstrates a conch shell from his collection of brass instruments at the organizational meeting of the Northern California Trumpet Guild, held April 28, 1990 in San Francisco (see *AMIS Newsletter*, Vol. XIX, No. 2-3 [June/October 1990], p. 15). Other AMIS members involved in the organization are Gil Cline of Eureka, Vernon C. Harp, Jr., of San Francisco, Karl F. Kaub of Mountain View, and Tom Zapata of Fremont, the organization's new vice-president.

Whitsell, who chaired the first meeting, has been in private practice in neurology and psychiatry for many years and has held faculty positions in various northern California schools of medicine. He is Medical Editor for the *International Trumpet Guild Journal*. His hobby is collecting, restoring, and demonstrating brass instruments.



Courtesy of Bryce Martens  
Roger Torrey, President of the Northern California Trumpet Guild, plays a fanfare on a coach horn from the Leon Whitsell Collection. He assisted Whitsell with a program given for the Guild's organizational meeting in San Francisco on April 28, 1990.

## 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 included with your copy to the Editor, AMIS Newsletter, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.*

**JOIN GEORGE AND ED** for the eighth and final George Lucktenberg Historical Keyboard Tour of Europe, May 30-June 13, 1992. Berlin, Leipzig, Halle, Hamburg, Copenhagen, Oslo, Trondheim, and Stockholm. Harpsichords, clavichords, early pianos, and more. This is the last time we do this tour. Write to Edward Kottick, 2001 Muscatine Avenue, Iowa City, IA 52240; call 319-337-3770.

**FOR SALE** from private collection. Superb Broadwood grand piano, London, 1804. 7 ft., 5+ inches. 5 1/2 octaves. Mahogany case with satinwood nameboard. Two pedals. On trestle stand. \$30,000. Call 212-865-6549.

**HAMMOND Model BC Organ (1936)**. Working, except player mechanism. Rolls, bench, speaker. First Presbyterian Church, Johnstown, NY 12095; call 518-762-4369.

**ANTIQUÉ MUSIC TYPEWRITERS** wanted. Keaton, Noco-Blick, Archo-Noma, others. Darryl Rehr, 11433 Rochester, No. 303, Los Angeles, CA 90025; 213-477-5229.

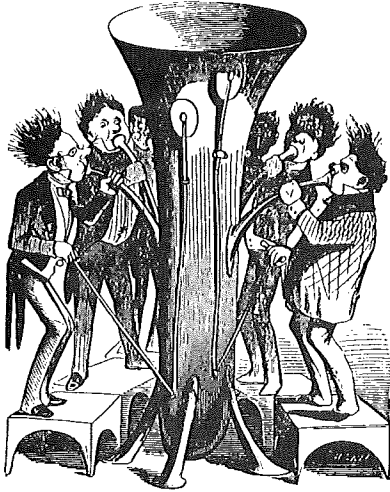
**QUARTZ CRYSTAL "Singing Bowls"** for healing, stress reduction, sound therapy. Also available: drums, rainsticks, chimes, bells. Largest distributor, lowest prices. The Crystal Store, 7320 Ashcroft, No. 303, Houston, TX 77081; call 1-800-833-2328 or fax 713-774-3224.

**SEEKING** war-time military musicians interested in joining the only all musicians post in the U.S. Write Joseph Losh, 1662 W. 8th Street, Brooklyn, NY 11223.

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

## ASK AMIS

"ASK AMIS" is a Newsletter feature offered in response to numerous inquiries received by the Membership Office for more frequent and informal exchange of information regarding topics such as collecting, restoring, and researching specific questions about musical instruments. The expertise of AMIS members is drawn upon to answer a variety of questions and address specific topics of interest. Please send your question(s) and answers to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069-2390. -Ed.)



**Question:** An amateur keyboard builder asks, "What would be an appropriate paint and/or technique to use to imitate woodgrain on a new, replacement lid for an old, inlaid-wood piano?"

**Answer:** Christopher Allworth, AMIS member and musical instrument maker from Halifax, Nova Scotia, suggests two books that should be helpful in answering this question: Paul N. Hasluck, *Practical Graining and Marbling* (London: 1902 and 1923).

