

# Newsletter

of the American Musical Instrument Society

Volume 25, No. 1

February 1996

## Amis to Hold 25th-annual Meeting in Vermillion May 15-19

The American Musical Instrument Society will hold its 25th-annual meeting at the Shrine to Music Museum on the campus of the University of South Dakota in Vermillion, May 15-19. The meeting is expected to be the best attended in the Society's history, as European colleagues make the trip to Vermillion to join in the celebration.

The program committee, chaired by John Koster, Conservator at the Museum, has designed sessions that will explore important themes in current musical-instrument scholarship, ranging from underlying concepts of instrument design, acoustics and engineering, and the attribution and dating of historical instruments, to Colonial traditions in Latin America, music and society, and musical instruments and the visual arts.

Forty papers have been accepted, including presentations by Gerhard Stradner, Vienna; Michael Latcham, The Hague; Ferdinand De Hen, Ghent; Herbert Heyde, Leipzig; Beryl Kenyon de Pascual, Brussels; Sabine Klaus, Tübingen; Jean Michael Renard, Montluçon; Grant O'Brien, Edinburgh; Janet Page, London; Jeannine Lambrechts-Douillez, Antwerp; Andrew Dipper, London; Andreas Beurmann, Hamburg; Darryl Martin, Edinburgh; Renato Meucci, Parma; and Beth Bullard, Madras, India.

North American participants will come from Montréal, Winnipeg, the City University of New York, Brandeis, Yale, Michigan, Duke, North Texas, Iowa, Stanford, Kansas, Arizona State, the Museum of Fine Arts, Boston, Colonial Williamsburg, the Metropolitan Museum of Art, and cities and towns across the country.

Peter Williams, recipient of the 1996 Curt Sachs Award, will give the keynote address on Saturday afternoon.

According to Professor Koster, "it promises to be the most significant con-

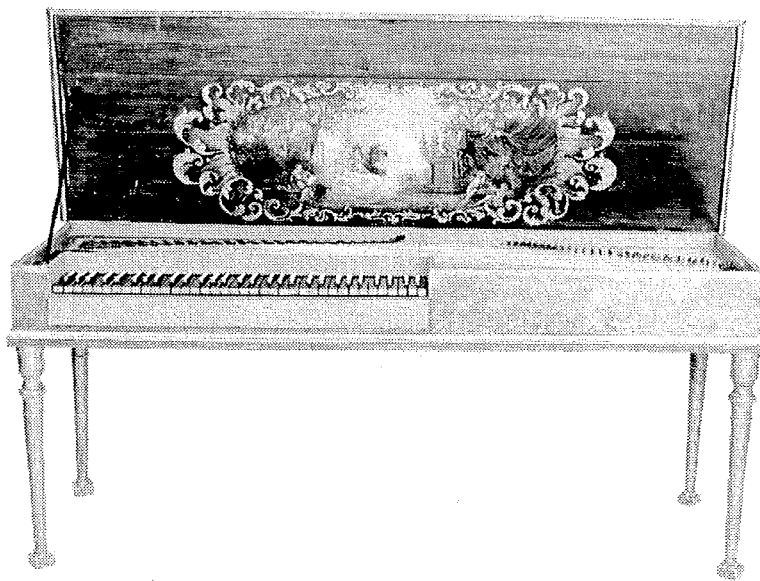


Photo courtesy of The Shrine to Music Museum

Bernard Brauchli of Pully, Switzerland, who organizes the biennial International Clavichord Congress in Magnano, Italy, will play a mini-recital for AMIS members during the 1996 meeting in May on the Shrine to Music Museum's clavichord by Johann Paul Kraemer und Söhne, Göttingen, Germany, 1804 (Rawlins Fund, 1983).

ference in our field in a generation."

Many presentations will tie in with the Museum's extensive collections. Close to 750 of the Museum's more than 6,000 instruments will be immediately accessible for viewing just a few steps away in the Museum's eight galleries.

Some of the Museum's instruments will also be heard in concert, including the 18th-century French harpsichord by Jacques Germain, Paris, 1785, played by Richard Rephann, Yale University, and the clavichord by Johann Paul Kraemer und Söhne, Göttingen, 1804, played by Bernard Brauchli, Switzerland.

Members of USD's Dakota Baroque & Classic Company will play a 17th-century Italian harpsichord by Giacomo Ridolfi, ca. 1662; an early Portuguese grand piano by Manuel Antunes, Lisbon, 1767; and a grand piano by Anton Martin Thym, Vienna, ca. 1815.

The popular "show and tell" session, coordinated by Kathryn Widder, will provide 5-minute opportunities for

AMIS members to share unusual instruments or other information. Museum curators are invited to tell about recent acquisitions.

Musical interludes will range from a Native American meal with singing and dancing to a brown bag lunch program featuring the sounds of historical accordions and concertinas.

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, owned by Virginia Koster, wife of John Koster, in downtown Vermillion. An author's autograph party and pig roast, sponsored by Tony Bingham of London, will be held Friday night at the University's Shakespeare Garden, north of the Museum.

Activities will conclude Saturday night with a multi-course Scandinavian Feast that will feature the sounds of the Swedish Näverlur and a turn-of-the-century Finnish brass band, as well as

**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 harrison\_powley@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 818-776-9446, fax 310-471-1278, e-mail al\_rice@cucmail.claremont.edu.

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the presentation of the Curt Sachs Award and the Densmore Prize.

Formal activities are not scheduled on Sunday, leaving the day free for travel home. However, for those whose flights will not leave until afternoon or evening, the Museum's galleries will be open on Sunday morning and Janet Page of London, Editor for Instruments and Performing Practice for the next edition of *The New Grove Dictionary*, will lead a progress report/discussion.

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

25th Annual Meeting of the  
American Musical Instrument Society  
15-19 May 1996  
Vermillion, South Dakota

**Wednesday, May 15**

- 9:00-5:00 **Registration and Open House** (Shrine to Music Museum)  
3:00-5:00 **Board of Governors Meeting** (Museum, Beede Gallery)  
5:30-7:00 **Opening Reception** (Emma's Kitchen, 13 W. Main St.)  
8:00 **Opening Words:** William E. Hettrick, President, AMIS (Museum, Arne B. Larson Concert Hall)  
**Welcome:** Betty Asher, President, The University of South Dakota  
**Recital:** Richard Rephann (Yale University), harpsichord by Jacques Germain, Paris, 1785  
10:00 Continuation of Board of Governors Meeting (if necessary)

**Thursday, May 16**

- 8:00-8:45 **Continental Breakfast** (Museum Tea Room)  
9:00-11:45 **Design and Proportion** (Concert Hall, plenary session)  
Cecil Adkins (University of North Texas, Denton): "Proportions and Architectural Motives in the Design of the Eighteenth-Century Oboe"  
Stewart Pollens (The Metropolitan Museum of Art, New York): "Stradivari's Violin Forms"  
**Refreshment Break** (Coffee/Tea) 15 minutes  
Herbert Heyde (Leipzig, Germany): "Stradivari's Forms: A Different Interpretation"  
Andrew Dipper (London/Minneapolis): "The Placement of F-Holes on Bowed Instruments"  
**Panel Discussion** by the morning's lecturers  
12:00-1:00 **Box Lunch and Music:** Helmi Harrington (Duluth, Minn.), historic accordions and concertinas (Townesley Courtyard)  
1:15-2:00 **Recital** (Concert Hall): Bernard Brauchli (Pully, Switzerland), clavichord by Kraemer & Sons, Göttingen, 1804  
2:15-4:30 **Special Topics Session** (concurrent presentations)  
**Beede Gallery:**  
Bruce Haynes (Montréal): "Historical Instruments as Evidence of Early Pitch Standards: Assessing the Reliability of Data"  
Sabine Klaus (Tübingen, Germany): "Newly Discovered Documents about the History of Nürnberg Metal String Makers to the Beginning of the Nineteenth Century"  
**Refreshment Break** (Coffee/Tea) 15 minutes  
Andreas Beurmann (Hamburg, Germany): "Highlights of the Beurmann Collection of Early Keyboard Instruments"  
Jeannine Lambrechts-Douillez ('s Gravenwezel, Belgium): "Gommaar Van Everbroeck, Harpsichord Maker"

**Concert Hall:**

Gerhard Stradner (Kunsthistorisches Museum, Vienna): "The Adaptation and Change in Function of Early Musical Instruments"

Susan E. Thompson (Yale University): "Deutsche Schalmei: A Question of Terminology"

**Refreshment Break** (Coffee/Tea) 15 minutes

Janet K. Page (New Grove Dictionary, London): "Musical Instruments and Social Order in Eighteenth-century Austria: the Imperial Procession during the Reign of Maria Theresia"

Tina Chancey (Arlington, Virginia): "The *Pardessus de Viole*"

4:30-5:00 **Mini-Recital** (Concert Hall): Tina Chancey, *Pardessus de Viole*

5:00 **Editorial Board Meeting** (Student Center - Board Room)

6:00 **Dinner** (Student Center - Rushmore Room)

7:00-8:00 **Quiet Time** (Museum Galleries open)

8:00 **Concert** (Concert Hall): Dakota Baroque and Classic Company, harpsichord attributed to Giacomo Ridolfi, Italy, ca. 1675, and grand piano by A.M. Thym, Vienna, ca. 1815

**Friday, May 17**

8:00-8:45 **Continental Breakfast** (Museum Tea Room)

9:00-11:45 **Attribution and Dating** (Concert Hall, plenary session)

