

# NEWSLETTER

Of The

## American Musical Instrument Society

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February 1993



Photo by Stewart Pollens

A massive square grand piano by Hazelton Brothers, New York, ca. 1870 (serial no. 4170) is stored on its side in a stall on the ground floor of the stable at Ringwood State Park in New Jersey. Its octagonal legs rest in the feed trough behind.

### 19TH-CENTURY KEYBOARDS SUFFER IN NEW JERSEY

By Laurence Libin

Dramatic photographs taken at Ringwood Manor in New Jersey on September 30, 1992, document a regrettable, but all too familiar, situation at historic sites today. Where funds

are tight, conservation loses priority and artifacts suffer. Ringwood Manor, a registered national historic landmark, dominates the 674-acre Ringwood State Park. Managed by New Jersey's Department of Environmental Protection, Division of Parks and Forestry, this park is a remnant of some 33,000 acres formerly owned by a New York industrialist and philanthropist, Peter Cooper, and his son-in-law, Abram Stevens Hewitt, an iron manufacturer who became a congressman,

mayor of New York City, and one of America's richest men before his death in 1903. Relics of Ringwood's heyday as an iron manufactory dot the site; its mines, opened in 1740, ceased operation only in 1957. The estate, now supervised by Elbertus Prol, senior historic preservation specialist of the state park service, was the Hewitt family's summer home from about 1855 to 1936.

Abram Hewitt gave the manor house its  
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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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## AMIS WILL MEET IN NASHVILLE MAY 12-16

The American Musical Instrument Society will hold its 22nd-annual meeting at the Holiday Inn Crowne Plaza Hotel in Nashville, Tennessee, May 12-16, 1993. Peggy F. Baird is the local arrangements chairman. Registration materials are enclosed with this Newsletter. Additional copies may be obtained from the AMIS Membership Office in Vermillion.

The Crowne Plaza, complete with health club and indoor pool, is located within easy walking distance of museums, performing arts centers, restaurants, and shops. Temperatures will be mild and could reach 80 degrees (27C) in the afternoons, although it might be rainy. Flowers will be in full bloom.

Two bus tours, included in the registration fee, will take AMIS members, first, on Friday afternoon, to visit the Roy Acuff Collection of Musical Instruments and have lunch at the



Courtesy of George Lucktenberg

George Lucktenberg will perform on several different keyboard instruments during a recital to be given in honor of Phillip T. Young, sponsored in part by Marlowe A. Sigal, on Thursday, May 13, at 8:00 p.m., as part of the AMIS meetings in Nashville.

Reviewing a Lucktenberg concert at the Library of Congress, *The Washington Post* wrote, "George Lucktenberg, a scholar and performer specializing in old keyboard instruments, took Friday night's Library of Congress audience into a self-contained universe...a trip full of wonders, including a new work in which centuries-old traditions are alive, flourishing, and transformed."

# 22ND-ANNUAL MEETING OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

MAY 12-16, 1993

NASHVILLE, TENNESSEE

### Continuing Activities:

Silent Auction, Capitol Ballroom, Holiday Inn Crowne Plaza Hotel, before and between sessions until Friday at 10:55 a.m.

### Wednesday, May 12

12:00- 6:00

Registration, Capitol Ballroom foyer.

3:00- 6:00

Board of Governors meeting.

8:00-

Opening Session:

Welcome, introductions, and recognition of student scholarship winners, Phillip T. Young, President.

Introduction to Nashville, Peggy F. Baird, local arrangements chairman.

Tony Bingham and David Shorey open for business.

### Thursday, May 13

9:00- 5:00

Registration, Capitol Ballroom foyer.

9:00-10:30

Session I - History, Iconography, and Ethnomusicology:

Sam Quigley (Museum of Fine Arts, Boston), "Significant Javanese Gamelans in America: A Comparative View."

Dixie Harvey (Freed-Hardeman University, Henderson, Tennessee), "Panharmonic Pandemonium, or The Rage Over the Lost Mechanical Orchestras."

Kenneth Kreitner (Memphis State University), "Musical Iconography in the Works of Dr. Seuss."

10:30-11:00

Break.

11:00-12:30

Session II - Winds I:

Laura Danae Stanfield (University of Illinois), "The Harmonica in America."

Herbert Heyde (Shrine to Music Museum), "The Berliner Pumpen Valves Before the Invention of the Bass Tuba by Wieprecht & Moritz in 1835."

Kermit Welch (Rolling Hills, California), "Conical-bore Soprano Woodwinds of the Late-Nineteenth and Twentieth Centuries."

12:30-

Annual Business Meeting and Luncheon. Announcement of Bessaraboff Prize and Curt Sachs Award.

3:00- 4:30

Session III - Show and Tell. Sign-up sheet at registration desk.

8:00-

Concert - George Lucktenberg (Clayton State College, Morrow, Georgia), "Multi-keyboard Lecture Recital." A performance in honor of Phillip T. Young, sponsored in part by Marlowe A. Sigal.

(The Steinway piano used in this concert and in other sessions throughout these meetings is provided by Glen Gough of American Keyboard, Antioch, Tennessee.)

### Friday, May 14

7:45- 8:45

Editorial Board Meeting, Crowne Plaza restaurant.

9:00- 5:00

Registration, Capitol Ballroom foyer.

9:00-10:30

Session IV - Keyboards I:

André P. Larson (Shrine to Music Museum), "The Swiss House Organs of Josef Looßer."

Margaret Hood (Platteville, Wisconsin), "Beethoven's Pianos in the Konversationshefte."

Ann Viles (Memphis State University), "The Player Piano Industry in Memphis."

10:30-11:00

Break.

10:55

Silent Auction Ends.

11:00-12:30

Session V - Winds II.

Virginia Schulze-Johnson (Madison, New Jersey), "Theobald Boehm and the Evolutionary Steps to the 1847 Flute."

Allan Comstock (Memphis State University), "The Use of the Bajón in the Cathedral of Palencia in the 15th and 16th Centuries."

J. Robert Moore (University of Oregon), "The Tárógató, Hungarian National Woodwind Instrument, Past and Present."

12:30- 5:30

**Tour of Nashville I:**

Opryland Hotel, lunch on your own, tour the indoor gardens, see the Gibson guitar exhibits.

Visit the Roy Acuff Collection at Opryland.

Tour the Grand Old Opry museums.

Evening

**Your Choice:**

Grand Old Opry.

Nashville Symphony concert (**Symphony No. 9** by Beethoven, **Requiem** by Britten), Tennessee Performing Arts Center (one block from the Crowne Plaza).

Swim in the Crowne Plaza indoor pool; work out in the spa.

Shop in the enclosed mall, one block from the Crowne Plaza.

Explore the Tennessee State Capitol and Plaza.

Visit the Davis-Kidd Bookstore and Sweet Shop.

Dine at one of the more famous Nashville restaurants or supper clubs.

Ride the Broadway Dinner Train.

**Saturday, May 15**

9:00-10:00

**Session VI - Bowed Keyboards:**

Carolyn W. Simons (University of Iowa), "Some 19th-century Mechanically Bowed Keyboard Instruments in European Museums."

Akio Obuchi (Fuchu Tokyo, Japan), "Making a Bowed Keyboard Instrument."

10:00-11:00

**Break.**

11:00-12:15

**Concert**, Alabama A & M University Concert Choir. Sponsored by Flanagan Lumber Company, Athens, Alabama.

12:30-

**Lunch.**

1:45- 5:30

**Tour of Nashville II:**

The Parthenon.

The Carillon at Belmont University.

Reception and short concert, Blair School of Music, Vanderbilt University.

6:30- 7:00

**Cocktails** (cash bar), Capitol Ballroom foyer.

7:00-

**AMIS Banquet** (wine courtesy of George Gruhn Guitars, Inc., Nashville): Address by Jeannine Lambrechts-Douillez, 1993 recipient of the Curt Sachs Award.

Live Auction, Laury Libin (Metropolitan Museum of Art), auctioneer.

Group Singing: three or four folk-type Southern songs, led by Peggy Baird and her talented pals.

**Sunday, May 16**

9:00-10:30

**Session VII - Strings:**

Stephen L. Grauberger (University of Hawaii at Manoa), "Regional Diversity in the Diatonic Harp of the Philippines: Ilocano vs. Visayan Harp."

Hal Rammel (Cedarburg, Wisconsin), "The Devil's Fiddle: Past and Present."

Margaret Downie Banks (Shrine to Music Museum), "Conn's Wonder Violin."

10:30-11:00

**Break.**

11:00-12:30

**Session VIII - Keyboards II:**

Jane L. Johnson, Crab Orchard, Tennessee, "Renaissance Sources of Portuguese and Spanish Historic Principal and Reed Organ Stops."

John Koster (Shrine to Music Museum), "The Development of the Divided Bridge and Rational Strike Point in Early English Pianos: Contemporary Theoretical Sources."

Edward Kottick (University of Iowa), "Bridges, Bentsides, and Nuts: Some Non-standard Harpsichords."

struments, iconography, and ethnomusicology. Tony Bingham of London (old musical instruments and reference books) and David and Nina Shorey of Bowdoinham, Maine (18th- and 19th-century flutes), have registered to exhibit as dealers.

The popular "Show & Tell" sessions will again be held (write to Eliason to schedule a time or sign up at registration) and there will be both silent and live auctions to raise funds for AMIS activities, the latter with Laurence Libin as auctioneer.

Concerts will include an appearance by the Alabama A & M University Choir, which emulates the original Fisk Jubilee Singers, and an evening of clavichord music by George Lucktenberg, founder of the Southeastern Historical Keyboard Society, who has been called "a master showman" by the Atlanta Constitution.

There will also be free time for socializing, including Friday evening, when a wide variety of alternative activities have been suggested.

## JEANNINE LAMBRECHTS-DOUILLEZ TO RECEIVE 1993 CURT SACHS AWARD



Courtesy of Stad Antwerpen

**Jeannine Lambrechts-Douillez of Antwerp, Belgium, will receive the Curt Sachs Award, when AMIS meets in Nashville in May.**

The prestigious Curt Sachs Award, the highest honor the American Musical Instrument Society can bestow, will be presented for 1993 to Jeannine Lambrechts-Douillez, Curator Emeritus of the Archaeological Museums of the City of Antwerp, Belgium. The Award will be presented during the Thursday business meeting and luncheon. Acceptance remarks will be delivered after the Saturday banquet.

Lambrechts-Douillez, who received her doctorate from the State University of Ghent in 1957, began her career on July 1, 1953, at the Museum Vleeshuis in Antwerp, eventually becoming Curator of the Archaeological Museums, responsible for five institutions: the

Opryland Hotel and, second, on Saturday afternoon, to hear the carillon at Belmont College, followed by a concert and reception at Vanderbilt University. The \$75.00 registration fee also includes the Saturday evening banquet (chocolate bourbon pecan pie for dessert!), as

well as lunch on Thursday and several concerts. Several donations made it possible to keep the registration fee low.

The program committee, chaired by Robert E. Eliason, has put together eight sessions devoted to keyboard, stringed, and wind in-

National Maritime Museum, the Brewsterhouse, the Ethnographic Museum, the Museum of Folklore, and the Vleeshuis, where she had her office. She retired January 1, 1991, when governmental reorganization forced the early retirement of individuals in upper level management positions. She has also been a member of the Royal Commission of Monuments and Sites since 1984, working primarily with the preservation of historic organs, of which Flanders has many, and was a founding member of CIMCIM, for which she was Treasurer from 1960 to 1976 and Chairman from 1983 to 1989.

It was Lambrechts-Douillez, when she joined the Museum Vleeshuis in 1953, who "discovered" the Museum's ten harpsichords that were to make the Museum famous, literally on a heap of coal in storage. It was through her efforts that they were rescued. As Mme. Chambure of Paris was later to remark: "What more do you want? Nobody knew of the Vleeshuis, and now everybody is talking about it."

It was Lambrechts-Douillez's careful documentation of the Antwerp harpsichord tradition, published in a series of volumes by the Ruckers Genootschap, that gave us much of what we now know about the century from 1575 to 1670, when Antwerp harpsichords dominated the European market.

She was also responsible for the care of the other musical instruments—close to 500 in all—in the Museum's collections, instruments which are known to us not only through her 1981 catalog, but also through her more detailed writings about specific instruments.

She did this, while also fulfilling a demanding administrative role as Curator of the Archaeological Museums of Antwerp, five institutions devoted to preserving all of Antwerp's historical past. It was a major accomplishment.

