

NEWSLETTER

Of The

American Musical Instrument Society

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Photo by Simon Spicer

Among the 58 Conn instruments and related objects that will be on exhibit at the Midwest Museum of American Art, when AMIS members meet in Elkhart, Indiana, May 18-22, are a silver-plated (satin finish) soprano saxophone in B-flat, ca. 1929, acquired by the Shrine to Music Museum in Vermillion in 1993 from the collection of John Powers, Carbondale, Colorado; a silver-plated cornet in E-flat, ca. 1890, from the Shrine to Music Museum (Arne B. Larson Collection, 1979); a bust of C. G. Conn, donated to the Shrine to Music Museum by the Conn family in 1991; a gold-plated trombone, engraved over its entire surface by J. H. Gardner in 1888, one of several instruments on loan for the exhibition from the Interlochen Arts Academy, and a silver-plated tenor saxophone, acquired by the Shrine to Music Museum in memory of Grace L. Beede in 1991, engraved over its entire surface by Julius Stenberg about 1916.

AMIS MEETS IN ELKHART, INDIANA, MAY 18-22

AMIS members will enjoy a once-in-a-lifetime opportunity to view more than fifty of the most superb instruments produced by the C. G. Conn Company of Elkhart, Indiana—shown together for the first time, from the collections of the Shrine to Music Museum, the Interlochen Arts Academy, the Metropolitan Museum of

Art, and a private collector—when they travel to Elkhart for the 23rd annual international meetings, May 18-22.

Many of the instruments, almost all of them either gold or silver plated, were lavishly engraved by such masters of the art as J. H. Gardner and Julius Stenberg.

Organized, designed, and installed by The Shrine to Music Museum in Vermillion, **Elkhart's Brass Roots: An Exhibition in Honor of the 150th Anniversary of C. G.**

Conn's Birth opened in Vermillion on February 4, where it runs through May 8. It opens at the Midwestern Museum of American Art in Elkhart on May 13, where it will remain until July 31. Funding was provided by the City of Elkhart and the NBD Bank. The exhibition catalog was written by Margaret Banks, who curated the exhibition. The installation was a team effort, led by John Koster, conservation, Joseph R. Johnson, case and mount construction. (Continued on p. 2)

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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tion, and André P. Larson, exhibition design.

As noted in the October issue of the *Newsletter*, this stunning exhibition is but one of many reasons for AMIS members to make the pilgrimage to Elkhart. Tours of four operating factories, a picnic and concert by the Dodworth Saxhorn Band of Detroit on historic Island Park and a concert by the Elkhart Municipal Band in Elco Theater—two traditional venues for the city's social and cultural life through the years—papers and special presentations by individuals intimately familiar with the history of musical instrument manufacturing in the Upper Midwest, along with opportunities to meet those individuals—including members of C. G. Conn's family, who are flying in from California for the occasion—and the opportunity to walk the streets where generations of instrument builders lived and worked for more than a century, will give the 1994 AMIS meetings a kind of focus that previous meetings have not had.

Yet, there will be something for everyone. The complete program is printed on pp. 2-4. The Elkhart area is also rich in other attractions, including museums, historic homes, antiques, and ethnic foods.

Registration materials and complete meeting information, including hotel and transportation recommendations, will be mailed to AMIS members with this issue of the *Newsletter*. For additional sets of materials, call 605-677-5306.

AMIS AUCTION ALERT!

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

Volunteers are needed to help with both auctions. If you can help or plan to donate items by mail, please contact Jeannine Abel, AMIS Auction Coordinator, RD #3, Box 205B, Franklin, PA 16323; call/fax 814-374-4119.

23RD-ANNUAL MEETING OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

MAY 18-22, 1994

ELKHART, INDIANA

Wednesday, May 18

- 1:00- 9:00 **Registration/Silent Auction/Hospitality Room/Swap Shop**, Quality Hotel-City Centre, Suite 243.
- 2:00- 5:00 **Board of Governors meeting**, Room 321.
- 7:00- 7:15 **Opening Session:** Welcome, introductions, and student scholarship winners, Phillip T. Young, President, Symposium Theater.
- 7:15- **Session I: Elkhart Manufacturers**, Margaret Banks (Shrine to Music Museum), chairwoman:
- 7:15- 7:45 Robert Ziems (Elkhart), "A Time-Capsule Tour Through the C. G. Conn Company Factory, post World War II."
- 7:45- 8:15 H. M. Lewis (Georgetown College, Georgetown, Kentucky), "Antique Cornets and Other Frustrations: A Player's Guide to Certain Conn Cornets, 1888-1910."
- 8:15- 8:45 **Reception**, Atrium. Sponsored by Gemeinhardt Company, Elkhart.
- 8:45- 9:15 Rob Cook (Cook's Music, Alma, Michigan), "George Way's Elkhart Percussion Career."
- 9:15- 9:45 Ralph Morgan (Springfield, Ohio), "Little Old Place Over the Glue Factory: A Brief History of the Selmer Company."

Thursday, May 19

- 7:30- 5:00 **Registration/Silent Auction/Hospitality Room/Swap Shop**.
- 8:00-10:30 **Session II: Factory tours** (Anderson Silver Plating, Gemeinhardt, Vincent Bach, and Walter Piano).
- 11:00-11:40 **Group Luncheon**, Atrium.
- 11:45- 2:45 **Session II: Factory tours** (continued).
- 3:15- 4:00 **AMIS Authors Autograph Party**, Atrium. Sponsored by Tony Bingham, Publisher (London, England).
- 4:00- **Session III: Musical Instrument Publications**, André P. Larson (Shrine to Music Museum), chairman:
- 4:00- 4:30 Herbert Heyde (Shrine to Music Museum), "Cataloging and the Goals of Organology."
- 4:30- 5:00 John Koster (Shrine to Music Museum), "The Cataloging and Description of Keyboard Instruments."
- 5:00- 5:30 William Waterhouse (London, England), "Living with Langwill: Chronicling a Decade Spent Writing the New Langwill Index."
- 7:00- 9:00 **Reception**, Midwest Museum of American Art. Sponsored by J. J. Babbitt Company, Elkhart. View exhibition, **Elkhart's Brass Roots**. Music by Heart City Brass, sponsored by Emerson Musical Instruments, Elkhart.

Friday, May 20

- 8:00- 5:00 **Registration/Silent Auction/Hospitality Room/Swap Shop**.
- 8:30- **Session IV: Woodwinds**, William E. Hettrick (Hofstra University, Hempstead, New York), chairman:
- 8:30- 9:00 Betty Austin Hensley (Wichita, Kansas), "Doubling the Flute."
- 9:00- 9:30 Ardal Powell (Folkers and Powell Flutes, Hudson, New York), "The Hole in the Middle: Transverse Flute Bores in the Late 17th and Early 18th Centuries."
- 9:40-10:10 Tula Gianinni (Catholic University, Washington, DC), "The Tulou Flute, The Official Flute of the Paris Conservatoire, 1831-1859."
- 10:10-10:40 Cecil Adkins (University of North Texas, Denton), "William Milhouse and the English Classical Oboe."

- 10:40-11:00 **Coffee Break**, Atrium. Incidental music by AMIS woodwind trio: Al Rice (Kenneth G. Fiske Museum, Claremont, California), Bill Maynard (Massapequa Park, New York), and Richard Abel (Franklin, Pennsylvania).
- 11:00-12:00 **Session V:** Paul Cohen, vintage saxophone expert (Teaneck, New Jersey), "What Shape is My Parachute?," Albert Rice (Kenneth G. Fiske Museum, Claremont, California), chairman.
- 12:30- 2:00 **Group Luncheon and Annual Meeting**, Hoosier Room. Luncheon underwritten by The Selmer Company, Elkhart.
- Presentation of Curt Sachs Award** to Barbara Owen (Newburyport, Massachusetts); Bruce Haynes (Montreal, Quebec), Sachs Award Committee chairman.
- 2:10- 3:00 **Session VI:** Edward Kottick (University of Iowa, Iowa City), "From Rags to Riches (To Rags to Riches to Rags): A Survey of Clavichord Decoration;" John Koster (Shrine to Music Museum), chairman.
- 3:10- **Session VII: Keyboards**, Laurence Libin (Metropolitan Museum of Art, New York), chairman:
- 3:10- 3:40 Jeannine Lambrechts-Douillez (Schilde, Belgium), "Harpichord Building in Antwerp in the 17th Century: Were Other Harpichord Builders Active Besides the Ruckers Couchet Family?"
- 3:40- 4:10 Darcy Kuronen (Museum of Fine Arts, Boston, Massachusetts), "Recent Research about Early Piano Making in Boston."
- 4:20- 5:05 **Session VIII:** Cynthia Hoover (Smithsonian Institution, Washington, D.C.), "The "Ideal" Piano Before and After the 1851 London Great Exhibition;" Martha Clinkscale (University of California, Riverside), chairwoman.
- 5:30- 6:30 **Gala Picnic**, historic Island Park.
- 7:00- 8:30 **Concert by the Dodworth Saxhorn Band** (Detroit, Michigan), Island Park. Underwritten by Boger, Martin and Fairchild Advertising, Modular Plastics, and Goshen Case Company, Elkhart.

Saturday, May 21

- 8:00- 2:00 **Registration/Silent Auction/Hospitality Room/Swap Shop.**
- 8:20- **Session IX: Brass and Percussion Instruments**, Robert E. Eliason (Lyme, New Hampshire), chairman:
- 8:20- 8:50 Harrison Powley (Brigham Young University, Provo, Utah), "The Drum Tablature Tradition of American Revolutionary Military Music."
- 8:50- 9:20 Alexander Pollock (President, Dodworth Saxhorn Band, Detroit, Michigan), "Music, Musicians, and Musical Instruments of the Civil War."
- 9:20- 9:30 Duet played on earliest Conn and Pepper sousaphones by Lloyd Farrar (Silver Spring, Maryland) and John Beery (North Manchester, Indiana), Atrium.
- 9:30-10:00 Jonathan Korzun (Southwestern Michigan College, Dowagiac), "The Development of the Centennial Model Lower Brass Instruments Manufactured by the Lehnert Company of Philadelphia."
- 10:00-10:30 Arnold Myers (Edinburgh University Collection of Historic Musical Instruments, Edinburgh, Scotland), "Algernon Rose and Instruments of the British Brass Band."
- 10:30-11:00 **Coffee Break**, Atrium. Sponsored by E. K. Blessing Co., Inc., Elkhart. Music by Round Oak Cornet Band, conducted by Jonathan Korzun, Southwestern Michigan College, Dowagiac.
- 10:45 **Silent Auction ends.**
- 11:00-12:00 **Session X:** William F. Ludwig, Jr. (Elk Grove, Illinois), "Drum Development in the United States;" Harrison Powley (Brigham Young University, Provo, Utah), chairman. Sponsored by Ludwig & Musser Percussion Instruments & Accessories, Elkhart.
- 12:00- 1:15 **JAMIS Editorial Board**, lunch meeting, Continental Room.
- 1:15- **Session XI: Show and Tell**, Peggy Baird (Huntsville, Alabama), chairwoman:
- 1:15- 1:25 John Coltman (Pittsburgh, Pennsylvania), "Charles 'Teach'em' Howe and the Howe Model Flute."
- 1:25- 1:35 Jerry Horne (Pine Bluff, Arkansas), "A 16-bell signal horn and its history."

BARBARA OWEN TO RECEIVE 1994 CURT SACHS AWARD



Courtesy of Barbara Owen
Barbara Owen of Newburyport, Massachusetts, will receive the Curt Sachs Award, when AMIS meets in Elkhart, Indiana, in May.

The prestigious Curt Sachs Award, the highest honor the American Musical Instrument Society can bestow, will be presented for 1994 to Barbara Owen of Newburyport, Massachusetts. The Award will be presented during the Friday business meeting and luncheon. Brief acceptance remarks will be made.

Owen is an internationally recognized expert on organ history and design who made extensive contributions to the sixth edition of **The New Grove Dictionary of Music and Musicians** (as well as **The New Grove Dictionary of Musical Instruments**) and will be the primary organ consultant for the seventh edition, now in the planning stage.

As a student, she studied organ at the Westminster Choir College (the College honored her with its Alumni Merit Award for Scholarship and Performance in 1988) and did graduate work in musicology with Karl Geiringer at Boston University. She currently is Librarian of The Organ Library at Boston University and Organist and Choir Director at the First Religious Society in Newburyport, in addition to her work as a free-lance teacher, organ consultant, and lecturer.