Grant O'Brien (University of Edinburgh): "The Geometry of Italian Polygonal Virginals and How This Can Be Used to Determine Their Place of Origin"

David P. Jensen (Harpsichord Maker, Winnipeg, Manitoba): "An Italian Harpsichord" (attribution of an unsigned instrument to Cristofori)

**Refreshment Break** (Coffee/Tea) 15 minutes

Michael Latcham (Haags Gemeentemuseum, The Hague): "Attribution and Dating of Anton Walter's Pianos"

Stewart Pollens (The Metropolitan Museum of Art, New York): "Ramifications of a Dendrochronological Study of Twenty-Five Violins of Giuseppe Guarneri del Gesù"

12:00-1:00 **Lunch & Annual Business Meeting** (Student Center - Rushmore Room)

1:15-2:00 **Musical Interlude** (Concert Hall):

Brief Demonstration of Ridolfi harpsichord by John Koster

Mini-Recital: Suzanne Skyrn (University of South Dakota), grand piano by Manuel Antunes, Lisbon, 1767

2:15-3:45 **Special Topics Session** (concurrent presentations)

**Beede Gallery:**

Renato Meucci (University of Parma, Italy): "Timpani and Other Percussion Instruments in Nineteenth-Century Italy"

Margo Halstead (University of Michigan, Ann Arbor): "The Evolution of Carillon-Playing Mechanisms"

members are encouraged to bring a spouse or friend and share a vacation. Vermillion is a small, typical Midwestern college town, located on a bluff overlooking the Missouri River near where the Lewis & Clark expedition camped in 1804. Students, residents, and visitors alike 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. 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), and others. Competitive pressures have kept prices low, particularly into Sioux City. The Museum will meet flights coming into both the Sioux City and the Sioux Falls airports on Tuesday afternoon and evening and on Wednesday morning and Wednesday afternoon until 3:00 p.m., and will return participants to those airports on Sunday. The Museum will *not* meet flights after 3:00 p.m. on Wednesday nor on Thursday, Friday, or Saturday. Rental cars are 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. All meals will be included in the registration fee.

For additional information, fax André Larson, local arrangements chairman, at 605-677-5073 or call 605-667-5306.

— André Larson

## **AMIS Members Invited to Show & Tell in Vermillion**

"Show & Tell," a popular feature of many previous AMIS meetings, will be held in Vermillion on Friday afternoon, May 17, in the Arne B. Larson Concert Hall.

Using informal, five-minute time slots, AMIS members are invited to bring and share an unusual instrument or any other pertinent information that they believe will be of interest to the membership. Museum curators are invited to bring slides of one or more recent acquisitions.

In order to facilitate planning, we need to know that *you* plan to participate. Kathryn Widder, a long-time AMIS member, has graciously agreed to coordinate the event. Please write to her at 1660 Markham Road, Fayetteville, AR 72701, and let her know what you would like to do.



Photo courtesy of Peter Williams

## Peter Williams to Receive 1996 Curt Sachs Award

An anticipated high point in every annual meeting of the American Musical Instrument Society is the presentation of the Curt Sachs Award, named for the celebrated scholar who was one of the founders of the modern systematic study of musical instruments. The Award recognizes those who have made significant contributions toward the goals of the Society. The AMIS Board of Governors is pleased to announce that the recipient of our Curt Sachs Award for 1996 is Peter Frederic Williams, noted historian of the organ and performer on historical keyboard instruments. He is the author and editor of a remarkable number of highly respected publications, and he has held important positions at universities in both the United Kingdom and the United States.

Peter Williams began his professional academic career at the University of Cambridge, where he received the B.A., Mus.B., M.A., and Ph.D. degrees during the years 1958-63. Cambridge later honored him with the Litt.D. degree in 1981 (the first in music since 1939) in recognition of his scholarly achievements. In 1962 Williams joined the faculty of the University of Edinburgh, where over the next twenty years his positions included Director of the Russell Collection of Harpsichords and Clavichords (1970), Professor (the first academic chair in musical performance practice in the UK, 1982), and Dean of Music (1983). Williams's American decade began in 1985, when he was named Arts and Sciences Distinguished

Robert E. Eliason (Lyme, New Hampshire): "Charles G. Christman, Musical Instrument Maker/Music Publisher"

**Concert Hall:** *Colonial Traditions in Latin America*

Beryl Kenyon de Pascual (Brussels): "The Clavichord in Latin America: Some Introductory Considerations"

J. Richard Haefer (Arizona State University, Tempe): "Guarjio Violin Making: A 17th Century Tradition Continues in the 20th Century"

3:15-3:45

**Mini-Recital** (Concert Hall): Frederike Stradner (Vienna), Flautist

3:45-4:30

**Show and Tell** (Concert Hall)

4:30-5:30

**Quiet Time** (Museum Galleries remain open)

5:30-7:00

**Authors' Autograph Party** (Shakespeare Garden)  
and  
**Pig Roast**

7:30-9:00

**Special Topics Session** (concurrent presentations)

**Beede Gallery:** *Musical Instruments and the Visual Arts*

Zdravko Blazekovic (City University of New York): Understanding and Misunderstanding of Instrument Terminology and Iconography in Fenduli's Abridgment of *Introductorium Maius in Astronomiam*

Christina Linsenmeyer (Boston): "The Representation of Musical Instruments in the Emblem Books of the Renaissance"

Peggy F. Baird (Huntsville, Alabama): "Thomas Gainsborough: His Musical Friends and Musical Instruments"

**Concert Hall:** *Aspects of Harpsichord History*

Edward L. Kottick (University of Iowa): "The Seventeenth-Century International School of Harpsichord Making"

Darryl Martin (Edinburgh): "The Spanish Influence on the English Virginal"

John Watson (Colonial Williamsburg, Virginia): "The Copy as Research Tool: Reproducing a 1762 Kirckman Harpsichord"

9:15-11:00

**The Veena** (plenary session, Concert Hall)

Beth Bullard (American Institute of Indian Studies, Madras): "A South Indian Veena: Object of Worship, Object for Worship"

**Recital:** R.K. Padmanabha (Mysore, India), Veena

### Saturday, May 18

8:00-8:45

**Continental Breakfast** (Museum Tea Room)

9:00-11:45

**Scientists & Inventors** (Concert Hall, plenary session)

Kathryn L. Reichard (New Haven, Conn.): "Chladni's Instruments" (*Euphon* and *Clavicylinder*)

Darcy Kuronen (Museum of Fine Arts, Boston): "James Bazin and the Development of Free Reed Instruments in America"

Albert Cohen (Stanford University): "Three Reports on Musical Instruments Made to the Paris Academy of Sciences in the Mid-Nineteenth Century"

**Refreshment Break** (Coffee/Tea) 15 minutes

- Margaret Downie Banks (University of South Dakota): "Earle Kent and the Conn Research Department"
- Paul R. Laird (University of Kansas, Lawrence): "The Life and Work of Carleen Maley Hutchins"
- 11:45-12:10 **Mini-Recital** (Concert Hall): Violin Octet (instruments by Carleen Hutchins)
- 12:15 **Lunch:** Native American Food, Music, and Dance (Townsend Courtyard)
- 1:30-4:15 **Special Topics Session** (concurrent presentations)
- Beede Gallery:**
- The Tromba da Caccia:*
- Don Smithers (West Nyack, N.Y.): "The Tromba da Caccia: A Much Maligned Historical Reality"
- Matthew Cron (Brandeis University): "The Use of the *Tromba da Caccia* in Eighteenth-Century Opera"
- Refreshment Break** (Coffee/Tea) 15 minutes
- Acoustics and Engineering:*
- John W. Coltman (Pittsburgh, Penn.): "The Influence of Mode Spacing on the Sound of Early Flutes"
- Peter Hoekje (University of Northern Iowa, Cedar Falls): "Influences of Cornett Lower End"
- Thomas E. Bailey (Harpsichord Maker, Denver, Colorado): "An Engineer's Approach to Harpsichord Design and Construction"
- Concert Hall:**
- French Instruments with Drones:*
- Jean Michel Renard (Bellenaves, France): "Cornemuse Française: Technical and Aesthetic Evolution of the Parisian Bag-Pipe (*Musette de cour*) across the Economic and Social Evolution of Its Users"
- Robert Portillo (Los Angeles, Calif.): "The Louvets, a Family of Hurdy-Gurdy Makers"
- Refreshment Break** (Coffee/Tea) 15 minutes
- The Church and Its Instruments:*
- F.J. De Hen (State University of Ghent, Belgium): "The Role of the Mediaeval Church in the Development of Instruments"
- Anna Marie Flusche (Dominican Sisters, Houston, Texas): "Organa Doctorum: Gerbert of Aurillac, Organbuilder?"
- Philip T.D. Cooper (Davis, Calif.): "The History and Development of Pennsylvania-German Organs"
- 4:20-4:50 **Mini-Recital** (Abell Gallery): Philip T.D. Cooper, organ by Christian Dieffenbach, Berks County, Pennsylvania, 1808
- 5:00-5:30 **Keynote Address** (plenary session, Concert Hall): Peter Williams (Duke University), recipient of the 1996 Curt Sachs Award
- 7:00 **Banquet** (Lakota Dining Hall): Scandinavian Feast with Finnish, Norwegian, and Swedish Musical Performances; Presentation of Curt Sachs Award and Densmore Prize

Professor at Duke, he also served as University Organist and Chairman of the Department of Music, and in 1990 he became Director of the Graduate Center for Performance Practice Studies. He was recently awarded emeritus status at Duke and will be returning to Great Britain later this year to take the position of John Bird Professor of Music at the University of Wales, Cardiff.