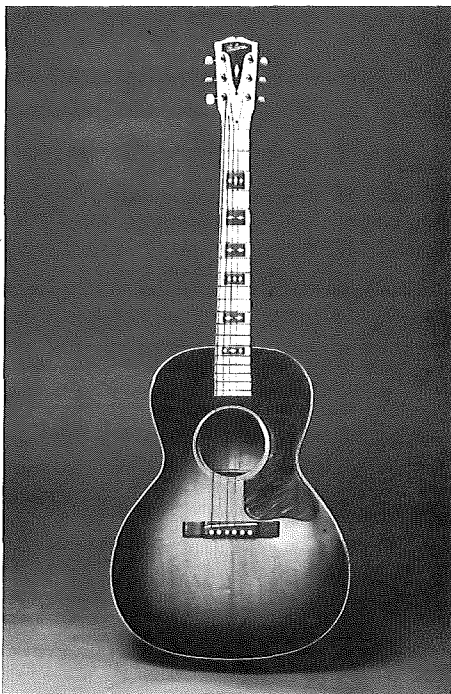


Photo by Dean Dixon

This "century model" guitar by Gibson, built for the Chicago Century of Progress Exposition of 1933, has fourteen frets clear of the body; earlier versions had only twelve. It is one of many instruments that will be seen, when AMIS members visit the Roy Acuff Collection of Musical Instruments in Nashville.

(Continued from p. 1)

present form by 1878. Its furnishings, which span the period, 1810-1930, include paintings of the Hudson River School, a splendid array of rifles from the Civil War era, numerous objects of decorative art, and several musical instruments described below. Many of these items were originally acquired by Ringwood's residents; others were contributed more recently by various donors, of whom only an incomplete record exists.

The instruments comprise, in the mansion itself, a 19th-century natural horn stamped **Leroux/Galerie Vero-Dodat/Paris**; a two-manual, eight-stop Mason & Hamlin cabinet organ (serial no. 8024), ca. 1870; and, a square piano marked **Stodart, Worcester & Dunham/Makers/New York**. The piano, built about 1840, has an FF-f4 compass, two pedals, divided bridge, iron plate, and soundboard extending over the key levers. On the back of the nameboard is the serial number, 1517, and a signature that might be read as "Mr. Sadedw," perhaps the piano's first owner. These three instruments are reasonably well preserved—the organ was occasionally demonstrated by a recently laid-off staff member—and can be seen by visitors. A chapel on the property is said to house another reed organ, which is not immediately accessible.

The remaining instruments and much extraneous furniture reside in the nearby stable, a very large, architecturally handsome, and once beautifully appointed facility that is utterly unsuited for safe storage. A dilapidated Kohler & Campbell upright piano (serial no. 175642), New York, ca. 1915, stands next to a motor boat in a carriage garage. A stall on the ground floor houses, on its side, a massive Hazelton Brothers square piano of AAA-a4 compass (serial no. 4170), New York, ca. 1870. Its detached octagonal legs, found lying in a feed trough, are stamped **Simpson & Co./Westfield Mass.**, raising the question of a connection with a New York piano firm of the

same name, active in the 1870's and '80's.

Seven more instruments, several of them historically significant, crowd a harness room adjoining the hay loft. None is in displayable condition, though most are restorable. These include a four-stop reed organ made about 1855, marked **Peloubet, Pelton & Co./New York** on a rectangular silver plate over the FF-f4 keyboard. A label inside reads, "Reed Organ/No. 5,846/Manufactured by/Peloubet, Pelton & Co./Manufactory, Bloomfield, N.J./Office and Warerooms, No. 841 Broadway, New York."

The other instruments are all pianos. The oldest, perhaps made before 1825, is a square marked **Manufactured by/Robert & William Nunns, from London, for/Du Bois & Stodart, New-York** (serial no. 23). This FF-c4 piano, missing its seven legs (one of which bore the single pedal), may be one of the oldest extant by the prolific Nunns firm, established in 1823. Typically, the piano has mopstick dampers, a continuous bridge, and soundboard extending over the top twelve key levers. A slightly larger square, **Manufactured by/Robert & William Nunns, New-York** (serial no. 1653), ca. 1830, has an FF-f4 compass, overhead damper arms, and soundboard extending entirely across the case, which contains an iron hitchpin plate with one reinforcing strut. Four turned legs support the case; a lyre holds two pedals. An engraved plaque on the front reads, "Presented to/The Wallace House/by/The Gen'l David Forman Chapter/D.A.R./Feby 22nd 1904."

A somewhat less fancy square, **Manufactured by/Robert Nunns, Clark & Co./Late R. & W. Nunns, New-York** (serial no. 1749), ca. 1835, missing its pedals, but also of FF-f4 compass with full-width soundboard, continuous bridge, overhead dampers, and iron plate, additionally has a notched brass plate serving as the nut in the extreme treble. A very similar brass nut appears in a handsome, contemporary square marked **William Wale/Maker/**



Courtesy of The Hermitage

AMIS members attending the Annual Meeting in Nashville, May 12-16, may want to visit The Hermitage, home of the seventh U.S. President, Andrew Jackson, and his wife, Rachel. It is located twelve miles east of downtown Nashville. Among the half-dozen instruments on display are a square grand piano by Gilbert & Co. of Boston, purchased by Jackson in 1839, and a French guitar by Vissenaire and Cabasse, once played by Jackson's daughter-in-law. A National Historic Landmark, The Hermitage is open daily, 9:00-5:00.

569 Greenwich Str./New York. Curiously, this inscription is inked over an earlier one, still legible, that provides identical information, including the misspelling of Greenwich. Wale's piano, of FF-f4 compass, has no serial number, but a paper tag states, "This piano belonged to Mr Phillips about 1800," surely too early a date. Its crossbanded case on six legs (a seventh bears the single pedal) holds two drawers with glass pulls. The soundboard extends over the top 17 keys, the dampers are mopsticks, and the bridge is divided. No iron reinforcement is present. In contrast to those of Nunns, pianos by Wale are scarce today, but the brass nuts in this and the preceding piano suggest some communication between the two firms.

A larger square, marked T. Gilbert & Co./Boston (serial no. 4484), mid-1850's, has an FF-a4 compass and full iron plate. The heavy case stands on four octagonal legs; a lyre holds four pedals, including one to pump a reed organ contained within the case—a so-called Aeolian attachment employing the 1844 patent of Philadelphian, O. M. Coleman. A knob that silences the piano is located at the left of the keyboard.

Most unusual of Ringwood's pianos is a down-striking grand of unusual form (69 in. long, 48-3/8 in. wide, 7-1/2 in. deep, without lid), frustratingly lacking any inscription or serial number. A missing board over the key levers may have displayed the maker's name. The Eastern white pine case, veneered outside with rosewood that has been repaired in some areas and inside with birdseye maple, stands on three hexagonal legs with casters, two of which retain horn wheels. A mahogany interior rim reinforces the lower edges of the case. An iron frame with four integral struts incorporates the hitchpin plate and nut as part of the casting; the nut is straight, but stepped to equalize string lengths in each bichord (the piano is straight-strung with bichords throughout, the lowest thirteen using wound strings). Brass T's embedded behind the nut bear down on the strings, which loop individually over hooked rods that penetrate the vertical front flange of the casting, being secured by brass nuts on the opposite side; these nuts, some badly stripped, served for tuning by pulling or relieving the hooks. Representative string lengths are 59-1/8 inches at FF, 11-3/8 inches at c2, two inches at f4.

The bridge, awkwardly mitered, rather than curved, in the treble, has a wire bearing beneath each pair of strings; one end of the wire sticks in the wood and the other bends at a right angle under the strings. Again, brass T's provide downbearing. Conventional double pinning occurs only where the bridge is notched over the two longest iron struts. Screws through a row of blocks under the soundboard secure the bridge, which divides between notes e and f. The spruce soundboard planks run diagonally from the spine back towards the bentside. Instead of normal ribs, wood strips of graduated width, extending straight from the front toward the tail, support the soundboard.

Hinged boards centered beneath the case front transmitted pedal motion to the action; the pedals are missing, but one lifted the dampers and the other lowered a mute onto the strings. The down-striking key action, suspended from the key levers, involves intermediate levers and adjustable escapement jacks with spring returns and cloth-bushed center pins. The keyboard is of conventional



Photo by Stewart Pollens

An unsigned, downstriking grand piano, found at Ringwood Manor in New Jersey, may be one of the earliest extant American grands.

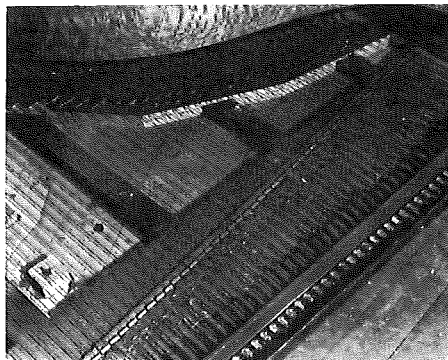


Photo by Stewart Pollens

The interior of an unsigned, downstriking grand piano with its keyboard removed. The instrument is stored at Ringwood State Park in New Jersey.

design, with molded natural fronts and a three-octave span of 19-3/16 inches. The formerly concealed tops of the key levers behind the playing surfaces are colored light and dark, the light lengths corresponding to accidentals.

The piano's design, workmanship, and lack of identifying marks suggest that it is, if not a prototype, then a product of a small-scale manufacturer more concerned with innovation than with musical excellence. The bridge, for example, looks inept, and the tuning system, while theoretically efficient, failed when the relatively soft brass nuts wore out. On the other hand, hammer wear indicated that the piano received substantial use, while it still worked.

Downstriking actions, screw tuning, and iron frames drew much attention in the second quarter of the 19th century, so it is not surprising that this anonymous piano corresponds in some respects to several patents. In Britain, for example, patent 5107, awarded in 1825 to

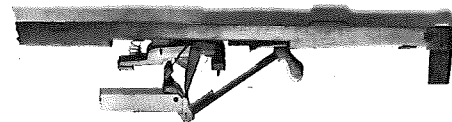


Photo by Stewart Pollens

The key action of an unsigned, downstriking grand piano which may be one of the earliest extant American grands.

George Augustus Kollmann, describes a downstriking action and "a new and original manner of fixing the strings to a new kind of pins which pass obliquely through the wrestplank and through two brass plates, so that they can be turned in front of the pianoforte by means of screw nuts." Another downstriking action received patent 6304 (1832) for Pierre Frederic Fischer. Robert Wornum's downstriking action (1844) is more sophisticated than the one here. Frederick Handell Burkinyoung received patent 11,242 (1846) for yet another downstriking action and "a mode of applying a screw nut to the purpose of tuning or regulating the tension of the strings."

In Baltimore, Maryland, the former Pleyel employee, Louis Fissore, patented in 1833 a cast-iron frame with tuning pins passing through a plate and "drawn up to a shoulder by means of a screw nut." Similar frames and tuners and other downstriking actions were patented in the United States about the same



A square piano by William Wale, 569 Greenwich Street, New York, ca. 1835, one of a number of instruments stored at Ringwood State Park in New Jersey.

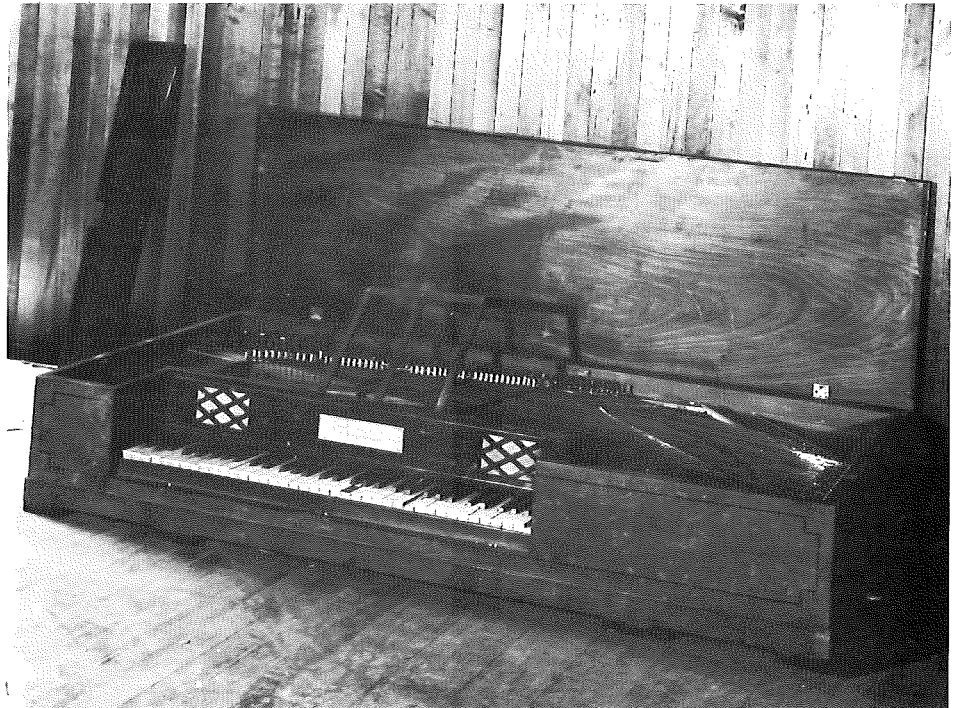
time. Which, if any, of these patents precisely describes the anonymous piano remains to be determined, but it does appear to date from the 1830's or early '40's. The use of Eastern white pine indicates a North American origin, so this unusual piano may be among the earliest extant American grands.

