

Newsletter

of the American Musical Instrument Society

Volume 29, No. 1

Winter 2000

AMIS Annual Meeting at Lisle, Illinois, May 17–20, 2000

The 2000 Annual Meeting of the American Musical Instrument Society will take place at the Radisson Hotel in Lisle, Illinois, on May 17–20. Situated about 30 miles west of Chicago's Loop, the hotel is about 25 miles from both O'Hare and Midway airports. Nearby attractions include the Naper Settlement, Cantigny (the estate of the late Robert McCormick, editor of the *Chicago Tribune*), Morton Arboretum, the Billy Graham Center, and various shopping facilities, restaurants, and golf courses. A detailed description of the attractions of the immediate area was given in the October, 1999, issue of this *Newsletter*.

Ground Transportation

The trip on American Limousine to the hotel from O'Hare Airport is \$22.05 per person for a shared ride, and from Midway Airport it is \$40.95 for the first person and an extra \$7.00 for each additional person. Call 630-920-8888 in advance to make a reservation.

On Bluebird Charter Coach the trip from O'Hare Airport is \$15.00 per person. Call 630-236-0600 in advance to make a reservation.

Hotel

The Radisson Hotel in Lisle is located at 3000 Warrenville Road, just off Interstate 88 and Naperville Road. The hotel has free parking. To reserve a room at the hotel for the meeting, call 630-505-1000 or 800-333-3333. Rooms cost \$99.00 for a single, \$99.00 for a double, and \$139.00 for a suite (accommodating up to five people).

Additional tax is 9%. To guarantee these rates, call the hotel by April 26, 2000, and indicate that you will be attending the AMIS meeting; after this date, the hotel can only give attendees the best available rate.

The hotel offers a number of amenities, including an indoor pool, whirlpool, sauna, gym facilities, and a game room. In addition, there are two restaurants.

Registration

The registration fee for the meeting is \$225.00 (student rate \$125.00) if the registration form (enclosed with this *Newsletter*) is returned postmarked before May 1, 2000. After this date the registration fee increases to \$240.00 (student rate \$140.00). The fee includes the following: all coffee breaks; the reception (cash bar) on Thursday evening; lunch on Friday; the all-day field trip to the Sanfilippo Collection, with lunch, on Saturday; the banquet on Saturday; and the field trip to the Krughoff Collection on Sunday (note that space is limited at this collection, and only the first 50 requests can be honored).

The registration table will be located outside the Symposium Theatre at the Radisson Hotel on Wednesday (3:00–5:00 p.m.) and Thursday (9:00–1:00 p.m.).

Bus Trips

On Saturday, buses will leave from the front of the hotel at 9:00 a.m. for the all-day trip to the Sanfilippo Collection. The return to the hotel will be at about 6:00 p.m. On Sunday, the bus to the Krughoff Collection will leave from the front of the hotel at 9:30 a.m. The return to the hotel will be at about 12:30 p.m.

The "Victorian Palace" of **Jasper Sanfilippo** is known worldwide for its magnificent collections of beautifully restored antique music machines, phonographs, arcade and gambling machines, chandeliers, art glass, street and tower clocks, steam engines, and other mechanical antiques. Included in the impressive French Second Empire building is the world's largest restored theater pipe organ and a spectacular European salon carousel. The collection of automatic musical instruments comprises over 200 music boxes, approximately 65 coin-operated pianos, violin machines and photoplayers, 60 large American and European orchestrions, and 25 dance organs, fairground and band organs, and calliopes.

The collection of **James and Sherrie Krughoff** consists of approximately 30 orchestrions (a number of them from Germany and America that are the only surviving examples of their types), several unique pianos, organs, barrel organs, and other automata. Included is the original organ from Grauman's Theater in Hollywood, complete with all kinds of orchestral effects, bird-calls, and bells. The Krughoffs also own some 4000 rolls for their automatic instruments, with a repertoire ranging from Rossini overtures to ragtime hits.

Further Information

Further information about the arrangements for this meeting can be obtained from Deborah Booth, Northern Illinois University, Office of External Programs, College of Visual and Performing Arts, DeKalb, IL 60115. Phone: 815-753-1450; e-mail <dbooth@niu.edu>

—Robert A. Green

NEWSLETTER OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

William E. Hettrick, Editor

The Newsletter is published in February, June, and October for 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 (including requests for back issues) to William E. Hettrick, 48-21 Glenwood St., Little Neck, NY, 11362; home phone/fax 718-428-0947, office phone 516-463-5496, office fax 516-463-6393, e-mail <musweb@hofstra.edu>. Requests for issues of the Journal should be directed to Peggy F. Baird, 4023 Lucerne Dr., Huntsville, AL 35802-1642; phone 256-883-1642. Address changes and dues payments should be directed to Academic Services, P.O. Box 529, Canton, MA 02021-0529; phone 781-828-8450, fax 781-828-8915, email <acadsvic@aol.com>. All other correspondence regarding membership information may be sent to Albert R. Rice, membership registrar, 495 St. Augustine Ave., Claremont, CA 91711; phone 909-621-8307, fax 909-621-8398, or e-mail <arrice@rocketmail.com>.

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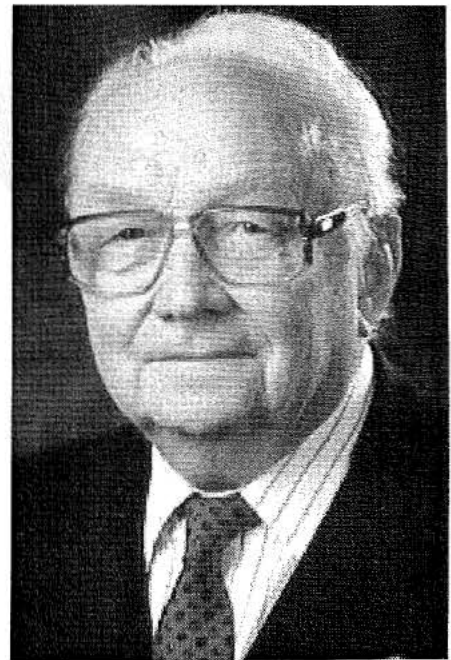
AMIS Website: www.amis.org

Alfred Berner to Receive Curt Sachs Award for 2000

Alfred Berner, a major figure in our field in postwar Germany, was born in 1910 in Heinrichswalde (East

Prussia). Following his study of musicology, art history, and Arabic at Berlin University, where his teachers were Arnold Schering, Curt Sachs, Erich M. von Hornbostel, and Johannes Wolf, Berner researched Arabic music in Cairo from 1931 to 1933. In 1935 he took a doctorate with a dissertation on contemporary Arabic music in Egypt, a pioneering work of ethnomusicology. After jobs at several German institutions and military service, in 1945 he was appointed principal musical advisor to the Greater Berlin city council. In 1966 he became director of the musical instrument museum, and in 1967 professor. He has taught organology at several institutions since 1947. When the Nazis ousted Curt Sachs as director of the musical instrument museum, there was nobody of his competency to fill the gap. After the Nazi and postwar abyss, Berner became the virtual successor to Sachs in both capacities as director of the museum and professor of organology.

Berner will be remembered for his leadership in rebuilding the musical instrument museum in Berlin after its disastrous demise in World War II, and for his efforts—together with the Comtesse Geneviève de Chambure and John Henry van der Meer, among others—to bring together the heads of European instrument collections to discuss common concerns. Toward the end of the war, the Berlin collection lost about 3200 of its almost 4000 holdings as well as its historic landmark building. Luckily, the surviving instruments included a group of Ruckers harpsichords and invaluable wind instruments from St. Wenzel's Church in Naumburg. Considering the situation after the war, it was not even certain that there would be a musical instrument museum in Berlin again, or whether the remaining pieces would be allocated to other museums. It was largely Alfred Berner's initiative in conjunction with the help of local politicians and a few other people of the "first hour" that resulted in the reestablishment of the former museum, the securing of new storage and exhibition space, and the reconstitution of the collection. Today its holdings number about 3200, many of them obtained by



Alfred Berner

Berner.

The museum, founded in 1888, was a department of the Hochschule für Musik until 1935/36; afterwards it was affiliated with the Institut für Musikforschung, side by side with the division for musicology (producing editions of music by German composers and the history of music theory) and the archives of German Volkslieder. This institute was founded in 1917 in Bückeberg with an overarching research goal, which envisioned a close cooperation with art history and the history of technology. This broad concept was in keeping with the endeavors of outstanding and farsighted researchers, among them Curt Sachs, whose *Geist und Werden der Musikinstrumente* (1929) represented this approach impressively. Sachs was a constant consultant of the Bückeberg institute and was named director of the Berlin musical instrument museum in 1919 and professor of organology in Germany and in institutions elsewhere. Distressingly, Nazi dictatorship not only drove Sachs away, but also brought an end to the auspicious scholarly goal of the institute and museum, squeezing them into narrow nationalistic objectives. When the Institut für Musikforschung and the museum were rebuilt after World War II, those in charge followed the

original idea of a broad cultural approach. Beside collecting instruments, Berner built up a comprehensive and outstanding organological library (the best in Germany) and an archive of documents and images, and thus formed an excellent basis for research.

Berner's second major accomplishment lies in his work toward an international collaboration of museums. After World War II, many instrument collections in different European countries faced similar problems. The questions pertaining to restoration of damaged instruments, maintenance and display of instruments, and their possible use for performance posed themselves with unprecedented vigor and demanded answers. It was Berner who, in 1958 in his capacity as chairman of a committee to register all musical instruments in German public museums, suggested the foundation of an organization which would dedicate itself entirely to the issues of historical musical instruments in museums. This idea eventually led straight to the formation of CIMCIM in 1960.

Alfred Berner accomplished a great work for organology by laying foundations and creating conditions in which we can carry out our research today. The Curt Sachs Award Committee of the American Musical Instrument Society is pleased to recognize him with this honor.

—Herbert Heyde
Chair, Curt Sachs Award Committee

Phillip T. Young Archive of Research Materials Established at Shrine to Music Museum at USD

Phillip T. Young, Professor Emeritus of Music at the University of Victoria, British Columbia, has donated his extensive research materials on musical instruments—consisting of papers, notes from visits to instrument collections over a period of forty years, and thousands of photographs and slides—to America's Shrine to Music

Museum at the University of South Dakota in Vermillion.