Isabel O'Neil, *The Art of the Painted Finish for Furniture and Decoration* (New York: William Morrow & Co., 1971).

**Question:** I have a pianoette made by the Pianolin Co. of Mount Pleasant, Iowa. What can you tell me about its history?

**Answer:** Margaret D. Banks of Vermillion notes that the pianoette and pianolin were names interchangeably used to describe a chord zither played by simultaneously bowing and plucking the strings. They were manufactured by the Marxochime Colony in New Troy, Michigan, and distributed by that company and the Pianolin Co. of Mount Pleasant during the late 1920's and '30's.

Invented by C. O. Kirk, the pianoette was a variation of the ukelin (patented in 1929), another simultaneously bowed and plucked stringed instrument that was supposed to combine the attributes of both the Hawaiian ukulele and the violin. The primary difference between the pianoette and the ukelin is in the layout of the bowed and plucked strings.

**Question:** An AMIS member asks, "I would like information concerning 'reform' system bassoons, besides what was reported in Langwill's and Voorhees's articles in the *Galpin Society Journal*. In particular, in his book about the bassoon and contrabassoon, Langwill mentions a "Caccavaio system" made by Giosué Esposito of Naples."

**Answer:** According to William Waterhouse, AMIS member and bassoon player from London, there are full descriptions and illustrations of "reform" bassoons by Frederic Triébert and Angelo Marzoli, Paris, ca. 1860; Cornelius Ward and Giuseppe Tamplini, London, ca. 1853; Gautrot aîné, Paris, ca. 1875; and, Friedrich Wilhelm Kruspe, Erfurt, 1893, all in the exhibition catalog, *The Proud Bassoon* (Edinburgh, 1983). Giosué Esposito, active as a woodwind maker in Naples toward the end of the 19th century, built a 24-keyed bassoon with a modified bore designed by Luigi Caccavaio, who taught bassoon until 1913. However, this model would appear to have been less "reformist" than those mentioned above.

## WELCH REPORTS ON CLARINET FESTIVAL

**Clarinet Fest International** was held at Flagstaff, Arizona, July 17-24, touching on all aspects of clarinet performance, manufacture, and accessories. Concerts included works for early to ultra-modern instruments, including jazz, chamber works, quartets, and clarinet choirs.

Of particular interest to AMIS members was a concert by David Ross, who played on clarinets after Grenser, Dresden, ca. 1800, and Simiot, Lyon, ca. 1810, accompanied by Neil Stannard, playing a fortepiano after Stein, Augsburg, ca. 1785, with Michael Goldman, violin, David Green, viola, and Marcia Fowler, 'cello. They performed works by Stamitz, Danzi, and Mozart. Larry Combs of the Chicago Symphony played the Mozart Concerto on a "basset clarinet" in A by Leblanc.

Buffet, Leblanc, and Selmer all had completely redesigned new models to try, including basset clarinets. Buffet has a new, "thin-wall" instrument of radical design. Also present were instruments by Yamaha and hand-made instruments by Luis Rossi. The latter makes his instruments of cocus and rosewood imported from Latin America. His ideal is the "big bore" instruments of Boosey & Hawkes, which are no longer manufactured; they include a "vent key" for the throat B-flat that is somewhat like the "S-K" mechanism.

Also on display were barrel-makers, mouthpiece makers, reeds of all sorts and prices, and music. The intense activity was reminiscent of a Parisian flea market.

-Kermit Welch

## BUTLER INSTRUMENTS EXHIBITED AT THE MET

Ten functional sound sculptures by the New York artist, Ken Butler, were displayed in the André Mertens Galleries for Musical Instruments at the Metropolitan Museum of Art in New York City, April 16-June 23, an exhibition made possible by the Continental Corporation Foundation.

Ken Butler's imaginative, hybrid stringed instruments are assembled from household and found objects. Included are violins made of an axe and a bicycle seat, briefcase and bicycle-wheel guitars, and more complex assemblages incorporating miscellaneous parts of wood, plastic, and metal. When amplified, the entire body of each instrument becomes touch-sensitive, enabling the player to pluck, tap, stroke, or scrape various parts to produce a variety of percussive sounds, in addition to

those produced by the vibrations of the strings.

