

Newsletter

of the American Musical Instrument Society

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February 1995

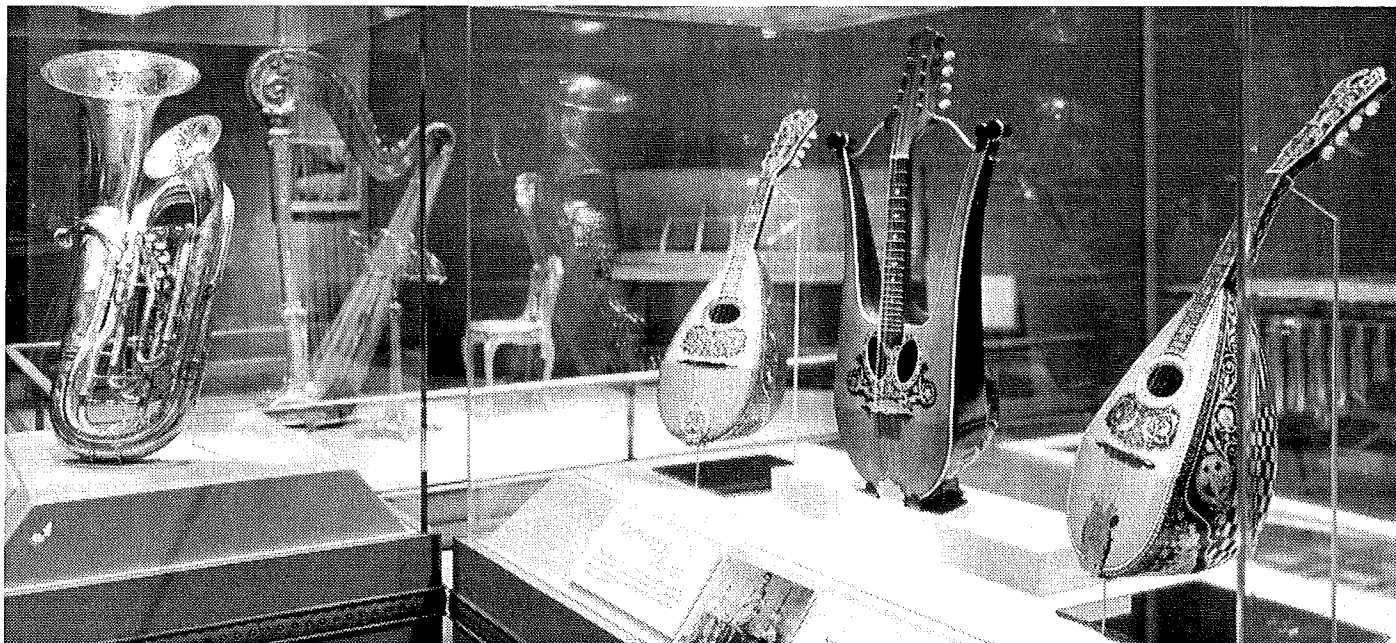


Photo by: David W. Hawkinson, Museum of Art, Brigham Young University

Among the 64 instruments in the exhibition *Our Tuneful Heritage: American Musical Instruments from The Metropolitan Museum of Art* at the Museum of Art, Brigham Young University, Provo, Utah, are a spectacularly embellished double-bell euphonium, C. G. Conn Ltd., 1936, two beautifully decorated mandolins by Angello Manello, c. 1900, and a mandolira by Nicòla Turturro, c. 1904. In the background we see the Louis XV-style harp made by Lyon & Healy, 1916, lent by Peter S. Reis, and a Dolmetsch/Chickering clavichord, 1906, lent by the Museum of Art at Brigham Young University.

SALT LAKE CITY TO HOST AMIS 17-21 MAY

The American Musical Instrument Society will hold its 24th Annual Meeting at the Museum of History and Art of the Church of Jesus Christ of Latter-day Saints in Salt Lake City, Utah, 17-21 May 1995. William E. Hettrick, Professor of Music at Hofstra University, is program chair. Harrison Powley, Professor of Music at Brigham Young University, is local arrangements chair. The official hotel is The Inn at Temple Square (71 West South Temple, Salt Lake City, UT 84101 [phone 800-843-4668, fax 801-536-7272]), a half block from the museum and other meeting sites on Temple Square.

Reservations for The Inn at Temple Square should be made promptly and before 15 April 1995. A hotel reservation form and brochure are enclosed with this *Newsletter*. The university

room rate is \$62 plus tax per night for single or double occupancy. Please note that The Inn at Temple Square is a 100% smoke-free environment. The Inn will arrange other accommodations at the same rate in a nearby hotel for members requesting them. Guest services at The Inn include valet parking for those who plan to drive to Salt Lake City, free airport shuttle (please call 800-843-4668 upon arrival at Salt Lake City International Airport), and a complimentary breakfast buffet. The Inn accepts all major credit cards.

Convention registration includes Wednesday's buffet dinner in the Empire room at the Joseph Smith Memorial Building, Thursday's lunch at the Inn at Temple Square, transportation to and lunch at the Museum of Art, Brigham Young University, Provo (about 45 miles south of Temple Square) on Friday, a catalog to the exhibition *Our Tuneful Heritage: American Musical Instruments from The Metropoli-*

tan Museum of Art, refreshment breaks during the paper sessions, and the gala banquet, Saturday evening at the Alta Club, a private club founded in 1883.

The widely varied program will include fourteen papers, an organ crawl through the Tabernacle organ (for those nimble and determined), visits to Peter Prier's violin making school and Michael Bigelow's tracker organ workshop, a carillon climb, time to do family history research at the world's largest genealogical library, and several varied concerts and recitals, including the Utah Symphony and Tabernacle Choir.

Historic Temple Square contains the famed Mormon Temple built between 1853 and 1893 and the Salt Lake Tabernacle housing the huge pipe organ which accompanies the Mormon Tabernacle Choir. The public is invited to the Choir's free weekly Sunday radio/television broadcast in the Tabernacle at 9:30 a.m. (audience must be

**NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY**

24th Annual Meeting of the
American Musical Instrument Society
17-21 May 1995
Salt Lake City, Utah

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 chpowley@byugate.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 ricea@cgs.edu.

BOARD OF GOVERNORS

Phillip T. Young	President (1993-95)
Margaret D. Banks	Vice President (1993-95)
Jeannine E. Abel	Secretary (1994-95)
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Sam Quigley (1994-97)
John Koster (1993-96)
Albert R. Rice (1992-95)
Susan E. Thompson (1994-97)

seated by 9:15). The Choir's rehearsal every Thursday at 8:00 p.m., and the organ recital at noon Monday-Saturday and 2 p.m. on Sunday, are also open to the public. The ten-acre Temple Square, with two visitor centers, offers complimentary tours from 9:00 a.m. to 9:00 p.m. daily.

Outside the southeast corner of temple Square in the middle of Main Street is the Brigham Young Monument erected in 1897. At Main and South Temple streets, The Joseph Smith Memorial Building is a community center operated by the Church of Jesus Christ of Latter-day Saints. Tours are offered daily, as well as an hour-long film, "Legacy" which highlights the emigration of the Mormon pioneers to the Salt Lake Valley. The building also has a

Wednesday, May 17

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|-----------|--|
| 1:00-6:00 | Registration , Inn at Temple Square, East Brunswick Room, deposit Auction items, sign up for group tours of Peter Prier Violin School and Tabernacle Organ crawls. |
| 6:30-6:45 | Opening Session : Welcome, introductions, and recognition of student scholarship winners, Phillip T. Young, President, Empire Room, Joseph Smith Memorial Building. |
| 6:45-7:45 | Buffet Dinner , Empire Room, Joseph Smith Memorial Building. |
| 7:45 p.m. | <i>Legacy</i> : Highlights of the emigration of Mormon pioneers to the Salt Lake Valley. |

Thursday, May 18

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|-------------|---|
| 7:00-9:00 | Breakfast , Carriage Cove Restaurant, Inn at Temple Square. |
| 7:30-5:00 | Registration and Silent Auction , East Brunswick Room, sign up for group tours of Peter Prier Violin School and Tabernacle Organ crawls. |
| 9:00-10:45 | Session I: Woodwind Instruments: Design, Use, and Provenance , theater in the Museum of History and Art, lower level.