Prof. Young, who received an honorary Doctor of Humane Letters from the University of South Dakota in 1993, is a graduate of Bowdoin College and Yale University. In 1980, he assembled the largest loan exhibition of historical musical instruments ever held—more than 300 instruments from twenty collections—at the Vancouver (British Columbia) Museum. He also wrote the accompanying catalogue, *The Look of Music*.

Young's book *4900 Historical Woodwind Instruments* is a major reference work. In 1988, he mounted an exhibition of double-reed instruments at the University of Victoria, for which he also wrote a catalogue. He received the Curt Sachs Award from the American Musical Instrument Society in 1989 and went on to serve as President of the Society from 1991 to 1995. His most recent publication is a comprehensive catalogue of the woodwind instruments in the Oberösterreichisches Landesmuseum in Linz, Austria (reviewed in the *AMIS Journal*, vol. 25, 1999).

According to André P. Larson, Director of America's Shrine to Music Museum, "Phil is one of the pioneers in our field, and I am deeply gratified, personally as well as professionally, that he has chosen the Museum to preserve and share the results of his lifetime of study."

The Phillip T. Young Archive is currently being catalogued and made accessible for research. The first step, nearly completed, is cataloguing thousands of slides taken by Young, primarily in European collections. The work is being done by Missy Mayfield, Curatorial Assistant at the Museum.

Acquisitions of Kenneth G. Fiske Museum, 1998–99

Albert R. Rice, Curator of the Kenneth G. Fiske Museum of the Claremont Colleges, has announced the following acquisitions of the Museum in 1998 and 1999.

- 1998.1 Cornet, Besson & Co., London, ca. 1905. Gift of Carl G. Arnold, Riverside, California.
- 1998.2 Cornet, F. Besson & Co., Paris, ca. 1929. Gift of Carl G. Arnold, Riverside, California.
- 1999.1 Clarinet in B flat, anonymous, Albert system, ca. 1910. Gift of Gene Hartzler, Escondido, California.
- 1999.2 Clarinet in B flat, marked Carl Fischer, Boehm system, 1925. Gift of Gene Hartzler, Escondido, California.
- 1999.3 Kaehn of Thailand. Ten bamboo pipes stained dark brown. Gift of Ruth Langford, Pasadena, California.
- 1999.4 Circular panpipes possibly of Thailand. Small gourd stained black in the middle; stained wood with a red decorative at its end. Gift of Ruth Langford, Pasadena, California.
- 1999.5 Wood clappers possibly of Thailand. Two small pieces of wood placed inside a wooden cylinder closed at one end. The small flat pieces are tied inside and around the end of the large cylinder, which has a small hole at its closed end. Gift of Ruth Langford, Pasadena, California.
- 1999.6 Bird whistle, India. Label states "Specially Hand Made in India for Brimful House." Plays well. Gift of Ruth Langford, Pasadena, California.
- 1999.7 Learecorder (wire recorder), Lear Inc., Grand Rapids, Michigan, ca. 1945. Gift of John Korewick, Claremont, California.
- 1999.8 Six-key piccolo, anonymous, of German or U.S. origin, ca. 1900. Gift of Wendy Burger, Inverness, California.
- 1999.9 Metal Boehm flute, G. Berlassina, Milan, ca. 1920. Gift of Wendy Burger, Inverness, California.
- 1999.10 Thirteen-key simple-system anonymous flute of German or U.S. origin, ca. 1900. Gift of Wendy Burger, Inverness, California.

29th Annual Meeting
AMERICAN MUSICAL INSTRUMENT SOCIETY
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Radisson Hotel, Lisle, Illinois

- 1999.11** Four-key flute, Ferdinand G. Schaffler and John Leuckhardt, Boston, ca. 1855. Gift of Wendy Burger, Inverness, California.
- 1999.12** Boehm-system flute, Emil Rittershausen, Berlin, ca. 1920. Gift of Wendy Burger, Inverness, California.
- 1999.13** “Clariphon,” Boehm-system clarinet in B flat of French or U.S. origin, engraved “Abbott Professional,” ca. 1930. Gift of Wendy Burger, Inverness, California.
- 1999.14** Khrims-dung, trumpet of Indian origin, 20th century. Gift of Wendy Burger, Inverness, California.
- 1999.15** Eleven-key anonymous bassoon of German origin, ca. 1840. Gift of Wendy Burger, Inverness, California.
- 1999.16** Nine-key bassoon, Richard Bilton, London, ca. 1835. Gift of Wendy Burger, Inverness, California.
- 1999.17** Heckel-system bassoon of German or U.S. origin, ca. 1900. Marked “Heckel Bieberich.” Gift of Wendy Burger, Inverness, California.
- 1999.18** Square piano with aeolian attachment, Hallet Davis & Co., Boston, ca. 1854. Gift of Travis Cidilia, So-Cal Piano Movers, Rialto, California.

Philip Bate (1909–1999)

We regret to inform readers of the death of Philip Argall Turner Bate on November 3, 1999. The author of important monographs on the oboe, the trumpet and trombone, and the flute, as well as articles in successive editions of *Grove’s Dictionary of Music and Musicians*, Bate served as president of the Galpin Society and amassed an outstanding collection of instruments that he donated to Oxford University in 1968. He was presented with the Curt Sachs Award of the American Musical Instrument Society in 1988. It is hoped

Wednesday, May 17

- 3:00–5:00 p.m. **Registration** desk open
- 5:00 **Reception** for Board of Governors
- 7:00–10:00 **Meeting** of Board of Governors

Thursday, May 18

- 9:00 a.m.–1:00 p.m. **Registration** desk open
- 2:00 **SESSION I: THE CLARINET**
- Deborah Check Reeves**, “The Mazzeo-System Clarinet: An Historical Overview”
- Kermit Welch**, “Gustave Preufer, an American Original”
- Albert Rice**, “Mechanical Improvements to the Clarinet before the Klosé-Boehm System Clarinet”
- 3:30 **Coffee Break**
- 4:00 **Recital: Friedericke Stradner**, renaissance and baroque flutes
- 4:30 **John Watson**, “The Paul Gentile Collection”
- 5:00 **Show and Tell** (including **Bill Garlic** and **Andrew Mosker**, “The Calgary Keyboard Collection”)
- 6:00–7:30 **Reception** (hors d’oeuvres and cash bar)

Friday, May 19

- 8:00 a.m. **Breakfast Meeting**, Journal Editorial Board
- 9:00 **SESSION II: KEYBOARD INSTRUMENTS**
- Laurence Libin**, “Robert Adam’s Instrument Designs for Catherine the Great”
- Ronald D. Rarick**, “The Problem of Great-Organ Shutters”
- 10:00 **Recital: Northern Illinois University Silk and Bamboo Ensemble** (Kuo-Huang, Director)
- 10:30 **Coffee Break** (continental breakfast)
- 11:00 **Recital: Northern Illinois University Balinese Gamelan** (Kuo-Huang, Director)

- 11:30 **SESSION III: STRINGS**
- Brenda Neece**, "Thomas Hardy and the English Cello"
Gerhard Stradner, "Musical Instruments in an Inventory by
 Andrea Mantova Benavides, 1696"
- 12:30 **Buffet Lunch and Business Meeting**
- 2:00 **SESSION IV**
- Cecil Adkins**, "Deutsche Schalmey in Italy?"
- 2:30 **Recital: Kevin Kishimoto**, 17th-Century Music for Theorbo
- 3:00 **Coffee Break**
- 3:30 **SESSION V**
- Cliff Alexis**, Steel Pan Making
- 4:15 **Recital: Mark Ponzo**, Revisiting Music for Cornet
- Dinner** (on your own)

Saturday, May 20

- 9:00 a.m.–6:00 p.m. **Bus Trip: Sanfilippo Collection** (lunch provided). Bus leaves from the front of the hotel.
- 7:00 **Banquet** (including presentation of the **Curt Sachs Award** and the **Frances Densmore Prize**)

Sunday, May 21

- 9:30 a.m.–12:30 p.m. **Bus Trip: Krughoff Collection.** Bus leaves from the front of the hotel.

Further information about this program can be obtained from Prof. Robert A. Green, Northern Illinois University, School of Music, DeKalb, IL 60115. Phone 815-753-7970; e-mail <rgreen@niu.edu>



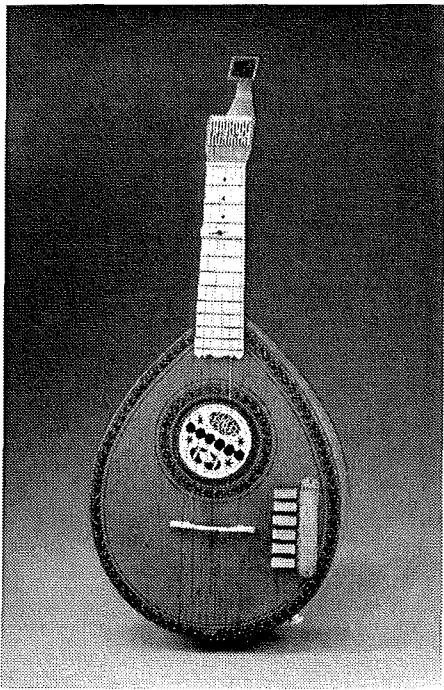
Members of the Carolina Baroque (left to right): Holly Mauer, viola da gamba; John Pruet, baroque violin; Daniel Hannemann, harpsichord; Teresa Radomski, soprano; and Dale Higbee, music director and recorders.

that a more complete tribute to Philip Bate can be included in a future issue of this *Newsletter*.