It would be delightful, if Ringwood's instruments expressed the taste of an affluent family that every few years acquired a new piano or organ in the latest fashion. Peter Cooper's marriage in 1813 to Sarah Bedell (died 1869) might bolster such a hypothesis because Bedell had been educated by Pennsylvania Moravians, who vigorously cultivated piano playing among the young. Unfortunately, though several of these instruments may have a Cooper-Hewitt provenance, others do not. Nevertheless, the New York pianos offer a strikingly unified panorama extending from the early days of Robert and William Nunns "from London" (first working for Dubois & Stodart, then becoming independent, finally maturing in partnership with John Clark) and their obscure colleague, William Wale; continuing with Stodart, Worcester & Dunham (John Dunham had made cases for Nunns, Clark & Co.); and, reaching a culmination of sorts with Hazelton Brothers (Henry Hazelton had apprenticed with Dubois & Stodart). In the early 20th century, Kohler & Campbell took over the Hazelton brand.

The Peloubet and Mason & Hamlin reed organs represent a once thriving musical industry essentially distinct from piano manufacturing, but Gilbert & Co.'s organo-piano (to use a 19th-century term) amalgamates both technologies toward the goal of greater expressive power and versatility. Such Victorian hybrids were not uncommon, but seldom functioned well because of the difficulty of keeping strings in tune with reeds.

The anonymous grand piano presents an in-

teresting anomaly, both in this assemblage and in piano history. Its novel iron frame might well have intrigued Peter Cooper, who, among other things, was an inventor who could hardly have remained unaware of the importance of cast iron to the burgeoning piano industry. Ultimately leading to a dead end, the builder's



The oldest square piano at Ringwood Manor in New Jersey is this instrument by Robert & William Nunns "from London" for Du Bois & Stodart, New York, ca. 1825 (serial no. 28). It is one of several historically significant instruments that are currently crowded into a harness room adjoining the hay loft of the Manor's stable.

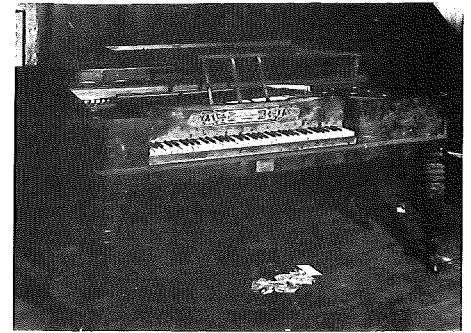


Photo by Stewart Pollens

A square piano by Robert & William Nunns, New York, ca. 1830 (serial no. 1653), presented to the Wallace House by the General David Forman chapter of the DAR on February 22, 1904.

approach exemplifies that of a mechanic who sought to resolve structural problems, without quite perceiving his technology's pitfalls.

If properly preserved and documented, Ringwood's instruments could become a valuable educational resource for the people of New Jersey; few American museums hold such a variety of pianos and organs, products of a major 19th-century cultural, commercial and manufacturing enterprise. Exploiting Ringwood's musical potential requires vision more than money, but a large sum would be needed to renovate the stable to house these instruments and other artifacts appropriately and allow public access to them. The state's current economic situation offers scant hope that this long-term goal will be pursued.

For making this report possible, I am grateful to Elbertus Prol, Stewart Pollens, photographer, and six inmates of a state correctional facility who helped move the instruments in the stable.

## REFLECTIONS ABOUT AMIS IN SAN ANTONIO

By Dale Higbee

*(The following article is edited and reprinted with permission from the September 1992 issue of American Recorder.)*

One of the nice things about belonging to the American Musical Instrument Society is that annual meetings are held in a variety of interesting places throughout the U.S. Often, the location is picked because there is an outstanding collection nearby, but this year it was held in San Antonio, at the time of the Early Music Festival, so that members could take advantage of the concerts and lectures.

I had not been to San Antonio for forty years and was pleasantly surprised to discover how it had been improved by the 1989 development of shops and restaurants along the charming "riverwalk." There are barge rides and members of AMIS were fortunate to go on one with Fortuna Desperata, a Dutch ensemble playing cornetto, sackbuts, and shawms. Other musical groups also performed on the barge rides during the week—a wonderful idea since it brought the music to so many people on the river banks.

Concerts were presented in many interesting churches, and programs were also given at the historic Spanish missions just outside of town. Sitting outdoors late at night in the Convento Ruin of Mission San José for a production by the Royal Conservatory at The Hague of works by Carissimi, Charpentier, and Weckmann, made me feel as if I were in Rome. Other concerts were given in auditoriums, hotels, outdoor parks, and private homes.

The San Antonio Early Music Festival has a winning formula with which it should stick. This was the second festival, following a biennial pattern that has alternated with the Boston Early Music Festival. I had gone to all of the Boston festivals, except the latest in 1991, and I might have gone then, if it had focused on the 250th anniversary of the death of Vivaldi, rather than Mozart. ("Early music" to me does not include standard repertory of the late 18th century and afterwards, although it is interesting to hear such works performed on period instruments.) "Early music," as the term is generally used, is alive and well in San Antonio.

While government support for the arts is being cut in the U.S., The Ministry of Culture of The Netherlands and the Goethe Institut-Houston/Munich provided financial assistance. Several other sponsors also contributed to support eighty-one concerts, forty-eight of which were free. The Holland Festival Early Music Utrecht was the model. Many of the performers were Dutch. There was no trade fair, as in Boston, and only seventeen exhibitors.

Because of simultaneous scheduling, it was impossible to take in all the events. On opening day, I enjoyed the free concert in the gardens of The Alamo by Fortuna Desperata and a fine concert that evening in the San Fernando Cathedral by the Texas Baroque Ensemble, who played music of Mexican composers of the Baroque. The acoustics in the cathedral are marvellous for music, but the pre-concert lecture was largely incomprehensible. The fascinating program—drawn in part from the music of the Tattershall manuscript in the archives of the Church of San Diego Metepec

near Tlaxcala, Mexico—was an example of the Festival's unique focus, "San Antonio's Cultural Heritage: Mexico, Spain, and Germany."

Several concerts were presented in homes in the historic King William District. I enjoyed a recital of harpsichord music by Eduardo Lopez Banzo, and the next day I heard La Fontegara Amsterdam play music "From Browning to Blues" in a sheltered backyard. I had heard the latter's fine CD of Sonatas by Boismortier (GLOBE 5033), but here they were heard to better advantage. I especially enjoyed their version for three recorders of settings of "La Folia" by Corelli, Marais, and D. Scarlatti, as well as the witty *Kadenza* (1955) by Willem Wander van Nieuwerk. I also heard members of the group play "Music from the Low Countries, 1400-1650" for a late-evening concert in The Little Church of La Villita.

La Fontegara of Mexico also played at the Festival, but its name is less appropriate, since members play recorder/flute, viola da gamba, and guitar; however, their special interest in early Mexican music added to the Festival's variety.

The finest recorder playing came from Saskia Coolen, a member of La Fontegara Amsterdam, who was the real star of a mixed instrumental-vocal ensemble, Camerata Trajectina. Coolen has the personal charm and temperament to be a major figure. She plays with virtuosity and verve, is willing to take risks, and always brings it off. With a good agent and publicity, her name might be as familiar as that of a certain young woman from Denmark. Saskia also played the gamba and sang lustily in the choruses.

The other impressive performer was a brilliant young Dutch harpsichordist, Menno van Delft. His teachers include Gustav Leonhardt, and I think he could be Leonhardt's successor. His performances of *Praeludium in G Minor* by Buxtehude and two toccatas by J. S. Bach (BWV 911 and 916) were stunning.

I had not planned to attend Boston Camerata's performance of *The Sacred Bridge*, having already heard the CD, but I'm glad I did. I found the live performance much more effective. Joel Cohen is a fine actor, as well as musician, and it was a moving performance. Jesse Lepkoff's playing of flute and recorders was superb.

Since I was also attending AMIS sessions, I could not go to more than a fraction of the concerts, but I must mention the fine playing by the Freiburger Barockorchester, which I much enjoyed, the fine Monteverdi program presented by "Les petits violons" of the University of North Texas, conducted by Cecil Adkins, past-president of AMIS, and the fascinating stage production, "Prohibited by Order of the King," a hypothetical Corpus Christi fiesta, ca. 1749, reprised from the 1991 Boston Early Music Festival by the Minneapolis-based Baroque opera company, Ex Machina.

At the AMIS sessions, I enjoyed meeting Bruce Haynes, who presented a progress report on his study of pitch in the Baroque and Classical periods, and Eva Legène, who gave a talk about "The Rosenberg Recorders," as well as a lecture-demonstration, "The Recorder in Transition, 1640-1680." I was also glad to chat with Bill Rees, a member of the Texas Baroque Ensemble, with whom I enjoyed playing chamber music a number of years ago in the mountains of western North Carolina.

## AMIS AUCTION ALERT!

Spring cleaning? Don't forget to set aside a few items for the AMIS auction in Nashville. Musical instruments, accessories, books, posters, recordings, musical collectibles, and ephemera will all be accepted for both the silent auction and the after-dinner auction. The more interesting or unusual the items, the more fun it will be for all, and the more money the Society will make! Bring your donations with you to the meeting registration table and your checkbooks to the auctions. Proceeds from the 1993 auctions will go toward the Curt Sachs Award and Publications Prize Endowment Fund.

Volunteers are needed to help with both the silent and live auctions. If you are interested in helping or plan to donate items by mail, please contact Peggy Banks, Auction Coordinator, AMIS Membership Office, c/o The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390; call 605-677-5306.

## NEW BALLOTING PROCEDURE INITIATED

The Board of Governors, recognizing that the Society's practice of holding elections at the business session of the Annual Meeting restricts the time available to the newly elected officers and governors to do effective organizational work at that meeting, has amended the Society's By-laws governing elections.

Under the new procedure, each year's election will take place at a meeting of the Board of Governors to be held in advance of the Annual Meeting, with all votes cast by a named proxy holder (a member of the Board not standing for election in that year), who must vote exactly as directed by the ballots received by the Membership Office. This procedure is essentially the same as a mail-in ballot. **Members should note that the mail-in proxy is now the only means by which votes may be cast, since voting in person at the Annual Meeting has been discontinued.**

The results of the election will be announced to the membership at the opening session of the Nashville meeting.

## "AMIS-1000" CAMPAIGN NEEDS YOUR HELP

AMIS-1000, the membership drive aimed at increasing the numbers of AMIS members from 800 to 1,000 by December, needs your help! Please become a proactive AMIS member and take the enclosed membership application, make as many photocopies as desired, write your name and address on the back (to indicate the source of the application), and distribute the copies to potential individual, student, and institutional members (don't forget your college or public library). Gift memberships are also encouraged. The Membership Office will keep track of the sources of all membership applications returned by December 31. The results of this membership drive, plus the names of the member(s) who have successfully solicited the most new members by December, will be listed in the February 1994 Newsletter.

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**AMIS meets in Nashville,  
Tennessee, May 12-16, 1993!**

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## 1992 ACQUISITIONS AT USD MUSIC MUSEUM



Photo by Simon Spicer

No. 5281. Grand Piano by Matthew and William Stodart, Golden Square, London, 1795. Mahogany case with holly stringing and mahogany crossbanding. Shown in an exhibition, "A Century of Keyboard Instruments, 1760-1860," organized by Alec Cobbe at the Fitzwilliam Museum in Cambridge, England, in 1982. Ex. coll.: Ian Pleeth, Hulcott, Aylesbury, England. Rawlins Fund, 1992.

*(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 1992, according to André P. Larson, Director, are as follows:

No. 5263. Alto saxophone in E-flat by C. G. Conn Ltd., Elkhart, Indiana, ca. 1922. Model 6M. Gold-plated.

No. 5264. Cornet in B-flat, after 1883. Imported by Charles H. Parsons & Co., New York.

No. 5265. Bird whistle by Ludwig, Chicago, ca. 1900-35.

No. 5266. Quadruple bell, Bali, Indonesia, ca. 1950. Wood.

No. 5267. Bin, North India, before 1930. Formerly owned by Ustad Osman Khan, court musician to the Maharaja of Indore.

