

NEWSLETTER

Of The

American Musical Instrument Society

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February 1990



AMIS/CIMCIM MEET IN ST. PAUL MAY 10-13

The American Musical Instrument Society will hold its 19th-annual meeting jointly with the International Council of Museum's (ICOM's) Comité International des Musées et Collections d'Instruments de Musique (CIM-CIM) at the Schubert Club Museum in the Landmark Center in St. Paul, Minnesota, May 10-13. The Landmark Center is a wonderfully-restored courthouse that is now a major cultural center in the heart of downtown St. Paul. The St. Paul Hotel is just across the street (as is the magnificent Ordway Music Theatre), and the Civic Center Inn is only three blocks away.

Bruce Carlson, Executive Director of the Schubert Club, is the local arrangements chairman. Registration materials are enclosed with

this issue of the Newsletter. Additional copies are available from the AMIS office at The Shrine to Music Museum in Vermillion; call 605-677-5306.

A widely-varied program, organized by Bob Eliason, program committee chairman, includes sessions concerning art and iconography, keyboard instruments, collec-

Individuals who are scheduled to read papers at the AMIS meeting in St. Paul are asked to send a brief biographical sketch to the chairman of their session, as soon as possible.

tions, wind instruments, and collection management. There will be a special address by Christopher Hogwood, Director of Music for the St. Paul Chamber Orchestra; a lecture demonstration by Malcolm Bilson; an opportunity to attend a concert by the St. Paul Chamber Orchestra, with Hogwood conducting

and Bilson as soloist; an all-Schubert recital by Sanford Sylvan, baritone, with David Breitman playing the Museum's Kisting fortepiano; a field trip to see a large Fisk organ; and, a number of mini-concerts that will include accordion, brass, fortepiano, and hardanger fiddle performances.

The traditional, Saturday-night banquet will include the presentation of the Curt Sachs Award and an address by the recipient, presentation of the Densmore Prize, and entertainment by the New International Trio, a unique ensemble that includes harpsichord, Cambodian instruments, string bass, and bagpipes.

The meeting concludes Sunday noon with a tour of the Ordway Music Theatre, conducted by Bruce Carlson. AMIS and CIMCIM members are then invited to travel to Vermillion, South Dakota, for a post conference tour of The Shrine to Music Museum's collections on Monday, May 14.

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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POST CONFERENCE TOUR TO SOUTH DAKOTA SET

AMIS and CIMCIM members attending the joint meeting in St. Paul, May 10-13, are invited to travel to Vermillion on Sunday afternoon or evening for a full day of activities at The Shrine to Music Museum on Monday (May 14). Plans include tours of the galleries, study-storage areas, and the conservation laboratory, along with lunch and dinner together.

Sioux Falls, South Dakota, is a 45-minute flight from the Minneapolis/St. Paul Airport. Sunday afternoon/evening flights will be met with University vans for the drive to Vermillion; individuals will also be returned to Sioux Falls to catch flights on Tuesday morning. Those who prefer more flexibility can rent cars at the Sioux Falls Airport. Individuals wishing to pursue special projects are invited to stay longer.

The Museum has made significant acquisitions since AMIS last met there (in 1986), many of which will be shown in a new exhibition, *Musical Treasures from the Age of Louis XIV*, that will have just opened the previous weekend. Among the instruments to be exhibited for the first time in the United States are a trombone by Johann Carl Kodisch, Nuremberg, 1701; a pochette by Joachim Tielke, Hamburg, 1671; a tenor viol by Gregor Karp, Koenigsberg, 1693; a tenor recorder by Jean-Hyacinth-Joseph Rottenburgh, Brussels, ca. 1700-25; a spinet harpsichord, Germany, ca. 1540, said to be the earliest surviving German spinet, and many others.

Registration materials are enclosed with this issue of the Newsletter. For additional information or assistance, call 605-677-5306.

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 1990 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.

JOINT MEETING OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY AND ICOM'S COMITÉ INTERNATIONAL DES MUSÉES ET COLLECTIONS D'INSTRUMENTS DE MUSIQUE

May 10-13, 1990

St. Paul, Minnesota

Ongoing Activities:

Schubert Club Exhibits: The Keyboard Collection, the Ordway Manuscript Collection, and the Kugler Collection.
Collectors' show and swap room, Landmark Center.
Viewing of television program, "And They Sang A New Song."

THURSDAY, MAY 10

9:00- 3:00	CIMCIM meetings. Ramsey Room (#317), Landmark Center.
12:00- 6:00	AMIS Registration. Schubert Club offices (#302), Landmark Center.
4:30- 7:00	Reception. Chief Justice Room (#430), Landmark Center.
7:15	Bus to Minneapolis leaves the Landmark Center.
8:00	Concert. Temple Israel, Minneapolis. St. Paul Chamber Orchestra, Christopher Hogwood conducting, Malcolm Bilson, soloist.
8:00- 9:30	Informal Concert. Schubert Club Museum, Landmark Center.

FRIDAY, MAY 11

8:00- 9:00	Continental breakfast. Sanborn Room (#408), Landmark Center.
9:00- 5:00	Registration. Schubert Club offices (#302).
9:00-10:15	Session I—Art and Iconography. Butler Courtroom (#326), Landmark Center; Martha Maas, Ohio State University, chairman: Richard Leppert, University of Minnesota, "The Sight of Sound." Eugene Enrico, University of Oklahoma, "Musical Instruments held by the Twenty-four Elders of the Portico De La Gloria at Santiago De Compostela." Mini-concert. Jeffrey Van, Paganini's guitar (reproduction), Roderick Kettlewell, fortepiano.
10:15-10:30	Break.
10:30-12:30	Session II—Keyboards. Butler Courtroom (#326); Arthur P. Lawrence, New York City, chairman: John T. Fesperman, Smithsonian Institution, "Traditional Organ Building in the U.S.: The Fisk Organ in St. Paul." Edward L. Kottick, University of Iowa, "The Vibrating Harpsichord Part II: The Harpsichord as a Wind Instrument." Edwin M. Good, Stanford University, "The Steinway Diaries." William Dowd, Washington, D.C., "Measuring Harpsichords."
12:30	Lunch. Ramsey Room (hosted by the Schubert Club).
2:00	Lecture Demonstration. Weyerhaeuser Auditorium, Landmark Center. "Execution and Expansion in Classical Music," Malcolm Bilson.
3:30	Bus leaves Landmark Center for House of Hope Church to see the Fisk organ and other interesting instruments.
8:00	Concert. James J. Hill Room, Minnesota Club. The Schubert Club Historical Instrument Series: David Breitman, Kisting fortepiano, Sanford Sylvan, baritone, an all-Schubert program. Reception following.

SATURDAY, MAY 12

7:45- 8:45	Editorial Board meeting. Butler Courtroom (#326).
8:00- 9:00	Continental breakfast. Weyerhaeuser Auditorium.
9:00-11:00	Session III—Collections. Weyerhaeuser Auditorium; Betty Austin Hensley, Wichita, Kansas, chairman: Hélène La Rue, Pitt Rivers Museum, Oxford, England, "Instruments of the Pitt Rivers Museum collections." Peter Adams, Silver Spring, Maryland, "The Burchuk Collection." Darcy Kuronen, Museum of Fine Arts, Boston, "The Boston Symphony Orchestra Collection of Historical Musical Instruments." Peggy F. Baird, Huntsville, Alabama, "Southern Mountain Instruments in the Museum of Appalachia at Norris, Tennessee."
11:00-11:15	Break.
11:15-12:45	Session IV—Wind Instruments I. Weyerhaeuser Auditorium; Richard W. Abel, Franklin, Pennsylvania, chairman: Margaret Downie Banks, Shrine to Music Museum, "A Survey of Conn's Musical Instrument Models 1874-Present."

Gary M. Stewart, Shrine to Music Museum, "Restoration of a C. G. Conn Instrument."

Elizabeth McCullough, Smithsonian Institution, "Not Just Odds and Ends: Harmonicas in the Peter Kassan Collection."

Mini-concert. Dick Rees, accordions.

12:45 Lunch. Ramsey Room (hosted by the Schubert Club).

2:00 Special Address. Weyerhaeuser Auditorium. 'Brand Old,' Christopher Hogwood, Director of Music, St. Paul Chamber Orchestra.

3:00- 3:30 Break.

3:30- 5:00 Session V—Collection Management. Weyerhaeuser Auditorium; Robert L. Barclay, Canadian Conservation Institute, chairman:

Mini-Concert. Andrea Een, Hardanger violin.

Stacey Kluck, Smithsonian Institution, "Using Computers for Documentation of Museum Objects."

Panel discussion, "New computer tools for collection management."

Stacey Kluck, Smithsonian Institution

Margaret Downie Banks, Shrine to Music Museum

Kenneth J. Moore, Metropolitan Museum of Art

Martha Novak Clinkscale, University of California, Riverside

Robert A. Lehman, New York City

6:45- 7:30 Cocktails, Minnesota Museum of Art (cash bar).

7:30 Banquet. Presentation of the Densmore Prize, presentation of the Curt Sachs Award and recipient address, entertainment by the New International Trio.

SUNDAY, MAY 13

9:00-10:00 Annual Business Meeting. Butler Courtroom.

10:00-10:30 Continental Breakfast. Weyerhaeuser Auditorium.

10:30-11:45 Session VI—Wind Instruments II. Weyerhaeuser Auditorium; Albert R. Rice, Claremont, California, chairman:

Susan Thompson, Yale University, "Henri Brod and the Cor Anglais Moderne."
Roger Widder, University of Arkansas, "The Shawms; Tiple and Tenora, of the Catalanian Sardanas Coblas."

Mini-concert. Brass instruments.

12:00 Tour of Ordway Hall, conducted by Bruce Carlson.

12:00- 3:00 Board of Governors Luncheon Meeting. Butler Courtroom.

Post Conference Tour

The Shrine to Music Museum in Vermillion welcomes AMIS and CIMCIM members for a special post-conference tour of its instrument collections, Monday, May 14.

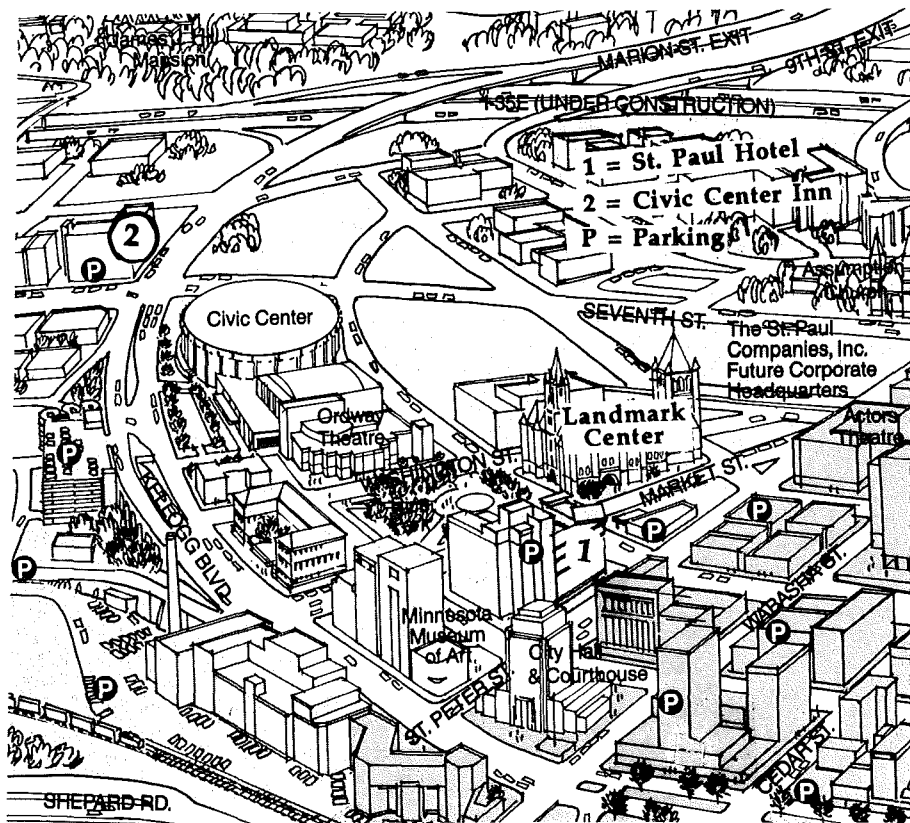
STUDENT TRAVEL GRANTS MODIFIED

The AMIS Student Travel Grant Committee is still accepting applications for travel assistance from students planning to attend the meetings in St. Paul (see AMIS Newsletter, October 1989, pp. 10-11). Albert R. Rice, Chairman of the Committee, has announced that the application process has been slightly changed. The two recommendation letters can be written by any two people who are well acquainted with the applicant's work, study, and career interests; it does not matter whether these persons are AMIS members.

Deadline for receipt of applications is March 1. Send them to Albert R. Rice, 495 St. Augustine, Claremont, CA 91711.



Courtesy of the Schubert Club
Nell Slater, Museum Coordinator at the Schubert Club Museum, demonstrates the mechanism of the Tanzbar, a roll-operated accordion, during a tour of instruments from the Kugler Collection at the Schubert Club Museum.



A map of downtown St. Paul, Minnesota, showing the Landmark Center, where the 1990 AMIS/CIMCIM meetings will be held, and the two recommended hotels, the St. Paul Hotel and the Civic Center Inn.



Courtesy of the Schubert Club
A circular cornet by Fiske from the Kugler Collection, on exhibit at the Schubert Club Museum.

UNDER THE CROWN & EAGLE

By Lloyd P. Farrar

Harry Bettoney was born in Oadby, Leister, on August 29, 1867, and died in Boston, where he had spent two-thirds of his life, on November 18, 1953. Certain key events which frame his career as an American musical instrument maker began eight years before his birth, when, in 1855, another English expatriate, William H. Cundy, established a business in Boston for publishing band music and selling musical instruments. Framing the end of Bettoney's career was the liquidation of the great music house of Cundy-Bettoney Company, Inc., about seven years after his death.

The Cundy Bettoney Company (written without a hyphen until the mid-1920's) claimed, during its years of peak productivity between the two World Wars, that it manufactured more flutes, clarinets, and saxophones than did all other American competitors combined. With a work force of between 130 and 150 craftsmen, the company conceivably was capable of accomplishing such a claim. It did dominate the educational market in an era when the nation was in love with its school bands.

Henry Bettoney's musical sensibility and managerial skills, taken together, were largely the source of the company's great success. Yet he was not the keen, opportunistic businessman some of his rivals were known to be. He fostered a stable line of models with proven musical quality, consistently careful workmanship, and strength of materials, thereby providing his customers with a product of known quality at acceptable price levels, the key to success in much of the business world.

Undoubtedly there will be persons reading this column who remember Bettoney from personal experience. I, myself, am sure that he was the same person who took an extraordinarily patient interest in me, when, as a New England schoolboy, I went to the Cundy-Bettoney

salesroom to select some music for brass ensemble. Bettoney's face is a well-known one, for two portraits of him—one as a younger man early in the history of the company and a second from years much later—were reprinted in many company publications.

If portraits can reveal character, then those of Bettoney confirm the traits of patience, good taste, dignity, and attention to detail that are associated with his business manners and the product he offered to his clients. In a letter written to me in 1989 by his daughter, Mrs. Harriet B. Hastedt, he is characterized as "a very polished gentleman very much interested in the history of the instruments." She mentions, too, that he was among those persons who, by their collective interests, brought about the formation in 1907 of the Music Educators National Conference and a parallel group, Music Education Exhibitors Association. This point could bear further study, but it seems fully consistent with all else that is known about Bettoney. Had he lived so long, I am sure he would have wanted to be a part of AMIS, as well.

Bettoney studied flute and clarinet with (as he wrote) Belgian and French artists in London, and was a member (as his daughter wrote) of a crack military band. He came to Boston in 1893, and was able to obtain good engagements with the many active bands and orchestras there, working principally with the leader, John J. Braham. Around 1897, he began working for William H. Cundy, who, as well as publishing band music, sold instruments. Becoming manager for Cundy, Bettoney developed an importing relationship with Evette & Schaeffer (Buffet) of Paris, and a specific Cundy model clarinet, with articulated rings and enlarged vent holes on the upper joint, was soon being offered for sale.

In 1901 Bettoney took over what had been Damm & Co., an instrument sales and manufacturing firm operated by the flutist, August Damm (1849-1942). A principal figure in the firm was Saxon-born, Württemberg-trained, Edward (Eduard) H. Wurlitzer, who made flutes in Boston from 1890 until his death

in 1911. The Bettoney-Wurlitzer model of flute was a full, professional, Boehm-system instrument made either in grenadilla or in sterling silver. It had several optional key arrangements, and was fitted with a positively-positioned cork in the head joint. This improvement was accomplished by adding a ridge to the cork that matched an enlargement in the bore where the cork was inserted. The idea was patented by Wurlitzer in 1907 (U.S. Pat. No. 859,714). The Bettoney-Wurlitzer flute remained in catalogs for five years after Wurlitzer's death. Flutes marked simply H. Bettoney formed the succeeding line of equal quality.

In 1907 William Cundy retired and Harry Bettoney took over full leadership of The Cundy Bettoney Company. The flute-making shop with Wurlitzer had been at 48 Hanover Street. Cundy Bettoney was first located at 6 Hanover Street, and two years later (1909) moved to 93 Court Street; both addresses were in the center city. In 1916 manufacturing activities were relocated to 102-106 Chestnut in outlying Jamaica Plains, while the salesrooms changed to a better commercial location in the downtown area, 51 Chardon Street. A spacious (42,000 sq. ft.) modern factory, shown in an accompanying illustration, was used between 1940 and the cessation of manufacturing about 1962. This was in the western part of the city, on Bradlee Street in Hyde Park.

