

Newsletter

of the American Musical Instrument Society

Volume 26, No. 1

February 1997

AMIS Annual Meeting in Washington, D.C., 15-18 May 1997

We invite you to join the celebration of the Society's first twenty-five years at the annual meeting in Washington, D.C., 15-18 May 1997. The first meeting of the newly formed American Musical Instrument Society was held in Washington in the spring of 1972. Now the society returns for a quarter-century look at the field of musical instruments.

Over twenty scholars from Europe and America will present papers as we return to the single-session format. There will be special 25th-Anniversary panels on Conservation, Collecting and Collections, and Performance Practices, as well as several short concerts. Participants can visit the musical instrument collections at the Library of Congress, the Smithsonian musical collections on the Mall, and the Smithsonian Museum Support Center at a special facility in southern Maryland. We will be joined by colleagues from many countries attending the meetings of CIMCIM, the ICOM International Committee for Musical Instrument Museums and Collections.

Bring your family and come early to enjoy the Washington area with its many attractions of monuments, museums, and performances. Check out the enclosed list that provides information about May attractions in Washington and make arrangements for your tickets now. Join CIMCIM members on Wednesday afternoon, 14 May, to attend the "Electronic Fair," a display of the latest productions relating to musical instrument collections and museums using new electronic developments. You are also cordially invited on Wednesday evening to a special concert for CIMCIM and AMIS members performed by Hesperus, a Washington group known for its crossover of medieval and traditional American styles. And make your hotel reservations soon, for Washington attracts many visitors in May.

The AMIS program begins on Thursday, 15 May. Although the sessions begin officially in the afternoon, there is the possibility of optional informal tours on Thursday



Photo courtesy of The Smithsonian Institution

Patrick Rucker, Executive Director of the Smithsonian Chamber Music Society, demonstrates the Smithsonian's 1745 harpsichord made by Johann Daniel Dulcken of Antwerp to a group of students from the Public Housing Orchestra of the Levine School of Music in Washington, D.C.

morning of the collections at the Library of Congress and the Smithsonian Institution's museums on the Mall. On Thursday afternoon, the schedule includes behind-the-scenes tours of the Smithsonian's Museum Support Center, a state of the art museum facility housing the Conservation Analytical Laboratory, impressive "pod" storage, and the reference center for the Department of Anthropology collections (which include many important musical instruments from around the world). The panel on Conservation is scheduled during this tour. The day concludes with a lecture-demonstration on concertinas and a lively opening reception

provided through the generosity of Sotheby's.

The first paper session on Friday, 16 May, looks back to the founding meeting in 1972 as three AMIS members who gave papers at the organizing meeting present their current research. After an excellent session on keyboard instruments, followed by lunch, busses will transport members to the Mall to visit more collections, to hear other quarter-century perspectives in the panel on Performance Practices, a short concert on Smithsonian instruments, ending with a musical procession across the Mall to a reception at the Smithsonian "Castle."

**NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY**

Harrison Powley, Editor
William E. Hettrick, Editor *pro tempore*

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 relative to the Newsletter 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 of the Journal should be directed to Peggy F. Baird, 4023 Lucerne Dr., Huntsville, AL 35802; phone 205-883-1642. All other correspondence regarding membership rates, address changes, and back issues of the Newsletter should be directed to Albert R. Rice, Membership Registrar, 6114 Corbin Ave., Tarzana, CA 91356-1010; phone 818-776-9446; <e-mail al_rice@cuemail.claremont.edu>.

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Saturday at the Key Bridge Marriott Hotel, members can attend a session on wind instruments and participate in the popular Show and Tell session (see enclosed sheet for more details). After lunch, the panel on Collecting and Collections will comment on the nature of collecting over the past 25 years from the perspective of dealers, private and institutional collectors. The session on Local Traditions includes papers about ancient China, nineteenth-century Russia, Swiss zithers, and American Moravian trombone choirs. The day continues with the annual business meeting (presided over by AMIS President William E. Hettrick), reception and banquet (during which we honor the winners of the Society's prestigious awards) and the return of the lively benefit auction (see this *Newsletter* for details on how you can contribute items). The meetings conclude on Sunday morning with excellent paper sessions on organs and musical instrument inventions.

Every effort has been made to keep the meeting as affordable as possible. Thanks to the efforts of AMIS Board member Marlowe

26th Annual Meeting of the
American Musical Instrument Society
15-18 May 1997
Washington, D. C.

Unless otherwise noted, all events take place at the Key Bridge Marriott Hotel in Arlington, Virginia.

Wednesday, 14 May

1:30-4:30 **Joint Activities with CIMCIM:** Exhibits and demonstrations relating to CIMCIM meeting theme--"Musical Instruments in the Electronic Age"
7:30 **Concert by Hesperus** (location to be determined)

Thursday, 15 May

9:00-5:00 **Registration and Exhibits open**
9:00-12:00 **Board of Governors Meeting**
9:00-11:30 **Opportunity to visit musical instrument collections** at Library of Congress and at the Smithsonian's National Museum of American History (actual visit from 9:30-11:00)
11:30-1:00 **Lunch** (on your own)
1:00-5:00 **Visit Smithsonian Museum Support Center** (Silver Hill, MD; visit time 1:30-4:30)
Choice of activities, in three 60-minute sessions, will include visits to the conservation labs, the storage pods, the musical instrument annex in Building 18, and the anthropology reference department;
Panel Discussion I: Conservation and Copies of Antique Musical Instruments, 1972-1997
5:30-6:15 **Lecture-Recital**, Allan Atlas, "The Wheatstone English Concertina"
6:15-8:00 **Opening reception**

Friday, 16 May

9:00-12:00 **Registration and Exhibits open**
9:00-11:30 **Opportunity to visit musical instrument collections** at Library of Congress (actual visit from 9:30-11:00)
9:00-10:00 **Paper Session I: AMIS 1972 Revisited** (Chair: William J. Maynard)
Edmund A. Bowles, "Mendelssohn, Schumann, and Ernst Pfundt: A Pivotal Relationship Between Composer and Timpanist"
Betty Austin Hensley, "Indigenous Flutes of Africa"
Alexander Murray, "Further Variations on a Theme of Theobald Boehm: 1972-1997"
10:00-10:30 **Refreshment Break**
10:30-12:00 **Paper Session II: Stringed Keyboard Instruments** (Chair: Edward L. Kottick)
Linda Cockey, "The Bach/Gainsborough Circle and the Rococo Piano"
Kenneth Mobbs, "Dynamic and Tonal Variation: The Pedal Effects Obtainable on Three London Keyboard Instruments circa 1800"
David Sutherland, "Toward a Description of the Florentine School of Cembalo-Making as Centered in the Works of Bartolomeo Cristofori"
12:00-1:00 **Lunch** (on your own)
1:00-3:30 **Opportunity to visit musical instrument collections** at Library of Congress (actual visit from 1:30-3:00)
1:00-3:30 **Opportunity to attend presentation** by staff members about musical instruments at Smithsonian Institution (presentation from 1:30-3:00)
3:00-3:30 **Break** (bus to Smithsonian for those at Library of Congress)