Owen has had extensive practical experience in organ building, having worked in the C. B. Fisk shop. As a result, she has spoken with authority to innumerable church organ committees, thereby directly influencing the choice of instruments that many Americans hear each Sunday.

She is also a founder of an AMIS sister organization, the Organ Historical Society, which she conceived in 1956 and of which she was the first president. She stands foremost among those who have fought for the preservation, restoration, and appreciation of historic American pipe organs.

Finally, Barbara Owen has written many scholarly articles and monographs about American and English organ building, including a major historical survey, **The Organ in**

- 1:35- 1:45 Open for show and tell participant(s).
- 1:50- 2:10 **A Dramatic Interlude:** Lloyd P. Farrar (Silver Spring, Maryland), John McCardle (Indianapolis, Indiana), and Ron Rowe (President, J. W. Pepper Company, Philadelphia, Pennsylvania), "Reconstructing the Great Conn-Pepper Controversy: A Dramatic Reenactment."
- 2:30- 3:45 **Concert by the Elkhart Municipal Band,** Elco Theater. Guest soloist, Marshall Scott, cornet (Western Kentucky University), sponsored by United Musical Instruments, U.S.A., Inc. Presentation by the Mayor of the keys to the City of Elkhart to the Conn family.
- 3:45- 4:45 **Reception,** Atrium. Sponsored by the Elkhart Municipal Band.
- 4:45- 5:30 **Informal cocktail party.** AMIS members are welcome to bring their own drinks from the Irish Pub to the Atrium. Incidental music by AMIS "Convivial Band:" Al Rice (Kenneth G. Fiske Museum, Claremont, California), Kermit Welch (Rolling Hills, California), Bill Maynard (Massapequa, New York), Jerry Horne (Pine Bluff, Arkansas), and Bob Eliason (Lyme, New Hampshire).
- 6:00-10:30 **AMIS Banquet,** Amish Acres, Nappanee, Indiana (bring your own wine):
Presentation of Frances Densmore Prize; Kenton T. Meyer (Curtis Institute of Music, Philadelphia, Pennsylvania), Publications Prize Committee chairman.
Live Auction, Laurence Libin (Metropolitan Museum of Art, New York), Auctioneer.

Sunday, May 22

- 7:30- 8:45 **1994 and 1995 Annual Meeting Program Committees,** breakfast meeting, Continental Room.
- 8:30-10:30 **Hospitality Room/Swap Shop.**
- 8:30- **Session XII: Turn-of-the-Century Americana,** Sam Quigley (Museum of Fine Arts, Boston), chairman:
- 8:30- 9:00 Mark Jones (Eden, New York), "The J. H. Raymond Cornet Band and Their Use of the Fabled Schreiber 'Tear Drop' Instruments."
- 9:00- 9:30 Patricia Backhaus (Waukesha, Wisconsin), "Lady Cornetists: Graceful of Carriage and Artists as Well."
- 9:30-10:00 Martha Maas (Ohio State University, Columbus), "The Inventor of the 'MacArthur Harp' and His Musical Instrument Company."
- 10:00-10:30 **One for the Road,** Atrium, a final cup of coffee with friends before departing.

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New England (1979), **E. Power Biggs, Concert Organist** (1987), **Charles Brenton Fisk, Organ Builder,** Vol. II (editor; 1987), **The Organ** (co-edited with Peter Williams; 1988), and **The Mormon Tabernacle Organ: An American Classic** (1990). **Organ Registration: Renaissance to Classical** is in preparation.

AMIS AUTHORS TO BE FEATURED IN ELKHART

Response to the call for AMIS authors to participate in the autograph party in Elkhart has been enthusiastic. The party, which will take place Thursday afternoon in the sunny atrium of the Quality Hotel, will recognize AMIS members who have published books and articles, recently and in the past. The following have already agreed to participate: Ed Bowles, Beth Bullard, Bruce Carlson, Martha Clinkscale, Paul Cohen, Rob Cook, Tula Giannini, Betty Hensley, John Koster, Martha Maas, Arnold Myers, Robert Palmieri, Ardal Powell, Al Rice, Bill Waterhouse, and Phil Young. Refreshments will be sponsored by Tony Bingham, London publisher.

Other AMIS authors are also encouraged to

participate by arranging with their publishers to have multiple copies and/or examination copies and order forms available. Those who have not yet done so should contact Margaret Banks, The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069; call 605-677-5306; fax 605-677-5073; email mbanks@charlie.usd.edu.

Back issues of the **Journal of the American Musical Instrument Society** will be available for purchase at a special, reduced, autograph-party price. Members are also welcome to bring previously purchased books and journals to the party to have them autographed.

SWAP SHOP IN ELKHART

A new feature of the AMIS meetings in Elkhart will be the informal, on-going Swap Shop, located in the Society's hospitality room at the Quality Hotel. Members wanting to swap or just show instruments and related ephemera from their own collections are encouraged to do so. Tables will also be available for the free distribution of handouts and flyers on a first-come, first-served basis. Anyone wishing to reserve table space should contact Margaret Banks, Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069.

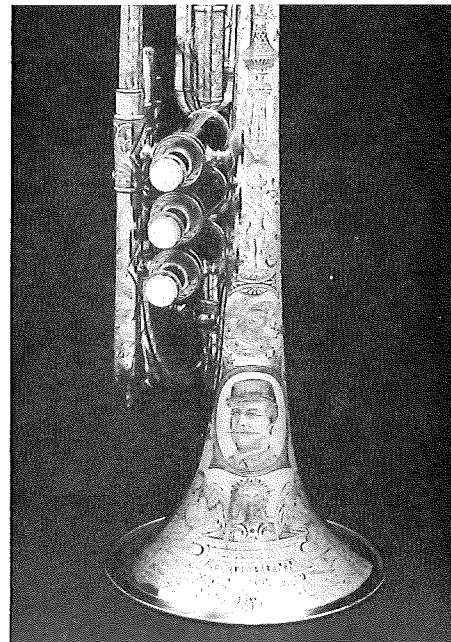
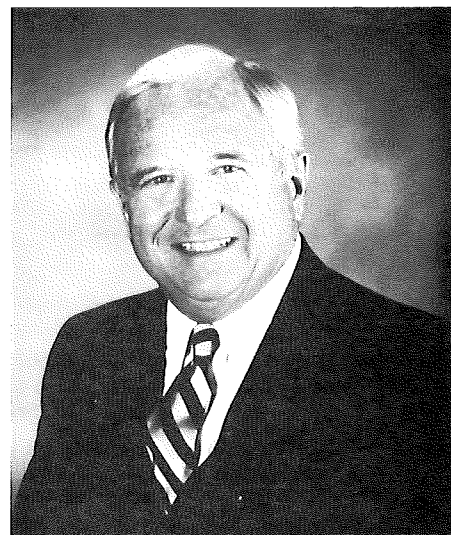


Photo by Simon Spicer

Detail of a cornet from the Greenleaf Collection at the Interlochen Arts Academy that was built by C. G. Conn about 1886 for Patrick Gilmore, a famous bandmaster of the day. It was lavishly engraved—including Gilmore's portrait—by James H. (Jake) Gardner, Conn's first master engraver, and is featured in the exhibition, *Elkhart's Brass Roots*.



Courtesy of William F. Ludwig, Jr.

William F. Ludwig, Jr., former president of Ludwig Industries and a co-founder, with his father, of the W. F. Ludwig Drum Company in Chicago in 1937, is one of the individuals who will make a special presentation at the AMIS meetings in Elkhart, May 18-22.

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.

BOOK REVIEWS

Stewart Pollens. *The Violin Forms of Antonio Stradivari*. London: Peter Biddulph, 1992. 96 p., with 40 full-size plates (8 of which are fold-outs) and 15 figures. ISBN 0-9520109-0-9. \$250, plus \$12.50 shipping. Order from Biddulph Recordings & Publishing, 35 St. George Street, Hanover Square, London W1R 9FA, England.

Those of us fortunate enough to be in Cremona in 1987 for the once-in-a-lifetime exhibition, *Capolavori di Antonio Stradivari* (Masterpieces of Antonio Stradivari), held in the Palazzo Comunale (City Hall) to mark the 250th anniversary of the death of the famous Italian master (see *AMIS Newsletter*, Vol. XVI, No. 3 [October 1987], pp. 1-4), also had the opportunity to visit Il Museo Stradivariano di Cremona (the Stradivari Museum) and to purchase the Museum's newly published catalog of that title, written by Andrea Mosconi and Carlo Torresani (Milan: Electa, 1987).

Contrary to what one might suppose, the Museum contains no instruments by the great maker—the Strad violin of 1715 (the “Cremonese”), owned by the City of Cremona, is normally exhibited, along with the City's other instruments (an Andrea Amati of 1566, a Nicolò Amati of 1658, a Giuseppe Guarneri of 1689, and a Guarneri del Gesù of 1734) in the Palazzo Comunale—but, instead, is a repository for approximately 700 of Stradivari's drawings, forms, patterns, and templates, as well as numerous designs for bows, coats of arms, decorative inlays, and fittings.

Now, in this expensive, but wonderfully produced, oversize (it measures 13½ x 17¼ inches) book, published by Peter Biddulph of London (and superbly printed and bound, as one might expect, by Stinehour Press of Lunenburg, Vermont), Stewart Pollens, Associate Conservator at the Metropolitan Museum of Art in New York (where he gave a public lecture about the violin forms of Stradivari on October 15) and a frequent writer and photographer of violins for *The Strad* in London, closely examines forty wood forms, paper patterns, templates, a drawing, and neck and scroll patterns, thirty-four of them from the Cremona museum, the other six from the Musée Instrumental du Conservatoire National Supérieur de Musique in Paris. All of them, photographed by Pollens, are reproduced full-size.

The possible use of geometry and numerical proportions in designing musical instruments of the 16th, 17th, and 18th centuries, emulating processes followed by European architects and painters of the time, has long fascinated many who study the history and development of musical instruments. Recent studies have included *Geometry, Proportion and the Art of Lutherie* by Kevin Coates (Oxford University Press, 1985) and, across a wider spectrum, *Musikinstrumentenbau, 15.-19. Jahrhundert: Kunst-Handwerk-Entwurf* by Herbert Heyde (Leipzig: VEB Deutscher Verlag, 1986), a senior scholar of broad interests who remains intrigued by such questions.

Pollens concludes, however, based on his study of the surviving forms, patterns, and templates of Stradivari—the most comprehensive collection of violin-making artifacts to have survived from the 18th century—that Stradivari, at least, did not rigidly adhere to simple ratios nor to major divisions of the Cremonese *braccio* (the local standard of

measurement, probably 483 mm, although even that remains a point of contention).

According to Pollens, the dimensions of the forms do not reduce to simple ratios; Stradivari did not employ a fixed system of proportion in designing his instruments; and, because few construction marks—scribe lines, center points, and compass arcs—survive on the forms and patterns, it is unlikely that the designs were drafted in a formal way.

With care and precision, Pollens demonstrates that “many of the forms are elongated, shortened, or otherwise altered versions of pre-existing forms, indicating that Stradivari was willing to disturb previously established proportions to effect a new ideal. The variations in dimensions and proportions of the violin forms—coupled with the lack of geometric construction marks—provide convincing evidence of Stradivari's pragmatic method of design.” His is a compelling argument.

For those interested in collecting, Pollens also provides an intriguing look at the on-going survival of Stradivari's workshop materials, most of which were purchased by Count Ignazio Alessandro Cozio di Salabue from Stradivari's heirs in 1775-76, including discrepancies between the forms that can be seen in photographs from 1930, when the items first went on exhibit in Cremona, and what is listed in the 1987 catalog.

Whether or not one agrees with all of the conclusions that Pollens makes, this book is a splendid example of the thorough, focused, carefully documented kind of work of which the study of musical instruments needs much more. Anybody with a serious interest in bowed stringed instruments must buy a copy.

— André P. Larson

Martha N. Clincksale. *Makers of the Piano 1700-1820*. Oxford: Oxford University Press, 1993. 403 p. ISBN 0-19-816323-1. \$68.

Martha Clincksale's *Makers of the Piano 1700-1820* is modelled on Donald Boalch's *Makers of the Harpsichord and Clavichord 1440-1840* (London, 1956; 2nd edition, Oxford University Press, 1974), a standard work, still very useful, that is now being revised for a third edition by Charles Mould; and, although there are many more surviving pianos than harpsichords and clavichords, Clincksale has tackled the task of tracking down some 900 makers and 4,000 pianos with considerable vigor.