Butler's instruments and multi-media performances have been featured at the Portland, Oregon, Center for the Visual Arts, the Virginia Museum of Fine Arts, the Stedelijk Museum in Amsterdam, and elsewhere.

## 1991-92 CONCERTS SET AT THE MFA IN BOSTON

The Museum of Fine Arts in Boston has announced its 1991-92 series of twelve early music concerts, featuring both the resident Boston Museum Trio and guest performers. Sunday concerts are at 3:00 p.m.; weekday concerts at 8:00 p.m. All are held in the Remis Auditorium:

September 22. The Boston Museum Trio with Frank Kelley, tenor.

October 6. John Gibbons, harpsichord.

October 31. Sequentia presents "The Singer of Tales."

November 14. Laura Jeppesen and Jane Hershey, viola da gamba; Catherine Liddell, theorbo; Frances Conover Fitch, harpsichord.

November 24. Boston Museum Trio.

December 12. The Art of Fugue. Boston Museum Trio with Christopher Krueger, transverse flute, and Stephen Hammer, Baroque oboe.

January 12. Daniel Stepner, violin, and John Gibbons, fortepiano.

January 30. Marion Verbruggen, recorder, and John Gibbons, harpsichord.

March 1. Hopkinson Smith, Baroque guitar and vihuela.

March 15. Boston Museum Trio with the Ken Pierce Baroque Dance Company.

April 30. Daniel Stepner, violin.

May 17. Boston Museum Trio with Laura Blustein, violoncello.

## CAROLINA BAROQUE SETS SEASON

AMIS member, Dale Higbee, and the members of Carolina Baroque have announced a 1991-92 season of three Sunday-afternoon (3:00 p.m.) concerts:

October 20. Music of the French Court and Chapel, St. John's Lutheran Church, Salisbury, North Carolina.

February 9. Handel and His Italian Influences, St. John's Lutheran Church, Salisbury.

March 22. A Bach Celebration, Catawba College Chapel, Salisbury.

For ticket information, contact Carolina Baroque, 412 South Ellis Street, Salisbury, NC 28144-4820; call 704-633-9311.

## FUTURE MEETINGS

The Southeastern Historical Keyboard Society will meet at Agnes Scott College, Decatur, Georgia, April 2-4, 1992. Proposals for papers and lecture recitals about the tracker organ, harpsichord, fortepiano, and/or clavichord should be sent before November 15 to Elaine Funaro, 3 Sylvan Road, Durham, NC 27701; call 919-493-4706.

The Society for the Preservation and Advancement of the Harmonica will hold its 1991 festival and competition at the Metro-Detroit Airport Radisson Hotel in Romulus, Michigan, October 22-26. Contact SPAH, P.O. Box 865, Troy, MI 48099; call 313-949-6235.

The Midwestern Historical Keyboard Society will meet at Eastern Illinois University in Charleston, Illinois, April 30-May 3, 1992. The program will include a performance of the multiple harpsichord concertos of J. S. Bach, along with recitals by Larry Palmer, harpsichord, and Seth Carlin, fortepiano. Contact MHKS, 251 Redondo Road, Youngstown, OH 44504; call 216-746-8390.

## DUDGEON RECEIVES GRANT, WORKS ON BOOK



Courtesy of Ralph Dudgeon

Ralph Dudgeon, a member of the AMIS Board of Governors, has been given a research grant and a sabbatical leave from his teaching position at State University of New York, College at Cortland, to complete a book, *The Keyed Bugle in Europe and the United States*. Dudgeon, who is also an active keyed bugle player, has commissioned the English composer, Simon Proctor, to compose a modern concerto for keyed bugle and orchestra, to be published by Spring Tree Press. The composition will also be available with a piano reduction, and can be played on the modern flugelhorn, adding to the solo repertoire for that instrument, as well. For more information, contact Ralph Dudgeon, 5745 U.S. Route 11, Homer, NY 13077.

