

Newsletter

of the American Musical Instrument Society

Volume 24, No. 3

October 1995



AMIS WILL BEGIN ITS CELEBRATION OF 25 YEARS 15-19 MAY 1996 AT THE SHRINE TO MUSIC MUSEUM IN VERMILLION. PLAN TO JOIN US!

The American Musical Instrument Society will convene at The Shrine to Music Museum on the campus of the University of South Dakota in Vermillion for the third time when it holds its 25th annual meeting there, 15-19 May 1996. The meeting, which will kick off the Society's silver-anniversary year, is expected to be the best attended in the Society's history, as European colleagues make the trip to join in the celebration.

The meeting will be the first in recent years to be held amidst a great assemblage of musical instruments, bringing a special focus to the annual gathering. Meetings held at the Shrine to Music Museum in 1976 and 1986 were both memorable occasions. The 1996 event promises to be no exception.

The program committee is planning sessions designed to explore important themes in current musical-instrument scholarship, ranging from underlying concepts of instrument design, cross-cultural diffusion and adaptation of instruments, and the attribution and dating of historical instruments, to gen-

der issues, the ritual, religious, and symbolic use of instruments, and musical instruments and the visual arts.

John Koster, Conservator at the Shrine to Music Museum (414 E. Clark Street, Vermillion, SD 57069), is chairing the committee. The final deadline for receipt of proposals is **15 November 1995**, but individuals wanting to participate are urged to contact him as soon as possible.

Sessions will be held in the Museum's Arne B. Larson Concert Hall. More than 750 of the Museum's 6,000 instruments will be immediately accessible for viewing just a few steps away in the Museum's eight galleries. Major exhibitions that have opened in recent years include "Musical Treasures from the Age of Louis XIV," "Musical Innovations of the Industrial Revolution," and "The American Music Industry."

Many presentations will tie in with the Museum's extensive collections, including "walking papers," so-called because participants will be taken into the galleries to see or

to hear instruments being discussed. Other, more informal gallery talks will be offered by specialists in a variety of fields.

Some of the Museum's instruments will also be heard in concert, including the 18th-century French harpsichord by Jacques Germain, Paris, 1785; the 17th-century Italian harpsichord attributed to Giacomo Ridolfi, ca. 1662-82; the early Portuguese grand piano by Manuel Antunes, Lisbon, 1767; a grand piano by Anton Martin Thym, Vienna, ca. 1815; and a reproduction by Douglas Cox of Brattleboro, Vermont, of the Museum's well-known violin, the "Harrison," by Antonio Stradivari, Cremona, 1693. The latter is one of but half a dozen Strad violins that survives with its original neck, lengthened slightly where it joins the body. It can be seen in the Museum's permanent exhibition, "The Genius of North Italian Stringed Instrument Making 1540-1793."

NEWSLETTER OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

Harrison Powley, Editor

The Newsletter is published in February, June, and October for the members of the American Musical Instrument Society (AMIS). News items, photos, and short articles are invited, as well as any other information of interest to AMIS members. Address all correspondence to Harrison Powley, Editor AMIS Newsletter, E-563 HFAC, Brigham Young University, Provo, UT 84602-6410; phone 801-378-3279, fax 801-378-5973, e-mail ehpowley@adm1.byu.edu. Requests for back issues should be directed to Peggy F. Baird, 4023 Lucerne Dr., Huntsville, AL 35802; phone 205-883-1642. All correspondence regarding membership rates and address changes should be directed to Albert R. Rice, Membership Registrar, 6114 Corbin Ave., Tarzana, CA 91356-1010; phone/fax 818-776-9446, e-mail al_rice@cucmail.claremont.edu.

BOARD OF GOVERNORS

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Musical interludes will range from the sounds of Sioux Indian courting flutes to turn-of-the-century American brass band music. There will be solemn moments, when the Frances Densmore Prize and the Curt Sachs Award are presented, a lively AMIS author's autograph party, and incidental music played by AMIS members.

A wide variety of social activities is also planned. A lavish, not-to-be-missed reception will open activities Wednesday evening at Emma's Kitchen, a restaurant owned by Virginia Koster, wife of John Koster, that attracts a discriminating clientele from the four-state area. There will be a picnic at nearby Lewis & Clark Lake, a pig roast (a favorite memory of those who partook in 1986), and noon-hour brown bag lunch programs. Activities will conclude with the traditional Saturday-night banquet, leaving Sunday free for the trip home.

Individuals who want to do research in the Museum's collections can do so after the meetings have ended, but must make those arrangements in writing, well in advance.

May is usually a particularly lovely time in eastern South Dakota. AMIS members are encouraged to bring family members and share a vacation. Vermillion is a small, typical Midwestern college town, located on a bluff overlooking the Missouri River basin near where the Lewis & Clark expedition

camped in 1804. Students, residents, and visitors delight in the clean, fresh air, marvel at the splendid sunsets, walk safely at night along tree-lined streets, and interact in the friendly, informal way typical of life on the Great Plains.