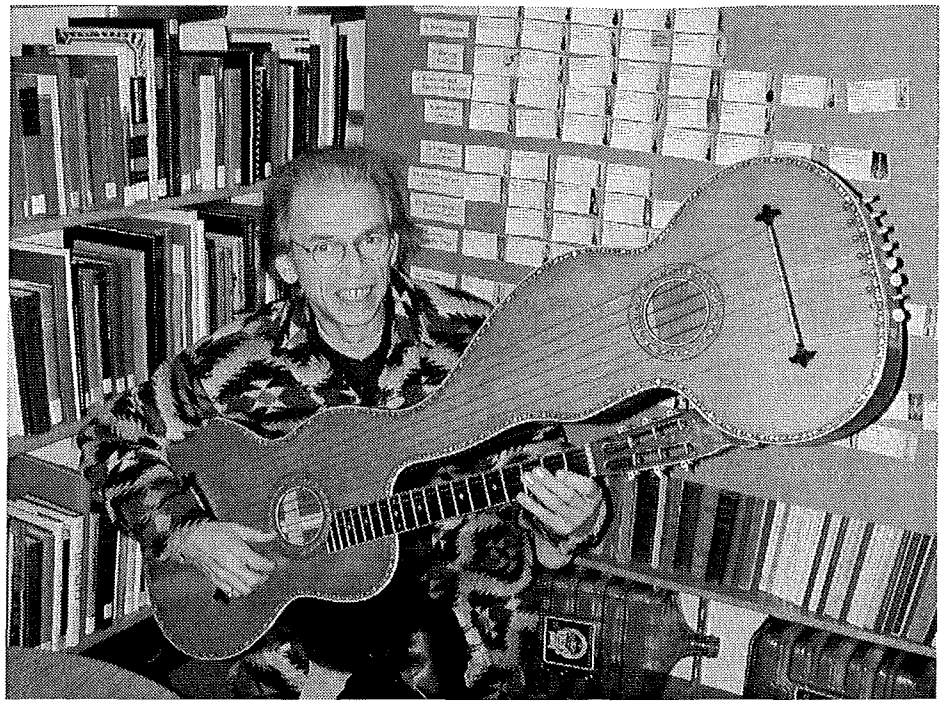
News of Members

Dale Higbee reports that **Carolina Baroque**, the ensemble with which he performs on recorders and serves as Music Director, presented concerts on March 14, 1999 ("Solo, Double & Triple Concertos of Bach & Telemann"), November 7, 1999 ("Bach & Handel: Baroque Prometheus"), and January 30, 2000 ("Bach and His Peers: Handel, Telemann & Vivaldi") in Salisbury, N.C. The last two concerts were part of a series devoted principally to the music of Bach, which will also include "J. S. Bach: Master of Cantata, Concerto, Fugue & Mass," to be presented on March 26, 2000. Founded by Higbee in 1988, Carolina Baroque has performed throughout North Carolina, as well as in South Carolina, Georgia, and Virginia. The organization is a funded member of the United Arts Council of Rowan in Salisbury, N.C. Members of Carolina Baroque are professional performers on period instruments, plus solo singers, from across North Carolina. They have appeared on public television in their home state, where their CDs have also been played often on public radio stations. A recent photograph of the basic five-member ensemble (which is augmented by extra performers for some concerts) is shown elsewhere on this page.

Flutist **John Solum**, flutist and recorder player Richard Wyton, and cellist Arthur Fiacco, all formerly principal players in the Connecticut Early Music Festival, have created a new period-instrument organization, **The Hanoverian Ensemble**. Four concerts are scheduled for the new ensemble's debut festival season in the year 2000. Three will be held at the Music Mountain Festival in Falls Village, Connecticut, on Saturday, June 17; Friday, July 21; and Sunday, September 10. In addition, there will be a concert at



English guitar (cittern) with key mechanism, Longman and Broderip, London, 1798, Museum of Fine Arts, Boston; Samuel Putnam Avery Fund, 1999.1



During a recent visit to the Museum of Fine Arts, Boston, guitarist Steve Howe of the rock band "Yes," admired [played] a bizarre harp guitar made by the Harmony Company of Chicago about 1920. It is one of over 120 instruments that will be included in a major exhibition of guitars at the Museum next November.

Maverick Concerts in Woodstock, New York, on Saturday, September 2. Other musicians who will perform with the ensemble are harpsichordist Linda Skernick, violinists Judson Griffin, Mary Hoyt, and Marka Young, violist Monica Gerard, violone player Jay Elfenbein, and bassoonist Thomas Sefcovic. Additional instrumentalists and singers will be engaged as needed to fulfill the instrumentation of each concert. The concert on June 17, starting at 8:00 p.m., will be devoted entirely to the works of Vivaldi. Baroque concertos by several composers will be featured in the concert on July 21, at 8:00 p.m. The performances on September 2 (8:00 p.m.) and September 10 (3:00 p.m.) will be all-Bach programs. Further information may be obtained from:

The Hanoverian Foundation, Inc.
c/o Continuo Productions, Inc.
P.O. Box 294
West Redding, CT 06896
Phone: 203-938-0667
Website:
www.hanoverianensemble.org

Recent Acquisitions at the MFA, Boston

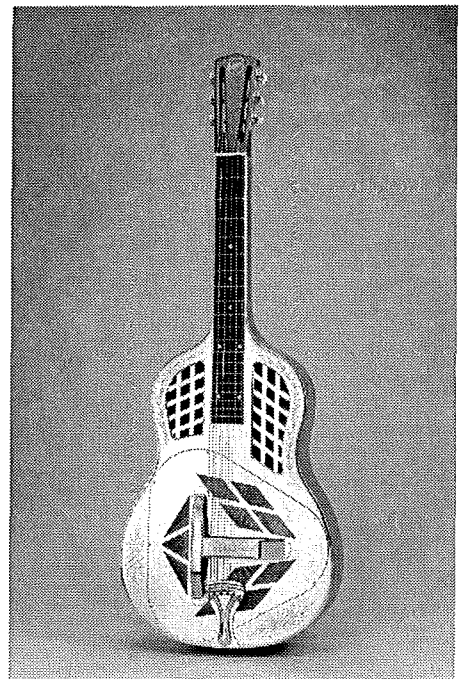
Darcy Kuronen, Curator of Musical Instruments at the Museum of Fine Arts, Boston, has announced the following acquisitions since May, 1997:

- 1997.64** Banjo (Whyte Laydie model, style 7) made by A. C. Fairbanks and Company, Boston, about 1904
- 1998.1** Oboe made by Guillaume Triébert, Paris, about 1830
- 1998.62** Arch-top guitar (New Yorker model), made by John D'Angelico, New York, 1954
- 1998.100** Accordion made by Constant Busson, Paris, about 1840-1850
- 1998.193** Resonator guitar (Tri-cone model) made by National String Instrument Corporation, Los Angeles, 1934
- 1998.194** Parlor guitar (style 2) made by James Ashborn, Wolcottville (now Torrington), Connecticut, about 1865, distributed by

Firth, Son and Company,
New York

1999.1

Keyed cittern (English guitar) distributed by Longman and Broderip, London, 1798.



Resonator guitar (Tricone model), National String Instrument Corporation, Los Angeles, 1934, Museum of Fine Arts, Boston; Helen B. Sweeney Fund, 1998.193

News from the MFA

The Museum of Fine Arts, Boston, is preparing a major exhibition of over 120 guitars that provides a revealing look at the most interesting changes in the instrument's visual design from the late sixteenth century to the present day. Curated by AMIS member Darcy Kuronen, "Dangerous Curves: The Art of the Guitar" will examine how the forces of fashion, technology, and society have influenced the appearance and construction of the world's most popular musical instrument. Planned for display in the Museum's 10,000-square foot Gund Gallery, the show will open to the public November 5, 2000, and be on view for fifteen weeks until February 25, 2001.

Several institutions, performers, and private collectors are lending guitars for the exhibition, including The Metropolitan Museum of Art, The Smithsonian Institution, America's Shrine to Music Museum, Edinburgh University, The Gene Autry Museum of Western Heritage, Les Paul, Chet Atkins, and Steve Howe of the rock group Yes. There are plans for a profusely illustrated catalog and a state-of-the-art audio guide to lead visitors through the displays. An ambitious series of concerts is planned to showcase the broad range of guitar music from classical to jazz, and there will be lectures and demonstrations presented by leading performers, guitar makers, and collectors.

The MFA also recently announced the reorganization of certain curatorial departments. The Museum's instrument collection has now been instituted as the Department of Musical Instruments, and is no longer a sub-division of Decorative Arts. Darcy Kuronen has been promoted to Curator of Musical Instruments, and the former title "Keeper of Musical Instruments" has been eliminated. In the coming years the Museum is planning to construct a major addition to the current building, and it appears that new and additional space will be allotted for the display of musical instruments.

Plans Begun for Folk Music Museum in Greenwich Village

On weekends in the 1950s and early 1960s, Washington Square in Greenwich Village, New York City, was jampacked with folk singers participating in impromptu jam sessions, surrounded six- and seven-deep by listeners. Over on West 4th Street, lovers of old-timey music played fiddles, banjos, guitars, harmonicas, and dulcimers in Allan Block's Sandal Shop, while a kid named Bob Dylan sat on the counter and grinned. For a while, Pete Seeger lived at 129 Macdougall Street and Alan Lomax lived on West 3rd Street. Israel Young ran his Folklore Center on Macdougall Street. Folksingers played in the little coffeehouses and passed the basket. Night spots such as the Village Vanguard, the Village Gate, and the Bitter End showcased the best talent, while the uptown recording companies kept an eye on the scene.

Greenwich Village in the 50s and 60s was Ground Zero for the post-World War II folk music revival. Now a group has been formed to create a National Folk Music Museum in

Greenwich Village. Plans call for a museum facility that incorporates the housing of collections of materials, facilities for scholarly research, performance space, a folk music school, and a gift shop that is envisioned as a source of revenue. "It will commemorate the past and will lead the way for the future," says Art d'Lugoff, president and executive director of the project.

From 1958 to 1994, Art d'Lugoff ran the Village Gate on Bleeker Street, which was one of the nation's leading venues for folk music, jazz, blues, comedy, and musical theater. The Gate finally became a victim of high rents, as did an incarnation of the Gate that d'Lugoff launched on West 52nd Street. Now d'Lugoff has found new channels for his energies. He offers a course at New York University called "Greenwich Village: A Zone of Mind." And he is up to his ears in the plans for the Folk Music Museum.

The Museum idea arose in discussions between d'Lugoff and Ron Cohen, professor of American history at Indiana University Northwest, who is a leading historian of the folk revival. Cohen's book, *Rainbow Quest: Folk Music and American Society 1940-1970*, will be published by the



Old-timey music enthusiasts performing at the Folklore Center in Greenwich Village in 1967 (left to right): John Burke, Kenny Kosek, Andy May; Richard Blaustein, and Ralph Lee Smith. The event was billed as "The Knucklebusters vs. the Star-Spangled String Band." Photo by Jack Prelutsky.



Israel Young, proprietor of the Folklore Center on Macdougall Street in Greenwich Village, sitting on the counter of his shop and getting his shoes shined, ca. 1957. Photo by Photo-Sound Associates.