The third sentence of the introduction runs as follows: “The 1720 Cristofori in the Metropolitan Museum in New York has long been thought to be the earliest extant piano; however, a rumor that an even older instrument may have surfaced has set our parameters further into the past.” With this unfortunate sentence, the early history of the piano is dealt with and the tone of the book is set. Certainly, there is no place for rumor in an objective and standard work; and, if the “rumor” is a reference to the article by Stewart Pollens, “The Bonafinis Spinnet: An Early Harpsichord Converted into a Tangent Piano” (*Journal of the American Musical Instrument Society*, Vol. 13, 1987, pp. 5-22), this is no way to refer to an important, thoughtful article.

The introduction would have been the place to provide a concise summary of the early history of the piano. Instead, there is a mixture of personal opinion and flights of the imagination. The introduction would also have been the place briefly to discuss the existing literature about the early piano, yet there is no

mention made of classic works, such as Rosamund Harding's *The Pianoforte: Its History Traced to the Great Exhibition of 1851* (Cambridge, 1933) nor of the detailed research of such modern writers as Alfons Huber, Stewart Pollens, and Konstantin Restle. Instead, we are told of the writers about instruments who “glow with special gifts in the art of description,” likening them to poets, architects, and engineers. For the study of musical instruments, we do not need poets, engineers and architects. We need research workers whose aim is objectively to describe and analyze. *Makers of the Piano 1700-1820* falls short of this aim.

In the introduction, the aim of the book is summed up as follows: “Although the instruments themselves are emphasized in this book . . . the men and women who made them are listed with as many details about their lives and work as are obtainable. The book is organized alphabetically by the makers' names . . . In addition, a chronological number has been assigned to each of the existent pianos”. In reality, however, it would be impossible to give as many details about the lives of approximately 900 piano makers as are available and, of course, the attempt fails; to give a trivial instance, that Ignatz Kober was a pupil of Franz Xaver Christoph is not mentioned, although this fact has been published. But, far more important information has been omitted; for instance, the entries for Gottfried Silbermann make no reference to the contents of the definitive article by Stewart Pollens, “Gottfried Silbermann's Pianos,” in *The Organ Yearbook*, Vol. 17 (1986), pp. 103-121.

The book bristles with errors of minor detail. Cristofori was not associated with Grand Duke Ferdinand de' Medici, but with *Prince* Ferdinand. To describe Cristofori as an “inveterate tinker” is most disrespectful to Cristofori, to the serious reader, and to the spirit of objective writing. The naturals of the 1720 Cristofori piano are described as chestnut, but they are of boxwood. Or does “naturals” refer to key levers, rather than key covers? The naturals of the 1722 Cristofori are described as Brown wood, but they, too, are of boxwood. Such errors are legion.

The problem of dating pianos calls into question the title of the book and, by implication, its contents. Most Viennese pianos are not dated. How do we know why a Viennese piano has not been included? Is it because it is not known to Clincksale or because she considers the piano to be dated after 1820? In the entry about Conrad Graf, we read, “Most of Graf's pianos are dated beyond the scope of this book; therefore, only his earliest pianos are listed here.” Yet, a piano by Johann Fritz (8) is firmly dated 1823. Is the cut-off date of manufacture for an instrument 1820 or is it not? Surely, it would have been better to include all pianos of each of the makers. The cut-off date would then have had to refer to the makers, as the title of the book ambiguously suggests, rather than the pianos, as the contents of the book equivocally imply.

The dating of Viennese pianos is no mean problem. Under the entry, Gabriel Anton Walter, she writes: “Latham (“Alternatives to the Modern Piano for the Performance of Mozart,” *Jaarboek Haags Gemeentemuseum*, 1991, pp. 41-57) has reminded us that the compass [of the keyboard] cannot be a reliable indicator for dating an early piano. He has suggested a logical method for at least starting the precarious process and it has been consulted for this study.”

To quote from the source to which Clinkscale refers: "It is rather the technical specifications of instruments, such as their string lengths and bridge sizes, that offer information which can help us trace the chronology of the early 'Viennese' piano." That statement presents not "a logical method," but only a suggestion for the sort of criteria that should be used for setting up a logical method. Without mentioning that criteria, Clinkscale goes on to give the Walter pianos in a chronological order that pays no heed to the string lengths of the instruments or to any other suggested criteria.

Meanwhile, earlier in the same entry, she says, "He [Latcham] points out . . . that most Walter pianos in mahogany have white naturals, while those . . . of European fruitwoods have black naturals." What actually was pointed out was that *all* mahogany veneered pianos by Walter have white naturals and that those veneered in *indigenous* European woods, such as yew and walnut—neither of which are called fruitwoods—have black naturals. Additionally, after about 1812 all Viennese instruments had white naturals.

Under the entry for Ferdinand Hofmann, one reads "Dates, descriptions, and measurements of the Hofmann pianos are all derived from Latcham, who notes that Hofmann serial numbers are whimsical, to say the least . . ." While noting that the numbers found on Hofmann's pianos cannot be serial numbers, there was never a presumption that Hofmann was whimsical; and, in any case, Clinkscale does not list the pianos by Hofmann in the suggested order of dates. The date, ca. 1810, for a Leipzig square (20) came probably from Hubert Henkel; the suggested date was 1785-1800. In fact, the Hofmann pianos are not even ordered by the dates Clinkscale uses: one (13) is dated "1790-1810," the next (14) is "1785-1800."

The inaccuracy with which one is cited by Clinkscale is not only personally distressing, but misleading for the reader. Furthermore, such inaccuracies with regard to the information sent to Clinkscale and to the sources she used are by no means limited to the work of this reviewer. Other contributors have expressed similar grief. Many entries sent to Clinkscale were probably written in German. Some of the translations indicate an insufficient grasp of the language. The word "cover," used in the description of a grand piano by G.A. Walter (3), was probably received as "*Deckel*," which, in this context, of course, means lid. In a similar way, the probable words, "*Auslösung fehlt*," are translated in a description of a square piano by J. M. Schmahl (6) as "no escapement (missing)," which implies that an escapement was or should be there, rather than that it is simply lacking. In the introduction, the *Flügel* is said to be "the predecessor of the grand [piano]" and in the glossary, *Flügel* is given as German for grand piano. But the word, *Flügel*, was usually used to mean a harpsichord—to *distinguish* it from the piano—at the end of the eighteenth century.

Not only are the descriptions of the builders and the dates of the instruments unreliable. The sounding length of the c2 string of each instrument is given, but which c2 string: long, middle, short, or average? It is also not clear if account has been taken of wrestplank distortion. This can make a critical difference of up to 7mm. to the length of c2. The case measurements are too loosely defined to be of use. One is not told if the case lengths of the grand pianos, for instance, include or exclude moldings, but simply given the vague definition:

"Measurement of grand from its keyboard end to its tail . . ."

The pianos of Johann Andreas Stein are incorrectly dated, according to information that has long been available. The entry for a Stein (1) ends with the words, "[false attribution]." No explanation is given for this false assertion. There is confusion in the words used to describe actions. Stein's action is variously described as "German, [or Viennese] *Prellmechanik*", "Viennese, or German [*Prellmechanik*]", "German *Prellmechanik* with fruitwood kapsels", and so on. In the glossary the following entries are given: "German action, see *Prellzungenmechanik*"; "*Prellzungenmechanik* without checks, see *Prellmechanik*"; "*Prellmechanik*, German term for a primitive action in which the hammerheads face the keyboard and are hinged to kapsels; without checks or escapement." The errors here are too gross to be detailed. Suffice it to say that the net result is that the actions of the pianos of Stein are thus described in some of the entries as having no escapement mechanism, at least according to the definitions given in the glossary. The same sort of confusion surrounds the *Stoßmechanik*. Clinkscale has little grasp either of the German terminology involved or of the differences between the various types of piano action so clearly described and illustrated by Rosamund Harding.

Other entries in the glossary illustrate more misunderstanding. The moderator stop is defined as "a hand stop or knee lever which moves a batten or rail with attached strips of leather or wool cloth tongues . . . [which] intervene between hammer and string . . . creating a soft effect. The tongues were often of graduated thickness, enabling the player to create an even more muted effect by pressing harder against the knee levers." However, moderators are often operated by pedals. Moderators do not have tongues each of graduated thickness, although there often are two tongues for each note, a shorter one under the top, longer one. There are two possibilities, piano and pianissimo, obtained in some instances by using two different pedals or in others by pressing harder on a single pedal.

The moderator is not some rare register, making such a mistake understandable. Probably half the pianos in the book have moderators. One could also guess which types of instruments have them. The important point is that exact answers to such interesting questions could easily be answered by using a data base. The praises of the computer are sung, yet the possibilities of that tool have been used in this book only to the extent of placing the makers of the piano in alphabetical order. No analysis of the data has been done.

Only a few of the mistakes noticed in this book have been mentioned. In general, the information given is unreliable. All data must be checked before being used for almost any purpose. The primary question provoked by the book is whether it provides a basis for improvement; i.e., a new corrected edition. The answer must be a negative one. This will be regretted by all those who contributed to the book and by those who so eagerly awaited it. It is difficult to believe that Oxford University Press could have allowed its publication.

Any attempt to produce such a book again would have to jettison the old and start afresh. Such a new start would require the direct contribution of several persons, experts in their fields, to a data base. They would need to define their aims clearly, seek out accurate data, and present that data in as objective a

manner as possible, with an absolute minimum of personal interpretation. At the same time, it would be worthwhile to present the book as a true data base, on disk, as well as in printed form. At least this much is now clear.

— Michael Latcham

(Another review of Clinkscale's book, written by Michael Cole, a maker of harpsichords and fortepianos in Cheltenham, England, appeared in *FoMRHI Quarterly*, No. 73 [October 1993], pp. 16-20ff. Scott Paterson mentions the book in *Continuo*, Vol. 18, No. 1 (February 1994), p. 31. A review by John Koster will appear in a forthcoming issue of *Notes*, the quarterly journal of the Music Library Association. —Ed.)

Briefly:

David Woodrow. **The Shape of Stradivari Violins: Proportions in the Forms and Violins of Antonio Stradivari** (Technical Studies in the Arts of Musical Instrument Making). Oxford: Taynton Press, 1991. ISBN 1-870952-01-4. 84 p. Limited edition of 500 copies, ca. \$40.

A highly personal look at the possible use of proportions in the forms and violins of Stradivari, filled with tables of measurements, graphs, ratio profiles, and drawings, by an author who says, "if you want me to tell you what is the truth about these forms, all I can honestly do is to say as clearly as I can what story I have invented and how much it seems to fit. Now, if you can see more clearly than I the implications of what I have invented, then I should be grateful for the view and we shall have helped each other along the road." More food for thought!

Ronald G. Newton. **Organa Cantuariensia: Organs in Canterbury, New Zealand, 1850-1885** (The Canterbury Series of Bibliographies, Catalogues, and Source Documents in Music, No. 6). Christchurch: School of Music, University of Canterbury, 1991. ISBN 0-908718-03-9. Paper, xx, 444 p., with 40 plates, 14 in color. U.S. \$24, incl. postage.

The colonial province of Canterbury on the east side of the South Island of New Zealand is said by Ronald Newton to be "one of the last major programmes of cultural transplantation" and "arguably one of the most successful attempts of the Old World to replicate itself in the New," and this book is the first systematic listing of the pipe organs built in, or brought into, the province from the beginning of settlement in the middle of the 19th century to 1885. Anyone interested in knowing the whereabouts of organs around the world will find this documentary study invaluable.