No. 5268. Dōbatsu (pair of cymbals), Japan, 1853.

No. 5269. Trombone by Roth-Reynolds Instrument Co., Cleveland, ca. 1955-60. Contemporary model 30L-G.

No. 5270. French horn by Johann Eduard Kruspe, Erfurt, Germany, ca. 1910-1920.

No. 5271. Bass ophicleide by Graves & Co., Winchester, New Hampshire, ca. 1830-40. Ex. coll.: Fred Benkovic, Milwaukee.

No. 5272. Cornet in B-flat/A by C. G. Conn,

Elkhart, ca. 1905. Conn-Queror model. Gold-plated.

No. 5273. Over-the-shoulder alto horn in E-flat by John Howard Foote, New York, ca. 1870-75.

No. 5274. Flute by Klemm & Brother, Philadelphia, ca. 1839-79. Four keys.

No. 5275. Piccolo in Db by Joseph Wallis & Son, London, ca. 1896. Alternate Giorgi headjoint.

No. 5276. Flute by William J. Gronert, Elkhart, ca. 1917. Elkhart Triumph model.

No. 5277. Flute by Pond & Co., Albany, New York, ca. 1825-28. Four keys.

No. 5278. Cornet bell by Harry B. Jay Co., Chicago, ca. 1910-26. Gold-plated, highly engraved.

No. 5279. Clarinet in B-flat by William J. Gronert, Elkhart, ca. 1912-17.

No. 5280. Mandolin, United States, ca. 1900-25. Davenport model.

No. 5281. Grand piano by Matthew and William Stodart, London, 1795. Exhibited at The Fitzwilliam Museum, Cambridge, England, July 5-August 31, 1983. Ex. colls.: Alec Cobbe; Ian Pleeth, Hulcott, Aylesbury, England.

No. 5282. Frame drum by Carl Winters, Taos Pueblo, New Mexico, 1991. Limited edition of 40.

Nos. 5283-5286. Four ocarinas, Mayan, Ulua Valley, Cortés, Honduras, ca. 700-900. Ex. coll.: David L. Harner, Fayetteville, Arkansas.

No. 5287. Oboe by Selmer, Elkhart, ca. 1960-70.

No. 5288. Baritone bugle by C. G. Conn Ltd., Elkhart, after 1922. Model 22L.

No. 5289. Violin, Germany, ca. 1850. Improvements patented by H. W. White, Yankton, Dakota Territory, October 25, 1882.

No. 5290. Violin by James R. Carlisle, Amelia, Ohio, 1953.

No. 5291. Violin by A. L. Cassady, Union County, Tennessee, ca. 1900.

No. 5292. Clarinet in B-flat by Buffet Crampon & Cie, Paris, ca. 1915-1920. Distributed by Carl Fischer, New York.

No. 5293. Music box in harp-shaped resonator, ca. 1920-30.

No. 5294. Alto horn in E-flat by C. G. Conn Ltd., Elkhart, ca. 1930. Model 2C.

No. 5295. Cornet in B-flat/A by Wurlitzer, Cincinnati, ca. 1920-30. Lyric model.

No. 5296. Soprano saxophone by C. G. Conn, Elkhart and New York, ca. 1901.

No. 5297. Clarinet in A by A. Duval, Paris, ca. 1880. Thirteen keys.

No. 5298. Oboe by Caleb Gedney, London, ca. 1755. Stained boxwood; two keys.

No. 5299. Violin by Robert Gordon, Pleasantville, Pennsylvania, 1992. No. 89.

No. 5300. Violoncello, Italy, ca. 1700-1750.

No. 5301. Tenor saxophone in C (melody) by C. G. Conn, Elkhart, ca. 1914. New Invention model.

No. 5302. Alto saxophone by C. G. Conn Ltd., Elkhart, ca. 1928. New Wonder model 6M.

No. 5303. Soprano saxophone in B-flat attributed to Pan American Band Instrument and Case Company, Elkhart, ca. 1920-1930.

No. 5304. Soprano saxophone in B-flat by C. G. Conn Ltd., Elkhart, ca. 1925. Straight model 18M.

No. 5305. Cornet in B-flat/A by C. G. Conn Ltd., Elkhart, ca. 1921. Victor New Wonder model.

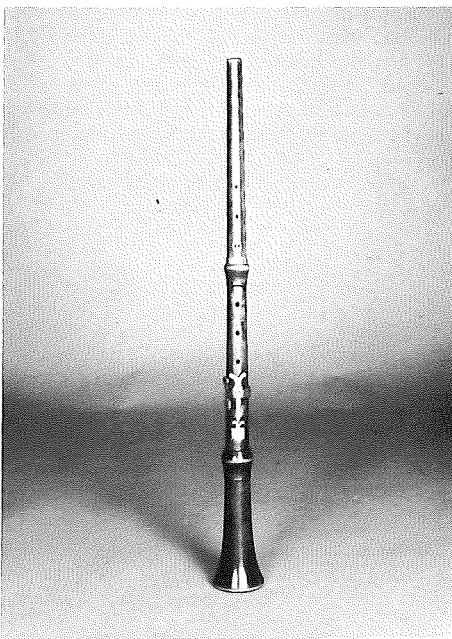


Photo by Simon Spicer

No. 5298. Oboe by Caleb Gedney, London, ca. 1755. Stained boxwood, two brass keys. A second oboe by Gedney survives in the Colchester & Essex Museum in England. Purchase funds gift of LaVonne and Clifford E. Graese, Windermere, Florida, 1992.



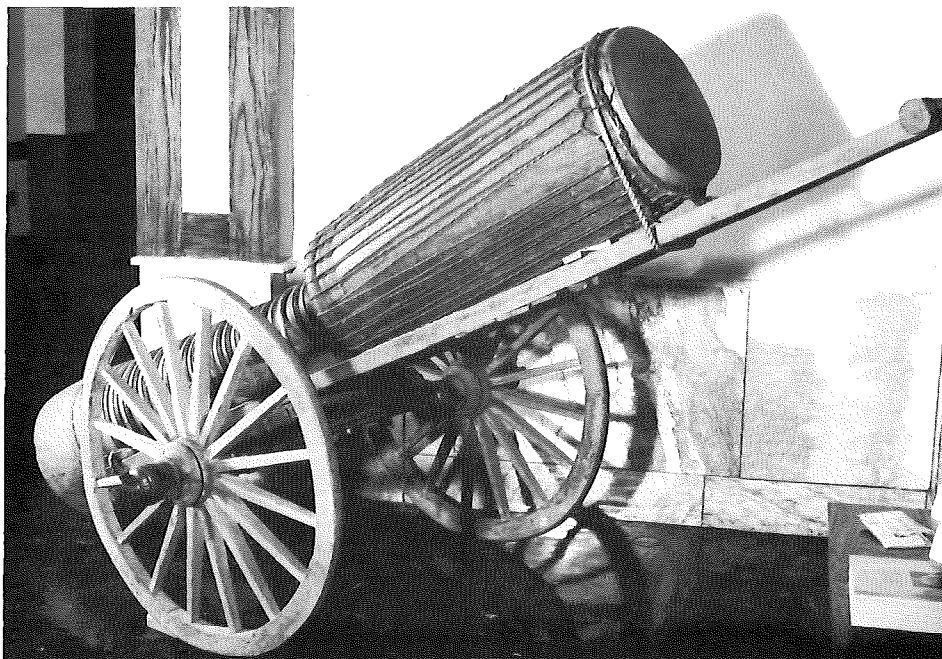


Photo by Simon Spicer

No. 5405. Glong ae (waisted drum) and cart, Thailand, late 19th century. Padauk (vermillion) wood. Ten feet, three inches long; weighs more than 1,000 pounds. Purchase funds gift of LaVonne and Clifford E. Graese, Windermere, Florida, 1992.

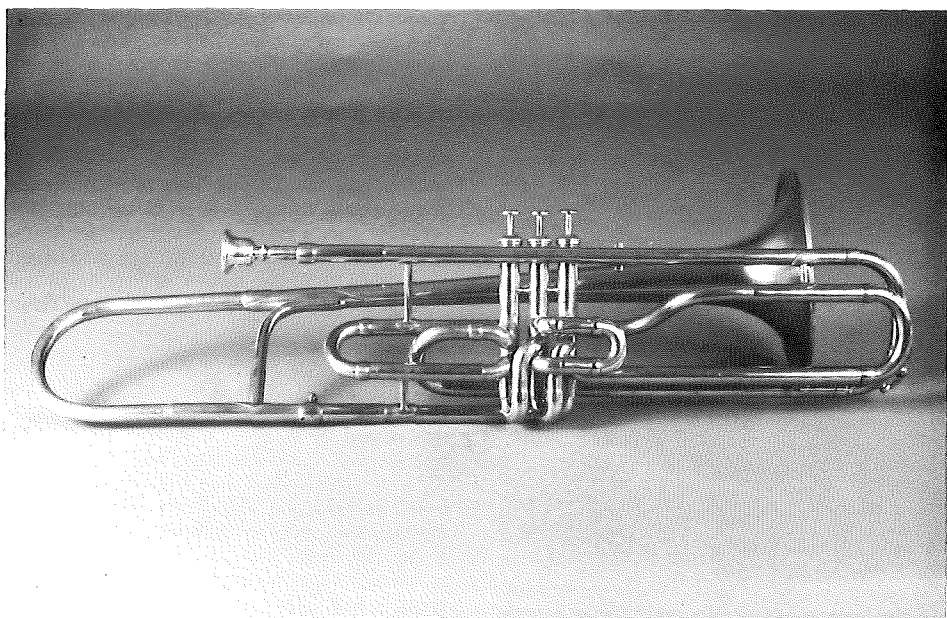


Photo by Simon Spicer

No. 5383. Valve trombone by C. G. Conn, Elkhart, Indiana, ca. 1880. Patented, Stoelzel-like valves. Purchase funds gift of Cindy and Tom Lillibridge, Bonesteel, South Dakota, 1992.

No. 5306. Tenor trombone by C. G. Conn Ltd., Elkhart, ca. 1922-1929. Model 4H. Slide by Buescher, Elkhart, ca. 1935-1940.

No. 5307. Tenor trombone by C. G. Conn Ltd., Elkhart, ca. 1923. Model 78H.

No. 5308. Tenor trombone bell by C. G. Conn, Elkhart, ca. 1895-1915.

No. 5309. Flute by C. G. Conn Ltd., Elkhart, ca. 1926. Model 120.

No. 5310. Flute in D-flat by C. G. Conn Ltd., Elkhart, ca. 1924. Model 140.

No. 5311. Flute by C. G. Conn Ltd., Elkhart, ca. 1926. Model 100.

No. 5312. Piccolo in D-flat by C. G. Conn Ltd., Elkhart, ca. 1917. New Invention model.

No. 5313. Clarinet by C. G. Conn Ltd., Elkhart, ca. 1926. Model 20N.

No. 5314. Alto clarinet by C. G. Conn Ltd., Elkhart, ca. 1939. Model 472N.

No. 5315. Clarinet by C. G. Conn Ltd., Elkhart, ca. 1925. Model 4N.

No. 5316. Clarinet distributed by Lorenzo Sansone, New York, New York, ca. 1920-1940.

No. 5317. Bass drum by C. G. Conn Ltd., Elkhart, ca. 1925. Model 18-S-81.

No. 5318. Euphonium by C. G. Conn Ltd., Elkhart, ca. 1918. New Wonder model.

No. 5319. Bassoon by J. & H. Meacham, Albany, 1811-1827. Six keys. Ex. coll.: Kurt Stein, Springfield, Pennsylvania.

No. 5320. Parade drum by Slingerland Drum Co., Niles, Illinois, ca. 1961-1962. Legion Heir Model 574. Autographed by Eugene McCarthy, Presidential candidate, in 1968.

No. 5321. Grand piano by William Stodart & Son, London, ca. 1835. Patented "compensation" frame.

No. 5322. Solovox keyboard by Hammond Instrument Co., Chicago, ca. 1940-1950.

Nos. 5323-5324. Two Swiss dance bells, ca. 1960-1970.

No. 5325. Cowbell, ca. 1940-1950.

No. 5326. Cowbell, ca. 1940.

No. 5327. Pair of small hand cymbals, France, ca. 1930-1950.

No. 5328. Pair of small hand cymbals, ca. 1940-1960.

No. 5329. Sleigh bell, ca. 1950-1960.

No. 5333. Cuckoo whistle, ca. 1920-1950.

No. 5334. Cuckoo whistle, ca. 1895.

No. 5344. Piccolo in E-flat (HP), Germany, ca. 1910.

No. 5348. Piccolo in E-flat (HP) by C. G. Conn, Elkhart and New York, ca. 1897-1899. Wonder model. Ebonite body covered with metal.

