

Newsletter

of the American Musical Instrument Society

Volume 28, No. 1

February 1999

AMIS Annual Meeting At Vassar College 17-20 June 1999

Vassar College will host the 1999 annual meeting of the American Musical Instrument Society on Thursday through Sunday, 17-20 June. Participants will be housed on or near Vassar's campus, which in June will be at its most blooming and lovely. On-campus residents will stay in the dormitory rooms of the Main Building, Vassar's oldest and largest building. Situated directly in the center of the campus, it houses the President's Office and other administration offices as well as serving as a residence hall. The Main Building offers single rooms in a non-smoking environment for all participants; the accommodations are small, simple rooms with shared lavatory and shower facilities. The resident registration fee of \$405 includes a three-night stay with all linens and towels provided, as well as all meals and refreshments from Thursday evening's reception through Sunday morning, including the festive banquet on Saturday night. Those who wish to arrive early (i.e., on Wednesday, 16 June) may do so for an extra \$20. Conference participants who do not wish to reside on campus will find a list of nearby hotels included with the registration materials, and may make their own arrangements. The non-resident registration fee of \$185 includes all meals and refreshments from Thursday evening through Saturday evening, with the exception of breakfasts. Couples who wish to stay on campus should plan to reserve two rooms. Though it is possible to supply a single room with an extra bed, this would be a cramped and uncomfortable arrangement (and would not alter the fixed price); if you wish to share a room, you would be better off choosing the non-resident package and booking a double room in one of the local hotels. Please register by 26 April.



Harpsichord made by Vincentius Pratensis, Florence, Italy, 1610, in the Historical Musical Instrument Collection of the Vassar College Department of Music housed in the George Sherman Dickinson Music Library.

It is possible that the weather could be hot in mid-June; if so, on-campus residents should know that there is no air conditioning in the dorm rooms, and may wish to bring along portable fans. All other meeting spaces will be air conditioned. The rooms are also not furnished with phones, so plan to bring your own (along with a phone credit card) if you need to have a phone in your room; it can be plugged directly into the college's central phone service.

Most meals will be served in the Dining Center, which offers an extremely varied array of foods. The opening reception on Thursday evening will take place in the handsome surroundings of Vassar's new Frances Lehman Loeb Art Center. Saturday evening's banquet, which will feature the annual AMIS awards

ceremony and auction, will be held in old-fashioned elegance at Vassar's Alumnae House.

The nearest airport to Poughkeepsie is Stewart International Airport in Newburgh, NY, about 35 minutes away by car. A shuttle service is available. Trains from New York to Poughkeepsie run on the Metro-North Commuter Railroad from Grand Central Station; for timetables, call 800/METRO-INFO. Amtrack serves Poughkeepsie from the north and west. Daily bus service is available from New York's Port Authority Terminal via ShortLine (800-631-8405). Parking for campus guests is available in a large parking lot at the north end of campus; cars are allowed in mid-campus only for brief periods, as for unloading luggage or large, valuable items for the

NEWSLETTER OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

Harrison Powley, Editor

The Newsletter is published in February, June, and October for the members of the American Musical Instrument Society (AMIS). News items, photos, and short articles are invited, as well as any other information of interest to AMIS members. Address all correspondence relative to the Newsletter to Harrison Powley, Editor AMIS Newsletter, E-563 HFAC, Brigham Young University, Provo, UT 84602-6410; phone 801-378-3279, fax 801-378-5973, e-mail <harrison_powley@byu.edu>. Requests for back issues of the Journal should be directed to Peggy F. Baird, 4023 Lucerne Dr., Huntsville, AL 35802; phone 205-883-1642. Back issues of newsletter may be obtained from William Hettrick, 48-21 Glenwood St., Little Neck, NY 11362; phone/fax 718-428-0947. All other correspondence regarding membership information, including address changes, should be directed to Academic Services P.O. Box, Canton, MA 02021-0529; phone 781-828-8450; fax 781-828-8915; e-mail <acadsvic@aol.com>.

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auction. Driving directions: From the NY State Thruway, use exit 17 (Newburgh) and take I-84 eastbound across the Newburgh-Beacon Bridge to Route 9 north. Drive 9.5 miles north to exit for Spackenkill Road (Route 113). Proceed about .5 mile on Spackenkill Road. Turn left at the second traffic light onto Wilbur Boulevard. Turn right when Wilbur ends at Hooker Avenue. Turn left at the first traffic light onto Raymond Avenue. Enter the college through the stone archway on the right.

