

NEWSLETTER

Of The

American Musical Instrument Society

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June/October 1990



Photo by Simon R. H. Spicer

The Shrine to Music Museum at the University of South Dakota in Vermillion dedicated a new gallery—its seventh—on May 6. *Musical Treasures from the Age of Louis XIV* features more than 80 European instruments from the 16th, 17th, and 18th centuries.

USD MUSIC MUSEUM OPENS NEW GALLERY

The Shrine to Music Museum at the University of South Dakota in Vermillion dedicated a new gallery—named for South Dakota's senior senator, Larry Pressler, a 1964 graduate of the University of South Dakota and a member of the Museum's Board of Trustees—on May 6. The new gallery—the Museum's seventh—features a permanent exhibition, *Musical Treasures from the Age of Louis XIV*, that includes more than 80 European instruments from the 16th, 17th, and 18th centuries.

USD President Betty Turner Asher joined with Senator Pressler to cut the ribbon, admitting

several hundred invited guests. The ceremony was preceded by a noon luncheon at which Pressler spoke. Construction of the new gallery was funded with corporate support, led by a \$50,000 gift from the Burlington Northern Railroad, for which Pressler was primarily responsible.

Among the instruments on exhibit, many of which have never before been publicly shown, are the earliest surviving German spinet, made probably in the Frankfurt am Main/Nürnberg area about 1540, a one-piece, ivory recorder by Jan Juriaepsz van Heerde, Amsterdam, ca. 1670, a festooned viola with marquetry tulips inlaid at the points, built by Ernst Busch, Nürnberg, 1641, a tenor recorder by Jean-Hyacinth-Joseph Rottenburgh, Brussels, ca. 1700, a house organ by Joseph Loober, Luppertsweil, Switzerland,

1786, a guitar by Alexandre Voboam, Paris, 1670, a Deutsche schalmey and a descant (soprano) recorder by Richard Haka, Amsterdam, ca. 1690, a voice flute (recorder in D) by Peter J. Bressan, London, before 1730 (Higbee Collection), and two instruments by Jakob Stainer, Absam bei Innsbruck: a tenor viola (ca. 1650) and one of only two of his violins known to survive in unaltered condition (1668).

Other important makers represented include Joachim Tielke, Johann Carl Kodisch, Hendrik Richters, Johann W. Oberlender, Thomas Stanesby, Jr., Johann Christoph Denner, Joseph Kirckman, Johann Wilhelm Haas, and Joseph Raoux.

The Shrine to Music Museum is open daily, except Thanksgiving, Christmas, and New Year's Day.

NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY

André P. Larson, Editor

The Newsletter is published in February, June, and October for the members of the American Musical Instrument Society (AMIS). News items, photos, reviews, and short monographs are invited, as well as any other information of interest to AMIS members. Address all correspondence to the Editor, AMIS Newsletter, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA. Requests for back issues and all correspondence regarding membership (\$25.00 per year) should be directed to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

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CONFERENCE TO BE HELD AT JULLIARD SCHOOL

A conference, *Performing Mozart's Music*, will be held at The Juilliard School at Lincoln Center in New York City, May 19-24, 1991. The conference is being organized by Neal Zaslaw, Professor of Music at Cornell University and musicological advisor to the Mozart Bicentennial at Lincoln Center.

Plenary sessions will be held in the Juilliard Theater. More than 40 individuals from the United States, New Zealand, Great Britain, Germany, Hungary, Austria, Canada, Sweden, and Italy, have been invited to talk about, and demonstrate the factors that make up, our understanding and practice of Mozart performance. Sessions will be devoted to "Changing Styles of Mozart Performance over the Generations," "Historical and Modern Performance Practices," "Mozart's Orchestras," "The Implications for Performance of Dance Rhythms in Mozart's Arias," "Analysis and Performance," "Mozart's Singers," "How Sources, Editions, and Text Criticism Bear on Performance," and "Judging Mozart Performances."

"Mozart's Instruments," chaired by AMIS member, Jane Bowers, will feature four papers: "Classical' Flutes" by Jane Bowers, "Classical' Double Reeds" by Bruce Haynes (AMIS), "Classical' Brass and Percussion" by Don Smithers, and "Classical' Bows, Strings, Fiddles" by Peter Walls. The respondent will be Stanley Ritchie. The conference proceedings will be published in *Early Music*.

For information, send a self-addressed stamped envelope to Mozart Bicentennial at Lincoln Center/Symposium, 140 W. 65th Street, New York, NY 10023.

INSTRUMENTS STOLEN

Seven violins, along with more than 50 blank certificates for Walter Hamma and 5-10 blank certificates for Hamma & Co., were stolen from the home of Else Hamma in Stuttgart, Germany, in August. The violins were by Pietro Guarneri, Venice, 1732; J. B. Rogeri, Brescia, 1701; Lorenzo Storioni, Cremona, 1797; Jacob Stainer, Absam, 1670; Paul Blanchard, Lyon, 1906; Leopold Renaudin, Paris, 1783; and, Giodredo Cappa, Saluzzo, 169-.

ANDRÉ P. LARSON RECEIVES 1990 SACHS AWARD



Photo by Joseph R. Johnson

André P. Larson, Director of The Shrine to Music Museum in Vermillion, speaks to AMIS members at the banquet in St. Paul, where he received the prestigious Curt Sachs Award from Gene Bruck, chairman of the Sachs Award Committee.

André P. Larson, Professor of Music and Director of The Shrine to Music Museum at the University of South Dakota in Vermillion, is the recipient of the 1990 Curt Sachs Award. Presentation of the award was made on behalf of the AMIS Board of Governors by Gene Bruck, Chairman of the Sachs Award committee, on May 12 in St. Paul, following the annual AMIS banquet.

The award reads:

In grateful recognition of the eminence and achievements of André P. Larson as educator, scholar, collector, and exhibitor, Past President of the American Musical Instrument Society, and Director of The Shrine to Music Museum at The University of South Dakota;

In appreciation of his connoisseurship, skill, and perseverance in creating a major international resource in South Dakota for the study, exhibition, and conservation of historical musical instruments; and,

In acknowledgement of his devotion and superior administrative ability in successfully guiding the AMIS through its last formative stages, his continuing editorship of the "AMIS Newsletter," and his generosity in making his staff and facilities available for the continuing business of the Society,

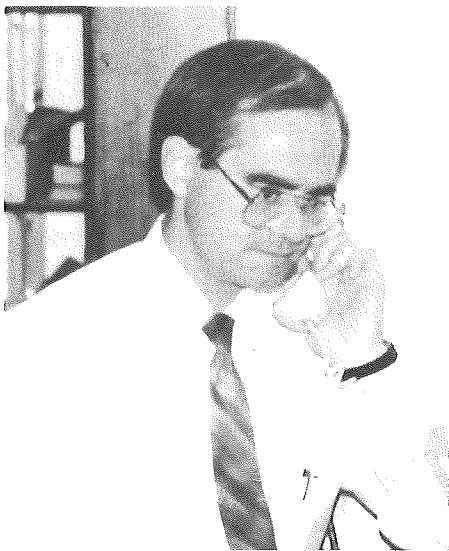


Photo by Susan E. Thompson

André P. Larson, recipient of the 1990 Curt Sachs Award, answers the telephone at The Shrine to Music Museum in Vermillion during the AMIS/CIMCIM post-conference visit, May 14-15.

The Board of Governors of the American Musical Instrument Society designates **ANDRÉ P. LARSON** the recipient of the **CURT SACHS AWARD** for the year 1990.

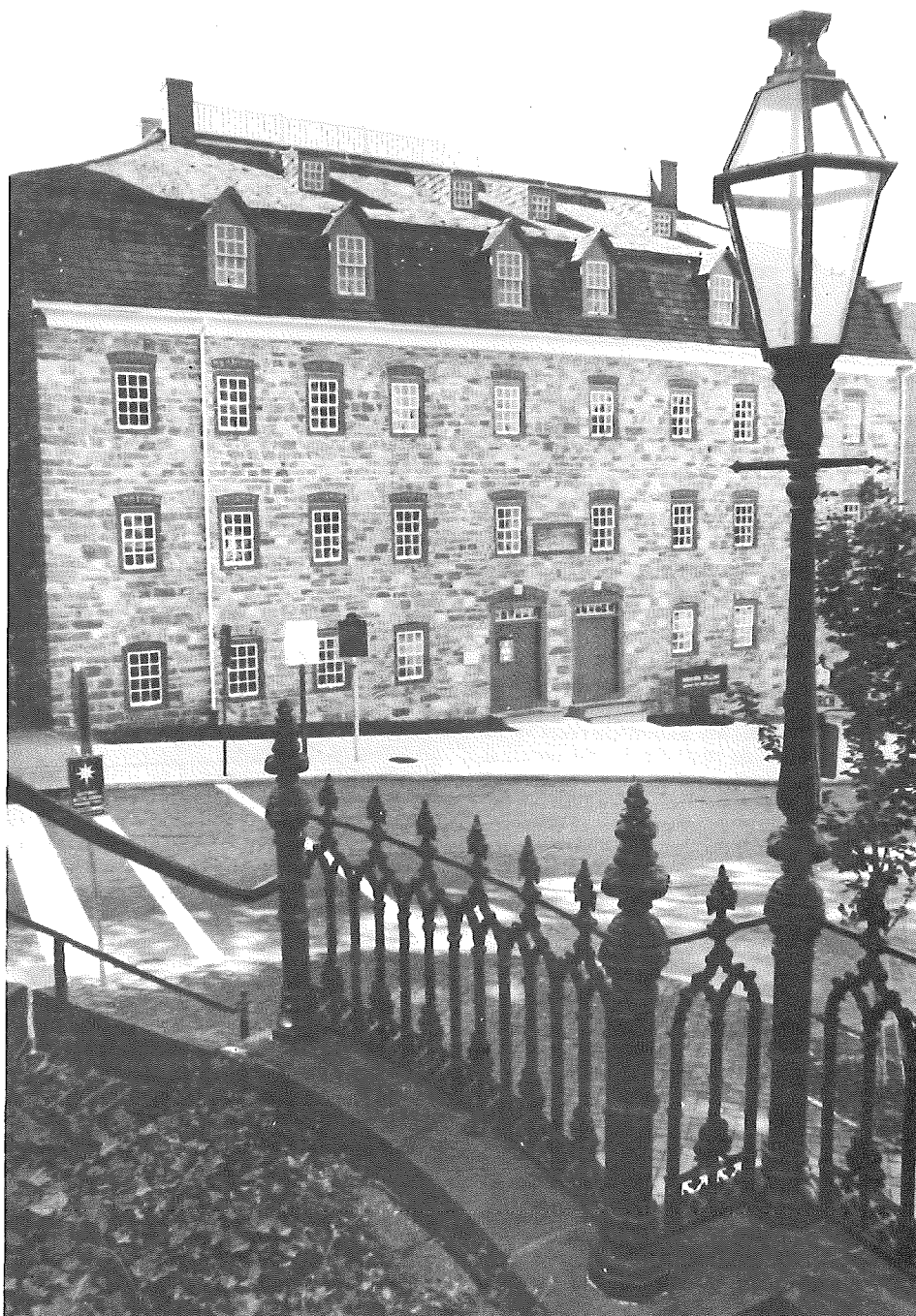
Following receipt of the Award, Larson spoke about the history and development of The Shrine to Music Museum. He told the story of his parents, Arne B. & Jeanne F. Larson, who donated the Arne B. Larson Collection of Musical Instruments to the Museum in 1979; thanked Mary and Nathan, Linda and Nikolas, family members who were supportive during the years of the Museum's development; and, told anecdotes about the acquisition of the Witten-Rawlins Collection and many of the Museum's other treasures.