Vermillion is easily accessible by air or by car. Convenient flights into either Sioux Falls, South Dakota, or Sioux City, Iowa, are available on major carriers like Northwest (through Minneapolis), United (through Chicago or Denver), TWA (through St. Louis), Delta (through Salt Lake City), and others. Competitive pressures have kept prices low, particularly into Sioux City. The Museum will meet Tuesday-evening, Wednesday-morning, and Wednesday-afternoon flights into both Sioux City and Sioux Falls with University vans for the drive to Vermillion, and will return participants to those airports on Sunday. Rental cars are also available at both airports.

Motel costs in Vermillion are relatively low. For those on a shoestring budget, dormitory rooms (communal showers) will also be available. Most meals will be included in the registration fee.

Registration materials and complete meeting information, including housing and transportation recommendations, will be mailed to AMIS members in February. For additional information, call André P. Larson, local arrangements chairman, at 605-677-5306 or fax him at 605-677-5073.

André P. Larson

AMIS AUTHORS TO BE HONORED IN VERMILLION

AMIS members who have written and published books and articles during the past quarter of a century will be honored with an informal autograph party to be held at the Shrine to Music Museum in Vermillion during the 1996 annual meeting, 15-19 May.

A similar event generated much enthusiasm at the Elkhart meeting in 1994. As a special attraction, the event will be advertised and open to the general public.

AMIS authors, recently or not so recently published, are encouraged to participate by arranging with their publishers to have multiple copies or examination copies and order forms available.

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

AMIS authors who plan to participate should contact Margaret Banks, a member of the program committee, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069, as soon as possible. Call 605-677-5306; fax 605-677-5073; email mbanks@charlie.usd.edu. Names of participating authors will be included with the registration materials that will be sent to members in February.

CIMCIM MEETS IN SCANDINAVIA

CIMCIM, the International Committee for Musical Instrument Museums and Collections of ICOM, met at the ICOM 17th Triennial General Conference in Stavanger, Norway, 1-7 July 1995. Thanks to Peter Andreas Kjeldsberg, Curator at the Ringve Museum in Trondheim, the CIMCIM schedule included special papers, trips to the summer home of 19th-century violinist Ole Bull and the home and museum of Eduard Grieg in Trondheim near Bergen. The group also had a special introduction to the musical instrument collections at the Bergen Museum and a very special concert of Hardanger fiddle music at the Hardanger Folk Museum in the village of Utne. Throughout the tours our hosts provided special Norwegian foods—lots of salmon everywhere and a special proodige cooked over an open fire in medieval house at the Open Air Museum in Utne. A smaller contingent continued to Trondheim and Stockholm 8-12 July for tours of the collections at the Ringve Museum, the Musikmuseet and the Stiftelsen Musikkulturens Framjande and the very interesting medieval organs and the National Museum. Thanks to our Swedish colleague Goran Gran, the group was also able to attend a performance of an 18th-century opera at the unique Drottningholm Theatre in Stockholm.

During the meetings in Stavanger the new CIMCIM officers were announced: Sumi Gunji (Japan) President, Arnold Myers (Edinburgh) Vice-President and Margaret Birley (Horniman Museum, London) Secretary-Treasurer. The new board includes Peter Andreas Kjeldsberg (Trondheim), Eszter Fontana (Leipzig), John Koster (Vermillion, S.D.) and Martin Elste (Berlin). Retiring after 6 years were Cynthia Adams Hoover (Smithsonian Institution, Washington, D.C.) and Robert Barclay (Canadian Conservation Institute, Ottawa) and Board member Carlos Rausa (Buenos Aires). Much of the meeting time was devoted to sessions of the CIMCIM Working Groups which consider projections of interest to the profession in the areas of Conservation, Documentation, Education and Presentations, CIMCIM History, Compilation of the International Directory of Musical Instrument Collections (to be published jointly with AMIS), Publications, Traditional Musical Instruments, and Training. The group was especially delighted to hear the music and examine the beautiful examples of jews harps presented by Ivan Alekseyef, A Yakut colleague from Siberia.

The 1996 CIMCIM meetings will be held in September in Vienna, Bratislava, and Budapest with special sessions in Sopron. Meeting organizers are Eszter Fontana, Gerhardt Stradner, and Ivan Macak. CIMCIM will meet jointly with AMIS at the May 1997 meetings in Washington. For more information about joining CIMCIM and ICOM, contact AMIS members John Koster or Cynthia Adams Hoover.