No. 5377. Flute in D by Clementi & Co., London, ca. 1800-1822. Seven keys.

No. 5378. Cornet in B-flat by Antoine Courtois, Paris, ca. 1872-1880.

No. 5379. Piccolo in D by V. Kohlert Sons, Graslitz, Bohemia, ca. 1910.

No. 5383. Tenor valve trombone by C. G. Conn, Elkhart, ca. 1880. Patented, "Stoelzel-like" valves.

No. 5384. Tenor slide trombone by C. G. Conn, Elkhart, ca. 1926. "Frisco" Artist model 18H. Gold-plated, highly engraved.

#### The Royal Holland Bell Ringers' Collection:

No. 5385. Slide saxophone by Reiffel & Husted, Chicago, ca. 1922.

No. 5386. Aluminum harp (friction chimes) attributed to J. C. Deagan, Chicago, ca. 1915.

No. 5387. Orchestral chimes (tubular bells) by Rudolph Wurlitzer Co., Cincinnati, ca. 1915.

No. 5388. Orchestra bells by J. C. Deagan, Chicago, ca. 1915.

No. 5389. Glassophone by Peter H. Brouwer, United States, ca. 1915. An invention by the leader of the Royal Holland Bell Ringers, consisting of 24 chromatically pitched glass bars placed on a floor stand and played with mallets.

No. 5390. Swiss hand bell set, Geneva, Switzerland, ca. 1914. Two octaves.

Nos. 5391-5399. Five partial sets of tuned bells and four miscellaneous bells, ca. 1914. Collected by Peter H. Brouwer in the province of Zeeland, The Netherlands.

Nos. 5400-5402. Ocarinas by H. Fiehn, Vienna, ca. 1914.

No. 5403. Wooden bones (clappers), ca. 1915.

No. 5404. Violin, ca. 1880-1920.

No. 5405. Glong ae (large goblet drum and cart), Thailand, late 19th century.

No. 5406. Fife in B-flat, ca. 1920-1940.

No. 5413. Grand piano by Chickering & Sons, Boston, 1864. Straight stringing. Brown action.

No. 5424. Violin by Willis M. Gault, Riverdale, Maryland, June 1983. No. 456.

**AMIS meets in  
Nashville, Tennessee  
May 12-16, 1993!**

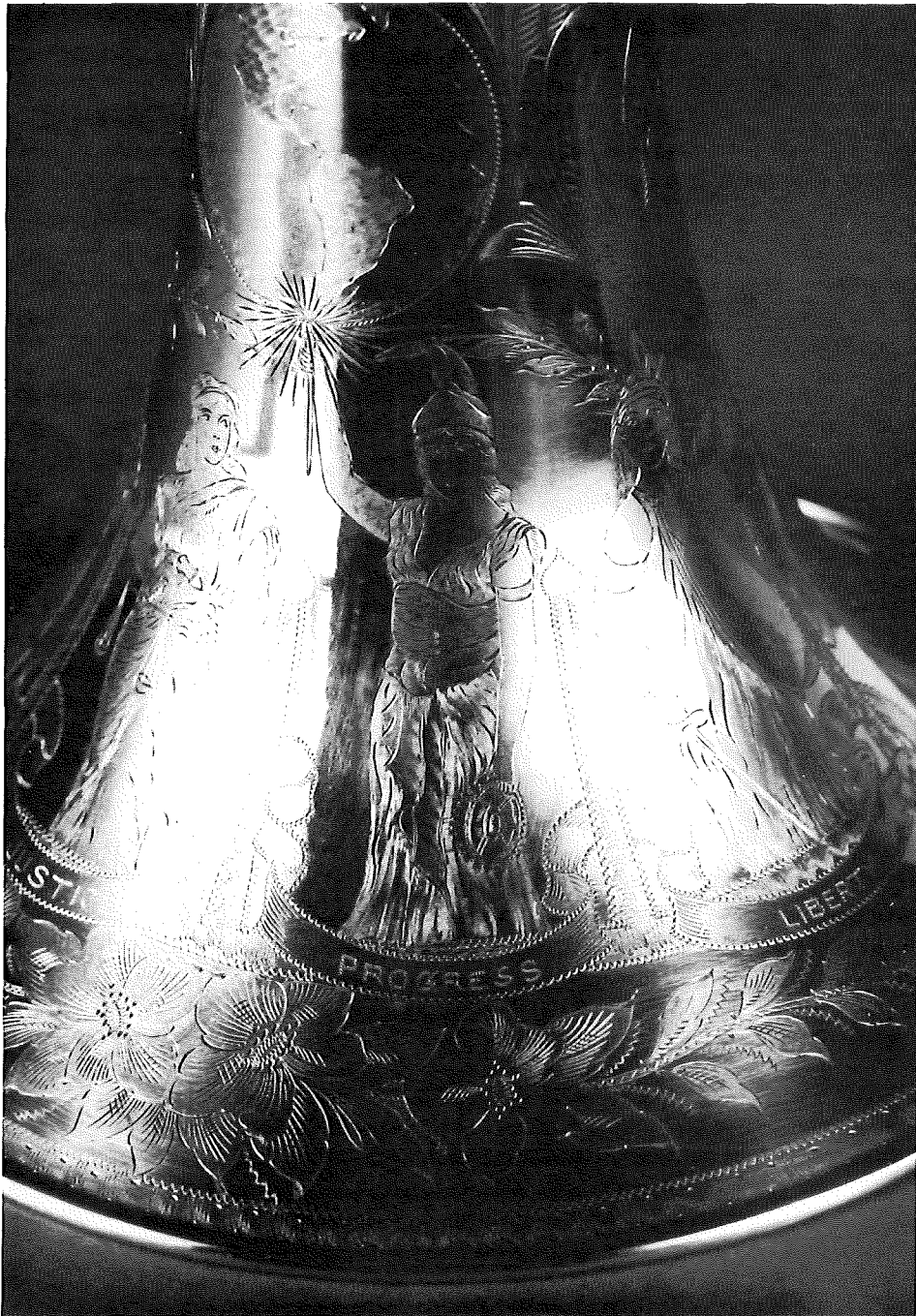


Photo by Simon Spicer

No. 5384. Trombone (detail) by C. G. Conn, Elkhart, Indiana, ca. 1926. "Frisco" Artist model 18H. Gold-plated, highly engraved. Purchase funds gift of LaVonne and Clifford E. Graese, Windermere, Florida, 1992.

## DRUM TRAPS SNARE COLLECTORS

Are you a drumologist? If you are a vintage drum collector, like AMIS member, Robb Cook, of Cook's Music in Alma, Michigan, such terminology might be used to describe your avocation, or in Cook's case, a vocation. Cook, who is awaiting publication of his book about the history of the Leedy Drum Company, offers a variety of merchandise for the drumologist, including videos, books, recordings, t-shirts, and drum accessories, through a division of his music company called Rebeats.

Among the items which might be of particular interest to the AMIS membership is an

Introduction to Vintage Drums (1991), a two-hour, semi-professional, "hands-on" video that integrates several informal interviews conducted by Cook with William F. Ludwig, Jr., and drum collectors/historians John Aldridge (editor/publisher of the *Not So Modern Drummer* newsletter), Harry Cangany (Drum Center of Indianapolis), and Ned Ingberman (Vintage Drum Center, Libertyville, Iowa), into an enlightening history of American drum manufacturing from the turn of the century to 1970.

Viewers are introduced to drum collecting, including some of the basics of drum identification, grading, dating, and "ball-park" appraisal as applied to actual drum models. A detailed discussion of Ludwig's highly-collectible "black

beauty" snare drums by John Aldridge is particularly well done, as is a discussion which sorts out the often confusing names used on Ludwig products after their acquisition by Conn in 1929. The videotape culminates with a list of addresses of vintage drum dealers, collectors, platers, and suggested readings. A useful, printed color time-line depicting the badges used on drums manufactured by the major American drum companies since the middle of the 19th century accompanies the video.

Cook's casually produced, eclectic video drum magazine, *Rebeats Issue #1* (1992), includes a variety of topics, ranging from a segment about Pow-Wow Drumming to a short discussion of the vintage, Barry Company folding bass drum outfit, from a clip of the Kodo drum troupe of Japan to a look at the first annual Midwest Drum Swap in Beloit, Wisconsin. Although some of the segments of this homespun video are interesting, the overall production quality is poor. Future issues of *Rebeats* are to be produced on a regular, but unscheduled, basis. According to Cook, the next issue is in preparation and is scheduled to include the final word about which drum really is bigger—the Conn giant bass drum originally made for the University of Chicago in 1922 or the Purdue Boilermaker's huge Leedy bass drum.

The 48-page publication, *George Way's "Little Black Book"* (1992), is a xerox copy of the drum manufacturer's thick, pocket ring-binder, in which he kept not only the addresses of his suppliers, but also his notes and sketches. To this, Cook adds a short biography of Way, to be expanded in his history of the Leedy Company. From a practical standpoint, this unusual publication of primary source material offers some choice tidbits concerning the manufacturer's original procedures for drum cementing, drum stick finishing, and wood drum shell finishing, as well as precise dimensions of many parts and even a recipe for valve and slide oil.

The first three years of John Aldridge's bi-monthly publication, *The Not So Modern Drummer* (1988-1991), are compiled, reprinted, and bound by Cook in a second very useful publication for collectors and historians. Although the reader must wade through quite a lot of unpaginated collector's chit-chat, the rewards are great for those who desire to learn about the drum industry and its most outstanding, collectible products. Feature stories recall many episodes in the histories of the Slingerland, Ludwig, Leedy, Zildjian, and Rogers companies, as well as useful historical information concerning the evolution of the hi-hat and the bass drum pedal.

Cook's serious dedication to preserving and promoting the history of American drum manufacture is evident in his most recent announcement in the February 1993 issue of *Music Trades*, in which he calls for the gathering of biographical information about the principals involved and general information about the products generated by the industry. Through the Association of Independent Drum Makers, Cook hopes to preserve a portion of American musical instrument manufacturing history for the benefit of future generations of drumologists. He can be contacted at Cook's Music, P.O. Box 6, Alma, MI 48801; call 517-463-4757.

- Margaret Downie Banks

## 1988-91 ACQUISITIONS AT EDINBURGH U

*(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 Edinburgh University Collection of Historic Musical Instruments from 1988 to 1991, in addition to those in the C. H. Brackenbury Memorial Collection (see *AMIS Newsletter*, October 1992, pp. 4-6), are, according to Arnold Myers, Honorary Curator, as follows:

2293. Flute by Godfroy aîné, ca. 1850. Six keys to D.  
 2294. Flute by Goulding D'Almaine Potter, London, ca. 1815. Four keys.  
 2295. Flute, E in D, by Welsh, London, ca. 1835. One key.  
 2648. Flute by Thomas Collier, London, ca. 1775. Corps de réchange. One key.  
 2649. Piccolo, ca. 1875-1900. Six keys.  
 2650. Piccolo in D-flat by I. Lot, LaCouture, ca. 1883. Boehm system.  
 2839. Flute by Rudall Carte, London, ca. 1867-1900. 1867 system.  
 2842. Clarinet in C by Boosey & Co., London, ca. 1900. Simple system.  
 2845. Bugle by Boosey & Hawkes, London, ca. 1970. Prototype, expansion-molded copper.  
 2854. Wagner tuba in B-flat by Alexander, Mainz, ca. 1930-35.  
 2855. Wagner tuba in F by Alexander, Mainz, ca. 1930-35.  
 2877. Koto, Japan, ca. 1960.  
 2878. Viola da gamba by Kaiser, Dusseldorf, ca. 1700.  
 2879. Viola da gamba bow, Germany, ca. 1750.  
 2880. Viola da gamba bow, France, ca. 1775-1800.  
 2889. Tam-tam, China, ca. 1930. Thirty inches.  
 2890. Beater for gong.  
 2891. Miniature bass drum by Boosey & Co., London, ca. 1925.  
 2892. Foot cymbals, ca. 1910.  
 2893. Foot pedal for bass drum, ca. 1910.  
 2894. Foot pedal for bass drum, ca. 1920.  
 2895. Reed horn by Karl Brunnenberg, Königsberg. Four tones.  
 2896. Clay drum, Morocco.  
 2897. Clay drum, Egypt.  
 2898. Ratchet, 1918. Large size.  
 2899. Ratchet. Medium size.  
 2900. Ratchet. Small size.  
 2901. Flexatone by Playatone, New York, ca. 1925.  
 2902-3. Anvil effect and beater. A-sharp and C-sharp.  
 2904. Whip by James Blades, Cheam, ca. 1960.  
 2905. Slapstick, ca. 1920.  
 2906. Marimba bars, F-F, one octave, ca. 1919.  
 2907. Whip by James & C. Blades, England, ca. 1960. Four tones.  
 2908. Castanet machine by James Blades, Cheam, ca. 1960.  
 2909. Orchestral castanets, Spain. Adapted.  
 2910. Footed drum, Central Africa, ca. 1960.  
 2911. Pair of beaters for footed drum.  
 2912. Wood block, China. Two tones.  
 2913. Beater for wood block.  
 2914. Pair of beaters for bass drum rolls.