Beginning with an article on J. S. Bach and English organ music published in *Music & Letters* in 1963, Williams's contributions to scholarly journals over the last thirty years have been extensive. He has also written many important articles and book chapters on keyboard instruments and performance practice for *Festschriften* and other collections of essays, including some 100 articles in *The New Grove Dictionary of Music and Musicians* (1980). Working in an editorial capacity, he has been responsible for the annual issues of *The Organ Yearbook*, which he founded in 1969, as well as volumes in the following series: *Biblioteca Organologica*, *Cambridge Studies in Performance Practice*, and *Sources and Interpretation of Music*. He has also edited a number of other books and volumes of Baroque keyboard music, and he will serve as the general editor of the planned *New Oxford J. S. Bach Edition* (15 volumes).

Peter Williams is probably most widely known as a scholar through his authoritative books on the history of the organ and the music of Bach, including: *The European Organ 1450-1850* (1966), *A New History of the Organ from the Greeks to the Present Day* (1980), *The Organ Music of J. S. Bach* (3 vols., 1980-84), *The Organ* (with additional material by Barbara Owen, 1988), and *The Organ in Western Culture 750-1250* (1993). He has also published works on historical keyboard performance and is the co-author of the *Catalogue of the Russell Collection of Harpsichords* (1968).

An acclaimed performer on the harpsichord and organ, Williams has appeared in some 250 recitals in Europe, North America, and Asia since 1965. His professional activities have also included conducting musical ensembles, organizing concert series and conferences, presenting papers, and serving as a consultant to publishers, universities, museums, organizations, churches, and concert halls.

In a recent letter to AMIS President William E. Hettrick, Dr. Williams expressed the pleasure and sense of great honor he felt upon learning that he had been chosen to receive the Curt Sachs Award for 1996. The presentation will be made at the festive banquet during our annual meeting in Vermillion.

Sunday, May 19

- 9:00 Museum Galleries Open  
Coffee/Tea (Museum Tea Room)  
1997 Program Committee Meeting (Museum Library)
- 10:00-11:00 *New Grove Dictionary* Progress Report and Discussion, led by Janet K. Page (Editor, Instruments and Performing Practice), London
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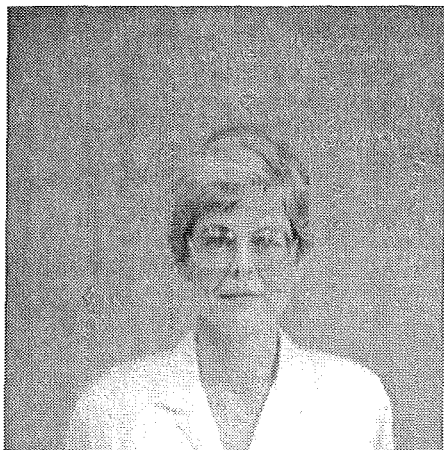


Photo Courtesy of Martha Novak Clinkscale

In June Dr. Martha Novak Clinkscale will be taking a leave of absence from UC Riverside and for the following year will be living in England and France. Her address from 25 August 1996 until 1 June 1997 will be 70b Great Percy Street, London WC1X 9QU, England. Phone: (0171) 833-0140, e-mail: 102652.2223@compuserve.com.

## A Message from the President

As we look forward with high expectations to our annual meeting in Vermillion, which promises to be a significant and memorable event, there is an urgent matter of importance to the Society that I want to bring to your attention.

Martha Novak Clinkscale has informed me of her decision to resign from her position as Editor of our *Journal*, the 1996 volume (her fourth) being the last one that she will oversee. As Editor, Martha has worked devotedly on behalf of the Society in one of the most important arenas in which we present ourselves to the public. During her tenure she presided with skill and enthusiasm over the demanding enterprise of bringing out the annual *Journal*—establishing and revising procedures for working with contributors, Editorial Board reviewers, and production personnel; attending to the vital, myriad details of copy editing and book design; and doing all of this with a proficiency at the computer that I, for one, find amazing. Martha has told me that she has sincerely loved doing this editorial work and regrets having to resign, but she must allow herself time in the coming years to devote to her own scholarly pursuits. She has been granted a leave of absence from her academic duties at the University of California, Riverside, and will be living in

London, where she will be preparing her new book, "Makers of the Piano: 1820-1860," to be published by Oxford University Press. Although Martha will thus be leaving the official position that she has held for the last four years, we look forward to her continued participation in the activities of the Society and express our gratitude to her for her service.

Our pressing task now is to seek Martha Clinkscale's successor as Editor of the *Journal of the American Musical Instrument Society*. The Publications Review and Occasional Publications Committee (Laurence Libin, chair; Cecil Adkins; and myself, ex-officio) will receive and evaluate applications and will make its recommendation to the Board of Governors. Our *Journal* Editor should (1) be a member of the Society; (2) have demonstrated competence as a scholar and writer, preferably in the field of organology; (3) have experience in copy editing; and (4) have the necessary computer skills that the position now requires. Applications in writing, including a resume and samples of published work, should be sent to Laurence Libin, 126 Darlington Avenue, Ramsey, N.J. 07446. The deadline is 31 March 1996. I will be pleased to discuss this challenging and rewarding position with anyone who is interested or may wish to recommend someone for it.

And now to return to our eagerly anticipated meeting in Vermillion: As the schedule printed elsewhere in these pages amply shows, the program of papers and performances is remarkable in both quality and breadth, and we will also have time for pleasures of the social and gustatory kind. Most enticing of all, we will have the opportunity to see again—or for the first time—the wonderful collection of the Shrine to Music Museum!

— William E. Hettrick, President

## Museum of Fine Arts, Boston Acquires Early American Harmonica

The Collection of Musical Instruments at the Museum of Fine Arts, Boston was recently enriched by the discovery and subsequent acquisition of what must be one of the earliest known harmonicas made in the United States. Manufactured by James Amireaux Bazin (1798-1883) in Canton, Massachusetts, it also bears engraving indicating that it was sold at the Boston music store of John Ashton, Jr. (1813-1849). Various clues suggest that it was made during the 1830s, which is remarkably soon after the harmonica was first developed in Germany.

Christian Friedrich Buschmann (1805-1864) is generally believed to be the inventor of the first harmonica around 1820 in Berlin. It was only one of various early experiments with free-reed instruments following their introduction into Europe from China in the late eighteenth century. Germany continued to be the principal center of harmonica development and production throughout the nineteenth century, although in 1829 some interesting designs for similar instruments were executed by an English inventor named Charles Wheatstone (1802-1875). How did Bazin, then, the American-born son of immigrant French Huguenots, learn of such instruments or possibly conceive of them on his own? The exact details of how and when free-reed instruments were first transplanted to America are as yet not completely documented. However, a very early and interesting article entitled *History of Reed Instruments in the United States*, written by G.W. Chase and published in *The Musical World and Times* (April 9, 1853,

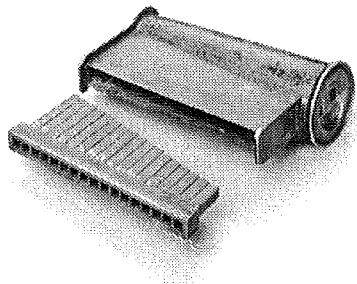


Photo courtesy of Museum of Fine Arts, Boston

**Harmonica, James A. Bazin, Canon, Mass., about 1830-1840, Museum of Fine Arts, Boston, Gift of Allen B. Sly and William Lindsey Fund, by exchange, 1995.87. Reed cluster is removed.**

pp. 227-228), sheds much useful light on the subject. Chase indicated that much of his information was learned directly from Bazin, which might suggest a certain bias to the facts as stated. On the other hand, Bazin appears to have been the first and most prolific American inventor to have worked with free reeds, so it is fortunate that he recounted his efforts so soon after their occurrence.

According to Chase, Bazin first examined a free reed instrument in the fall of 1821, when he was brought a small pitch pipe for repair. He was also asked to replicate the pipe, and in the process devised a means of readily adjusting the length of the reed tongue in order to vary the pitch. This "brass sliding pitch pipe" is said to have been readily available in Boston music stores for a number of years, and an example with Bazin's stamp was acquired in recent years by the Metropolitan Museum of Art in New York (accession no. 1989.330.98). Bazin immediately began experimenting with other means of obtaining multiple pitches from a small hand-held free-reed instrument, and several different designs are described by Chase (although extant examples of every type mentioned have yet to be discovered). One of his more curious instruments was the so-called "reed trumpet," completed in the summer of 1824. In this design, reeds comprising a chromatic scale of up to three octaves are placed radially in a disk, which can then be rotated in front of a mouthpiece to select the desired notes for a melody. The sound emits from a trumpet-like bell on the opposite side of the disk from the mouthpiece. (A photograph of two different sized reed trumpets made by Bazin is shown in Howard Alan Jewell, "James Amireaux Bazin," *Reed Organ Society Bulletin* 8, no. 1 [February 1989], 5). In the later 1820s, Bazin continued to contrive various

types of small free-reed instruments, aiming at simplifying their design and lowering the cost of manufacture. None, however, were taken up by the Boston music merchants as commercially viable. Indeed, although Bazin's creative genius ranged into several other areas besides musical instruments, he was apparently never able to realize much financial success from his inventions.