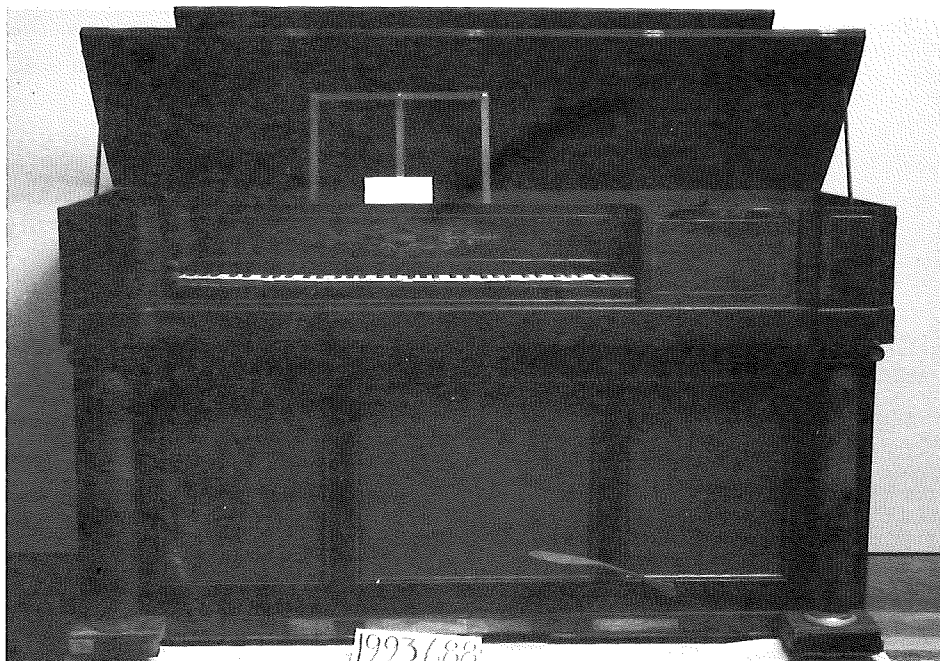
ST. PAUL CONCERTS SET AT SCHUBERT CLUB

The Schubert Club Musical Instrument Museum in St. Paul, Minnesota, has scheduled several concerts in March and April:

March 8	John Gibbons, harpsichord
April 14	Randall Love, fortepiano
April 16	Don Angle, harpsichord
April 24	The Jefferson Chamber Players

For ticket information, call 612-292-3268.

MFA ACQUIRES BABCOCK "ORGANIZED PIANO"



Courtesy of Museum of Fine Arts, Boston

Among the interesting instruments acquired by the Museum of Fine Arts in Boston in the past couple of years (see list elsewhere in this *Newsletter*), special mention should be made of a rare "organized piano," shown above in an accession photo taken when the instrument arrived at the Museum in November.

It consists of a square piano made by the noted Boston maker, Alpheus Babcock (1785-1842), resting on a case containing a three-rank pipe organ. Although not yet determined conclusively, the organ component likely was made by William Goodrich (1777-1833), New England's first native-born organ builder and a former partner of Babcock. An 1834 biography of Goodrich cites three specific instances where he had "organized" a piano, the latest being for Caleb Eddy of Boston in 1828 or 1829, using a Babcock piano in particular. Although the provenance of the MFA instrument can not easily be traced, the rarity of such instruments suggests that it could well be the one made for Eddy.

According to Darcy Kuronen, Curatorial

Assistant with the Museum's Collection of Musical Instruments, the discovery of a combined piano/organ by an American maker is truly exciting, but the piano portion alone is highly significant because it employs a rare example of Babcock's one-piece, cast-iron frame, patented in 1825. Previously, only one Babcock piano with that feature had been known, an instrument made between 1832 and 1837 during his employment at William Swift's Piano Forte Manufactory in Philadelphia (Smithsonian Institution, No. 315,690). The layout of the frame in the MFA Boston piano differs considerably and appears to reflect an earlier design.

Although it has suffered both cosmetically and mechanically from lengthy storage in an out-building in New Hampshire, nearly all essential components are present. It is hoped that the casework eventually will be restored, but the musical portions will most likely remain untouched for the close examination of scholars. Kuronen plans to write an article about the instrument.

CIMCIM TO MEET IN ENGLAND, SCOTLAND

Curators from around the world will converge on Oxford, London, and Edinburgh, June 1-9, for the 1994 meetings of the International Committee of Musical Instrument Museums and Collections (CIMCIM) of the International Council of Museums (ICOM). The business sessions will be held in London at the Royal College of Music (this year celebrating the centenary of its building and the donation of the Donaldson Collection) and in Edinburgh, jointly hosted by the National Museums of Scotland and the University of Edinburgh. The University's Faculty of Music is also celebrating its centenary this year.

Participants will focus on documentation and training, both matters of current concern. Recent CIMCIM publications have dealt with conservation and access to instruments in

museums; a document about training musical instrument conservators and the papers of last year's meeting in Antwerp, dealing with copies of historic instruments, are in press. Such documents are prepared by CIMCIM's working groups.

Formal business will be enlivened by a series of visits, starting with a pre-meeting visit to Oxford, where participants will visit the new Pitt Rivers instrument gallery, the Ashmolean Museum, and the Bate Collection.

In London, visits will be made to the Royal College of Music to see the Museum of Instruments, Department of Portraits and Performance History, and the Donaldson Room, and to the Horniman Museum to see the new Music Room (a new permanent exhibition with touch-screen units) and the Ranger's House (English Heritage property housing the Dolmetsch Collection). En route from London to Edinburgh, participants will visit the Chantry Bagpipe Museum at Morpeth. Visits in Scotland will

include the Edinburgh University Collection of Historic Musical Instruments at Reid Concert Hall, the University's Russell Collection of keyboard instruments at St. Cecilia's Hall, and, in Glasgow, the Pollock House and the Burrell Collection.

Following the CIMCIM meetings is a weekend symposium (June 10-13), organized by the Galpin Society and the Historic Brass Society, where scholars will read papers about historic brass and keyboard instruments.

Non-members of CIMCIM interested in any of the meetings should contact AMIS members, Arnold Myers, Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, Edinburgh EH8 9AG, Scotland, or Margaret Birley, The Horniman Museum, 100 London Road, Forest Hill, SE23 3PQ London, England.

To become a voting member of ICOM and CIMCIM, U.S. members of AMIS should send a check for \$65.00 (\$10 for AAM/ICOM service fee and \$55 for ICOM annual membership) to AAM/ICOM, American Association of Museums, P.O. Box 33399, Washington, DC 20033. Be sure to mention that you are an AMIS member.

To subscribe to CIMCIM publications, send a check for \$15 to CIMCIM, Robert Barclay, Secretary/Treasurer, c/o Canadian Conservation Institute, 1030 Innes, Ottawa, Ontario, K1A 0E8 Canada.

IN MEMORIAM

Stuart Caplin
1918-1994

Stuart Caplin was born in Manhattan on May 16, 1918. He grew up in Mount Vernon, New York, attended the Fieldston School, and graduated from Yale University in 1940. He went to work at Union Card and Paper Company, founded by his father at the beginning of the 20th century, from which he retired as President in 1979.

Stuart had a broad knowledge of classical music, ranging from orchestral works to chamber music, opera, and the solo repertoire. His chosen instrument was the viola. He loved to play chamber music and enjoyed frequent sessions of music-making in his home. His wife, Lillian, an accomplished pianist, not only provided midnight repasts, but was permitted to play one major piano quartet or quintet per session.

When he retired from Union Card and Paper Company, he and Lillian jointly founded The Center for Musical Antiquities. Lillian plans to continue the business at the same address in New York City. In addition to Lillian, Stuart is survived by three children and three grandchildren.

Many of us remember Stuart best, whether it was in his New York apartment or when he traveled to Vermillion for the 1986 AMIS meetings, riding around on the little scooter that was his mode of transportation. A shrewd businessman, who loved to talk about instruments, catalogs, and musical ephemera, he and Lillian served a wide network of collectors and performers. We will miss him.

— André P. Larson

**AMIS meets in Elkhart,
Indiana, May 18-22, 1994!**

1993 ACQUISITIONS AT SHRINE TO MUSIC MUSEUM



No. 5581. Guitar by Antoine Aubry, Mirecourt, France, 1779. Macassar ebony and applewood sides and back, with inlaid mother-of-pearl, tortoiseshell, ebony, and ivory, all indicative of an expensive commission. Rawlins Fund.

(This is another in a series of lists designed to keep the membership informed of instruments acquired by major institutions that might be of interest for research. -Ed.)

Musical instruments acquired by The Shrine to Music Museum at the University of South Dakota in Vermillion in 1993, according to André P. Larson, Director, are as follows:

- No. 5442. Post horn in E-flat, United States, ca. 1970.
 No. 5443. Coach horn in F, United States, ca. 1970.
 No. 5447. Pocket cornet in B-flat (HP) by Kühnl & Hoyer, Markt Erlbach, West Germany, ca. 1963-67.
 No. 5448. Pocket cornet in B-flat (HP) by Hakam Din & Sons, Sial Kot, Pakistan, ca. 1970.
 No. 5449. Coach horn, United States, ca. 1935. Distributed by Lyon & Healy, Chicago. Gabriel model.
 No. 5459. Trumpet in B-flat/A (HP/LP) by Art Musical Instruments Inc., Elkhart, Indiana, ca. 1932-1937. American Triumph.
 No. 5463. Clarinet in B-flat (HP) by Buffet Crampon & Cie, Paris, ca. 1910. Albert system.
 No. 5465. Clarinet in B-flat by Couesnon & Cie, Paris, ca. 1920-1930. Lafayette line. Albert system.
 Nos. 5467-68. Clarinets in B-flat by Fernand Chapelain, La Couture, France, ca. 1920-1930. Albert system.
 No. 5469. Clarinet in B-flat by H. N. White Company, Cleveland, ca. 1929. Silver King.
 No. 5471. Clarinet in B-flat by Henri Farny, Paris, ca. 1900-1920. Albert system.
 No. 5473. Clarinet in B-flat by Cundy-Bettoney, Boston, ca. 1920-1930. Boston Wonder. Albert system.
 No. 5474. Trumpet in B-flat by Pan American, Elkhart, ca. 1940. Cavalier model 94-B.
 No. 5475. Cornet in B-flat/A by Pan American, Elkhart, ca. 1928.
 No. 5476. Cornet in B-flat/A by Pan American, Elkhart, ca. 1950-1954. Model 56-A.
 No. 5477. Cornet in B-flat/A by Pan American, Elkhart, ca. 1948-1950.
 No. 5478. Cornet in B-flat/A by Pan American, Elkhart, ca. 1930.
 No. 5479. Trombone in B-flat by Pan American, Elkhart, ca. 1920-1935.
 No. 5480. Baritone in B-flat by Pan American, Elkhart, ca. 1925-1927. Model 40-I.
 No. 5481. Clarinet in B-flat by Pan American, Elkhart, ca. 1953-1956. Model 62-N.
 No. 5482. Clarinet in B-flat by Pan American, Elkhart, ca. 1935. Model 72-N.
 No. 5483. Clarinet in B-flat by Pan American, Elkhart, ca. 1927-1930.



Photos by Simon Speier

- No. 5484. Clarinet in B-flat by Pan American, Elkhart, ca. 1940-1950. Mint condition, never played.
 No. 5485. Clarinet in B-flat by Pan American, Elkhart, ca. 1951-1954. Model 58-N.
 No. 5486. Clarinet in B-flat by Pan American, Elkhart, ca. 1951-1954.
 No. 5487. Flute in D by Pan American, Elkhart, ca. 1925. Model 70-O.
 No. 5488. Whistle, United States, ca. 1900-1935. Uses water to produce sound of warbling bird. Used by Lennox, South Dakota, City Band.
 No. 5489. Trumpet in B-flat, "Metro," United States, ca. 1960-1970.
 No. 5490. Trumpet in B-flat, "Belmont," United States, ca. 1960-1970.
 No. 5491. Cornet in B-flat/A, "Henri Gautier," France, ca. 1920.
 No. 5492. Pipe organ by Reuter Organ Company, Lawrence, Kansas, 1927-1928. Theatre organ. Originally built for the Lyric Theatre, New Ulm, Minnesota.
 No. 5493. Parade drum by Ludwig Drum Co., Chicago, ca. 1966-1968.
 No. 5494. Alto saxophone by Selmer, New York, ca. 1922-1927. Used by Peter H. Brouwer, Royal Holland Bell Ringers.
 No. 5495. Snare drum by Ludwig and Ludwig, Chicago, ca. 1909-1929. Used at St. Mary Academy, Dell Rapids, South Dakota.
 No. 5496. Alto horn in E-flat, Bohemia, ca. 1910. Henry Gaudet stencil.
 No. 5497. Flute, Germany, ca. 1900. Meyer system.
 No. 5498. Flute, Togo, West Africa, ca. 1950. Ex. coll.: Lorell Sorensen, Flandreau, South Dakota.
 No. 5499. Cornet in E-flat by Henry Pouisson, Paris, ca. 1878. Distributed by W. J. Dyer & Brother, Faribault and Mankato, Minnesota. Purchased in Augusta, Maine, by S. C. W. Hall, who came to Britton, Dakota Territory, in 1878, where he organized his own band.
 No. 5500. Harmonica by M. Hohner, Trossingen, Germany, ca. 1931-1933. Trumpet Call model. Five brass bell amplifiers.
 No. 5503. Flute by Henry Dubois, Paris, ca. 1932. Distributed by Continental Music Company, Chicago, a division of C. G. Conn Ltd.
 No. 5504. Flute, Italy, ca. 1950-1960. Distributed by Getzen, Elkhorn, Wisconsin.
 No. 5505. Flute by Pan American, Elkhart, ca. 1930-1940. Model 68-O.
 No. 5507. Flute by Gottlieb Streitwolf, Göttingen, Germany, ca. 1820-1830. Four keys. Ex. coll.: Gordon Kloke, Waukesha, Wisconsin.
 No. 5508. Flute by Firth & Hall, New York, ca. 1821-1832. Eight keys. Ex. coll.: Gordon Kloke.
 No. 5509. Cornet in E-flat (HP) by Isaac Fiske, Worcester, Massachusetts, ca. 1870. Ex. coll.: Gordon Kloke. Board of Trustees.
 No. 5510. Tenor horn in B-flat (HP) by Moses Slater, New

York, ca. 1865-1871. Over-the-shoulder model. Ex. coll.: Gordon Kloke.