3:30–4:30	Panel Discussion II: Performance Practices, 1972–1997 (Hall of Musical Instruments, National Museum of American History, Smithsonian Institution)
4:45–6:00	Concert (Hall of Musical Instruments)
6:00–6:15	Procession across the Mall to the Smithsonian Castle, with musical accompaniment
6:15–7:30	Reception (Smithsonian Castle)
Saturday, 17 May	
7:30–8:45	JAMIS Editorial Board Meeting and Breakfast
9:00–5:00	Registration and Exhibits open
9:00–10:30	Paper Session III: Wind Instruments (Chair: Susan E. Thompson) Arnold Myers and Raymond Parks, “Taxonomy of the Brass Instrument Mouthpiece” Joe R. Utley, “First-Valve Half-Tone Brass Instruments: A Phase of Early Development” Ardal Powell, “One of These Things is Not Like the Others: Identifying Forgeries and Copies of Eighteenth-Century Flutes”
10:30–11:00	Refreshment Break
11:00–12:00	Show and Tell
12:00–1:00	Lunch (on your own)
1:00–2:30	Panel Discussion III: Collecting and Collections, 1972–1997
2:30–5:00	Paper Session IV: Local Traditions (Chair: Ken Moore) Helen Dunn Grinnell, “Yayue Depicted on Ancient Chinese Bronzes” Oleg V. Timofeyev, “The Golden Age of the Russian Guitar, 1800–1850: Repertoire and Social Function” Refreshment Break (30 minutes) Brigitte Bachmann-Geiser, “The Swiss Halszither as a Descendant of the Renaissance Cittern” Paul Larson, “The Moravian Trombone Choir in America, 1750–1997”
5:00–5:15	Break
5:15–6:00	Business meeting
6:00–7:00	Informal concert and reception (cash bar)
7:00	Banquet and Auction including presentation of Curt Sachs Award and Bessaraboff Prize
Sunday, 18 May	
9:00–10:30	Paper Session V: Organs (Chair: Darcy Kuronen) Allison Alcorn-Oppedahl, “The Life and Death of an Organ: The 1898 Hinners & Albertsen Made for the Deutsches Evangelische Friedens Gemeinde, New Salem, N.D.” Lee R. Garrett, “Historically-Informed Instruments: American Organs, 1972–1997” Susan Harvey, “Bellows and Swell: Musical Expression in American Reed-Organ Tutors”
10:30–11:00	Break
11:00–12:00	Paper Session VI: Inventions Josianne Bran-Ricci, “The Romantic Melophone: A Cousin of the Harmonium” Carolyn W. Simons, “Pedals and Cranks, Wheels and Bows: A History of Mechanically Bowed Keyboard Instruments”

A. Sigal, a fund-raising campaign in honor of AMIS 25 will help to underwrite many of the activities, with additional funds going to help build the Society’s Endowment Fund. As of this writing, Sotheby’s of London and New York will provide our opening reception, Joe R. Utley of Spartanburg, S.C., will help defray the cost of our banquet, and donations from other contributors are expected to cover other events. You are invited to join the celebration with your donation when you return your Registration Form (“Donation to 25th Year Fund”).

REMEMBER: Please return your Registration Form (and Show and Tell Form, if applicable) to Carolyn Bryant before 11 April. And make your room reservation directly with the hotel by 19 April. We look forward to seeing you in Washington in May!

— Carolyn Bryant, Chair,
Local Arrangements Committee
Cynthia Adams Hoover, Chair,
Program Committee

A Message from the President

I want to take this opportunity, first, to give you a bit of “behind the scenes” information on the running of the Society. Many AMIS members may not be aware that the Board of Governors, which includes the four elected officers, meets not only during the annual meeting in the spring, but also in the fall. This semiannual schedule allows important issues to be discussed and resolved in a timely manner.

At our meeting last November, the Board voted to engage Academic Services of Canton, Massachusetts, to take over the mechanical aspects of our membership services, including record keeping, sending dues notices, receiving and depositing dues payments, preparing labels for periodic mailings (*Newsletter*, *Journal*, etc.), providing information for our Membership Directory, and making reports to the Board, according to an agreed schedule, on all services rendered. This is, in fact, the work presently being carried out by our Membership Registrar, Albert R. Rice, to whom we owe much gratitude for his devoted service. But the job is simply too great for us to expect a single volunteer to handle, and the time has come to have it done by a professional company. Al Rice will continue in his present position, but—relieved of the drudgery of mechanical functions—will have more time to concentrate on more creative matters, such as designing our Membership Directory and giving information on the Society to

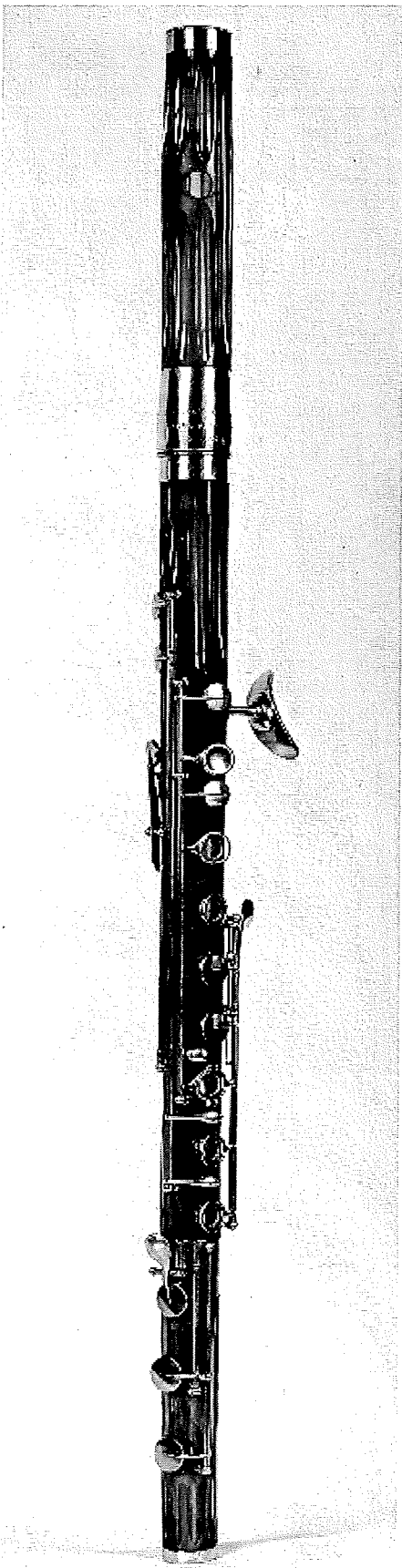


Photo courtesy of Library of Congress

Green glass flute with hand crutch, by Claude Laurent (Paris, 1844). Dayton Miller Collection, Library of Congress.

prospective members. He will also serve as liaison representative between Academic Services and the AMIS Board of Governors.