Frankly speaking, the name of Cundy-Bettoney is not one to arouse an excited response from most historians and collectors. The firm is too recent in existence to have assumed the aura of past mystery, and the mass production of woodwinds intended primarily for use by amateurs has left the instruments as both common and generally unremarkable parts of most collections. A factor foremost in diminishing the respect musicians hold for the Cundy-Bettoney line, though, may well be the close association the company had with the promotion of the use of metal clarinets in this country. Additionally, for reasons of economy and for suitability of models for classroom use, Bettoney incorporated many non-traditional materials in his manufacturing procedures which, although successful on their own terms, have never been accepted by fussy musicians!

The Cundy-Bettoney metal clarinet was a carefully made, elegant-looking bit of work with a mechanism of standard Boehm rings, along with other technical features that were secured for the company by a patent sought in 1927, two years after manufacture was begun. A prompt acceptance by the government for use in military bands was an early stimulus, but musicians were less accepting. To overcome this impediment, Bettoney arranged tests of the metal instrument against conventional models. In one such test, Bettoney, along with John Carr, who then was soloist with the Sousa Band, played out-of-sight of the remaining fourteen clarinetists of the band, who, as it turned out, failed more than half of the time to distinguish which clarinet was being played, "proving that they could not detect any difference in tonal quality of wood and metal clarinets. As a result of this and other favorable publicity, the instrument became the world's largest selling clarinet within six months after its introduction" (from a Cundy-Bettoney catalog from about 1950).

A rival manufacturer, one no less estimable than H. & A. Selmer (written presumably by George Bundy), wrote in a sales pamphlet that,

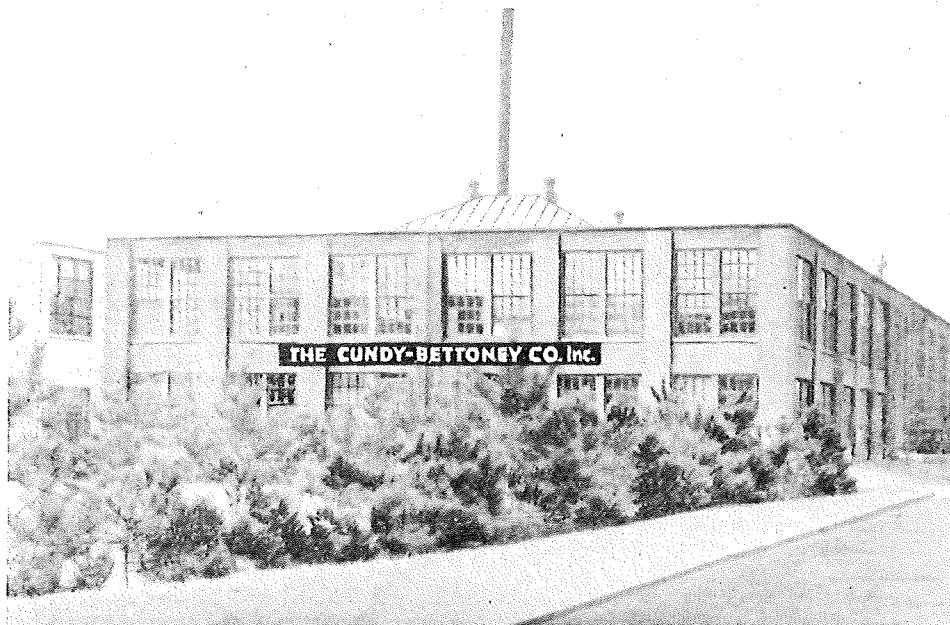


—Courtesy of Library of Congress



—Courtesy of Mrs. Arthur Hastedt

Two portraits of Harry Bettoney (1867-1953). The engraving was probably done soon after the organization of The Cundy-Bettoney Company in 1907. The photo shows him as a man in his eighties.



—Courtesy of Lloyd P. Farrar

Bettoney instruments were made in three plants. The first was on Hanover Street in Boston, the second in Jamaica Plains. The last, shown here, was in Hyde Park, and was used from about 1940 until work ceased about 1962. In cooperation with The Massachusetts Institute of Technology, the firm dedicated this plant to making electronic materials for the War Department between 1942 and 1945.

"I can say frankly to my friends and former pupils that the metal clarinet is unquestionably the instrument of the future." H. N. White wrote in a 1928 issue of *The White Way*: "The metal clarinet is here to stay, just as the metal flute swept the wooden one into oblivion. Aside from playing qualities, the item of appearance alone is sufficient to bring every thinking musician to the metal clarinet. He no longer need put up with an unsightly black wooden instrument, marring the sightliness of his lustrous silver or gold outfit of saxophones."

There must have been some controversy, moreover, about Bettoney's mechanism on the instrument soon made famous as his Silva Bet (a tribute to the exceptionally fine silver plating given them). In a number of advertisements, Bettoney offered a \$50 reward "to the first person to show us a clarinet proved to have been made and brought into the United States before January 31, 1925, embodying the features covered by patent No. 1,705,634."

The version of the Silva Bet which became best known was given the trade-name, Three Star, a name once used with great success by The Boston Musical Instrument Company. Bettoney had purchased that failing brass instrument business in 1914, but, aside from the use of the Three Star name (subsequently used on ebonite, as well as metal clarinets), he did not continue the business beyond 1922.

In later catalogs, after Bettoney had begun making extensive use of a version of hard rubber that he called Betonite, as well as a variety of "processed wood," the practical reasons for such compromises were repeatedly explained to the customer. It was a simple matter of resistance to moisture, changes in temperature, and rough handling that made the use of metal and synthetic materials appropriate on instruments intended for use by juvenile players in educational circumstances.

Bettoney continued to develop the grades and varieties of instruments he manufactured.

Betonite was used almost exclusively for the bodies of middle-priced clarinets and for some flute joints. The barrel and bell joints of clarinets were fashioned of the wood substitute, with the claim that "this phenolic bonded composition is impervious to moisture and will never warp or crack."

Bettoney's economy line, labeled Three Star or simply CB, consisted of metal and also ebonite instruments. The Cadet line mixed bodies of grenadilla with synthetic barrels and bells. Cadet clarinets, the next higher line, called Columbia, and the top-grade Bettoney clarinets all possessed the threaded tone-hole inserts so admired on the best French clarinets. Cundy-Bettoney added "Griplock" posts with screws to prevent their loosening in their sockets under all conditions of use. Boston Wonder was yet another economy line marketed in the Depression years.

The philosophy of The Cundy-Bettoney Company is compactly expressed in this description (in a 1931 catalog) of instruments in the beginning or Three Star line: "Priced within the reach of the beginning student. . . played and enthusiastically recommended by many leading professional artists. The THREE STAR provides the perfect solution to their need for a 'black' clarinet that will give flawless, trouble-free performance under the most severe climatic conditions and rugged handling." (We note that the argument for a "black" instrument is precisely the reverse of the Selmer advertisement quoted before.) Later catalogs mention the addition of Duron plastic to synthetic materials used by Cundy-Bettoney.

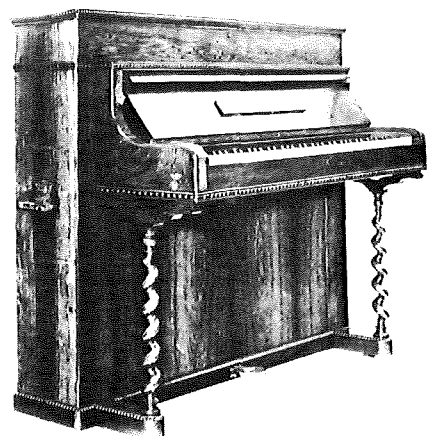
In 1927 Harriet Bettoney, who, in her own words, "grew up in the business," took over the music publishing and sales portion of the business. She continued managing it until 1960, when that part of the firm was sold to Carl Fischer, Inc. The company is still in existence, however, with an address in Westwood,

Massachusetts. Harriet Bettoney married Arthur E. Hastedt, who was Vice-President of The Cundy-Bettoney Co., Inc.; today, Mrs. Hastedt, a widow since 1970, is the sole stockholder and employee of The Cundy-Bettoney Holding Company.

Harry Bettoney had two sisters and two brothers who followed him to Boston, and the family as a whole was musically active there. Anne and Ellen Bettoney were, like their brother, both clarinetists. Before her early death, Anne played in a number of the many women's musical groups then active in Boston. George V. Bettoney was a trombonist in Boston theatre orchestras (which in earlier years was a quite lucrative profession). Fred Bettoney was playing bassoon with The Boston Symphony Orchestra when he too died prematurely. Harry, himself, played and directed local bands and orchestras for many years, but did little of that nature during the last part of his distinguished, 60-year career in the music business of Boston (and, ultimately, the whole nation).

HENKEL FAMILY UNITED

Hubert Henkel, who spoke about keyboard instruments at the Deutsches Museum in Munich during last year's AMIS meetings in New York City, was to be reunited with his wife and daughter just before Christmas. Former director of the Musikinstrumentenmuseum in Leipzig, East Germany, Henkel defected to the West in 1988 (see AMIS Newsletter, February 1989, p. 16) and succeeded Fritz Thomas, who retired as Curator of the musical instrument collection at the Deutsches Museum in December 1988. Henkel's family could have joined him a bit earlier; but, rather than leave everything behind, they waited until arrangements could be made to bring their household goods and half a dozen, personally-owned keyboard instruments with them.



*je m'illane avec fait fait fusées
notes et grilles joint un autre
musique sur le. Américain instrument*

19 juillet 44 J. Liszt

Courtesy of the Schubert Club

An upright piano by Erard, 1844, autographed on the inside by Franz Liszt, is currently on display in the Schubert Club Museum.

ARTICLES ABOUT MUSICAL INSTRUMENTS

In preparation for awarding the second biennial Frances Densmore Prize, a general listing of articles about musical instruments has again been compiled by Carolyn Bryant. The Densmore Prize will be awarded in 1990 to an outstanding, article-length work published in English during the calendar years of 1987 or 1988. This list covers the same period of time, but includes a broader range of articles (in scope and depth of scholarship) than those considered for the award.

The articles were selected from a search of some 50 journals (in a number of cases, not all 1987/1988 issues of the journal were available). Carolyn would like to thank those members who sent her suggestions for articles or journals for this list. She would be glad to receive additional comments or suggestions for future lists, and would especially appreciate receiving information about articles in state or local historical society journals.

- Adkins, Cecil, and Alis Dickinson
"Miniaturization of the Positive Organ, 1570-1750." *Journal of the American Musical Instrument Society* 14 (1988): 5-37.
- Atanassov, Vergilij
"Children's Musical Instruments and Musical Playthings in Bulgaria." *The World of Music* 29, no. 3 (1987): 68-85.
- Bachmann-Geiser, Brigitte
"Musical Instruments Used During the Zurich 'Schulsilvester'." *The World of Music* 29, no. 3 (1987): 47-67.
- Banks, Margaret Downie, and James W. Jordan
"C. G. Conn: The Man (1844-1931) and His Company (1874-1915)." *Journal of the American Musical Instrument Society* 14 (1988): 61-113.
- Bates, Robert E.
"Nivers' Tonal Material: Tuning Restrictions and the Development of the Major-Minor System." *Organ Yearbook* 18 (1987): 78-94.
- Becker, Judith
"Earth, Fire, Sakti, and the Javanese Gamelan." *Ethnomusicology* 32, no. 3 (Fall 1988): 385-391.
- Billinge, Michael, and Bonnie Shaljean
"The Dalway or Fitzgerald Harp (1621)." *Early Music* 15, no. 2 (May 1987): 175-187.
- Biswanger, Raymond A.
"The Story of the Wanamaker Organs." *American Organist* 22, no. 9 (September 1988): 50-64 (part 1); no. 10 (October 1988): 58-70 (part 2); no. 11 (November 1988): 62-71 (part 3).
- Bonta, Stephen
"Catline Strings Revisited." *Journal of the American Musical Instrument Society* 14 (1988): 38-60.
- Bordas, Cristina
"The Double Harp in Spain from the 16th to the 18th Centuries." *Early Music* 15, no. 2 (May 1987): 148-163.
- Boulez, Pierre, and Andrew Gerzso
"Computers in Music." *Scientific American* 258 no. 4 (April 1988): 44-50.
- Brown, A. Peter
"Performance Tradition, Steady and Proportional Tempos, and the First Movements of Schubert's Symphonies." *Journal of Musicology* 5, no. 2 (Spring 1987): 296-307.
- Brown, Clive
"The Orchestra in Beethoven's Vienna." *Early Music* 16, no. 1 (February 1988): 4-20.
- Byrne, Maurice
"The Cahusacs and Hallet." *Galpin Society Journal* 41 (1988): 24-31.
- Charlton, David
"The Berr Clarinet Tutors." *Galpin Society Journal* 40 (1987): 48-52.
- Clutton, Cecil
"E. & G.G. Hook, Organ Builders of Boston, Mass." *The Organ* 66, no. 262 (October 1987): 167-179.
- Coggin, Philip
"This Easy and Agreeable Instrument: A History of the English Guittar." *Early Music* 15, no. 2 (May 1987): 205-218.
- Cohen, Albert
"Jean Marius' Clavecin brisé and Clavecin à mallets Revisited: The 'Dossier Marius' at the Paris Academy of Sciences." *Journal of the American Musical Instrument Society* 13 (1987): 23-38.
- Cole, Warwick Henry
"Americus Backers: Original Piano Forte Maker." *Harpichord and Fortepiano Magazine* 4, no. 4 (October 1987): 79-85.
- Crandall, Rick
"Peerless: America's First Coin Piano Maker." *Musical Box Society Journal* 33, no. 3 (Winter 1987-88): 16-32.
- Devale, Sue Carole
"Musical Instruments and Ritual: A Systematic Approach." *Journal of the American Musical Instrument Society* 14 (1988): 126-160.
- Dick, John B.
"Catalogue Descriptions of Instrument Keyword." *Galpin Society Journal* 41 (1988): 32-35.
- Dilworth, John
"Fiorini: A Modern Master." *The Strad* 99, no. 1178 (June 1988): 465-473.
- Drabkin, William
"Fingering in Haydn's String Quartets." *Early Music* 16, no. 1 (February 1988): 50-57.
- Falcao, Mario, and David Dunn
"The Camac Hydraulic Harp: A Revolutionary Concept in Harp Design from France." *American Harp Journal* 11, no. 1 (Summer 1987): 3-7.
- Firth, Ian
"Construction and Performance of Quality Commercial Violin Strings." *Journal of the Violin Society of America* 8, no. 2 (1987): 75-88. [Reprinted from *Journal of the Catgut Acoustical Society* 47 (1987).]
- Fonder, Mark
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- Sutton, R. Anderson
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- Wall, Edward
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- Webb, John
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Courtesy of the Schubert Club
 Christopher Hogwood, Director of Music for the St. Paul Chamber Orchestra, shown playing a fortepiano in the Schubert Club Museum, will give a special address during the AMIS meeting.

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Yung, Bell

"Historical Interdependency of Music: A Case Study of the Chinese Seven-String Zither." *Journal of the American Musicological Society* 40, no. 1 (Spring 1987): 82-91.

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The following journals were searched:

- *American Harp Journal
- American Music
- *American Organist
- *American Recorder
- Asian Music
- Black Music Research Journal
- *Brass Bulletin
- The Clarinet
- Continuo
- The Diapason
- *The Double Reed
- *Early Keyboard Studies Newsletter
- *Early Music
- The Eighteenth Century
- *Ethnomusicology
- Folk Music Journal
- *Galpin Society Journal
- *Harpichord and Fortepiano Magazine
- *Historical New Hampshire
- *International Trombone Association Journal
- *International Trumpet Guild Journal
- Journal of American Folklore
- *Journal of the American Musical Instrument Society
- Journal of the American Musicological Society
- Journal of American Studies
- *Journal of Band Research
- Journal of Folklore Research
- *Journal of the International Double Reed Society
- *Journal of Musicology
- Journal of the Viola da Gamba Society of America
- *Journal of the Violin Society of America
- *Moravian Music Journal
- *Music and Automata
- *Music and Letters
- *Musical Box Society Journal
- 19th Century Music
- *The Organ
- *Organ Yearbook
- Pacific Review of Musicology
- *Piano Quarterly
- *Popular Music
- Recorder and Music Magazine
- *Science
- *Scientific American
- *Smithsonian
- *The Strad
- Studies in Music
- *Tracker: Journal of the Organ Historical Society
- Victorian Studies
- *The World of Music
- Yearbook for Traditional Music

*Articles in these journals appear in the list above.

Address for reader comments:

Carolyn Bryant
141 D Street, SE
Washington, DC 20003

that will take place August 7-12 in Sapporo, Japan. Contact the Secretariat for the Sapporo International Music Festival '90 Executive Committee, c/o Public Center, Meiji Seimei Sapporo Building 7F, Higashi 1-chome, Kita 1-jo, Chuo-ku, Sapporo, Japan 060.

The 7th-annual **Historical Harp Conference and Workshop** will be held August 5-12 in conjunction with the Amherst Early Music Festival. Proposals for papers, lecture-demonstrations, workshops, or panel discussions may be submitted to William Taylor, 203 S. Fillmore Street, Arlington, VA 22204; call 703-685-1416.

The **Sonneck Society for American Music** will meet April 18-22 in Toronto, Ontario, with the theme, "The Great Divide? Studies in American and Canadian Music." Contact Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1, Canada.