## SWISS OPEN MUSEUM FOR FOLK INSTRUMENTS

The long-awaited opening of the Swiss Museum and Institute for Folk Music, Musical Instruments, Costumes, and Customs, located in the Kornhaus (a former granary) in Burgdorf, Switzerland, was celebrated with four days of popular festivities, August 22-25. Streets were closed to traffic, as musicians and cooks from Grisons, Valais, and Ticino provided local specialties and typical folk music from their regions. Traditional dulcimer music from Appenzell, upper Valais, and Canton Bern was performed, along with recently composed compositions, at a special concert held at the Burgdorf city church. Another highlight was the Kornhaus Stafette (costume parade) on Saturday morning.

Establishment of the Museum has been a long-held dream of AMIS member, Brigitte Bachmann-Geiser. It is open Tuesday, Thursday, and Friday, 10 a.m. to 12:30 p.m. and 1:30 p.m. to 5 p.m., and Saturday and Sunday, 10 a.m. to 5 p.m. Write to Kornhaus Burgdorf, Postfach 810, CH-3401 Burgdorf, Switzerland; call 034-231010 or fax 034-231013.

## AMIS AUCTION ALERT!

A sensation at previous meetings in New York and Bethlehem were the auctions of contributed instruments, books, prints, and ephemera that took place after the annual banquet. Those who were not there missed a congenial event that rather painlessly raised money for the student scholarship fund.

An even bigger and better event is planned for the San Antonio meeting. In addition to the traditional and entertaining post-banquet event, featuring the Society's own Laury Libin as auctioneer, a new, silent auction will be added. The proceeds will go toward building the endowment fund for both the Curt Sachs Award and the Publications Prizes. It is not too early to start setting some auction items aside, as it is hoped that all those attending will bring something for the sale and bid on a prize to take back home. Even those who cannot go to San Antonio can contribute an item by mail.

Members who plan to donate items for the auction should contact Margaret D. Banks, Auction Coordinator, in advance of the event. Write to her at the AMIS Membership Office, c/o Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069; call 605-677-5306.

## YALE COLLECTION CONCERTS SET

The Yale University Collection of Musical Instruments has announced its series of concerts for 1991-92. All of the performances will be on Sunday afternoons at 3:00 in the second-floor gallery at the Collection, 15 Hillhouse Avenue, New Haven, Connecticut:

- October 27. Anner Bylisma, violoncello.
- December 8. Debra Vanderlinde, soprano; Will Crutchfield, piano.
- January 19. Richard Rephann, harpsichord.
- February 9. Amsterdam Loeki Stardust Quartet.
- March 29. Robert Gilliam-Turner, flute & recorder; Thomas MacCracken, flute & harpsichord; Lynn Tetenbaum, viola da gamba.

## WOOD WORKSHOP SET

A wood identification workshop will be held at the University of Massachusetts in Amherst, January 14-17, 1992, taught by R. Bruce Hoadley, Professor of Wood Science. No prior training in wood technology is necessary. Topics include a survey of anatomical features of wood used in identification, sampling and specimen preparation, and identification procedures. Approaches and methods appropriate to the identification of wood in historic objects will also be covered. Enrollment is limited to 20 individuals. The cost of \$350 includes instruction, materials, coffee breaks, and a class dinner. Contact Alice Szlosek or Trudie Goodchild, Division of Continuing Education, Room 608, Goodell Building, University of Massachusetts, Amherst, MA 01003.

## 1992 AMIS DUES REQUESTED

It is asked that AMIS dues for 1992 (the Society operates on a calendar year basis) be paid before January 31, 1992. Dues are \$35.00 for individual and institutional members and \$20.00 for student members. Spouse memberships are \$5.00; members are entitled to full voting privileges, but do not receive a second set of publications. Air mail (foreign) or first class (U.S.) delivery of AMIS publications is available for an additional fee of \$15 per year. Payment must be made in U.S. dollars through a U.S. bank. Student members (five-year maximum) must annually provide proof of current enrollment.

Dues notices for 1992 are enclosed with this issue of the Newsletter and a prompt response will be appreciated. A pre-addressed dues envelope is enclosed to make payment more convenient.

The 1991 issue of the *AMIS Journal* is expected to be mailed to members in January.