Cynthia Adams Hoover

LAURENCE E. R. PICKEN PRESENTED 1995 CURT SACHS AWARD IN CAMBRIDGE, ENGLAND

On Saturday afternoon, the 22d July 1995, on the terrace of Le Jardin, the restaurant of the Garden House Hotel, in Cambridge, England, Laurence E. R. Picken was given the 1995 Curt Sachs Award for his monumental contributions to organology. Making the presentation was Martha Novak Clinkscale, member of the AMIS Board of Governors and Editor of the Journal of the Society. Also present were AMIS member Nicholas Shackleton, like Dr. Picken a resident of Cambridge, where he is Professor at the Godwin Laboratory of the University of Cambridge; and Bruce Phillips, Music Books Editor of Oxford University Press, publishers of several of Dr. Picken's most important works, including *Folk Musical Instruments of Turkey* (1975); the first edition of *Music from the Tang Court* (1981); and the first six fascicles of *Musica Asiatica*, a periodical of which Dr. Picken is Editor. Dr. Picken was also a contributor of two essays for *Ancient and Oriental Music*, vol. 1 of the *New Oxford History of Music* (1957).

The weather was as bright and sunny as the occasion was festive. In the true AMIS tradition the ceremony was punctuated with congratulatory toasts and followed by a celebratory lunch. Entertainment was abundantly provided by Dr. Picken's delightful anecdotes, drawn from a lifetime devoted to music. The entire group enjoyed watching punters manipulate their crafts through rather heavy traffic on the River Cam. Spirits were high, and there was a good deal of laughter. The day itself, nostalgic and idyllic, was indeed one that all the participants will long remember.

SCHUBERT CLUB ACQUIRES MINNESOTA'S FIRST GAMELAN

A complete slendro-pelog bronze gamelan commissioned by The Schubert Club more than a year ago has arrived in the Twin Cities. The gamelan, built and tuned as one instrument, consists of about sixty instruments. Built in Solo, Java by Tentrem Sarwanto, the gamelan includes gongs, gong-chimes, metallophones, xylophone, drums, zither, and flute. They stands are decorated with carved flowers, dragons, and a medallion inscribed with a transliteration of "Schubert Club" in Javanese. Sam Quigley of the Museum of Fine Arts in Boston served as consultant, arranging for the purchase.

The instruments will be housed at the College of St. Catherine, which is offering a gamelan course this fall. The Schubert Club and Gamelan Minnesota will administer a community ensemble, open to experienced and inexperienced players. Both the community ensemble and the gamelan classes at the college will be directed by Joko Sutrisno, an Indonesian instructor who served as director of the gamelan ensemble at Victoria University in Wellington, New Zealand for eight years. He and his family will arrive at the end of October.

The goal is eventually to create a performing ensemble which will present concerts of gamelan music, as well as Indonesian dance and perhaps shadow puppet plays. The Schubert Club also plans residencies in area schools where children can learn gamelan techniques and then make a fieldtrip to the gamelan at the College of St. Catherine.

The purchase of the gamelan was made possible by a grant from The Carl A. Weyerhaeuser Trust. Transportation was generously provided by The Bigelow Foundation and Northwest Airlines. The Bush Foundation is providing major support for the gamelan programs that The Schubert Club will be developing in the next three years.

The first official event for the gamelan was a welcoming ceremony at The College of St. Catherine on September 25, 1995. The stage was filled with the recently-arrived instruments: knobbed gongs resting in intricately carved teak stands, metal bars with resonators underneath, gongs of many sizes suspended from wooden frames, each instrument tuned to match the whole orchestra. Incense burned before the largest gong, as the Vice-President of Gamelan Minnesota pronounced a blessing on the instruments. Sam Quigley had prepared a group of novice gamelan players to show that the gamelan can produce beautiful music even on short notice.

The gentle tones and fascinating rhythmic patterns gave just a taste of the potential these instruments hold.

SOUNDS OF ETHNIC MUSICAL INSTRUMENTS BY TELEPHONE

A unique new service to music lovers from Lark In The Morning. Anyone with a phone can hear the sounds of instruments from around the world any time, day or night. Call just to listen or to shop by sound for an instrument that you are interested in. Hear the sounds of Middle Eastern stringed instruments, pennywhistles, Irish flutes, dumbeks, rattles, African thumb pianos, ethnic flutes of many kinds, unusual stringed instruments and many other choices. Also available for listening are samples of cassettes and CDs of music from cultures worldwide. If you have a fax machine, you can receive free information about taking care of various musical instruments, interviews with musicians, instrument tunings, music humor, tunes, items that Lark offers and other interesting articles. Available 24 hours a day: LarkInfo 707-964-3762; Lark In The Morning, PO Box 1176, Mendocino, CA 95460 (phone 707-964-5569; fax 707-964-1979).