The **San Francisco Early Music Society** will sponsor five workshops this summer at Dominican College in San Rafael, California: Baroque Music, June 17-30; Recorder Workshop, June 24-30; Renaissance Music, July 1-7; Instrument Building, July 15-28; and, Medieval Music, July 29-August 4. Contact Eileen Hadidian, 1721 Rose Street, Berkeley, CA 94703; call 415-524-5661.

1989 ACQUISITIONS AT THE FISKE MUSEUM

(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 Kenneth G. Fiske Museum of Musical Instruments of The Claremont Colleges in Claremont, California, in 1989, according to Albert R. Rice, Curator, are as follows:

1989.1. Clarinet in C by Christopher Gerock, London, 1804-21. Six keys.

1989.2. Clarinet in B-flat by Martin frères,

Paris, ca. 1840-50. Six keys.

1989.3. Flute by W. H. Potter, London, ca. 1809-17. Four keys.

1989.4. Flute, USA, ca. 1820-30. Eight keys.

1989.5. Oil painting of a man holding the 8-key flute (1989.4), USA, ca. 1830.

1989.6. Square piano by Hallet & Davis, Boston, ca. 1862-74.

1989.7. Reproducing piano by Aeolian Co., New York, 1917.

1989.8. Barrel pipe organ by John Edberg, Yankton, South Dakota, ca. 1900.

1989.9. Chamber barrel organ, probably by Chamassin Rolin, Mirecourt, ca. 1890.

1989.10. Barrel piano, England, ca. 1920. Coin-operated.

1989.11. Serinette (bird organ), probably by Chamassin Rolin, Mirecourt, ca. 1890.

1989.12. Organette (paper-roll organ) by Mechanical Organette Co., New York, ca. 1895.

1989.13. Clarola (paper-roll harmonica) by QRS De Vry Corporation, Chicago, ca. 1935.

1989.14. Graphophone cylinder player by Columbia Phonograph Co., New York and London, ca. 1906.

1989.15. Record player by Standard Talking Machine Co., Chicago, early 20th century. Standard Model A.

1989.16. Cylinder musical box in the style of Paillard, St. Croix, Switzerland, ca. 1880.

1989.17. Automatic changing musical box by Regina Co., Rahway, New Jersey, 1900. 27" disc.

1989.18. Musical box by Reuge, St. Croix, Switzerland, 1977.

1989.19. Mellophone by Frank Holton, Chicago, ca. 1910.

1989.20. Flute by Isidore Lot, Paris, ca. 1867-86. Boehm system.

1989.21. Flute, Germany, ca. 1900.

1989.22. Clarinet in C in alto clarinet form ("Clarabell") by Couesnon et Cie, Paris, ca. 1920. Albert system. 1989.23. Clarinet in B-flat by Selmer, Paris, early 20th century. Full Boehm system. Metal.

1989.24. Oboe by Kohlert Sons, Graslitz,

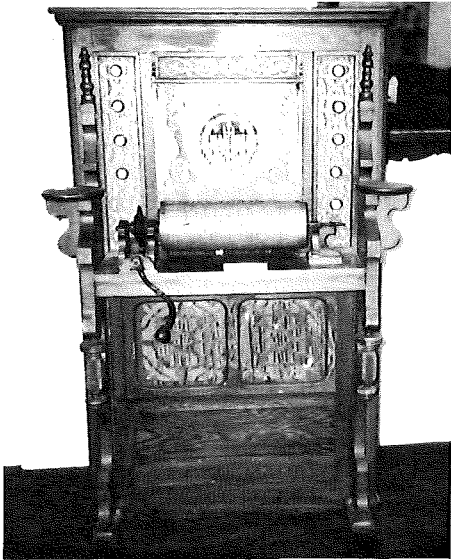


No. 1989.10 (left). Barrel piano, England, ca. 1920. No. 1989.17 (right). Automatic changing musical box by the Regina Co., Rahway, New Jersey, 1900.

Courtesy of The Fiske Museum

MEETINGS SCHEDULED

"World Unity" is the theme of the International Tuba-Euphonium Conference (ITEC)



Courtesy of The Fiske Museum
No. 1989.8. Barrel pipe organ by John Edberg, Yankton, South Dakota, ca. 1900.

- Bohemia, early 20th century. Simple system.
1989.25. Oboe by Guy Humphrey, Paris, early 20th century. Simple system.
1989.26. Fife, probably by Conn, Elkhart, 1905. Six keys.
1989.27. Piccolo, Germany, 20th century. Six keys.
1989.28. Tenor saxophone in C ("Melody") by Wurlitzer, Cincinnati, ca. 1920.
1989.29. Clarinet in B-flat by D'Almaine & Co., London, ca. 1836-58. Ten keys.
1989.30. Clarinet in B-flat by J. Thibouville-Lamy, Paris, ca. 1910. Simple-system.
1989.31. Accordion, Italy, 20th century.
1989.32. Eight Kulingtang gongs and stand, The Phillipines, 20th century.
1989.33. Kulingtang drum, The Phillipines, 20th century.
1989.34. Square piano by Samuel Neilson, New York, ca. 1828-29.

BOOK REVIEW

Histories of a Plague Year: The Social and the Imaginary in Baroque Florence by Giulia Calvi. Translated by Dario Biocca and Bryant T. Ragan, Jr. Berkeley: University of California Press, 1989.

At first glance, a review of this book in the AMIS Newsletter might seem misplaced. On the contrary, a disastrous epidemic like the plague affected every aspect of life, and its impact on the making of musical instruments must not be overlooked. The study of the history of instruments is certainly not exempt from requiring a contextual foundation, and *Histories of a Plague Year* is a scholarly work that makes significant progress in unraveling the complex social history surrounding the lives of 17th-century north Italians—which, of course, includes luthiers.

The research here is conducted in the relatively new area of microhistory, which takes a single incident, life, or artifact as its element for study. What makes it so valuable to musical instrument historians is that Calvi does not focus on death, but on life during the plague. By using archival resources such as criminal records and the minutes of Domenico da Paradiso's canonization proceedings, she

provides an invaluable look at the everyday life of peasants and artisans. Calvi has determined patterns of behavior that surfaced during the plague years, and by recounting representative court proceedings, she succeeds in letting 17th-century peasants speak of daily happenings in their own words, a wonderful contribution, since one is often frustrated by the lack of primary source materials about peasant life, in contrast to the comparative abundance of material about aristocratic life.

In addition to the rather morbidly fascinating details of plague "remedies" (for instance, an ointment of animal excrement, mustard, poison ivy, rock salt, catharide powder, crushed glass, turpentine, pork fat, and an onion cooked in the fireplace and applied while still hot), details surface of a myriad of problems brought on by the plague (in the people's words, the "bad disease"). A desire to keep the family shop open, to continue work, to prevent other family members from being locked in the house (due to quarantines), and to allow for an honorable burial, often led people to take a complex series of actions, running the gamut from bribery of public officials to clandestine and nocturnal escapades to retrieve property sealed off by the Public Health Magistrate (looting, however, was rarely a motive), move bedding to the shop, or dispose of infected bodies without alerting the Magistrate. Interestingly, it is due to the arrests made because of such illegal activities (and the testimonies that ensued) that we are able to glimpse aspects of daily life during those years. Peasants testified in minute detail about with whom they spoke and why, the layout of their house or courtyard as they moved from one place to another, the mundane details of daily shop transactions, and the like.

A large portion of the testimonies at some point also mention various other regions of Italy and what was happening in those places. One is reminded that Cremona and Brescia were in the epicenter of the plague, as well as being surrounded by at least three major battles. When one carefully extends such facts to logical conclusions—for instance, battles bring foreign

soldiers who bring foreign objects with them and later return to their countries with Italian objects, including musical instruments—one better understands the concepts of stylistic influence and technical development. Finally, many of the criminal sentences involved exile. When combined with some of the drastic measures taken to protect extended family, home, and neighborhood, one begins to understand what "rootedness" meant to these people.

Regretably, one reads this English translation (the work was originally published in Italian in 1984) with some difficulty, struggling to get through clause-laden sentences and awkward vocabulary. One needs to read this translation with dictionary in hand, a process that makes for slow going indeed. The cumbersome translation is particularly disappointing to one using the book to understand context, because it is impossible to skim or to read quickly and zero in on areas of particular relevance to one's field. It is a book that must be read word for word, and quite deliberately at that. Nonetheless, it should be required reading for individuals dedicated to studying musical instruments in their fullest context.

—Allison A. Alcorn

VIOLIN FEDERATION MEETS AT USD IN MAY

The American Federation of Violin & Bow Makers will hold its 9th-annual national meeting on the campus of the University of South Dakota in Vermillion, May 4-6. The meeting is being hosted by The Shrine to Music Museum, whose extensive collections include important stringed instruments, many in unaltered condition, by Andrea Guarneri, Gregor Karp, Matteo Sellas, Jakob Stainer, Antonio Stradivari, Joachim Tielke, three generations of the Amati family, and many others.

William L. Monical of Staten Island, New York, is President of the Federation.



Courtesy of the Schubert Club
A representative sampling of phonographs from the Kugler Collection is on display in the Schubert Club Museum.

1988-89 ACQUISITIONS AT THE SMITHSONIAN



Photo by J. Scott Odell

Nos. 1988.0426-7.01. Banjo by Kyle Creed, Galax, Virginia, ca. 1965, and a violin, Mittenwald, ca. 1880, being played by Tommy Jarrell (left) and Fred Cockerham on Fred Cockerham's porch near Low Gap, North Carolina, in September 1966.

(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 Division of Musical Instruments at the National Museum of American History of the Smithsonian Institution in Washington, D.C., in 1988 and 1989, according to Betsy McCullough, Museum Specialist, are as follows:

- 1988.0045.01. Plucked dulcimer by Clifford Glenn, Banner Elk, North Carolina, December 1964. Three strings. Walnut, hourglass shape.
 1988.0047.01. Electric piano by Fender Rhodes Company, Fullerton, California, ca. 1972. Mark I stage piano.
 1988.0057.01. Trumpet by King Musical Instruments (Seeburg Corporation), Eastlake, Ohio. Inscribed, "Harry James."
 1988.0115.01. Violin bow by Emile Ouchard, France, ca. 1940.
 1988.0115.02. Violin bow by Jean Dominique Adam, Mirecourt, France, ca. 1820-60.
 1988.0150.01. Drum sticks.
 1988.0311.01. Violin by Aluminum Musical Instrument Company, Ann Arbor, Michigan, 1932. Alcoa aluminum, painted to simulate wood.
 1988.0402.01. Celtic/Irish harp by Melville Clark, Syracuse, New York, early 20th century. Serial no. 191.
 1988.0421.01. Guitar by Charles A. Stromberg & Son, Boston, ca. 1950. Model 400, serial no. 507. Owned and used by Irving Ashby.
 1988.0425.01. Guitar by C. F. Martin Company, Nazareth, Pennsylvania, ca. 1965. Owned and used by Libba Cotton.
 1988.0426.01-04. Violin, Mittenwald, Germany, ca. 1880, bows by Nurnberger, Germany, and Bausch, Germany, and violin case. Owned and used by Tommy Jarrell.
 1988.0427.01. Banjo by Kyle Creed, Galax, Virginia, ca. 1965. Five strings, fretless. Owned and used by Fred Cockerham.
 1988.0490.01. Flute by John Ingalls, Somer-

- ville, Massachusetts, 1978. Polycarbonate plumbing pipe "colored for size, with a cork stopper."
 1988.0498.01. Clarinet in B-flat by C. G. Conn, Elkhart, Indiana, ca. 1887-95. Ebonite or vulcanite with nickel silver bell and barrel. Albert system.
 1988.0498.02. Clarinet in E-flat by C. G. Conn, Elkhart, ca. 1895. Serial no. 496. Metal, double-walled. Albert system.
 1988.0498.03. Clarinet in B-flat by C. G. Conn, Elkhart, ca. 1898. Ebonite. Albert system.
 1988.0558.01. Hammered dulcimer by David



Photo by Rick Vargas

No. 1988.0425.01. Guitar by C. F. Martin Company, Nazareth, Pennsylvania, ca. 1965. Owned and played by Libba Cotton.

- Wiedman, Scottsbluff, Nebraska, 1922. Wooden mallets and tuning hammer.
 1988.0563.01. Washtub bass by Fritz Richmond, Portland, Oregon, 1962.
 1988.0665.01. Drum set by Slingerland, Saugus, Massachusetts, 1938-40. Used by Buddy Rich, 1983-87.
 1988.0749.01. Violin by Albert Moglie, Washington, D.C., 1923. Sanctus Seraphine model.
 1988.0783. Peter Kassin Harmonica Collection, 19th-20th century; 594 harmonicas/instruments, 80 related objects, archival records, and catalogs.
 1988.3167.01. Piano shop materials from the Pratt-Read Corporation, Ivoryton, Connecticut, 19th century; 39 pieces and tools used



Photo by Laurie Minor

No. 1989.0355.01. Snare drum by John Webster, Spencertown, New York, ca. 1790-1820.



Photo by Laurie Minor

No. 1988.0311.01. Violin by Aluminum Musical Instrument Company, Ann Arbor, Michigan, 1932. Alcoa aluminum, painted to simulate wood.

in production of ivory keys for pianos.

1989.0063.01. Mandoline by H. A. Weymann & Son, Philadelphia, Pennsylvania, ca. 1925. Model 30, serial no. 31125. U. S. Patent no. 43684.

1989.0190.01. American reed organ by Estey Organ Company, Brattleboro, Vermont, ca. 1900. Two manuals, pedal.

1989.0216.01. Grand piano by Steinway, New York City, 1939. Serial no. 295821. Nine-foot; case designed by Walter Dorman Teague for 1939 World's Fair in New York.

1989.0306.01. Tuning forks, 18th-19th century; 263 tuning forks assembled by Levi Fuller, Estey Organ Company.

1989.0355.01. Snare drum by John Webster, Spencertown, New York, ca. 1790-1820. Labeled "I was made by John Webster 3 miles north of Spencertown Meeting House Sept 1779."

1989.0379.01. Harmonica holder by L. A. Elkington, New York City, 1967. U. S. Patent no. 3,332,310.

1989.0516.01. Autoharp by The Phonoharp Company, East Boston, Massachusetts, 20th century.

1989.0565.01. Banjo ukulele, U.S.A., ca. 1930. Four strings.

1989.0651.01. "Stroh" violin by John M. A. Stroh, London, ca. 1904-42.

1989.0652.01. Accordion by Scandalli, Italy, ca. 1935.

1989.0653.01. Apache violin and bow by Chesley Goseyun Wilson, Tucson, Arizona, July 1989. Agave plant, decorated with painted symbols and flags.

1989.0654.01. Violin, Germany, ca. 1850.

1989.0660.01. "Dobro" guitar, ca. 1933-37. U. S. Patent no. 1,896,484. Used by Frederick John Wright.

1989.0668. Diatonic harmonica by Matthias Hohner, Trossingen, Germany, ca. 1920-30. Comet model. Two octaves. Designed by John Vassos, industrial designer.

1989.0669. Chromatic harmonica by Matthias

Hohner, Trossingen. Chromonica model. 1989.0678.01. Snare drum by J. W. Pepper, Philadelphia, Pennsylvania, ca. 1864. 1989.0679.01. Banjo mandolin by Bacon Banjo Company, Groton, Connecticut, ca. 1920. Serial no. 6896. 1989.0691.01. Pitch pipe, 1774.

1989 DEVELOPMENTS AT THE MFA IN BOSTON

Two significant events occurred during 1989 in the Musical Instruments Gallery at the Museum of Fine Arts in Boston, according to D. Samuel Quigley, Keeper of Musical Instruments. As of March 1, public visiting hours were expanded to include week-end hours; in addition to the regular 2 to 5 p.m. weekday hours, the gallery is now also open Saturdays and Sundays from 1 to 5 p.m. Perhaps even more importantly, a new localized climate-control system was installed to maintain the environment in the Musical Instruments Gallery, as well as the adjacent Trustman Prints and Drawings Gallery. It replaced an old, inadequate system, and, although the change-over required removing all of the instruments from view and closing the gallery for eight weeks, the long-term stability of humidity and temperature is now assured.

Several important Boston-made instruments were acquired in 1989, including a square piano by John Osborne, ca. 1825, and two keyed bugles in E-flat by E. G. Wright. Two other notable additions were a flute by Rudall & Rose, 1845 (1832 Boehm system), and a Javanese celempung (see AMIS Newsletter, October 1989, pp. 6-7). Negotiations are still continuing with the Indonesian Government to acquire a Javanese gamelan.

Conservation continues to be a major focus. Gary Stewart, Conservator at The Shrine to Music Museum, cleaned and repaired a valve

trumpet by Charles Mahillon and a corneopean by William Grayson, both ca. 1840. He also cleaned and stabilized several African instruments for display in a special exhibition outside the Gallery.

John Koster is finishing his catalog of the Collection's keyboard instruments. Sets of 20 and 50 slides of the keyboard instruments can be purchased directly from the Museum's Slide Library. Stephen Korbet is working on a set of full-scale technical drawings, all of which will be reproduced in the keyboard catalog. When they are completed (March 1990), they will be available for purchase as a separate set.

Several special exhibitions have been mounted just outside the Gallery. In addition to the current show, "Music South of the Sahara," two installations of European instruments were spotlighted last year: "Domestic Music Making" and "Musical Instruments of the French Baroque." The grand piano by John Broadwood, 1796, with its case designed by Thomas Sheraton (see AMIS Newsletter, June 1987, p. 12), was a highlight of the Goya show in the Gund Gallery.