Young folk enthusiasts and happy listeners in Washington Square, Greenwich Village, 1957. The players are Roger Sprung, banjo; John Cohen, guitar; and Mike Seeger, mandolin. Photo by Photo-Sound Associates.

University of Illinois Press. In 1998, Cohen and d'Lugoff evolved the Museum idea. D'Lugoff contacted Alan Gerson, Head of New York City Community Board No. 2, whose area of coverage includes Greenwich Village. Gerson was enthusiastic. So were 50s and 60s folk musicians whom d'Lugoff contacted.

An Advisory Committee was created, whose members include Theo Bikel, Judy Collins, Richie Havens, Tom Paxton, Pete Seeger, Dave von Ronk, and Peter Yarrow of Peter, Paul and Mary. An organizational meeting was convened in December, 1998, at the Figaro Café on Bleeker Street. There were some sixty attendees, including Odetta, New York folk music radio show host Oscar Brand, and John Cohen of the New Lost City Ramblers. A proposal for establishing the Museum was distributed, which read, in part: "There is currently no national museum and research center covering folk music in the U.S. While there are numerous collections, . . . none of these facilities includes a permanent museum to display examples of their holdings. . . . [A] large, well appointed building in the heart of Greenwich Village could be a significant museum tourist attraction, a vital research facility to study the history

of modern folk music in its full contexts, and a central performance space."

Two subsequent meetings have been held, the most recent on December 15, 1999. In the interim, the proposed Museum has received 501(c)3 status, has

become a member of the Music Museum Consortium, and has been officially approved as a State-recognized museum by the New York State Board of Regents. Committees have been formed to raise funds, write grant applications,



Dave von Ronk and Rob Berekeley performing at an unidentified site in Greenwich Village, ca. 1958. Photo by Photo-Sound Associates.

search for an appropriate piece of real estate, and make plans for a benefit concert. A Web site will be established to enable vintage folkies and all others to tune in. "Congrats on forging ahead," Pete Seeger wrote to d'Lugoff.

D'Lugoff cautions that the project is in its early stages. "It will take longer than anyone guesses," he said in an interview. Raising money and securing a location are key matters with which the planners must deal. But the project has the enthusiastic backing of many people throughout the country who remember and participated in the folk music revival, and it appears to have an excellent chance of success.

—Ralph Lee Smith

New Curatorial Post at the Musée de la musique

The Musée de la musique of the Cité de la musique in Paris has announced an opening for a curator [*conservateur*] who specializes in the nineteenth century. As part of a scientific team under the direct authority of the director of the museum, the holder of this position will be responsible for the administration of the collections related to the historical period in question and will be required to produce (alone or in collaboration with colleagues) temporary exhibits and concert programs, colloquia and conferences, and courses of instruction. This new member of the staff of the museum will be expected to work effectively in the national and international network of musical instrument collections and contribute to the development of the links that the museum maintains with other institutions in the world of music and museums.

Candidates for this position must possess:

1. A solid knowledge of organology.
2. An extensive general education [*culture générale*].
3. The capacity to function well as part of a large and multidisciplinary team.

4. A positive opinion of the agency of culture [*un sens affirmé de la médiation culturelle*].
5. A good command of the French language.

Applications for this position should consist of a handwritten letter indicating the candidate's interest [*lettre de motivation manuscrite*], a curriculum vitae, and a photo. These, as well as requests for information, are to be addressed to **Monsieur Frédéric Dassas, directeur du musée de la musique**, or to **Madame Bénédicte Boringe, administrateur du Musée de la musique**, at:

Cité de la musique
221 avenue Jean-Jaurès
75019 Paris
France
Phone: 01 44 84 46 21
Fax: 01 44 84 46 01
E-mail: <fdassas@gwmail.cite-musique.fr>

The Horrid Affair Continues

Readers may remember that in the issue of this Newsletter of June, 1997, we reproduced an article entitled "Horrid Affair" from the Daily National Intelligencer (Washington, D.C.) of June 15, 1839 (reprinted from the New Courier). This article and the one from the New York Morning Herald of June 13 (reproduced in the October, 1997, issue of this Newsletter under the title "More about the Horrid Affair in New York City") gave a shocking account of the brutal attack on the wife of Luke Schroeder, a New York flute maker reported to be in St. Louis, Missouri, at the time. A watch and a number of flutes were missing, and the unfortunate woman's son (still at large) was suspected of having committed the terrible deed. We have discovered additional reports of the disturbing matter in the issues of the New York Daily Whig of June 12, 13, and 18, 1839, which we reproduce herewith.

Attempted Assassination.—

Yesterday afternoon the neighborhood in the upper part of Christie street, was thrown into considerable excitement by the announcement that an elderly lady had been murdered in her bed in a rear house in that street. Alderman Purdy was sent for, and an inquiry was had in the matter, by which the following facts were elicited.

It appears that the lower part of the house on the rear of 173 Christie street, was occupied by a man named Luke Schroeder, a flute maker, and his wife. The upper part was occupied by a man named Buckhorn and his wife. On the 15th of November last Mr. Schroeder left the city for St. Louis, Missouri, leaving ample means for the support of his wife until his return, which is daily looked for.

Sometime in the month of May last, the door of the premises of Mrs. Schroeder was violently opened during the night by forcing off the nosing of the lock, and a valuable watch stolen, but no trace of the burglar has yet been discovered. The lock was repaired, and Mrs S. felt perfectly secure.

On Monday night Mrs. Schroeder, who is about 50 years of age, retired to bed in her wonted health about 10 o'clock. Sometime in the night the family of Buckhorn were awakened by the barking of a dog chained in the yard, but it excited no particular attention.

During the forenoon of yesterday Mrs. B. was somewhat surprised to find Mrs. Schroeder's apartments closed, as she was generally an early riser, and about twelve o'clock she knocked at the door of her apartments, and to her surprise she found it had been broken open by forcing off the nosing.—On entering the bed room she discovered Mrs. Schroeder lying on the bed, her face and bed clothes covered with blood and a bar of iron about two feet long lying beside her, she being still alive, though perfectly insensible.

The neighborhood was immediately alarmed and Dr. Belcher was called in, who on examination, found a severe bruise over the unfortunate woman's

eye, and two fractures of her skull over the right temple, apparently inflicted by an iron bar. The wounds were dressed by the doctor, but he gave it as his opinion that she could not survive till morning.

The lid of a large chest was found open, and the contents had been overturned, apparently for the purpose of getting at something into the bottom, although a quantity of silver spoons contained in it were not touched. Several plates had however disappeared.

Strong suspicions were entertained that Mrs. Schroeder's own son had committed the deed, as he had been before accused by his mother of being the person who had forced the door and stolen the watch.

Last evening the Coroner started for the place for the purpose of investigating the matter, and we hope the midnight assassin may be discovered and receive his deserts.

June 13, 1839

The Chrystie Street

Outrage.—Yesterday morning the Coroner held an *ante-mortem* examination at 173 Chrystie street, on Mrs. Schroeder, the elderly lady whom some fiend attempted to assassinate on Monday night. No new facts were elicited from those we published yesterday morning. The jury, after a patient and protracted investigation of the case, found a verdict that "Mrs. Schroeder was wounded by some person unknown, but from the testimony produced, they have good reason to suspect it was done by her son, Henry Schroeder."

Young Schroeder is now in prison, having been arrested on Tuesday night by order of Alderman Purdy, and will be examined on the charge this morning.

Mrs. Schroeder's recovery is considered hopeless by her attending physician.

June 18, 1839

A Confirmed Villain.—Yesterday morning at the discharge of the watch, Henry Schroeder, who was suspected by the jury, as the person who attempted to assassinate his own mother in Chrystie

street, and who was arrested by order of Alderman Purdy and subsequently held to bail by the coroner, was placed to the bar, and charged by a German named Jacob Dittimer, residing at No. 13 Leonard street, with having robbed him of his watch on Sunday evening. Another person substantiated the statement of Dittimer with his affidavit, and the graceless scoundrel was committed to prison.

The Castle Collection in Auckland, New Zealand

A major collection of musical instruments in New Zealand was recently acquired by the Auckland War Memorial Museum, which is preparing it for display to the public.

The Auckland Museum is an important asset in New Zealand's largest city. It is also the country's most-visited tourist attraction, with over 1.2 million visitors each year. It boasts major collections of ethnographic items (especially Pacific and New Zealand Maori), applied arts of Europe and Asia, and significant natural history collections.

The Museum's recently acquired collection of musical instruments is commonly known as the Castle Collection. It was compiled during half a century by Zillah and Ronald Castle, a sister and brother living in Wellington. Zillah was a violinist who went to London to study in the 1930s and became interested in early music. Ronald, a pharmacist who was also interested in early music, played the bassoon and keyboards. An early protégé of theirs was the late John M. Thomson, who also went to London, where he founded the journal *Early Music* and built it up to its present importance before he retired and returned to New Zealand in 1983.

As with many collections, the Castle Collection grew erratically as far as numbers and types of instruments were concerned. The Second World War caused difficulties in obtaining instruments from overseas, and later currency restrictions made import difficult. However, through an

increasing network of supporters and former students, instruments were donated in many cases or added to the collection by purchase.

The Castles' primary interest in early music was not reflected later in their collecting, which became wide-ranging and included all types of sound-producing contrivances such as music-boxes, ethnic wind and stringed instruments, and percussion instruments from many sources. Consequently, a portion of the nearly 500 items in the collection consists of contemporary tourist-trade items of no great rarity or value.

There is a group of some twenty unusual stringed instruments based on medieval illustrations, which were commissioned from a competent local craftsman.

Of the instruments appropriate for performance of the early music of interest to the Castles in the consort which they formed, many are modern replicas of good quality. Among these are all sizes of recorders from the Dolmetsch and other workshops, along with stringed and keyboard instruments of similar provenance, including an octave spinet, harpsichords, and a clavichord.

There are also some important original items. First of these in rarity must be the [tenor] recorder by Stanesby Senior, apparently one of only two such instruments extant. If it is a tenor recorder in C, its pitch is slightly above the present A-440 pitch. But it is possibly a "voice flute" in D, built to a considerably lower pitch. At present it is being measured, so that drawings should be available from the Museum in the future for those interested in making copies.

Another gem is a single-manual harpsichord by Jacob and Abraham Kirckman, dating from 1781. This instrument, purchased by Ronald in 1939, was used by him for radio broadcasts in the 1940s.