No. 5511. Tuba in E-flat (HP) by Slater & Martin, New York, 1868-1871. Ex. coll.: Gordon Kloke.

No. 5512. Whistle, baby cry, United States, ca. 1915-1930. Used by Lennox, South Dakota, City Band.

No. 5517. Clarinet in C, France, ca. 1950-1960. Supertone line, distributed by Sears Roebuck, Chicago.

No. 5518. Clarinet in B-flat by F. Barbier, Paris, ca. 1910. Played in the Luther College, Iowa, Band, in the early 1920's.

No. 5523. Fife in C, United States, ca. 1920-1940. Metal.
 No. 5524. Piccolo in D-flat by C. G. Conn Ltd., Elkhart, ca. 1920-1924. New Wonder model 6-P.

No. 5525. Oboe by Pan American, Elkhart, ca. 1940. Model 52-Q.

No. 5529. Triangle, ca. 1900-1920.

No. 5533. Tonette, "Swanson," United States, ca. 1960-1970.

No. 5534. Jew's harp, Molln, Austria, ca. 1960-1970.

No. 5535. Jew's harp, England, ca. 1960-1970.

No. 5537. Double bass bow, ca. 1920-1930.

No. 5538. Keyed bugle, United States, ca. 1850-1860. Eight keys. Said to have been played before the Civil War by the first African-American band leader in Frederick, Maryland. Ex. coll.: Robert Hazen, Washington, D.C.

No. 5539. Keyed bugle, Markneukirchen, Germany, ca. 1840-1850. Six keys. Ex. coll.: Robert Hazen.

No. 5540. Bones, United States, ca. 1950-1970. Joe Birl Rhythm Bones.

Nos. 5541-5542. Pairs of claves by Zim Gar Musical Instruments, Mexico, ca. 1950-1965. In original packaging, unused.

Nos. 5543-5546. Jingle rattles, United States, ca. 1950-1965.

No. 5548. Combination jingle rattle, vessel rattle, and scraper, Japan, ca. 1960-1975.

No. 5549. Kazoo, United States, ca. 1960-1970. Submarine style.

No. 5550. Toy fife by Trophy Products, Cleveland, ca. 1970-1980. Piper model.

No. 5551. Duck quack, United States, ca. 1910-1930.

No. 5552. Toy fife, "Generation," Great Britain, ca. 1960-1980.

No. 5553. Whistle, "Bugle Boy," United States, ca. 1940-1950.

Nos. 5554-5555. Toy trumpets by Trophy Products, Cleveland, ca. 1950-1960.

No. 5558. Toy clarinet by Proll Toys, Inc., Newark, New Jersey, ca. 1945-1950.

No. 5559. Playasax (saxophone-shaped player harmonica) by Q-R-S DeVry Corp., Chicago, ca. 1920-1935.

No. 5560. Cornet in B-flat/A (HP/LP) by C. G. Conn, Elkhart and Worcester, ca. 1897. New York Wonder.

No. 5561. Dobachi or kin (bowl gong), Japan, ca. 1870.

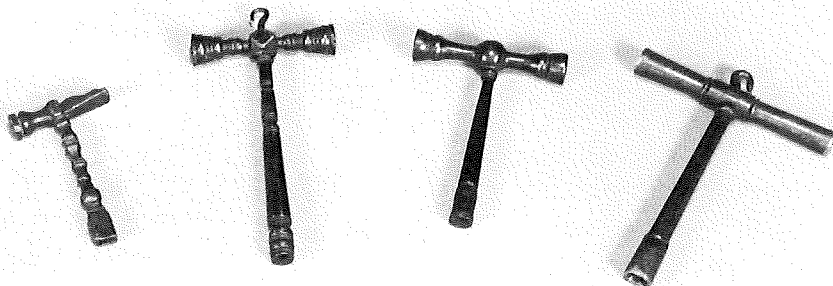
No. 5562. Alto horn in E-flat by C. G. Conn Ltd., Elkhart, ca. 1917. New Invention line.

No. 5563. Alto saxophone in E-flat by C. G. Conn Ltd., Elkhart, ca. 1942-43. Model 6-M.



Photo by Simon Speier

No. 5561. Dobachi (bowl gong), Japan, ca. 1870. Bronze bowl sits on a blue cushion. Wooden stand, red lacquer with gilt trim, decorated with bronze plaques. Everist Fund.



Four of a number of harpsichord and early piano tuning hammers from the 17th and 18th centuries that were acquired by The Shrine to Music Museum in 1993.

Photo by Simon Spicer

No. 5564. French horn in F/E-flat/D by C. G. Conn Ltd., Elkhart, ca. 1923. New Wonder line.

No. 5568. Toy whistle, ca. 1980. Pickle shape. Distributed by Burger King.

No. 5569. Ocarina, "Jugarina," United States, ca. 1940-1960.

No. 5570. Whistle, United States, ca. 1960-1975. Beer mug shape. Inscribed, "Wet Your Whistle, Whistle For Your Beer."

No. 5571. Turkey call, United States, ca. 1970-1980.

No. 5572. Bones, United States, ca. 1960-1970.

No. 5573. Harmonica in G by M. Hohner, Trossingen, ca. 1950-1960. Marine Band model no. 1896.

No. 5574. Harmonica in B-flat by M. Hohner, Trossingen, ca. 1940-1960. Old Standby model no. 34B.

No. 5578. Miniature harmonica, Japan, ca. 1935-1940.

No. 5579. Cornet in B-flat/A by Frank Holton, Elkhorn, 1923. Holton-Clarke model.

No. 5580. Robah, Pamir mountains of south-central Asia (now Tadjikistan, a republic formerly part of the Union of Soviet Socialist Republics, bordering on China to the east and Afghanistan to the south), ca. 1650.

No. 5581. Guitar by Antoine Aubry, Mirecourt, France, 1779. Five double courses. Macassar ebony and applewood sides and back; inlaid mother-of-pearl, tortoiseshell, ebony, and ivory.

No. 5582. Violin, France, ca. 1870-1900. Gasparo da Salò model.

No. 5583. Violin by Giovanni Petroni, Cremona, 1817.

No. 5584. Orchestra bells by J. C. Deagan, Chicago, ca. 1919.

No. 5585. Tenor saxophone by W. J. Gronert, Elkhart, ca. 1912-1917. Elkhart Triumph.

No. 5586. American reed organ by Clough & Warren, Detroit, ca. 1887.

No. 5587. Violin marked Grand Gerard, ca. 1800-1870.

No. 5620. Viola by Lothar Meisel, Lakewood, Ohio, 1955. Lionel Tertis model.

No. 5621. Viola by Lothar Meisel, Lakewood, Ohio, 1956. Revised Lionel Tertis model.

No. 5627. Bassoon by Gilles Lot, Paris, 1752-1772. 5 keys.

No. 5628. Mezzo-soprano saxophone in F by C. G. Conn Ltd., Elkhart, ca. 1928. New Wonder model 24-M. Ex. coll.: Fred Starr, Oberlin, Ohio.

No. 5643. Violin attributed to workshop of Louis Löwenthal, Berlin, ca. 1890-1910. Brought from Berlin to Hoskins, Nebraska, by Paul Ohm, jeweler.

No. 5644. Violin, ca. 1890-1910. Vuillaume model.

No. 5645. Violin by Lester R. Brueckner, Ocean Park, Washington, 1981. Stradivari model.

No. 5646. Violin by Lester R. Brueckner, Ocean Park, Washington, 1983. Guarneri model. Back, ribs, neck, scroll of myrtle wood.

No. 5647. Violin labelled Santo Ballarini, Rimini, Italy, ca. 1780. Ex. coll.: Judge E. G. Smith, Yankton, South Dakota.

No. 5648. Tamboril (cylindrical drum), Salaca people, Cuena, south of Quito, Ecuador, ca. 1900-1925. Collected in the field in 1969 by Jack Abell.

No. 5649. Zheng (half-tube zither) by Shanghai National Instrument Factory, Shanghai, China, 1975. Distributed by Yuet Wah Music Company, Hong Kong. Twenty-one strings.

Latticework panels depict pairs of birds flying over a shell-strewn shore beneath a sunlit sky with stylized clouds.

No. 5650. Train whistle, United States, ca. 1940-1960. Used by Lennox, South Dakota, City Band.

No. 5651. Frog snapper, ca. 1950-1970. Used by Lennox City Band.

No. 5652. Cymbal by Zenjian. Used by Lennox City Band.

No. 5653. Tambourine. Duplex brand. Used by Lennox City Band.

No. 5654. Trumpet in B-flat/A by C. G. Conn Ltd., Elkhart, ca. 1929. New Era model 58-B. Gold-plated, heavily engraved. Ex. coll.: Charles B. Olson, Anoka, Minnesota.

No. 5655. Triola (mechanical player zither), Germany, ca. 1919-1930. Seven paper rolls.

No. 5656. Tuba in BB-flat by J. W. York & Sons, Grand Rapids, Michigan, ca. 1913-1920. Used by Harrold, South Dakota, Schools.

No. 5657. Grand piano by Ferdinand Hofmann, Vienna, ca. 1795. FF to *g...* (63 notes). Viennese action. One knee lever; dampers. One hand stop; moderator. Case veneered in cherry; nameboard inlaid with walnut, yew, tulipwood; ebony-covered naturals and bone-covered sharps.



No. 5627. Bassoon by Gilles Lot, Paris, ca. 1752-1772. Five keys. Board of Trustees.

Photos by Simon Spicer

The John Powers Collection, Carbondale, Colorado:

No. 5658. Saxello in B-flat by H. N. White Company, Cleveland, ca. 1927.

No. 5659. Alto saxophone in E-flat by C. G. Conn Ltd., Elkhart, ca. 1925. New Wonder model 6-M. Gold-plated, highly engraved.

No. 5660. Soprano saxophone in B-flat by C. G. Conn Ltd., Elkhart, ca. 1929. New Wonder straight model 18-M. Rare example with longer, narrower bore and different taper than standard 18-M model.

No. 5661. Soprano saxophone in B-flat by C. G. Conn Ltd., Elkhart, ca. 1926. New Wonder straight model 18-M. Gold-plated, highly engraved.

No. 5662. Soprano saxophone in B-flat (high pitch) by C. G. Conn Ltd., Elkhart, ca. 1919. New Wonder line.

No. 5663. Tenor saxophone (melody) in C by C. G. Conn Ltd., Elkhart, ca. 1921. New Wonder model 8-M. Gold-plated.

No. 5664. Tenor saxophone in B-flat by C. G. Conn Ltd., Elkhart, ca. 1927. New Wonder model 10-M. Gold-plated.

No. 5665. Soprano saxophone in B-flat by C. G. Conn Ltd., Elkhart, ca. 1926. New Wonder straight model 18-M.

No. 5666. Soprano saxophone in B-flat by C. G. Conn Ltd., Elkhart, ca. 1926. New Wonder straight model 18-M.

No. 5667. Soprano saxophone in B-flat by C. G. Conn Ltd., Elkhart, ca. 1926. New Wonder straight model 18-M. Gold-plated.

No. 5668. Soprano saxophone in B-flat by C. G. Conn Ltd., Elkhart, ca. 1926. New Wonder straight model 18-M.

No. 5669. Alto saxophone in E-flat by C. G. Conn Ltd., Elkhart, ca. 1928. New Wonder model 6-M.

No. 5670. Soprano saxophone in B-flat by C. G. Conn Ltd., Elkhart, ca. 1923. New Wonder model 4-M. Gold-plated, highly engraved.

No. 5671. Soprano saxophone in B-flat by C. G. Conn Ltd., Elkhart, ca. 1927. New Wonder straight model 18-M. Gold-plated.