A complete slendro-pelog bronze gamelan

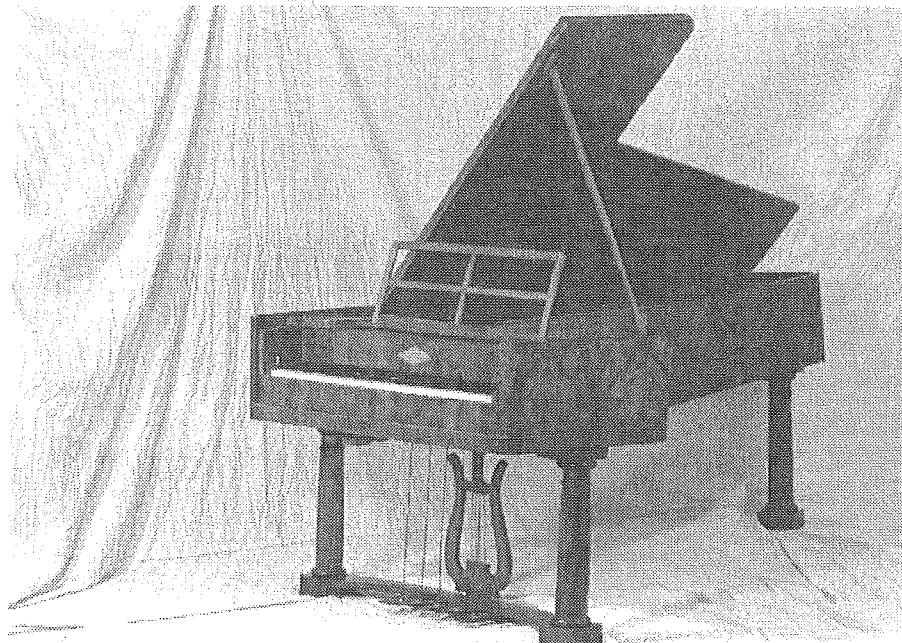
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CALL FOR PAPERS: THE HEYDAY OF THE PIANO IN MUSICAL LIFE

A conference and exhibit, *The Heyday of the Piano in Musical Life*, are being planned to take place in the year 2000 at the Smithsonian Institution, Washington, DC, along with adaptations of both the exhibit and conference at other sites around the country. The event will interpret the history of the piano as a cultural institution during the nineteenth and early twentieth centuries, when the instrument was ubiquitous in Western musical life, and will trace the piano in all its social and musical functions, across boundaries of geography, social class, gender, race, age, repository, training, and skill. Special emphasis will be given to the piano as an agent connecting cultural life at the centers of Western power to the lives of people in towns and rural areas, in the lower classes, in the Americas, and outside the West. The events are being planned far enough in advance to allow interested scholars to pursue new research ideas. In the interest of presenting broad treatments of the histories of musical/social practices associated with the piano, the organizers welcome proposals for collaborative work involving scholars from different disciplines or specialties. Inquiries and preliminary proposals may be addressed either to James Parakilas, Music Department, Bates College, 75 Russell St., Lewiston, ME 04240, (207) 786-6138, <jparakil@abacus.bates.edu>; or to Cynthia Adams Hoover, Division of Musical History, National Museum of American History, Smithsonian Institution, Wash-



The Schubert Club Museum recently acquired a Nannette Streicher piano, serial number 1550. The 6-octave Viennese piano, dated 1820, has five pedals, two knee levers, and one hand stop. The Janissary stops include a drum and bell. The attractive case is of book-matched croch walnut with a decorative edging band of veneer.

ington, DC 20560, (202) 357-1707, <mahOL42@sivm.si.edu>.

NEW JAMIS BOARD MEMBERS APPOINTED

Martha Novak Clinkscale, Editor of the AMIS Journal, announces the appointment of three new members of the Editorial Board. They are J. Kenneth Moore, Ardal Powell, and Carolyn Bryant.

Ken Moore is Associate Curator of Musical Instruments at The Metropolitan Museum of Art in New York. A specialist in non-European instruments, he has been particularly involved in the promotion of ethnomusicological goals at the Museum. Ken has served as a member of the AMIS Board of Governors, as well as the Board of the Society for Asian Music and the Council of the Society for Ethnomusicology. He has been President of the mid-Atlantic chapter of the latter organization. A prominent lecturer at museums in many parts of the U.S., Ken has published many articles on museum topics. He is also a composer and has arranged music for several off-Broadway productions, including the forthcoming *The Wilde Spirit*. Ken holds the M.A. in Ethnomusicology from Hunter College and is a PH.D. candidate at the City University of New York.

Carolyn Bryant holds the M.A. in musicology from New York University. She is presently a mathematician for the U.S. Naval Research Laboratory and archivist for the Sonneck Society. Carolyn has also been a research associate for American band music at the Smithsonian Institution and an editor and writer for the *New Grove Dictionary of Music and Musicians*.