Chase relates that in February of 1830 Bazin read "in the papers a notice of a wonderful musical instrument called a Harmonia, invented somewhere in Germany, and which, by the description, appeared to bear a strong resemblance to his own." It seems likely that the MFA instrument is an example of what Bazin had devised. Chase goes on to say that a dealer in Boston (perhaps John Ashton?) engaged Bazin to supply him with as many as he could manufacture. Although Bazin knew he had created his instrument without outside influence, he also realized that its sales would probably be far greater by capitalizing on its apparent European pedigree, rather than trying to promote it as his own invention. Bazin is remembered as having been a modest man, but this strategy may have simply been a bit of good business savvy. Leaving smaller instruments behind, Bazin went on to create a number of different types of reed organs, the most memorable of which was the lap organ or elbow melodeon, the design of which was ultimately lifted (with great success) by Abraham Prescott and others working in Concord, New Hampshire. (Perhaps Bazin would have been well advised to show his work to the patent office a bit more often.)

The MFA's Bazin harmonica is stamped "J. A. BAZIN" at one end of its housing and engraved with the words "PATENT / Sold by John Ashton / Boston" along one face. As discussed above, the instrument seems to have been developed by about 1830, and Ashton had ceased doing business by 1844, so these provide the parameters of date for its manufacture. Bazin is not known to have patented his harmonica, so it is unclear why Ashton included the word "patent" in his engraved marks, unless he was, perhaps, just bluffing to deter imitators. The instrument's housing (94 mm long, 57 mm wide, and 31 mm thick) is made of copper covered by black enamel, which is worn off in most places. As can be seen in the accompanying photographs, the fifteen brass reed cells are soldered together as a unit and

can be completely withdrawn from the housing. This seems logically to suggest that one could insert an entirely different cluster of reeds tuned to a different scale. The present cluster is tuned, at a reference pitch of A=440 Hz, to a two-octave diatonic scale in the key of "B." It is interesting, however, that the housing, rather than the reed cluster, is stamped "B" at one end. As is apparently the case with some of the earliest German harmonicas, Bazin's instrument only sounds by blowing, and not also by suction as in modern instruments, since there is only one reed in each closed-end cell. Such a design is a logical development of joining together individual pitch pipes, a path said to have also been followed by Buschmann in Germany. Not a harmonica player, I found it quite difficult to use the tongue-blocking method to isolate individual notes on the Bazin instrument as the openings to the reed cells are very small compared with modern instruments. The cone-shaped housing that Bazin employed is the most startling feature of his instrument, especially in light of a similar design found on many harmonicas of the late nineteenth and early twentieth centuries. On these instruments, however, the bell is typically open, whereas Bazin's is covered by a disk perforated by two small square holes. Can anyone tell me who was the first to use this conical type body in a harmonica?

The standard literature concerning harmonica history consistently points to Germany as its place of birth and nurturing, but in light of the appearance of this early American instrument and the history of Bazin's work with free reeds as early as 1821, some slight revisions (or at least an additional short chapter) should probably be considered. It is entirely plausible that Bazin conceived a harmonica-like instrument on his own without knowledge of the work being carried out by his German contemporaries. Even if it could be demonstrated, however, that Bazin adopted the idea from some European source, the survival of this fascinating instrument by him demonstrates that the harmonica was present in America far earlier than was previously thought.

I would like to express my thanks to Joseph Peknik and John Koster for telling me about the article by Chase, and to Mr. Peknik for showing me the Bazin pitch pipe in The Metropolitan Museum of Art.

— Darcy Kuronen

## Midwestern Historical Keyboard Society Meets 25-27 April 1996 in St. Louis

The Midwestern Historical Keyboard Society is pleased to announce its 1996 annual meeting/conference, to be held on the campus of Washington University in St. Louis, Missouri, 25-27 April 1996. This annual event has become a significant forum on the history of keyboard instruments and their literature.

This meeting, the Society's 11th, will focus on the music of Carl Philipp Emanuel Bach (1714-1788)—a composer whose music is still, generally, unfamiliar—and on the cultural ambience in which his career developed. Events planned for the conference include sessions on the political history, the art and architecture, and the literature of mid-eighteenth-century Germany, and a session on Bach's *Hausmusik*, introduced by musicologist Darrell Berg. Featured performers will include Seth and Maryse Carlin, fortepiano and harpsichord; Willard Cobb, tenor; and the Camerata of the 18th Century. This group, led by Konrad Huenteler, one of today's leading soloists on baroque and classical flutes, has won acclaim in Europe for its lively performances and polished recordings of 18th-century music. Concerts and lecture-recitals will feature a variety of historical keyboard instruments—harpsichords, clavichords, fortepianos, and organs. The Society will also sponsor its annual exhibit of keyboard instruments built by some of North America's finest builders.

For additional information about the Midwestern Historical Keyboard Society's 1996 annual meeting/conference, or to obtain registration materials, please contact either Darrell Berg or Maryse Carlin, Music Department, Box 1032, Washington University, St. Louis, Missouri 63130-4899.

## Society for Ethnomusicology

41st Annual Meeting, 30 October—2 November 1996. Westbury Hotel, Toronto. Joint meeting with the Canadian Society for Traditional Music. Information: Beverley Diamond, Music Department, York University, 4700 Keele St., North York, Ontario, Canada, M3J 1P3; E-mail: bdiamond@york.ca.

## IMS 16th International Congress London: Royal College of Music 14–20 August 1997

### Musicology and Sister Disciplines: Past, Present, and Future

The Royal Musical Association warmly invites you to the 16th International Congress of the International Musicological Society (IMS). The Royal College of Music (of which Sir George

Grove was the first director) stands in the Museums area of South Kensington, the area laid out initially in the mid-19th century and bounded on the north by Kensington Gardens. It includes the Victoria & Albert Museum (with its musical instrument collection), the National Sound Archive, the Natural History Museum, the Science Museum and much else. The Royal College of Music itself (also known for its Library, its Department of Portraits and Performance History and its Museum of Instruments) is right opposite the Royal Albert Hall, where the famous BBC Promenade Con-

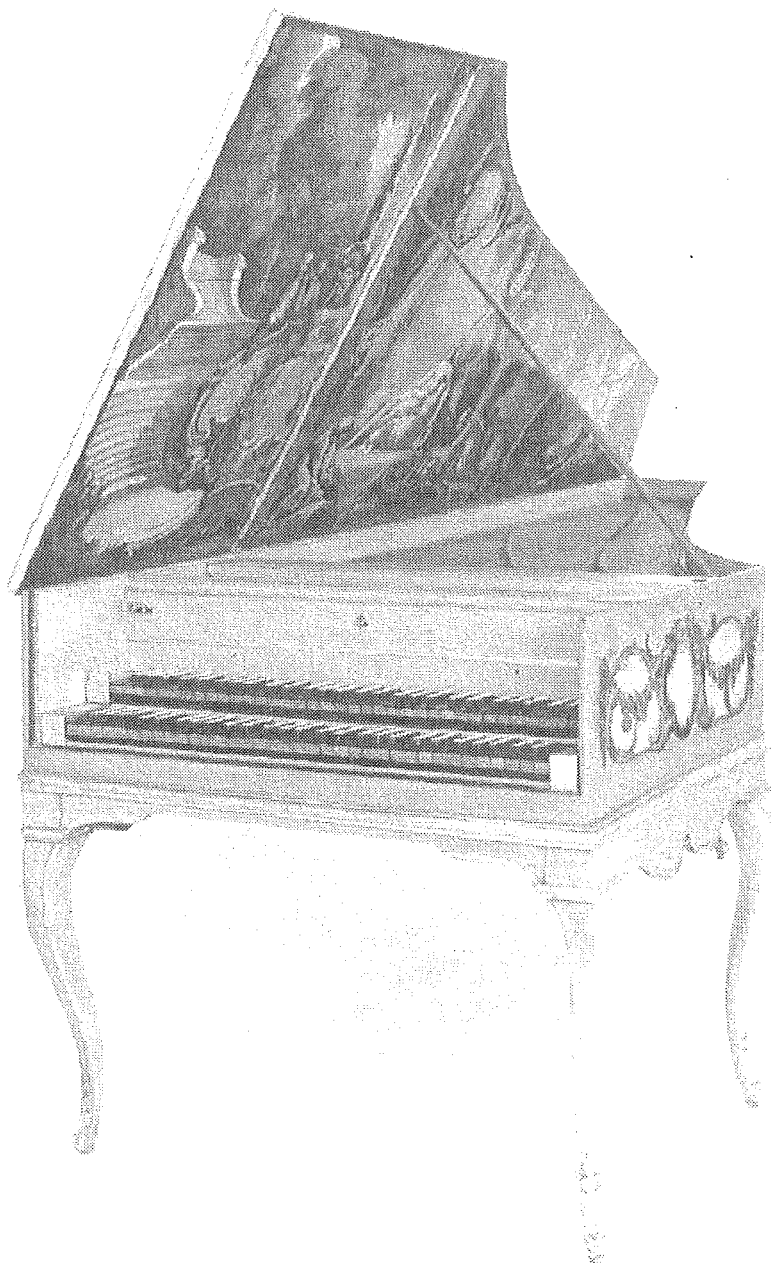


Photo courtesy of The Shrine to Music Museum

Richard Rephann, Director of the Yale University Collection of Musical Instruments and a specialist in French harpsichord music, will play the opening night concert for the 1996 AMIS meeting in Vermillion on the Shrine to Music Museum's superb 18th-century French harpsichord by Jacques Germain, Paris, 1785 (Rawlins Fund, 1983).



certs will be taking place every night of the congress. In addition, BBC Radio 3 will present further concerts and recitals in the course of the week, making every effort to include some key works discussed in the congress.