Zillah's interest in the violin resulted in the acquisition of over fifty instruments of the violin family, and a somewhat larger number of bows. Older and unusual stringed instruments include

a viola da gamba by Thomas Cole, a hurdy-gurdy, and a viola d'amore.

Of the dozen or so flutes to be displayed, there is a nice Monzani rosewood eight-keyed flute and a particularly fine Monzani flûte d'amour of stained boxwood [?] with five keys. The latter is unusual in having (original) raised blocks or cusps on each side of the embouchure hole, as mentioned in an 1812 patent specification.

Other woodwind instruments include an octavin, a bass sarrusophone and cor anglais both by Gautrot Ainé, and several flageolets and musettes.

The relatively few brass instruments in the collection are dominated in size and impressiveness by an eleven-keyed ophicleide in B flat by Gautrot Ainé.

When the exhibition of nearly a third of the instruments from the Castle Collection opens to the public, the interest that it is bound to generate will result in a greater public awareness of the Auckland Museum's interest in this field. It is hoped that this could result in further donations and bequests which should then make the Museum's holdings in this field a major collection within the Southern Hemisphere.

—David L. Smith

We thank Mr. Smith, a new member of AMIS, for his contribution. He can be reached at the following address:

15 Tanekaha Rd.

Titirangi

Auckland 7

New Zealand

The Thai Music Manuscript Collection

The Thai Music Manuscript Collection is the largest and most definitive collection of Thai classical compositions. The collection's scores were preserved in Western staff notation by the Thai Music Manuscript Committee, an official group of the finest musicians of Siam, during the periods 1930–32 and 1936–42, at a time when the Thai classical repertoire was at risk of being lost. They were microfilmed in 1957. The music in the

collection, representing the highest standards of Thai classical music, has until now remained unpublished and unavailable for public use.

The original manuscripts, written in pencil on thin sheets, are now very browned and brittle. A number were damaged or destroyed by fire or flood, and many have vanished since 1958.

In 1993, the Thai music scholar Panya Roongruang initiated the Thai Music Manuscript Restoration Project, which has as its eventual goal the restoration and publication of the entire collection of 3,887 pages, so that it can be used by scholars and performers around the world. The source for this undertaking is the abovementioned microfilm copy, consisting of five rolls preserved in the archives of Kent State University's Center for the Study of World Musics in Kent, Ohio.

The complete collection will comprise thirty books, containing more than 300 compositions on 3,000 pages. The first six volumes are now available for purchase. Each book (measuring 8 1/2 by 11 inches) includes information about the Thai Music Transcription Project, a description of the transcription process, a list of the names of the original committee members, and an explanation of ways in which the compositions can be performed on Western instruments. Text is in both Thai and English. The price for the first set of six volumes is \$150.

This project is being carried out by the Thai Music Research Organization, a nonprofit organization established in 1994 for the purpose of promoting and conducting research on Thai music, drama, dance, and other related aspects of Thai culture, both in Thailand and in other parts of the world. Information on the Thai Music Transcription Project may be obtained from:

**Thai Music Research
Organization**

**177 Currie Hall Parkway
Kent, OH 44240**

The African Blackwood Conservation Project

The African Blackwood Conservation Project (ABCP) is an organization devoted to the cause of insuring the long-term survival of the African blackwood, or mpingo tree. Since there have been few studies of either the dispersal or the range of exploitation of the mpingo tree, government and regulatory agencies in Africa have hesitated to regulate its use. Estimated projections based on present consumption, however, indicate that most of the mature mpingo trees in Tanzania will be depleted within twenty years.

African blackwood is used in several major ways: by makers of musical instruments for the manufacture of woodwinds, by the Makonde (a group of indigenous African woodcarvers), and by Western woodworkers who practice a lathe technique called ornamental turning.

The ABCP was founded in 1996 by James Harris, an ornamental turner from Texas, and Sebastian Chuwa, a Tanzanian botanist who has devoted many years to the study of the wildlife of Africa. Mr. Chuwa has been alarmed not only at the high rate of the mpingo's removal, but also at its increasing inability to establish young and viable trees in the wild to replace those that are being harvested. Habitat loss from increased population pressures, uncontrolled agricultural burning, and numerous cycles of draught have all contributed to the demise of the young mpingo population.

At the time the ABCP was established, the two founders determined their respective roles in the furthering of the organization's cause. Mr. Harris would be engaged in raising money among the woodworkers, instrument makers, and other concerned persons in the Western world. The funds would be sent to Mr. Chuwa for the purpose of starting a nursery to raise mpingo seedlings, which would then be replanted into the wild in Africa.

The ABCP's annual report of July, 1999, indicates that Mr. Chuwa has

raised over 100,000 seedlings of mixed species in the past decade. He has also begun educational programs to teach his countrymen about the value of the tree in an effort to encourage both its conservation and its replanting. His mpingo youth clubs have already planted thousands of trees. The report also states that all of the money contributed to the ABCP is sent directly to Mr. Chuwa. Mr. Harris donates his time, as well as the printing and postage costs for the fundraising campaign.

Further information about the work of the ABCP may be obtained directly from Mr. Harris (address given below) or from the organization's website: <www.blackwoodconservation.org>. Donations may be sent to:

ABCP
c/o James Harris
P.O. Box 26
Red Rock, TX 78662

New Home for American Organ Archives

The American Organ Archives of the Organ Historical Society, Inc., have opened a renovated and expanded facility housing the world's largest repository of research materials related to the pipe organ. Located in Princeton, New Jersey, at Talbott Library at Westminster Choir College of Rider University, the Archives are a closed-stack, non-circulating collection that embraces books, periodicals, pamphlets, photographs and other illustrations, organ plans and specifications, recital programs, catalogues, correspondence, ephemera, and other documentary materials pertaining primarily to organ history and design, organ building and playing, organ music and organists, and records and publications of the Organ Historical Society.

Unique manuscripts, rare books, and complete runs of hard-to-find journals from many countries distinguish the Archives. Other areas of focus include American music history, church music and church history, historic preservation, conservation, organ-related technology and engineering, acoustics, and architecture. Reference materials

include union lists, directories, indexes, guides, maps, genealogies, and chronologies. Extensive manuscript records from the M. P. Möller Company and other organ-building firms are available for study by appointment. Users of the Archives can also examine Talbott Library's large collection of printed organ music and recordings as well as general works on music.

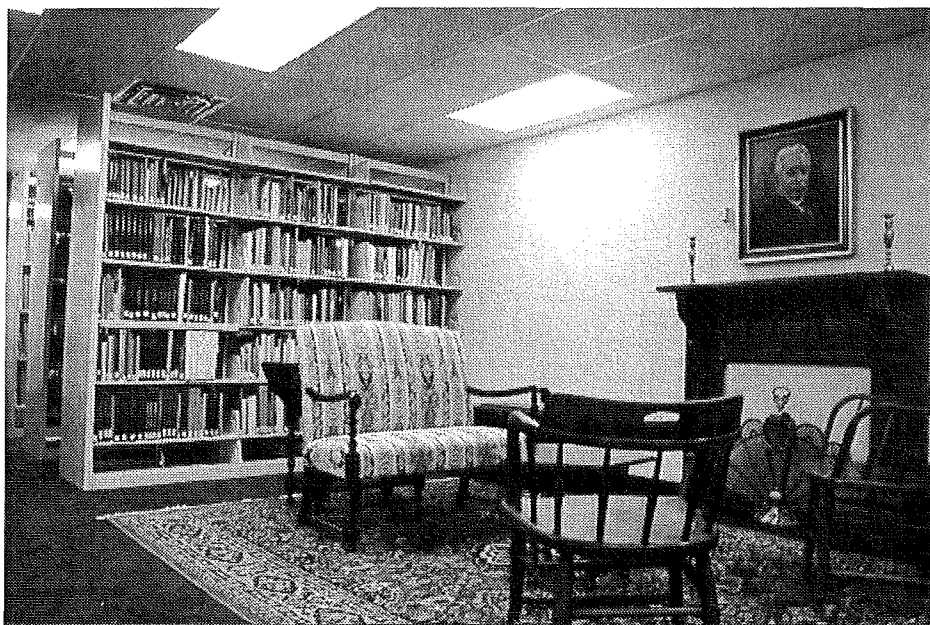
The Archives are directed by a distinguished Board of Governors chaired by Lois Regestein and managed by archivist Stephen L. Pinel, assisted by Talbott Library staff. Information about the Archives can be seen on the OHS website at <www.organsociety.com>. An in-progress catalogue of holdings is available online through OCLC and can be accessed at <www.library.rider.edu>, clicking "on-line catalogue." This catalogue can be searched by author, OCLC subject heading, call number, and key words or key phrases. The Archives participate in the Interlibrary Loan

network and can provide photocopies at cost by arrangement with the archivist. Appointments to use research materials, including manuscripts, may be made directly with the archivist at Talbott Library, Hamilton at Walnut Avenues, Princeton, NJ 08540 (phone 609-921-7100). Limited funds are available in support of research by visiting scholars; application information is available from Mr. Pinel.

The American Organ Archives were founded in 1961 and first housed at the Historical Society of York County, Pennsylvania. In 1967 the collection was moved to Ohio Wesleyan University, and it was relocated again in 1984 to Westminster Choir College. Improved facilities became necessary as holdings and usage grew dramatically during the 1990s. Conceived by Stephen L. Pinel and provided by Rider University, the Archives' new space was configured and furnished during summer, 1999, thanks to generous gifts from sixty individuals,



The American Organ Archives, Princeton, N.J.



The American Organ Archives, Princeton, N.J.

different instruments, the author writes (p. 2): "During the eighteenth century there were numerous attempts to provide manuals or tutors which contained instructions and fingering charts for most instruments. A cursory examination of most of these tutors reveals the most basic technical instruction and fingering charts which are often incorrect or incomplete. We are fortunate that some musicians such as Quantz, Corrette and later Tromlitz and Ozi wrote tutors and treatises centred on their own instruments." I can understand the author's desire to share his enthusiasm for the important woodwinds of the Baroque Era, but I think he would have done better to focus on his own principal instrument, the bassoon, and write a treatise on the problems of playing the baroque bassoon on a professional level today, especially since he writes (p. 34) that "there are no known 'tutors' for the baroque bassoon, and although there are a number of fingering charts for the instrument, they are sometimes misleading."