## ST. PAUL SCULPTURE USES INSTRUMENTS

Musical Selections, an art exhibit of paintings, prints, drawings, and sculpture, which opened at the Minnesota Historical Society's James J. Hill House in Saint Paul in December and closed on April 13, featured a unique, sound-producing sculpture by the Minneapolis artist, Norman Andersen. Called "Clamorama," the new work was designed especially for the exhibit. It incorporates organ pipes, angklung, percussion instruments, strings, mallets, an accordion, and a ukulele, "all of which play Andersen's composition at the touch of a switch." According to the January/February 1991 issue of *Minnesota History News* (Vol. 32, No. 1), "'Clamorama' carries the artistic interpretation of music to an imaginative blend of sight and sound, art and technology."

## BAGPIPE DEGREE AT CARNEGIE MELLON

Carnegie Mellon University in Pittsburgh 'is hoping to give the bagpipe a wee bit of respectability,' according to The Associated Press.

"The school this fall will offer a new music degree in bagpiping.

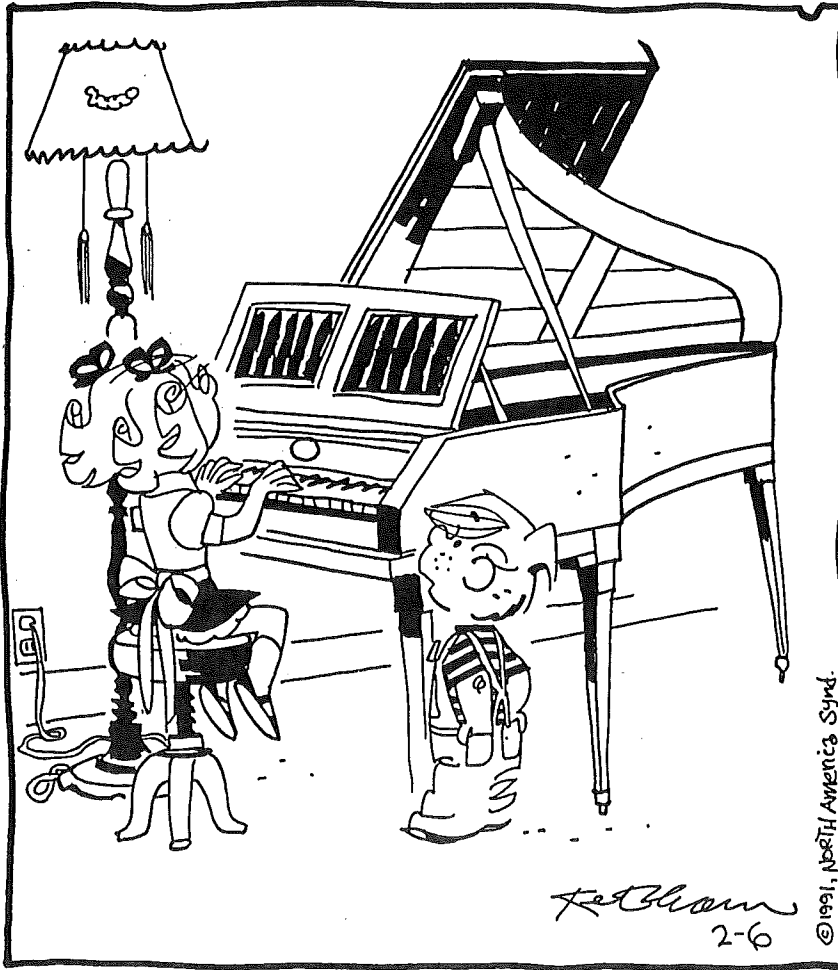
"Vince Mulhern, a sophomore majoring in mechanical engineering, applied for the program, which will accept only two students a year.

" 'I was getting tired of engineering and this is intriguing,' Mulhern said. 'When my friends hear about this, they laugh, but no one has said to me, I'm crazy. Of course, I don't know what they say behind my back.' "

## CZECH BOW MAKERS NEED GOOD WOOD

Sonya Monosoff, Department of Music, Cornell University, Ithaca, New York 14853-4101 reports that there are some excellent bow makers in Czechoslovakia, but current economic conditions there make it difficult for them to buy good wood. Anyone willing to donate wood or to provide funds to purchase wood is asked to contact Professor Monosoff.