Academic Services has already established a good record of providing membership services for two other American musical organizations, the Sonneck Society and the Music Library Association. The company's fees fall within the resources of our Society's budget for operations. The transition will take place during the coming months, after all the particulars of the agreement have been worked out.

My second communication has to do with our forthcoming 1997 annual meeting and, to put it bluntly, its cost. In the last several years, we have held our meetings in locations where expenses have been relatively low, and a certain amount of subsidy has also come from sponsoring institutions and corporate contributors, often local. Having our twenty-sixth annual meeting in Washington—thus rounding out our celebration of the Society's silver anniversary by returning to the site of the first meeting in 1972—has great symbolic value. Far beyond symbolism, however, is what that location has to offer. As reported elsewhere in this *Newsletter*, Cynthia Adams Hoover and Carolyn Bryant (both Board members) and the teams under their direction have put together a wonderful program of events, many of which are available only in Washington. But it's no secret that Washington is an expensive town. In an effort to keep meeting-related fees as reasonable as possible, we concluded that it would be necessary to hold a fund-raising drive to attract companies and individuals who were in a position to contribute toward the financial support of this significant event in the history of our Society. Board member Marlowe A. Sigal graciously agreed to co-ordinate this effort, and under his leadership the campaign is under way. With the Board of Governors engaged as the "People Give to People" Fund-Raising Team, to identify and encourage donors (as well as contributing themselves), we have already secured a portion of our needed funding. Details of the "AMIS 25" campaign are given in this *Newsletter*. If you are able, please lend your financial support, as well as your presence, to our unique annual meeting in 1997.

—William E. Hettrick

Fund-Raising Campaign for AMIS 25

To commemorate the silver anniversary of the American Musical Instrument Society, a fund-raising campaign, under the direction of Marlowe A. Sigal, has been estab-

lished to defray some of the expenses of our 1997 annual meeting in Washington, D.C. As reported elsewhere in this *Newsletter*, two generous Sponsors have already pledged support for the opening reception on Thursday and the banquet on Saturday, but the following additional events still need to be funded:

Coffee break, Friday morning	\$750
Refreshment break, Friday afternoon	1,000
Reception at Smithsonian Castle, Friday evening	3,000
Coffee break, Saturday morning	750
Reception before banquet, Saturday evening	1,250
Four concerts at \$500 each	2,000

We have also received pledges ranging from \$50 to \$1,000 from several Contributors (those donors whose gifts are not specified for any particular event), who will be identified according to the following categories:

Patron	\$2,000 or more
Benefactor	1,000 to 1999
Sustaining	500 to 999
Supporting	100 to 499
Contributing	up to 100

All Sponsors and Contributors to AMIS 25 will be acknowledged in the official program book of the 1997 annual meeting, with donors of \$1,000 or more being especially recognized by an appropriately sized announcement. In addition, Sponsors and Contributors in attendance at the meeting will receive appropriate acknowledgment of their donations (by category) on their personal name tags. If the total amount needed to fund the meeting is reached, additional contributions will be applied to the AMIS general endowment fund. All donations are tax-deductible.

Please support this cause by including a contribution in your payment of meeting fees and indicating the amount in the Registration Form ("Donation to 25th Year Fund"). Contributions (checks made out to "AMIS, Inc.") may also be sent directly to:

Marlowe A. Sigal
45 Gray Cliff Road
Newton Centre, MA 02159
Tel.: 617-244-3263, Fax: 617-445-9623
E-mail: sigal@msn.com

Splendors of Prague's National Museum on Exhibit in North Carolina

Over 200 objects on loan from the National Museum in Prague are on view at The Gallery at Old Salem in Winston-Salem,

North Carolina. The exhibit, entitled "A Thousand Years of Czech Culture," chronicles the rich history of the Czech Lands, which sit at the virtual crossroads of eastern and western Europe. It will remain on display in Winston-Salem through 16 March 1997.

The exhibit is the product of a four-year international alliance between the National Museum in Prague and Old Salem. Developed by staff from both organizations and designed by Staples & Charles Ltd. of Alexandria, Virginia, the exhibit showcases some of the finest objects in the National Museum's collections. The historical museum is well represented with paintings, furniture, glass and ceramics, weapons, textiles, and more. The music, theater, ethnographic, ancient history, archives, and library divisions also contributed their best works.

Organized chronologically, the exhibit leads the visitor through ten centuries, throughout which the Czech Lands influenced and were influenced by events in the larger European community and the world. Beginning with the arrival of the Slavs in the sixth century, the story progresses through the Golden Era of Charles IV, the Hussite Wars in the fifteenth century, the Habsburg domination in the Renaissance, the turbulent Thirty Years' War, the baroque period, and the Czech National Revival of the nineteenth century.

Within this chronological framework the exhibit explores specific cultural themes, including religion, politics, fine and decorative arts, performing arts, and popular art. Highlights include rare archaeological finds, finely decorated armor and weapons, important secular and religious fine art, interesting and unusual crosses and menorahs, delicate glass and ceramics, colorful folk art and costumes, intricate stage designs and props, and—of special interest to AMIS members—beautifully crafted musical instruments.

"A Thousand Years of Czech Culture" complements the visitor's experience in Old Salem, the living-history museum where costumed interpreters re-create early life in the church town and trading center called Salem, North Carolina. The town was founded in 1766 by members of the Moravian Church, a denomination that traces its roots back to the regions of Bohemia and Moravia in what is today the Czech Republic. The Gallery at Old Salem is on the southern edge of the Old Salem historical area, adjacent to the Museum of Early Southern Decorative Arts.

The 196-page catalogue of the exhibit, supported in part by a grant from the Samuel H. Kress Foundation of New York, contains ten contextual essays by Czech schol-

ars as well as descriptions and photos (more than 150 in color) of each object in the exhibit. It is one of the few English-language books to present a broad overview of Czech culture and history. Published by Old Salem, the catalogue is being distributed by the University of Washington Press. The suggested retail price is \$40.00.

A series of related programs is scheduled throughout the run of the exhibit. These include lectures, symposia, concerts, and demonstrations of Czech folk crafts such as egg decorating, puppet making, glass painting, and ornament carving.

Admission to the exhibit is \$7.00 for adults and \$4.00 for children ages six to sixteen. Free admission to the exhibit is included, space available, in the price of a ticket to Old Salem or the Museum of Early Southern Decorative Arts. Discounted admission is available to groups of fourteen or more with a confirmed reservation.

For information, call toll-free 1-888-OLD-SALEM (1-888-653-7253) or (910) 721-7300.

AMIS Meets in Claremont, California 21-24 May 1998

The twenty-seventh annual meeting of the American Musical Instrument Society will be held at the Claremont Colleges in Claremont, California, on 21-24 May 1998. Members of the Society who attended the seventeenth annual meeting at Claremont ten years ago will remember the attractions of the Los Angeles area, and similarly delightful fare is planned by the local-arrangements chairman, Albert R. Rice, Curator at the Fiske Museum of Musical Instruments. The chairman of the program committee will be Harrison Powley, Professor of Music at Brigham Young University. Further information will be given in the June 1997 issue of this *Newsletter*.