No. 5672. Soprano saxophone in B-flat by C. G. Conn Ltd., Elkhart, ca. 1928. New Wonder straight model 18-M.

No. 5673. Soprano saxophone in B-flat by C. G. Conn Ltd., Elkhart, ca. 1927. New Wonder straight model 18-M.

No. 5674. Soprano saxophone in B-flat by C. G. Conn Ltd., Elkhart, ca. 1926. New Wonder straight model 18-M. Gold-plated.

No. 5675. Alto saxophone in E-flat by C. G. Conn Ltd., Elkhart, ca. 1944. Model 6-M. Said to have belonged to Charlie Parker.

No. 5676. Tenor saxophone in B-flat by C. G. Conn Ltd., Elkhart, ca. 1929. New Wonder model 10-M.

No. 5677. Soprano saxophone in B-flat by C. G. Conn, Elkhart, ca. 1913. New Invention line.

No. 5678. Soprano saxophone in B-flat by C. G. Conn Ltd., Elkhart, ca. 1921. New Wonder line.

No. 5679. Soprano saxophone in B-flat by C. G. Conn Ltd., Elkhart, ca. 1922. New Wonder model 4-M.

No. 5680. Soprano saxophone in B-flat by C. G. Conn Ltd., Elkhart, ca. 1919. New Wonder line.

No. 5681. Soprano saxophone in B-flat by Pan American, Elkhart, ca. 1920-1925. Model 150-T Superb.

No. 5682. Soprano saxophone in B-flat by Buescher Band Instrument Company, Elkhart, ca. 1920-1925. True Tone model 125.

No. 5683. Soprano saxophone in B-flat attributed to V.

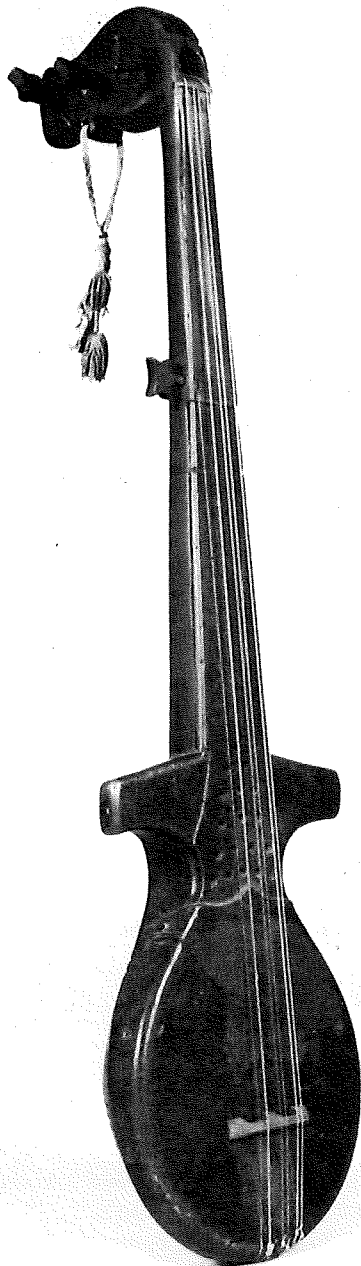


Photo by Simon Spicer

No. 5580. Robab, Pamir mountains of south-central Asia (now Tajikistan, a republic formerly part of the Union of Soviet Socialist Republics, bordering on China to the east and Afghanistan to the south), ca. 1650. One of the earliest, if not the earliest example known to survive. Board of Trustees.

Kohlert and Sons, Graslitz, Austria, ca. 1924-1930. Distributed by Jenkins Music Co., Kansas City, Missouri. Harwood model 70. Gold-plated.

No. 5684. Soprano saxophone in B-flat by J. W. York & Sons, Grand Rapids, ca. 1913.

No. 5685. Soprano saxophone in B-flat by Buescher Band Instrument Company, Elkhart, ca. 1925-1930. True Tone model 125.

No. 5686. Soprano saxophone in B-flat by Martin Band Instrument Company, Elkhart, ca. 1920-1925.

No. 5687. Soprano saxophone in B-flat by Buescher Band Instrument Company, Elkhart, ca. 1920-1925. True Tone model 125.

No. 5688. Soprano saxophone in B-flat by Buescher Band Instrument Company, Elkhart, ca. 1920-1925. True Tone model 125.

No. 5689. Soprano saxophone in B-flat by Buescher Band Instrument Company, Elkhart, ca. 1930-1935. True Tone model 125.

No. 5690. Soprano saxophone in B-flat by C. G. Conn Ltd., Elkhart, ca. 1923. New Wonder model 4-M.

No. 5691. Soprano saxophone in B-flat by C. G. Conn Ltd., Elkhart, ca. 1920. New Wonder line.

No. 5692. Alto saxophone in E-flat by C. G. Conn Ltd., Elkhart, ca. 1922. New Wonder model 6-M. Gold-plated.

No. 5693. Alto saxophone in E-flat by Buescher Band Instrument Company, Elkhart, ca. 1930-1935. New Buescher Aristocrat line. Gold-plated.

No. 5694. Soprano saxophone in B-flat by Buescher Band Instrument Company, Elkhart, ca. 1925-1930. True Tone straight model 125.

No. 5695. Soprano saxophone in B-flat by Buescher Band Instrument Company, Elkhart, ca. 1925-1930. True Tone straight model 125.

No. 5696. Soprano saxophone in B-flat by Buffet, Paris, ca. 1920. Distributed by Carl Fischer, New York. Evette & Schaeffer line.

No. 5697. Soprano saxophone in B-flat by Buescher Band Instrument Company, Elkhart, ca. 1925-1930. True Tone straight model 125.

No. 5698. Soprano saxophone in B-flat by Buescher Band Instrument Company, Elkhart, ca. 1925-1930. True Tone

straight model 125.

No. 5699. Soprano saxophone in B-flat by J. W. York & Sons, Grand Rapids, ca. 1923. Straight model 912.

No. 5700. Soprano saxophone in B-flat by Frank Holton, Elkhorn, ca. 1918. Rudy Wiedoeft straight model 1615. Gold-plated.

No. 5701. Soprano saxophone in B-flat by Martin Band Instrument Company, Elkhart, ca. 1928. Handcraft straight model. Gold-plated.

No. 5702. Soprano saxophone in B-flat, ca. 1911-1930. Distributed by Oliver Ditson, Boston and New York. Straight model.

No. 5703. Soprano saxophone in C by Buescher Band Instrument Company, Elkhart, ca. 1925. True Tone straight model 124.

No. 5704. Tenor saxophone in B-flat by Strasser-Marigaux, Paris, ca. 1940. Gold-plated.

No. 5705. Soprano saxophone in B-flat by Rudolph Wurlitzer Company, Chicago and Cincinnati, ca. 1922-1925.

No. 5706. Alto saxophone in E-flat by Buescher Band Instrument Company, Elkhart, ca. 1920-1925. True Tone model 126.

No. 5707. Tenor saxophone in B-flat by Buffet-Crampon, Paris, ca. 1955.

No. 5708. Tenor saxophone in B-flat by Henri Selmer, Paris, 1950-1951. Distributed by Selmer, Elkhart and New York.

No. 5709. Saxello in B-flat by H. N. White Company, Cleveland, ca. 1927.

No. 5710. Alto saxophone in E-flat by Henri Selmer, Paris, ca. 1937.

No. 5711. Alto saxophone in E-flat by Buescher Band Instrument Company, Elkhart, ca. 1935-1940. Aristocrat line.

No. 5712. Alto saxophone in E-flat by Buescher Band Instrument Company, Elkhart, ca. 1925-1930. True tone model 126.

No. 5713. Soprano saxophone in B-flat by Buescher Band Instrument Company, Elkhart, ca. 1925-1930. True Tone straight model 122. Gold-plated.

No. 5714. Alto saxophone in E-flat by Buescher Band Instrument Company, Elkhart, ca. 1925. True Tone model 126.

No. 5715. Alto saxophone in E-flat by Martin Band Instrument Company, Elkhart, ca. 1928. Handcraft line.

No. 5716. Sopranino saxophone in E-flat by Buescher Band Instrument Company, Elkhart, ca. 1920-1925. True tone line. Gold-plated.

No. 5717. Piccolo in D by Buffet-Crampon, Paris, ca. 1930-1950.

No. 5718. Chromette (fipple flute) by E. V. Powell, Scarsdale and Port Chester, New York, ca. 1945-1960.

No. 5719. Bowed zither in violin-shape by Franz Schwarzer, Washington, Missouri, 1909.

No. 5720. Baritone horn by C. G. Conn, Elkhart, ca. 1906-1907. Wonder line. Used in Guelph, North Dakota, Community Band 1912-1935.

No. 5721. Violin labelled Pietro Giovanni Mantegazza, Milan, 1785.



Photo by Simon Spicer

No. 5620. Viola by Lothar Meisel, Lakewood, Ohio, 1955. Lionel Tertis model. Gift of Neal and Karin Steffenson, Owatonna, Minnesota.

HORNIMAN MUSEUM OPENS NEW GALLERY IN LONDON



Photo by Neale Atkinson

One of the many school children who visit the Horniman Museum in London explores the Museum's interactive video about the hand horn.

The Music Room, a new gallery for musical instruments at the Horniman Museum in the Forest Hill section of southeast London, opened in September. More than 1,500 instruments are on display.

The gallery features a computerized, interactive labelling system, giving visitors access to different fields of information relating to the objects on display, from elementary through to specialist levels of knowledge.

A new air quality control system feeds conditioned air into the showcases, then through spaces between the case doors into the gangways and other visitor areas of the room. There also is new lighting, security systems, and showcases.

More than £800,000 was spent to develop the Museum's former temporary exhibition gallery into the Music Room. Major grants were provided by the Museums and Galleries Improvement Fund, administered by H. M. Government in partnership with the Wolfson

Charities, and the Foundation for Sport and the Arts.

In 1901, Frederick Horniman, a tea-merchant who had made a fortune in his London-based family firm, dedicated the collection of ethnographical and zoological specimens that he had amassed during the previous sixty years, along with the new building that housed it, "to the public forever as a free museum, for their recreation, instruction, and enjoyment".

Prior to that date, a wing of Horniman's private home had served as his museum, and his cited "mission statement," befitting his role as a Victorian philanthropist, was to collect "whatever appealed to my own fancy or seemed likely to interest and teach a lesson to those whose circumstances, or inclination, prevented them from visiting distant lands". The diverse nature of his collections is reflected in the subject specialties of the three curatorial departments that care for them today: ethnography, natural history, and musical instruments.

Horniman's gift included 200 musical instruments; the Museum is now responsible for some 6,000. Various factors have determined the development of this collection, its display, and its documentation during the course of the past century. Many instruments have been donated. Among them, more than 300 historic European winds were presented to the Museum in 1947 by Adam Carse, Professor of Composition at the Royal Academy of Music, London, in memory of his son, who was killed in action in World War II. The Museum's purchases include most of the collection of Arnold Dolmetsch (1858-1940), a pioneer in the revival of early music, an instrument-maker, and a collector. Instruments have also been transferred to the Horniman by other museums in England, as well as purchased through the salerooms, dealers, and individuals. Some have been collected in the field by anthropologists and ethnomusicologists.

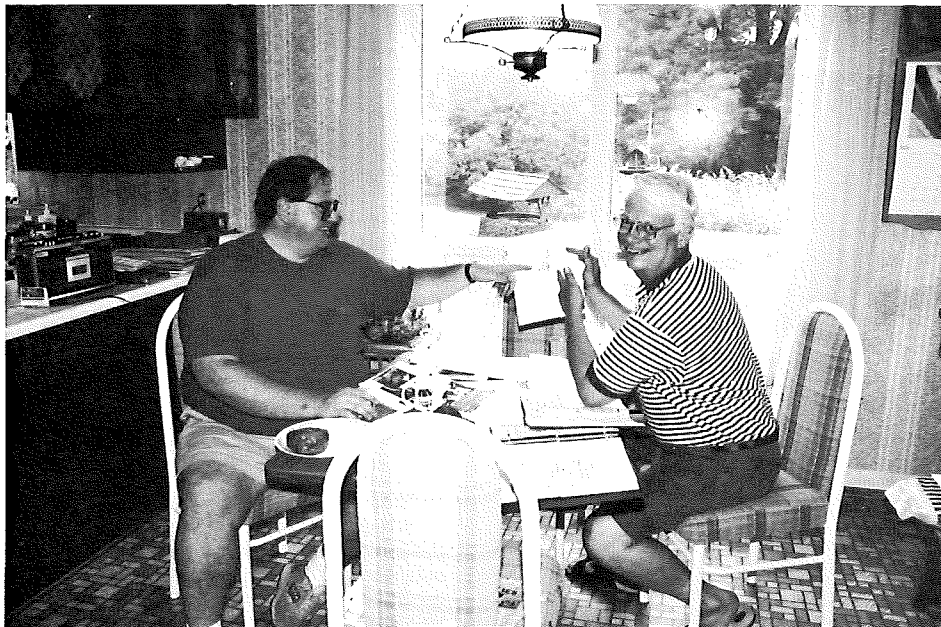
When making a new acquisition, the Museum attempts, whenever possible, to obtain both the instrument and an audio-visual recording of it being played. In the Music Room, video and sound recordings of more than 150 examples may be accessed through the computerized, interactive labelling system.