The hotels and restaurants of South Kensington are within a few minutes' walk. Delegates will also be able to stay in the nearby student housing of Imperial College.

London's magnificent research libraries and the splendors of Oxford and Cambridge will provide a further focus for congress activities.

The Call for Papers is published in *Acta musicologica* 66, no. 2 (July 1994): 140-46, and in many other journals. Abstracts for proposed free papers, study sessions, and poster sessions are due on 1 April 1996. The Programme Committee (Chair: David Fallows) is particularly keen to see all aspects of musical and music-related research widely represented. For further information contact David Fallows, IMS 1997, Department of Music, Denmark Rd., University of Manchester, Manchester M15 6HY, Great Britain.

## Early Music Iowa Presents 11th Season of Concerts

For the 11th consecutive season, the Iowa City Early Keyboard Society is presenting its Early Music Iowa concert series in Iowa City. Early Music Iowa has become a premier venue for early keyboard and baroque chamber music performance in the Midwest, and this 11th season continues that tradition, showcasing an exciting array of exciting performers and early music.

Frances Conover Fitch, a member of the faculties of the New England Conservatory of Music and the Longy School, opened the 1995-96 Early Music Iowa series with a solo recital on 5 December 1995. Fitch performed music from the English collection *Parthenia*, featuring music by composers William Byrd, John Bull, and Orlando Gibbons—three great masters of the Elizabethan school. Frances Fitch specializes in this repertoire, and her use of historical fingerings and an appropriate instrument—the smaller virginal rather than a double harpsichord—produced a delightfully authentic concert experience.

Then, on Sunday, 10 March 1996, at 2:00 pm, harpsichordist Larry Palmer



Photo courtesy of the Dakota Baroque & Classic Co.

Members of the Dakota Baroque & Classic Company, a faculty ensemble at the University of South Dakota, will play instruments from the collections of The Shrine to Music Museum, when AMIS holds its 25th-annual meeting in Vermillion, May 15-19.

will be heard in solo recital. Palmer, whose recent book *Harpsichord in America* chronicles the history of the revival of that instrument in 20th-century America, is on the faculty of Southern Methodist University in Dallas. He also has several compact disc recordings, and is widely respected as a teacher and performer on both the harpsichord and the organ.

Early Music Iowa concerts take place in the Senate chamber of the Old Capitol, the beautifully-restored original capitol building of the state of Iowa, now a museum in the center of the campus of the University of Iowa. Admission is free, and the public is cordially invited to attend.

For additional information concerning Early Music Iowa concerts, please contact David C. Kelzenberg, President, Iowa City Early Keyboard Society, 2801 Highway 6 East, Suite 344, Iowa City, Iowa 52240-2629.

## Call for Papers and Performance Proposals

The Sonneck Society for American Music will hold its twenty-third National Conference in Seattle, Washington on 5-9 March 1997 hosted by the University of Washington. Proposals for papers and performances involving all aspects of music in America (defined as Canada, United States, Mexico, and the Caribbean) are welcome. While a broad range of topics and approaches is the Program Committee's goal, topics highlighting the cultural diversity of the Pacific Northwest would seem particularly appropriate. In each case, a clear thesis and convincing methodology will highly recommend a presentation to the Program Committee.

To foster dialogue and discussion, the Program Committee would like to advocate consideration of various presenta-

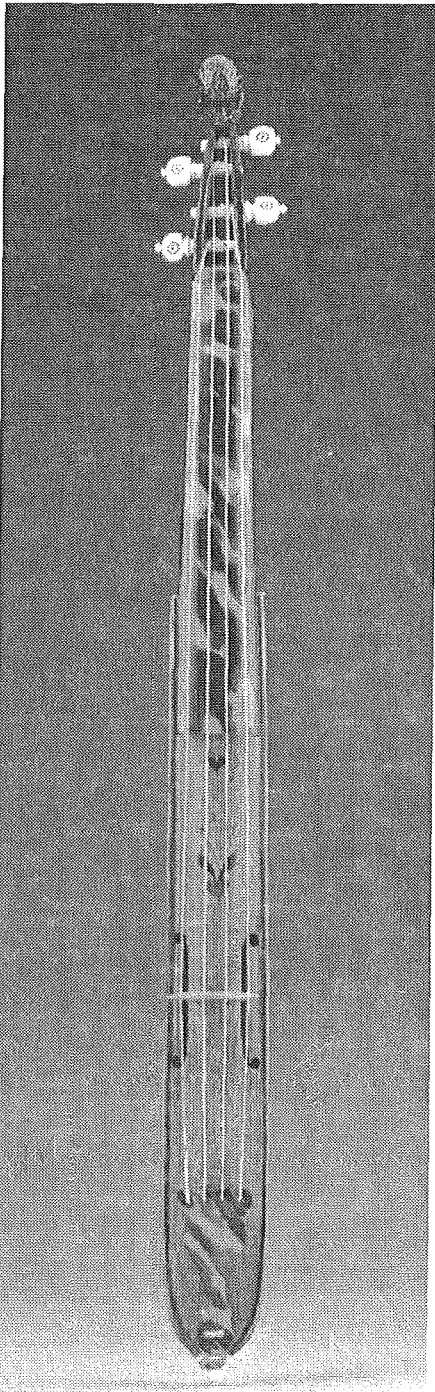


Photo courtesy of The Museum of Fine Arts, Boston

*Dancing master's violin.* Augsburg, 1673.

tion formats including panels, presentations with respondents, and papers integrated with performances.

Papers should be carefully timed to last no longer than twenty minutes, and performances not more than thirty minutes. Whether you intend to present a paper or to perform, please submit *five copies of a proposal* (500 words maximum) and *five copies of an abstract* in suitable form for publication in the conference

program (100 words maximum); performers should also send five copies of an audio cassette tape. Your name should appear on only one copy of your proposal, abstract, and/or cassette. Please also include a *list* (one copy only) of any *audiovisual equipment* you will need, and *two-self-addressed stamped envelopes*. The Program Committee requests that presenters of the 1996 Sonneck Society Conference refrain from submitting a proposal for the 1997 conference.

All materials must be received on or before 1 September 1996 by Program Chair Rae Linda Brown, University of California, Irvine, School of the Arts & Music, Irvine, CA 92717. Early submission is encouraged and appreciated. Other members of the Program Committee are Leonard Brown, Tara Browner, Marva Carter, Ingrid Monson, Wayne Shirley, and Marta Robertson.

Sonneck interest groups and committees wishing to meet during the conference should notify the Program Chair, also by 1 September 1996, so that their meetings may be scheduled.

The conference will take place at the Doubletree Hotel near the Seattle-Tacoma Airport. Not to be missed are the famed Seattle Center and Space Needle, Pike Place Market, and the Seattle Art Museum located in downtown Seattle. Jazz and blues fans will enjoy a visit to Dimitriou's Jazz Alley. If we are lucky and the gods of good weather permit, views of Mt. Rainier will provide a breathtaking backdrop for our conference. The Local Arrangements Committee, chaired by Larry Starr, is organizing a wealth of activities and concerts designed to complement the program. A reception and concert on the beautiful University of Washington campus are part of the early plans for the evening activities.

—Rae Linda Brown, Program Chair

## CD-ROM Index of American Newspapers Announced

All those interested in American culture will be heartened to learn that the long-awaited publication, *Performing Arts in Colonial American Newspapers, 1690-1783: Text DataBase and Index*, is being readied for release on CD ROM.

Since 1990, some 25 scholars who specialize in 18th-century studies have combed through 50,000 Colonial era American newspapers and 10,000 sup-

plements. They collected all references to *theater, poetry, music, and dance* from news articles, notices, advertisements, essays, lyrics, and reports in newspapers published in 15 states from Maine to Florida.

Altogether, 167 newspaper runs, encompassing 500 to 600 different titles, published in nearly 50 towns and cities have been read by the dedicated researchers. The information gathered by their efforts will add considerable precision to historical appraisal of the everyday cultural life of the American colonists.

The lack of uniform access to this area of information has, until now, handicapped historians. This has resulted in gaps, distortions, and misunderstandings in our knowledge of the extent and dynamics of the performing arts throughout the colonies. How these arts were embedded in what would later become the domestic and national American identity is apparent by the compilation of information from the newspapers.

Colonial Americans read in their newspapers allusions, metaphors, song lyrics and other representations of the performing arts as a natural extension of their community's common exposure to them. In reports, advertisements, announcements, and stories, subscribers read of local and itinerant actors and musicians, theatrical and musical performances, native-American dancers, lost and stolen instruments and costumes, public ceremonies and celebrations with dance and music, notices of run-away slave musicians and all that went on in arts commerce in their own part of the country as well as in the other colonies and abroad.

The newspapers are excellent documents of the growing performing arts commerce in the colonies during the 93 years covered by this project. The manufacture, importation, and sales of musical instruments and accessories, music scores and parts, music paper, play-books, ballads, choreography, instructional books, and hymnals were all advertised regularly.

Readers using the CD ROM will have a number of access paths to the data by using key word and relational search techniques. The data itself is comprised of four main groups: (1) *The Database* of transcriptions of all the relevant texts; (2) *General Index* of proper names, genres, subjects, and titles; (3) *Song and Poetry Index* of first lines; and (4) *Bibliography* giving the location of every newspaper

issue and supplement read and explanations about issues not located. The Bibliography is linked to both text and index so that issue-specific bibliographic data is accessible for screen display.