AMIS Election Results

The following officers of the Society were re-elected: William E. Hettrick, President, and Harrison Powley, Vice President, for two-year terms; Jeannine E. Abel, Secretary, and Robert E. Eliason, Treasurer, for one-year terms. Elected to three-year terms as members of the Board of Governors were Cecil Adkins (re-elected), Robert A. Green, Darcy Kuronen, and Kathryn Widder. The terms of office will begin on 17 May 1997.

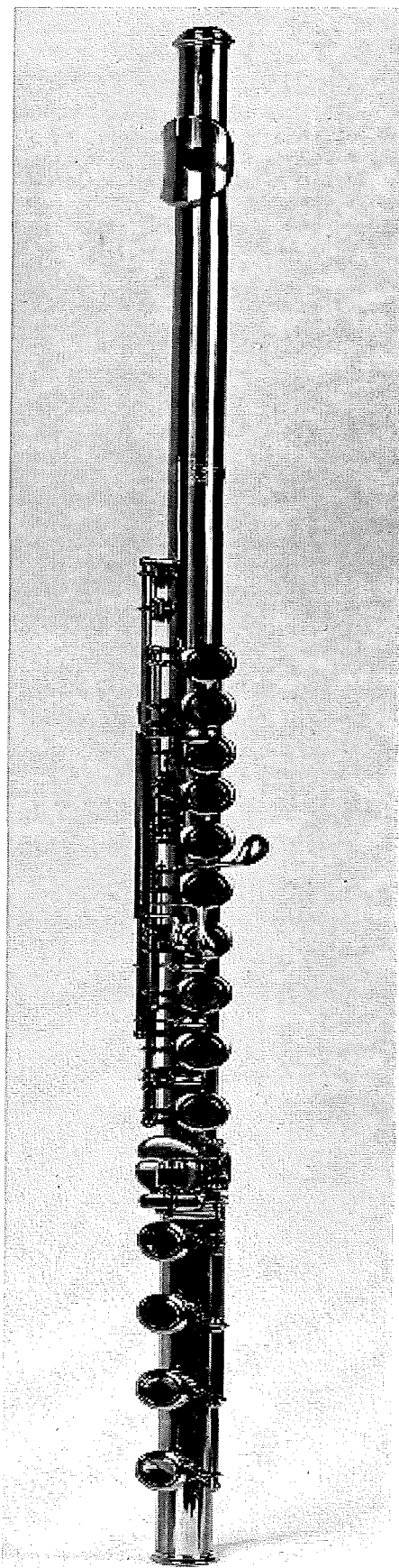


Photo courtesy of Library of Congress

22-carat gold flute designed by and partly made by Dayton C. Miller, ca. 1903-05. Dayton Miller Collection, Library of Congress



Photo courtesy of Edmund A. Bowles

Edmund A. Bowles to Receive 1997 Curt Sachs Award

The Curt Sachs Award, named for the celebrated scholar who was one of the founders of the modern systematic study of musical instruments, is given by the American Musical Instrument Society to recognize those who have made especially 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 1997 is Edmund Addison Bowles, noted expert on musical iconography, performance practices, the history of percussion instruments, and the use of technology in the service of the arts and humanities. A long-time member of this Society, he has been an active participant in its governance and in the programs of our annual meetings.

Edmund A. Bowles's career is all the more remarkable because it has been so multifaceted. Born in 1925, he served as a Staff Sergeant in the U.S. Army in World War II; thereafter he rose to the rank of Major in the U.S. Army Reserve (Retired). He earned the B.A. at Swarthmore College, M.A. and Ph.D. degrees at Yale University, and a Certificate at the Berkshire Music Center, Tanglewood, Mass. Following a four-year stint (1951-55) as Instructor in Humanities at the Massachusetts Institute of Technology, he served another four years (1955-59) as Exhibit Development Assistant at Bell Telephone Laboratories, and then, in 1959, he joined the IBM Corporation, where

he advanced through several positions until his retirement in 1988.

While at MIT, Bowles taught and lectured on music and art in the Western World, created a series of exhibitions on subjects co-ordinated with the humanities curriculum at the Art Gallery, and produced and announced a series of programs on Medieval and Renaissance music for FM station WXHR in Boston. Commenting on his departure from academia, Bowles says that it was a decision "to split myself in two, becoming a schizophrenic, as it were, having a job in the business world while continuing my musicological career at the same time." He considers himself fortunate to have been able to accomplish this and regrets that the kind of dual career he pursued "would be absolutely impossible in today's 'lean and mean' competitive business environment." Bowles's work in the corporate world for more than 30 years represents a series of milestones in the course of the relationship between technology and the humanities. At Bell Labs he designed touring educational exhibits, helped supervise the exhibition gallery at the company's headquarters, and played a major role in creating an extensive telephone exhibit for the Smithsonian Institution. Thus began his interest in the significance of technology in the development of musical instruments, leading eventually to his articles on the origin of the keyboard mechanism and the manufacture of brass instruments in the Middle Ages, and a major study (published in our Society's *Journal*) of the history of mechanically tuned kettledrums in the 19th century.

In his first decade at IBM, Bowles again worked on projects related to exhibitions. He supervised all aspects of the company's gallery in New York City, oversaw touring art and science exhibits for colleges and museums, and was responsible for the acquisition of a complete collection of mathematical hardware and early calculating devices. As Manager of Professional Activities (Department of University Relations) from 1964 to 1968, he made a vital contribution toward IBM's support of higher education by developing a program to fund research projects, administering IBM graduate fellowships at major universities, and creating and implementing a computer-concepts course for executives of foundations, libraries, museums, and academic institutions. Bowles's subsequent work at IBM concentrated on marketing plans and programs with a substantial emphasis on the use of computers in the humanities, serving academic institutions, libraries, and museums. At his retirement he had risen to the position of Senior Program Administrator (Sales Promotion).

In consequence of both his professional

responsibilities and his scholarly talents, it is no surprise that Bowles produced a number of published studies (including one book) concerning computers and the humanities during his years at IBM. But these represent only a small part of his remarkable scholarly output, which also includes several books and some 70 articles and reviews on musicological subjects published from 1953 to the present (and into the future as well, since several are in production). The major areas of his research are cited above. A timpanist who has performed with numerous amateur and professional ensembles since 1952, Bowles has written important studies of the history of percussion instruments. His most recent book, *The Timpani: A History in Pictures and Documents*, will be published by the Library of Congress. (An earlier work, *Selected Timpani Parts: A Guide for Teachers and Students*, still awaits publication. Featuring complete musical examples from ca. 1650 to the present, it is a major collection of sources designed to provide timpanists with the historical perspective that is especially necessary in today's eclectic musical world.) Bowles's research on musical performance practice in the late Middle Ages, particularly the use of instruments, has resulted in a number of published articles and two books: *Musikleben im 15. Jahrhundert* (Deutscher Verlag für Musik, 1977) and *Musical Performance in the Late Middle Ages* (Editions Minkoff, 1982). These publications draw to a considerable degree on his understanding of the importance of iconography as a source of information, an interest that was sparked by his graduate studies with the art historian Erwin Panofsky. Bowles's iconographical studies also include articles that present checklists of musical instruments depicted in 15th-century illuminated manuscripts in several major American and European libraries. In spite of his extensive knowledge of musical iconography, however, it was sheer serendipity (and the good offices of a concerned librarian) that led him to the discovery of a major collection of historical sources. As he describes it, he was working one day in the New York Public Library, searching for pictures to use in his history of the timpani, when he was asked by a member of the staff if he had ever looked at the library's collection of festival books. "Festival books?" he replied! Upon examining them, he realized how important their texts and engravings were as an untapped source of information on the use of musical ensembles in court festivals. The result was Bowles's *Musical Ensembles in Festival Books, 1500-1800: An Iconographical & Documentary Survey* (UMI Research Press,

1989), a work for which he received the American Musical Instrument Society's Nicholas Bessaraboff Prize, and whose sequel he is currently preparing.