USD MUSIC MUSEUM TO OPEN NEW GALLERY

The Shrine to Music Museum at the University of South Dakota in Vermillion will dedicate a major, new gallery — its seventh — on Sunday afternoon, May 6. Funded with corporate support, led by a \$50,000 grant from Burlington Northern Railroad, the new gallery will be known as the Pressler Gallery, honoring South Dakota's senior senator, Larry Pressler, 1964 graduate of the University of South Dakota and member of the Museum's Board of Trustees, who arranged the funding. A permanent exhibition, *Musical Treasures from the Age of Louis XIV*, will feature more than 80 European instruments from the 16th, 17th, and 18th centuries.



Courtesy of the Schubert Club

A pentagonal spinet harpsichord by Annibali de Rossi, 1542, is part of the keyboard collection at the Schubert Club Museum.

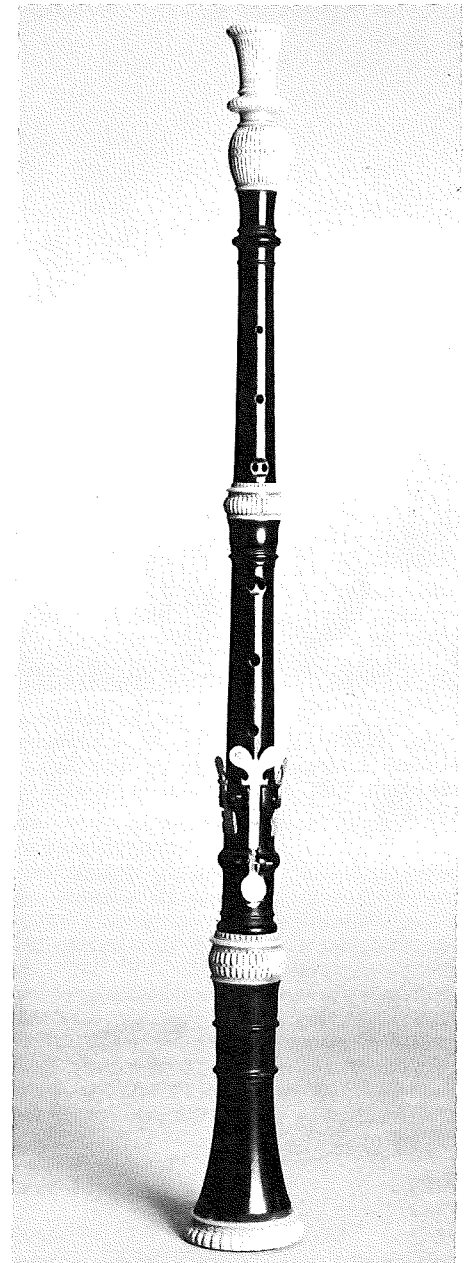
1989 ACQUISITIONS AT USD MUSIC MUSEUM

(This is another in a series of lists designed to keep the membership informed of instruments acquired by major institutions which 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 1989, according to Margaret D. Banks, Curator, are as follows:

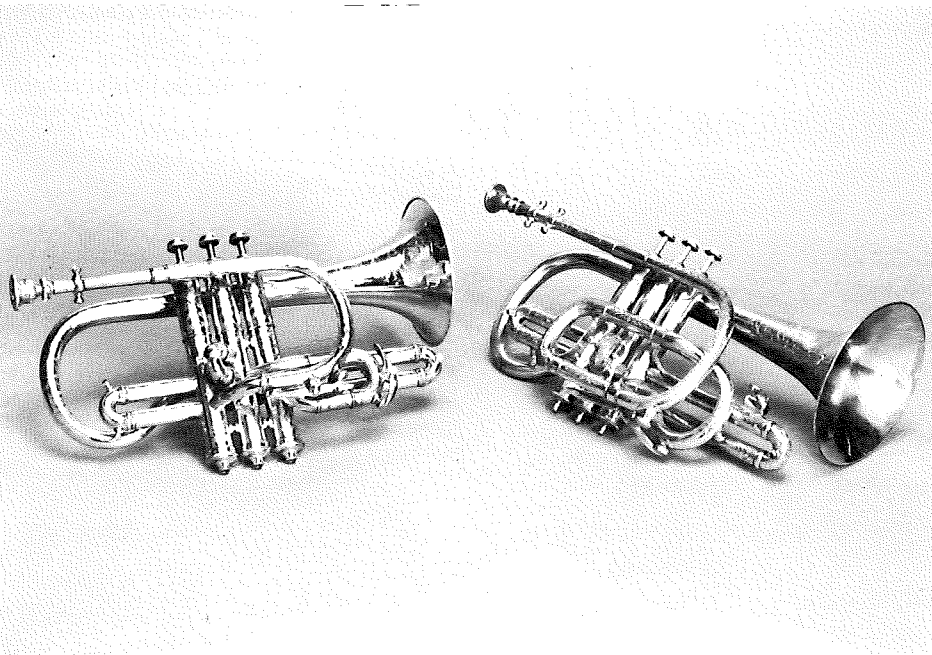
- No. 4547. Oboe by Hendrik Richters, Amsterdam, ca. 1720. Ebony with ornately-carved ivory trim, three engraved silver keys.
 No. 4548. Violin by Jacob Stainer, Absam bei Innsbruck, 1668. Unaltered condition. Ex. colls.: Fridolin Hamma, Stuttgart; W. E. Hill & Sons, London; Sam Bloomfield, Wichita, Kansas.
 No. 4549. Octave marimba by G. C. Jenkins, Decatur, Illinois, ca. 1950.
 No. 4552. Aeolian harp by O. A. Dalager, Cardiff, California, 1975.
 No. 4553. Jugendoboe or Choroboe by Conrad Mollenhauer, Fulda, West Germany, after 1954. Simplified key system by Arnold Klaes.
 No. 4554. Clarinet by Philip J. DeVault, Cripple Creek, Colorado, ca. 1896. Experimental key system (patents 527,742 and 583,194).
 No. 4555. Clarinet in A (high pitch) by C. G. Conn, Elkhart, Indiana, ca. 1906.
 No. 4556. Hardingfele (Hardanger fiddle) by Gunnar Olavsson Helland, Bø in Telemark, Norway, 1895.
 No. 4557. Hardingfele, Norway, 18th/19th century.
 No. 4558. Hardingfele by Anders Heldahl, Bergen, Norway, 1886.
 No. 4559. Chord zither, Watertown, South Dakota, early 20th century.
 No. 4560. Flute by Firth, Hall, and Pond, New York, ca. 1832-47. Rosewood, ivory trim, four keys.

- No. 4561. Flute by Cahusac, London, ca. 1775-1800. Boxwood, ivory and silver trim. Originally 1 key, modified to six keys.
 No. 4563. Cornet in B-flat/A (HP/LP) by Henri Lefevre, Paris, ca. 1875-1900. Highly-engraved.
 No. 4564. Treble (alto) recorder by W. G. Troup, England, late 18th century. Boxwood, ivory trim.
 No. 4565. Double flageolet by John Briggs, London, ca. 1816-24. Boxwood, ivory trim, seven keys.
 No. 4566. Double flageolet by John Briggs, London, ca. 1812-45. Boxwood, ivory trim, seven keys.
 No. 4567. Double flageolet by John Simpson, London, ca. 1826-30. Boxwood, ivory trim, nine keys.
 No. 4568. Double flageolet by John Simpson, London, ca. 1826-30. Boxwood, ivory trim, 10 keys.
 No. 4569. Double flageolet by William Bainbridge, London, ca. 1819-31. Boxwood, ivory trim, 13 keys.
 No. 4570. Harp-shaped piano attributed to Johann Mathaus Schmahl, Ulm, Germany, ca. 1770.
 No. 4571. Bugle by J. W. York and Sons, Grand Rapids, Michigan, 1917.
 No. 4572. Cornet in B-flat by C. G. Conn, Elkhart, ca. 1883. Gold-plated, jeweled, highly-engraved. Ex. coll.: Charles B. Olson, Anoka, Minnesota.
 No. 4573. Tenor viola da gamba by Gregor Karp, Königsberg, Germany, 1693. Contemporary, shaped case covered with leather and decorated with brass tacks. Thought to have been one of the viols made for Christian Ludwig, Margrave of Brandenburg. Ex. colls.: Canon Galpin, Eric Marshall Johnson.
 No. 4574. Faience violin, France, 19th century. Painted with "oriental" scenes in the style of Robert à Marseille.
 No. 4575. Bass drum by William Kilbourn, 7 Clinton Street, Albany, New York, ca. 1840-1865.



Courtesy of The Shrine to Music Museum

No. 4547. Oboe by Hendrik Richters, Amsterdam, ca. 1720. Ebony with ornately-carved ivory trim and three engraved, silver keys. Arne B. & Jeanne F. Larson Fund.



Courtesy of The Shrine to Music Museum

No. 4572. Cornet in B-flat by C. G. Conn, Elkhart, ca. 1883 (left). Gold-plated, jeweled, highly-engraved. No. 4667. Cornet in B-flat/A by Antoine Courtois, Paris, 1881. Gold-plated, richly-engraved. An 1881 gift to Walter Emerson, America's first great cornet soloist, from his father. Purchase funds gift of Margaret and Ray T. DeVilbiss, Verna Lippert, and John W. and Flora Larson.

- No. 4576. Piccolo in D-flat by C. G. Conn, Elkhart, ca. 1971.
 No. 4578. Bass drum by Leedy, Indianapolis, Indiana, 20th century.
 No. 4579. Flageolet, England, after 1830.
 No. 4580. Clarinet in B-flat by Henri Selmer, Paris, ca. 1930. Full Boehm system.
 No. 4581. French horn (double) by Courtois, Paris, for G. LeBlanc, Kenosha, Wisconsin, ca. 1970. Screw bell.
 No. 4582. Clarinet in B-flat (HP) by Buffet Crampon & Cie, Paris, ca. 1875-1900.
 No. 4583. Clarinet in C by Martin, Paris, ca. 1920-30.
 No. 4584. Clarinet in B-flat (HP) by C. G. Conn, Elkhart, before 1915. Albert system.
 No. 4585. Clarinet in B-flat by G. Leblanc, Paris, ca. 1950-65.
 No. 4586. Violin, 3/4-size, by Pan-American, Elkhart, ca. 1950-60. Mint condition (never used).

No. 4587. Electric Hawaiian guitar distributed by Sorkin Music, New York, ca. 1950-60. Marvel brand. Mint condition (never used) with original packaging.

No. 4588. Pardessus de viole (treble/descant viol), France, 18th century.

No. 4589. Cornet in B-flat/A by C. G. Conn, Elkhart, ca. 1905. Conn-Queror model.

No. 4590. Violin, France, ca. 1850-1900. Intarsia on back and bearded man at finial.

No. 4591. Saxello (soprano saxophone) by H. N. White Co., Cleveland, ca. 1925. Curved bell.

No. 4592. Autoharp by Oscar Schmidt, Union, New Jersey, ca. 1970. Guitaro model.

No. 4593. Flugelhorn in B-flat by Martin Band Instrument Co., Elkhart, ca. 1960. Mint condition (never used).

No. 4594. Alto saxophone by Holton, Elkhorn,

Wisconsin, 1959. Mint condition (never used) with original packaging.

No. 4595. Trumpet in B-flat by H. N. White, Cleveland, ca. 1960. Mint condition (never used).

No. 4596. Flute in C by C. G. Conn, Elkhart, ca. 1920.

No. 4597. Alto saxophone by C. G. Conn, Elkhart, ca. 1925.

No. 4598. Conn-o-Sax in F by C. G. Conn, Elkhart, ca. 1929. Mint condition.

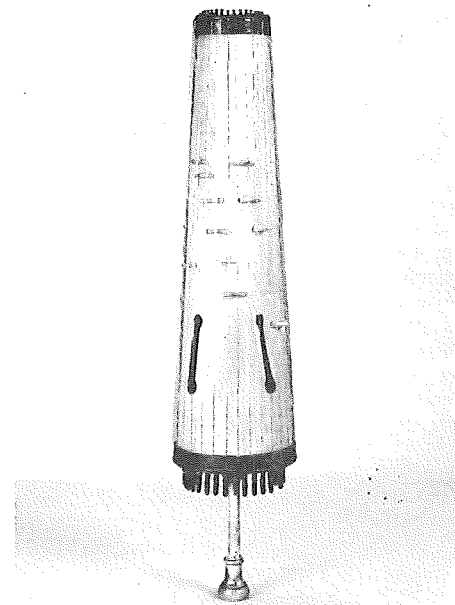
No. 4599. Alto saxophone, U.S.A., ca. 1925. Engraved on bell: The Aladin/ Made Expressly for/The Aberdeen Musical Exchange/Aberdeen, S.D.

No. 4600. Trumpet in B-flat by G. Leblanc, Paris, ca. 1960. Model 776T. Mint condition (never used) with original packaging.



Courtesy of The Shrine to Music Museum

No. 4548. Violin by Jakob Stainer, Absam bei Innsbruck, 1668. Unaltered condition. Board of Trustees in memory of Arne B. & Jeanne F. Larson.



Courtesy of The Shrine to Music Museum

No. 4821. Alexander violin by Sylvanus J. Talbott, Milford, New Hampshire, ca. 1887. Gift of Christine V. Lassa.

No. 4601. Trumpet in B-flat, Sherwood brand, U.S.A., early 20th century.

No. 4602. Mbira, Africa, early 20th century.

No. 4603. Cow horn with screw-on horn mouthpiece.

No. 4604. Ocarina (clay) in mint condition (never used).

No. 4605. Ocarina (wood) with built-in fipple-mouthpiece.

No. 4606. Rattle, North American Indian, ca. 1900-1950.

No. 4607. Soprano recorder by Lucien Lot, Garennes-Eure, France, ca. 1950. Six keys.

No. 4608. Piccolo in D-flat by V. Kohlert Sons, Graslitz, Bohemia, before 1914.

No. 4609. Piccolo in E-flat (HP) by V. Kohlert Sons, Graslitz, Bohemia, before 1914.

No. 4610. Piccolo in E-flat (LP) by V. Kohlert Sons, Graslitz, Bohemia, before 1914.

No. 4611. Flute by Goulding and Co., London, ca. 1799-1836. Boxwood, ivory trim, one key.

No. 4612. Flute by Georg Berthold and Sons, Speyer-am-Rhein, Germany, ca. 1849-1892. Boehm system. Cocus, silver trim, silver keys.

No. 4613. Bouzouki by A. Stathopoulos, New York, 1911.

No. 4615. Fife in B-flat by Crane and Sons, Liverpool, England, ca. 1850-1900.

No. 4616. Fife in B-flat by George Butler, London and Dublin, ca. 1865-98.

No. 4617. Flute, London, before 1837. Stamped with unicorn device used by British makers, Astor, Horwood, Gerock, Wolf, and Miller. Boxwood, one key.

No. 4619. Clarinet in B-flat, Dresden, 19th century. 13 keys.

No. 4620. Violin bow by Gibson, Kalamazoo, Michigan, ca. 1940-50. Heddon model with steel stick.

No. 4621. Double bass bow by Conrad Goetz, West Germany, ca. 1966-69. Mint condition (never used) with original packaging.

No. 4622. Violin bow, France, 19th century.

No. 4623. Fretted zither by Curt Schulz, London, ca. 1880-1920.

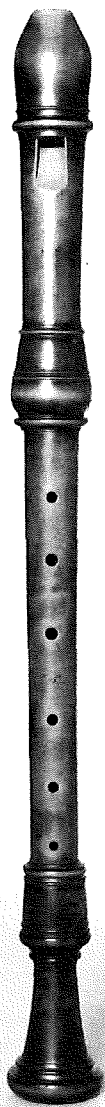
No. 4624. Fretted zither by August Schulz, Nuremberg, ca. 1900.