Our program will offer the variety and excitement that AMIS members have come to expect, with papers, demonstrations, and musical events. A trip to historic Woodstock, N.Y., will highlight an 1885 Hook & Hastings organ in performance with period winds. Other featured performers include harpsichordist Irina Rees, organist Jane Schatkin Hettrick, and Appalachian dulcimer specialist Ralph Lee Smith. A few of the more significant instruments in Vassar's collection, such as the 1610 harpsichord by Vincentius Pratensis, will be highlighted through performances and/or talks. All of the instruments in Vassar's collection will be available for viewing and study during the meeting; please contact Kathryn Libin, chair of the Program Committee, to make arrangements for special study of any particular instruments (a partial list of the collection appeared in the last newsletter). AMIS members interested in presenting an instrument(s) informally at the Show and Tell session should contact Kermit Welch at 5042 Rolling Meadows Rd., Rolling Hills, CA 90274-1526 (310-378-0333). AMIS authors are encouraged to bring their new publications for a book signing session.

Please think about donating worthy instruments and other musical articles for the AMIS benefit auction. Especially for those of you within driving (thus, hauling) distance of Poughkeepsie, this is your chance to contribute something special. For attendees who would like to make a bit of a vacation out of the trip, there is much to see and do in the Hudson Valley and the neighboring Catskill and Berkshire Mountains. A lovely old resort, the Mohonk Mountain House near New Paltz, NY, is only a short drive from Poughkeepsie on the other side of the Hudson. Gastronomes may wish to begin planning their meal at the Culinary Institute of America, only minutes from Vassar in Hyde Park, N.Y.; the CIA's four restaurants—American Bounty, Escoffier Room, Caterina de Medici, and St. Andrew's Cafe—are now so famous that they often require reservations three months in advance. Their number is 914-471-6608. Other historic sites in Hyde Park include the Franklin D. Roosevelt Library and Museum, and the Vanderbilt Mansion.

We hope that as many members as possible will register as on-campus residents for the meeting, and that the close quarters of the living, eating, meeting, and performing spaces—all separated only by green lawns and small pathways—will create an especially casual and convivial atmosphere. Come relive your college days! Pajama parties arranged on request!

—Kathryn Libin

AMIS Election Results

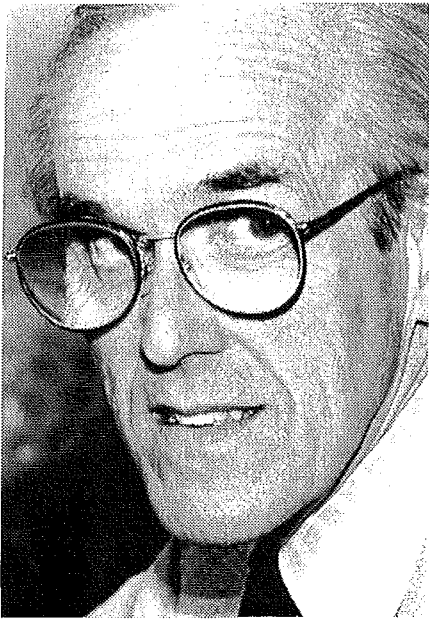
Harrison Powley was elected to the office of President and Kathryn L. Shanks Libin to the office of Vice President, each for a two-year term. Jeannine E. Abel, Secretary, and Robert E. Eliason, Treasurer, were both reelected to their respective offices for one-year terms. The following were elected to three-year terms as members of the Board of Governors: Carolyn Bryant (reelected), Beth Bullard (reelected), John McCardle (reelected), and Frederick Selch. All of those elected will begin their terms of office during the business meeting scheduled as part of the annual meeting of the Society at Vassar College in June 1999.

News of Members

Albert R. Rice's article "Clarinet Fingering Charts, 1732-1816," in the *Galpin Society Journal* was translated into Spanish by José Luis Estellés and published in *Quodlibet*, no. 11 (June 1998): 96-127 as "Tablas de tacion para el clarinete (1732-1816)." A new epilog was provided by Mr. Rice. He has also been invited to give a seminar at the University of Sheffield in March on clarinet transposition during the eighteenth and nineteenth centuries.