2915. Pair of timpani beaters by James Blades, Cheam, ca. 1960.

2916. Pair of timpani sticks, copy of pattern of ca. 1750.

2917. Pair of side drum sticks, ca. 1900-25. Ebony.

2918. Pair of side drum sticks by Premier, England.

2919. Pair of toy side drum sticks.

2920. Pair of beaters for four-row xylophone.

2921. Pair of beaters for xylophone.

2922. Pair of beaters for glockenspiel.

2923. Pair of wire brushes by Ludwig, U.S.A., ca. 1940.

2970. American reed organ by Mason & Hamlin, U.S.A., ca. 1910.

2987. Tuohitorvi, Finland.

3015. Violin by Matthew Hardie, Edinburgh, 1805.

3020. Bass drum by Premier, England, ca. 1935.

3040. Violin by James Hardie, Edinburgh, 1891.

3041. Violin bow, 1891.

3084. Flute by Rudall, Rose, Carte, London, ca. 1865. 1851 system.

3085. Patent headjoint for flute by Rudall & Rose, London, ca. 1840.

3108. Clarinet in B-flat by Cramer, London, ca. 1820. Six keys.

3109. Seljefl ó yta by Storbekken, Norway.

3110. Cornemuse by Gaillard, France, ca. 1750.

3112. Bullroarer, Australia, 1991.

3113. Music sticks, Australia, 1991.

3114. Djerdid, Australia, 1991.

3164. Baryton by Courtois, Paris, ca. 1857. Four valves.

3165. Tuning barrel for clarinet by Hawkes, London, ca. 1925.

3166. Tuning barrel for clarinet by Lewin, ca. 1930.

3196. Nose flute, Philippines, 1981.

3200. Pitch pipe, ca. 1850.

## WORKSHOPS SET

The **International Horn Workshop** will be held at Florida State University in Tallahassee, May 16-22. A "natural horn day" on May 17 will include recitals and a panel discussion about historic and current styles of natural horn playing. Contact William Capps, School of Music R-71, Florida State University, Tallahassee, FL 32306-2098.

The **San Francisco Early Music Society** will hold five workshops at Dominican College in San Raphael, California: Baroque Music, Anna C. Dudley, director, July 20-July 3; Renaissance Music, Jane Boothroyd, director, July 4-10; Recorder Workshop, Frances Feldon, director, July 18-24; Instrument Building, Lyn Elder, director, July 18-31; Medieval Music, Cheryl A. Fulton, director, July 25-31. Contact Robert Jackson, P.O. Box 15051, Berkeley, CA 94709; call 510-528-1725.

The **International Clavichord Symposium** will be held in Magnano, Piedmont, Italy, September 9-12. Scholars, builders, and performers will exchange ideas. Contact Bernard Brauchli, 19a avenue des Cerisiers, CH-1009 Pully, Switzerland; call or fax 41-21-728-59-76.

The **Connecticut Early Music Festival** will be held in several locations in southeastern Connecticut, June 11-27. John Solum and Igor Kipnis are co-founders. Contact Connecticut Early Music Festival, P.O. Box 329, New London, CT 06320; call 203-444-2419.

The **Accademia Bartolomeo Cristofori** in Florence, Italy, will hold its second conference about the fortepiano, May 20-23, with workshops, concerts, and master classes, including the restoration, regulation, and voicing of square pianos, as well as a discussion about fake instruments and their ethics of conservation. Contact Donatella De Giampietro, ABC, Via di Camaldoli 7/R, 50124 Florence, Italy.

## NEWS OF MEMBERS

**Darcy Kuronen**, Curatorial Assistant, Collection of Musical Instruments at the Museum of Fine Arts, Boston, returned to regular, full-time employment, July 1, 1992. During the previous fiscal year, he held a temporary position, funded by a donation from Mr. and Mrs. Bradford M. Endicott, which was necessitated because of financial difficulties at the Museum (see *AMIS Newsletter*, June 1991, pp. 1-2). The position has now been secured with an endowment for the Collection's operation, begun with a major gift from Pamela M. Smith.

**Jeffrey Snedeker**, who teaches at Central Washington University in Ellensburg, gave concerts and lectures about historical brass instruments last fall at the University of North Dakota, North Dakota State University, and Montana State University.

**Robert Conant**, Artistic Director of the Foundation of Baroque Music in Greenfield Center, New York, was given the Lifetime Achievement Award by the Saratoga County Arts Council on November 8.

**Dale Higbee**, who plays recorder with Carolina Baroque in Salisbury, North Carolina, has collaborated with Legare McIntosh, organ, for two recitals in the Catawba College Chapel. The first concert was December 1; the second will be March 23.

**Ardal Powell** has been awarded a 1993-94 fellowship for independent scholars by the National Endowment for the Humanities for a project, "The Keyed Flute: Technology and Musical Style in the Late 18th Century," which will include a translation and study of *Über die Flöten mit mehreren Klappen*, the 1800 tutor for eight-keyed flute by Johann George Tromlitz.

**Walter Sallagar** will again present his bassoon seminar, including reed-making and repairs, at his house in the forest near Furth, Austria, August 1-8.

## APPLICATIONS SOUGHT FOR GREENBERG AWARD

The American Musicological Society (AMS) is seeking applicants for the Noah Greenberg Award, a grant designed to stimulate active cooperation between scholars and performers by supporting outstanding contributions to historically aware performance and the study of historical performing practices. Both scholars and performers may apply, since the \$2,000 award may subsidize the publication costs of articles, monographs, or editions, as well as public performances, recordings, or other projects. Applicants need not be AMS members. Projects will be considered that deal with the music of any period or cultural group. The application deadline is March 1, 1993. Contact Professor Tharald Borgir, Department of Music, Oregon State University, Corvallis, OR 97331-2502; call 503-737-4061.

## MET EXHIBITS LEHMAN FLUTES



Courtesy of The Metropolitan Museum of Art

A portion of the Robert Alonzo Lehman Collection of flutes and other instruments is currently on exhibit at the Metropolitan Museum of Art in New York City.

Twenty-six flutes from a collection of seventy-one instruments given to The Metropolitan Museum of Art in New York City in 1991 by Robert Alonzo Lehman, former Secretary of AMIS, are now on display in the André Mertens Galleries for Musical Instruments. The exhibit, designed by Laurence Libin, Frederick P. Rose Curator of Musical Instruments, and mounted by Stewart Pollens, Associate Conservator, and Joseph Peknik, Senior Departmental Technician, will remain on view through the summer. The instruments, which represent leading makers from England, France, Germany, and the United States, illustrate flute designs from the late 18th to the early 20th century.

The Lehman Collection includes the following instruments:

- 1991.349.1. Flute by Louis Lot, Paris, ca. 1900. Silver.
- 1991.349.2. Flute by George Cloos, New York, ca. 1862-1900. Cocuswood and silver.
- 1991.349.3. Flute by William S. Haynes Co., Boston, 1929. Silver.
- 1991.349.4. Flute by Louis Lot, Paris, ca. 1855-75. Ebony and nickel silver.
- 1991.349.5. Flute by M. Kneer, Münster, ca. 1850. Boxwood, ivory, and silver.
- 1991.349.6. Flute by Edward Baack, New York, ca. 1850. Boxwood, brass, and ivory.
- 1991.349.7. Flute by Firth Hall & Pond, New York, ca. 1832-48. Boxwood and brass.
- 1991.349.8. Flute by Asa Hopkins, Litchfield, Connecticut, ca. 1779-1838. Boxwood, ivory, and brass.
- 1991.349.9. Flute by William Hall & Son, New York, ca. 1848-75. Boxwood, brass, and ivory.
- 1991.349.10. Flute by William Henry Potter, London, ca. 1809-17. Boxwood, ivory, and

brass.

- 1991.349.11. Flute by Richard Potter, London, ca. 1800. Boxwood, ivory, and silver.
- 1991.349.12. Flute by Louis Lot, Paris, after 1855. Cocuswood and silver.
- 1991.349.13. Flute by William Hall & Son, New York, ca. 1848-75. Cocuswood and silver.
- 1991.349.14. Flute, Hannover, ca. 1875-1900. Ebony and silver.
- 1991.349.15. Flute by Christopher Gerock, London, ca. 1804-21. Boxwood and brass.
- 1991.349.16. Flute by William Hall & Son, New York, ca. 1848-75. Boxwood, silver, and ivory.
- 1991.349.17. Flute by Jehring, Germany, after 1800. Boxwood, black horn, and brass.
- 1991.349.18. Flute by J. C. Haynes, Boston, ca. 1820-33. Boxwood and nickel silver.
- 1991.349.19. Flute by Firth, Hall & Pond, New York, ca. 1832-48. Boxwood, ivory, and brass.
- 1991.349.20. Flute by Pond & Co., Albany, ca. 1832. Boxwood, ivory, and brass.
- 1991.349.21. Flute by Edward Riley, New York, ca. 1819-31. Boxwood, ivory, and brass.
- 1991.349.22. Flute by C. Peloubet, Bloomfield, New Jersey, ca. 1829-35.
- 1991.349.23. Flute by Theodore Berteling & Co., New York, ca. 1857-1915. Ebony and nickel silver.
- 1991.349.24. Flute by Goulding D'Almaine & Co., London, ca. 1834-58. Ebony, silver, and ivory.
- 1991.349.25. Flute by Firth, Son & Co., New York, ca. 1863-65. Ebony, silver, and brass.
- 1991.349.26. Flute by George W. Haynes, New York, ca. 1888-1912. Palisander and silver.
- 1991.349.27. Flute by Alfred B. Badger, Buffalo, ca. 1850. Cocuswood and silver.
- 1991.349.28. Flute by Friedrich von Huene, Brookline, Massachusetts, 1982. Wood, ivory, and

and brass.

- 1991.349.29. Flute by Wood & Ivy, London, ca. 1836-47. Boxwood, ivory, and brass.
- 1991.349.30. Flute by Valentin or George Richard Metzler, London, ca. 1812-37. Cocuswood, nickel silver, and pewter.
- 1991.349.31. Flute by John Wicks and Stanley Toulson, London, ca. 1982. Ebony, ivory, and silver.
- 1991.349.32ab. Flute imported by Carl Fischer, New York, ca. 1875-1900. Wood, ivory, and nickel silver.
- 1991.349.33. Flute by Clinton & Co., London, ca. 1855-71. Cocuswood and silver.
- 1991.349.34. Flute by Boehm & Mendler, Munich, ca. 1862-95. Cocuswood and nickel silver.
- 1991.349.35. Flute by Badger & Monzani, New York, ca. 1858-59. Ebonite and silver.
- 1991.349.36. Flute by Thomas Cahusac, Sr. or Jr., London, ca. 1800. Ivory and silver.
- 1991.349.37. Flute by George Astor, London, before 1800. Boxwood, ivory, and silver.
- 1991.349.38. Flute by J. Klemm, Philadelphia, ca. 1829. Boxwood, ivory, and brass.
- 1991.349.39. Flute by Monzani & Co., London, 1827. Cocuswood, silver, and brass.
- 1991.349.40. Flute by Edward Riley, New York, ca. 1819-31. Boxwood, ivory, and brass.
- 1991.349.41. Flute by Jabez McCall Camp, Litchfield, Connecticut, ca. 1837-39. Boxwood, ivory, and silver.
- 1991.349.42. Flute by Edward Baack, New York, ca. 1839-72. Boxwood, brass, and ivory.
- 1991.349.43. Flute by A. R. Jollie, New York, ca. 1832-55. Boxwood, ivory, and brass.
- 1991.349.44ab. Flute by Albrecht, Freiburg, ca. 1890. Ebony and nickel silver.
- 1991.349.45ab. Flute by Meacham & Pond, Albany, ca. 1828-33. Boxwood, ivory, and silver.
- 1991.349.46ab. Flute, U.S.A. or Europe, ca. 1850-1900. Wood, nickel silver, and brass.
- 1991.349.47. Flute by Meacham & Pond, Albany, ca. 1828-33. Boxwood, ivory, and brass.
- 1991.349.48. Flute by William Whiteley, Utica, New York, ca. 1810-54. Boxwood, ivory, and brass.
- 1991.349.49. Flute by Jean François Martin, Paris, ca. 1827-40. Boxwood, ivory, and silver.
- 1991.349.50. Flute by Goulding & Co., London, ca. 1806-36. Boxwood, ivory, and silver.
- 1991.349.51. Flute by Frederic Godroy, Paris, ca. 1835. Boxwood, ivory, and silver.
- 1991.349.52. Flute by George Astor & Co., London, ca. 1850. Boxwood and silver.
- 1991.349.53. Flute by J. A. & W. Geib, New York, ca. 1818-21. Wood and brass.
- 1991.349.54. Flute by W. Roennberg, New York, ca. 1856-90. Cocuswood and silver.
- 1991.349.55. Flute by E. Riley, London, ca. 1800-25. Boxwood, ivory, and silver.
- 1991.349.56. Flute, ca. 1875-1900. Wood and nickel.
- 1991.349.57ab. Flute by William Whiteley, Utica, New York, ca. 1810-53. Cocuswood, silver, and pewter.
- 1991.349.58. Piccolo, U.S.A. or England. Cocuswood and brass.
- 1991.349.59. Piccolo, U.S.A., ca. 1875-1900. Wood and silver.
- 1991.349.60. Piccolo by Firth Hall & Pond, New York, ca. 1832-48. Boxwood, ivory, and brass.
- 1991.349.61ab. Piccolo, Germany. Cocuswood and silver.
- 1991.349.62. Fife by Meacham & Co.,

Albany, ca. 1810. Wood and brass.