This system incorporates a computer terminal with sets of headphones for two visitors in front of each showcase. A photograph of the contents of the case constitutes the start menu. By touching the image of each instrument, visitors can call up information relating to its provenance, its history, and the contexts in which it is used. In many instances, one can hear a recording and see a short video demonstrating how the instrument is played. For those who have no time to explore this medium, a conventional, printed label may be found beside each instrument within the showcase.

More sophisticated technology is involved in an interactive video which provides information about the making, playing, history, and physics of the hand horn. The program combines music and still images from a variety of sources with footage shot on a number of different locations, including a contemporary brass-maker's workshop and a concert venue where Anthony Halstead plays different types of natural and valved horns. Funds permitting, Frances Palmer, Keeper of Musical Instruments, who devised the film, hopes to make a series of such videos about a range of different instruments.

Musical instruments have been featured in thematic displays at the Horniman since the Museum became a public institution in 1901. Examples were usually grouped typologically, according to the ways in which they produce sound. In the new exhibition, many different themes are introduced, encouraging visitors to consider the usage of instruments and the type of music that they make, in addition to the means by which they are made to sound.

Performance groups from different eras are represented by ensembles from widely diverse musical cultures originating from Iran, India, Bolivia, Venezuela, and including the 1960's London pop scene. The Museum aspires to a comprehensive chronological and geographical coverage of musical instruments and other sound-producing objects that are deliberately used to make a controlled noise. Hence, many examples which are not used in a strictly musical context fall within its scope. Alarms, decoys for hunting game, and instruments that feature exclusively in religious ritual are shown as discrete groups within the new gal-



Courtesy of Mark Jones

AMIS members, Mark Jones and Henry Meredith, get together at Henry's home in Arva, Ontario, where they look at a copy of Mark's Schreiber catalog. Last summer (below), Meredith played Mark's Schreiber horn for a concert at the Genesee Country Museum in Mumford, near Rochester, New York.



Photo by Robert E. Wagenknecht

Lloyd P. Farrar, wearing a uniform of the 64th Regiment of Foot Bandmen, poses with a military serpent built in 1993 by K. Rogers and N. Perry, successors to the late Christopher Monk. Based on an early-19th-century instrument from the workshop of Francis Pretty, the replica was built at the suggestion of Phil Palmer and Robert Wagenknecht, active players in Richmond, Virginia.



Photo by Mark Jones

(Continued from p.11)

lery. The use of recycled materials in instruments form another category.

Professional musicians will be invited to give performances and lecture-demonstrations in the Music Room's small auditorium, which on most weekdays re-echoes to the sounds of instruments from the Museum's handling collection, as they are explored by parties of school children attending talks given by the Museum's educators.

The Horniman Museum is open, free to the public, seven days a week: Monday-Saturday, 10:30-5:30, and Sunday, 2:00-5:30. It is closed December 24-26. Write to 100 London Road, Forest Hill, London SE23 3PQ, England; call 44-81-699-1872).

— Margaret Birley

NEWS OF MEMBERS

Thomas D. Hughston of Plano, Texas, whose small collection of cornets enlivened his playing in the community band, recently retired from a career in engineering, coincidentally with hosting a meeting of the American Concert Band Association. He recently had a stroke, but appreciates hearing from friends who write or call.

Dale Higbee, Music Director of Carolina Baroque, continues to speak and perform actively as a recorder player in North Carolina.

Peggy Baird spoke in January to the Steinway Society in Nashville, Tennessee. Her topic was "Historic Keyboard Instruments: Status Symbols or Music Machines?"

Catherine Folkers and Ardal Powell,

makers of historical flutes, are celebrating ten years in partnership as Folkers & Powell. Since January 1989, they have published **Traverso**, a quarterly newsletter for those interested in the flute and its music during the 18th century.

IN MEMORIAM

Plato Adams

Plato Adams, 75, of Norwood, Pennsylvania, died June 2, 1993. He lived all his life in Pennsylvania, working as a sales representative for Eastman Kodak, and was an active player in community bands. He was also a collector, one who preserved his instruments with the care and oversight of a curator.

Plato read the AMIS publications from cover to cover and discussed things that interested him with other local collectors and bandmen. On occasion, he played his instruments, which came primarily from mid-20th-century American makers, in rehearsals and concerts. His family has indicated that his collection may be presented as a memorial donation to the Trumpet Museum in Pottstown, of which Plato was an active supporter.

— Lloyd P. Farrar

AMIS ELECTION RESULTS

Jeannine Abel and Bob Eliason have been re-elected to one-year terms as AMIS Secretary and Treasurer. Elected to three-years terms as Governors are Cecil Adkins, Bill Maynard, Sam Quigley, and Susan Thompson. The terms begin May 20.

IN MEMORIAM

Earle Kent
1910-1994

Earle Kent, Elkhart, Indiana, Director of Research, Development, and Design for the C. G. Conn Musical Instrument Manufacturing Company from 1942 to 1971, died of liver cancer January 12.

Born on May 22, 1910—the day a fire demolished the Conn factory—Kent was a pioneer in the design and development of the printed circuit board for electronic instruments. His career began as a teenager, when he first conceived the idea of a portable electronic organ for use by dance bands—a vision that became reality while an undergraduate at Kansas State University in the 1930s, where he also helped build and operate one of the first regularly scheduled experimental TV stations.

At Conn, in addition to developing the electronic organ, his 33 patented inventions included an electronic composition machine—the forerunner of the synthesizer—and the Conn Strobotuner. The results of his research were disseminated both in film (*The Ear and Music*) and in many articles and books, including *The Language of Musical Acoustics* (1957), *The Inside Story of Brass Instruments* (1956), *The Effect of Temperature on the Tuning Standards of Wind Instruments* (1959), and *Musical Acoustics and Wind Instruments* (1977).

Kent received the first Kappa Kappa Psi Distinguished Service Medal for exceptional service to American bands (1964) and the Distinguished Service Award in Engineering from Kansas State University (1965). He was awarded an honorary Doctor of Humane Letters degree by the University of South Dakota in 1991.

Following his retirement, Kent was a computer programmer and systems analyst for the Oaklawn Psychiatric Center and later volunteered his time and computer expertise to the Elkhart Probation Department.

Kent will be remembered not only for his contributions to the development of musical instruments, but also for his sincerity, honesty, vision, and commitment to his family and community.

— Margaret Downie Banks

LEON THEREMIN DIES

Leon Theremin, a scientist and pioneer in the development of electronic music, died in Moscow on November 11, 1993, according to the Associated Press. He was 97.

He invented the theremin in the 1920s and took out an American patent. RCA began manufacturing the instrument in 1929.

Known in the West as Leon Theremin, his Russian name was Lev Sergeevich Teremin. He ran into trouble with Soviet authorities at the end of the 30s and spent time in a Siberian labor camp. Upon his release, he worked for the KGB and invented an electronic listening device.



Courtesy of the Schubert Club

AMIS members, Holly Windle, Registrar at the Schubert Club Musical Instrument Museum in St. Paul, Minnesota, Bruce Carlson, Director of the Museum, and Robert Eliason, consultant, examine an ophicleide during Eliason's recent visit. He was hired to inspect the Museum and its storage facilities and to review various aspects of the Museum's programs, in preparation for writing a grant that will make it possible for the Museum to hire a director of education and obtain additional assistance for conservation.

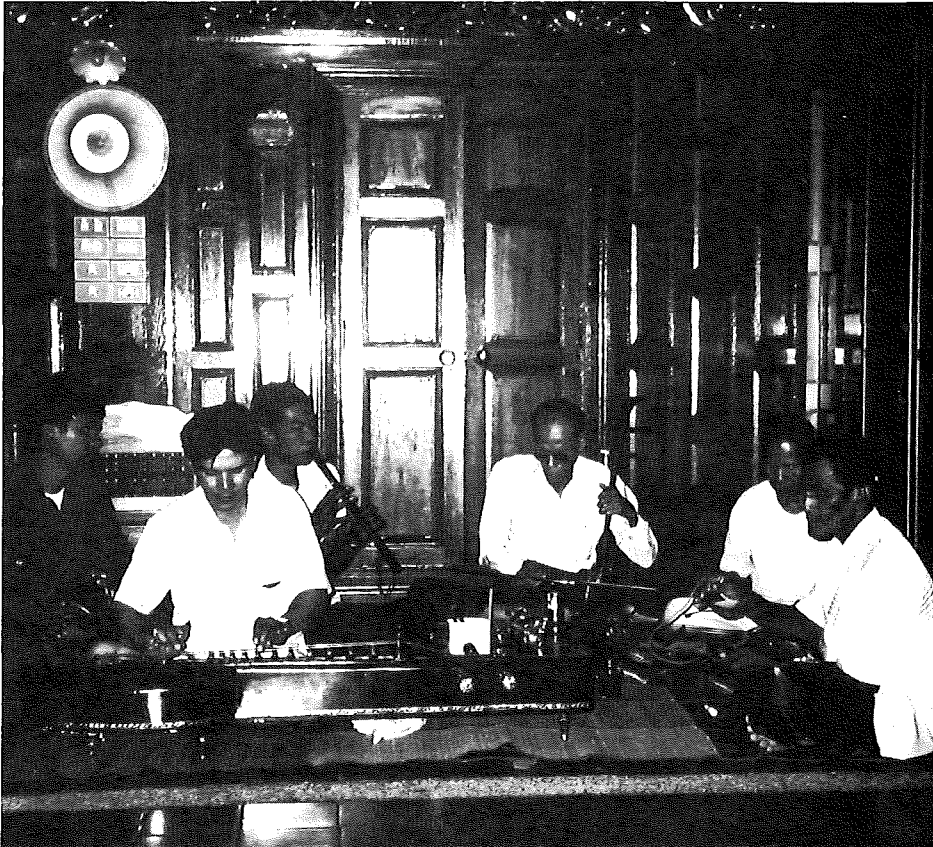


Photo by Betty Hensley

Classical musicians in Bangkok, Thailand, performed for AMIS member, Betty Hensley, who recently returned from a "Discover Exotic Thailand" tour with tales of trekking, elephant rides, rafting, swimming, and music in the countryside. There was folk dancing to the tune of a small khaen, which she recorded. On another occasion, it was spike fiddles. She also obtained a Lisu bundle panpipe and a blue-green, Shakuhachi-style jade flute for her collection.

**AMIS meets in
Elkhart, Indiana
May 18-22, 1994**

1992-1993 ACQUISITIONS AT MFA IN BOSTON



Courtesy of Museum of Fine Arts, Boston
No. 1992.95. Square piano by Benjamin Crehore, Milton, Massachusetts, ca. 1800.

(This is another in a series of lists designed to keep the membership informed of instruments acquired by major institutions that might be of interest for research. -Ed.)

Musical instruments acquired by the Museum of Fine Arts in Boston in 1992 and 1993, according to Sam Quigley, Keeper of Musical Instruments, are as follows:

No. 1992.1. Mandolino by Benedetto Gualzatta, Rome, 1724.

No. 1992.5. Saùng-gauk, Myanmar (Burma), mid-19th century.

No. 1992.8. Bachi (shamisen plectrum), Japan, 19th century.

No. 1992.62. Shamisen, Japan, before 1820.

No. 1992.95. Square piano by Benjamin

Crehore, Milton, Massachusetts, ca. 1800.

No. 1992.96. Valved bugle in E-flat by John F. Stratton, New York, ca. 1860.

No. 1992.259. Tambura, North India, late 18th or early 19th century.

No. 1992.316. Bell harp, Scotland, 19th century.