Reading through this book I found myself repeatedly wondering about what kind of person would benefit from studying it. The most likely reader might be someone in a college-level course on performing eighteenth-century woodwind instruments, but the level of material in the book varies widely, from scholarly discussions of repertoire to embarrassingly simplistic comments on playing the various instruments. The strongest parts of the book are the sections on repertoire for each of the four instruments: an example is the citation of the fine bassoon part in Bach's Cantata BWV 150, "Nach dir, Herr, verlanget mich." When discussing the playing of the bassoon, however, the author seems undecided as to whether he is addressing an experienced player on the modern instrument, or someone who is a total novice.

In his discussion of buying a flute, the author presents the reader with the choice of purchasing an instrument built at A-392 or A-415 before he has any notion of how to hold the instrument, and there is no mention of the use of the

foundations, and corporations. Grants were received from the Boston, San Francisco, Seattle, and Washington, D.C., chapters of the American Guild of Organists, as well as from Citicorp, the Presser Foundation, the Doe Run Company, Inc., and the Lead Industries Council.

To celebrate the expansion of the American Organ Archives, a committee chaired by Prof. John Ogasapian (University of Massachusetts at Lowell) is planning an international symposium to be held in Princeton in fall, 2000, tentatively entitled "American Organ Research: New Century, New Directions." For information, get in contact with Stephen L. Pinel or consult the OHS website.

Reviews

Paul Carroll. *Baroque Woodwind Instruments: A Guide to Their History, Repertoire and Basic Technique.* Old Post Road, Brookfield, Vermont, 05036-9704: Ashgate Publishing Company, 1999; Gower House, Croft Road, Aldershot, Hants, GU11 3HR, England: Ashgate Publishing Limited, 1999. x + 185 pp., illustrated, \$65.95. ISBN 1-85928-326-8.

Paul Carroll is Professor of Baroque and Classical Bassoon at the Royal College of Music, London, and Director

of the period-instrument ensemble Badinage. In his opening acknowledgments he writes that as a child he was fortunate to learn to play the bassoon, recorder, piano, and harpsichord, and after graduating from the Royal College of Music, in his mid-twenties he took up a number of baroque woodwind instruments, in addition to the baroque bassoon, which he had already discovered.

In the Introduction the author writes: "This book is the culmination of twenty-five years' experience in playing the music of the Baroque era on both modern and reproduction baroque woodwind instruments. . . . The main aim of the book is to provide a guide to the history of the four main woodwind instruments of the Baroque era, the flute, oboe, recorder and bassoon, and to help those who are interested in acquiring a basic technique for playing these instruments. . . . The clarinet and its relation, the chalumeau, are beyond the scope of this study. . . . This study cannot claim to contain all that is necessary to learn a baroque woodwind instrument. It does, however, provide enough information to enable a person who has achieved reasonable facility on a modern instrument to play a baroque woodwind instrument to a basic level" (p. 1).

Defending his idea of writing a book purporting to teach several

right thumb in balancing the flute. The reader is given fingering charts by Corrette and, in one of the appendices, by Hotteterre and Quantz. In the chapter on the recorder we are told that buying a plastic instrument today is simplicity itself. The recorders in two of the plates are sopranos by Yamaha and a soprano and alto by Aesthé, all made with double holes and English (Dolmetsch) fingerings. Yet we are told (p. 138) that “mass-produced plastic recorders follow differing fingering schemes, usually with Dolmetsch fingering or German fingering, both of which differ from the baroque fingering dealt with in this study.” The fingering charts supplied the reader are taken from Schickhardt and Hotteterre (both with so-called buttress finger technique). Commenting on the fingering charts for various instruments, the author writes (p. 153): “The following fingering charts should contain enough information to provide the beginner with a basic source. . . . It was decided not to include charts for trills, as these are deemed to require a more advanced technique.” This, after discussing the challenges of performing Vivaldi recorder concerti!

As stated above, I think it is a pity that the author did not undertake a detailed study on playing the baroque bassoon today. As it stands, this book is very uneven and cannot be recommended.

—Dale Higbee

Bettina Wackernagel.
Musikinstrumente des 16. bis 18. Jahrhunderts im Bayerischen Nationalmuseum [Musical Instruments of the 16th to 18th Centuries in the Bavarian National Museum]. Munich: Bayerisches Nationalmuseum, n.d. 192 pp., illustrated, 29 DM in Germany, 31 DM in all other countries. ISBN 3-925058-40-0.

At its founding in 1855, the Bavarian National Museum included musical instruments among the “monuments of the ruling family of Bavaria” that would be collected, as

determined by the Museum’s first director, Karl Maria von Aretin. As early as 1857, Aretin was able to augment the Museum’s initially small collection of instruments (which surviving records describe only in general terms) by acquiring the following items from the personal possessions of the Museum’s founder, Maximilian II, King of Bavaria: a bass viola da gamba by Joachim Tielke of 1691 made for Johann Wilhelm, Prince-Elector of the Palatinate; recorders of ivory and tortoise shell (early 18th century) by Jean Jacques Rippert, Johann Wilhelm Oberlender (I), and Johann Heitz evidently once owned by Max II Emanuel, Prince-Elector of Bavaria, or his sons; two flutes by Thomas Lot owned by Carl Theodor, Prince-Elector of the Palatinate; and other wind instruments. In the same year the Museum acquired an ivory flute by Johann Christoph Denner and three additional instruments from the Royal Painting Gallery (*Pinakothek*). In 1860 Aretin oversaw the transferral to the Museum of “several old instruments” from the Administration of the Court Music (*Hofmusik-Intendanz*), which had been deemed “no longer needed and uselessly taking up space.” They included two trumpets by Ernst Johann Conrad Haas (17th century), a tenor trombone by Johann Karl Kodisch (1683), another tenor trombone by Hanns Hainlein (1670), a mandora by Gregor Ferdinand Wenger (1757), and a baryton by Johann Andreas Kämbel that was most likely the one made in 1770 for Max III Joseph, Prince-Elector of Bavaria.

The next records of the Museum’s acquisitions of musical instruments from the Bavarian Court date from the 1880s. In 1881, a basset horn made in the workshop of Johann Georg Eisenmenger (last quarter, 18th century) came from the Administration of the Court Theater (*Hoftheater-Intendanz*). In 1889, the Museum acquired, from private ownership, two more instruments of the clarinet family that had been made for the Court Theater: a 19th-century basset horn by Wilhelm Hess of Munich (one of a pair, the other now located in the Germanisches Nationalmuseum,

Nuremberg) and a bass clarinet by Louis August Buffet of Paris that had been played in the first performance of Giacomo Meyerbeer’s *Les Huguenots* in Munich in 1838.

Two additional groups of instruments originally owned by the Bavarian Court came to the Museum in the 20th century. A number of hunting instruments were transferred from the Royal Armory and Harness Room (*Königliche Gewehr- und Sattelkammer*) in 1913: seven par-force horns of the 18th century made in the Parisian workshops of Crétien and Joseph Raoux, along with several signalling devices of the 17th century. The second group—a set of twelve trumpets by Johann Wilhelm Haas of Nuremberg, originally acquired by Prince-Elector Carl Theodor in 1744 and 1775—was given as a loan from the Bavarian State Opera in 1947 and finally became the property of the Museum in 1967.

Karl Maria von Aretin strove to get important cultural and historical objects for the Museum from outside sources as well as from the holdings of the Wittelsbach dynasty of Bavaria. The extent of the growth of the musical instrument collection up to 1869 is shown in a manuscript catalogue signed and dated in that year by Karl Emil von Schafhäütl, a professor of geology, mining, and metallurgy whose knowledge of music was demonstrated in his publications on the subject of acoustics and music history. Among the approximately 117 instruments documented in Schafhäütl’s catalogue are English, Flemish, and Italian items as well as those from Southern Germany, and there are even a few from non-European cultures. Notable examples of instruments that came from outside sources are an ivory lute by Jacques Hoffman den Jonghen of Antwerp (first third, 17th century), a Hamburger Cithrinchen (bell cittern) by Hinrich Koop of Hamburg (1686), a virginal in a cabinet from the Tyrol or Augsburg (ca. 1580–90), and a presumably German harpsichord of the second quarter of the 17th century. In 1867, the Museum acquired a combination harpsichord-pianoforte,

made by John Joseph Merlin in London in 1760 and provided with a mechanism allowing the individual actions of the keys to be recorded graphically on paper. Because of this particular mechanical feature, the instrument was sold in 1915 to the Deutsches Museum, the Munich institution devoted to the collection and display of technological objects (an earlier proposal by the latter institution, which suggested an exchange of instruments between the two museums, had not been accepted).

The year 1883 marked the publication, in Munich, of the first printed catalogue of this collection, Karl August Bierdimpfl's *Die Sammlung der Musikinstrumente des bayerischen Nationalmuseums* (The Collection of Musical Instruments of the Bavarian National Museum). It contains 208 numbered items (including a few musical accessories and works of art depicting musical subjects), all of which were evidently on display in Room 13 of the old building of the Museum on Maximilianstraße. (An additional item, the abovementioned 16th-century virginal in a cabinet, is described but not numbered, because it was located in another room.) The instruments are listed and numbered mostly in the order in which they were arranged in display cabinets and on platforms, generally by organological categories. Most of the items receive descriptions, and many of these are extensive, with historical documentation.

Instruments that came to the Museum between 1869 and 1883, and therefore were listed in the Bierdimpfl catalogue for the first time, include the following: a large number of brass instruments from Munich manufacturers of the 19th century; the neck, fingerboard, and peg box of a viola da gamba by Joachim Tielke, Hamburg (ca. 1669); and a grand piano by Johann Ludwig Dulcken, Munich (1792). After 1883 the Museum acquired a number of valuable items through purchase and donation. Examples of the former came from the estate of the artist Franz von Seitz: a theorbo by Joachim Tielke, Hamburg (1678), a viola d'amore by

Johann Paul Schorn, Salzburg (1701), and a miniature lute of the 17th century.

In 1900, the new building of the Bavarian National Museum on Prinzregentenstraße in Munich was opened. The dedication ceremony was presided over by Prince-Regent Luitpold, who had laid out the grand street named in his honor. As in the former building, the musical instrument collection was given its own gallery, Room 57. The emphasis here was on artistic display: under an ornamentally painted ceiling and between walls hung with rich tapestries, some of the groupings of musical instruments had more to do with visual effect than with showing correct typology, chronology, or authentic performance practice. Thus, a small platform in the middle of the room bore a piled-up arrangement whose disparate contents were enumerated by a contemporary observer as "2 timpani, 2 drums, an old trumpet about 80 cm. long, 2 trumscheidts, an ophicleide, a bass tuba, and 3 harps of various periods, of which the largest, a pedal harp, is richly decorated with wood carvings and paintings." Fortunately, some of the display cases in Room 57 apparently contained more meaningfully related groups of instruments.