(Continued on p. 14)

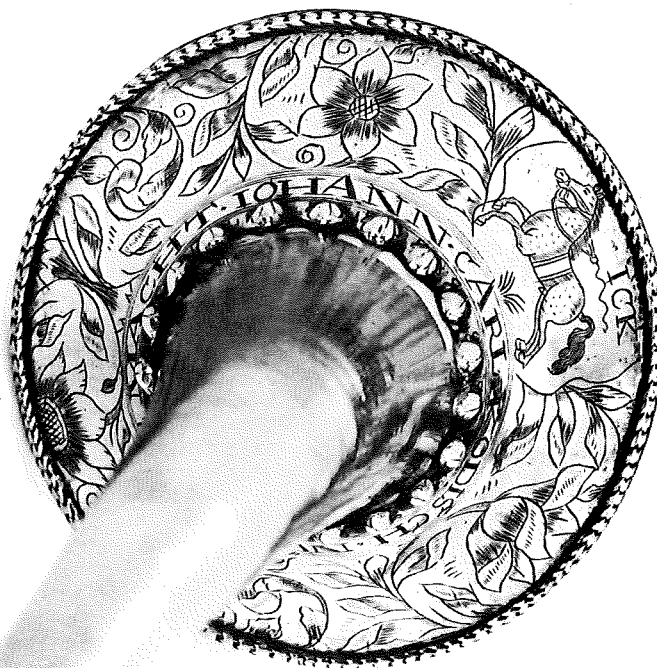
No. 4625. Guitar zither, U.S.A., ca. 1950-70. Mint condition (never used) with original packaging.
 No. 4626. Violin bow by Emil Herrmann, New York, ca. 1924-51.
 No. 4627. Violin bow stamped Atoli. Gold mounts at frog.
 No. 4628. Violin bow by G. A. Pfretzschner, Markneukirchen, Germany, ca. 1925. Gold mounts at frog and tip.
 No. 4629. Clarinet in B-flat (HP) by Buffet Crampon & Cie, Paris, before 1920. Albert system.
 No. 4630. Clarinet in B-flat by AndrE Chabot, Paris, ca. 1950-65.
 No. 4631. Clarinet in B-flat by AndrE Chabot, Paris, early 20th century.
 No. 4632. Clarinet in B-flat by Pedler Co., Elkhart, ca. 1936-1956.
 No. 4633. Clarinet in B-flat by M. Dupont, Paris, after 1904. Distributed by Sears Roebuck, Chicago.
 No. 4634. Clarinet in B-flat by Alexandre, Paris, ca. 1950-65.
 No. 4635. Clarinet in E-flat by Buffet Crampon & Cie, Paris, ca. 1900. Albert system.
 No. 4636. Clarinet in B-flat (HP) by Buescher,

Elkhart, ca. 1895-1920. Albert system.
 Nos. 4637-4638. Clarinets in B-flat by Penzel Mueller & Co., Long Island City, New York, ca. 1945. Clari-met model. Serial nos. 537 and 536. Double-wall, silver-plated.
 No. 4639. Clarinet in B-flat by G. Leblanc Corporation, East Chicago, Indiana, 1955. Mint condition (never used) with original packaging.
 No. 4640. Alto clarinet in E-flat by C. G. Conn, Elkhart, ca. 1940.
 No. 4641. Mandolin by Lyon and Healy, Chicago, ca. 1897. The New Washburn model.
 No. 4642. Guitar zither by Holway Manufacturing Co., West Lynn, Massachusetts, ca. 1890-1920. Germania Harp model.
 No. 4643. Aida herald trumpet in B-flat by F. A. Reynolds Co., Cleveland, ca. 1955. Mint condition (never used).
 No. 4645. Guitar by Monroy, Paracho, Michigan, 1977.
 No. 4646. Guitar by Antonio Mantegazza, Milan, ca. 1750-1789.
 No. 4647. Clavioline (electronic keyboard), Paris, ca. 1953. Distributed by Gibson, Inc., Kalamazoo, Michigan. Mint condition (never used) with original packaging.
 No. 4648. Baritone horn in B-flat by Frank Holton, Elkhorn, Wisconsin, 1923.
 No. 4649. Trombone by Johann Carl Kodisch, Nuremberg, 1701. Ex. coll.: Ernst Buser, Binningen, Switzerland.
 No. 4650. Harp-guitar by Emilius Nicolai Scherr, Philadelphia, ca. 1831. Ex. coll.: Ole Bull, Norway.
 No. 4651. Pochette by Mathias Woerle, Augsburg, Germany, 1691. Fitted case, 18th-century. Ex. coll.: Baron Armand van Zuylen, Liège, Belgium.
 No. 4652. Pochette bow, France, 18th century. Ex. coll.: Baron Armand van Zuylen.
 No. 4653. Grand piano by Louis Bas, Lyons or

Marseille, France, 1781. Earliest surviving French grand piano. Ex. coll.: Hugh Gough, New York, New York.
 No. 4654. Mellophone by Couesnon & Cie, Paris, before 1933.
 No. 4655. Harp-guitar by Chris Knutsen, Port Townsend, Washington, after 1898.
 No. 4656. Trombone by Adolphe Sax, Paris, France, ca. 1860. Six valves.
 No. 4657. Harpsichord, Italy, 17th century. Single manual. Ex. coll.: Allen Memorial Art Museum, Oberlin, Ohio.
 No. 4658. Treble shawm by Robert H. Cronin, Menlo Park, California, 1989.
 No. 4659. Alto shawm by Robert H. Cronin, Menlo Park, 1989.
 No. 4660. Spinnet harpsichord, Germany, ca. 1540. Earliest surviving German spinet.
 No. 4661. Accordion, Germany, distributed by Sears Roebuck, Chicago, ca. 1929. Master Supertone model.
 No. 4662. Viola bow by John A. Bolander, Santa Cruz, California, ca. 1985. Tortoise shell frog mounted with gold and mother-of-pearl.
 No. 4663. Clarinet in E-flat by Clair Godefroy aine, Paris, ca. 1818-21. Imported by J. A. & W. Geib, New York. Boxwood, horn trim, five keys.
 No. 4664. Miniature 6-string guitar, purportedly made by an inmate in a Florida prison, ca. 1925-50. Ornatly inlaid with mother-of-pearl. Wooden cigar-box case.
 No. 4665. Melodeon by Xavier Spang, Syracuse, New York, 1866.
 No. 4666. Bossed bronze gong, Southeast Asia, 20th century.
 No. 4667. Cornet in B-flat/A by Antoine Courtois, Paris, 1881. Gold-plated, richly engraved. An 1881 gift to Walter Emerson, America's first great cornet soloist, from his father.
 Nos. 4668-4671. Four clarinets in B-flat by



Courtesy of The Shrine to Music Museum
 No. 4827. Recorder in D (voice flute) by Peter Jaillard Bressan, London, before 1730. Dale Higbee Collection.



Courtesy of The Shrine to Music Museum
 No. 4649. Trombone by Johann Carl Kodisch, Nuremberg, 1701. Detail of the ornately-engraved bell. Purchase funds gift of Clifford E. Graese.

Penzel Mueller & Co., Long Island City, New York, ca. 1945. Clari-met model. Serial nos. 515, 519, 526, and 532. Double-wall, silver plated. No. 4672. Clarinet in B-flat by C. G. Conn, Elkhart, ca. 1920. Albert system.

No. 4673. Clarinet in B-flat (HP) by C. G. Conn, Elkhart, ca. 1903. Improved-system Wonder model (modified Albert system).

No. 4674. Clarinet in A by G. L. Penzel, New York, after 1899. Modified Albert system.

No. 4675. Bass krummhorn by Moeck/Steinkopf, Celle, West Germany, ca. 1968. Mint condition (never used).

No. 4676. Soprano krummhorn by Moeck/Steinkopf, Celle, ca. 1968. Mint condition (never used).

No. 4677. Alto krummhorn by Moeck/Steinkopf, Celle, ca. 1968. Mint condition (never used).

No. 4678. Bass recorder by Moeck, Celle, ca. 1968.

No. 4679. Soprano recorder by Moeck, Celle, ca. 1968. Mint condition (never used).

Nos. 4680-4681. Two soprano recorders by Johannes Adler, Markneukirchen, ca. 1966-1969. Mint condition (never used).

Nos. 4682-4684. Three soprano recorders by Johannes Adler, Markneukirchen, ca. 1966-1969. Mint condition (never used) with original packaging.

Nos. 4685-4687. Three alto recorders by Johannes Adler, Markneukirchen, ca. 1966-1969. Mint condition (never used) with original packaging.

No. 4688. Alto recorder, West Germany, ca. 1966-1969. Wesner-Superior model. Mint condition (never used) with original packaging.

No. 4689. Soprano recorder by Yuta Musical

Instruments, Israel, ca. 1966-1969. Gill model. Mint condition (never used) with original packaging.

Nos. 4690-4691. Two soprano recorders by Jensen/Muter, Chicago, ca. 1966-1969. Mint condition (never used) with original packaging.

No. 4692. Soprano recorder by L. Lot, Garennes, France, mid-20th century. Six keys.

No. 4693. Clarinet in C by Ferdinand Zogbaum, New York, ca. 1854-1857. Rosewood, 13 keys.

No. 4694. Clarinet in E-flat by C. Kruspe, Erfurt, Germany, ca. 1850. Boxwood, ivory trim, 13 keys.

No. 4695. Clarinet in E-flat by Fischer, Eger, Hungary, ca. 1850. Boxwood, horn trim, 9 keys.

No. 4696. Clarinet in B-flat attributed to Fischer, Eger, Hungary, ca. 1850. Boxwood, bone and ivory trim, 12 keys.

No. 4697. Clarinet in A, central Europe, ca. 1800-1825. Boxwood, 5 original keys, 1 added key.

No. 4698. Clarinet in E-flat (HP) by Couesnon, Paris, ca. 1900. Triebert model. Albert system.

No. 4699. Clarinet in E-flat by Robert Malerne, Paris, ca. 1960.

No. 4700. Clarinet in B-flat by Harry Pedler & Co., Elkhart, ca. 1920-1935. Metal.

No. 4701. Clarinet in B-flat by Pan American, Elkhart, after 1930. Metal.

No. 4702. Clarinet in A by Samuel William Hildebrand, Baltimore, ca. 1847-50. Rosewood, 12 keys.

No. 4703. Clarinet in A by Martin frères, Paris, ca. 1850-1900. Rosewood, 12 keys.

No. 4704. Clarinet in B-flat by Kruspe, Erfurt, Germany, ca. 1850-1900. Stained boxwood, 13 keys. Albert system.

No. 4705. Clarinet in B-flat by C. G. Conn, Elkhart, ca. 1928. Double-wall, metal.

Nos. 4706-4707. Alto clarinets in E-flat by C. G. Conn, Elkhart, ca. 1947 and ca. 1940.

No. 4708. Flute in D-flat by C. G. Conn, Elkhart, ca. 1917. Silver-and gold-plated.

No. 4709. Flute in C by C. G. Conn, Elkhart, ca. 1895. Howe model. Silver- and gold-plated.

No. 4710. Flute in C by C. G. Conn, Elkhart, ca. 1927.

No. 4711. Piccolo in D-flat by Emil Ritter-shausen, Berlin, before 1927. Imported by Carl Fischer, New York.

No. 4712. Piccolo by George Cloos, New York, ca. 1872-1933.

No. 4713. Piccolo in D-flat by C. G. Conn, Elkhart, ca. 1919.

No. 4714. Chord flute (flute d'accord), early 20th century.

No. 4715. Clarinet in B-flat (HP) by C. G. Conn, Elkhart, ca. 1907. Albert system.

No. 4716. Flute in C by Alexandre, Paris, ca. 1960. Distributed by Ernest Deffner, New York. Mint condition (never used) with original packaging.

No. 4717. Oboe by Guy Humphrey, Paris, ca. 1900-1925.

No. 4718. Oboe by C. G. Conn, Elkhart, ca. 1922.

No. 4719. Oboe by Guy Humphrey, Paris, ca. 1900-1925.

No. 4720. Oboe by Moennig, Markneukirchen, ca. 1935-39.

No. 4721. Soprano saxophone (HP) by Buescher Band Instrument Company, Elkhart, ca. 1915.

No. 4722. Soprano saxophone by C. G. Conn, Elkhart, ca. 1922.

No. 4723. Saxello (soprano saxophone) in B-flat by H. N. White Co., Cleveland, ca. 1927. Straight body, curved bell.

No. 4724. Soprano saxophone by Frank Holton & Co., Elkhorn, Wisconsin, ca. 1932. Straight body, silver- and gold-plated.

No. 4725. Tenor saxophone in C by C. G. Conn, Elkhart, ca. 1919.

No. 4726. Tenor saxophone by Alexander Selmer, Paris, ca. 1920-1930. Distributed by Alexander Selmer, New York.

No. 4727. Kazoo, Germany, ca. 1870-1895. Trumpet shape, tin.

No. 4728. Cornet by Schuster brothers, Markneukirchen, after 1862. Rotary valves.

No. 4729. Bugle, Japan, ca. 1940-1945.

No. 4730. Bassoon, Germany, ca. 1930. Imported by Cundy-Bettoney, Boston.

No. 4731. Trumpet in B-flat/A by V. F. Cerveny & Sons, Koenigrats, Bohemia, ca. 1875-1900. Rotary valves.

No. 4732. Trumpet in B-flat/A by C. G. Conn, Elkhart, ca. 1956. Connstellation model. Mint condition (never used).

No. 4733. Cornet in B-flat by C. G. Conn, Elkhart, ca. 1908. Wonderphone model.

No. 4734. Ukelin by International Musical Corporation, Hoboken, New Jersey, after 1928. Mint condition.

No. 4735. Clarinet in C by Martin frères, Paris, ca. 1850-53. Boxwood, ivory trim, thirteen keys.

No. 4737. Tuba in E-flat by Buescher, Elkhart, ca. 1920.

No. 4738. Bass helicon in E-flat by A. Moritz & Co., Dresden, ca. 1880-1900.

No. 4739. Clarinet in B-flat by H. N. White Co., Cleveland, ca. 1930-39.

No. 4740. Bowed zither by Georg Tieffenbrunner, Munich, ca. 1890-1900.



Courtesy of The Shrine to Music Museum

No. 4840. Flute by George Astor, London, after 1778. Boxwood with ivory trim and four brass keys. Three alternate joints. Original mahogany case. Dale Higbee Collection.

(Continued on p. 16)

No. 4741. Miniature violin, 1/64-size.
 No. 4742. English guitar, England, ca. 1770.
 No. 4743. Claves, Mexico, ca. 1960. Mint condition with original packaging.
 No. 4744. Claves, ca. 1960.
 No. 4745. Claves by Penzel-Mueller, New York, ca. 1963. Mint condition (never used) with original packaging.
 No. 4746. Mouth organ (harmonica) by M. Hohner, Germany, ca. 1963. The Comet model.
 No. 4747. Vibra-slap by Latin Percussion, Palisades Park, New Jersey, ca. 1970.
 No. 4748. Cabasa (Afuche) by Latin Percussion, Palisades Park, ca. 1970.
 No. 4749. Bones, four pair, Hong Kong, ca. 1950-66. Ox bone.
 No. 4750. Concert castanets by Ludwig Drum Co., Chicago, ca. 1950-66.
 No. 4751. Castanets, Mexico, ca. 1950-66.
 No. 4752. Turtle-shell violin and bow, Minnesota, before 1941.
 No. 4753. Bird whistle, ca. 1950.
 No. 4754. Cuckoo whistle, ca. 1950-66.
 No. 4755. Fipple flute, Calcutta, India, ca. 1950-70.
 No. 4756. Fife, Ireland, before 1871.
 No. 4757. Rhythm bells by B. F. Kitching, Brookfield, Illinois, ca. 1960-66. Mint condition (never used) with original packaging.
 No. 4758. Hour-glass drum by Bina, India, ca. 1950-66. Variable tension.
 No. 4759. Jaw's harps (soprano, alto, tenor) distributed by St. Louis Music Supply, St. Louis, Missouri, ca. 1960-66. A set of three. Mint condition (never used) with original packaging.
 No. 4760 a-b. Soprano ocarinas in G by Fred Gretsch, Brooklyn, ca. 1950-66. Mint condition (never used) with original packaging.
 No. 4761. Soprano ocarina in C by H. Fiehn, Vienna, ca. 1950.
 No. 4762. Soprano ocarina in A by H. Fiehn, Vienna, ca. 1950.
 No. 4763. Alto ocarina in G by H. Fiehn, Vienna, ca. 1950.
 No. 4764. Alto ocarina in E by H. Fiehn, Vienna, ca. 1950.
 No. 4765. Ocarina, Mexico, ca. 1945. Bird-shaped.
 No. 4766. Ocarina, Mexico, ca. 1945. Lizard-shaped.
 No. 4767. Chromatic musical sheep bells, J. C. Deagan, Chicago, before 1950.
 Nos. 4758-4798. Bells, India, ca. 1950-70. Distributed by S. S. Sarna, New York.
 No. 4799-4800. Bells, China, ca. 1950-70.
 No. 4801. Camel bell (crotal), Persia, ca. 1925.
 No. 4802. Goat bell (crotal), Java, ca. 1950-70.
 No. 4803 a-e. Sleigh bells, United States, ca. 1900-1950.
 No. 4804-4805. Cow bells by Blum Manufacturing Co., Collinsville, Illinois, ca. 1900-1950.
 Nos. 4806-4811. Bells, Mexico, ca. 1945. Clay.
 Nos. 4812-4813. Bells, Bali, ca. 1950-70. Wood.
 Nos. 4814-4815. Bells, ca. 1950-70. Glass.
 No. 4816. Gong by C. Bruno, Bloomfield, Connecticut, ca. 1960.
 No. 4817. Music box, Switzerland, ca. 1925-50.
 No. 4818. Bell, W. B. B. and Co., Louisville, Kentucky, ca. 1900-50.
 No. 4819. Violin, Germany, ca. 1820. Labelled Franz Ostler, Vienna, 17--.
 No. 4820. Violin bow by Eugene Nicolas Sartory, Paris, ca. 1925.
 No. 4821. Alexander violin by Sylvanus J. Talbott, Milford, New Hampshire, ca. 1887. A bowed zither resembling the Japanese koto. One of four extant.
 No. 4822. Trumpet in F by Antoine Courtois,

Paris, after 1889. Alternate crooks and original case.
 No. 4823. Flute by A. G. Badger, New York, ca. 1901. Boehm system. Adapted to specifications of duo flute patent of Edgar Parkhurst Rogers by G. Behrle & Co., New York, 1902. Playable with "blowhole or alternate reed-head attachment" to extend range of flute. Silver with gold overlays and engraved, gold ferrules. Original case.
 No. 4824. Hardingfele by K. Ø. Rudi, Valdres, Østre Slidre, Norway, 1906. No. 47.
 Nos. 4825-46. Dale Higbee Collection (see AMIS Newsletter, October 1989, pp. 2-3).
 No. 4847. Alto ophicleide in E-flat (quinticlave) by Charles-Joseph Sax, Brussels, ca. 1841-1852. Original mouthpiece and wood case. One of three extant. Ex. colls.: Mark Elrod, Gaithersburg, Maryland; Marc de Wouters, Brussels.
 No. 4849. Violin by Joseph (Giuseppe) Baldantoni, Ancona, Italy, 1852.
 No. 4850. Violin by Matteo Bente, Brescia, late 16th/early 17th century.
 No. 4851. Violin by Emilio Celani, Ascoli Piceno, Italy, 18[78].
 No. 4852. Violin labelled Sebastian Kloz, Mittenwald, Germany, 1746.