Albert R. Rice, "Carved Woodwind Instruments and a Twelve-sided Clarinet in Salt Lake City."

Cecil Adkins, "The Country Oboe and the English Church Band ca. 1740 to 1830."

Laurence Libin, "Reconsidering the 'P. G.' Cornemuses." |
| 10:45-11:00 | Refreshment Break . |
| 11:00-12:00 | Small Group Tours of Peter Prier Violin School , vans leave as scheduled from the entrance of Museum of History and Art. |
| 11:00-12:00 | Show and Tell , Museum theater in the Museum of History and Art, lower level. |
| 11:30-2:00 | Board of Governors Meeting , Cambridge Board Room (luncheon served), Inn at Temple Square. |
| 12:00-1:30 | Buffet Lunch for AMIS membership , Inn at Temple Square, Emerald/Regency Room. |
| 1:00-3:00 | Group Tours of Peter Prier Violin School , vans leave as scheduled from The Inn at Temple Square, free time to explore Museum of History and Art, Family History Library, or Temple Square. |
| 3:00-4:30 | Session II: Sounds without Keyboards, Keyboards without Sounds, and a Nautical Excursion , theater in the Museum of History and Art, lower level.

Laura Danae Stanfield, "Radio Instruments: A New Virtuosity."

William E. Hettrick, "Perfect Practice in Golden Silence: The Remarkable Keyboards of Mr. and Mrs. Virgil"

Bruce Carlson, "The Gleaming Machines of Leisure." |
| 4:30-5:00 | Informal Concert , museum patio, weather permitting. |
| 4:30-6:00 | Board of Governors Meeting (continuation, if needed). |

Dinner on Your Own.

Suggested evening activities.

- 8:00 Tabernacle Choir Rehearsal, Temple Square.
- 8:00 Utah Symphony Chamber Orchestra, Joseph Silverstein, conductor, Symphony Hall, Mozart concerti.
- 8:00 Cathedral of The Madeleine, 331 E. South Temple, organ recital, Douglas Bush.

Friday, May 19

- 7:00-8:00 **Breakfast**, Carriage Cove Restaurant, Inn at Temple Square.
- 8:00 **Board buses for Provo**
- 9:00 **Session III: Stop at Michael Bigelow's Tracker Organ Workshop**, American Fork, Utah.
- 10:00 **Arrive Museum of Art.**
- 10:15-10:30 **Session IV: Introduction to the Exhibition *Our Tuneful Heritage: American Musical Instruments from The Metropolitan Museum of Art***, Laurence Libin, Asian Gallery, Museum of Art.
- 10:30-12:30 **Free Time** to view the musical instrument and other exhibitions in the Museum of Art, view video of Peter Prier Violin School, and climb to the top of the Centennial Carillon (for the stout-hearted only).
- 12:30-1:45 **Annual Business Meeting**, Museum Cafe, mezzanine level.
- 2:00-4:00 **Session V: Keyboard Instruments and Performance**, Asian Gallery, Museum of Art.
- John A. Rice, "Paisiello and Hadrava at a *vis-a-vis* Flügel by Stein."
- Martin Elste, "Pleyel and Company: Early Sound Documents of Historical Instruments and Historically Oriented Performance Practice in the 20th Century."
- Richard Troeger, "The Dolmetsch/Chickering Clavichords."
- 4:30 **Board Buses** for return to Salt Lake City.

Dinner on Your Own.

Suggested evening activities.

- 8:00 Utah Symphony Cinema Concert, "The Last Command," Donald Hunsberger, guest conductor. The silent film stars William Powell.
- 8:00 Assembly Hall Concert, University of Utah Choral Concert.

Saturday, May 20

- 7:00-8:00 **Breakfast**, Carriage Cove Restaurant, Inn at Temple Square.
- 8:00-9:00 **Session VI: Tabernacle Organ Demonstration and Recital**, John Longhurst, Tabernacle organist; Robert Poll, organ technician.
- 9:30-10:30 **Session VII: Instruments of East and West**, theater in the Museum of History and Art, lower level.
- Beth Bullard, "Notes on the South Indian Flute."
- Sam Quigley, "The Raffles Gamelan at Claydon House."

chapel, two restaurants, and a public facility introducing visitors to genealogical research. The Joseph Smith Memorial Building was formerly the Hotel Utah and its lobby has been elegantly restored with stained glass ceiling and intricate moldings. On the Corner of State and South Temple streets, just east of the Joseph Smith Memorial Building, is the Beehive House built in 1854 as the original residence of pioneer leader Brigham Young.

Salt Lake City is 4,330 ft. above sea level. Weather in mid-May can be unsettled, but usually it is in the 70s during the day and 40s at night. If you are planning to visit the nearby national parks (Zion, Bryce, Capitol Reef, Arches, or Canyonlands) before or after the AMIS meeting, please contact the Utah Travel Council, Council Hall/Capitol Hill, Salt Lake City, UT 84114-1396 (phone 801-538-1030, 800-200-1160, fax 801-538-1399) for travel maps and recreational information.

AMIS AUCTION ALERT!

Spring cleaning? Don't forget to save items for the AMIS auction in Salt Lake City. Musical instruments, accessories, books, posters, recordings, musical collectibles, and ephemera are needed for both the silent auction and the lively post-banquet auction hosted by Laurence Libin. The more interesting or unusual the items, the more fun the auctions will be for all. Proceeds will be added to the Society's endowment funds. Bring donated items to the meeting registration table and your checkbooks to the auctions.

Volunteers are needed to help with both auctions. If you can help or plan to donate items by mail, please contact Jeannine Abel, AMIS Auction Coordinator, RD #3, Box 205B, Franklin, PA 16323 (phone 814-374-4119, fax 814-374-4563). Items may be mailed directly to Harrison Powley, AMIS-95, E-563 HFAC, Brigham Young University, Provo, UT 84602-6410.

ARE YOU MOVING?

Are you moving? If so, please be certain that you notify the Society of your address, as soon as possible. Please contact Albert R. Rice, AMIS Membership Registrar, 6114 Corbin Ave., Tarzana, CA 91356-1010 (phone 818-776-9446, email ricea@cgs.edu).

L. E. R. PICKEN TO RECEIVE 1995 CURT SACHS AWARD



Photo courtesy of L. E. R. Picken

Laurence E. R. Picken, Cambridge, will receive the Curt Sach Award when AMIS meets in Salt Lake City, Utah, in May.

The Curt Sachs Award, the highest honor bestowed by the American Musical Instrument Society, will be presented for 1995 to Laurence E. R. Picken, Honorary Fellow of Jesus College, University of Cambridge. The Award, named for one of the founders of the modern systematic study of musical instruments, was established to recognize those who have made important contributions to the Society's goals of promoting knowledge of all aspects of musical instruments of all ages and all peoples.