Edmund A. Bowles will be presented with the Curt Sachs Award at the festive banquet during our annual meeting in Washington, D.C.

Bessaraboff Prize Goes to John Koster and Stewart Pollens

The AMIS Nicholas Bessaraboff Prize honors book-length works in English that best further the Society's goal "to promote study of the history, design, and use of musical instruments in all cultures and from all periods." It is awarded every other year, alternating with the Frances Densmore Prize for article-length publications.

This year, in examining the books published in 1994 and 1995 for the 1997 Bessaraboff Prize, the AMIS Publications Prizes Committee, chaired by Martha Maas, found two works of such excellence that it was concluded that both should be honored, individually and equally. By coincidence, both books are about keyboard instruments, and both authors have established themselves as well-respected scholars in the field.

We are pleased to announce that the 1997 Bessaraboff Prize will be awarded to John Koster for his *Keyboard Musical Instruments in the Museum of Fine Arts, Boston* (Museum of Fine Arts, Boston, 1994), and to Stewart Pollens for his *The Early Piano-forte* (Cambridge University Press, 1995). The presentations will be made at the banquet on Saturday night during our forthcoming annual meeting.

Annual AMIS Auction Resumes in 1997

To round out our twenty-fifth-year celebration at the 1997 Annual Meeting, AMIS will return to the auction as a fund-raiser for the endowment funds of the Society. Always entertaining, sometimes hilarious, the auction has made important contributions to the Society's purposes, including the William E. Gribbon Memorial Award for Student Travel.

Jeannine Abel, AMIS Secretary, will again serve as Auction Coordinator. She will have a committee of dedicated helpers who will give of their valuable time at the 1997 meeting to make this event a success.



Photo courtesy of Library of Congress

Detail of the Kreisler Guarnieri del Gesu violin (Cremona, Italy, 1733) at the Library of Congress.

Concluding the festivities of the banquet on Saturday night, the auction will be hosted by that auctioneer *sans pareil*, Laurence Libin, who has raised his art to the "cannot be missed" level. A "silent auction" is also planned once again for items that the committee considers best suited to that medium.

Only different this year is the committee's request that donors consider bringing or sending fewer items, but making those potentially significant money-raisers. The generosity of our members in the recent past has made it necessary for the evening to last longer than we would wish, and we want to take it back to a manageable length.

Please consider donating musical instruments (after all, that is what we are here for), important books or music, prints, and the like. Beyond that, please bring your checkbooks with healthy balances. Remember that contributions to AMIS are deductible to the extent permitted by law.

If you should need to send your items by mail or UPS, they may be sent directly to the hotel, addressed to the Key Bridge Marriott, 1401 Lee Highway, Arlington, VA 22209, Attn.: Catering Manager: AMIS, May 11-18, 1997.

Further information may be obtained from Jeannine Abel, R.D. #3, Box 205-B, Franklin, PA 16323 (Phone 814-374-4119 or Fax 814-374-4563).

Unusual Violins Shown at the Museum of Fine Arts, Boston

A small display of unconventional violins is currently on view at the Museum of Fine Arts, Boston. "Fiddling With Violins: Some Non-traditional Designs" exhibits nine inter-

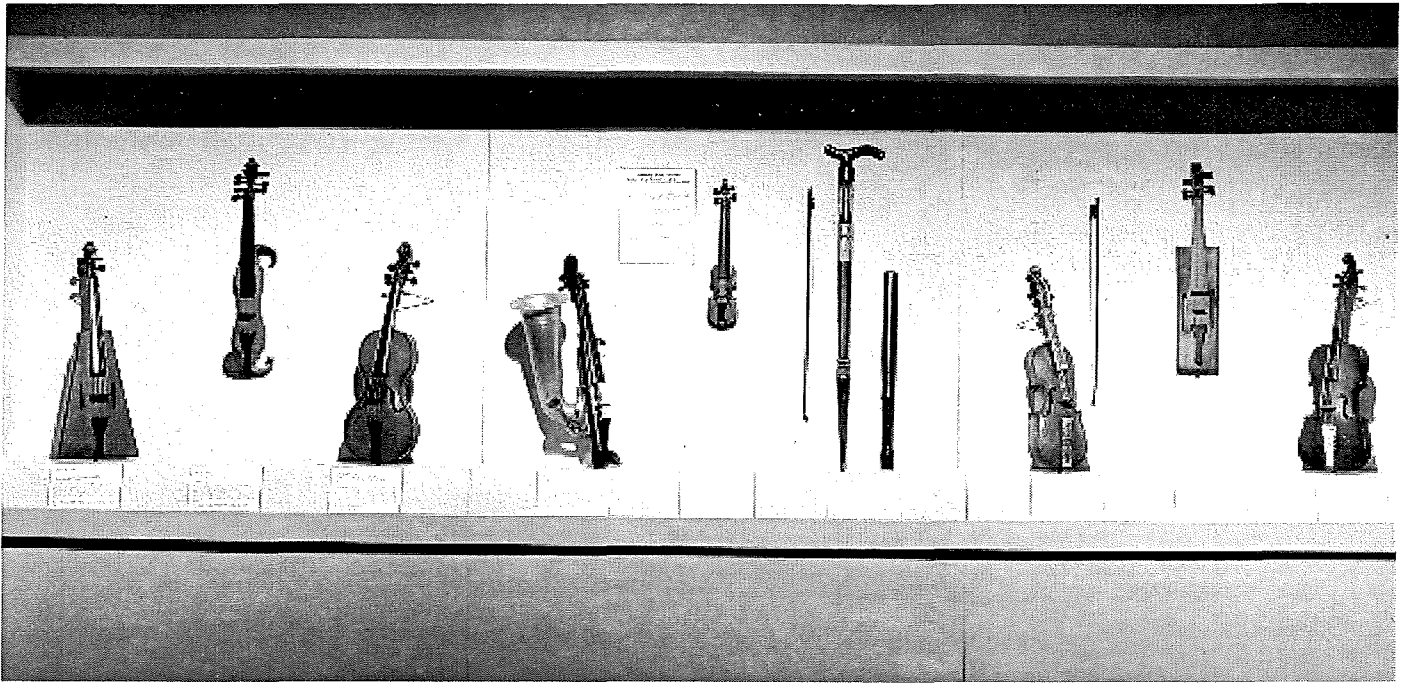


Photo courtesy of Museum of Fine Arts, Boston

Gallery Shot: "Fiddling With Violins"