Ardal Powell, a prominent maker of historical flutes, is partner in the firm of Folkers & Powell. He holds the M.A. in English Literature from the University of Cambridge and a Certificate in Baroque Flute Performance from the Royal Conservatory in The Hague. In 1993-94 he was a Fellow of the National Endowment for the Humanities' Program for Independent Scholars. Ardal's translation of Johann George Tromlitz's *Ausführlicher und gründlicher Unterricht die Flöte zu spielen* (Leipzig, 1791) was published by Cambridge University Press in 1991. His book *The Keyed Flute by Johann George Tromlitz* is forthcoming from Oxford University Press.

SWISS CLAVICHORD SOCIETY FOUNDED

The Swiss Clavichord Society was legally founded in February 1995 and held its first official meeting on 17 May at the Institute of Musicology, University of Freiburg. The officers elected were Bernard Brauchli, president; Luigi-Perdinando Tagliavini, vice-president; Pierre Hugli and Jorg Gobeli, secretaries; and Thomas Steiner, treasurer. Other founding members are Jorg Dahler, Andreas Erismann, Pierre Goy, Nicole Hostettler, Georges Kiss, Johann Sonleitner, and Susan Brauchli.

The Society was founded in order to promote the clavichord in Switzerland and to act as a center for information on the clavichord and related events in this country. It hopes to nurture collaborations between performers, musicologists and builders and to create a greater public awareness of this instrument.

Four major events are planned for the coming academic season.

1. Lausanne, 28 October 1995—conference by Thomas Steiner, concert with Pierre Goy,

Nicole Hostettler, Georges Kiss, Bernard Brauchli and Johann Sonnleitner performing.

2. Belne (Gumlingen), 25 January 1996—conference by Jorg Gobeli, recital by Andreas Erisrann.

3. Freiburg, 28 March 1996 — conference/recital by Bernard Brauchli.

4. Basel, 5 May 1996—visit to the Collection of Musical Instruments in Basel, recital (performer to be determined).

JAMIS ARTICLES SOUGHT

The Journal of the American Musical Instrument Society welcomes articles representing original research about a wide variety of topics, related to musical instruments that will be of interest to scholars, collectors, curators, and performers.

Those who plan to contribute articles, reviews, or communications to JAMIS should submit them to Martha N. Clinscale, JAMIS Editor, Department of Music, University of California, Riverside, CA 92521-0325.

JAMIS ADVERTISING SPACE AVAILABLE

Peggy F. Baird, our Journal Manager, reports that advertising space is now being offered for the 1996 issue (vol. 22) of the AMIS Journal. Please consider placing an ad, if you are in the position of offering goods or services commercially, or passing this information on to someone else who might be interested.

Advertisers may purchase up to four full (consecutive) pages, and the following prices apply: half-page ad \$100, full-page ad \$175, two-page ad \$325, and four-page ad \$600. Each full-page ad should measure 4 1/2 inches (114 mm) horizontal by 7 1/8 inches (181 mm) vertical. All ads should be submitted as camera ready copy in distinctive black and white. Limited design service is available for full-page ads.

All advertising fees must be paid in U.S. dollars, payable through a U.S. bank. Please make checks payable to the American Musical Instrument Society. Visa and MasterCard charges will be accepted as long as full information is received. The deadline for the 1996 volume is February 14, 1996. Celebrate Valentine's Day by advertising in our Journal!

Advertising copy and payment should be sent to Peggy F. Baird, AMIS Journal Manager, 4023 Lucerne Drive, Huntsville, AL 35802-1244 (telephone 205-883-1642).