Data collection and indexing for the Performing Arts in Colonial American Newspapers project was under the auspices of the Research Foundation of the State University of New York with funding provided by the National Endowment for the Humanities and the State University of New York—New Paltz. Other funding support came from Kalamazoo College, Newberry College, and the State University of New York—Oswego.

Project Director: Dr. Mary Jane Cony, Prof. Emeritus SUNY-New Paltz; Data Systems Manager: Kate Van Winkle Keller, Executive Director, The Sonneck Society for American Music; Computer Systems Developer: Robert M. Keller, The U.S. Department of Energy (ret.); Indexing and Editor: Kate Van Winkle Keller; CD-ROM Project Manager: Robert M. Keller; Publisher of CD-ROM: Christopher Pavlakis of University Music Editions/High Density Systems, Inc.

Both of the Kellers were half of the team that produced the path-breaking *National Tune Index: 18th Century Secular Music*, which was published on computer-output-microfiche by University Music Editions in 1980.

## Second International Clavichord Symposium Magnano, Italy, 21–23 September 1995

What better setting for the Second International Clavichord Symposium than the idyllic mountain village of Magnano? There, on a sunny autumn weekend, nearly eighty participants from thirteen countries gathered to celebrate the clavichord in all its diversity.

A very full schedule of lectures, demonstrations, and performances showed once again that the clavichord can serve as an inspiration for a surprising range of thoughts and theories, research, performance, and the practical work of building and restoring instruments.

The late 20th century was all but forgotten as participants largely abandoned their cars to make the journey from the village to the secluded Romanesque church of San Secondo on foot. There, amidst quiet fields and woodlands, the Symposium's events took



Photo courtesy of the Ameriikan Poijat

*Ameriikan Poijat*, a professional Finnish American Brass Band from Northfield, Minnesota, will perform during the Scandinavian Feast that will conclude the AMIS meetings in Vermillion on Saturday night, May 18. Norwegian and Swedish musicians will also play for the event, which will include the presentation of the Curt Sachs Award and the Densmore Prize.

place.

Bernard and Susan Brauchli and Christopher Hogwood, the Symposium's dedicated and efficient organisers, should be congratulated for all their efforts. The event was a resounding success—if such an adjective can be used in this context—and plans are already underway for the 1997 edition.

Morning and afternoon lecture topics covered a wide variety of clavichord-related subjects. Some of these focused on building, restoration, and related topics; Harm Vellguti's "Another Calculation Method for the Stringing of Baroque Instruments"; Grant O'Brien's "Study of a 1796 Rackwitz Clavichord with a View to Possible Restoration"; Jorg Gobeli and Bernard Brauchli's lecture on the "Restoration of an 18th-Century German Clavichord"; Luigi Ferdinando Tagliavini's "A Curious 18th-Century Clavichord"; and Bohuslav Cizek's "Clavichords in Bohemia."

Social aspects of clavichord research were well-represented with topics ranging from Beverly Sing's talk on "The Clavichord in the Musical Press of the 19th Century," and Thomas Steiner's lecture on "18th-Century European Scientists and the Clavichord," to Koen Vermeij's fast-paced and information-packed discourse on "18th-Century Lovers of the Clavichord and the Builders They Preferred."

Specific repertoires and composers were discussed by Jane Johnson ("The

Clavichord and 16th-Century Spanish Music for Keyboard, Harp, or Vihuela"); Joel Speerstra ("Towards an Identification of the Clavichord Repertoire of C. P. E. Bach"); Beverly Woodward ("The *Probestücke* and C. P. E. Bach's *Versuch über die wahre Art...*"); Paul Simmonds ("An Introductory Survey of the Clavier Works of Ernst Wilhelm Wolf"); Christopher Hogwood ("The Bachists and Benda") and Menno Van Delft ("Müthel and the Clavichord").

Of special interest was Saturday morning's group of lectures and performances, which focused on the clavichord in the 20th century. The Dolmetsch heritage was elucidated by Derek Adlam in his talk on "Arts and Crafts and the Clavichord," and pursued by Richard Troeger in "The Dolmetsch/Chickering Clavichords and their Models." Bruce Glenny provided information on "Herbert Howells and the Clavichord," and also performed a selection of Howells' clavichord works, while John Barnes lectured on "The Parallel between the Harpsichord and the Clavichord Revival in the 20th Century." Jan Raas' improvisation—inspired by the Symposium's pastoral setting, the letters B-R-A-U-C-H-L-I, and the Spanish 3+2+2 rhythms Jane Johnson emphasised in her talk—was a *tour de force*.

Several lectures defy ready classification; John Koster's thoughtful and thought-provoking words on "The Still Small Voice and the Exploration of the



Photo courtesy of Chip Porter

Susan Tattershall has restored the ca. 1820 Thomas Hall organ in Belle Skinner Hall, Vassar College, Poughkeepsie, N.Y. The unsigned 1-5 instrument, attributed to Hall on the basis of case design, was inaugurated 8 October 1995 in recital by Vassar organist Merellyn Gallagher assisted by the college's Madrigal Singers; remarks by Laurence Libin of The Metropolitan Museum of Art introduced the program. The organ, which about 1870 had been lent to Princeton University by Hall & Labagh, was given to Vassar in 1932 by Joseph M. Priaux, son-in-law of Thomas Hall's partner James L. Kemp; it was enlarged and erected by Louis F. Mohr & Co. Coincidentally, Thomas Hall built Vassar's first organ in 1865.

Inner Musical Space"; Benedikt Claas' "The Clavichord: Mental Foundation of Stringed Instruments"; Alan Caro's "Keybase Project Proposal for a Standard Historic Keyboard Archiving Database"; and Jan Raas' hilarious and penetrating slide show/lecture on "Iconographical Aspects of the Clavichord as a Bourgeois Domestic Instrument and Their Influence on Early Picture Postcards." Jean-Jacques Dünk's comments on his own compositions for Keyboard Quartet: Piano and Harpsichord, Celesta and Clavichord— followed by a recorded performance of these works, showed that the clavichord is definitely a viable instrument for composers of today, and that, yes!, it can be heard

when played with other, much louder instruments.

As with the first Clavichord Symposium, proceedings of the second meeting will be published shortly; those interested in reading transcriptions of lectures will find them in their entirety in this publication.

Clavichord performances were another major aspect of the Symposium; these were interspersed between the lectures and in two evening recital sessions. All exhibited instruments were also briefly heard in a marathon demonstration evening— compared by Derek Adlam to a chariot race— lasting well past midnight.

Nearly twenty clavichord copies and

restorations were exhibited; these represented twelve builders from eight countries. Copies of 18th-century instruments predominated, as did 18th-century music in the recitals.

Dashing and stylish performances of C. P. E. Bach's music were given by Menno Van Delft and Derek Adlam, while Johannes Bogner and Francesco Cera interpreted pieces by J. S. Bach. The *Duetto for Two Clavichords* by Müthel was magisterially played by Nicole Hostettler and Pierre Goy; Paul Simmonds performed pieces by E. W. Wolf; Bernard Brauchli played solo works by Franz Seydelmann, and, with Georges Kiss, a four-hand Sonata by the same composer. Haydn sonatas were performed by Ulrike Nagy, Tomoko Miyamoto, Carol Lei Breckenridge, and Marcia Hadjimarkos. Earlier music was heard in performances by Jane Johnson, as an illustration of her talk on 16th-century Spanish compositions; Nelly Van Ree Bernard, who dramatically played and sang five Sephardic Songs (ca. 1492) arranged for keyed monochord and recitation; and Judith Conrad, who played Byrd and accompanied her own singing of a poem by Robert Burns.

A final point not to be overlooked in the representation at the Symposium of no less than six Clavichord Societies; British, Swiss, German, American (based in Boston), Japanese, and Dutch. A growing enthusiasm for the clavichord at the international level has clearly been manifested by the founding of most of these societies in the past two years, several within the last few months. Representatives of each society met in Magnano to discuss the founding of an International Clavichord Society, an idea whose time has undeniably come.

— Marcia Hadjimarkos, Jalogny, 1995  
Reprinted with permission from the Journal of the Dutch Clavichord Society, *Het Clavichord* 8, no. 3 (December 1995).

## AMIS Mailing Label Service

Pressure-sensitive (self-adhering) mailing labels are now available from Albert R. Rice, AMIS Membership registrar, 6114 Corbin Ave., Tarzana, CA 91356-1010; phone/fax 818-776-9446, e-mail al\_rice@cucmail.claremont.edu. The cost of the labels is \$.10 per label. The minimum order is \$25.00. Postage and handling charges of \$5.00 per order for first class delivery will be added to each order.

The list(s) are offered for rental only and may be used only once. The list, labels, or their contents may not be revised or reproduced for any purposes whatsoever. The renter further agrees not to sell, resell, or deliver the list or the labels to any person, firm, or corporation. The renter shall be responsible for all damages resulting from a violation of these terms.

## **PASIC '95 Wows Thousands in Phoenix**

Some 3,844 people from around the world attended PASIC '95 (Percussive Arts Society International Convention '95), which was held 1-4 November 1995 at the Phoenix Civic Plaza and Hyatt Regency Hotel.

More than 120 exhibitors were also on hand to display the latest in percussion related products, services, and publications at this extravaganza of percussion clinics, master classes, and concerts.