Laurence Picken, who was born in Nottingham, United Kingdom, in 1909, received his undergraduate education at Trinity College, University of Cambridge, earning the B.A. degree with Honors in Natural Sciences in 1931. This was followed in 1935 by the Ph.D. degree in Zoology, also at Cambridge. A distinguished career in the biological sciences ensued. In 1944-1945, an assignment to Chongging, China, in the Sino-British Co-Operation Office of the British Council stimulated an interest in oriental music. This led to a parallel and equally distinguished career in musical scholarship. In Chongging Picken learned to play the seven-stringed zither (*gugin*). During a visit to Mr. Pei Tiexia in Chengdu he was permitted to play *Pu An zhou* ("The Mantra of Monk Pu") on a *gin* dated 722, made by the Lei family

John Koegel, "Musical Instruments in Mexico during the Periods of Colonialism and Early Independence."

11:15-12:15 **Show and Tell**, theater in the Museum of History and Art, lower level.

Lunch on Your Own.

12:30-2:00 **JAMIS Editorial Board Meeting**, Cambridge Board Room (luncheon served), Inn at Temple Square.

2:00 **Silent Auction Ends.**

2:30-3:45 **Session VIII: Flutes of Two Influential Makers**, theater in the Museum of History and Art, lower level.

Ardal Powell, "The Flutes of Johann George Tromlitz."

Glennis Stout, "The Potter Flute Legacy."

4:00-4:30 **Informal Concert**, museum patio, weather permitting.

4:00-5:00 **Pick Up and Pay for Silent Auction Items**, Brunswick Room.

6:00-7:00 **Cash Bar** with Informal Concert, Alta Club.

7:00 **Gala Banquet**, Alta Club.

Presentation of Bessaraboff Prize.

Presentation of Curt Sachs Award.

Address by Recipient of Curt Sachs Award.

Live Auction, Laurence Libin, auctioneer.

Sunday, May 21

7:00-9:00 **Breakfast**, Carriage Cove Restaurant, Inn at Temple Square.

7:30-8:45 **Meeting of Committees for 1996 and 1997 Annual Meetings**, Cambridge Board Room (breakfast served), Inn at Temple Square.

9:30-10:00 **Tabernacle Choir Broadcast**, (be in reserved seating section by 9:15 a.m.).

10:30-11:30 **Brunch and Social Hour**, Inn at Temple Square.

of Chengdu, instrument makers of the Tang period.

In 1946, upon his return to England, Dr. Picken became Assistant Director of Research in the Department of Zoology at the University of Cambridge, a position that he held until 1966. From 1950 to 1981 he traveled extensively to do field work in ethnic musics in Turkey, Yugoslavia, Hungary, Moscow, Uzbekistan, Afghanistan, Burma, Thailand, Hongkong, Taiwan, Korea, and Japan. In these places he made recordings, collected instruments, located and interviewed makers, visited museums, and did research in libraries. In Japan he located and copied Sino-Japanese instrumental tabulatures of the eighth to thirteenth centuries; and in Turkey he took les-

sons in *kanun* and *baglama* playing.

Picken published the results of his researches in ethnic musics and musical instruments in a continuous stream of articles beginning in the early 1950s. The review of his book *Folk Musical Instruments of Turkey* (Oxford University Press, 1975) in the *Journal of the American Musical Society* (vol. 5-6 [1979-80], by Karl Signell) states that "Picken's monumental study . . . contributes significantly to the fields of Turkish studies, material folk culture, and ethnomusicology in general, but in organology it should count as the most significant work since Curt Sachs's."

In 1977 Picken edited the first of four volumes of the series *Musica Asiatica* (vols. 1-3, Oxford University

Press; vol. 4 [1984], Cambridge University Press). In his foreword, he expressed the view "that the musics of Asia and Europe constitute a single historical continuum; that processes of development and evolution observable in one region are relevant elsewhere; that musical evolution in Europe is not to be understood in isolation from that of Asia." He further stated his intention:

to include . . . studies of sound-producing devices and of musical instruments, in which all aspects, including physical studies, are combined. The aim here is to encourage increasing awareness of the need to deepen inquiry into the organization and properties of instruments, in the interests of a more ample and more adequate organology. The musical significance of the course of instrumental evolution, and its point-by-point correlation with the evolution of music, are as yet fields of study almost wholly unexplored.

Picken himself is the author or co-author of many of the studies published in this early series "conceived as a contribution to the science of Musicology." The scientific viewpoint and attention to detail are indeed salient characteristics of Picken's work, most obviously in his technical analysis and description of musical instruments.

From 1966 to 1976 Picken served as Assistant Director of Research (Oriental Music) in the Faculty of Oriental Studies, Cambridge University. Previous honors have included his selection as a Fellow of the British Academy (1973); an honorary doctorate from the Université de Paris X, Nanterre (1988); appointment as Honorary Fellow of Jesus College, Cambridge (1989), Trinity College, Cambridge (1991), and the School of Oriental and African Studies, University of London (1991); and two *Festschriften*. Upon notification of his selection for the Curt Sachs Award, Dr. Picken, in a reply to AMIS President Phillip T. Young, expressed his delight and his intention to attend the May 1995 Annual Meeting in Salt Lake City, where presentation of the Award will occur.

John Koster

1995 AMIS DUES

The Society operates on a calendar year basis. Dues renewals were mailed with the October 1994 Newsletter.

Please remit 1995 dues to Albert R. Rice, Membership Registrar, 6114 Corbin Ave., Tarzana, CA 91356-1010. The 1995 Journal will be mailed only to current members and institutions. To avoid disappointment, please send you dues payment now. The address label on this Newsletter includes the year through which your dues are current. All questions about membership status should be directed to Albert Rice.

MET INSTRUMENTS ON DISPLAY IN PROVO, UTAH

The exhibition *Our Tuneful Heritage: American Musical Instruments from The Metropolitan Museum of Art* opened in the Milton and Gloria Barlow Gallery for Musical Instruments at the Museum of Art at Brigham Young University on 15 November 1994. The exhibition will be open to the public at no charge until 26 August 1995. Laurence Libin attended the opening in behalf of the Metropolitan Museum. He briefly discussed the conception and design of the exhibition. The exhibition includes 57 instruments from the Metropolitan's collection, supplemented by 7 instruments from the Museum of Art and other lenders.

AMIS members attending the Salt Lake City annual meeting will receive Libin's catalog to the exhibition that includes eight pages of color and thirty-two duotone photographs of all the objects taken by David Hawkinson, photographer, Museum of Art, as part of the registration fee. Libin's essays discuss the development of the musical instruments at the Metropolitan and the exhibition instruments in their cultural context.

Supplementing the exhibition is a lecture/recital series organized by Harrison Powley, curator of musical instruments at the Museum of Art. Scholarly Publications, Brigham Young University will publish the lectures in a book edited by Harrison Powley in May 1996. Contributors are Margaret D. Banks, Raoul Camus, Richard Haefer, Cynthia Hoover, Darcy Kuronen, Laurence Libin, Richard Troeger, and Phillip T. Young.

The Lecture and Recital Series is sponsored by generous support from the College of Fine Arts and Communications, Honors and General Education, the Department of Music, and the Mu-

seum of Art, Brigham Young University. All lectures and recitals are free to the public. For further information call 801-378-8287. The complete lecture/recital program is given below.

Thursday 19 January

Recital: Boland/Dowdall Duo, Flute and Guitar, "The Evening Hour: Parlor Music from the Civil War Period," 8:00 p.m.

Thursday 26 January

Lecture and Recital: Richard Troeger, Clavichord, Professor of Music, University of Alberta: "A Musical Pre-Raphaelite: Arnold Dolmetsch and the Early Music Revival" 7:00 p.m.

Thursday 2 February

Recital: Roger Drinkall and Diane Baker, Violoncello and Piano, 7:00 p.m.

Thursday 9 February

Lecture: Raoul Camus, Professor of Music, Queens College: "The Brass Band in the 19th Century," 7:00 p.m.
Recital: Brassworks Centennial Brass Band, 8:00 p.m.