No. 4853. Violin, 1/2-size, USA, ca. 1900-50.
 No. 4854. Violin, Germany, ca. 1900-25.
 No. 4855. Violin, Saxony, labelled David Hopf, Zwotenthal, 1780.
 No. 4856. Violin, Germany, before 1914. Labelled Jean Baptiste Martinelli, hand-made reproduction Antonius Stradivarius.
 No. 4857. Violin, Germany, ca. 1890.
 No. 4858. Violin, Appalachia, USA, ca. 1860-70.
 No. 4859. Violin by Louis Joseph Germain, Paris, 1866.
 No. 4860. Violin by C. M. Woolworth, Ottumwa, Iowa, 1914. Serial no. 125.
 No. 4861. Violin by Friedrich August Glass, Klingenthal or Altona, 19th century.
 No. 4862. Violin by Albin Ludwig Paulus, Jr., Markneukirchen, 1914.
 No. 4863. Violin by Joseph Virzi, New York, 1925. Patent Virzi Tone Product attached to bass bar.
 No. 4864. Violin stamped "O."
 No. 4865. Violin by Enrico Robella, Milan, 1925.
 No. 4866. Violin, repaired by N. W. Remlin, Red Wing, Minnesota, June 1946.
 No. 4867. Violin, Germany, 19th century.
 No. 4868. Violin, folk, North America, 19th



Courtesy of The Shrine to Music Museum
 Nos. 4651-52. Pochette (dancing master's fiddle) by Mathias Woerle, Augsburg, Germany, 1691, and pochette bow, France, 18th century. Arne B. & Jeanne F. Larson Fund.

century.

No. 4869. Violin by Fr. Heers, New Ulm, Minnesota, 1889.

No. 4870. Violin labelled F. W. Gutmann, Blasewitz, Germany, ca. 1847.

No. 4871. Violin by Ernst Kreuzler, Dresden, 19th century.

No. 4873. Upright piano by Kranich and Bach, New York, ca. 1903. Serial number 40556. Fitted with experimental keyboard ('Convertone') by C. Charles Ruck, Milwaukee, Wisconsin, ca. 1953.

No. 4874. Alto saxophone by C. G. Conn, Elkhart, ca. 1925.

No. 4875. Tabla, northern India, 20th century. Nos. 4876-4877. Clarinets in B-flat and A by Buffet-Crampon & Cie, Paris, ca. 1900-25. Albert system. Long, double case.

No. 4878. Alto saxhorn in F (1a) by Adolphe Sax & Cie, Paris, 1843. Serial no. 4649. Berlin valves. Two alternate tuning slides, two original mouthpieces, and original case. Second earliest saxhorn known to survive.

No. 4879. Tenor recorder by Jean-Hyacinth-Joseph Rottenburgh, Brussels, ca. 1700-25. Boxwood with ivory trim. Brass key with butterfly touchpiece. Ex. coll.: Laurent Kaltentbach, Paris.

No. 4880. Bassoon by George Catlin, Hartford, Connecticut, ca. 1805. Stained maple, brass mounts, four brass keys.

No. 4881. Viola by Ernst Busch, Nuremberg, 1641. Festoon-shaped body with marquetry flowers inlaid at the points of the festooning, the pegbox faced with a grotesque mask.

No. 4882. Violin bow, Italy or Spain, before 1788. Fluted snakewood stick with swan head, heavily inlaid throughout its length with various colored woods. Mahogany frog, inlaid on one side with Royal Arms of Spain. Exhibited at the Stradivari Exhibition in Cremona in 1987. Ex. colls.: King Charles IV of Spain; W. E. Hill & Sons, London.



Courtesy of Craig Kridel

Three members of United Serpents (left to right), Claude Engli of Canada (copper serpent) by Robb Stewart, 1988, based on an original at The Shrine to Music Museum in Vermillion), Alan Lumsden of England (serpent by Forville, 1821), and Clifford Bevan of England (serpent covered with python skin by Christopher Monk, 1987).



Courtesy of Craig Kridel

The United Serpents Grande Band performed at a University of South Carolina football game in Columbia, South Carolina, October 21.

SERPENT FESTIVAL HELD IN SOUTH CAROLINA

It was a year not to be missed—1989, the 399th anniversary of the serpent!

In recognition of Canon Edme Guillaume's 1590 contribution to the musical world and in anticipation of the events of the 400th anniversary, the first international serpent festival was held October 20-22, with 26 serpent players from Canada, England, and the United States meeting in Columbia, South Carolina.

American performers displayed their talents during the Friday evening concert. The Saturday Serpent Society of Richmond, Virginia, and the American Serpent Players of New York City, performed repertoire ranging from 16th-century dances to 20th-century popular music. Highlights of the concert included solos played on the keyed bugle by Ralph Dudgeon, AMIS Governor from Homer, New York, and two world premiere performances: P. D. Q. Bach's "O, Serpent," played by the London Serpent Trio, and Simon Proctor's "Snake in the Glass for glass armonica and serpent," performed by Craig Kridel of Columbia, South Carolina, and the armonica player, Dennis James of Columbus, Ohio, with the composer accompanying on the harpsichord. In addition, Ronald Davis, Professor of Tuba at the University of South Carolina (U.S.C.), performing on "the Anaconda," presented a favorite from the Anaconda literature, "Annie Laurie." The concert concluded with the U.S.C. Fanfare Francaise performing selections from the late-18th-century French military band repertoire.

Saturday afternoon the 26 members of the United Serpents Grande Band, in a display of "collegiate Americana" at its finest, performed immediately before the entrance of the football teams at a U.S.C. football game. Approximately 65,000 fans were treated to a stirring rendition of the Carolina classic—"Under the Boardwalk"—by the largest gathering of serpent players since 1970 (accompanied by the U.S.C. Marching Band).

Saturday evening Andrew van der Beek and six U.S.C. wind musicians performed a feldpartite by Haydn. This was followed by a demonstration by van der Beek, Christopher

Monk, and the U.S.C. Graduate Vocal Ensemble of the serpent's original function, accompanying a choir for plainsong—in this case, repertoire from an 18th-century French mass. Newly-composed concerti followed. Alan Lumsden performed Simon Proctor's "Serpent Concerto" and van der Beek, Monk, and Clifford Bevan presented Robert Steadman's "The Year of the Serpent." Both concerti were accompanied by the U.S.C. Chamber Orchestra, conducted by Donald Portnoy. The concert ended with what is becoming a serpent tradition—a large group performance of "The Tortoises" and "The Elephant" from Saint-Saens' *Carnival of the Animals*.

The festival concluded Sunday afternoon with a concert by the London Serpent Trio, and, as Festival finale, a large band performance of Simon Proctor's "The Amherst Suite for Eight Serpents" [written for the first meeting of United Serpents, held at the Amherst Early Music Festival in 1986].

Serpent enthusiasts are now awaiting the week-long workshop and 400th birthday party, coordinated by Christopher Monk, scheduled for Friday, July 13, in London.

The first international serpent festival, sponsored by the University of South Carolina and coordinated by United Serpents (with support from the South Carolina Arts Commission), received recognition in *USA Today* and on National Public Radio's "Morning Edition" and "Performance Today" programs. South Carolina Educational Radio is currently editing a one-hour program for broadcast on N.P.R. stations. For more information about United Serpents and the serpent's 400th birthday, write to United Serpents, P.O. Box 8915, Columbia, SC 29202.

AUCTION RESULTS NOTED

An auction of musical instruments held by Skinner, Inc., at the Ritz-Carlton Hotel in Boston on November 5 grossed \$244,235. A reported highlight of the sale was a violoncello by Raffaele Fiorini, 1898, that sold for \$23,100. For information about Skinner's next sale, planned for this spring, contact Kerry Keane at Skinner, Inc., Rt. 117, Bolton, MA 01740; call 508-779-6241.

ARTHUR LAWRENCE NEW JAMIS EDITOR



Photo by Charles Markis
Arthur Lawrence

Arthur Lawrence, Associate Editor of *The American Organist*, has been appointed Editor of the *Journal of the American Musical Instrument Society*, beginning with Volume XVI (1990). An active recitalist, he is also the organist and choirmaster at the Church of the Good Shepherd (Episcopal) in New York City, and teaches in the doctoral program at the Manhattan School of Music.

Before moving to New York in 1982, Lawrence spent six years as editor and publisher of *The Diapason*, an international organ-harpsichord journal. He has written and published many articles about the organ and the harpsichord, and has taught on the faculties of the University of Notre Dame, Indiana University at South Bend, The Centre College of Kentucky, and Saint Mary's College (Notre Dame, Indiana), where he also acted as music department chairman.

A native of North Carolina, Lawrence received his undergraduate degree from Davidson College, where he studied organ with Philip Gehring and Jan Schinhan. He earned the M.M. degree in theory from Florida State University, an A.M.L.S. degree from the University of Michigan, and a D.M.A. degree in performance practice from Stanford University. His advanced studies in organ were with Lawrence Moe and Herbert Nanney, while his harpsichord work was with the late Putnam Aldrich and Margaret Fabrizio.

TORNADO HITS BAIRD HOME IN ALABAMA

Huntsville, Alabama, was struck by a devastating tornado on November 15, killing 18 people, injuring 500, and leaving more than 500 homeless. Peggy Baird's home was in the direct line of the storm, but she reports that her family is safe. Peggy, her son, and one of her piano students took cover in the basement

under a pool table. Her husband was at work at the time, but was able to get home three hours later.

Although the Baird's house lost a major portion of the roof and sustained much exterior damage, the house is still livable. The music room was the only area that survived without broken windows. Not a single musical instrument in the Baird collection was damaged. In fact, not a single member of Peggy's miniature orchestras turned over. All of this seems like a miracle to the Baird family.

Family members slept in the music room until electric power was restored and major repairs completed. Peggy reports that she "felt a great sense of comfort to be among her candlelit instruments during the long, dark evenings."

She adds that two piano stories should be reported. Three blocks from her home, a house was blown completely away. All that was left was the concrete foundation and the family's piano, complete with music still sitting on the music rack. At another home, the wind sucked a 7-foot grand piano through a hole in the living room wall and deposited it upright on the lawn.

NEWS OF MEMBERS

Sigrid S. Nagle of Upper Montclair, New Jersey, has resigned as Editor of *The American Recorder*, the quarterly publication of the American Recorder Society, after 12 years of service in that position.

Darcy Kuronen, Curatorial Assistant for the Collection of Musical Instruments at the Museum of Fine Arts in Boston, will present a slide lecture about the Museum's keyboard instruments at the meeting of the Midwest Historical Keyboard Society in Milwaukee, March 16-18. He will also participate in the Westfield Center's HaydnFest at Smith College in Northampton, Massachusetts, March 29-April 1.

Margaret (Peggy) Banks, Curator of Musical Instruments at The Shrine to Music Museum at the University of South Dakota, will read a paper about the C. G. Conn Company at the meeting of the Sonneck Society in Toronto, Ontario, April 18-22. She, Christopher Allworth of Halifax, Nova Scotia, and Howard Mayer Brown, Professor of Music at the University of Chicago, will be among those participating in sessions about the Medieval fiddle that will be held during the 25th International Congress on Medieval Studies at Western Michigan University, May 10-13.

Glennis Stout, whose collection of more than 60 flutes illustrates the development of the instrument during more than two centuries, will present a lecture-demonstration, "The Flute from Baroque to Boehm," at the School of Music Recital Hall at the University of Michigan in Ann Arbor on February 11.

Henry Meredith is the artistic director of L'Harmonie Universelle Ancienne, a collective group of early music ensembles that is currently presenting its third season of concerts in London, Ontario. This year's remaining concerts are "Bountiful Bach," March 10; "Handel's Messiah," April 8; and, "Victorian Echoes Weekend," May 11-13.

Igor Kipnis and John Solum will again provide the artistic direction for the 8th-annual Connecticut Early Music Festival, which will be held in the Mystic/New London region, June 15-July 1. Eleven concerts will feature 78 musicians who specialize in historic performance practices. For tickets, contact the Festival at

P.O. Box 329, New London, CT 06320; call 203-444-2419.

EDINBURGH REPORTS PROGRESS IN 1989

Arnold Myers, Honorary Curator of the Collection of Historic Musical Instruments at the University of Edinburgh, Scotland, reports that plans for re-housing the collection have progressed, with construction begun on new facilities located immediately north of St. Cecilia's Hall (home of the Russell Collection of harpsichords and clavichords, administered separately) on Niddry Street. The new building replaces an earlier plan to move the Collection to Morton House on Blackfriars Street.

The main activity of 1989 was the organization of the exhibition, *Brass Roots: 150 Years of Brass Bands*, in conjunction with the City of Bradford Art Galleries and Museums (see *AMIS Newsletter*, October 1989, pp. 10-11). The exhibition, which has been shown in Bradford, Edinburgh, and Llangollen, will continue to tour until this summer. Violins from the Collection were lent for an exhibition in Drymen organized by the Stirling District Library Service.

Instruments were given to the Collection by Sir Gerald Elliot (a violin by Matthew Hardie, 1805), James Blades (the Chinese tam-tam used by Blades for many years, when recording the introductions to J. Arthur Rank films), Raymond Parks, and Mrs. C. Sharp. Other percussion instruments were purchased from Blades.

A viola da gamba by Matthias and Augustinus Kaiser, purchased in 1988, was played by Alison Crum in a concert organized by the Faculty of Music in June, and the New Violin Octet was used for the first time in Edinburgh in a demonstration recital organized by Christopher Field for the Galpin Society.



Courtesy of Betty Hensley

Betty Hensley (left), an AMIS member from Wichita, Kansas, and Geraldine Savaiano, sculptor, pose during a simple ceremony held to dedicate a terracotta piece, "Minisa Flutist," a collaborative project for which Hensley explained the symbolism and demonstrated the playing position, and which she now owns.

IN MEMORIAM Ronald Ratcliffe 1934-1989

Ronald V. Ratcliffe, Professor of Music at California Polytechnic State University in San Luis Obispo, died September 21 in a San Luis Obispo hospital at the age of 55. A pianist and harpsichordist, he also owned a collection of keyboard instruments and was the author of a lavishly-illustrated book, *Steinway*, published in December by Chronicle Books of San Francisco with a foreword by Henry Z. Steinway.

Born February 1, 1934, in Spokane, Ratcliffe was raised in Cheney, Washington. He received his bachelor's degree in music from the University of Washington in Seattle and a master's degree in harpsichord from the University of Southern California. He taught at College of the Ozarks in Clarksville, Arkansas, in 1962, and joined the faculty at Cal Poly in 1963. While on sabbatical leave in 1973, he went on location with a BBC crew to Ashford in Kent (England) to play instruments in the Colt Clavier Collection. The Steinway family had planned a party in his honor in November to celebrate the publication of *Steinway*.

His hobbies were gardening and woodworking (he built both a harpsichord and a forte-piano). He is survived by his wife, Barbara Smith (they were married August 23, 1958, in Seattle), a son, two daughters, and a grandson.

SECOND KEYED BRASS CONFERENCE HELD



Courtesy of Ralph Dudgeon

The second keyed brass conference's grand ensemble featured (back row, left to right) Connie Palmer, Marion Hesse, Robert Wagenknecht, Steve Dillon, Virginia Dudgeon, Robert Eliason, Therese Wagenknecht, David Venning, Mark Elrod, Jay Krush, and (front row) Ralph Dudgeon, Bruce Barrie, Henry Meredith, Phil Palmer, Robb Stewart, Thomas Cook, and Franz Streitwieser.

DOLMETSCH CELEBRATION IN LONDON MAY 22-29

The *Dolmetsch Years*, a festival designed to celebrate not only the life and work of Arnold Dolmetsch (1858-1940) on the 50th anniversary of his death, but also the first 100 years of the early music renaissance, will be held at St. John's Smith Square in London, May 22-29, under the auspices of the Dolmetsch Foundation.

Four lunch-hour recitals and eight evening concerts will feature music primarily from the 17th and 18th centuries. An exhibition designed by Barry Mazur, consultant to the South Bank Centre, the Tower of London, Leeds Castle, and the Victoria and Albert Museum, will feature manuscripts and letters sent to Dolmetsch by such people as George Bernard Shaw, W. B. Yeats, Percy Grainger, Ferruccio Busoni, Theodore Roosevelt, and others, along with antique instruments, some lent from the Dolmetsch Collection at the Horniman Museum, including a treble recorder by Thomas Stanesby, England, before 1734; a flute by Bizet, Paris, ca. 1740; an archlute by Wendelio Venere (Wendelin Tieffenbrucker), Padua, 1609; an English guitar by Frederick Hinz, London, ca. 1770; a violone by Maggini; an organ by Schnetzler; and, instruments made by Dolmetsch, himself, such as his "Green" harpsichord, 1896.

The festival is being managed by David Stone Associates, Great Dowles, Stone Street, Canterbury CT4 6DB, England; call 0227-87355.

1989 JOURNALS MAILED

Copies of Volume XV (1989) of the *AMIS Journal* were mailed from Madison, Wisconsin, in mid-January to *AMIS* members who paid dues for 1989. Delivery may take several weeks.