Stellar performers such as Steve Gadd, Alex Acuna, Sheila E and Peter Michael Escovedo, Clayton Cameron, and Bob Becker topped this year's roster of featured artists. Clinic topics ranged from "Percussion in Music Therapy" to "The Drummer's Role in a Big Band." Every aspect of percussion performance and education was explored.

As it does every year, the Marching Percussion Festival competition drew college and high school drum lines, as well as individual competitors, from several states. Winner of the College Division of the drum line competition was Morehead State University, Morehead, Kentucky; winner the High School division was Marcus High School from Flower Mound, Texas.

A new feature of this year's convention was a fundamentals track of hands-on sessions in mallet, drumset, accessory and snare drum techniques geared especially to junior and senior high school students. Teachers of these age groups were also encouraged to attend.

The four-day event was topped off by the PAS Hall of Fame banquet, during which renowned percussionists Jim Chapin, Vic Firth, and George Gaber were recognized for their contributions to the percussive arts.

PASIC is held annually at different sites each year. PASIC '96 will be held 20-23 November 1996 at the Nashville Convention Center and Renaissance Hotel in Nashville. Look for information

about the upcoming convention beginning in the February 1996 issue of *Percussive Notes*.

## **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.

## **AMIS Journal Advertising Space Available**

Peggy F. Baird, our Journal Manager, reports that advertising space is offered for 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 14 February 1996.

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).

## **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.

## **Guidebook Needs Serial Numbers**

Stranger Creek, Publisher of the *Woodwind and Brass Guidebook*, is appealing to AMIS members to help with the next edition (to be printed in 1997). The current edition has incorporated any known lists of serial numbers and offers a good "springboard", says Editor and AMIS member Scott Hirsch.

If you know the date and serial number of any woodwind and brass, you are asked to please send the information to Guidebook, 1513 Old CC Rd., Colville, WA 99114. Details on the origin of the numbers should be included for proper credit to the source. Pictures are very welcome. Hirsch believes that the new 40-page booklet will become a fairly substantial guide to instrument enthusiasts in the next edition and will incorporate interesting company history and photographs as well.

— Scott Hirsch

## **1994-1995 Acquisitions at the Museum of Fine Arts, Boston**

1994.4. Ludwig Embach & Co., *walking-stick flute*. Amsterdam, ca. 1840.  
1994.194. Mangbetu people, *Kundi*

(arched harp). Zaire, late 19th century.

1994.241. Claude Laurent, *crystal-glass flute*. Paris, 1837.

1995.86. *Sarasvati vina* (long-necked lute). South India, ca. 1850-75.

1995.87. James Amireaux Bazin, *harmonica*. Canton, Mass., ca. 1830-40.

1995.123. Georg Worle? *dancing master's violin*. Augsburg, 1673.

—Darcy Kuronen, Keeper of Musical Instruments

## 1995 Acquisitions at the Fiske Museum, Claremont, Calif.

Selmer Co., *B-flat clarinet* (F. Barbier model). Elkhart, Ind., 1970s. Gift of Harry Stavros, Upland, Calif.

Buffet-Crampon et Cie, *B-flat clarinet* (high pitch), Albert Syste. Paris, ca. 1907. Gift of Harry Stavros, Upland, Calif.

F. Frontalini e Figli, *accordion-harmonium*. Numana, Italy, 1930s. Gift of Norman Sauppe, Pasadena, Calif.

Estey Organ Co., *double-manual reed organ*. Brattleboro, Ver., ca. 1873. Gift of Bonni Dickson, Ontario, Calif.

G. L. Penzel Muller, *oboe*. New York, ca. 1910. Gift of Marti Santangelo, Rolling Hills Estates, Calif.

G. L. Penzel Muller, *English horn*. New York, ca. 1910. Gift of Marti Santangelo, Rolling Hills Estates, Calif.

Muir & Wood, *square piano*. Edinburgh, ca. 1820. Gift of Miriam Loucks, Claremont, Calif.

Erard, *grand piano*. London, ca. 1855. Gift of Miriam Loucks.

—Albert R. Rice, Curator

## 1994–1995 Acquisitions, the Metropolitan Museum of Art

### Gifts

1994.485. Edward C. Twist, *tenor violin*. wood. United States, 1929. Gift of Assunta Dell'Aguiola.

1994.497. Billy Reed Hampton, *banjo*. wood, metal, and groudhog skin. United States, 1994. Gift of Billy Reed Hampton.

1994.498. *Pandharpuri tambura*. gourd, wood, ivory, bone, polychrome, and steel. India, Miraj workshop, late 19th century. Gift of Mr. and Mrs.

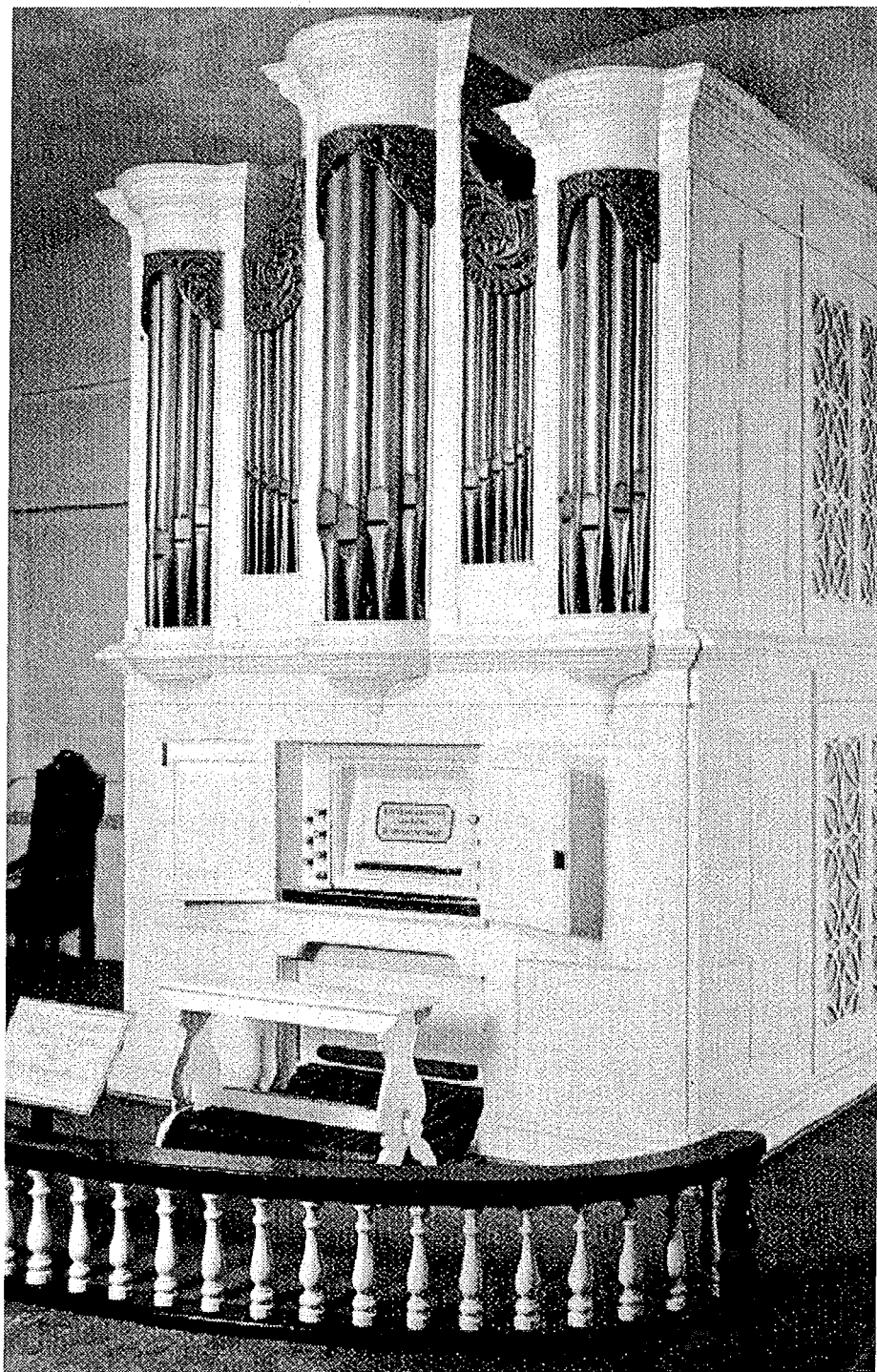


Photo courtesy of The Museum of the Historical Society of York County

The Organ from Christ Lutheran Church, York, Penna., built and installed by David Tannenberg, 1804. Now fully restored, the organ has been proclaimed the finest toned instrument of its kind in America.

Sidney Bressler.

1995.215. *Gryal-gling* (shawm). wood, silver, coral, turquoise, and carnelian. Tibet/northern India, 19th century. Gift of Cathleen W. Treacy.

1995.259. Ferdinand Zogbaum, *clarinet in E-flat*. boxwood, brass, ivory, and rosewood. New York, ca. 1855. Gift of William J. Maynard.

1995.260. Buffet Crampon et Cie., *clarinet*

*in B-flat*. acrylic and copper. France (Paris), ca. 1985. Gift of William J. Maynard.