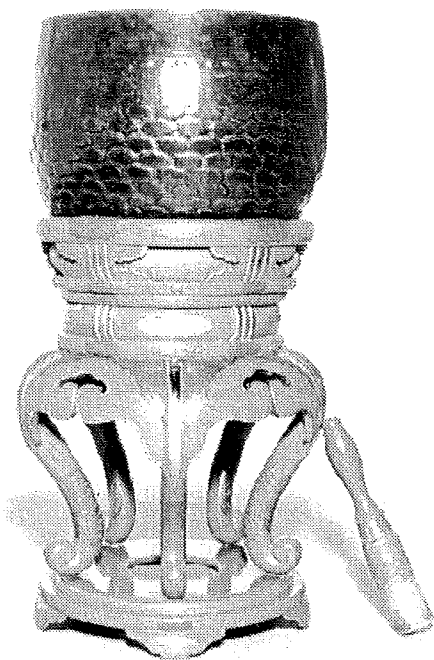
PROPOSALS FOR PAPERS TO BE GIVEN AT VERMILLION MEETING DUE 15 NOVEMBER

The American Musical Instrument Society will hold its twenty-fifth annual meeting at The Shrine to Music Museum, The University of South Dakota, Vermillion, 16-19 May 1996. To mark the beginning of the Society's silver-anniversary year the Program Committee plans to organize sessions each consisting of several papers exploring important themes in current musical-instrument scholarship. The specific subject matter of each paper, however, may be about any type of instrument from any historical period, geographical area, or cultural milieu. Diversity is encouraged. It is hoped to hold sessions on topics such as (1) *Underlying Concepts of Instrument Design* (e.g., proportions, local units of measurement, "Instinct," copying, or scientific research); (2) *Gender Issues* (e.g., sexual symbolism in instrument design or decoration; cultural association of particular instruments with women or with men; women instrument makers); (3) *Attribution and Dating of Historical Instruments*; (4) *Ritual, Religious, and Symbolic Use of Instruments*; (5) *Cross-Cultural Diffusion and Adaptation of Instruments*; and (6) *Musical Instruments and the Visual Arts* (e.g., iconography; decoration; artists as instrument makers). Group submissions of proposals for sessions consisting of several papers addressing similar broad topics will also be welcomed.

Proposals for individual papers, lecture demonstrations, panel discussions, etc., on other topics may also be submitted. Each presentation should be limited to twenty minutes, but requests for longer durations will be considered. Two copies of a typed abstract no longer than 250 words, accompanied by an autobiographical statement (100 words or fewer) and list of necessary audio/visual equipment, must be received by **15 November 1995**. Proposals for group sessions should include an abstract and biography from each participant; each abstract will be evaluated on its own merits. Send materials or inquiries to John Koster, The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069.



Among the rare instruments that AMIS members will have an opportunity to hear during the May 15-19 meeting in Vermillion is this rare piano built by Manuel Antunes of Lisbon in 1767. In pristine, original condition, the instrument has been used to produce three CD's, but otherwise is seldom played. It is one of two pianos at the Museum that have Cristofori-style actions.



Another exhibit in the Vermillion museum is this Dobachi (bowl gong), Japan, ca. 1870. A large, hammered bronze bowl sits on a blue cushion inside a splendid, red-lacquered wooden stand with gild trim, decorated with bronze plaques. More than four-feet tall, it is played by striking the rim in an upward movement with the large, leather covered, wooden mallet. Associated primarily with Buddhist religious ceremonies, but also used in temple scenes in the the kabuki theatre to evoke Buddhist settings. It is on permanent exhibition in the Beede Gallery on the Museum's second floor.

**ANNOUNCING THE 17TH
ANNUAL WOOD
IDENTIFICATION
WORKSHOP 16-19
JANUARY 1996
UNIVERSITY OF
MASSACHUSETTS AT
AMHERST**

INSTRUCTOR: DR. R. BRUCE HOADLEY,
Professor of Wood Science Department of
Forestry and Wildlife Management
COST: \$385 (includes four-day workshop,
registration fee, instructional materials, coffee
breaks and gala class dinner).

This is an introductory workshop (no
prior training in wood technology necessary).
Topics covered include (1) a survey of ana-
tomical features of wood used in identifica-
tion, (2) sampling and specimen preparation,
and (3) identification procedures. Ap-
proaches and methods appropriate to the
identification of wood in historic objects are
also covered.

Class size is limited to 20 persons. Registra-
tions are accepted in the order in which they
are received.

To receive more information or registra-
tion materials contact Alice Szlosek or Trudie
Goodchild, Division of Continuing Education,
608 Goodell Building, University of Massa-
chusetts, PO Box 33260, Amherst, MA
01003-3260 (phone: 413-545-2484).

**JEREMY MONTAGU
RETIRES**

Jeremy Montagu is retiring after 14 years
as Curator of the Bate Collection of Musical
Instruments in the Faculty of Music, Univer-
sity of Oxford. His successor, from 1st Octo-
ber 1995, will be Dr. Hélène La Rue, who has
been in charge of the musical instruments in
the Pitt Rivers Museum. She will now be
responsible for the instruments in both collec-
tions, but they will remain separate entities
reflecting their complimentary character and
history. Jeremy Montagu has several books
projected, but he hopes to continue with some
lecturing and teaching and curatorial work
(he is open to invitations!). He will also be
producing a definitive catalogue of his own

collection of more than 2,500 instruments
from around the world, which will remain
accessible at his home to colleagues and
friends, and anyone else interested. He re-
mains Honorary Secretary of FoMRHI and,
for another year, President of the European
Seminar in Ethnomusicology. He will remain
in Oxford and his e-mail address is
jmontagu@vax.ox.ac.uk

**CALL FOR PAPERS -
CIMCIM CONFERENCE
1996, REGIONAL
TRADITIONS IN
INSTRUMENT-MAKING:
CHALLENGES TO THE
MUSEUM COMMUNITY**