1991.349.63. Fife by Horstmann Bros., Philadelphia, after 1862. Cocuswood and brass.

1991.349.64. Flageolet, Europe, ca. 1850. Boxwood and ivory.

1991.349.65. Flageolet by Klemm & Bro., Philadelphia, ca. 1840-80. Boxwood, ivory, and silver.

1991.349.66. Flageolet, Europe, ca. 1850. Rosewood, ivory, and nickel silver.

1991.349.67. Flageolet, U.S.A., ca. 1850. Boxwood, ivory, and nickel silver.

1991.349.68. Pitchpipe by Alexander Liddle, London, ca. 1854-73. Cocuswood and brass.

1991.349.69. Swanee whistle, London, after 1900.

1991.349.70. Miniature coach horn, England, ca. 1875-1900. Silver.

1991.349.71. Miniature coach horn by Tiffany & Co., New York, ca. 1875-1900. Silver.

## ARTICLES SOUGHT FOR THE AMIS JOURNAL

The AMIS Journal 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 the Journal should submit them to Martha Clinkscale, Editor, Department of Music, University of California, Riverside, CA 92521-0325.

The deadline for the 1994 Journal is December 31, 1993. "Guidelines for Contributors" can be found in the AMIS Membership Directory 1991, pp. 13-15.

## GEORGES BARRERE, HAYNES FLUTE INFO NEEDED

In preparation for an exhibition planned for 1994, the New York Flute Club would like to hear from former students and colleagues of Georges Barrère or anyone with reminiscences, correspondence, music, photographs, flutes, recordings, or other memorabilia. If you own one of the following silver flutes by Haynes—Nos. 2666, 3871, 3906, 4365, 4660, 4836, 4965, 5566, 5951, 6250, 6399, 7701, 8218, 8344, 9033, 9359, 9368, 9540, 9722, 11819 (alto), 16131, or 16132 (alto)—it may have once belonged to Barrère. Contact Nancy Toff, 309 East 87th Street, No. 5H, New York, NY 10128.

## BE A FRIEND OF AMIS

AMIS members who contribute \$100 or more in excess of dues in any one year will have his or her name inscribed in the AMIS Journal as "A Friend of the American Musical Instrument Society."

Individuals or institutions who wish to join those who will be listed for 1993 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.

## EARLY BRASS MUSIC HEARD AGAIN IN BUFFALO



Courtesy of Henry Meredith

"Recollections of Buffalo," a concert of brass band music from the early and mid-19th century, was presented at the Buffalo and Erie County Historical Society Museum in Buffalo, New York, on November 1, in conjunction with a special exhibit about music played in Buffalo during that era.

Shown above with William H. Seiner, Executive Director of the Historical Society (holding the ophicleide) are members of the Galliard Brass Quintet—Lon Gormley, tenor saxhorn in B-flat; Mark Jones, contrabass saxhorn in E-flat; Mary Swartzwelder, alto saxhorn in E-flat; John Magua, soprano saxhorn in E-flat; and, Paul Shewan, corneopean in B-flat—along with Henry Meredith, keyed bugle soloist.

The exhibition included several brass and woodwind instruments of the period, early editions of music, prints, photographs, and a commemorative silver pitcher, presented by Company D of the 37th Regiment of New York State Artillery to the captain of the steamer, Buffalo, for transporting Francis Johnson's band, along with the Buffalo City Guard, from Buffalo to Detroit for appearances there on July 4, 1839.

Johnson made a second visit to Buffalo in October 1839, when he performed two of his compositions, *Buffalo City Guards March* and *Recollections of Buffalo Quick Step*, at the American Hotel.

The latter was played at the November 1 concert by Henry Meredith, keyed bugle soloist, along with *Concertino in E-flat* by Sachse, *Wrecker's Daughter*, *Hero's Quickstep*, Francis Johnson's *Bugle Quickstep*, and the famous keyed bugle versus cornet competition piece, *Holloway's Wood-Up Quick Step*, played with John Maguda, cornet in E-flat.

## CLAVICHORDS BY DOLMETSCH SOUGHT

Richard Troeger, 738 Hendra Crescent, Edmonton, Alberta, T6R 1E6, Canada, is doing research about the clavichords built by Arnold Dolmetsch for Chickering (1906-10). He would appreciate hearing about the present location of any of the instruments.

## CONTROVERSY IN PARIS?

The Syndicat Général des Affaires Culturelles (CFDT) in Paris released a communique on December 22, followed by copies of a letter that it sent on January 5 to Jack Lang, the French Minister of National Education and Culture, in both of which it was sharply critical about decisions that are currently being made about the future of the collection of musical instruments at the Paris Conservatory of Music. The collection has been transferred to a Museum of Music, located at the new City of Music on the outskirts of Paris.

Much of the concern appears to be directed

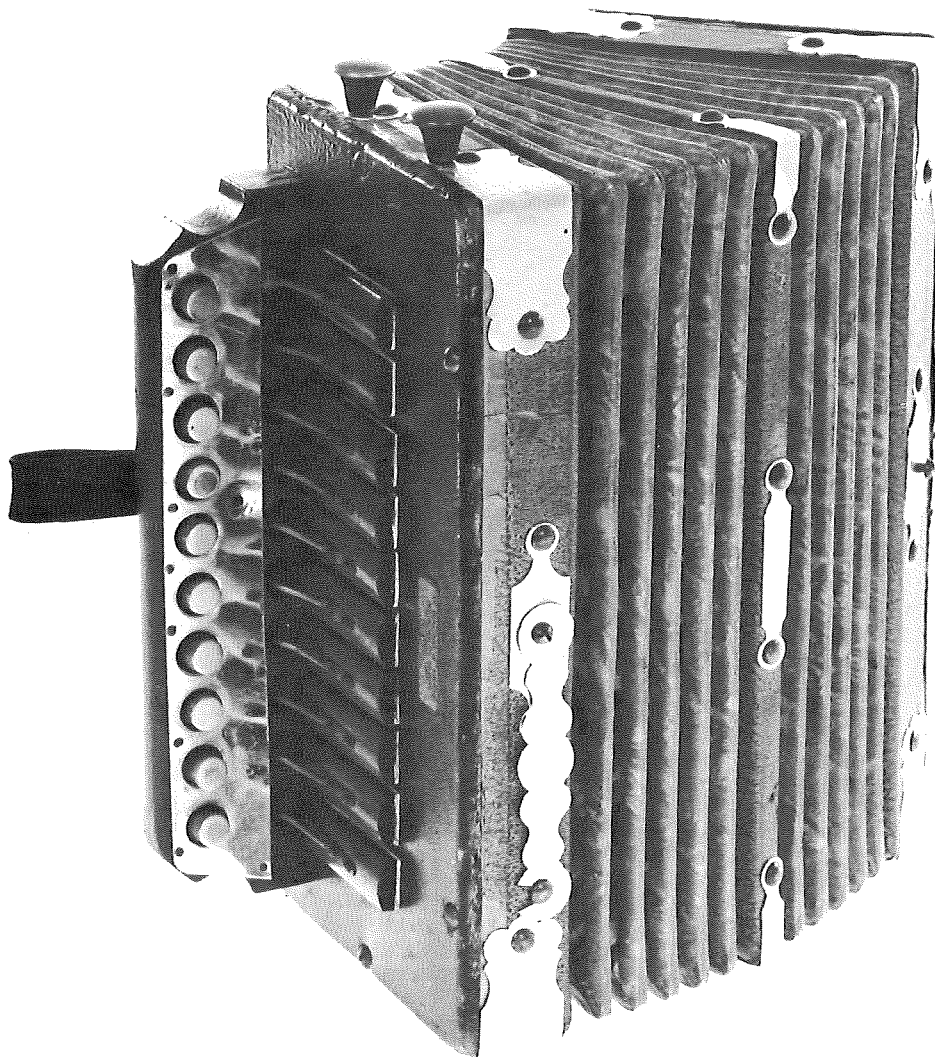
toward plans to use many of the instruments for public concerts, rather than "preserving them as models for the instruction of future generations." CFDT claims that "it is the execution of a museum that has been announced" and calls for "the very greatest vigilance from the community of scientific patrimony."

## ARE YOU MOVING?

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

AMIS meets in  
Nashville, Tennessee  
May 12-16, 1993!

## CANADIAN INSTRUMENTS ON EXHIBIT



Diatonic accordion by Gagné et Frères, Quebec City, Canada, ca. 1910. The firm opened in 1890.

Fifty-seven Canadian musical instrument makers are represented in a major new exhibition, *Opus*, that opened in December at the Canadian Museum of Civilization in Canada's capital region of Ottawa-Hull. Organized by Carmelle Bégin, Curator of the Museum's Ethnomusicology Programme at the Canadian Centre for Folk Culture Studies, the exhibition will run until September 1994.

More than 100 Canadian-made acoustic instruments in modern and historical disposition, some forty of which were commissioned specifically for the exhibition, are on display.

Among the thirty-three reproductions of historical instruments—all made in the 1970's or later—are two Medieval fiddles and a psaltery by Christopher Allworth; an organistrum by Edward R. Turner; lutes by Richard Berg, Colin Everett, David Miller, Grant Tomlinson, and Edward Turner; flutes by Harry Bloomfield, Peter Noy, and Jean-Luc Boudreau; a cornett by Edward Eames; recorders by Boudreau; a Baroque oboe by Martin Léveillé and Boudreau; a pardessus-de-

Courtesy of Canadian Museum of Civilization/Rolf Bettner

viole by Dominik Zuchowicz and an accompanying bow by Philip L. Davis; a Baroque trumpet by Robert Barclay; hurdy-gurdies by Daniel Thonon and Edward Turner; a Baroque guitar by Micheal Dunn; a Baroque violin by Denis Cormier; a harpsichord by Yves Beaupré; a bass viol by Ray Nurse; and a Baroque violin and bass viol bow by Louis Bégin.

Modern bows and bowed stringed instruments include violin bows by Reid Hudson, Joseph Kun, and Bernard Walke; a viola bow by François Malo; a 'cello bow by Thérèse Girard; violins by Michael Baran, Ivo Loeraker, John Newton, and Fernand Schryer; a viola by David Prentice; a 'cello by Jean-Benoît Stensland; and a double bass by Peter Mach.

Plucked stringed instruments in the exhibit include guitars by Jim Cameron, Michael Dunn, Frank Gay, Oskar Graf, Neil Hebert, Jean-Claude Larrivé, William Laskin, and Linda Manzer; banjos by Thomas Dorward and Oskar Graf; dulcimers by Dorward; mandolin-banjos and dulcimers by Graf; dulcimers by David Miller, Rickey Lair, and Bob Rowland;

and a Celtic harp by Tim Hobrough.

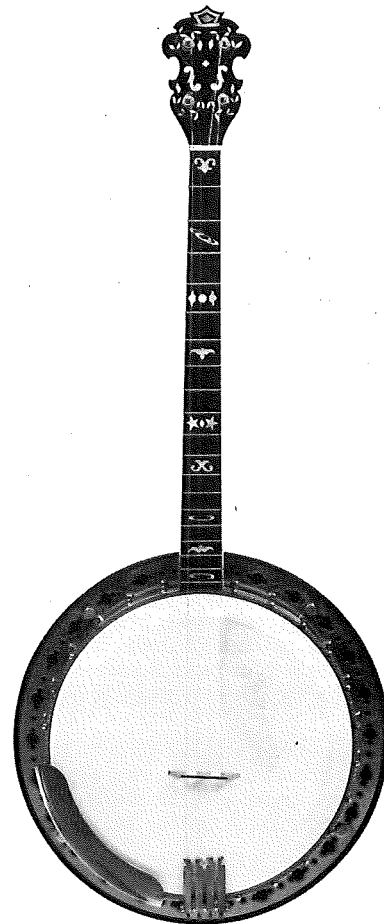
Percussion instruments are a marimba by Denis Grenier; two bells by Christina Kloepfer; jazz drums by the Ayotte Drum Company; and cymbals by Sabian Ltd.