Former recipients of the Sachs Award are David D. Boyden, Sybil Marcuse, Anthony C. Baines, John Henry van der Meer, Robert M. Rosenbaum, Philip T. Bate, and Phillip T. Young.

ARE YOU MOVING?

Are you moving? If so, please be certain that you notify the Society of your new address, as soon as possible. Write to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

AMIS MEETS IN BETHLEHEM, PENN., MARCH 7-10



Courtesy of Moravian College

This 1748 Brethren House is the home of the Music Department at Moravian College in Bethlehem, Pennsylvania, site of the 1991 AMIS meetings, March 7-10.

The American Musical Instrument Society will hold its 20th-annual meeting at Moravian College in Bethlehem, Pennsylvania, March 7-10, 1991. Ralph Dudgeon, member of the AMIS Board of Governors and Professor of Music at the State University of New York, Cortland, will serve as both local arrangements and program chairman.

Proposals for papers, lecture-demonstrations, panel discussions, and other presentations of interest to AMIS members are requested. Typed abstracts, not to exceed 250 words in length, must be received by December 1, 1990, accompanied by a stamped, self-addressed envelope and a list of required audio-visual equipment, if

any. Individual presentations should generally be limited to 20 minutes; if a longer time is needed, the length must be indicated on the abstract.

In addition to the papers and demonstrations, there will be a bus tour to Nazareth to see the instrument collection at the Whitefield House and to visit the Martin Guitar Company, tours of the Martin Harpsichord Company and the Gemein Haus collection in Bethlehem, an optional Sunday-morning service at Moravian Central Church, and a concert on period instruments by the Chestnut Brass Company at the Trumpet Museum in Pottstown on Sunday afternoon.

Moravian College also has a collection of keyboard instruments, including an 18th-century

clavichord, recently restored by Stewart Pollens, on which Andrew Rapel, a member of the College faculty, will play a concert of 18th-century music. Other concerts will be presented by Sonare, a Renaissance ensemble, and the Moravian College Wind Ensemble.

The traditional banquet will be held Saturday evening, followed by an auction. Registration materials will be sent to the membership early in 1991. The official hotel will be the Hotel Bethlehem, located a short walk from Moravian College in the heart of the historic Bethlehem district.

For further information, contact Ralph Dudgeon, Music Department, SUNY, Box 2,000, Cortland, NY 13045.

STUDENT TRAVEL ASSISTANCE OFFERED

The AMIS Student Travel Grant Committee is offering assistance to students planning to attend the meetings in Bethlehem, Pennsylvania, March 7-10. Last year, assistance to the St. Paul meetings was provided to Brian R. Cole, a student at the University of South Dakota in Vermillion, and Daniel E. Taylor, a student at the University of Florida in Gainesville.

Applications for 1991 should be addressed to the Chairman of the Committee, Susan E. Thompson, 150 Mount Sanford Road, Mt. Carmel, CT 06518, and must consist of the following documents (items 1-4):

1) A letter of application, including a statement, not exceeding 300 words, of the way or ways in which the applicant's academic study and career interests relate to the purposes of the Society.

2) A one-page curriculum vitae.

3) Two letters written in support of the application by persons who know the applicant's work, study, and career interests.

4) An itemized estimate of all of the applicant's anticipated meeting-related expenses. (Fees that have not yet been announced at the time of application—such as those for registration, banquet, concerts, and so on—may be estimated on the basis of similar fees at the previous annual meeting.) The format of this itemized estimate should include separate amounts for transportation and each day's worth of each additional category of expenses. A total for each category should be shown, as well as a grand total.

The following documents (items 5 and 6) are optional, but may be included with the application, if appropriate:

5) If the applicant has proposed (or will propose) a paper, performance, or other kind of presentation for the annual meeting in question, a copy of the abstract submitted (or to be submitted) to the Program Committee.

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

Deadline for receipt of applications is December 31, 1990.

HOWELL HUGHES COLLECTION FOR SALE

A large number of reproductions of Medieval and Renaissance instruments from the collection of the late Howell Hughes of Santa Barbara, California, are now being offered for sale by Folk Mote Music, 1034 Santa Barbara Street, Santa Barbara, CA 93101; call 805-962-0830.

UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

(During the past three years, the AMIS Committee for Liaison with the Langwill Revision has struggled with the paucity of data about many supposed makers of wind instruments. Finding out just who "the flute-man with the French-sounding name in Denver, Colorado," was seemed at first to be one of the most vexing. Denver directories provided a clear, continuous record between 1888 and 1935 for Jean (first called John) Mignolet, whose profession was cited as bookkeeper, bank cashier, and Belgian consul, but the search for a flutemaker seemed fruitless.

It seemed evident, however, that this was the same person who sent flutes to Dayton C. Miller, and now, with the reading and cataloging of a body of Mignolet correspondence found in the Library of Congress, the true nature of Mignolet's work is known.

Peter Adams brought bibliographic control to the Mignolet letters as part of the second of two internships at the Library in 1989 and 1990. He also generated a checklist of the Library's collection of musical instrument trade catalogs. Since the space in this column is regularly devoted to accounts of the lives of European-born craftsmen who worked in the United States, it seems appropriate to use the space in this issue to present an account by Adams of his efforts to trace the career of Jean Mignolet).

Jean Mignolet (b. Antwerp, 1853; d. Denver, October 26, 1935), in notes exchanged with Dayton C. Miller, documents his own flute-related activities, including what he thought to be modifications of the Boehm system. Ninety-four exchanges, extending from June 19, 1920, to Mignolet's sudden death in 1935, survive in Dayton C. Miller's correspondence files at the Library of Congress.

On November 9, 1920, Miller wrote to Mignolet:

I am much interested in making an historical collection of instruments illustrating the developments of the modern flute. I am thus seeking instruments both of the early types and also those showing the latest improvements. I understand the instrument being sent has new devices of your own. I shall be glad to learn more of this.

Earlier, on July 11, 1920, Mignolet had written to Miller, using the letterhead of the Belgian Consulate in Denver. (Miller also worked for the Federal State Bank and the Metropolitan State Bank, both in Denver.) He wrote:

I am having a new flute made in silver with drawn apertures finished like the Boston flute, but, with my f# and e natural contrivances which in my estimation will make the most perfect flute in existence. The flute makers are skeptical because they claim that the flute of their manufacture is perfect without any improvements. I do not have to explain to you that the e natural, 3rd octave on a closed g# flute is defective and so is the f#, third octave. My patent corrects these notes. Some flute makers and orchestral performers will claim that they are getting along without these perfections, which is true, but I may say with assurance that never would they miss these two notes in the 3rd octave with my contrivances, which in any event does not interfere with the fingering of the scale. You know that the flute with the open

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M. JEAN MIGNOLET
Agent général de la maison Djallma Julliot,
à Denver, Colorado.

la sincérité de l'émment flûtiste, M. Paul Taffanel, lui
acceptées avec entière satisfaction. Ayant constaté l'ex-

Courtesy of The Library of Congress
Jean Mignolet (1883-1935), as a young man.
From a Djallma Julliot catalog, Paris, ca. 1904.

g# is preferable; my patent on the closed g# brings the instruments equally perfect . . . I do not have to explain to you that the E nat'''oct. on a closed g# flute is defective and so is the f#''' oct. My patent corrects these notes. Some flute makers and orchestral performers will claim that they are getting along without these perfections, which is true, but I may say with assurance that never would they miss these two notes in 3''' with my contrivances.

On July 28, 1920, Miller wrote to Mignolet: I have tried your flute . . . It is just such new devices as yours that I wish to have represented in my collection . . . I have no difficulty in discovering some of the advantages of the new keys; but probably I do not at once recognize all of them . . . I think I shall surely wish to add this to my collection.

As for the key action on Mignolet's flute, more data exists in three of his letters. The first is dated August 9, 1920:

My patent for the automatic g# has been infringed by Cundy-Bettoney with some alteration in the mechanism.

In a second letter, dated October 12, 1920, Mignolet explained:

I am having a . . . flute made in Belgium with two of my patents, the open f# and the e natural, 3rd octave corrections. This flute is being made by the best manufacturer in Belgium and will prove a better instrument than the Boston flutes.