Thursday 16 February

Recital: Konrad Nelson, Harp (Lyon & Healy, 1916), Utah Symphony Orchestra, 7:00 p.m.

Friday 24 February

Lecture: Phillip T. Young, Professor of Music, University of Victoria: "Fluteville: Woodwind Makers in New England," 7:00 p.m.
Recital: Orpheus Winds, 8:00 p.m.

Thursday 2 March

Recital: Lisa Rytting, Harp (Lyon & Healy, 1916), 7:00 p.m.

Thursday 9 March

Lecture: Darcy Kuronen, Assistant Curator, Museum of Fine Arts, Boston: "Yankee Fiddles and Other String Instruments," 7:00 p.m.
Recital: Mark Geslison and Friends: Mandolin, Fiddle, and Guitar, 8:00 p.m.

Thursday 16 March

Lecture: Margaret D. Banks, Curator, The Shrine to Music Museum, Vermillion, South Dakota, "Conn's Cutting Edge: Ornamental Brasses," 7:00 p.m.
Recital: Steven Call, American Music on American Brass, 8:00 p.m.

Thursday 23 March

Lecture: Cynthia A. Hoover, Curator, The National Museum of American History, The Smithsonian Institution: "All Keyed Up: Pianos in American Life," 7:00 p.m.
Recital: American Piano Quartet, 8:00 p.m.

Thursday 6 April

Haefer, Professor of Music, Arizona State University: "Making the Song: North American Sound Instruments," 7:00 p.m.
Recital: Four Mountain Dancers, 8:00 p.m.

Thursday 13 April

Recital: Ronald Brough, Percussion, 7:00 p.m.

Thursday 20 April

Recital: Julie Staples, Harp, (Lyon & Healy, 1916), 7:00 p.m.

Friday 21 April

Lecture: Laurence Libin, Curator, The Metropolitan Museum of Art, "A New Paradigm for the Evolution of Musical Instruments," 11:00 a.m. Address to the annual meeting of the Rocky Mountain Chapter of the American Musicological Society.



Utah Symphony in performance

Photo by Rolf Kay

UTAH SYMPHONY ORCHESTRA PERFORMS IN. ABRAVANEL HALL

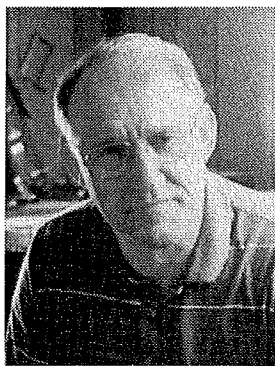
The Utah Symphony's home is the acoustically and aesthetically acclaimed Symphony Hall, opened in 1979 after seven years of planning and construction. In January, 1993, the Hall was renamed in honor of Maurice Abravanel, the late Utah Symphony Music Director for 32 years who was instrumental in transforming the orchestra from a good regional ensemble into a world-renowned group. The exterior of Abravanel Hall is a massive three-story wedge of glass and granite-like brick, enhanced by a 100-foot long diagonal fountain. The interior is a dramatic combination of brass, gold leaf, natural oak and forest green carpet.

The hall cost \$12 million to construct, is rectangular in shape, measuring 160 feet in length, 90 feet in width and 55 feet in height, with 2,812 seats. Six geometric chandeliers with 18,000 beads of hand-cut crystal imported from Austria and Czechoslovakia grace the interior. The Hall was designed by the firm of Fowler, Ferguson, Kingston and Ruben of Salt Lake City. Robert A. Fowler directed the overall project with Franklin T. Ferguson responsible for the building's design and Edward Joe Ruben overseeing production. Dr. Cyril Harris-acoustical designer for the Metropolitan Opera House, the Kennedy Center, and the remodeled Avery Fisher Hall—was the acoustical consultant.

Abravanel Hall has received rave reviews from around the country: "The

Utah Symphony's warm, responsive Hall in Salt Lake City built in 1979, is the most impressive of all [concert halls in the country]" *Time* (1983); "Despite its reputation, Carnegie Hall was not quite as good as newer spaces such as the Philharmonic in Berlin and Symphony Hall in Salt Lake City" *Time* (1987); Symphony Hall is a "well designed, handsome complex with high acoustical performance" that provides "optimal reverberation and tonal quality" *Architectural Record* (1980); "The Utah Symphony performs in one of the country's most beautiful halls, a green-and gold-and-brass-and-wood structure" *Wall Street Journal* ; and "it gives an extraordinarily clear aural picture" *The New York Times*.

THE VIOLIN MAKING SCHOOL OF AMERICA



Peter Paul Prier of the Violin-Making School of America

Peter Paul Prier, graduate of the State Violin School of Mittenwald, Germany, founded his violin-making and repair shop in 1965 in Salt Lake City, Utah. In 1972 the Violin-Making School of America was established by Mr. Prier with four students learning the art of violin making in Salt Lake City.

At the present time the school has a capacity of twenty students. Mr. Prier is a member of the *Entent internationale des maîtres luthiers et archetiers d'art*, a founding member of the American Federation of Violin and Bow Makers and the Violin Society of America, and a member of the German Violin Making Federation.

The Violin-Making School of America, considered to be the finest institution of its kind in the western hemisphere, offers twenty-five hours of practical instruction and five hours of theoretical instruction weekly. The curriculum consists of courses in knowledge of woods and tools, construction of instruments, playing of stringed instruments, mechanical drawing, artistic drawing, varnishing, setting-up, and fine adjusting, history and theory of string instruments, acoustics and tonal application, and technical repair. Completion of the curriculum requires four years.

AMIS members will be able to visit the school on Thursday 18 May. Since the school will be in session, small group visits have been arranged. You are encouraged to sign up for a specific time to visit the school at the registration table. Since the school is about a mile from the hotel, shuttle vans will be provided. In conjunction with the exhibition *Our Tuneful Heritage*, Mr. Prier's twenty-six minute video, *The Sounding Tree*, will be shown at BYU's Museum of Art. This video reveals the distinctive art of violin making. From selecting the wood to the tuning of the strings, Mr. Prier's detailed workmanship opens a unique view into this old-world craft. The tools from Rudolf Olsen's violin shop are also on display in the museum.

SWAP SHOP IN SALT LAKE CITY

Building on the precedent set last year in Elkhart, there will be an informal, on-going Swap Shop, located in the East Brunswick Room at the Inn at Temple Square. Members wanting to swap, sell, or just show instruments and related ephemera from their own collections are encouraged to do so. Tables will also be available for the free distribution of handouts and flyers on a first-come, first-served basis. Anyone wishing to reserve table space should contact Harrison Powley,

AMIS-95, E-563 HFAC, Brigham Young University, Provo, UT 84602-6410 (phone 801-378-3279, fax 801-378-5973).

M. L. BIGELOW & CO.

In June 1995 M. L. Bigelow & Co. celebrates seventeen years of fine tracker organ building in the Rocky Mountains. To acquaint AMIS members with this fine builder, Mike writes:

"As a twelve-year-old, I was trying out the new electronic organ at church while my friends were playing basketball. Two years later I was playing the organ for services. My first research paper was about organs. I even skipped school one day to play a large three-manual Austin!

"At first, I was happy playing any organ, electronic included. Then it had to be a pipe organ. And now, it has to be an encased tracker pipe organ. Why?

"As an architecture student at the University of Utah, I had the opportunity to meet Alexander Schreiner in the famous Mormon Tabernacle in Salt Lake City. When I asked about tracker organs, he responded, "I don't care about the workings. It's the sound that's important." I agreed with his priorities, but his defensive tone piqued my curiosity since I believed that trackers indeed had a better sound.