esting and unusual violins drawn from the Museum's collection of musical instruments. The exhibit shows a number of ways in which craftsmen and inventors have sought to vary the shape, structure, and materials traditionally used in violin making, with varied degrees of visual and acoustical success. Included are violins of novel shape, such as a French trapezoidal instrument and one with guitar-shaped body made in Rhode Island in 1834. Shown with them is a nineteenth-century practice violin, whose figured maple body is sculpted with much more artistry than is typically seen in such pedagogical tools. A petit eighteenth-century dancing master's violin and a German walking-stick violin show what can be done when portability is a primary aim. Certainly the most arresting piece on view is a so-called Stroh violin designed for the early recording industry, with an aluminum diaphragm and horn amplifier. Two folk instruments were included to show some strictly low-tech solutions to producing a violin. A rough but charming New England "folk fiddle" is made from walnut and pine (rather than maple and spruce), while an English instrument simply makes use of a mahogany cigar box for the body. Finally, a hand-somely decorated Norwegian Hardanger fiddle shows a divergent species of violin that was developed with such success that it is still in active use today. The exhibit will be on view through August of 1997 near the Museum's Huntington Avenue Entrance.

Brigham Young University Wins In-Print® Best of Show Award

Brigham Young University in Provo, Utah, earned the 1995 In-Print® Best of Show Award for *Our Tuneful Heritage: American Musical Instruments from the Metropolitan Museum of Art*, the catalogue written by Laurence Libin for the exhibit of the same name held at the BYU Museum of Art from November 1994 through August 1995. This publication also captured a first-place award in the "Catalogs, 4-color process or more" category.

In-Print® is the annual printing competition co-sponsored by the International Publishing Management Association (IPMA) and *IN-PLANT Reproductions* magazine. In 1995, from more than 800 entries, there were 34 first-place awards, 33 second-place awards, 16 third-place awards, and 33 honorable mentions, in addition to the 13-inch crystal obelisk for Best of Show, signifying the best overall work from all entries. Judging criteria included printing definition, ink coverage, register, design, typography, degree of difficulty, and overall excellence.

West Barton, director of BYU Print Services, accepted the Best of Show Award at the IPMA banquet held in May 1995 at the conclusion of that association's 36th international educational conference and exhibit.

Speaking on behalf of his university and its 43-employee in-house publishing facility, Barton commented, "We are fortunate to have an administration which allows us to keep up with quality technology, and fortunate for our customers for their vision, both of which allow us to produce some great projects."

AMIS members will remember that the "Our Tuneful Heritage" exhibit and its sumptuous catalogue provided an excellent focus of interest and activity for our annual meeting in Salt Lake City and Provo in 1995.

Anthony Baines

We regret to announce the death of Anthony Baines, distinguished member of the Society and recipient of our Curt Sachs Award in 1985. An appropriate tribute will appear in the June issue of this *Newsletter*.

Cultural Crossings at the Newark Museum

"Ritual Soundings: Musical Instruments from the Newark Museum Collections," beginning 9 April 1997 at the Newark Museum in Newark, N.J., is the first exhibition to examine the cross-cultural use of musical instruments to augment events honoring the passages of life and the cycles of spiritual and secular renewal. Featuring approxi-

mately 38 Asian, African, Oceanian, and American musical instruments selected from the Newark Museum's collections of more than 370 instruments, "Ritual Soundings" illustrates how music and instruments associated with rituals are aural and visual icons of the event.

Worldwide, people reinforce, elaborate, and structure rituals by using special music. Instruments accompany songs, chants, processions, and dances to validate and empower social institutions, beliefs, and established political structures. Life in some communities is regulated by the sound of a trumpet or the pealing of bells, signals that mark the passing of time and announce the sequence of daily events. Other instruments are used to promote healing, assure a successful hunt, praise the power of the state, or draw the attention of benevolent deities to promote a condition of trance. In state and political ceremonies large ensembles using loud instruments are often heard in processions, while heralding trumpets may announce the appearance of a high-ranking official. The choice of music and instrumentation sets the background of an event and provides a medium that propels a ritual forward.

While ritual music is limited by the duration of performance, the associated instruments may serve as visual symbols as strong in their iconological associations as the sounds they produce. An instrument's sound and image furnish a culture-specific reference connected to an explicit type of music and sound related to a ritual or emblem of national identity. For example, the image of a harp may evoke thoughts of angels or, for some, it may be an emblem strongly attached to national feelings toward Ireland. Bagpipes, either the sound or image, may evoke the context of a parade or the Scottish Highlands. The shofar may evoke a call to congregate or provide a link to history for the Jewish people. In each of these cases the instrument's sound and image function, for the audience, as layers of meaning that give cohesion to tradition and culture. "Ritual Soundings" is arranged by instrument type to provide insights into the use of related acoustical designs in different cultural contexts.

The exhibition is organized by J. Kenneth Moore, Associate Curator of Musical Instruments at the Metropolitan Museum of Art, with the assistance of Julia Robinson, Ulysses Dietz, Valrae Reynolds, and Anne Spencer. All members of the staff of the Newark Museum. The exhibition design is by David Palmer and Dan Hershaw.

The Newark Museum is located at University Heights, 49 Washington Street, Newark, N.J.

Midwestern Historical Keyboard Society 1997 Annual Meeting/Conference

The Midwestern Historical Keyboard Society announces its 1997 annual meeting/conference, to be held on the campus of Beloit College, Beloit, Wisconsin (USA), 10-13 April 1997. This annual event has become a significant forum on the history of keyboard instruments and their literature.

This meeting, the Society's twelfth, is entitled "Italian Baroque Heritage: A Symposium in Images, Words, and Music." For these three-plus days, the music of the Italian Baroque, within the context of its societal and artistic milieu, will be examined, discussed, and performed. Events planned for the conference include concert performances by the Four Nations Ensemble with soprano Dana Hanchard and harpsichordist Andrew Appel, Christopher Stenbridge performing on harpsichord and chamber organ, and Raymond Erickson in improvisation. Other concerts and lecture-recitals will feature a variety of historical keyboard instruments: harpsichords, clavichords, forte-pianos, and organs. The Society will also sponsor its annual exhibit of keyboard instruments built by some of North America's finest builders, including the new *gravicembalo col piano e forte* after Cristofori, by Michigan builder David Sutherland.

Additional information about the MHKS 1997 meeting/conference, as well as registration materials, may be obtained from Max H. Yount, Department of Music, Beloit College, 700 College Street, Beloit, WI 53511.