Stearns Collection Lecture

On Sunday 28 March 1999 Professor Penelope Crawford, University of Michigan, will speak on "The Piano: Its First 300 Hundred Years." The lecture will be held at the Britton Recital Hall, University of Michigan, School of Music, beginning at 2:00 p.m.



Cecil D. Adkins. Photo by Susan E. Thompson

Cecil D. Adkins to Receive 1999 Curt Sachs Award

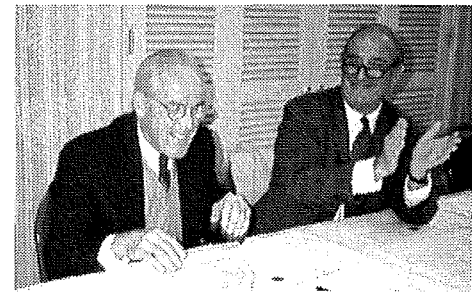
The Curt Sachs Award, named for the celebrated scholar who was one of the founders of the modern systematic study of musical instruments, is given by the American Musical Instrument Society to recognize and honor those who have made especially significant contributions toward the goals of the Society. The AMIS Board of Governors is pleased to announce that the recipient of our Curt Sachs Award for 1999 is Cecil D. Adkins, noted scholar of the monochord, trumpet marine, positive organ, and eighteenth-century oboe; bibliographer; editor; maker and restorer of organs and baroque string instruments; and performer of early music. He has served the Society as our President (1987–91); member of the Board of Governors (1978–87, 1994–2000); member of the *Journal* Editorial Board (1985–present); program chairman for our annual meetings in Vancouver (1983), Vermillion (1986), and San Antonio (1992, also local-arrangements chairman); and a frequent presenter of scholarly papers at our annual meetings.

Born in Red Oak, Iowa, in 1932, Cecil Adkins graduated from the University of Omaha with a B.F.A. in 1953. He served as Assistant Conductor and Arranger of the Fourth Armored Division Band at Fort Hood, Texas (1954–55), and went on to

become Director of Instrumental Music in the Paullina, Texas, Independent School District (1955–60), while studying for his M.M. degree, which he earned at the University of South Dakota, Vermillion, in 1959. His college-teaching career began in 1960 with a position as Instructor in the Department of Music at Mount Mercy College at Cedar Rapids, Iowa. In the same year he commenced his doctoral studies at the University of Iowa, Iowa City, and he completed his Ph.D. in 1963 with a dissertation entitled "The Theory and Practice of the Monochord." It was also in 1963 that he began his association with the University of North Texas (the North Texas State University) as a member of the music faculty. He became Regents Professor at that institution in 1983.

The fruits of Adkins's organological research began to appear early in his scholarly career. In 1963 he presented a paper on the subject of his doctoral dissertation at a meeting of the Texas Chapter of the American Musicological Society, and that was followed by another paper presented to the same organization the next year, on a related topic that would become one of his principal scholarly interests: the trumpet marine. Over the next three decades, Adkins contributed articles on the history of these two instruments to *Acta musicologica* (1967 and 1982), the *Report of the International Musicological Society, XIth Congress* (1974), *Sohlmans Musiklexikon* (1977), *Musica Antiqua* (1978), *The New Grove Dictionary of Music and Musicians* (1980), the *Journal of the American Musical Instrument Society* (1982), *The New Grove Dictionary of Musical Instruments* (1984), and the *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* (1986). In 1991 Adkins's definitive treatment of the subject, *A Trumpet by Any Other Name: A History of the Trumpet Marine*, written in collaboration with Alis Dickinson (Mrs. Adkins), was published in two volumes (613 pp.) by Frits Knuf. Along the way, Adkins had presented additional papers on the trumpet marine at meetings of scholarly organizations and had appeared as a solo performer on the instrument. His most recent contribution to the study of this subject is *The Trumpet Marine: Description and Technical Drawings* (R. K. Lee, 1993).