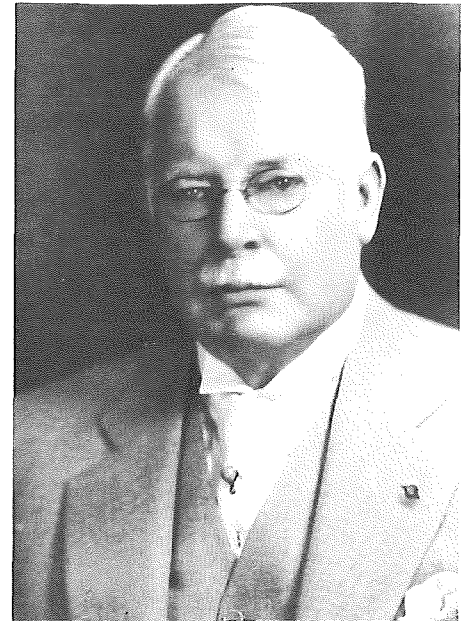
The third letter is dated December 3, 1922: Your flute collection is getting very important and if you are successful you will be noted for having the most momentous collection in the world. I take much interest in your work and will see what I can do for your exhibition from instruments used in the Congo . . .

In 1900 Julliot sent me two flutes which had been displayed at the Paris exposition of that same year, one was for George G. Baker (whom you know) and the other was for my own use. Both flutes were alike . . . When I went to Paris in 1914 before the war, I saw Mr. Julliot and had some of the contrivances

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Courtesy of The Library of Congress
Jean Mignolet, as an older man. Photograph sent to Dayton C. Miller by Mary Mignolet, soon after her husband's death.

taken off my flute and replaced with my patents which subsequently were adopted by Julliot. I am going to write to Mr. Masson to know whether or not I may forward this companion flute to him for padding and adjustment for it is too good an instrument to lay idle. I have sold many flutes for Julliot in this country, but found that there was too much work and trouble connected with this friendly courtesy. Mr. Howe, now deceased, used to buy all his model flutes from Julliot through me.

Boston (mentioned in the second letter) must refer to Cundy-Bettoney, and the Belgian maker must be Florent Hofinger. This second supposition is based on Mignolet's references to Hofinger in a number of his later letters, the only references Mignolet ever makes to a contemporary Belgian maker, along with the existence of two Hofinger catalogs, from 1921 and 1927, extant in the Miller Collection.

Even though these letters answer some questions, others remain. Who made the instrument? Why does the only flute in the Miller Collection bearing Mignolet's name read Paris, France and Denver, Colorado, and what exactly is meant by "the Boston flute?"

The description of No. 176 in *The Dayton C. Miller Flute Collection: A Checklist of Instruments* (1961) reads:

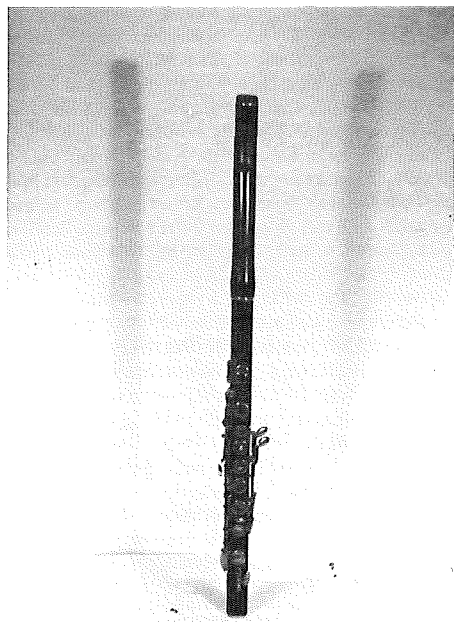
Flute in C. J. Mignolet, Paris and Denver, ca. 1900. 12 keys (Mignolet model); foot to D1; 2 joints; cocus with silver fittings; 620 mm. Gift of J. Mignolet, Denver, Colorado, 11 May 1921.

From a Julliot catalog, printed about 1904 and containing the oval portrait reproduced with this article, one learns that Mignolet was the import agent for D. Julliot. This is supported by a Mignolet letter, dated December 3, 1922 (see below). Thus, it is probable that Julliot made No. 176. Further confirmation comes from the Miller Collection checklist, which lists two other flutes with Mignolet's key action: Nos. 138 and 139. These two are described as:

No. 138. Flute in C. E. Bercioux, Paris, and

Djalma Julliot, "La Couture," ca. 1920.

No. 139. Flute in C. Djalma Julliot, "La Couture," early 20th century.



Courtesy of The Library of Congress

No. 176. Flute stamped J. MIGNOLET/PARIS-FRANCE/DENVER-COLO. The mechanism expresses Mignolet's patented features. Despite appearances, the range extends downward only to d'. The old-system keywork includes very large holes, characteristic of the Boehm system.

Between May 5, 1925, and September 14, 1925, Mignolet visited Europe. During this time, he continued to act as Miller's agent, buying flutes, books, and flute-related items. These include a flute from the Congo (No. 504), one by Rottenburgh (No 507), one by Boehm (not identified), and "specimens of old Belgian makers" (No. 509 by J. Willems is the only one that may be part of that group).

Other letters from Mignolet further document his activities, including a trip to Tahiti in 1922, during which he acquired three nose flutes (Nos. 247, 248, ?).

Two additional Mignolet letters include facts of varying significance. One, dated June 6, 1923, states:

A letter which I received a few days ago from Mr. Masson speaks about the flute, No. 10 Bourne-Julliot, which you bought from him. I had a similar instrument which I sold. I found it too much covered with keys to handle although an even-toned and perfect instrument. I wrote to him for a flute in G, but his price was much higher than the Boston makers and he does not approve of the drawn vent holes (a patent granted to W. S. Haynes, December 8, 1914). Certainly, this is No. 308 in the Miller Collection.

In a letter of November 1, 1926, Mignolet explained:

I am pleased that finally you acquired the double-walled Hofinger flute . . . Hofinger has not made this style of flutes for 15 years; three of such flutes were returned to him and not being able to dispose of them, he melted them for the material.

Finally, on November 20, 1935, Mrs. Mignolet wrote:

I have the sad duty of informing you of the death of my beloved husband, Jean

Mignolet, on October 26.

On the evening of October 20 he was taken suddenly very ill, and when the doctor was called, he said an immediate operation was imperative.

Jean stood the operation, which was performed by one of the best surgeons in Denver, very well, and for three days following it, he seemed to be making satisfactory progress toward recovery. Then, a change for the worse set in, and he gradually lapsed into a state of unconsciousness from which he did not rally before the end came on the night of October 26. I am thankful to say he did not suffer. The doctor said his age was against him.

On December 12, 1935, she sent the photograph of Jean reproduced here, and said:

His father taught him to play the flutes when he was only seven years old . . .

In summary, Jean Mignolet devised an idiomatic modification to the Boehm system flute, and flutes with his mechanism were built by Julliot of Paris, Bercieux of Belgium, Cundy-Bettoney of Boston, and possibly Hofinger of Brussels. Mignolet provided examples of his design to Miller, along with other flutes, related materials, and flute-related information, although a copy of Mignolet's patent(s) does not survive in the Miller Collection. And, although Mignolet wanted to meet Miller, he evidently never met him or saw his collection.

— Peter H. Adams

IN MEMORIAM John F. Feddersen 1913-1990

John F. "Jack" Feddersen, long-time AMIS

— André P. Larson



Courtesy of Joanne Rile Artists Management

The Chestnut Brass Company of Philadelphia, which uses cornetti, sackbuts, keyed bugles, and saxhorns to present both Renaissance and 19th-century brass music, will give a concert for AMIS members at the Trumpet Museum in Pottstown, Pennsylvania, on Sunday afternoon, March 10, as a finale to the 1991 AMIS meetings. The concert is being made possible through a grant from Temple University.



Courtesy of Edelman Scott, Inc.

HSS, Inc. of Ashland, Virginia, distributor for Slingerland drums, Sabian cymbals, Panther amps, Rimshot and Vic Firth drumsticks, Sonor-Orff educational products, and Hohner Professional guitars and accessories, has brought back the famous Slingerland Radio King snare drum, once a favorite of many of the world's great jazz drummers, including Buddy Rich and Gene Krupa. Made in two sizes, 5 1/2" x 14" and 6 1/2" x 14", the shell is made of one-piece, steam-bent sugar maple with a hide-glued lap joint and one-piece, hide-glued, lapped reinforcement rings. The shell is made with a 30-degree beveled bearing edge, and the hoops are the original, Slingerland-style, straight, flanged, brass counter hoops, chrome plated.

RECORDING REVIEWS

Viola da Gamba Society of American Recording Project: Classic Masters. Set of three. CMCD 1013-1015. Compact disc set, \$45. Cassette set, \$30. VdGSA Recording Project, P.O. Box 844, Cambridge, MA 02140-0007.

The Viola da Gamba Society of America, now nearing the 30th year since it was founded in 1962, has just sponsored the production of three excellent recordings of music composed for this sophisticated historical instrument. An accomplished ensemble of well-known American musicians performs the chosen repertoire.

Volume I is "German Music for Viols and Harpsichord" from the 17th and early 18th centuries, performed with masterful polish and élan by *Les Filles de Sainte-Colombe* (Sarah

Cunningham, Wendy Gillespie, Mary Springfels, and Margriet Tindemans, viols, with Elizabeth Wright, harpsichord). The informative notes, provided by AMIS member, Thomas MacCracken, place this solo viol repertoire into the context of the German Baroque and the many Francophile courts maintained from Stuttgart to Dresden.

Sources and editions for the music by Scheidt, Schenck, Schwartzkopf, Farina, and Froberger are listed, together with a helpful bibliography and discography, biographies of the performers, and—what will appeal especially to AMIS members—an **instrumentarium** of the viols used that includes a table indicating the combination of each player and instrument for each composition. Instruments on the three recordings range from a John Rose bass of 1584 through other historical French and German

viols to modern copies by well-known European and American makers. Further details credit the producers, recording equipment, engineers, and locations, and each recording provides a short history of the VdGSA.