Call for Scholarly Paper Presentations at PASIC '97

The Scholarly Papers Committee of the Percussive Arts Society announces a call for research proposals for presentation at the Percussive Arts Society International Convention (PASIC '97), 19-22 November 1997, in Anaheim, California. Three papers will be selected for oral presentation, and up to eight additional proposals will be selected for presentation as research posters.

A completed application must be submitted along with three copies of an abstract of approximately 750 words that provides a concise, yet thorough summary of the research project. The deadline for applications is 1 April 1997.

Applications and additional information may be obtained from Kathleen Kastner, Wheaton Conservatory of Music, Wheaton, IL 60187 (phone: 630-752-5830; fax: 630-752-5341; e-mail: kathleen_kastner@wheaton.edu).

1997 AMIS Dues

Even though the Society operates on a calendar year basis, dues renewal statements are mailed quarterly. Please remit your dues promptly on receipt of your statement via check in U.S. dollars to "AMIS, Inc." Send them to Albert R. Rice, Membership Registrar, 6114 Corbin Ave., Tarzana, CA 91356-1011, USA; phone 818-776-9446; E-mail <al-rice@cucmail.claremont.edu>. Dues may also be paid by VISA or MASTERCARD by supplying the card number and expiration date. The 1997 dues are \$35 for US members and \$40 for non-US members. The 1997 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.

Articles Sought For Journal

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 contact Thomas G. MacCracken, JAMIS Editor, 12108 Vale Rd., Oakton, VA 22124.

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 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.

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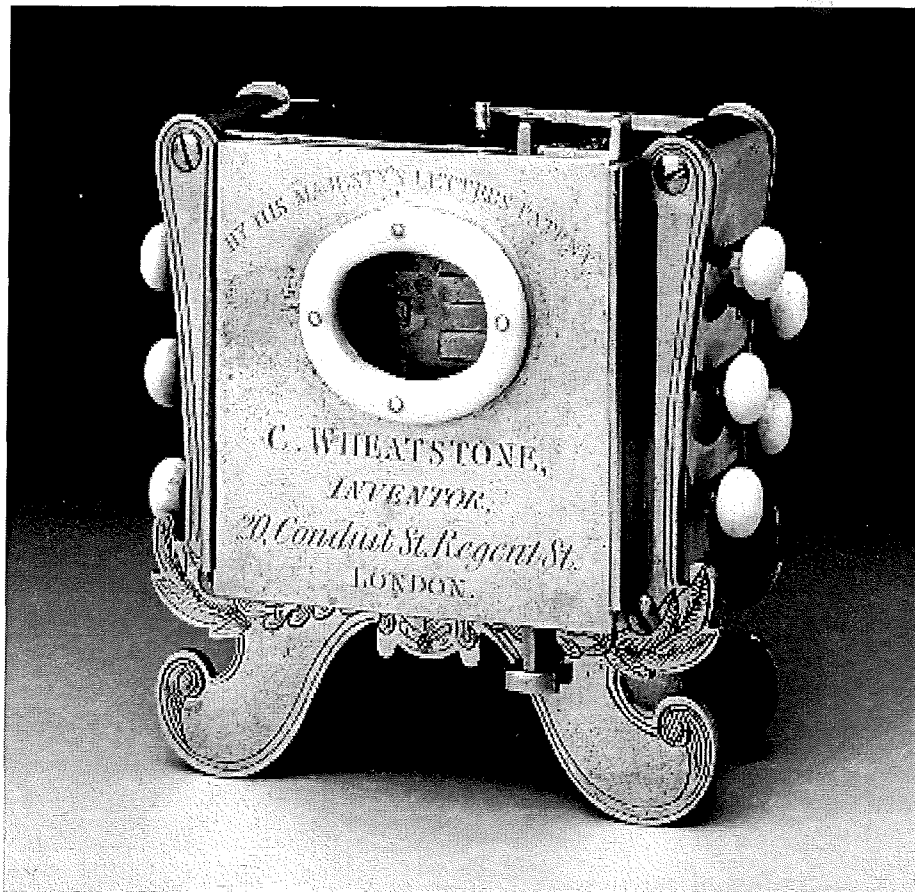


Photo courtesy of Museum of Fine Arts, Boston

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.

Holland Music Sessions, 1997

Holland Music Sessions is an internationally acclaimed summer academy for talented young musicians. Since 1988 the program has expanded to include violin, cello, piano, voice, and flute, and there is also a special accompanying program for pianists. Individual coaching and master classes are provided by a faculty of highly respected artists.

Held in Bergen, The Netherlands, this academy is open to participants between the ages of 15 and 27 (up to 33 for singers and accompanists). The 1997 program will be divided into three two-week sessions: 30 June through 13 July (piano, violin, cello, flute, voice, and accompanying), 14 July through 27 July (piano, violin, flute, and accompanying), and 28 July through 10 August (piano, violin, cello, and accompany-

ing). For information on fees, accommodations, faculty, and application requirements, write: Holland Music Sessions, P.O. Box 250, 1860 AG Bergen, The Netherlands.

1996 Acquisitions at the Museum of Fine Arts, Boston

- 1996.111 Bass tuba in B-flat (over-shoulder form) by Graves and Company, Boston, about 1850-60
- 1996.112 Bass tuba in E-flat by Gilmore, Graves, and Company, Boston, 1864-65
- 1996.113 Bass tuba in B-flat (helicon form) by Hall and Quinby, Boston, 1871-76
- 1996.114 Tenorhorn in E-flat by Isaac Fiske, Worcester, Massachusetts, about 1870-80
- 1996.115 Symphonium (mouth organ) by Charles Wheatstone, London, about 1830
- 1996.116 Tenor trombone by Boston Musical Instrument Manufactory, Boston, about 1890

—Darcy Kuronen,
Keeper of Musical Instruments

Metropolitan Museum African-American Exhibit Continues

The exhibit "Enduring Rhythms: African Musical Instruments and the Americas" at the Metropolitan Museum of Art, New York City, was described in the October 1996 issue of this *Newsletter*. We have heard from its organizer, Associate Curator J. Kenneth Moore, that the run of the exhibit has been extended to 3 August 1997. He reports very favorable reaction from both the public and the press.

A Provisional List of Quinticlaves in Europe and the United States

The quinticlave or alto ophicleide was a keyed brass instrument initially made by Jean Hilaire Asté (known as "Halary" or "Halari") in 1817. According to Mahillon (Brussels catalogue, vol. 1, p. 302) the instrument was made in E-flat or F with 8 keys and by 1822 carried from 9 to 12 keys. Extant examples are rare and were made during the 1820s through the last third of the nineteenth century. The majority of instruments found were by makers in France, followed by makers in Belgium, the United States, the Netherlands, Italy, and England. A few instruments were made with a narrow bore, and most examples have 9 keys. The following list was compiled in order to document the makers and characteristics of this little-known brass instrument and to locate examples. Twenty-three instruments (including one now lost) are listed here alphabetically by makers' names, followed by ten anonymous examples. Brief descriptions are given, as well as locations in an abbreviated form following that used by William Waterhouse in *The New Langwill Index*. The lists of museums and collections also include makers' names in order to indicate the number of examples held in each.