*Hank Ketcham*



"CAN'T YOU PLAY ANY SONGS YOU KNOW?"

Courtesy of Hank Ketcham

## SHELDON "DISCOVERS" KETCHAM ICONOGRAPHY

Aficionados and aficionadas of keyboard instruments will surely share my excitement in having discovered this fascinating piece of iconography. It has definitely been identified as one of Hank Ketcham's daily journal illustrations that present biographical sketches of Dennis Mitchell, U.S.A. This one appeared on February 6, 1991, in the various highly respected publications that print the Mitchell chronicles.

This iconography is quite interesting, presenting, as it does, a glaring situation of mixed-period elements. The lamp is likely from the late-first or early-second quarter of the 20th century, possibly from the early-third quarter. The keyboard player and the listener-critic, based on the dress of the latter, are definitely post-1900; and, in fact, are timeless for those who have followed their careers and delightful inability to mature.

The instrument, however, although a caricature, accurately depicts a late-18th-century Austro-Hungarian, generic-Germanic fortepiano, the very sort that Haydn and P. D.

Q. Bach would have known quite well. There is no mistaking it: double bentside, prop-stick on the lid, knee levers (although not showing), and the oval name plate so commonly found at the time. It is a classic example.

One naturally wonders what in the artist's background causes the specs for such an instrument to be so familiar and ready to flow from penpoint onto paper for sharing with the general public. A research project was undertaken, beginning with a written interview (an oral history on paper, if you will). Rather than attempt a scholarly interpretation of the artist's response and risk critical review by noted musicologists (spelling, as approved by the Music Department, U.S.N.D. at Hoople), the complete text of that response is here offered instead.

### 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.

Dear Mr. Sheldon:

I am flattered and very pleased that your eagle eye took note of the February 6 DENNIS panel depicting Margaret tinkling on the Ferdinand Hofman cherrywood grand piano. Although the Ketcham household has had a piano in the parlor in the old days, it was surely an ancient, but alas, not an antique and not quite as attractive as this Viennese instrument illustrated in the DENNIS panel.

To keep myself from being bored or falling asleep after so many years at the drawing board, I often take the pains to draw in some detail, which I hope someone will enjoy as a sort of a bonus. It is certainly a delight to me, when I hear a little applause due to this extra effort, and it pleases me very much that you wish to give it additional exposure through the AMIS Newsletter. You certainly have my permission, but I hesitate to put any more words in DENNIS' mouth.

Hammerklavierly yours,

/s/ Hank Ketcham

Ketcham's last sentence refers to a pair of scholarly matters: first, my request for permission to reproduce Ketcham's iconography for the edification of AMIS musicologists (see spelling note above); second, my suggestion of a couple other captions courageous, which, of course, would have been lost on the B-flat public. They were, "Can't your folks afford a new piano?" and, more pertinent to AMIS members, "You really should start that trill on the upper note."

My thanks to Hank Ketcham for sharing this early musicke moment with us.

—R. E. Sheldon  
Washington, D.C.

## NEWS OF MEMBERS

Cecil Adkins, past-president of AMIS, and his wife, Alis Dickinson, are the authors of *A Trumpet By Any Other Name: A History Of The Trumpet Marine*, a long-awaited, two-volume work, published this summer by Frits Knuf Publishers, P.O. Box 720, 4116 ZJ Buren, The Netherlands. Current retail price, in U.S. dollars, including postage and bank costs, is \$109.70.

Phillip T. Young, President of AMIS, recently retired as Professor of Music at the University of Victoria, British Columbia, Canada. At a surprise retirement dinner and concert held on April 21, it was announced that the recital hall in the University's Music Building is now to be called the Phillip T. Young Recital Hall.

Lloyd P. Farrar of Silver Spring, Maryland, is directing a Historical Research Committee which has been formed to establish an archive of documents and artifacts and produce a history of the J. W. Pepper Company in Philadelphia. The firm was founded by James W. Pepper in 1876, first as a music publisher, according to Ron Rowe, current president of the corporation.