Volume II is "Dances and Canzonas: Music of Anthony Holborne and William Brade," performed by **The New York Consort of Viols** (Judith Davidoff, Lucy Bardo, Susan Iadone, and Rosamund Morley, viols, assisted by Lawrence Lipnik and Pat Neely, viols, with Stanley Charkey, lute). The well-researched notes by AMIS member, Robert Green, relate English consort dances to French and Italian influences, as well as to their influence upon Continental music in German and Danish courts. Generally, the Holborne dances are played here in a darker instrumentation of one treble, two tenors and two basses, whereas the Brade pieces show the Italianate practice of trading figures between a pair of trebles above two tenors and one or two basses in five- or six-part textures. There are many occasions where sprightly ornaments are provided, mostly on repeats, and more on Holborne's simpler inner lines than on Brade's more ornate and "Baroque" polarized parts. The same valuable information is provided on instrumentation, sources, performing editions, and annotated listening and reading lists.

Volume III is "Five- and Six-Part Fantasies of William Lawes," performed by the **Oberlin Consort of Viols** (James Caldwell, Catharina Meints, Mary Anne Ballard, Alice Robbins, Kenneth Slowik, Margriet Tindemans, and Peter Tourin). Alexander Blachly begins his notes with the statement that Lawes "represents for viol consort the *ne plus ultra* in combining 17th-century English charm with the most unfettered intellectual daring," and this recording surely reveals Lawes's character and musical invention. The six "sets" of suites presented show the late English preference for groups of fantasias and airs or pavaues, and appear to have been chosen in order to complement the previously-available Lawes recordings on Argo and Telefunken. One five-part set in C tempts comparison with a **Fretwork** CD available on Musical Heritage, MHS 512269L. One could only wish that the **Gordon Dodd Thematic Index of Music for Viols** (VdSG, Great Britain, 1982, pp. 138-140) had been consulted, so that those commonly-recognized catalog numbers could be provided on this recording (they are, in the order performed: 6-part, Nos. 87-88-89; 5-part, Nos. 71-72-73; 78-79-80; 81-82-83; 74-75-76-77; 6-part, Nos. 84-85-86).

The three recordings are highly recommended for their quality of presentation and their fidelity to the live sound of the viol. There is a fine blending of historical instruments and modern copies. The repertoire selected offers an inviting introduction to the vast solo, dance, and consort music available, and will stand (one hopes) as a harbinger of further recordings.

Attention should be drawn to two people in the VdGSA Recording Project. Peter Tourin, who has been its major driving force, prepared the Oberlin Viols for their recording, and has helped maintain the Caldwell's large private collection. One of Tourin's instruments is used in the "Les Filles" recording. For some years, he has worked diligently on developing the computerized **Viollist**, a "comprehensive catalog of historical Viols da Gamba in public and private collections" (self-published, P.O. Box 48, Jericho Center, VT 05465). This important work, begun by Gian Lyman Silbinger and taken over by Tourin in 1969, will now be the basis of

a major effort to be directed by Tom MacCracken, formerly of the University of Virginia. As a Research Collaborator at the Smithsonian Institution in Washington, D.C., he will head a team (William Monical, Kenneth Slowik, Gary Sturm, and Peter Tourin) to locate, identify, and study all extant historical viols. AMIS members who can assist should contact Thomas G. MacCracken, Division of Musical History, National Museum of American History, Smithsonian Institution, Washington, DC 20560.

— Bruce Bellingham

CLASSIFIED COLUMN

Advertisements of interest to AMIS members may be placed in this space. Each 20 words or less cost \$5.00 per issue for AMIS members, \$10.00 for non-members. Checks, made payable to AMIS, must be included with your copy to the Editor, AMIS Newsletter, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

FOR SALE: Yamaha Grand Piano, Conservatory Model (C-3). Mint condition. \$10,000. Call 607-753-0722 between 9 am and 3 pm, est.

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

FOR SALE: Bass crumhorn by Steinkopf (1964), never used, with case. Highest offer over \$500. Also, two-volume supplement, and index volume, to **MGG**. Half-leather, in unopened cartons, \$150. Edmund A. Bowles, 5 Sage Court, White Plains, NY 10605.

BÖSENDORFER grand piano, 1923, 5'7", excellent condition, exquisite tone, \$34,600 or best offer. Call 209-339-9659.

WANTED. Reform-system bassoon (and/or contrabassoon) or information about such instruments. Musical Instrument Brokerage Service, 2646 Moore Street, Ashland, KY 41101-3910.

FOR SALE: J. Broadwood, London, 7'4" piano, unrestored, No. 1113. Collard & Collard, 6'9" piano, unrestored, No. 5420. Collard & Collard, 7'4" piano, restored, No. 6691. Gaveau, 7'4" piano, hand-painted, on stand, unrestored. Call 212-564-9377 for information.

EMPLOYMENT in stringed instrument shop desired; 27-year-old man, strong musical background; 3+ years woodworking experience. Ryan Scott, 1 Hillside Terrace, Irvington, NY 10533. Call 914-591-8259.

FOR SALE: New contrabass ophicleide in E-flat, eleven keys; 60" tall, \$3,200. Robb Stewart, 140 E. Santa Clara Street, No. 18, Arcadia, CA 91006. Call 818-764-8741.

BRAZILIAN ROSEWOOD. Air and kiln dried, 4/4 to 16/4, variety of sizes and colors. Call 502-491-0180 or 502-459-6167.

FOR SALE: 'Cello built about 1800; rebuilt, but sounds beautiful. Antique shipping case included. Video available with color photo for serious buyer. Contact Thomas Vetter, Am Denkmal No. 1, 6589 Föhren Linden, Germany; call 067833103.

FOR SALE: Unique, century-old, solid walnut, electrified pump organ, 61 keys, 13 stops. Estey Organ trademark. Mint condition. Call 507-825-2325.

NEWS FROM THE HAGUE, HAMBURG, AND LÜBECK

(AMIS members will be interested in an update on the situations in these three centers, which were visited last spring by Nicholas Shackleton and Keith Puddy in connection with their clarinet studies. -Ed.)

In The Hague we were welcomed by Michael Latcham, newly appointed as curator, as well as by Rob van Acht, who has been in post for longer. First, congratulations to the museum on having immediately available a complete checklist of their musical instrument holdings. The storage area is very well organized, and it was very easy for us to examine the instruments that were of interest to us; the task was aided by the fact that Michael Latcham went out of his way to assist us on what ought to have been his rest day.

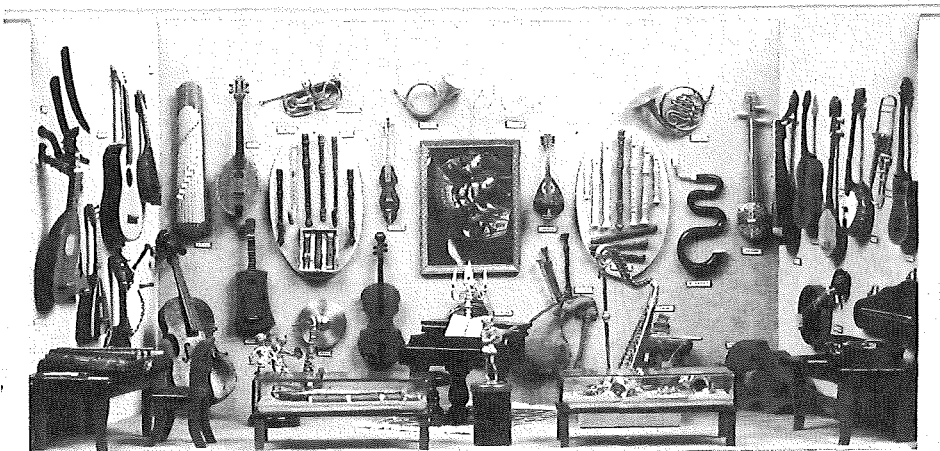
The situation in Hamburg is more complex than we had realized. Most members will know the instruments from the 1930 catalog of the collection in the **Museum für Hamburgische Geschichte** by Hans Schroeder (clarinetists are especially familiar with the photograph of the six bassethorns that is reproduced in the books by Rendall and Kroll, as well as in this catalog). We were able to examine some of these instruments in the Museum für Kunst und Gewerbe, thanks to the generous assistance of Mr. Pilipzuk in that museum. Pilipzuk is presently compiling a catalog of the instruments in his care (of the bassethorns this comprises those by Strobach, Kirst, and the 1787 Grundmann). A few of the instruments in the 1930 catalog were on loan and were subse-

quently returned to their owners, and at least one is on show elsewhere: the bassethorn by Mayrhofer is displayed in Passau. Others were stolen in a burglary in 1948 (see **Glareana** 6, pp. 4-6, for a list). The remainder are still in the Museum für Hamburgische Geschichte; at present, these are inaccessible due to major rebuilding there, but Gieselle Jaacks hopes that by next year they will be available once more.

The small, but important, collection in the St. Annen Museum in Lübeck is no longer on display; and, indeed, the curator in charge of them, Gerhardt Gerkens, feels somewhat uncomfortable about the concept of musical instruments being on display as soundless artifacts. However, the instruments are safely and accessibly stored, and Gerkens gave us full freedom to work with them, despite the fact that we arranged the visit without the customary prior arrangements.

This is not the place to argue the role of museums, but we would make two brief points. First, from the point of view of a researcher, the ideal situation is that, exemplified, at present, by The Hague, where 1) one can easily discover what the holdings are, and 2) one can easily inspect them. Rarely, if ever, does either a catalog or a display provide the information that one needs to make an advance in scholarship. Second, even from the standpoint of the broader public seeking education in exchange for their tax or voluntary support, where one usually sees display as the museum's job, the case is not clear. Perhaps it is more important for a museum to assist makers in copying instruments, and to promote concerts and recordings using authentic copies (and, in rarer situations, using their own historic instruments), accompanied by proper documentation. We feel that AMIS members should promote these aspects of the responsibility of museum curators, rather than assuming that every museum must be judged first and foremost by its success in displaying instruments.