"After graduation, I faced an inevitable decision. Should I continue graduate studies in architecture, or should I pursue my fascination with pipe organs? I opted for organs and took a job with Abbot & Sieker in Los Angeles, the only tracker builder in the west at the time. Assisting with several tracker installations, I developed an understanding and appreciation of the tracker organ craft. On weekends, I made pilgrimages to a growing number of European imports on the west coast. These Dutch, German, and Swiss trackers clearly achieved a higher level of discipline than any instrument I had experienced.

"Fulfilling the appetite I had developed as a youth, I now gobbled up these European encased trackers. Bach came to life! I determined that the fresh, solid tracker organ sound was attributed to four unique characteristics: slider chests; shallow, free-standing cases; well-developed principal choruses; and responsive tracker action that produces articulate speech.

"Trackers were mesmerizing! With their superior sound and well-executed casework, they represented an ideal melding of my two interests, music and architecture. For me the obvious choice was to pursue a career in creating European-style organs."

CENTENNIAL CARILLON TOWER BRIGHAM YOUNG UNIVERSITY

The BYU Centennial Carillon Tower was erected in 1975 as a centennial gift donated by students, faculty, and alumni. "It is a landmark to signal the completion of our first century and to remind us of lofty hopes with which we inaugurate our second century," said Dallin H. Oaks (president of BYU during the University's centennial year).

The instrument consists of 52 bronze bells, cast by the Dutch bellfoundry Petit & Fritsen. The largest bell weighs approximately two and one-half tons. Its clapper weighs about 87 pounds. The smallest bell weighs about 21 1/2 pounds. The instrument was installed by the Verdin Co. (Cincinnati). The height of the tower is 97 feet from the plaza.

The carillon itself was completely renovated by Verdin in 1993. It was provided with new playing and practice keyboards, new cast iron clappers (replacing the bronze clappers), and a new radial transmission (replacing the bar transmission). The cast iron clappers

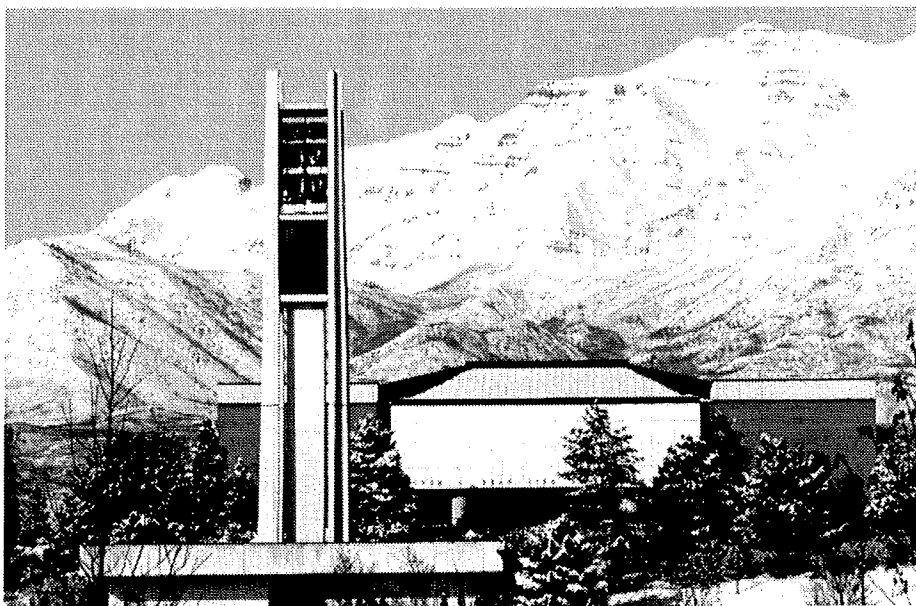
tend to emphasize the lower partials, whereas the bronze clappers brought out the more harsh upper partials. The radial transmission and tightly-constructed keyboard reduce the torsion and play in the mechanism, resulting in increased control. The bells were rearranged to accommodate the radial transmission and to allow for the eventual addition of two large bells. Overall, the renovation has yielded an evenness of touch and uniformity of action that contributes greatly towards a responsive, musically expressive result in the hands of an able performer. It can be considered one of the finest of over 150 carillons in North America.

The carillon is performed each weekday while school is in session. Thirty-minute recitals begin at noon Monday through Friday. University carillonneur Don Cook and associate carillonneurs Russell Sorensen and David Long perform a wide variety of music during these free and informal recitals.

In addition to the noonday recitals, an Autumn Recital Series features performances at 6:00 Monday evenings during September. Additional recitals are frequently offered in the summer and during the Christmas season.

Visitors are welcome to bring lawn chairs or blankets and listen from the lawn or the plaza around the tower, or to listen from their cars. The best listening is north of the tower.

The carillon is also played as the students walk to and from the devotional/forum assemblies held in the Marriott Center, and for other events



Carillon Tower at Brigham Young University

such as commencement activities.

Every hour on the hour between 8:00 a.m. and 9:00 p.m. the opening phrase of the familiar LDS hymn, "Come, Come, Ye Saints" introduces the hour-strike. A two-note strike marks the half-hour. These are the only two functions accomplished by an automatic hour strike mechanism.

Tours of the practice room, demonstrations, and special recitals are available by contacting the university carillonneur.

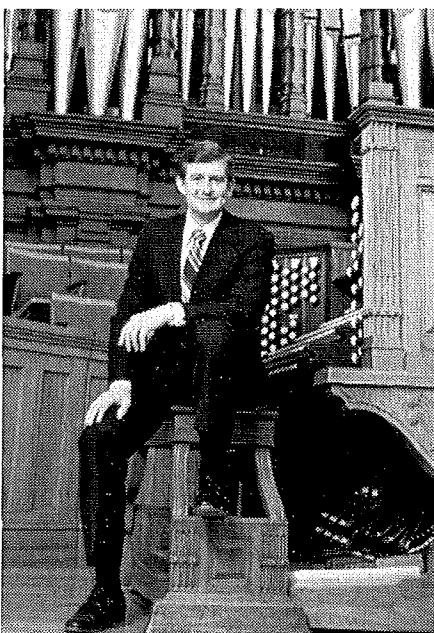
Don Cook, university carillonneur
801-378-3260, <rdcook@byugate.byu.edu>

AMIS ELECTION RESULTS

William E. Hettrick and Harrison Powley were elected to two-year terms as President and Vice President. Jeannine Abel, Secretary, and Robert Eliason, Treasurer, were re-elected for one-year terms. Elected to three-year terms as members of the Board of Governors are Peggy Baird, Cynthia Hoover, and Marlowe Sigal. The terms of office begin on 19 May 1995.

AMIS TO BE GIVEN UNIQUE DEMONSTRATION OF TABERNACLE ORGAN

A special demonstration and recital of the Mormon Tabernacle Organ will



John Longhurst

be given by John Longhurst, Tabernacle organist, and Robert Poll, Tabernacle organ technician, on Saturday 20 May at 8:00 a.m. Since the Tabernacle is a public building open daily for tours from 9:00 a.m. to 9:00 p.m., this early-hour session will give AMIS members a unique opportunity to hear this magnificent instrument.

John Longhurst is a California native, but moved at a young age to Salt Lake City, Utah. He received the Bachelor of Music and Master of Music degrees from the University of Utah where he studied organ with Alexander Schreiner who then was organist at the Salt Lake Tabernacle. He received the Doctor of Musical Arts degree from the Eastman School of Music of the University of Rochester in Rochester, New York where his organ teachers were David Craighead and Robert Noehren.

In 1969 Dr. Longhurst joined the faculty at Brigham Young University in Provo, Utah, where he taught courses in organ and music theory. He is a Fellow in the American Guild of Organists and has served as state chairman of the A.G.O. for Utah. He is also a member of ASCAP as well as Phi Beta Kappa and Phi Kappa Phi honor societies.