The second Keyed Brass Conference was held at the Trumpet Museum in Pottstown, Pennsylvania, October 13-15, organized by Franz and Catherine Streitwieser and Ralph and Virginia Dudgeon. The 23 participants spent three days rehearsing, touring the Museum, listening to papers, and participating in discussions about keyed brass instruments and their use in the 19th century. The conference ended with a gala concert, featuring The Chestnut Brass Company, The Saturday Serpent Society, Robert Eliason and Jay Krush, ophicleide soloists, and Ralph Dudgeon, keyed bugle soloist.

Among the unique instruments present were Philip Palmer's "Monster" ophicleide and quintclave (reproductions by Robb Stewart), the Trumpet Museum's keyed instrument collection, featuring a newly-restored silver keyed bugle in E-flat by E. G. Wright (a presentation instrument for A. K. Litch), and many other important European and American keyed instruments from the collections of Ralph Dudgeon, Phil Palmer, Henry Meredith, Robert Eliason, Mark Elrod, Jon Korzun, and Steve Dillon.

Highlights of the meeting included mass rehearsals of 19th-century band literature. According to Dudgeon, "it is impossible to describe the sound of a monster ophicleide, three serpents, ten ophicleides, two quintclaves, three keyed bugles in B-flat, and two keyed bugles in E-flat playing together!" Bob Eliason chaired a discussion about ophicleide regulation which included key adjustment, false fingerings, and other related matters. Ralph Dudgeon read a paper about A. K. Litch and the Fitchburg Cornet Band. The London Serpent Trio (Christopher Monk, Clifford Bevan, and Andrew van der Beek) played several mini-concerts and joined in the group playing sessions.

An unexpected highlight of the afternoon was a discussion that included the place of

keyed brass in the historically-informed performance practice movement, the sound qualities of keyed bugles, ophicleides, and keyed trumpets, and questions of repertoire. Robb Stewart contributed comments about his experiences as a restorer of original instruments and a maker of reproductions, and showed "before and after" photos that documented several of his restorations. Henry Meredith's collection of period mouthpieces was inspected by many of the participants. Franz Streitwieser was on hand to demonstrate items from the Trumpet Museum, and members of the London Serpent Trio drew interesting parallels and contrasts between the revival of the cornetto and serpent and the current work being done with keyed brasses.

Saturday's schedule concluded with dinner at the Alpenhof Restaurant. Authentic German food and drink, tour stories from the London Serpent Trio, a demonstration of yodeling by Henry Meredith, and shared comradeship all contributed to the evening and set the tone for the final concert on Sunday.

The London Serpent Trio had to leave early on Sunday to be in South Carolina for a concert the next day; however, the Chestnut Brass Company arrived, having returned from a tour, and joined forces with the tutti ensemble in the dress rehearsal for the concert. The Chestnut Brass Company was also featured with its own set of early American band repertoire.

Plans are already underway for a third conference to take place in the fall of 1991. Interested persons should contact the conference coordinator, Ralph Dudgeon, 5745 US Route 11, Homer, NY 13077.

**AMIS meets in St. Paul,
Minnesota, May 10-13!**

CLASSIFIED COLUMN

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

FOR SALE: Erard 7' grand, Paris, #54680; brass inlaid rosewood, prime condition. Photos on request. Call 617-241-0243.

RESTORATION of rare, historic, and professional pianos. Completion of fortepiano kits. Documentation and preservation of original wire, textiles, and wood. Pianos bought and sold. Wound bass strings in brass and iron. Edward Swenson, 11 Congress Street, Trumansburg, NY 14886. Call 607-387-6650.

FOR SALE: Violin, 4/4 Stradivarius, German copy, late 1800's. Very good condition, brilliant tone. Brazilwood bow included. \$800. Call 201-747-6050.

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

FOR SALE: 9-stop 1808 star-spangled Pennsylvania tracker organ. Recently removed from storage, repaired and on loan in local church for regular Sunday use. Write: Dieffenbach, 5806 Norton Rd., Alexandria, VA 22303 for photos and info.

FOR SALE: Rare concert fort pianos by Conrad Graf, Ignaz Bösendorfer, Broadwood, Erard. Edward Swenson, P.O. Box 634, Trumansburg, NY 14886. Call 607-387-6650.

FOR SALE: Violin, 4/4, early 1800's. Imported by John Eichelsdoerfer, sound post inventor. Experimental copy of Stainer, two bass bars. \$250. Call 201-747-6050.

MUSEUM POSITION OPEN: The Shrine to Music Museum at The University of South Dakota seeks applicants for an Archivist/Assistant Professor of Museum Science.

Responsibilities are to conduct research; organize and catalog portions of the Museum's collections, with emphasis on printed materials; produce scholarly publications, including exhibition catalogs; and, assist with public programming. Limited teaching responsibilities may include museum studies (team taught) and applied music.

Applicants must have both a M.L.S. degree and a M.M. degree with a concentration in the history of musical instruments (second degree to be completed no later than December 31, 1990); reading knowledge of French and German; performance proficiency on French horn, oboe, violin, or viola, including knowledge of historically-informed performance practices; and, strong communication skills.

Screening will begin April 1, 1990. Employment will begin July 1, 1990.

The salary is negotiable. USD is an AA/EOE employer.

Applicants should submit a letter of interest, a resume, and three references to André P. Larson, Director, The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.

MFA IN BOSTON SELLS SLIDES OF KEYBOARDS

Two sets of color slides of the keyboard instruments at the Museum of Fine Arts in Boston are now available. A complete set of 50 slides (No. 210/50) that includes virtually all of the harpsichords, clavichords, pianos, and organs in the Museum's collection is \$49.00. A subset of 20 slides (No. 210/20) that encompasses a cross section of the instruments is \$20.25. Include \$4.00 for shipping and handling. Order from The Slide Library, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115.

ARTICLES SOUGHT FOR THE AMIS JOURNAL

The AMIS Journal welcomes articles representing original research related to

musical instruments on a wide variety of topics of interest to collectors, curators, performers, and scholars.

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

A copy of "Guidelines for Contributors" is printed in the 1989 AMIS Membership Directory (pp. 14-17).

INFORMATION SOUGHT ABOUT TRADE CATALOGS

The Music Division at the Library of Congress in Washington, D. C., is currently in the process of providing bibliographic control for uncataloged musical instrument trade catalogs in the class ML 155, X-ML 155, and the Dayton C. Miller Collection. The goal is to produce a list of these documents to be distributed at the AMIS meeting in St. Paul. Persons wishing to discuss the possibility of assembling a National Union Catalog of trade catalogs for musical instruments are invited to write to Peter H. Adams, 9633 Cottrell Terrace, Silver Spring, MD 20903.



Photo by Alan Brown

Guests applaud Louis J. and Glennis Stout at a dinner held in June at the Trumpet Museum. Recently returned from a year as guest artist and teacher with the Taipei City Orchestra, Stout has donated his horn collection to the Streitwieser Foundation for permanent display at the Museum.

STOUT HORN COLLECTION NOW AT TRUMPET MUSEUM

Louis J. Stout, who retired last May as Professor of Music at the University of Michigan, has donated his collection of 35 orchestral horns to the Streitwieser Foundation in Pottstown, Pennsylvania. During his 30 years of teaching at Michigan, Stout took special efforts to instruct his students in an historical appreciation of their instrument and its music. His instruments were often used for student performances, and terms of the gift specify that certain qualified performers may be allowed in future years to borrow instruments from the Trumpet Museum for professional study and performance.

In June some of those former students and Friends of the Trumpet Museum held a dinner honoring him and his wife, Glennis, herself a collector, member of AMIS, and for years an editor for the Flute Society. An address by Frank Scimonelli, Chairman of the Museum advisory board, recounted Stout's career as a professional player prior to going to Michigan in 1960. Scimonelli added anecdotes from experiences shared with the Stout family during summers at The New England Music Camp. Stout and his former students concluded the evening with music for massed horns.

The collection is now on display at the Trumpet Museum. A checklist will be prepared this spring, and can be requested by writing to the Streitwieser Foundation, Vaughan Road, Pottstown, PA 19464.

GREENLEAF COLLECTION AT INTERLOCHEN

(This is another in a series of reports about musical instrument collections, designed to encourage AMIS members to include those collections in their itineraries, whenever they travel. — Ed.)

The Leland B. Greenleaf Musical Instrument Collection, housed since 1970 at the Interlochen Arts Academy in Interlochen, Michigan, is well remembered by many citizens of Elkhart, Indiana, where it was on display at the Conn Music Center from 1964 to 1969, as the Conn Historical Museum of Musical Instruments.

Originally arranged to show the development of each family of brass and woodwind instruments, the Greenleaf Collection consists of nearly 300 instruments, more than one-third of which were manufactured by the C. G. Conn Musical Instrument Manufacturing Company between 1876 and the late 1960's, when the company merged with Crowell, Collier, & Macmillan. In addition, there is a unique group of 250 mouthpieces that document the development of Conn's mouthpiece production, as well as a small number of historic photographs and papers used in the original Elkhart display.

The nucleus of the collection, begun by Leland's father, Carl D. Greenleaf, was part of a traveling display that the company used for advertising purposes in the 1930's. In some cases, when original examples of the ancestors of Conn's instruments could not be easily located, reproductions were made, including several cornetti, serpents, and sackbuts. The bulk of the collection, however, consists of fine examples of 19th- and 20th-century European, as well as American, instrument production. Nearly 70 non-Western and folk instruments are also included.

Several notable instruments can be found among the 34 currently on display in the Giddings concourse of the Jesse Stone Recreational Building at the Interlochen Arts Academy. These include Patrick S. Gilmore's heavily-engraved, gold-plated Conn cornet, ca. 1886, featuring Gilmore's portrait on the bell; Arthur Pryor's Innes model Conn trombone, dated 1888, also heavily engraved and signed by J. H. Gardner (who also engraved Gilmore's cornet); the Conn Sousaphone, ca. 1898, said to be the original "rain-catcher" model that was made for Sousa's Band; and, two Adolphe Sax saxophones dating from 1856 and 1859.

The bulk of the collection, in storage, can be seen by appointment only. Included is one of the best known of all of Conn's instruments—the world's largest playable Sousaphone, built in 1924 specifically for the celebration of the company's 50th anniversary (and not, as is commonly believed, for the Nation's sesquicentennial).

The instrument is "finished completely in burnished gold, with oxidized silver and other precious metals used to bring out the details of the highly ornate engraving which entirely covers the bell, inside and out. The bell itself is 10 feet, 2 1/2 inches in circumference, and the instrument weighs nearly fifty pounds" (C. G. Conn Ltd., *Musical Truth*, Vol. XIV, No. 36, Winter 1924, p. 21).

The profuse engraving, which took more than "three solid weeks" to complete, was done by one of Conn's most outstanding engravers, Julius Stenberg, and includes four views of Conn's factories (1874, 1884, 1904, and 1924),

the "Spirit of '76," the "Spirit of '24" (a modern version of the "Spirit of '76," including the fife player in diapers), Uncle Sam sitting on a snare drum, several portraits of famous composers, the "Ages of Music" (from the Stone Age to the Jazz Age), several American eagles, and numerous groups of contemporary instruments.

This monster Sousaphone was first displayed in 1924 in the window of the J. F. Boyer Music Company of Elkhart, and was subsequently sent for display to various Conn agencies throughout the country, including their New York branch, where it was played in 1925 by Cora Youngblood Corson, one of the country's finest tuba players. The Sousaphone created a sensation wherever it was exhibited, including the Chicago Century of Progress Exposition, and was frequently pictured in the company's promotional literature.

Among the nearly 100 other Conn instruments in storage are six Conn-Dupont cornets, the oldest of which bears the serial number 67 and was engraved for presentation in February 1877; a Conn wonder model violin dated 1925; and, a wonder model portable organ patented in 1901.

Other American makers and manufacturers whose instruments can be seen at Interlochen include Kummer & Schetlich of Baltimore; the Boston Musical Instrument Manufactory; J. W. Pepper and Henry G. Lehnert of Philadelphia; Slater & Martin, C. Peloubet, John F. Stratton, and Firth, Hall, & Pond, all of New York City; Meacham & Pond of Albany, New York; F. E. Olds of Los Angeles; Samuel Graves of Winchester, New Hampshire; and, Isaac Fiske of Worcester, Massachusetts.

Instruments made by European makers and manufacturers include a horn by Raoux (Paris);



Courtesy of J. Franklin Stenberg
The ornately-engraved bell of the monster Sousaphone built by the Conn Company in 1924 to celebrate its 50th anniversary. The engraving was by Julius Stenberg.

an ornately-decorated flute by Johann Ziegler (Vienna); an eight-keyed oboe by Heinrich Grenser (Dresden); a tarogato by Armin and Testvere Sternberg (Budapest); clarinets by Astor & Horwood (London) and G. Peachey (London); a flute by H. Wrede (London); and, keyed brass by Van Engelen (Lierre, Belgium) and Higham (Manchester, England). Among the non-Western and folk instruments, many of which were personally collected by Leland Greenleaf, are a pair of rag-dung (telescoping trumpets) from Tibet; an Alphorn; a hurdy-gurdy by J. A. Meese (dated 1851); three didgeridoos; and, representative groups of instruments from sub-Saharan Africa, Japan, the South Pacific, Thailand, India, and China.

Inquiries about the collection, which was donated to the Interlochen Academy by C. G. Conn, Ltd. in 1970, should be addressed to Byron Hanson, Interlochen Arts Academy, Interlochen, MI 49643.

—Margaret Downie Banks

RECORDING REVIEWS

Kompositionen für Lauteninstrumente by Johann Sebastian Bach. Christiane Jaccottet, Theorbenflügel (theorbo-harpsichord). Inter-Record Klassische Diskothek, Stereo/Mono INT 130.850, CD INT 830.850 (1987).

Several types of experimental keyboard instruments were developed during the Baroque, including the Orgelklavier (clavichord), the Geigenwerk, the Lautenklavier (lautenclavicybel, lautenwerk; lute-harpsichord), and the Theorbenflügel (theorbo-harpsichord), the instrument featured on this recording. Of the latter two instruments, no extant specimens are known to survive, nor have these instruments been identified in any iconographical sources. However, the inventory of Johann Sebastian Bach's instruments, taken at the time of his death, shows that he owned at least two lute-harpsichords, and a note by J. F. Agricola in J. Adlung's *Musica mechanica organoedi* (Berlin, 1768) indicates that Bach himself may have designed one of them. According to Adlung's treatise and other written sources (see Uta Henning, "The most beautiful among the claviers: Rudolf Richter's reconstruction of a Baroque lute-harpsichord," in *Early Music*, Vol. 10, No. 4 [1982], pp. 477-486, for further details), both the lute- and theorbo-harpsichords were strung with gut (and occasionally with a choir of metal strings) and constructed in such a way as to imitate the sound of the plucked stringed instruments after which they were named.

Rudolf Richter, an instrument maker in Ludwigsburg, West Germany, built a lute-harpsichord, based upon written descriptions by its inventor, the Hamburg builder, Johann Christoph Fleischer (1676-after 1732), and premiered the instrument in July 1981 at the Sommerakademie Johann Sebastian Bach in Stuttgart. A single-manual instrument, it was fitted with a lute-shaped soundbox (photographs of the instrument can be seen in Henning's article, noted above).

The results of Richter's next experiment (1986)—building a theorbo-harpsichord after Fleischer's description in *Sammlung von Natur- und Medicin- wie auch hierzu gehöriger Kunst- und Literatur-Geschichten*, Winterquartal, 1718 (Breslau: Michael Hubert, 1719, 851 ff.)—can be heard on this Inter-Record recording (a portion of Fleischer's text is reproduced in facsimile on the record jacket and insert

notes). Quite different in shape than his lute-harpsichord, Richter's double-manual theorbo-harpsichord features four ribbed, lute-shaped inserts placed within the inside of an otherwise wing-shaped soundbox. The purpose of the inserts is "to reduce the inner volume of the theorbo-harpsichord; thus, a sound-reflecting proximity to the underside of the soundboard is achieved" (Henning, record insert notes). Other unusual features of the theorbo-harpsichord include stringing the 16' and 8' in gut (partly covered, in the bass of Richter's instrument) and the 4' in metal (Richter used bronze and iron), the absence of dampers on the jacks (which not only allows the strings to sound longer, but also encourages sympathetic vibrations), and the use of wooden lute pegs at the tuning end of the strings.

Richter's theorbo-harpsichord is capably played by Christiane Jaccottet, who, since 1975, has been Professor of Harpsichord and Ancient Musical Practice at the Conservatory in Geneva. Jaccottet, who has studied with E. Harich-Schneider, J. Mertin, and Gustav Leonhardt, specializes in performance on historic instruments. After a few moments of aural confusion, one can clearly discern that the recording features a keyboard instrument, although at first one's ear may be deceived by the instrument's theorbo-like tone quality. The changing timbres of Richter's instrument are pleasant, nevertheless, and are reminiscent, in various sections, not only of the theorbo, but also the lute, harp, and harpsichord. Whether or not Richter has captured the sound intended by the inventor, Fleischer, will never be known, but the results of Richter's research and reconstruction, as well as the choice of musical literature for this instrument, certainly deserve our attention and reaction.

For further information concerning Richter's reconstruction of the theorbo-harpsichord, Jaccottet's performance, and the availability of this recording, AMIS members are encouraged to write to Uta Henning, Bismarckstrasse 32, 714 Ludwigsburg, West Germany.

Das Salzburger Clavichordium, 1591. Played by Peter Widensky. Harmonia Mundi HM 823A (1987).