Das kleinste Musikinstrumente-Museum der Welt



70 Miniatur-Instrumente auf der Fläche 65x35 cm
Eingetragen im Guinnessbuch der Rekorde 1990
Ausgestellt in Walter Erdmann's Musikinstrumente-Museum Goslar

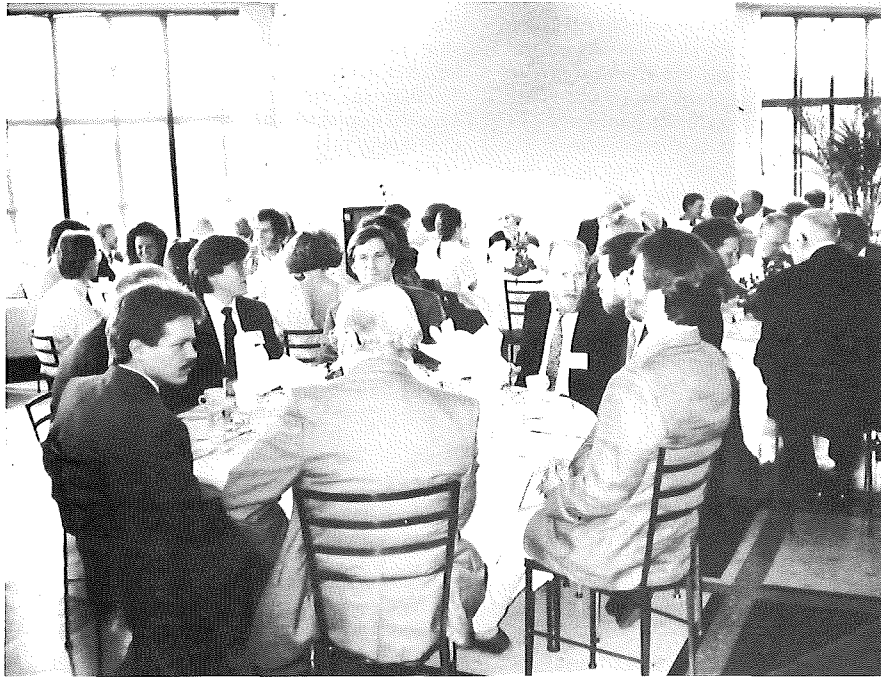
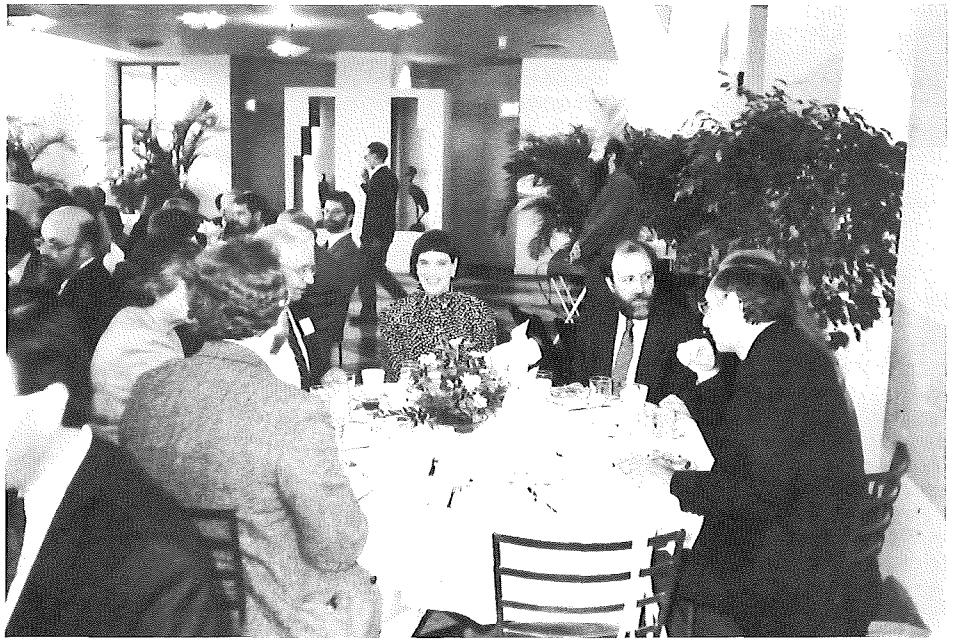
Courtesy of Walter Erdmann

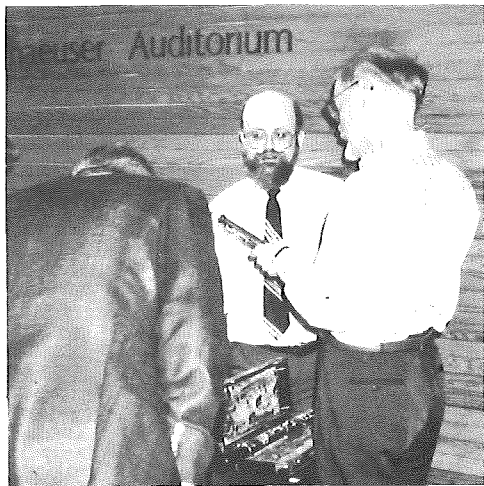
Walter Erdmann writes from the Musikinstrumente-Museum in Goslar, Germany (located southeast of Hannover in the Harz Mountains, not far from the former West German/East German border), that this set of 70 miniature instruments, exhibited in a display case that measures 35 x 65 cm (less than 14 x 26 inches), has recently been entered in the 1990 *Guinness Book of Records*, as "the smallest musical instrument museum in the world."

AMIS/CIMCIM – ST. PAUL

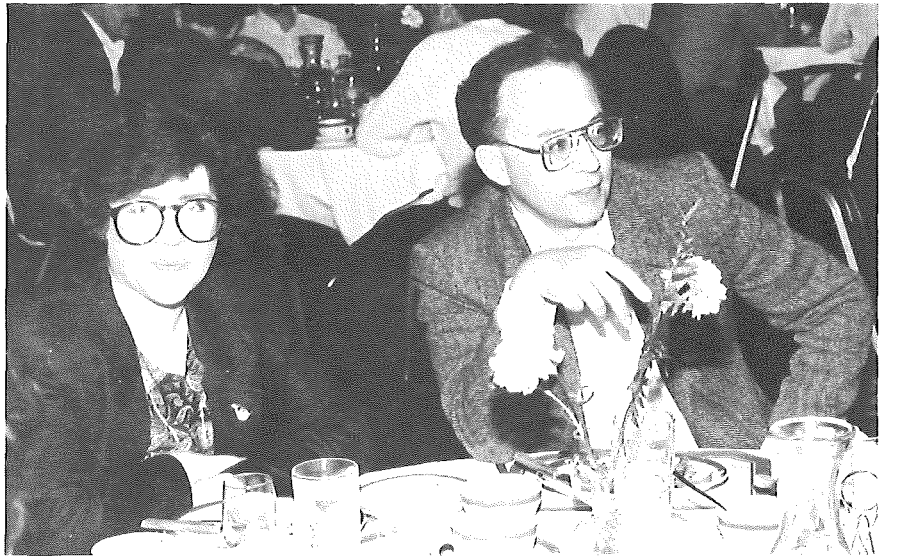
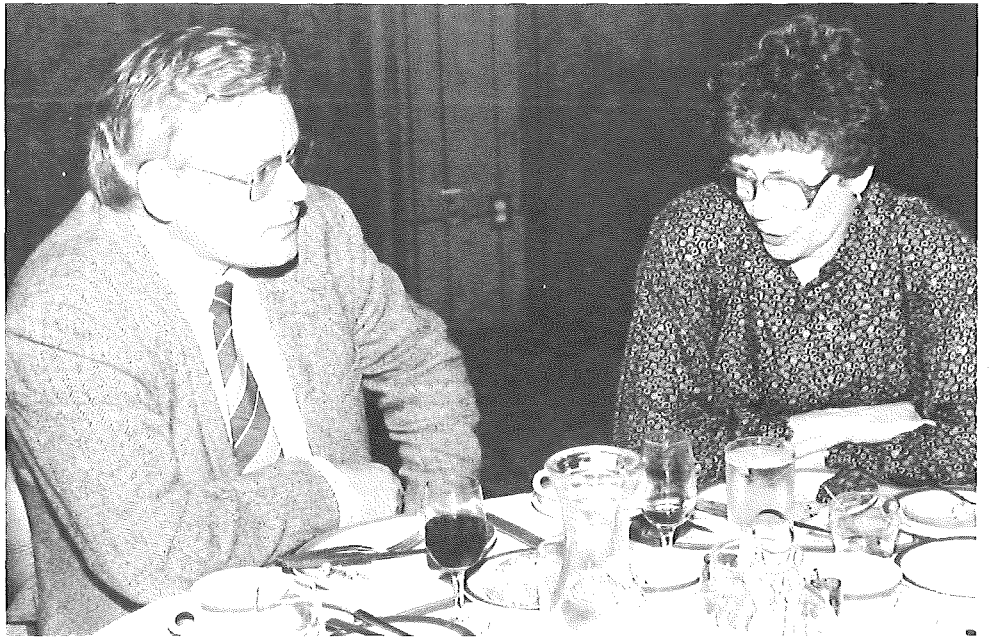
May 10-13, 1990

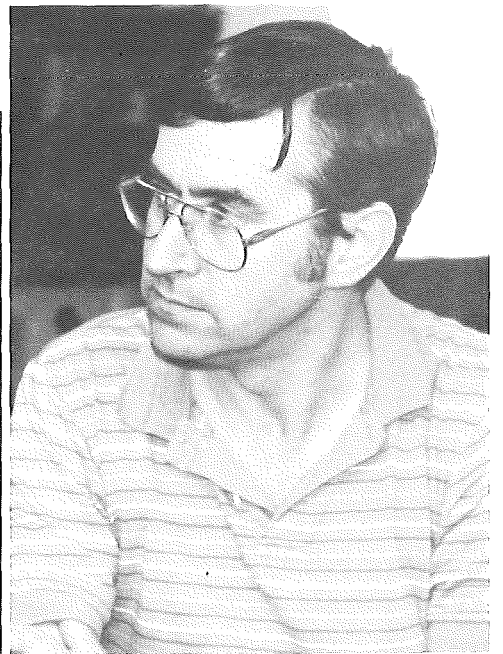
Photos by Bruce Carlson and
André P. Larson