In 1977 Dr. Longhurst was appointed organist at the Mormon Tabernacle in Salt Lake City where he is organist for the Tabernacle Choir and participates in the daily recital series on the 206-rank Aeolian-Skinner organ.

Dr. Longhurst has appeared as a recitalist in a number of American cities, and has accompanied the Tabernacle Choir on tours to Europe, the Far East, South America, and the eastern United States. He is heard regularly as organ soloist and accompanist on the Tabernacle Choir's weekly radio and television broadcast, "Music and the Spoken Word."

Robert Poll has served as an organ technician at the Salt Lake Mormon Tabernacle Organ for 12 1/2 years, the last 11 as the technician in charge. As such, he played an integral part in the 1985-89 Tabernacle organ renovation, assisted in the installation of the 65-rank Robert Sipe organ in the Temple Square Assembly Hall, and a 7-rank Kenneth Coulter practice organ in the basement of the same building. He also oversaw the installation of a 3-manual Casavant organ in the Joseph Smith Memorial Building (the former

Hotel Utah). He not only maintains the Tabernacle and Assembly Hall organs, but also three practice organs, a small 1950's Moller in the nearby Relief Society Building, the aforementioned Casavant, and two William Dowd harpsichords. He is responsible for the maintenance of thirteen pianos on Temple Square and serves on the Musical Instrument Selection Committee of the Church of Jesus Christ of Latter-day Saints.

SAINT PAUL CONCERTS SET AT SCHUBERT CLUB

19 November 1995

Les Arts Florissants, William Christie, director

16 December 1995

Anonymous 4

24 January 1996

Melvyn Tan, fortepiano

15 May 1996

Christopher Hogwood, clavichord

For more information please call 612-292-3267.

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. Clinkscale, JAMIS Editor, Department of Music, University of California, Riverside, CA 92521-0325.

GUARNERI EXHIBITION AT THE METROPOLITAN MUSEUM OF ART

An important event took place between 22 November and 3 December 1994 when twenty-five fine violins by Guarneri del Gesu were displayed in the Blumenthal Patio of The Metropolitan Museum of Art. Two concerts, an international symposium, and a round-table discussion supplemented the exhibition. Mr. Peter Biddulph of

London, with additional support from the D'Addario Foundation for the Performing Arts funded the event. He selected, arranged to borrow the instruments, and published the exhibition catalog. This catalog shows all twenty-five violins in color photographs, and includes an introduction by Stewart Pollens, biographical data compiled by Duane Rosengard and Carlo Chiesa, and the history of the ownership of the twenty-five violins by John Dilworth.

The choice of New York to host the exhibition grew out of a previous collaboration between Peter Biddulph and Stewart Pollens, Associate Conservator of Musical Instruments at the Metropolitan. Laurence Libin, Frederick P. Rose Curator in Charge of Musical Instruments, implemented the exhibition and symposium.

Guarneri del Gesù (1698-1744), the most famous member of the Guarneri violin-maker family, enjoyed growing acclaim since the end of the 18th century when the soft-sounding high arched Amati- and Stainer-type violin was superseded by more powerful sounding models. Today, Guarneri's violins are even more highly valued than those by Antonio Stradivari. When in 1993 a Guarneri del Gesù violin sold for \$3 million, it was the largest amount ever paid for a violin. About a hundred to a hundred and fifty violins by Guarneri, built between c. 1723 and 1744, have survived. No violas or violoncellos by him are extant. All known Guarneri violins have been rebuilt, given new necks, bass bars, and the like. Peter Biddulph brought together many of these time-honored instruments whose previous owners have included such famous virtuosos as Nicolo Paganini (whose instrument "Il Cannone" was built in 1742), Joseph Joachim (1737), Eugène Ysaÿe (1740), Jascha Heifetz (1742), Henry Vieuxtemps (1741), Ole Bull (1744), and Fritz Kreisler (1733).

The exhibition and the framing events were extremely well attended, particularly by violin makers, musicians, connoisseurs, and dealers. Emphasizing the elite character of the exhibition, the first concert, which took place on 2 December 1994 in the Grace Rainey Rogers Auditorium of the Metropolitan Museum, featured leading virtuosos of our time (Ruggiero Ricci, Leonidas Kavakos, Aaron Rosand, Elmar Oliveira, Bugene Sarbu) performing solo pieces on eighteen of the



Photo Courtesy of MMA

Metropolitan Museum of Art Blumenthal Patio, Exhibition "The Violin Masterpieces of Guarneri del Gesù" 22 November – 2 December 1994.

twenty-five exhibited violins. The applause honored both the skills of the virtuosos and the tone of the violins.

The second concert on 3 December featured the New York-based Guarneri String Quartet, which does not, however, play on Guarneri instruments. Before this concert Laurence Libin moderated a short discussion with the members of the Guarneri quartet, the dealer Robert Bein (Bein & Fushi, Chicago), and the luthier Gregg Alf. They considered criteria for identifying valuable violins and Guarneri violins in particular.

The symposium "The Violin Masterpieces of Guarneri del Gesù" featured violin makers. In his welcoming address at the symposium Laurence Libin raised several crucial questions: Which properties made Guarneri's violins so famous? Why were they not as highly respected during his lifetime as those of Stradivari? Why did they become so after they were rebuilt and put into the hands of virtuosos who played in ever larger concert halls? Charles Beare summarized estimates of Guarneri del Gesù's place in Cremonese violin making. Roger Hargrave spoke about Guarneri del Gesù's construction techniques, giving insights into many technological details. He pointed out that, with few exceptions, the exhibited violins were built on the same mould de-

spite considerable differences in body length, the widths of the bouts, or table-scale. Guarneri would have understood the mould as a vehicle that does not force the maker to follow its dimensions pedantically. Rather he exhausted its potential of adjustments to respond to the conditions of the wood and the wishes of the patrons. Guarneri followed a model that is not specific to himself but is also to be found among the violins by Stradivari and the Amati family.

John Dilworth gave details and names of makers to document the imitation of violins by Guarneri del Gesù since the second half of the 18th century. In contrast with Guarneri's manner of construction, his imitators copied the instruments in respect of the style as closely as possible. Some had the tendency to build the body longer.

Other papers were given by René Morel, "The Violins of Guarneri del Gesù in Modern Performance," and Jacques Français, "Guarneri del Gesù's Late Style." The latter gave a positive explanation of the careless workmanship of Guarneri's late violins. He explained them as a sophisticated style that broke tradition, and backed his reasoning with references about the painting style of van Gogh and Picasso. More precisely, he paralleled the unconventional and free brush stroke of

these painters with, for example, the careless execution of the purfling.

Though no serious doubts have been raised about the authenticity of the exhibited violins, Peter Klein, a dendrochronology expert from the Institut für Holztechnologie der Universität Hamburg, concluded there was no reason to doubt the datings of the violins.

All the events of the New York Guarneri exhibition will be documented in a comprehensive catalog. According to tentative plans, Mr. Biddulph intends to edit and publish the catalog by spring 1996. This catalog will include measurements of each violin and technical documentation, compiled by Roger Hargrave and John Dilworth, and photo documentation by Stewart Pollens. Hargrave and Dilworth have taken the measurements with a caliper for the top and back separately (bouts, body length, thickness of the wood, dimension of the F holes, and the scroll, etc.). The outline of the back will also be reproduced, providing a good basis for a closer understanding of Guarneri's violins.

Herbert Heyde

DEBENCE ANTIQUE MUSIC WORLD

As a young man Jake DeBence peddled milk for his uncle near Pittsburgh. One day he passed a movie theater that had a working nickelodeon and decided that someday he would own one, himself. He and his wife, Elizabeth, did have a nickelodeon, with many other mechanical musical instruments during their long life together.