1995.398.1. Franz Lauter, *clarinet*. wood, horn, brass. Germany (Münster), ca. 1840. Gift of William J. Maynard.

1995.398.2. Charles G. Christman, *clarinet*. wood, ivory, brass; United States (New York), 1853-54. Gift of William J. Maynard

### Purchases

- 1994.296. P. Gaillard, *cornemuse*. ivory, leather, and fabric. France, late 19th century. Rogers Fund.
- 1994.364. Castel, *oboe*. wood, ivory, and silver. northern Italy, last quarter of 18th century. Clara Mertens Bequest, in memory of Andrè Mertens.
- 1994.365.1,2. *Alto clarinet and case*. wood and brass. United States (New England), ca. 1810-30. Clara Mertens Bequest, in memory of Andrè Mertens.
- 1995.253. *Clarinette d'amour*; boxwood. Germany (?), ca. 1770. Clara Mertens Bequest, in memory of Andrè Mertens.
- 1995.369.1; Nickels & Badger, *clarinet*. wood, ivory, brass. United States (Buffalo, N.Y.), 1839-41. Barrington Foundation, Inc. Gift and Robert Alonzo Lehman Gift.
- 1995.369.2. Thomas Prowse, *clarinet*. wood, ivory, brass. England, mid-19th century. Robert Alonzo Lehman Gift.
- 1995.408. Bamenda people, *flute*. wood, leather. Cameroon, ca. 1945. Gift of Herbert J. Harris, by exchange.

—Laurence Libin, Curator

## In Memoriam

### Roland Loest

Roland Loest, age 46, died 26 October 1995, at his mother's home in Kingsport, Tennessee. Born in Tennessee 1 June 1949, he demonstrated musical ability at a very young age and began taking piano lessons at the age of five. He pursued piano performance and composition throughout his career, graduating from East Tennessee State University (in Johnson City) and studying at New York's Juilliard School of Music and the Manhattan School of Music in the early 1970s.

Roland was a great champion of 19th-century American pianos, but most especially of the much neglected and maligned squares of the Victorian period. He first fell in love with such instruments at the age of sixteen, when he rescued one (at a cost of \$50) from a building slated to be torn down and restored it to playing condition. Thus began his life-long fascination with historical pianos and their unique tonal characteristics. In the mid-1980s, he worked as a piano restorer with a company called Keyboard Craftsmen, and authored a series of useful worksheets concerning

the history, repair, and regulation of square pianos. From 1986 to 1993, Roland served as Curator of New York's Museum of the American Piano, writing many informative and thought-provoking articles for their quarterly newsletter. He also enjoyed a close relationship with the Department of Musical Instruments at The Metropolitan Museum of Art, and he was often consulted about that collection's pianos. In recent years he continued his work as a free-lance piano technician, although health problems somewhat limited his activities.

Roland's name may not be familiar to many AMIS members, since he seldom strayed far from his beloved New York City, where he had resided for over twenty years. Some may, however, recall a fascinating paper he presented at the Society's annual meeting in New York, in 1989, titled "The Great Square-Piano Bonfire of 1904." There is probably no one who knew more about the history and restoration of American square pianos, and it is a tragedy that he was not able to commit more of his knowledge to paper before his premature death. Roland was always generous about sharing what he knew with others, and he showed genuine support of the scholarly efforts of others. On a personal level, many of us will also miss his wry and sometimes sardonic sense of humor.

—Darcy Kuronen

### Robert David Greenberg

Berkeley native, Robert D. Greenberg, age 58, died on 27 May 1995 in San Francisco. Born 4 October 1936, Bob was a harpsichord builder and restorer, and a Health Rights activist. He is survived by his wife Elizabeth and children Andrea Greenberg, Eric Cornell, Robert Cornell, and Joan Cornell. A memorial service of family and friends was held on 3 June 1995.

## AMIS Election Results

Jeannine Abel, Secretary, and Robert Eliason, Treasurer, were reelected for one-year terms. Elected to three-year terms as members of the Board of Governors are Carolyn Bryant, Beth Bullard, John Koster, and Laurence Libin. The terms of office begin on 17 May 1996.

## 1996 AMIS Dues

The Society operates on a calendar year basis. Dues renewals were mailed in the fall of 1995 and were due 31 January 1996. If you have not paid your 1996 dues, please remit them to Albert R. Rice, Membership Registrar, 6114 Corbin Ave., Tarzana, CA 91356-1011. The 1996 Journal will be mailed only to current members and institutions. To avoid disappointment, please send your dues payment now. Any questions about membership status should be directed to Albert Rice.

## News of Members

Over the weekend of 18-19 November 1995, a distinguished group of musicians and museum professionals from nine countries gathered for a symposium at the Trumpet Museum at Bad Sackingen, Germany, to honor AMIS member **John Henry van der Meer**. Dr. van der Meer, winner of the Curt Sachs Award in 1986, celebrated his 75th birthday earlier in the year. In addition to reading short papers on instrumental subjects, the guests enjoyed festive meals and a private recital by organist Luigi Ferdinando Tagliavini. Symposium participants invited from the United States were AMIS members **Barbara Lambert** and **Laurence Libin**; AMIS members present from other countries included **Brigitte Bachman-Geiser** (Switzerland), **Peter Andreas Kjeldsberg** (Norway), **Dieter Krickeberg** (Germany), **Jeannine Lambrechts-Douillez** (Belgium), and **Renato Meucci** (Italy). The **Trumpet Museum**, directed by Edward Tarr, is an **institutional member of AMIS**; Dr. Tarr also performed for the gathering and led a tour of his splendid facility.

**Albert R. Rice** was recently hired as the Librarian for the Musicians Institute in Hollywood, California. The Institute is a college which trains musicians in various contemporary styles of music and includes instruction in guitar, bass guitar, percussion, voice, and as a recording technician. Dr. Rice's business phone number is 213-860-1137. He is continuing to act as the Curator of the Fiske Museum of Musical Instruments at The Claremont Colleges and provides tours during the weedeends.

The International Conference, *Austria 996-1996: Music in a Changing Society* was held 2-7 January 1996 in Ottawa,



Photo courtesy of the Trumpet Museum at Bad Säckingen

A fountain in front of the Trumpet Museum at Bad Säckingen, Germany. There was a symposium here to honor AMIS member John Henry van der Meer,

Canada. AMIS members participating were **Edmund A. Bowles**, "Hans Schnell's Inventory of the Heblepauken and His Influence on the Music of Mahler and Strauss," and "Musical Ensembles in Austrian Festivals of State, 1571-1790: Festival Books as Musical Iconography"; **Dimitry Markevitch**, "Expanding the Beethoven Repertory: The Discovery of the String Trio, op. 3, in an Arrangement for Cello and Piano, op. 64, and the Kreutzer Sonata, op. 47, in a Transcription for Cello and Piano by Carl Czerny," and a concert at the Canadian Museum of Civilization, "Newly Discovered Arrangements and transcriptions of Beethoven's Works"; **Harrison Powley**, "Eighteenth-Century Xylophone Music: Ignaz Schwegl's *Hausmusik* for Kaiser Franz I"; **John A. Rice**, "The Musical Bee: References to Mozart and Cherubini in Hummel's

'New Year's Concerto'; and **Richard Troeger**, "Articulatory Notation in Haydn's Keyboard Music," and a forte-piano concert at the Université d'Ottawa, "Keyboard Sonatas by Joseph Haydn."

A symposium entitled "A Good Moravian Organ: The Work and Inspiration of David Tannenberg (1728-1804)" took place 9-12 November 1995, at historic sites in York, Nazareth, Bethlehem, and Lititz, Pennsylvania. Widely regarded as the most important organ builder in 18th-century America, David Tannenberg was a member of the Pennsylvania Moravian community but provided organs for Lutheran and Reformed churches. Through his mentor, Johann Clemm, Tannenberg formed the critical link between the baroque organs of central Germany and the Pennsylvania German tradition of the 19th century. The unprecedented symposium, organized and chaired by AMIS member **Willard Martin** in cooperation with seven sponsoring institutions, gathered scholars, musicians and organ builders to consider all aspects of Tannenberg's career. Concurrent events included an 18th-century Moravian lovefeast, a *Singstunde* (hymn service), tours and recitals. The academic papers and edited discussions will be published; contributors include AMIS members **Barbara Owen**, **John Fesperman**, and **Laurence Libin**.

Festival Organ: King of Instruments, an interactive exhibition, concerts, informal lectures, and demonstrations in celebration of the organ will be touring the United States in 1996 and 1997. The exhibition opened in Chattanooga, Tennessee, on 2 December 1995. AMIS members **Barbara Owen** and **Laurence Libin** presented papers on "The Organ in History and Culture" and "The Organ in America" respectively. More details on this traveling exhibition will be given in the June AMIS Newsletter.

## 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.

**FOR SALE:** Beautiful Square Piano. Philadelphia Manufacturing Co. Excellent condition Rosewood 80 keys #735 Dimensions 6 and 1/2 feet by 3 feet 1 inch. Best Offer. Kathy 360-733-5335.

**FOR SALE:** 19th-Century American Chamber Organ, 2 1/2 stops, mahogany veneer Empire case. Professionally restored. For further information call Wissinger Organs, 603-436-0575, or Barbara Owen, 508-465-2068.

**WANTED TO BUY:** Holton alto saxophone made before 1930; with a 5-inch diameter bell and 2-inch diameter low B and B-flat pad cups. Collector, PO Box 773, Wausau, Wisc., 54402.

## Are You Moving?

Are you moving? If so, please be certain that you notify the Society of your new address as soon as possible. Please contact Albert R. Rice, AMIS Membership Registrar, 6114 Corbin Ave., Tarzana, CA 91356-1010 (phone 818-776-9446, fax 310-471-1278, email al\_rice@cucmail.claremont.edu).

### 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