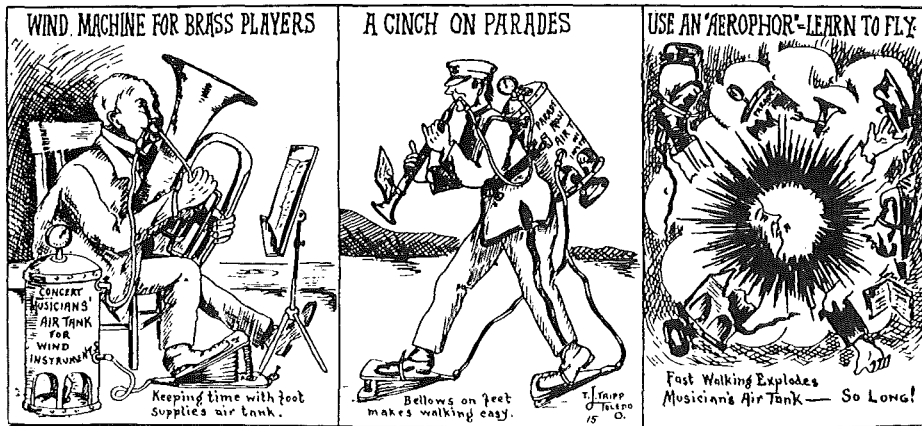


AMIS/CIMCIM
VERMILLION
May 14, 1990
Photos by
Susan E. Thompson





THE AEROPHOR — A BREATHSAVING INVENTION



Courtesy of The Shrine to Music Museum

In a testimonial, written to Carl Fischer and printed in the August 1914 issue of *The Metronome*, Alfred Hertz, conductor of the Metropolitan Opera House Orchestra, wrote: "I have, for some time past, been calling attention in New York to the remarkable merits of the 'Aerophor' and will not rest until each wind instrument player of the Metropolitan Opera House uses one. I consider it the greatest progressive step in the history of wind instruments since the invention of valves."

The aerophor, a tone-sustaining device for wind instruments, was invented in 1911 by the German flutist, Bernhard Samuels. It consists of a foot- or arm-operated bellows which "forces the air through a vessel of water heated by an electric lamp to the temperature of [the player's] breath and thence through a rubber tube into the mouth, through one and sometimes two mouthpieces. All the player of the instrument need do, whether he is playing the tuba or the flute or the oboe, is to maintain this current of air and to use the proper embouchure." By this means, players could artificially supply air to their instruments without interrupting tonal production.

The potential benefits of the aerophor were many, according to several *Metronome* articles

(1914-15) written about the device. Players could sustain long, unbroken phrases of any duration; prolonged, rapid passages could be played as easily on wind as on stringed instruments; every imaginable kind of staccato effect could be produced; and, last, but certainly not least, the aerophor required "absolutely no exertion."



MR. BERNARD SAMUELS
Inventor of the Aerophor, showing invention attached to a flute.

Courtesy of The Shrine to Music Museum

According to the inventor, the "hygienic benefits" of the aerophor included the reduction of air pressure in the lungs, counteracting the manifestation of emphysema; it also prevented the "injurious accretion of blood in the head and allowed a more regular supply of oxygen for the blood." No more giddy oboists!

Samuels argued that any number of orchestral wind passages simply could not be performed according to the composer's original intent without the use of the aerophor, including passages in Wagner's *Der Ring des Nibelungen*, *Tristan und Isolde*, and *Parsifal*. Attracted by



EMIL TEUSCHERT
Tuba player of the Opera House Orchestra at Dresden, Germany, receiving instructions from Mr. Bernhard Samuels (inventor) as to the use of the Aerophor. At the left, Franz Schultz, tuba player at the Schwabing Opera House.

Courtesy of The Shrine to Music Museum

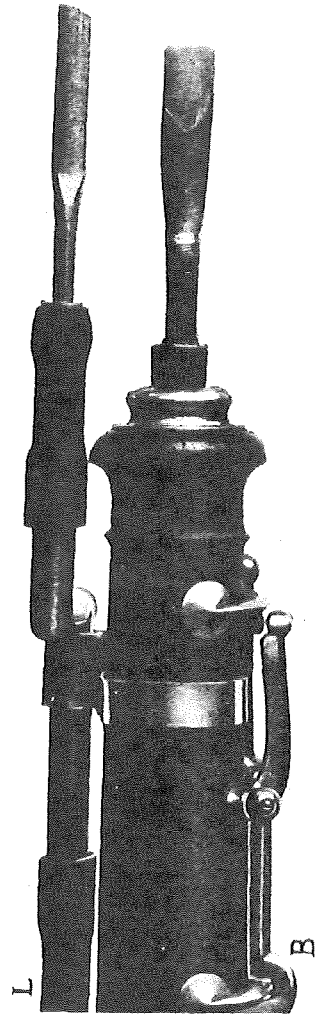


ILLUSTRATION SHOWING ATTACHMENT OF THE AEROPHOR TO AN OBOE. (B) The Oboe. (L) Aerophor attachment showing tubing and mouthpiece.

Courtesy of The Shrine to Music Museum

its possibilities, Richard Strauss specifically called for the use of the aerophor in his *Alpensinfonie* and *Festliches Praeludium*.

The fate of Samuels' breathsaving invention may have been best prophesied by T. J. Tripp of Toledo, Ohio, whose cartoons in a 1915 issue of *The Detroit Free Press* are reproduced here.

— Margaret D. Banks

NEW JOURNAL PUBLISHED

The International Horn Society, which already publishes a semi-annual journal, *The Horn Call*, and four newsletters each year, has begun publication of a new, refereed journal, *The Horn Call Annual*, for which it solicits the submission of scholarly articles about the horn. Possible subject areas include, but are not limited to, technical and acoustic research, musicological studies, historical matters, biographical materials, literature, analysis, and pedagogical theory. Articles submitted will be reviewed by a panel of referees. For information, write to Paul Mansur, Editor, *The Horn Call Annual*, 2227 Gershwin Drive, P.O. Box 1724, Durant, OK 74702-1724; call 405-924-5859.

IN MEMORIAM Simon Levin 1920-1990



Photo by Susan E. Thompson

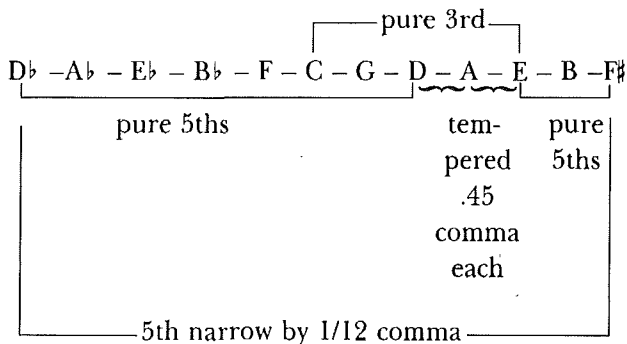
Simon Levin, longtime director of the Leningrad Museum of Musical Instruments, more recently retired to San Jose, California, died on July 1. Only two weeks after attending the AMIS meetings in St. Paul and making the post-conference trip to visit The Shrine to Music Museum in Vermillion, he underwent cancer surgery and died of related complications, according to his bereaved family. His physical appearance and demeanor in St. Paul and Vermillion gave no hint of his illness to the many old friends who clustered around him. He was accompanied by Mrs. Levin, and both were complimented continually on their great progress in mastering English in the two short years since their immigration from the Soviet Union. AMIS members will also remember them and their daughter, Larisa (Mrs. Eugene Krasnovsky of San Jose), from the 1989 meetings in New York City, at which Levin gave a paper (scheduled to be published in the next issue of the *AMIS Journal*). A photo of the three Levins and AMIS President, Cecil Adkins, appeared in the June 1989 issue of the *AMIS Newsletter* (p. 8).

Simon Levin was born in Leningrad on March 1, 1920. He graduated from the Leningrad Conservatory of Music in 1945 with a degree in applied bassoon and returned there a few years later to earn a doctorate in music theory. From 1939 to 1960 he played in both the Leningrad Radio Symphony Orchestra and the Kirov Ballet Orchestra, eventually as principal bassoon in both. He was appointed director of the Leningrad Museum of Music, Theatre, and Cinematography in 1964. His book, *Wind Instruments in the History of Musical Culture*, Vol. I, was published in 1973, followed by Vol. II in 1983. In addition, he contributed some 150 articles to various journals in eastern Europe.

After his daughter and son-in-law emigrated to the United States, Levin several times applied unsuccessfully for government permission to emigrate to Israel, with the hope of eventually joining his daughter and her husband in California. In 1988 he and his wife were finally

AMIS JOURNAL ERROR CORRECTED

TABLE 1
Kirnberger's Second Tuning



Thomas McGeary, author of "German-Austrian Keyboard Temperaments" in Volume XV (1989) of the *Journal of the American Musical Instrument Society*, notes an editing error in Table 1 that accompanies the article (p. 98). Table 1, as corrected, is published above.

allowed to leave, moving directly to the United States. He had been a member of CIMCIM since 1977 and joined AMIS in 1988. "I consider this a big honor," he wrote in his first letter to me from California.

I am proud to have been his close friend for many years, even if for most of that time neither of us understood the other's language. At the CIMCIM meeting in Leipzig in 1979, we were asked how we were (obviously) able to converse so well. Simon, through his ever-present government interpreter, said, "When you are friends, as we are, you understand, even without speaking!" It was truly so. His broad smile, earnest intensity and sincerity, lovely sense of humor, and general warmth, made themselves obvious to all who met him. He told me at great length how much it meant to him to be accepted as a member of AMIS and to have been made so welcome at the two meetings he was able to attend. He will be missed.