The Debences collected antiques of all kinds, from household items, to store furnishings, to farm implements, but their interest was the nickelodeons, player pianos, band organs, disk and cylinder music boxes, and others that make up the DeBence Collection, today.

Most of the over 125 musical machines were found on the east coast of the United States. The Cremona Tall Case Orchestrion made its way from Nebraska, while another was ordered from Germany. Mr. DeBence learned to repair and maintain all the instruments, always a need with mechanical pieces. In 1965, the Debences moved to a farm near Franklin, Pennsylvania, and opened what became the DeBence Music Museum.

Word of mouth was the only marketing device used by the Debences, who saw the museum as a personal hobby and not a business. In 1980, the Museum was recognized by the Pennsylvania travel industry as one of the state's ten most popular tourist attractions.

Mrs. DeBence continued operating the Museum alone for several months after Jake's death in March of 1992. She was contacted by people wishing to purchase individual instruments as well as a Japanese group who offered to take the whole collection. Community leaders decided to try to save the collection for the city.

A group, known as the Oil Region Music Preservation Museum, organized by the Franklin Area Chamber of Commerce, undertook to purchase the collection from Mrs. DeBence and on 20 April 1994 the door to the new DeBence Antique Music World, located in a downtown nineteenth-century building, opened to the public. The total campaign fund, including the required Labor and Industry renovations, reached \$1.2 million. To date \$805,000 has been raised, with \$395,000 needed to pay the remaining debt to local banks.

By December 1994 over 6500 visitors had visited the new facility. Not only do bus tours to the museums in the area stop—individual visitors have come from Europe, Asia, and South America. They see and hear the Link Style AX nickelodeon, made until 1926, which contains six instruments including the tambourine, triangle, xylophone, wood block, snare drum, and piano. A unique feature is the "endless sheet of music" containing fifteen pieces that winds through the machine looking like a jumbled pile of crumpled paper.

There is an elegant seven-foot tall Regina Music Box that plays a twenty-seven-inch circular steel disk. The Berry Wood Style A. O. W. Orchestrion, the largest of the players manufactured by the Barry Wood Piano Player Company from 1912 to 1914, remains the rarest and most valuable piece in the DeBence Collection. The Artizan Calliope, manufactured in 1927, was popular with circuses and steamboats. The Mills Race Horse Piano, manufactured by the Mills Novelty Company of Chicago was a real money-maker in its day. A nickel starts six numbered horses from the judges'

stand, down the race track, around the bend in the track, and home again, so quickly that several races can be run during one piece of music.

One full-time paid staff person and over thirty volunteers run the museum. Volunteers provide guided tours for the public giving explanations of the machines and antiques, and a demonstration of their playing ability. Other volunteers act as greeters, promote other areas of the city and oil region (the first oil well in the world was drilled just a few miles away) as well as give directions, handle funds, operate the gift shop, help with cleaning, painting, sorting and arranging storage areas, and changing the museum displays.

A recent addition to the Music World is the area of shops located in the basement of the building, specializing in antiques and crafts. The Oil Region Music Preservation Museum acts as landlord only, and the rental fees paid by those individuals leasing space help with paying for the utilities of the museum.

There is a modest entry fee to the museum, group rates for reservations of twenty or more persons are available. The museum is open year-round, Tuesday through Saturday, 10 a.m. to 5 p.m., and Sundays, 12:30 p.m. to 5 p.m. It will be open special holiday hours for Memorial Day, Independence Day, and Labor Day.

The DeBence Antique Music World is located 16 miles north of I-80 on Pennsylvania route 8 at 1261 Liberty Street, Franklin, Pennsylvania. Additional information is available by writing or calling 814-432-5668.

OLDEST ORGAN IN THE INTERMOUNTAIN WEST?

A 140-year-old Scottish chamber organ is now going strong again in Salt Lake City. Built in 1854 by J. and A. Mirrlees of Glasgow, this four-stop instrument has been given a new home in the right transept of St. Mark's Episcopal Cathedral, a beautiful gothic-style stone church in the heart of Salt Lake City.

Ten years ago, this antique instrument was discovered in the basement of a Salt Lake City music store, where



1854 Mirrlees

it was in storage after a string of estate sales and collector acquisitions. Fortunately the instrument was complete, including all two hundred original pipes housed in a lovely rosewood case. The inner workings, however, had split open, presumably due to Utah's desert climate. The resulting leaks and runs made the instruments unplayable.

M. L. Bigelow & Co. executed the restoration that included repairing and re-leathering the foot-pumped bellows and repairing the cracked windchest. The dummy front pipes were re-gilt, and the casework was repaired and polished. The instrument's four stop include 8, 4, and 2, diapasons of metal, and an 8 stopped diapason of wood. During the restoration, the inscription "Alec Mirrlees 1854" was found on the inside of the bellows.

Cathedral organist Carl Anderson presides over this instrument and the forty-five rank 1967 Holtkamp in the rear gallery. He reports that the intimate and colorful sound of the little antique organ makes it a favorite at chamber music events and the traditional all-Bach New Year's Eve recital.

Michael Bigelow

NEW ACQUISITIONS

Musical instruments acquired by the Kenneth G. Fiske Museum of Musical Instruments at The Claremont Col-

leges, Claremont, Calif., according to Albert R. Rice, curator, are as follows:

- 1994.1. Clarinet by Ernst Schmidt, Mannheim, 1937. Gift of Michelle Zukovsky, Los Angeles.
- 1994.2. Clarinet attributed to Graves & Co., Worcester, Massachusetts, c. 1840. Gift of Michelle Zukovsky, Los Angeles.
- 1994.3. Clarinet attributed to Martin Freres, Paris, c. 1870. Gift of Michelle Zukovsky, Los Angeles.
- 1994.4. C melody Sax by the Buescher Co., Elkhart, Indiana, c. 1922. Gift of Dr. & Mrs. Dwight Akers, Pomona.
- 1994.5. Cornet in C attributed to Gautrot, Paris, marked George Baring & Sons, London, c. 1891, mouthpiece marked "Hutchins model" probably by Besson, London. 3 cornet part books, uniform coat and cap about 1890. Gift of John Rollins, Duarte.
- 1994.6. Flute by Friedrich Gabriel August Kirst, Potsdam, c. 1790. Gift of Gordon L. Smith, Los Angeles.
- 1994.7. Flute by William Hall & Son, New York, c. 1850. Gift of Gordon L. Smith, Los Angeles.
- 1994.8. Flute of Anonymous origin, c. 1830. Gift of Gordon L. Smith, Los Angeles.
- 1994.9. Flute of German origin marked Nach H. F. Meyer, Hannover, c. 1920. Gift of Gordon L. Smith, Los Angeles.
- 1994.10. Violin by Roy Wyman, Los Angeles c. 1940; violin bow of German manufacture, c. 1940.
- 1994.11. Oboe by Friedrich von Huene, Boston, c. 1970, copy of an oboe by Jacob Denner. Gift of Gordon L. Smith, Los Angeles.
- 1994.12. Kortholt by Moeck-Steinkopf, Celle, Germany, c. 1970. Gift of Gordon L. Smith, Los Angeles.
- 1994.13. Flute of German origin, c. 1970, copy of a flute by Hotteterre. Gift of Gordon L. Smith, Los Angeles.
- 1994.14. Soprano Renaissance flute by Friedrich von Huene, Boston, c. 1970. Gift of Gordon L. Smith, Los Angeles.
- 1994.15. Tenor Renaissance flute by Friedrich von Huene, Boston, c. 1970. Gift of Gordon L. Smith, Los Angeles.
- 1994.16. Bass Renaissance flute by Friedrich von Huene, Boston, c. 1970. Gift of Gordon L. Smith, Los Angeles.