A presentation of papers exploring the
regional variations in instrument-making,
and the historical, geographical and environ-
mental factors which have determined them.
These variations have implications for mu-
seum acquisition policies and the interpreta-
tion of collections. CIMCIM members are
invited to present papers on the above topic
in the course of the 1996 CIMCIM meeting to
be held in Vienna, Sopron, Bratislava and
Budapest, September 19-27, 1996. The session
in which papers will be read will be in
Sopron, September, 22. Presentations should
last no more than 20 minutes. It is envisaged
that some papers will be published, but at
this stage CIMCIM cannot guarantee the pub-
lication of all submitted papers. Authors
should, however, be prepared to deliver the
full text of their papers, preferably by e-mail
or on diskette, in time to be distributed at the
meeting, i.e. by 31 July, 1996. Papers will
only be accepted if they are (a) on the topic as
described above and (b) relevant to museum
practice. Abstracts of 200-300 words should
be submitted by post, fax or e-mail by 31 Jan-
uary 1996 to Arnold Myers (fax 31-650-2425)
(e-mail a.myers@ed.ac.uk). Authors will be
notified of acceptance by 29 February 1996.
For more information contact Arnold Myers
and Margaret Birley.

**THE WILLIAM E.
GRIBBON MEMORIAL
AWARD FOR STUDENT
TRAVEL**

The William E. Gribbon Memorial Fund
was established in 1989 to encourage and
enable undergraduate and graduate students
whose course of academic study and career
interests relate to the purposes of the Society
to attend the Society's Annual Meetings.

The Award consists of a student member-
ship in the Society for one year and monetary

compensation in the amount determined by the Committee, based upon an itemized estimate of all of the applicant's anticipated meeting-related expenses. Award recipients are recognized at the annual meeting they attend, which in 1996 will be held in Vermillion, South Dakota.

APPLICATION PROCEDURE

Applications should be addressed to the Committee chair: Roger Widder, 1660 Markham Road, Fayetteville, AR 72701, 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. One of these two letters must be written by one of the applicant's professors on official institutional stationery and should include a statement of verification of the applicant's student status; letters should address themselves to the applicant's qualifications for receiving the Award.

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. **Note:** Deadline for submission of these proposals is **15 November 1995** and must be sent separately to John Koster, Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069.

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

We encourage you to take advantage of this opportunity. AMIS members have given generously to make the Award available, and we look forward to a strong student response.

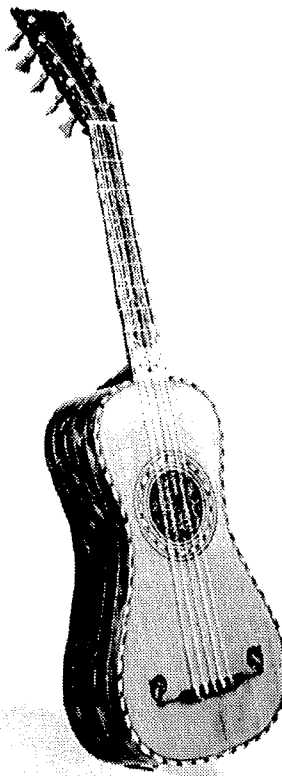
Please note that the current application deadline is 15 February 1996.

BOOK REVIEW

Walter Carter. *Gibson Guitars: 100 Years of an American Icon*. Los Angeles: General Publishing Group, 1994. 314 p., profusely illustrated. ISBN 1-881649-39-3. \$40.

This is a strangely wonderful publication. It calls itself a coffee table book; each page of the layout reminds one of the rather simplified "pages" of information that one can pull up these days on the computer, complete with sidebars and all kinds of glitzy graphics; there are no footnotes; and, the seventy chapters are seldom more than two to four pages long. Obviously, it is a book produced for modern American audiences with our notoriously short attention spans.

For all of that, however, it is not only a lavish publication (hard-cover, with heavy, glossy paper and a strong binding), but the seventeen contributors display an intimate knowledge of the subject, casually tossing out dozens of choice bits of information not commonly known but to a few aficionados. Between them, they tell a fascinating tale of a great American company, piecing together the story of the firm's meteoric rise in turn-of-the-century Kalamazoo, Michigan, the fiscal trauma of the 1970s that threatened, and sometimes destroyed, much of the musical instrument manufacturing base in this coun-



This guitar by Antoine Aubry, Mirecourt, France, 1779 can also be seen at Vermillion. Built ten years before the French Revolution of macassar ebony and applewood sides and back, with inlaid mother-of-pearl, tortoiseshell, ebony, and ivory, all indicative of an expensive commission.

try, and—not as common in the American music industry, as one would like—the subsequent rebirth of the company in the late 1980s and early 1990s.

To have that story documented, as this book does for the Gibson Guitar Corporation, is a wonderful thing. Other segments of the American music industry should be so lucky. The book is a company publication, of course, as is Mike Longworth's earlier history of the Martin Guitar Company (first published in 1975; 3d ed., 1988). If Gibson had not survived, this book probably would not be here to chronicle the company's demise (or its earlier achievements).