— Phillip T. Young

NEW EXHIBIT OPENED AT NASHVILLE MUSEUM

Guitars belonging to Steve Earle, Joe Maphis, Gram Parsons, Les Paul, Merle Travis, Doc Watson, and Hank Williams, costumes worn by Rosanne Cash, The Judds, Willie Nelson, and Elvis Presley, song manuscripts penned by Foster and Lloyd, K. T. Oslin, and Thom Schuyler, and other instruments played by John Hartford and The Nitty Gritty Dirt Band, are among dozens of items included in **Country Music Backstage**, a new exhibition that opened at the Country Music Hall of Fame & Museum in Nashville, Tennessee, on February 17.

According to Bill Ivey, Director of the Museum, the exhibition, which occupies 1,000 square feet of space in the Museum's Thomas Hart Benton Gallery, is a permanent installation, although it will change periodically to showcase new acquisitions that are made in the future. Currently, 28 important country music figures are represented, ranging from O. W. Appleton, whose prototype, solid-body electric guitar pre-dated Les Paul's famous, hand-built

model, to Hank Williams, one of the most influential singers/songwriters of his time. Most of the exhibited items, acquired primarily in the 1980's, have never before been publicly shown.

The Country Music Hall of Fame & Museum is open daily, 9:00-5:00. Contact the Country Music Hall of Fame, 4 Music Square East, Nashville, TN 37203; call 615-256-1639.

YALE COLLECTION ANNOUNCES CONCERTS

The Yale University Collection of Musical Instruments has announced its series of concerts for 1990-91. All of the performances will be on Sunday afternoons at 3:00 in the second-floor gallery at the Collection, 15 Hillhouse Avenue, New Haven, Connecticut:

October 21. The New York Consort of Viols.

November 11. Richard Repphann, harpsichord.

December 2. Calliope: A Renaissance Band.

January 20. Affetti Musicali.

February 17. John Solum, flute; Adrienne Greenbaum, flute; Susan Thompson, recorder; Richard Repphann, harpsichord.

AMBROSINO RECEIVES ORGAN FELLOWSHIP

Jonathan Ambrosino of Newton, Massachusetts, received the third-annual fellowship from the American Organ Archives of the Organ Historical Society to do research about early-20th-century individuals connected with the development of the American Classic Organ. The fellowships are intended to assist scholars with travel expenses to use the Archives, which are housed in Talbot Library at Westminster Choir College in Princeton, New Jersey.

**AMIS meets in Bethlehem,
Pennsylvania, March 7-10**

IN MEMORIAM

Fordyce Fox

1920-1990



Courtesy of Frances Fox

Fordyce Fox died at his home in Kyle, Texas, on January 2. Born November 16, 1920, in DeRuyter, New York, the son of Ralph B. and Agnes Ames Fox, he graduated from Manlius, New York, High School. He received a B.S. degree in music education from the State University of New York at Fredonia, and three graduate degrees: a M.A. degree in school administration from New York University, a M.M. degree from SUNY/Fredonia, and a M.L.S. degree from the University of Buffalo. He also did advanced study in applied French horn at the Eastman School of Music in Rochester.

During World War II he was a staff sergeant and assistant conductor of the 329th Army Service Forces Band. He taught instrumental music in the New York public schools for 25 years, and was an officer of the New York State School Music Association. He played French horn with the Erie, Pennsylvania, Symphony, the St. Catherines and Hamilton, Ontario, orchestras, and the Buffalo Philharmonic. He was co-owner of Newdyce Press, a music printing business, for ten years, and was a certified piano tuner and technician.

After moving to Texas in 1978, he played in the Austin Chamber Orchestra and the Southwest Texas State University orchestra, and he founded the Waterloo Winds.

Fordyce is survived by his wife, Frances Rogers Fox, three children, and four grandchildren. His first wife, Marie Fry Fox, died in 1980. Services were held at the Kyle residence on Sunday, January 7.

An enthusiastic member of both the American Musical Instrument Society and The Galpin Society, Fordyce was also very supportive of The Shrine to Music Museum, encouraging others to give several notable instruments, as well as providing for the Museum to receive important 19th-century brasses from his own collection. He also assembled a vast library of wind music.

Ill health prevented him from spending a year or so, as he and Fran once intended to do, helping us at the Museum with the vast task of cataloging our extensive collections of music; yet, his spirit is with us, as we undertake the task. But, we will miss his visits, all the same.

-André P. Larson

MHKS TO MEET IN APRIL

The Midwestern Historical Keyboard Society (MHKS) will meet in Youngstown, Ohio, April 11-13, at the Wick-Pollock Inn, a 19th-century mansion that is on the National Register of Historic Places. Concerts will be held nearby at Youngstown State University and the Butler Institute of American Art.

Edmund M. Frederick, Ashburnham, Massachusetts, is scheduled to present historic pianos from his collection. There will be a fortepiano recital by Raymond Dudley, using Frederick's instruments, and a harpsichord recital by David Schrader. Dudley's recording of Haydn sonatas was named Record of the Year by **Saturday Review**, and Schrader appeared at the University of Michigan's Mozart concerto weekend in 1989.

An 1856 Erard grand piano, owned by Marcellene Mayhall, MHKS president, will also be heard. The instrument was one of two "contestants" at a 1981 symposium, "Erard versus Steinway," held at Kenyon College in Gambier, Ohio, a two-day comparison of the Erard with a modern Steinway in the performance of Romantic music. According to Andrew Porter of the **New Yorker**, it was "a somewhat lopsided match, a clear win on points for the earlier instrument."

For information, write to MHKS, 251 Redondo Road, Youngstown, OH 44504; call 216-746-0390.

NEWS OF MEMBERS

Cecil Adkins, President of the American Musical Instrument Society and a member of the faculty of the School of Music at the University of North Texas in Denton, has been honored by being named a Regent's Professor at that institution.

Pamela L. Poulin, Associate Professor of Music at the State University of New York at Cortland, presented a paper, "The Orchestra in the Eighteenth Century According to Anton Stadler," at a meeting of The Galpin Society in Edinburgh in June 1989. Her article, "A Little-known Letter of Anton Stadler," appeared recently in **Music & Letters**, and Oxford University Press has published her translation (with Irmgard Taylor) and commentary on F. E. Niedt's **Musicalische Handleitung** (The Musical Guide), 1700-21, 3 vols., which apparently was used by J. S. Bach in his teaching in Leipzig; it contains important theoretical information, as well as information about performance practices of the time.

Gary M. Stewart, Conservator and Associate Professor of Museum Science at The Shrine to Music Museum at the University of South Dakota in Vermillion, resigned August 17. He has moved to Boston.

Joseph R. Johnson, Curator of Education at The Shrine to Music Museum in Vermillion, has been elected President of the Association of South Dakota Museums.

Margaret D. Banks, Curator of Musical Instruments at The Shrine to Music Museum, will have an article, "The Violino Piccolo and Other Small Violins," published in the November 1990 issue of **Early Music**.

USD MUSIC MUSEUM ANNOUNCES CONCERTS

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

October 21. Concerto Amabile of San Francisco.

November 18. Hesperus of Washington, D.C.

December 16. Duo Geminiani.

February 3. Trio d'Amsterdam.

March 10. The Musicians of Swanee Alley.

The Museum hosted an Aston Magna interdisciplinary symposium, **Joseph Haydn and the Culture of 18th-Century Vienna** (including a performance by The Haydn Baryton Trio), September 21-22. It will present its annual re-creation of **The Golden Age of Bands 1865-1915** on May 3 in Theatre I of the Warren M. Lee Center for the Fine Arts on the USD campus.

The Museum will also present another series of noon-hour, brown bag lunch tours:

November 9. The Chase & the Capture: An 18th-century Swiss Organ.

December 7. Double Trouble: The Baroque Oboe.

January 17-18. Silent Movies Revisted.

February 22. It's Turkish!

March 15. The 19th-century Piano: From Production to Performance.

SOCIETIES TO MEET

The **Music Library Association** will hold its 60th-annual conference in Indianapolis, Indiana, February 13-16. Sessions will be held on music printing, ephemera in the music library, collection evaluation, and videos in the music library. For information, contact Christine Hoffman, Rodgers & Hammerstein Archives, The New York Public Library, 111 Amsterdam Avenue, New York, NY 10023; call 212-870-1662.

The **Sonneck Society** for American Music will hold its 17th national conference in Hampton, Virginia, April 3-7. The program will emphasize music in Virginia, at Hampton University, and in relationship to African-American and Native American education. For information, contact Anne Dhu Shapiro, Music Department, Boston College, Chestnut Hill, MA 02167.

ARE YOU MOVING?

Are you moving? If so, please be certain that you notify the Society of your new address, as soon as possible. Write to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

NORTHERN CALIFORNIA TRUMPETERS ORGANIZE

The Northern California Trumpet Guild held an organizational meeting April 28 under the direction of AMIS member, Leon Whitsell of San Francisco, who was honored by being named chairman pro temp emeritus. Officers chosen were Roger Torrey, president; AMIS member, Tom Zapata, vice-president; and, Bryce Martens, secretary/treasurer.

The meeting, which attracted 100 participants, opened with a lecture/demonstration, "History of the Trumpet from the Stone Age to the Present," given by Whitsell and Torrey, using close to 70 instruments from Whitsell's collection of brass instruments. Charles Bubb, former first trumpet of the San Francisco Symphony and Opera, under Pierre Monteaux, was guest speaker. Displays included pre-War French Besson brass instruments, along with factory literature and a 1910 poster showing the complete Besson line from banjos to bass clarinets, all from the Zapata collection. A full report will appear in the February Newsletter.

ARTICLES SOUGHT FOR THE AMIS JOURNAL

The AMIS Journal welcomes articles representing original research related to musical instruments on a wide variety of topics of interest

to scholars, collectors, curators, and performers.