Musical instruments acquired by the Library of Congress, Music Division, Washington, D.C., according to Robert E. Sheldon, curator, are as follows:

- Stroh violin ("Stroviol"), English, early 20th century. The Wilkins Collection.
- Flute, silver with original case, Boehm system, early 20th century, William Meinell, New York. The Miller Collection.

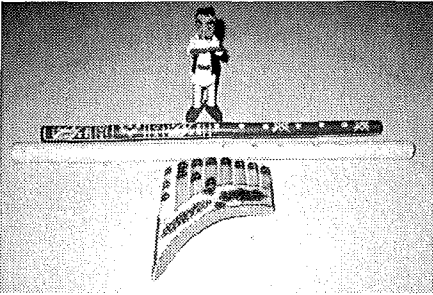
- Clarinet in A, silver with original case, late first quarter 20th century, William S. Haynes, Boston. The Miller Collection.
- Clarinet in B-flat, silver with original case, late first quarter 20th century, William S. Haynes, Boston. The Miller Collection.
- Keyed Bugle, copper, silver keys (10) and trim, with period mouthpiece, tuning shanks, and form-fitting case, mid-1830s, Henry Sibley, Boston. The R. E. Sheldon Collection. This instrument was a presentation to Edward Kendall (1808-1861) from the Boston Brass Band which he founded c. 1835.
- Bassoon, 6-keyed, first quarter 19th century, Goulding & Co., London. The R. E. Sheldon Collection.
- Flute, 1-keyed, late first quarter 19th century, Samuel Graves, Winchester, N.H. The R. E. Sheldon Collection.
- Contrabass Trombone in BB-flat ("cimbasso"), valved, c. 1920, A. M. Bottali, Milan. The R. E. Sheldon Collection.
- Horn, valve with F crook, turn of the 20th century, Aiman, St. Petersburg, Russia. The R. E. Sheldon Collection.

NEWS OF MEMBERS

Bruce Bellingham (University of Connecticut, Storrs), edited jointly with Andrew Ashbee (Snodland, Kent, England) the volume *Alfonso Ferrabosco the Younger: Four-Part Fantasias for Viols*. *Musica Britannica*, vol. 62 (1992). Besides the familiar *Musica Britannica* score, the edition has been published in partbooks format, a new venture of Stainer & Bell, publishers, thanks to funding provided by the University of Connecticut Research Foundation and the Viola da Gamba Society of America. A former president of the VdGSA, Bruce has given lectures, performances, and workshops during the past two years in Boston, Buffalo, New Haven, Storrs, Tampa, Boulder, and Philadelphia. He expects to lecture and perform at the York (England) Early Music Festival and the VdGSA Conclave in Troy, New York in July 1995.

Martha Novak Clinkscale was recently elected to a second two-year term as President of the Pacific Southwest Chapter of the American Musicological Society.

In September 1994 the Reverend Patt Herdklotz and **Betty A. Hensley** from Wichita, Kansas, joined a Kansas City, Missouri, group for a tour of Romania. While there they heard and recorded some Gypsy and classical music, in-



The instruments pictured (bottom to top) are a small nai (pan pipe), a flute crafted in Hungarian style, from Transylvania; a flute in Romanian style; and the Gypsy nai player.

cluding a concert by the Romanian National Radio Symphony. They premiered *Marvelous Light* for flute and voice by Dr. Katherine A. Murdock in the Transylvanian village church of Sinpaul. Two flutes were acquired for Hensley's *Flutes of the World* collection (now containing 409 instruments).

Recent publications by Jane Schatkin Hettrick include editions of three sacred works by Antonio Salieri: his Mass in B-flat (*Denkmäler der Tonkunst in Österreich*), *Missa stylo a cappella* (Doblinger), Mass in D Major (A-R Editions). Dr. Hettrick also edited and gave the first modern performance of Pietro Sales's organ concerto with the AmorArtis Orchestra under the direction of Johannes Somary in St. Jean Baptiste Church, New York City, and at Rider University, Lawrenceville, New Jersey. This was the third program of "The Salieri Project," a concert series established at Rider to present newly discovered music of 18th-century composers in Austria.

CLASSIFIED COLUMN

Advertisements of interest to AMIS members may be placed in this space. Each 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 your ad copy to Harrison Powley, Editor AMIS Newsletter, E-563 HFAC, Brigham Young University, Provo, UT 84602-6410.

WANTED: We buy American fretted instruments. Also wooden double ocarinas made by Alan Albright. Vintage Fret Shop, P.O. Box 1329, Ashland, NH 03217-1329. Call 603-968-3346.

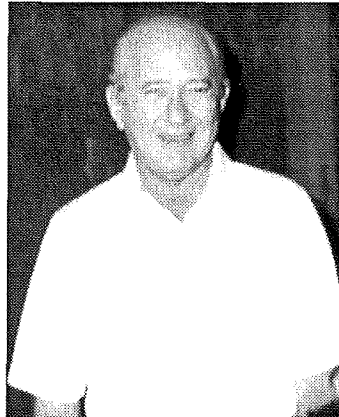
BAROQUE FLUTES: Accurate, well-playing copies of an Oberlander traverso from the first half of the 18th

century. Available in African blackwood, boxwood, or maple. Price at \$950, \$750, and \$350, respectively. Call or fax Daniel Deitch, Flutemaker, at 415-221-2735.

1928 JOHN BROADWOOD & Sons piano with Ampico player unit. Sing;l family ownership since 1928. Original papers included. Best offer. Call 203-658-1892.

WANTED/FOR SALE: We buy and sell antique and unusual musical instruments. Let us know if you have instruments for sale. Catalog (100 pp.), \$3.00. Lark in the Morning, P.O. Box 1176, Mendocino, CA 95460. Call 707-964-5569; fax 707-964-1979.

IN MEMORIAM Dr. Jack R. Coleman



Jack R. Coleman was well known to AMIS members for his outstanding collection of woodwind and brass instruments, a portion of which was exhibited during the 1988 AMIS meeting at the Fiske Museum in Claremont, California. Born in New York 76 years ago, Jack was an accomplished trumpet player and received a New York Philharmonic scholarship which launched his career. He served in the Coast Guard as a musician during World War II where he played the bugle at the Coast Guard Base at Sheep's Head Bay, New York; the trumpet in the marching band; the organ during Sunday services; and the string bass in a dance band.

Jack attended New York University where he received his B.A. and M.A. in music. In 1946 he travelled to California and played in the Hollywood Bowl Orchestra under Eugene Ormandy, Leopold Stokowski, and Igor

Stravinsky. He was a recording artist for 20th Century Fox and Columbia Pictures playing under Dimitri Tiomkin, Alfred Newman, and Johnnie Green, among many other notable musicians and conductors. For many years Jack worked as an educator and conductor for the Los Angeles Board of Education. With a partner in 1950, he also began the Musonia School of Music in North Hollywood. In 1965 Jack completed a D.M.A. in music and graduated *summa cum laude* from the University of Southern California. During the 1960s he started to collect musical instruments, with great attention to rarity and detail. Jack was also a very successful businessman in the Los Angeles community and supported several Jewish charities. He died 9 January 1995.

Albert R. Rice

A NOTE FROM THE EDITOR

The *Journal of the American Musical Instrument Society* publishes scholarly articles about the history, design, and use of instruments 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. Please note that the October 1994 *NAMIS* was inadvertently and incorrectly numbered as vol. 24, no. 3. The correct volume number is 23. I have appreciated the many suggestions sent to me about *NAMIS*. I have tried to incorporate many of them in this issue. 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. Scott Seiter assists in the design, layout, and printing of *NAMIS*.

Harrison Powley