Other instruments in the exhibition are an accordion by Clément Breton; an Aeolian harp by David Johnson; a bouzouki, baglama, tzouras, and lyra by Constantin Tingas; a tilinca and two panpipes by Valerie Apan; steel drums by Earle Wong; a flute head joint and lip plate by J.P. Goosman; a darabukka and porcelain and stoneware flutes by Tony Bloom; and darabukkas, an ocarina, an udu, and a porcelain flute by Martin Breton.

Two instruments of historical interest are a banjo by George Kindness, Toronto, 1933, and a diatonic accordion by Gagné et Frères, Quebec City, ca. 1910.

The 150-page, hardcover catalog, *Opus*, contains background information about each instrument and maker, 120 photographs in color and black and white, and a selected bibliography (1971-1991) of instrument makers in Canada. The catalog is available for \$29.95 (Cdn)—plus a 20-per-cent handling fee for orders outside of Canada—from Mail Order Services, Publishing Division, Canadian Museum of Civilization, P.O. Box 3100, Station B, Hull, Quebec, Canada J8X 4H2; call (613) 776-8387 or fax (613) 776-3800.

— Kevin James



Courtesy of Canadian Museum of Civilization/Rolf Bettner  
Banjo by George Kindness (1888-1968), Toronto, 1933. Four strings, gold-plated, inlaid mother-of-pearl.

## MFA RE-INSTALLS ITS INSTRUMENT GALLERY

The gallery of musical instruments at the Museum of Fine Arts in Boston has been re-installed to show a broader range of musical cultures and instrument types than has typically been done previously. A particular objective was to place more of the Collection's non-European instruments on view, many of which have not been regularly shown for decades.

A number of the "new" instruments were gathered by Francis W. Galpin, whose collection was purchased for the Museum in 1917. These include numerous Native American instruments and a diverse group from Sub-Saharan Africa. Exhibit areas in the gallery devoted to instruments from China, India, Indonesia, and Japan, have been re-installed to include recent acquisitions, such as an elaborately inlaid tambura from northern India and a decoratively lacquered shamisen from Japan.

Although the gallery's selection of American and European instruments was thinned to accommodate the other instruments, the Collection's most important examples remain on display. Complementing the "art music" instruments is a new case of European folk instruments, the contents ranging from a rustic Swedish nyckelharpa to a Bulgarian kaval with multi-colored, incised decoration.

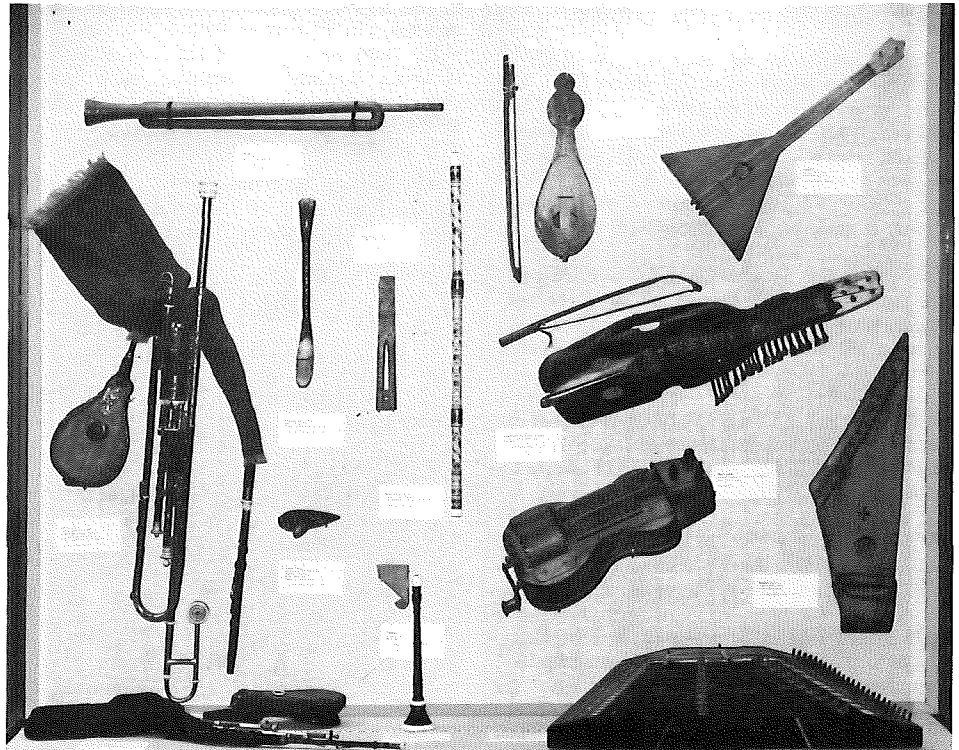
Perhaps the Museum's rarest instrument, a straight trumpet said to have been excavated near Olympia, Greece, and dated from about the 5th century B.C., is now on display in the rotating exhibit case just outside the gallery. The instrument was acquired by the Museum's Department of Classical Art in 1937, but was not on view, pending conservation treatment. It has been stabilized by Gary M. Stewart, who removed a metal tube that had been glued into the instrument before the Museum acquired it.

## BERLIN CELEBRATES

The Berlin Museum of Musical Instruments celebrated the centenary of its 1893 opening on February 14, 1993. A special concert of music composed in 1893 by Brahms, Mahler, Reger, Schönberg, Ravel, and Dvorak, along with a short lecture, marked the opening of an exhibition that shows those surviving instruments that were part of the collection in 1893. They include a quartet of stringed instruments (Beethoven's string quartet), normally on loan to the Beethoven-Haus in Bonn, as well as some instruments that once belonged to the Prussian Kunstkammer. The exhibition will be open until April 12, Tuesday-Friday, 9:00-5:00, Saturday-Sunday, 10:00-5:00, and Easter Monday, 10:00-5:00.

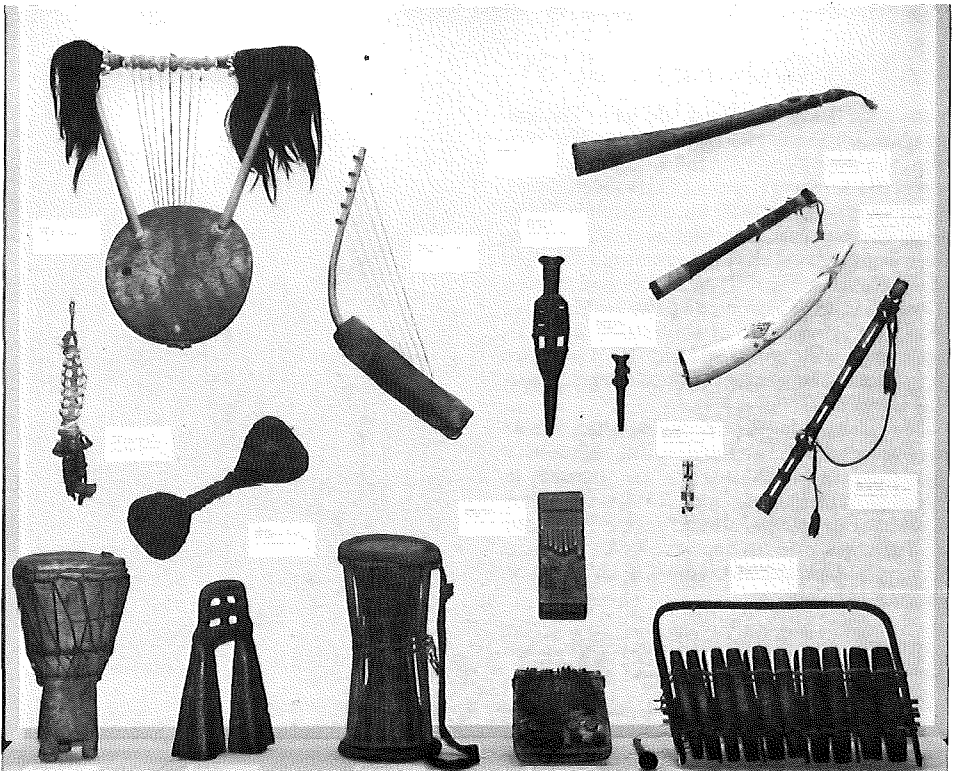
## HUNGARIAN FESTIVAL HONORS WEIDINGER

According to Walter Hermann Sallager, AMIS member from Furth, Austria, the Imre Weidinger Bassoon Festival, held in Pecs, Hungary, December 17-20, attracted 40 bassoon players, primarily from Hungary. Imre Weidinger (1792-1859), the blind bassoon soloist once famous in Europe for his tone and superb musical performances, is also honored with a statue in Pecs. A bassoon festival will be held there again in 1994.



Courtesy of Museum of Fine Arts, Boston

A wide variety of European folk instruments are now on exhibit at the Museum of Fine Arts in Boston.



Courtesy of Museum of Fine Arts, Boston

The reinstallation of the musical instrument gallery at the Museum of Fine Arts in Boston includes this exhibit of instruments from sub-Saharan Africa.

**AMIS meets in Nashville, Tennessee  
May 12-16, 1993!**

## 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:** Cellini-Lutbeg accordion, standard size, with case. One of three on display at the World's Fair in Chicago in 1933. Contact Harold E. Bauer, 36 Calle Sereno, Huachuca City, AZ 85616.

**SEEKING WARTIME MUSICIANS** to join the John Philip Sousa American Legion Post. Contact Joe Losh, 1662 W. 8th Street, Brooklyn, NY 11223.

**FOR SALE:** Large clarinet collection. Many of boxwood. For list, send SASE to R. W. Abel, R.D. No. 3, Box 205-B, Franklin, PA 16323.

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

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

## MET ORGAN KEPT BUSY

Recitals have resumed on the Thomas Appleton organ at the Metropolitan Museum of Art in New York City, following the reopening of the Armand Hammer Equestrian Court. Built in Boston in 1830 for a church in Hartford, Connecticut, the two-manual, sixteen-rank organ is now the best-preserved example of Appleton's work. It was acquired by the Museum in 1982 with funds given by Margaret M. Hess in memory of her father, John D. McCarty, and was installed by Lawrence Trupiano in cooperation with the Organ Clearing House.

Organists being heard during the 1992-93 season include Renee Barrick, Administrative Assistant in the Museum's Department of Musical Instruments, and Lorenz Maycher. Half-hour programs, offered normally at noon on Tuesdays, offer an opportunity for Museum visitors to hear the instrument in an informal, relaxed atmosphere.

## OTHER SOCIETIES MEET

The **International Clarinet Association** will meet at DePaul University in Chicago in July 1994. Abstracts of proposed papers must be submitted before October 1 to Keith Koons, Department of Music, University of Central Florida, P.O. Box 161354, Orlando, FL 32816-1354; call 407-823-5116.

The **International Trumpet Guild** will meet at the University of Akron in Akron, Ohio, May 19-22. Guest ensembles will include The Chestnut Brass Company and the Dodworth Saxhorn Band. Contact Scott Johnston, School of Music, University of Akron, Akron, OH 44325.

The **Sonneck Society for American Music** will meet in Worcester, Massachusetts, April 6-10, 1994, as a guest of the American Antiquarian Society. Abstracts of proposed activities must be submitted before October 1 to Nym Cooke, 2 Stratham Road, Lexington, MA 02173.

The **Society for Ethnomusicology** will meet at the University of Mississippi in Oxford, October 28-31. Contact Chris Goertzen, Music

Department, University of North Carolina, CB No. 3320, Hill Hall, Chapel Hill, NC 27599-3320; call 919-962-1039.

The **Midwestern Historical Keyboard Society** and the **Southeastern Historical Keyboard Society** will meet jointly in Louisville, Kentucky, April 15-17. Harpsichords by today's leading builders will be exhibited. Contact David Doran, 6506 Watch Hill Road, Louisville, KY 40228; call 502-239-3684.

## YA'LL COME TO NASHVILLE!



Photo by Dean Dixon

These turn-of-the-century Washburn guitars by Lyon and Healy of Chicago (Washburn was George Lyon's middle name) are among the many instruments that AMIS members will see, when they visit the Roy Acuff Collection of Musical Instruments in Nashville on May 14.

### 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.