According to an account written by a Venetian diplomat visiting the Emperor Maximilian in Strassbourg in 1492, the player of a clavichord which he heard, "allowed the pipes to sound together with the strings or he played only the pipes. Then he made a pause and only the strings were sounded. With this sweet alternation he captured the senses and all were pleasantly stunned and ecstatic." Centuries later, listeners may experience a similar reaction upon hearing this superb German recording of a restored, 16th-century clavichord.

Although not a mainstream instrument, widespread use of the clavichord, a hybrid organ/harpsichord used in European music-making from at least the 15th through the 18th centuries, can be documented both through inventories (such as that of Henry VIII, 1547, who owned no less than five of them) and a few surviving examples. The instrument featured on this recording, made in 1591 by Josua Pockh of Innsbruck, was originally commissioned by Archduke Ferdinand II of Tyrol; however, unable to agree on a price with the Archduke, Pockh approached Archbishop Wolf Dietrich of Salzburg, who agreed to purchase the instrument. The Pockh clavichord has remained in Salzburg to this day, and is currently on ex-

hibit in the "Art and Wonder Room" at the Salzburg Cathedral Museum.

The Pockh clavichord is a combination of an 8' spinet, an 8' regal, and a set of 4' stopped flute pipes, all contained within one instrument and originally built into a writing desk. Although the original 4' pipes remain almost completely intact, the regal was totally lost and had to be reconstructed in 1973-74 by Peter Kukulka of Vienna. In its reconstructed state, based upon historic evidence, the regal is built under the protruding keyboard and the stopped flute pipes are located inside the organ chest, on top of which is located the spinet (additional technical details concerning the instrument are included on the fold-out record jacket).

The Salzburg clavichord is enthusiastically played on this lively recording by Peter Widensky, musicologist at the University of Salzburg and the Institut für Organologische Forschung an der Hochschule für Musik und darstellende Kunst in Vienna. Widensky, an accomplished keyboard artist and performer, specializes in research and performance on Renaissance and Baroque keyboard instruments, with an emphasis on Austrian repertoire. For this recording, he has chosen music that is contemporary with the Pockh clavichord and was composed at the Salzburg court and surrounding regions, including a set of anonymous pieces, as well as music composed by Paul Peuerl (1570-ca. 1625), all found in the Linz organ tablature (1611-13), preserved at the Library of the Upper Austrian State Museum in Linz (Ms. Inv. Nr. 9647). In addition, the recording also features a set of anonymous Bohemian pieces from 16th- and 17th-century sources, music representative of Styria and southern Germany, composed by Erasmus Widmann (1572-1634), and a group of anonymous Italian pieces from a mid-16th-century manuscript at the Biblioteca Nazionale Centrale, Florence (Magl. XIX, 138).

Since it is believed that the Salzburg clavichord was probably built more for secular than sacred use, much of the music performed on this recording is lively dance music, featuring Widensky's own historically-appropriate and richly-embellished diminutions in repeated sections. Perhaps the most striking reaction, upon listening to this recording for the first time, is the realization that one is hearing a single instrument, controlled by one player, and not a small Renaissance mixed consort of recorders, krummhorns, organ, and spinet! Widensky has skillfully arranged and registered the pieces in such a way that the characteristic Renaissance timbres of the clavichord are compared, contrasted, and blended to their greatest advantage. Highly recommended.

Musik aus Kärntner Quellen auf der Klagenfurter Tischorgel. Played by Peter Widensky. Produktion Tonstudio Weikert (1988).

A second delightful recording by Peter Widensky features the sometimes calliope-like sound of a restored positive organ built about 1695-1700, possibly in the workshop of J. C. Egedacher. On loan from the Diözesanmuseums Klagenfurt, the organ, which is pictured on the record jacket, is preserved by the Landesmuseum für Kärnten Musikaliensammlung in Klagenfurt, Austria (Klagenfurt is located in Carinthia, just north of the Yugoslavian border) and is used in performance by the Ensemble Musica Claudiforensis. Pumped by bellows at the rear, the organ consists of a

Gedackt 4', Principal 2', and Flöte 2'. Restored, the organ is pitched at A = 470.

With the exception of only two short pieces, the music chosen by Widensky for this privately-produced, but high-quality recording is unpublished, and, like his selections for the claviorganum recording, consists primarily of regional music which might have been played on this particular instrument. Recorded in the Pfarrkirche St. Martin zu Obervellach, the repertoire includes two sets of pieces, one from the privately-owned *St. Veiter Clavierbüchlein* (1747), the second from the *Obervellacher Orgelbüchlein* (1838), preserved in the Archiv des r.k. Pfarramts von Obervellach. In addition to several anonymous pieces, there are numbers by Isaac Posch (d. 1623; organist at the Cathedral of St. Peter and Paul in Klagenfurt between 1614-18), Heinrich Pfendner (ca. 1590-ca. 1631), and the Viennese composer, Georg Christoph Wagenseil (1614-77).

Both recordings are available through Uta Henning, Bismarckstrasse 31, 714 Ludwigsburg, West Germany, for DM 25.00 each, plus postage.

—Margaret Downie Banks

GLASS MUSIC FESTIVAL IN FRANCE APRIL 28

The 4th-international Glass Music Festival will be held in Sarrebourg, France, April 28-May 1, in conjunction with Sarrebourg's Festival International de Musique III. The glass festival is being organized by Lionel Lissot de K-617, a non-profit corporation in Metz. Both festivals will focus on music from 1750-1850, a great period for musical glasses and their repertoire. For information, contact Glass Music International, 2503 Logan Drive, Loveland, CO 80538.

BELGIAN ORGAN COLLECTION FOR SALE

According to an ad in the January 19 issue of the *Wall Street Journal*, the instruments of the National Organ Museum in Brugge, Belgium, are being sold. Billed as "the world's largest organ collection," more than 130 dance, concert, and fairground organs, orchestrions, and other mechanical instruments are being offered for sale. Contact Re-tonio International Gallery, Zielstrasse 38, CH-9050 Appenzell, Switzerland.

GOLDEN AGE OF BANDS AT USD ON MAY 4

The University of South Dakota's annual re-creation of The Golden Age of Bands 1865-1915, which each year attracts a capacity audience from the four-state area, will be heard Friday evening, May 4, in the Warren M. Lee Center for the Fine Arts in Vermillion. Professor Courtland "Skip" Swenson will conduct.

The Golden Age of Bands 1865-1915 is the only regularly-active collegiate ensemble devoted to the authentic performance of the music to which Americans listened during the years between the Civil War and World War I. Original instruments of the era are used, all of them from the collections of The Shrine to Music Museum. The Band, whose members wear turn-of-the-century costumes, has per-

18TH-CENTURY INSTRUMENTS SHOWN IN BLACK HILLS

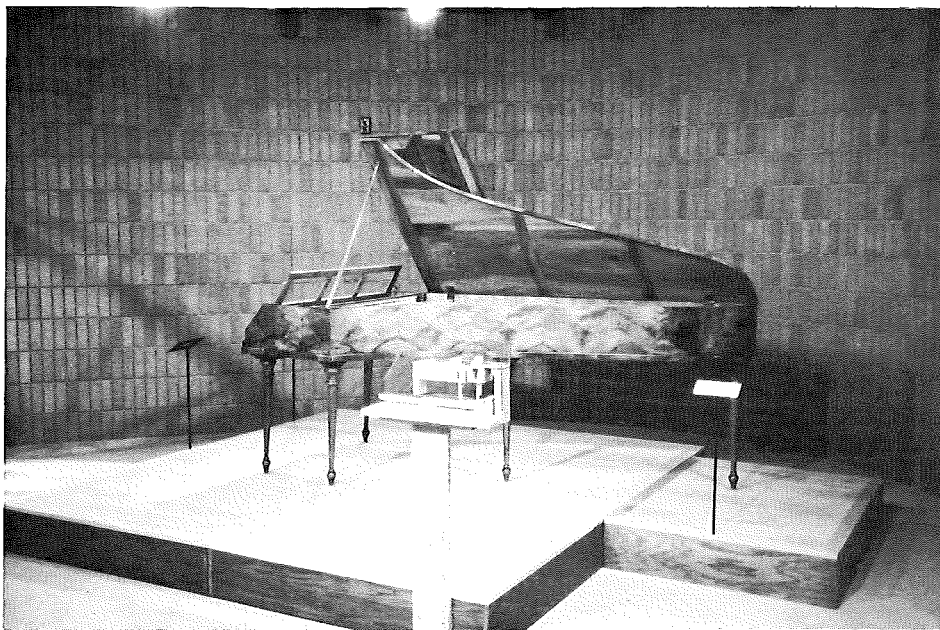


Photo by André P. Larson

Among the instruments being shown by The Shrine to Music Museum at the Dahl Fine Arts Center in Rapid City, South Dakota, February 4-March 2, is this tangente-flügel by Spaeth & Schmahl, Regensburg, 1784 (Rawlins Fund, 1987).

The Shrine to Music Museum at the University of South Dakota in Vermillion is presenting *Amadeus: His Music and the Instruments of 18th-century Vienna*, a major exhibition featuring 20 instruments from Mozart's time, at the Dahl Fine Arts Center in Rapid City, the major city serving the Black Hills region of western South Dakota, February 4-March 2.

In keeping with the cosmopolitan nature of the 18th century, according to John S. DeVany, Chairman of the Museum's Board of Trustees, "superb examples by the greatest makers of the period have been chosen,

regardless of where those makers might have lived. As it turns out, the cities where they worked — among them, Augsburg, Dresden, Leipzig, Lille, London, Naples, Paris, and Prague—were all visited by Mozart, at one time or another, during his many travels."

Joseph R. Johnson, Curator of Education, has developed special educational programming for the more than 4,000 school children who will tour the exhibition, three related concerts have been scheduled, and a catalog has been published (complimentary copies of which are enclosed with this issue of the Newsletter).

formed extensively throughout the Midwest, including a Chicago appearance for the national meeting of the American Bandmasters Association.

A few copies of the Band's 1986 recording are still available (also on cassette) and can be ordered by mail (\$10 each, including postage & handling) from The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390.

SAN ANTONIO FESTIVAL DEBUTS IN MAY

Margaret King Stanley, Executive Director of the San Antonio, Texas, Performing Arts Association, has announced program details for the first San Antonio Early Music Festival, to be held May 7-12. Designed to be held every other year, this year's inaugural event will be co-sponsored by Holland Festival Early Music Utrecht, the Ministry of Culture of The Netherlands, The Foundation for Cultural Exchange The Netherlands/USA, and NBC of Texas.

The six-day festival will highlight music from the Middle Ages, the Renaissance, the Baroque, and the Classical period, with a special focus on the music of colonial Mexico, 1521-1821. There will be more than 35 concerts by such groups as the Amsterdam Baroque Or-

chestra, the San Antonio Symphony, the Locke Consort, the Hilliard Ensemble, and the Amsterdam Loeki Stardust Quartet, as well as a four-day symposium, master classes, and an exhibition of books, recordings, and instruments.

Tickets may be ordered from San Antonio Performing Arts Association, Early Music Festival, 110 Broadway, Suite 230, San Antonio, TX 78205; call 512-224-2939.

WACHSMANN PRIZE AWARDED TO VENNUM

The Society for Ethnomusicology has awarded its 1989 Klaus Wachsmann Prize for advanced and critical essays in the study of musical instruments to Thomas Vennum, Jr. for *The Ojibwa Dance Drum: Its History and Construction*, published by the Smithsonian Institution Press (Smithsonian Folklife Studies, No. 2) in 1982.

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.

ARE THERE PROBLEMS AT THE HAGUE?

According to an article by Jonathan Turner in the December 1989 issue of *ART news*, there has been an uproar in the Dutch media about plans announced by Rudi Fuchs, the controversial director of the Gemeentemuseum (Municipal Museum) in The Hague, to sell three paintings — two by Picasso and one by Monet — in order to accomplish a number of goals, among which are “to devote more attention to the Museum’s permanent collections, to ‘clean up’ those collections, to make them ‘more dynamic,’ to extend the Museum’s ceramic and glassware sections, and to give new priority to its singular collection of musical instruments” (see *AMIS Newsletter*, June 1983, pp. 1-2).

According to Turner, “Fuchs and other staff members responded with a statement lamenting ‘the unfortunately too early published plans to realize a fund for the acquisition of modern art’ by what they stressed was ‘a once and only sale of a few prominent paintings.’”

“‘Paintings by Monet and Picasso, which people know and then are told will possibly disappear, evoke emotional reactions,’ the statement explained. ‘But one could react as emotionally to the Cézanne, Redon, van der Leek, Mondrian, Wols, Rainer, Constant, etc., which the museum, because of a lack of acquisition finances, had to let go in the past and will have to let go in the future, if our possibilities do not increase.’”

“‘One could also protest passionately,’ it continued, ‘against the impossibility of [building up] the musical instrument collection with works and attributes of the great contemporary composers like Kagel, Stockhausen, and Cage, for which plans and contacts have been developed.’”

Meanwhile, a prominent AMIS member who visited the Gemeentemuseum in September reports:

I am still shocked and sick at the September discovery that the Gemeentemuseum has *shut down* ‘temporarily’ (I say permanently, meaning for the foreseeable future) its instrument galleries. Every instrument removed and in storage (storerooms) and the place repainted in order to hang some nondescript abstract art. (I say that as a long-standing admirer of 20th c. art). Absolutely shocking! The one public collection in The Netherlands, that country particularly identified with the original-instruments movement and quality training in performance on early instruments. [Clemens] von Gleich [author of the Museum’s recently-published checklists of its keyboard and automatic instruments] is being pensioned early, as of December 31, I think the date is, and puts a brave face on the Museum’s new policy, but I say it stinks. The positive side, very craftily connived, in my view, is a new institute or sub-department of technical research, meaning they’ve put their technicians into a special room with many drafting tables and reading tables, and these souls will now turn out museum drawings at an accelerated (I guess) pace and will answer questions one can send in by-mail. Where can the Dutch public go in order to see an instrument by Richard Haka? Oxford? Edinburgh? Vermillion? This ought, in my opinion, to be your next *Newsletter* front-page story!!! Even the ethno stuff, gamelan, etc., are gone!

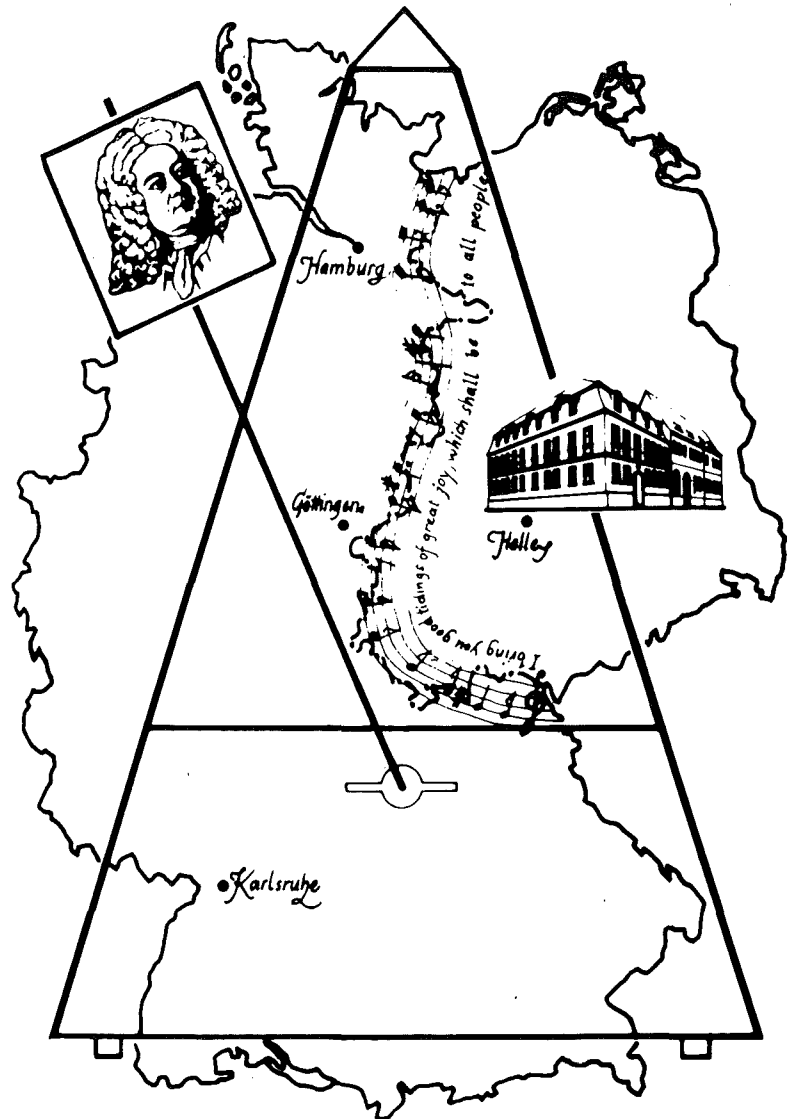
It is hoped that the situation can be clarified

and reported in the June issue of the *Newsletter*.

BOULTON FOUNDATION OFFERS FELLOWSHIP

The Laura Boulton Foundation and the Archives of Traditional Music at Indiana University

in Bloomington have offered a \$12,500, senior research fellowship to work with the Boulton collection during the first or second semester of the 1990-91 academic year. Letters of inquiry, including a brief description of the proposed project, were due January 15. The application deadline is March 1. Contact Laura Boulton Fellowship Program, Archives of Traditional Music, Morrison Hall 117, Indiana University, Bloomington, IN 47405-2501.



Take measures
for measured co-operation
in 1990

Edwin Werner, Director of the Händel-Haus in Halle, East Germany, sends best wishes for the New Year to AMIS members.

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.