Walter Carter, the author, is a former music reporter for *The Tennessean*, Nashville's daily newspaper. He and George Gruhn, who contributes several chapters, are the recent co-authors of other important books, as well, including *Gruhn's Guide to Vintage Guitars* (GPI Books, 1991), *Acoustic Guitars and Other Fretted Instruments* (GPI, 1993), and *Electric Guitars and Basses* (GPI Books, 1994). Gruhn, the owner of Gruhn's Guitars in Nashville, will be remembered by AMIS members for having supplied the banquet wine for the 1993 meeting. Among others writing chapters are Roger Siminoff, one of the first to research the lives and work of both Orville Gibson and Lloyd Loar, the man whose acoustical improvements in the 1920s took Gibson to the forefront; Michael I. Holmes, founder of *Mugwumps* magazine; and, Henry Juskiewicz, the driving force behind Gibson's reemergence as a leading guitar maker.

One learns that corporate insensitivity is not an invention of the 1990s. James H. "Jimmie" Johnstone, a popular mandolin and banjo player of the day, was first hired in 1915, giving Gibson a professional musician who could test the sound and playability of every finished instrument—the ultimate in quality control (and public visibility for Gibson through the 1920s and 1930s!). Yet, when he developed glaucoma and his sight began to fail, Gibson general manager Guy Hart fired him, giving him a \$100 severance check.

A particularly poignant moment comes, when we are taken back to Kalamazoo in 1993 (Gibson left that city in 1984). The chapter begins, "If you're looking for traces of Gibson — Orville or the company — Kalamazoo will break your heart." Unlike Elkhart, Indiana, where landmarks remain and thousands of wind instruments are still produced each year, only Bigsby Accessories, which still makes and sells Bigsby vibratos to guitar makers, including Gibson, under the direction of Ted McCarty, who ran Gibson from 1948 to 1966, remains. McCarty admits that the old brick factory with its peeling paint, home of Gibson from 1917 to 1984, is a heartbreaking sight: "I loved it right down to the last minute I was there. I feel like crying every time I go by that thing. That was the finest guitar factory in the world."

But, there are lighter moments, too. One is a marvelous cartoon from 1908, in which an F-style mandolin, one of the instruments that first put Gibson in a leadership role, is shown with skinny legs and using a broom to sweep potato-bug mandolins, complete with apprehensive eyes and multiple legs and carrying the names—Bay State, Brand Y, Regal, and Waldo—of some of the leading mandolins of the day, into “The Dead Sea,” all in the shadow of the U.S. Capitol.

Is this a definitive history of the Gibson Company? Probably not, but it may be as close as we ever get. It belongs on the shelf of anyone interested in the history of American musical instrument making.

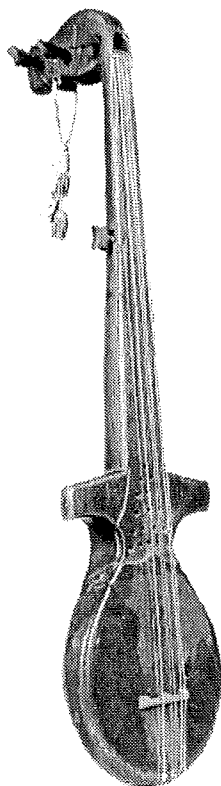
André P. Larson

CLASSIFIED COLUMN

Advertisements of interest to AMIS members may be placed in this space. Each ad 20 words or less costs \$15.00 per issue for AMIS members, \$25.00 for non-members. Checks, made payable to AMIS, must be sent with copy to Harrison Powley, Editor AMIS Newsletter, E-563 HFAC, Brigham Young University, Provo, UT 84602-6410.

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formation call Wissinger Organs, 603-436-0575, or Barbara Owen, 508-465-2068.

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A NOTE FROM THE EDITOR

The *Journal of the American Musical Instrument Society* publishes scholarly articles about the history, design, and use of instruments in all cultures and from all periods. The *Newsletter of the American Musical Instrument Society*, on the other hand, is designed specially to be a vehicle for communication among all AMIS members, with or without scholarly pretensions. All AMIS members are invited to submit materials to *NAMIS*, including information about their personal activities dealing with musical instruments. Black and white photos of particularly interesting musical instruments are also invited. *NAMIS* is published on October, February, and June with submission deadlines of September 1, January 1, and May 1 respectively. I have appreciated the many suggestions sent to me about *NAMIS*. This is your Newsletter. Please help me serve you better by submitting appropriate materials promptly. *NAMIS* is printed from computer generated files on a Docutech machine. The Department of Music, Brigham Young University, provides generous secretarial support. Lori Menssen assists in the design, layout, and printing of *NAMIS*.

Harrison Powley