Those who plan to contribute articles, reviews, or communications to the *Journal* should submit them to Arthur P. Lawrence, Editor, 520 East 20th Street, Apt. 5D, New York, NY 10009.

The deadline for the 1991 *Journal* is December 31, 1990. A copy of "Guidelines for Contributors" is printed each year in the *AMIS Membership Directory*.

GALPIN SOCIETY MEMBERS ON THE GO

The Galpin Society, under the leadership of its newly-elected chairman, Pauline Holden of Leicester, England, continues to offer travel opportunities for its members. A visit to Germany, April 26-29, included the Deutsches Museum in Munich, hosted by Hubert Henkel, the Germanisches National Museum in Nürnberg, with Dieter Krickeberg and John Henry van der Meer, and the Stadtmuseum in Munich, with Gunther Joppig.

The Society's annual general meeting was held at the Royal College of Music in London, July 7, and on October 13 a trip to Wales included visits to Cyfarthfa Castle Museum and the Welsh Folk Museum in Cardiff.

Plans are currently being made for a group trip to Leipzig, Halle, and Markneukirchen, in the spring. For further information, contact Pauline Holden, 38 Eastfield Road, Western Park, Leicester LE3 6FE, England.

1991 AMIS DUES REQUESTED

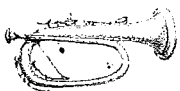
It is asked that AMIS dues for 1991 (the Society operates on a calendar year basis) be paid before January 31, 1991. Dues are \$25.00 for individual and institutional members and \$15.00 for student members. There is a spouse membership for \$5.00; members are entitled to full voting privileges, but do not receive a second set of publications. Payment must be made in U.S. dollars through a U.S. bank. Student members must include proof of current enrollment.

Dues notices for 1991 have been mailed and a prompt response will be appreciated. A pre-addressed dues envelope was enclosed to make payment more convenient.

The 1990 issue of the *AMIS Journal* is expected to be mailed to members in January.

BERLIN PLANS EXHIBIT

A special exhibition of plucked keyboard instruments will be held at the Musikinstrumenten-Museum in Berlin, March 24-June 16. According to Martin Elste, a member of the Museum staff, the exhibit will show the development of harpsichords and spinets from the 16th century to the 20th. A profusely-illustrated catalog will include detailed descriptions of the instruments, as well as several articles. For more information, write to Musikinstrumenten-Museum SIMPK, Tiergartenstrabe 1, D-1000 Berlin 30, Germany.



The Distin Family.

Distin's Walking-bell Cornette.



THE HAGUE RESPONDS

(Responding to the article, "Are There Problems at The Hague?," which appeared on page 24 of the February 1990 issue of the *AMIS Newsletter*, Onno Mensink, Head of the Music Department at the Haags Gemeentemuseum, wrote on May 4. His letter is printed in its entirety below.)

The impetus for the *Newsletter* article was the uproar in the Dutch media last fall about a number of recommendations made by Rudi Fuchs, the controversial director of the Gemeentemuseum, as reported in the December 1989 issue of *ARTnews*, a major, monthly periodical serving the art world. Contrary to Mensink's assertion, a letter was sent to Fuchs in late 1989, asking for information from the Museum. No reply was received. Unlike *ARTnews*, which is a commercial publication, the *AMIS Newsletter* has no budget for investigative reporting, including the cost of transatlantic telephone calls.

The perceptions reported in the second half of the article were those of Phil Young. Not identifying him was the editor's decision, since Young's thoughts were not provided with the specific intention of seeing them published. It should be noted that there were others, having attended a CIMCIM meeting in The Hague in August, who had already expressed some tentative concerns; Young's observations appeared to confirm those concerns. All of this, however, was reported as no more than personal opinion, as was done in the *ARTnews* article—hardly the stuff of libel. And, the fact remains that Fuchs was invited to reply.

Museum collections are a public trust. The actions of individual administrators, as they come and go, can have an impact on the well-being of collections that will be felt for generations. Museums (and, more specifically, museum administrators) can not be immune from public scrutiny. The perceptions expressed by members of that public may not always agree with "the facts," as the administrator sees them, but the public testing of those perceptions can be an important way of assuring the long-term integrity of those collections that form such an important part of our collective heritage. By the very nature of their constituencies, art museums seem to face most of the controversy. However, most *AMIS* members are aware of the deplorable conditions that have been endured from time to time by a variety of different musical instrument collections, on both sides of the Atlantic; and, since those collections seldom enjoy the same sort of constituency that effectively monitors the performance of great art museums, it is incumbent upon those who do care to voice their concerns. The political viability of musical instrument collections, at a time of proliferating museums, but diminishing resources with which to support them, demands that the individuals responsible for those collections be subjected on occasion to genuine expressions of concern. There is no reason to apologize.

It has always been the policy of the *AMIS Newsletter* to publish everything submitted for publication that could be of interest to the *AMIS* membership. That includes information, routinely supplied, one would hope, in the future, about the musical instrument collection at the Gemeentemuseum, as well as all of the other public collections located around the world. —Ed.)

Mensink's letter follows:

The Music Department of the Haags

Gemeentemuseum in The Hague comprises not only a collection of musical instruments, but also a section devoted to music archives, a section for music iconography, and a music library of international importance. The collection of musical instruments has recently been enlarged by the acquisition of "Zwei-Mann-Orchester" by Mauricio Kagel, and by the permanent loan of an early grand piano by Ferdinand Hofmann (ca. 1790).

The department is also in the process of building up a comprehensive collection of electronic instruments. For the time being, the whole collection is indeed closed to the public because of reconstructions and preparations for a new permanent exhibition. The exhibition space is virtually being recreated to accommodate not only new ideas about the architecture of the museum's monumental building, but also to incorporate a stricter control of humidity and light. The opening will take place on February 15, 1991.

Despite the fact that the instruments section is being closed, the complete collection is open to anyone wishing to see any instruments. In recent weeks, several experts of international standing have been welcomed by the newly-appointed curator of musical instruments, Michael Latcham. Local instrument builders and restorers have been welcomed with equal enthusiasm. Requests for photographs and technical drawings have been met, despite the difficulties in retrieving the instruments from storage. Several international experts have been consulted on matters of conservation, authenticity of the instruments, and the possible past histories of them. The department aims at presenting a selection of instruments from each of the various groups—the ethnographic, the electronic, the European, the automatic—and to devote one special room to Kagel's "Zwei-Mann-Orchester." In addition, there will be a permanent print room, containing a choice from the iconography section. The general intention is to present a choice that will speak of integrity and fine work in conditions commensurate with high standards of conservation.

So far, I have been answering your request for clarification of the situation in The Hague. I now turn to the somewhat degrading task of discussing the report of your anonymous and yet prominent *AMIS* member.

To refer to the ethnological instruments as "even the ethno stuff, gamelan, etc." is hardly uplifting, and one suspects at least a hint of denigration here. Contrary to your member's remark, the full-fledged Javanese gamelan was certainly on display last September, in the special annex-room where we plan to exhibit Kagel's "Orchester" in the near future. Any member of the Dutch public is welcome to see any Haka instrument on request. There are no "technicians" drawing anywhere. The prominent *AMIS* member was probably confronted by one person drawing one instrument, the Dulken grand piano. And, after all, there is nothing either

crafty or conniving about building up a collection of technical drawings and data. Clemens von Gleich was not pensioned early; he, himself, chose to make use of a governmental rule that allows civil servants to retire earlier. He and the Music Department maintain their relationships with each other, and he is often to be seen at the museum. When the prominent *AMIS* member visited the museum, by no means all the instruments were in storage. Finally, in respect of the prominent member's comments on 20th-century art, I would contend that not every "Liebhaber" is also a "Kenner."

In short, your prominent member has not made a report. He has wasted considerable energy producing a vitriolic attack on the Music Department of the Haags Gemeentemuseum. His attack contains not one single fact. On the contrary, every one of his contentions was not true and was unjustified; some, perhaps, were even libelous. That he or she preferred to remain anonymous does not plead for his or her cause. Any genuine complaint or criticism, whether destructive or constructive, can be and should have been referred to myself as head of the Music Department, either in person or in writing.

It is curious, to say the least, that the editor should publish such a vindictive attack on any museum without at least making some attempt to establish the truthfulness and objectivity of its contents. A short telephone call would have sufficed.

As head of the Music Department of the Haags Gemeentemuseum, I feel it incumbent upon myself to demand an apology, not only from the writer of the report, but also from yourself, the editor. I feel, too, and would demand, that this letter be given as much prominence in your next issue, as your article about the museum was given in your last issue.

WESTFIELD PLANS MOZART SYMPOSIUM

The Westfield Center for Early Keyboard Studies in Easthampton, Massachusetts, is planning a large-scale project focusing on the music of Wolfgang Amadeus Mozart to be held in the spring of 1991. Tentatively called *Nature's Mirror: The Music of Wolfgang Amadeus Mozart*, the project will consist of a four-day public symposium at the Museum of Fine Arts in Boston, followed by weekend presentations in two or three other locations in the United States. The planning phase of the project is supported by a grant from the National Endowment for the Humanities.

Organizations who have made, or are considering making, any plans incorporating Mozart, his music, or relevant aspects of 18th-century culture, in 1991 are asked to contact The Westfield Center, in order to avoid duplication of plans and to learn if there is any potential for interaction between projects. Contact Lynn Edwards, Director, The Westfield Center, One Cottage Street, Easthampton, MA 01027; call 413-527-7664.

A NOTE FROM THE EDITOR . . .

The *AMIS Journal* publishes scholarly articles about the history, design, and use of instruments in all cultures and from all periods. The *AMIS Newsletter*, on the other hand, is designed specifically to be a vehicle for communication between all *AMIS* members, with or without scholarly pretensions. All *AMIS* members are invited to submit materials for publication, including information about their personal activities dealing with musical instruments. Black and white photos of particularly interesting instruments are also invited.