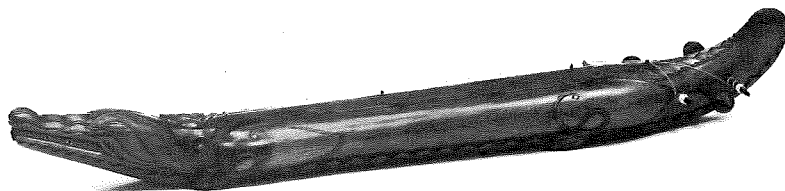
No. 1993.11. Mí-gyaùng, Myanmar (Burma), mid-19th century.

No. 1993.576. Guitar by Alexandre Voboam I, Paris, 1680.

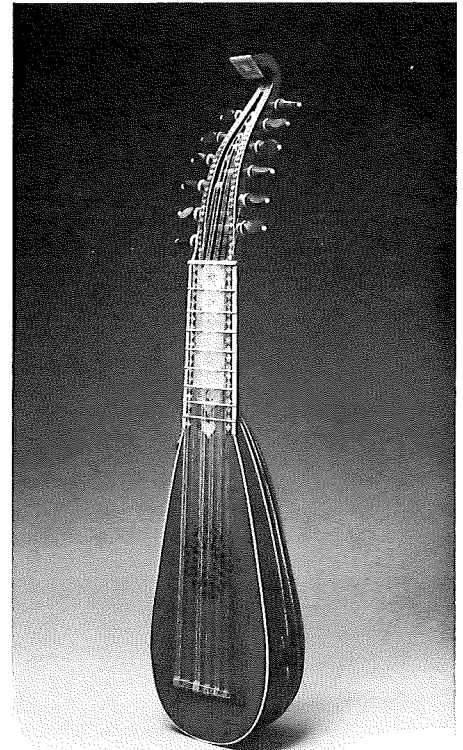
No. 1993.688. Organized piano by Alpheus Babcock, Boston, probably 1829.

No. 1993.899. Side drum, probably United States, mid-19th century.

No. 1993.900. Side drum, distributed by Henry Prentiss, Boston, 1834.



Courtesy of Museum of Fine Arts, Boston
No. 1993.11. Mí-gyaùng, Myanmar (Burma), mid-19th century.



Courtesy of Museum of Fine Arts, Boston
No. 1992.1. Mandolino by Benedetto Gualzatta, Bome, 1724.

NEW LANGWILL OUT

The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors by William Waterhouse has been published by Tony Bingham, 11 Pond Street, London NW3 2PN, England, from whom it is available by sea-mail for £66. Based on the ground-breaking work of the late Lyndesay Langwill, this new reference work of 560 pages contains entries about nearly 6,500 makers and inventors active as late as the middle of the 20th century. It also includes an essay by Herbert Heyde about maker's marks on wind instruments.

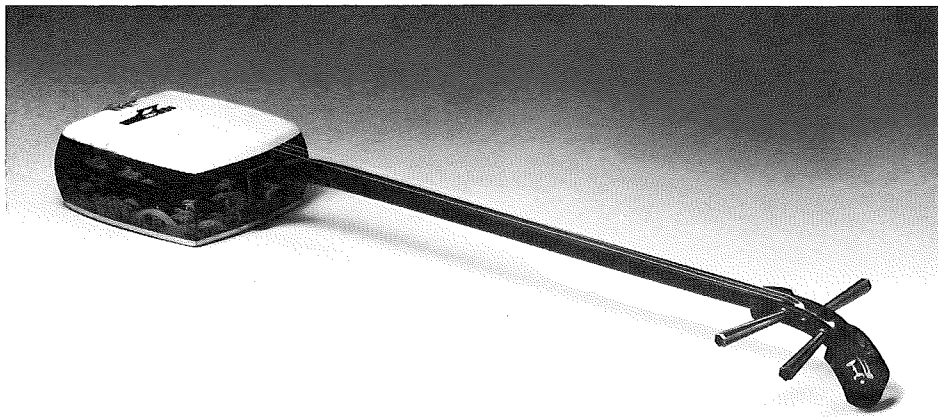
THE MET ANNOUNCES FELLOWSHIP AWARDS

Three senior scholars from abroad have been awarded Andrew W. Mellon Fellowships for research in the archives and collection of the Department of Musical Instruments at the Metropolitan Museum of Art in New York during the 1994-95 term.

Hélène La Rue, curator and education specialist at the Pitt Rivers Museum, Oxford, will study the relationship between Mrs. John Crosby Brown and Henry Balfour, important collectors at the turn of the century.

Martin Elste, curator at the Staatliches Institut für Musikforschung Preußischer Kulturbesitz, Berlin, will examine the activities of Curt Sachs, Paul Hindemith, and others involved with the use of historical instruments at the Met before 1950.

Herbert Heyde, independent scholar, Leipzig, now on the curatorial staff of the Shrine to Music Museum, Vermillion, will ex-



Fine Arts, 465 Huntington Avenue, Boston, MA 02115.

"AMIS-1000" CAMPAIGN

AMIS-1000, the campaign aimed at increasing the Society's membership to 1,000 by December 1993, did not reach its goal, but several people did an outstanding job recruiting new members. For their enthusiastic efforts, the AMIS Membership Office recognizes Peggy Baird, Jerry Horne, Laurence Libin, J. Robert Moore, Albert Rice, and Phillip T. Young.

All members are encouraged to take part in recruiting new members. Gift memberships are also encouraged. Application forms are available from the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069.

BE A FRIEND OF AMIS

Each AMIS member who contributes \$100 or more in excess of dues in any one year will have her or his name inscribed in **JAMIS** as "A Friend of the American Musical Instrument Society."

Individuals or institutions who wish to join those who will be listed for 1995 should send their contribution to the AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.

Contributions to AMIS are tax-deductible, within the limits provided by law, and will directly support the activities of the Society.

No. 1992.62. Shamisen, Japan, before 1820.

Courtesy of Museum of Fine Arts, Boston

amine systems of proportion used in designing Western and non-Western instruments.

Recent fellowship holders in the Department have included Florence Gétreau, Paris; Beryl Kenyon de Pascual, independent scholar, Madrid and Brussels; and, Gerhard Kubik, Vienna, and Moya Malamusi, Malawi, ethnomusicologists.

Prospective fellowship applicants are invited to contact the Museum's Fellowship Office, 1000 Fifth Avenue, New York, NY 10028, for information about application procedures.

MFA BOSTON PUBLISHES FLUTE DRAWING

The Collection of Musical Instruments at the Museum of Fine Arts in Boston has published a technical drawing of its six-keyed flute by Caleb Gedney, London, 1769. It was measured by Timothy Burnett and drawn by Stephen Korbet. It is available for \$30.00, plus \$5.00 for postage and handling, from the Collection of Musical Instruments, Museum of

JAMIS ARTICLES SOUGHT

JAMIS welcomes articles representing original research about a wide variety of topics related to musical instruments that will be of interest to scholars, collectors, curators, and performers.

Those who plan to contribute articles, reviews, or communications to **JAMIS** should submit them to Martha Clinkscale, Editor, Department of Music, University of California, Riverside, CA 92521-0325.

"Guidelines for Contributors" can be found in the **AMIS Membership Directory 1993-94**, pp. 13-14.



Courtesy of Amish Acres

The 1994 AMIS banquet will be a family-style "Thresher's Dinner" at Amish Acres, a historic farm south of Elkhart.



Courtesy of The Selmer Company

A tour of the Vincent Bach division of The Selmer Company is one of several factory tours that will highlight the 1994 AMIS meetings in Elkhart, Indiana, May 18-22.

AMIS meets in Elkhart, Indiana May 18-22, 1994!

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, \$15.00 for non-members. Checks, made payable to AMIS, must be sent with your ad copy to the Editor, AMIS Newsletter, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

FOR SALE: Broadwood 1806 (excellent condition), Stodart 1802 (good condition), Stodart 1820 Grand Pianoforte (conservatively restored by experts). Call 212-689-2177.

COLLECTOR BUYS/SELLS vintage trumpets. French Besson, Bach, many others. H. Reiter, 70 Glen Cove Road, Suite 209, Roslyn Heights, NY 11577; call 516-621-0620.

FROM RENOWNED SOURCE: 1855 ebony Empire Erard concert grand with brass ormolu, conservatively restored and in excellent playing condition, \$59,900; call 212-689-2177.

BUYING all Albert-system clarinets. Paying top dollar for Buffet and Selmer. Call George at 216-734-7262.

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FOR SALE: Fifteen American reed organs, square and upright pianos, melodeon, and parlor dulcimer. Diana Bright, 12910 West 24th Place, Golden, CO 80401.

WANTED: We buy American fretted instruments. Also, wooden double ocarinas by ALAN ALBRIGHT. Vintage Fret Shop, P.O. Box 1329, Ashland, NH 03217-1329; call 603-968-3346.

ERARD, BROADWOOD, Bechstein, and Steinway grand pianos in one-of-a-kind decorative cases, from a large collection of high quality instruments. For free catalog, call 212-689-2177.

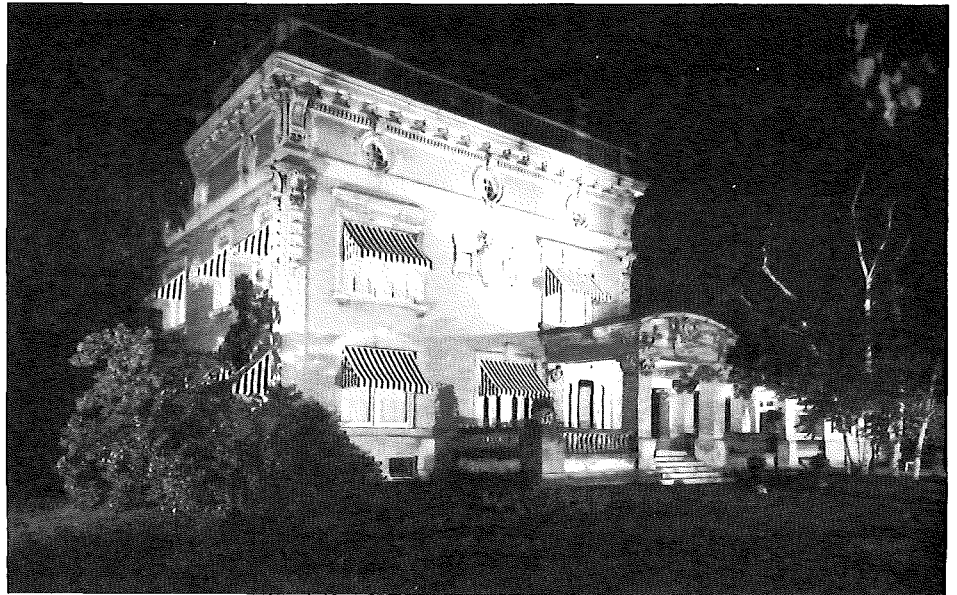
BANDS APPEAL FOR DONATED INSTRUMENTS

As deteriorating economic, political, and social conditions take their toll in many parts of the world, individuals struggling to maintain bands as an integral part of their lives increasingly seek outside assistance.

Friday Muto, Director of Music, Nyamutora Christian Youth Band, P. O. Box 538, Karoi, Zimbabwe, writes that they need five cornets, two tenor horns, two baritones, one euphonium, and one bass (B-flat or E-flat).

(Since access to repair services is probably limited, instruments that are sent abroad should be in good playing condition. —Ed.)

Yuri Zverev, 8th of March Street, House 17, Flat 14, City of Kirov 610030, Russia, writes that instruments, mouthpieces, reeds, pads, accessories, music literature, recordings, arrangements, and full scores are needed for the Kirov College of Arts in the ancient Russian city of Vyatka. He notes that "humanitarian aid is not only foodstuff and clothes, but in a higher degree the saving of culture and spiritual ground."



Courtesy of The Beardsley Foundation

Those attending the AMIS meetings in Elkhart in May will want to visit Ruthmere, a historic home built in 1908 by Albert R. Beardsley, one of the early organizers of Miles Laboratories, Inc., and named after Albert and Elizabeth's only child, Ruth, who died in infancy. Ghosts, anyone!?

English-born architect, E. Hill Turnock, designed this residence in the French style, using American building materials wherever possible. The impressive result combines the elaborate formality of the Beaux-Arts style with the functional elements of the Midwestern Prairie school of architecture.

Among the amenities is "a player piano, which is connected to a full set of organ pipes that play in the library through floor vents." The house also boasts a greenhouse (connected via an underground tunnel) and a garage equipped with an automobile turntable. An art reference library specializing in American domestic architecture and decorative arts is located above the garage, in what used to be the chauffeur's quarters.



The Nyamutora Christian Youth Band in Karoi, Zimbabwe, is in need of brass instruments.

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.