Museum curators and collectors with quinticlaves in their collections which are not listed here are requested to write or E-mail Albert R. Rice (6114 Corbin Ave., Tarzana CA 91356-1011; al_rice@cucmail.claremont.edu) or Arnold Myers (30 Morningside Park, Edinburgh EH10 5HB, Scotland; a.myers@ed.ac.uk).

- Agliati, G., Turin, fl. 19th century (Agliati was probably a dealer, since this is the only known example of an instrument with his name), 9 key, CH-Basel, Bernoulli 30.
- Courtois neveu aîné, Paris, fl. 1803-62, 9 key, E-flat, US-NY-Jones collection.
- Courtois neveu aîné, Paris, fl. 1803-62, 10 key, E-flat, US-MI-Dearborn, 28.18.7.
- Courtois neveu aîné, Paris, fl. 1803-62, formerly played in the Boston Brass Band, ex Pillsbury and US-MI Dearborn; US-WI-Benkovic collection.
- Couturier, Jacques, Lyons, fl. 1812-36, E-flat, B-Bruxelles, 1253.
- [Darche, Paris, fl. 1830-65, 9 key, E-flat, D-Leipzig 7602 destroyed during World War II]
- David, Louis, Paris, fl. 1836-74, 9 key, E-flat, US-MI-Ann Arbor, 933.
- Devaster, C., Brussels, fl. early 19th century, 9 key, E-flat, US-MA-Boston, 175.
- Embach, Ludwig & Co., Amsterdam, fl. 1820-44, 9 key, E-flat, NL-Den Haag, 1952x0156.
- Gautrot, Pierre, Paris, fl. 1845-84, 9 key, E-flat, UK-GB-Edinburgh, 3239.
- Graves, Samuel & Co., Winchester, fl. 1830-50, 10 key, E-flat, US-MI-Dearborn, 28.18.13.
- Graves Samuel & Co., Winchester, fl. 1830-50, 9 key, E-flat, US-NH-Winchester (Conant Public Library).
- Guichard, A.G., Paris, fl. 1827-45, 9 key, E-flat, signed vertically on bell, US-CA-Claremont, B3.
- Halari [Jean Hilaire Asté], Paris, fl. 1804-73, 9 key, UK-London, Webb collection.
- Klappman frères, Paris, fl. mid 19th century (Klappman frères were probably dealers, since this is the only known example of an instrument with their name), 9 key, US-DC-Washington-S, 205858
- Kohler, London, fl. 1834-63, 11 key, E-flat, UK-Edgware, 546.
- Mahillon, Charles, Brussels, fl. 1836-1945, 9 key, E-flat, B-Bruxelles, 1252.
- Printemps, Jacques, Lille, fl. 1820-47, 9 key, narrow bore, F-Paris, 652.
- Salf, Toulon, fl. 19th century (Salf was probably a dealer, since this is the only known example of an instrument with his name), 9 key, CH-Basel, Bernoulli 186.
- Sax, Charles, Brussels, fl. 1815-52, 9-key, E-flat, narrow bore, US-NY-New York, 89.4.2411.
- Sax, Charles, Brussels, fl. 1815-52, 9 key, E-flat, B-Antwerpen, 67. 1 .54.
- Sax, Charles, Brussels, fl. 1815-52, E-flat, original mouthpiece and wood case, US-SD-Vermillion, 4847.
- Van Engelen, F., Lierre, fl. 1813-50, 9 key, E-flat, B-Bruxelles, 2744.
- Anonymous, 9 key, E-flat, B-Antwerpen, 3764.
- Anon., 9 key, E-flat, B-Antwerpen, 63.24.1.
- Anon., 9? key, Markneukirchen, ca. 1850, D-Stuttgart, 1986-378.
- Anon., 10 key, possibly in F, ivory mouthpiece, narrow bore, formerly played in the Marlborough Yeomanry Band, UK-Reading-University, 51/302
- Anon., 10 key, E-flat, NL-Den Haag, 1952x0092.
- Anon., 11 key, E-flat, UK-Edgware, 547.
- Anon., 10 key, F, US-MI-Dearborn, 28.18.5.
- Anon., 9 key, E-flat, possibly German (bell engraved with maple leaves and acorns), US-CA-Claremont, B182.
- Anon., French, 9 key, E-flat, probably French, US-NY-Chestnut Brass Band.
- Anon., narrow bore, 10 key, E-flat, US-NH-Concord, Giles collection.

Collections in Europe (17 examples)

- B-Antwerpen: Sax, Anon., Anon.
- B-Bruxelles: Courturier, Mahillon, Van Engelen.
- CH-Basel: Agliati, Salf.
- D-Stuttgart: Anon.
- F-Paris: Printemps.
- NL-Den Haag: Embach, Anon.
- UK-Edinburgh: Gautrot.
- UK-Edgware: Kohler, Anon.
- UK-London-Webb: Halari.
- UK-Reading: Anon.

Collections in the United States (15 examples)

- US-CA-Claremont: Guichard, Anon.
- US-DC-Washington-S: Klappmann frères.
- US-MA-Boston: Devaster.
- US-MI-Ann Arbor: David.
- US-MI-Dearborn: Graves, Courtois neveu aîné, Anon.
- US-NH-Giles: Anon.
- US-NH-Winchester-Conant: Graves.
- US-NY-Chestnut Brass Band: Anon.
- US-NY-Jones: Courtois neveu aîné.
- US-NY-New York: Sax.
- US-SD-Vermillion: Sax.
- US-WI-Benkovic: Courtois neveu aîné.

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—Mark Jones,
Arnold Myers,
and Albert R. Rice

Photographs of Gourd Musical Instruments Wanted

Two California authors, Ginger Summit of Los Altos and Jim Widess of Berkeley, are currently preparing a book on the historical and ethnic use of gourds in string, wind, and percussion instruments throughout the world. The book will be packaged with an audio CD or cassette presenting examples of the musical use of this versatile vegetable.

The authors are soliciting musical instrument makers and collectors to supply photographs of instruments of all types in which a gourd is an integral part. Photographs, which will be returned after the book is published in 1998, should be sent to Jim Widess or Ginger Summit, 926 Gilman Street, Berkeley, CA 94710.

Summit and Widess are also authors of *The Complete Book of Gourd Craft* (1996), published by Lark Books, Ashville, NC 28801.

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, e-mail <al_rice@cucmail.claremont.edu>.

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: Two pianos. Astor & Compy square (Clinkscale no. 19), ser. no. 3125, c.1808, 5 1/2 octaves; Erard cottage upright, ser. no. 4474, c. 1845, beautiful walnut burl veneer case. Both require restoration. \$1950 each. Abel 814-374-4119 or fax 814-374-4563.

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 in February, June, and October, with submission deadlines of 1 January, 1 May, and 1 September, respectively. 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 School of Music, Brigham Young University, provides generous secretarial support. Lori Menssen assists in the design, layout, and printing of *NAMIS*.

—Harrison Powley