The Bavarian National Museum was closed at the outbreak of the Second World War in 1939. Seriously damaged in the ensuing conflict, the musical instrument collection was not put on public display when the Museum opened again after 1945. Programs of repair and restoration were begun, however, and by 1983 some two-thirds of the collection could be lent to the Musical Instrument Collection of the Munich City Museum (*Stadtmuseum*), where the instruments were exhibited along with the holdings of that institution until 1997.

With a few exceptions (principally the description of the Bierdimpfl catalogue and information about the Deutsches Museum), the foregoing chronicle of the musical instrument collection of the Bavarian National Museum has been drawn from the historical introduction to the book that is the subject of this review (pp. 9–15). Its publication coincides with the opening

of the Museum's new permanent exhibition of musical instruments of the 16th through 18th centuries (representing about one-third of the total collection of some 320 items) along with appropriate paintings of the period giving evidence of the importance of musical performance in the activities of the Bavarian Court. Filling three newly renovated rooms in the edifice on Prinzregentenstraße, the exhibit marks a significant occasion—the first time in sixty years that instruments from the Museum's collection have been on display to the public in its own building.

Bettina Wackernagel, the author of this book, has an established record as a scholar. Her doctoral dissertation (Musicology, University of Würzburg, 1973) on Haydn's early keyboard sonatas was published in the series "Würzburger Musikhistorische Beiträge" in 1975 (Tutzing: Hans Schneider). This was followed by two catalogues of extensive musical holdings of the Bavarian State Library that appeared in the series "Kataloge bayerischer Musiksammlungen" in 1981 and 1989 (Munich: Henle). In 1987 she contributed the article "Musical Instruments in Neapolitan Creches; Musikinstrumente in Neapler Krippen," based on her study of miniature instruments in the Bavarian National Museum, to the *Festschrift* for John Henry Van der Meer (Tutzing: Hans Schneider). In his foreword to the present book, Dr. Reinhold Baumstark, General Director of the Bavarian National Museum, writes that Dr. Wackernagel has "extraordinarily enriched the scholarship" concerning the musical instruments of the Museum "through her intensive study of the holdings over many years." He goes on to say that her scholarly efforts have been directed toward the production of a comprehensive catalogue of the entire collection, which will appear soon. The present publication, "the first fruit of this fundamental research," is a guide to the exhibit intended to convey information about the instruments to a wide audience and thus to appeal to experts and amateurs alike.

The goal just stated is not an easy one to achieve in a single volume, but Dr. Wackernagel has succeeded mightily in doing so. Her book offers well-written descriptive and historical information about some 123 individually catalogued items in the exhibit, consisting of 114 instruments (or fragments of instruments) and nine artworks (mostly paintings, but including an enameled copper tobacco can, dated 1756, made in the shape of a harpsichord or piano). Much of the information is extensive, especially for instruments that have a documented association with the Bavarian aristocracy. Many of the items are also shown in their entirety and some even in detail in the seventy-two fine, crisp color photographs that appear throughout the book (my favorites are a two-page spread proudly displaying the dozen trumpets by Johann Wilhelm Haas). An additional photo, a "black and white" print reproduced in sepia tones (perhaps to heighten the effect of its century-old provenance) in the book's introduction, is a fascinating pictorial document; it is a view of the original exhibit of 1900 in Room 57, revealing the ornateness of the surroundings and the cluttered style of the display, especially apparent in the central heap of instruments described above.

The organization of this book evidently represents the display groupings in the exhibit; it reflects the particular strengths of the Museum's holdings and does not attempt to present a complete, scientific outline of organological categories. Thus, for the 16th century there are only two headings: bass recorders and virginal. The section on the 17th and early 18th centuries has the following headings: instruments of the lute family; violas da gamba; harpsichord; recorders; eunuch flutes; and trombones, cornettos and regal. The largest section, entitled "18th Century," presents the following: dilettante instruments; string instruments with sympathetic strings; dancing-master fiddles; pedal harps; clavichord; pianos; transverse flutes; double-reed instruments; Saxon woodwind instruments of the late 18th century; instruments with single reeds; trumpets

and timpani; hunting horns; miniature instruments; and musicians and musical instruments in pictures. Any nicety of scientific method that the book may lack, however, is well compensated for by the treasures that it presents. In addition to some of the instruments mentioned in the opening paragraphs of this review, the following examples may be singled out: two bass recorders by Hans Rauch von Schratt (ca. 1535); three bass recorders by Johann Christoph Denner (1697–1707[?]); an organized hurdy-gurdy by Philibert Luboz (end of the 18th century); a viola d'amore by Johann Benedict Waßner (first half, 18th century); a fretted clavichord by Christoph Friedrich Schmall (1790 or 1796); a grand piano by Johann Andreas Stein (1782) recently given as a permanent loan by the Circle of Friends of the Bavarian National Museum; a grand piano by Johann David Scheidmayer (1785); two oboes by W. Kress (early 18th century); an oboe by Jakob Friedrich Grundmann (last quarter, 18th century); a bassoon by Augustin Grenser (1770 or 1776[?]); a chalumeau by Johann Christoph Denner (1697–1707[?]); and a pair of German timpani.

The final section presents Bavarian paintings of the 18th century that show people either holding instruments (in a few cases playing them) or listening to them being played. Some of the depicted individuals are known, and some of the instruments can be identified as well. A fine example is the portrait, painted in Mannheim in 1757, of Prince-Elector Carl Theodor in an intimate setting, dressed in an 18th-century aristocrat's version of "casual clothing" and holding one of the Thomas Lot flutes that he owned. But not just aristocrats are represented in the paintings. The most charming are the four portraits of Munich Court musicians (1762 and 1774), two anonymous and two identified (the violinist Johann Georg Holzbogen—what an appropriate name!—and the bassoonist Felix Reiner), all shown within groups of accurately depicted instruments.

The book concludes with several lists keyed to the material in the text: a

glossary of terms (mostly those designating parts of instruments), an index of instruments and paintings, an index of instrument makers, an index of other persons, a list of museums, and a bibliography. The museums in question are those mentioned in the text as possessing instruments similar to the ones being discussed, and in this respect it is apparent that the author's scope is decidedly eurocentric (North America is represented by only two collections, those in the University of California at Berkeley and the Royal Ontario Museum in Toronto). The germanocentricity exhibited in the bibliography is more appropriate, however, since it is mostly original sources of the 16th through 19th centuries that are listed, and they provide an ample basis for the fundamental historical information about instrumental types given in this book aimed at a general readership. The announced comprehensive catalogue of the Museum's holdings, however, will be more specialized, and it should therefore draw on a much wider reserve of sources, including more recent studies by scholars on both sides of the Atlantic.

Credit is due in large measure to the administration of the Bavarian National Museum for its stewardship of this collection of musical instruments, allowing it to be preserved, augmented, and presented to the public in actuality as well as in the form of this publication; and to Bettina Wackernagel for her scholarly contributions in behalf of this cause, of which the attractive volume described here is a worthy manifestation.

—Ed.

Not in My Parlor!

While searching through the pages of the New-York Daily Whig for communications of a serious nature, we came upon the report of an invention in the issue of June 11, 1839, that may justify an addition to the organological classifications of Hornbostel and Sachs (gourounophones?). We reproduce the text here with apologies to sensitive animal lovers. The "Russell" referred to was Henry Russell, the English composer whose songs achieved

immense popularity in America in the late 1830s.

The Porkoforte.—*A New Musical Instrument.*—The Cincinnati Sun describes a new instrument which has lately been invented in that city, called a *Porkoforte*; and as the good people there possess the material for manufacturing in almost any quantity, one of these instruments will doubtless find its way into every parlor in the Buckeye State, as well as the edges of Indiana and Kentucky. Those in favor of domestic manufactures will certainly patronize it.

The instrument, as described by the Sun, is a large long box, fitted up with as many compartments as there are notes in the scale. Holes are then bored in the side of the box, and within each compartment a pig is placed, with his tail extending through the hole. Outside, the instrument seems only a curiously shaped piece of furniture, while the tails stuck through all in a row and properly straightened, resemble very much the keys of a piano. The instrument requires very little trouble in tuning, since if the pigs are carefully selected they will last for three years, and the intervals always be found correct. The effect produced by this instrument is perfectly unlike that of any other; the crescendo and the clearness of the high notes especially, are almost electrical.

When the Porkoforte is played on, the performer seats himself in front of it, and produces his notes by pulling more or less gently, the various tails before him. Some pieces seem peculiarly adapted to this instrument. Such are most of Rusell's songs, and very many of the celebrated Strauss' waltzes. The only defect is, that the semi-tones in wet weather, are apt to get a comma too high, and require great delicacy in pulling the tails.

The Porkoforte is very much on the same principle as the Catharmonicon, and the idea was undoubtedly taken from that instrument. The only difference is that the latter is composed of seven live cats instead of pigs, and has a puppy dog in addition to flat and sharp with.

International Conference on Pre-Classical Piano at Shrine to Music Museum, USD, May 5–9

America's Shrine to Music Museum at the University of South Dakota in Vermillion will host an international conference to explore the musical and cultural context of the invention and early development of the piano, "The Pre-Classical Piano: Expressive Claviers and Their Repertoire in the 18th Century," which will be held May 5–9, 2000.

The conference, which will bring together leading scholars in the field to share their latest research with others who have a deep interest in the history of the early piano and the cultural milieu of which it was a part, will be held in collaboration with the Smithsonian Institution, the Schubert Club (St. Paul), and the Westfield Center for Early Keyboard Studies. In order to stimulate discussion, the conference will be limited to 100 participants.

America's Shrine to Music Museum is extraordinarily well suited as a site for the conference. The Museum's holdings are an extremely rich source for the study of the 18th-century stringed-keyboard instrumentarium in its geographical and technological diversity.

Those holdings uniquely include two grand pianos with Cristofori-type actions, one by Manuel Antunes, Lisbon, 1767, and the other by Louis Bas, Villeneuve-lès-Avignon, 1781. Among the Museum's other keyboard instruments from this period are expressive harpsichords by Jacques Germain, Paris, 1785 (with *peau de buffle* register; originally with *genouillères*) and Joseph Kirkman, London, 1798 (with machine stop and *venetian swell*); clavichords by Johann Paul Kraemer und Söhne, Göttingen, 1804, and an anonymous Swedish maker, about 1770; a *tangentenflügel* by F. J. Späth and C. F. Schmal, Regensburg, 1784; and a square piano by Johannes Zumpe and Gabriel Buntebart, London, 1776.

In addition, the Museum's extensive collections of 18th-century stringed and wind instruments will allow the keyboard instruments to be seen in the context of instrument-making as a whole. This interdisciplinary approach will involve musical-instrument scholars, performers, makers, and musicologists, as well as other scholars in the humanities, including historians of art, technology, and society.

Topics to be explored are the following:

1. The instruments of Cristofori, including his innovative harpsichords and clavichords.
2. The influence of Cristofori's pianos on makers in Portugal, Spain, Germany, France, and England.
3. The repertoire associated with these instruments (Giustini, Scarlatti?, J. S. Bach?, C. P. E. Bach, J. G. Eckard, et al.).
4. The development of new techniques of composition and playing to increase the expressivity of the harpsichord (see, for example, François Couperin's introductory comments in *L'Art de toucher le Clavecin*, Paris, 1716).
5. The addition of expressive devices to the harpsichord (*knee levers*, *venetian swell*, *peau de buffle stops*, etc.).
6. The cultivation of the clavichord.
7. The *pantalon* and other "hard hammer" instruments such as the *tangentenflügel*.
8. The popularity of Johannes Zumpe's square pianos (and the comparable popularity of the English guitar, which Zumpe also made).
9. Combined harpsichord-pianos.
10. Other expressive claviers, such as the *bogenflügel* and *lute-harpsichord*.
11. The wish to play keyboard instruments in expressive manners similar to those used for the voice and other instruments (especially the flute and violin).
12. The development and use of *d'amore* instruments (*cembal d'amour*, *oboe d'amore*, *viola d'amore*).

13. The use of pianos and other expressive claviers to accompany other instruments or the voice.
14. Analogies and precedents in the visual arts (with reference, for example, to Burney's description of the piano's capability to render *chiaroscuro*) and literature (rhetoric, oration, and so on).

For additional information, write to America's Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069; phone 605-677-5306; fax 605-677-5073; e-mail <smm@usd.edu>.

Bethlehem Conference on Moravian Music at Moravian College

The Bethlehem Conferences on Moravian Music are held biennially in late October for the purpose of examining the rich musical tradition of the Moravians, relating this music to Moravian culture in general and to the broader musical culture of its time, cultivating an interest in Moravian scholarship among college students and younger scholars, and presenting the results of these studies in programs of interest to the general public, scholars, and performers.

The Fourth Bethlehem Conference on Moravian Music will take place at Moravian College in Bethlehem, Pennsylvania, on October 26-29, 2000. The event will celebrate the 300th anniversary of the birth of Count Nicholas Ludwig von Zinzendorf, the eighteenth-century renewer of the Moravian Church and founder of the city of Bethlehem in Pennsylvania. The Conference will also commemorate the 300th anniversary of the invention of the pianoforte.

Proposals for papers, lecture-demonstrations, and performances are being solicited for the Bethlehem Conference. The deadline for proposals is May 15, 2000. Topics should fall into one of the following categories:

1. The life, works, and influence of Count Zinzendorf.
2. Moravian music and liturgy.

3. The role of the piano in nineteenth-century American society and culture.
4. American and Moravian music for the piano.
5. Historical performance practices on the early piano.

Proposals may be sent via conventional mail, fax, or e-mail to

Dr. Carol Traupman-Carr, Co-chair
Fourth Bethlehem Conference on Moravian Music
Moravian College
1200 Main Street
Bethlehem, PA 18018-6650
Fax: 610-861-1657
E-mail:
 <carolcarr@moravian.edu>

Midwestern Historical Keyboard Society to Meet May 18-20, 2000

The Midwestern Historical Keyboard Society announces its annual meeting/conference for 2000, to be held on the campus of the University of Colorado-Boulder, Boulder, Colorado, on May 18-20. This event, held in different American cities each year, has become a significant forum on the history of keyboard instruments and their literature, as well as a showplace for insightful performances of early music.

The 2000 meeting, the Society's sixteenth, is entitled "Women, Men, and Harpsichords." Friday will feature lectures and mini-recitals by MHKS members and invited guests. Saturday will focus entirely on the works of women composers and performers from the Baroque and Classical periods, and will also feature lectures and recitals by MHKS members and guest speakers. The meeting will include concert performances by Julianne Baird, soprano, with Theresa Bogard, fortepiano; Celia's Circle, an early music ensemble specializing in the music of women composers; harpsichordist Elizabeth Farr performing J. S. Bach's complete trio sonatas on the pedal harpsichord; and harpsichordist

Elaine Funaro in a program devoted to contemporary harpsichord music by women composers. Also featured will be the Society's annual exhibit of early keyboard instruments, with harpsichords, clavichords, and fortepianos by some of North America's finest builders on display.

Additional information about this meeting/conference, as well as registration materials, may be obtained from:

Charles Bogard
MHKS Conference Registrar
6486 Independence St.
Arvada, CO 80309-0301
Telephone 303-424-0867

Tárogató World Congress in Hungary

The second Tárogató World Congress will be held on July 5-16, 2000, at Vaja Castle in Vaja, Hungary, a village located 40 km. from the town of Nyíregyháza. The program for the first five days (July 5-8) will include conferences, presentations, and social events. Established performers and scholars who are involved in research on the tárogató are invited to attend. All participants, especially those from abroad, will have an opportunity to appear on the program.

During the Congress, performers on the tárogató will present music in several styles, such as folk (Hungarian, Rumanian, Slovak, Southern Slav), jazz, and klezmer. Hungarian music will be represented from the seventeenth century through the present.

The second part of the Congress (July 9-16) will feature performances of an international tárogató ensemble, made up of Congress participants, which are scheduled to take place at well-known places in Hungary: in a cave, in fortresses, near lake Balaton, and at other historical sites.

The registration fee for participants from Western Europe and the U.S. is \$20 (or the equivalent of 5,000 HUF in other currencies). For participants from Eastern Europe, including Hungary, the fee is 2,500 HUF. Accommodation and

meals will be provided free by the Rákóczi Tárogató Egyesület (Rákóczi Tárogató Association). Travel to Hungary will be organized and financed by the individual participants.

Further information on the Congress may be obtained from two sources:

Rákóczi Tárogató Egyesület
Mr. Nagy Csaba, Director
H-4400 Nyiregyhaza, korhaz utca
37
Hungary
Phone/Fax: +36 42 437 046
E-mail: <ISZAJF@nyl.bgytf.hu>

J. Robert Moore
School of Music
University of Oregon
Eugene, OR 97403
Phone: 541-354-4054; 346-3775
E-mail: <jrmoore@oregon.u
oregon.edu>

Mozart Society of America to Meet in Las Vegas

The Mozart Society of America wishes to announce the first of its biennial conferences: "Mozart in Las Vegas," to be held in Las Vegas, Nevada, on February 9–10, 2001. In honor of the location, topical sessions on "Mozart and Risk," "Mozart and Money," "The Playful Mozart," and "Mozart and His Milieu" are planned. Papers on these topics are encouraged, but all submissions will be considered. Proposals for papers or presentations (consisting of a 250-word abstract) should be sent by June 1, 2000, and may be transmitted by regular mail (three copies) or e-mail. Address proposals or queries about the program to:

Prof. Mary Sue Morrow
CCM—University of Cincinnati
P.O. Box 210003
Cincinnati, OH 45221-0003
E-mail:
<marysue.morrow@uc.edu>

AMIS Membership Office

All dues payments and information about changes in address and other information should be sent to the AMIS Membership Office:

Academic Services
P.O. Box 529
Canton, MA 02021-0529

Phone: 781-828-8450
Fax: 781-828-8915
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Membership renewal notices are produced by Academic Services and mailed to members on an annual basis. If you have not received a notice for 2000, or if you have forgotten to pay your dues for this year, please send them in as soon as possible. Be sure to include your name and address with your payment. Checks must be in U.S. dollars drawn on a U.S. bank, made payable to "AMIS, Inc." Dues can also be paid by Mastercard or Visa (a method especially convenient for members residing outside the United States) by supplying your card number and expiration date, along with your signature authorizing payment. Please also indicate your category of membership according to the following list. Remember that all individual (as opposed to institutional) members enjoy voting privileges, and all except spouse members receive the Society's publications (three issues of the *Newsletter* and one volume of the *Journal* annually, as well as the *Membership Directory*, when produced). Student members are required to show proof of their status every year.

Membership Categories

Regular	\$35
Regular (non-U.S.)	\$40
Student	\$20
Student (non-U.S.)	\$25
Spouse	\$5

AMIS Election Results

Jeannine E. Abel, Secretary, and Robert E. Eliason, Treasurer, were both reelected in their respective offices for one-year terms. The following were elected to three-year terms as members of the Board of Governors: Darcey Kuronen (reelected), J. Kenneth Moore, Janet K. Page, and Edwin ("Ted") M. Good. All those elected will begin their terms during the business meeting scheduled as part of the annual meeting of the Society in Lisle, Illinois. We thank those leaving the Board of Governors, Robert A. Green and Kathryn Widder, for their long and excellent service to the Society.

A NOTE FROM THE EDITOR

The *Journal of the American Musical Instrument Society*, issued annually, contains scholarly articles about the history, design, and use of musical instruments representing a variety of cultures and historical periods. The *Newsletter of the American Musical Instrument Society*, on the other hand, is designed to be a vehicle of communication among all AMIS members, with or without scholarly pretensions.

AMIS members are invited to submit materials to the *Newsletter*, including information about their own activities dealing with musical instruments. Black-and-white photos of particularly interesting instruments in their collections are also welcome.

The *Newsletter* is published in February, June, and October, with corresponding submission deadlines of January 1, May 1, and September 1.

The *Newsletter* is printed from computer-generated files on a Docutech machine. The School of Music of Brigham Young University, provides generous secretarial support. Douglas Ipson assists in the design, layout, and printing of this publication.

—William E. Hettrick