As a bibliographer, Adkins produced *A Topical Index to Edmond de Coussemaker's Scriptores de musica medii aevi*, nova series (North Texas State University, 1968) and *An Index to Acta musicologica* (Bärenreiter, 1970), working with Alis Dickinson on the latter publication. He is best known in the bibliographical field, however, for his published catalogues (some produced as a joint effort with Dickinson) of musicological doctoral dissertations, prepared for the American Musicological Society and the International Musicological Society. In addition to supplements that have appeared regularly in the pages of the *Journal of the American Musicological Society* and *Acta musicologica*, and as separate publications, these catalogues are *Doctoral Dissertations in Musicology* (1971, 1984, and 1989) and the *International Index of Doctoral Dissertations and Musicological Works in*



AMIS Board of Governor Marlowe Sigal applauds 1999 Curt Sachs Award winner Cecil Adkins at the November Board of Governors meeting in Boston.

Photo by John McCardle

Progress (1977). In connection with this work, Adkins was director of placement services of the American Musicological Society (1972–77) and has served as chairman of the Center for Musicological Works in Progress of the International Musicological Society since 1969.

In addition to the above mentioned articles in *The New Grove Dictionary* and its specialized *Dictionary of Musical Instruments*, Adkins contributed studies of a number of music theorists and composers of the eleventh through eighteenth centuries to the former publication, as well as an article on the machine head in string instruments that appeared in both publications. Adkins is also known for his research on the

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positive organ, especially in connection with the process of miniaturization. He is the author of *The "ab Yberg" Positive Organ: Basle, Historical Museum 1927-258, Description and Technical Drawing* (R. K. Lee, 1979), and his articles on the subject have appeared in our Society's *Journal* (1988) and in *De musica hispana et aliis* (1990). Over the last decade and a half, Adkins has established himself as a leading expert on the eighteenth-century oboe through five papers on related subjects that he has presented at the Society's annual meetings, three of which he has prepared as articles for our *Journal*: "Oboes Beyond Compare: The Instruments of Hendrik and Fredrik Richters" (1990, winner of the Society's Frances Densmore Prize for 1992), "William Milhouse and the English Classical Oboe" (1996), and "Proportions and Architectural Motives in the Design of the Eighteenth-Century Oboe" (to appear in the 1999 volume).

Adkins has also been an active participant in the study of historical performance practices. In addition to his work as a soloist on the trumpet marine, he has directed the Collegium Musicum of the University of North Texas in numerous performances, based on his own editions, of works from the sixteenth through eighteenth centuries. Two of these critical editions have been published: Joseph Haydn's *Philemon and Baucis* (Theodore Presser, 1968) and Orazio Vecchi's *L'Amfiparnasso* (University of North Carolina Press, 1977). Related to Adkins's work in the performance of early music are his accomplishments as an instrument maker and restorer. He built a three-rank positive organ in 1974, a copy of the Basle Museum's four-rank "ab Yberg" positive organ in 1978, a Flemish-style harpsichord with decorations after Gromarus van Everbroek (Antwerp, 1659) in 1988, and a copy of a Stein pianoforte (Augsburg, ca. 1785) in 1996. As a maker of woodwind instruments, Adkins produced four copies of baroque oboes after Thomas Stanesby, Sr. (ca. 1700) in 1982, 1983, 1985, and 1987. His output of string instruments comprises two baroque violins (1984), two baroque violas (1985 and 1993), and restorations of a dozen existing violins, violas, and cellos to baroque specifications (1982-86).

Wednesday, 16 June

6:00-10:00 **Board of Governors' Meeting**; dinner (Dining Room A, Dining Center)

Thursday, 17 June

8:00-5:00 **Registration** (Glass Kiosk, Frances Lehman Loeb Art Center) and Exhibits (Taylor Hall) Bring Auction items to Taylor Hall

9:00-12:00 **Tour of art collections** (Frances Lehman Loeb Art Center)

12:00-1:30 **Lunch** (Off Meal-Plan)

1:30-5:30 **Tour to Woodstock, N.Y.**

6:00-8:00 **Opening Reception** (Frances Lehman Loeb Art Center)

Friday, 18 June

8:00-5:00 **Silent Auction** (Taylor Hall)

9:00-10:30 **Session I: Wind and Brass Topics** (Taylor Hall)
 Ardal Powell, "Military Flutes of the Sixteenth Century"
 Ellen Powley, "The Viennese Horn: Lebt es noch?"
 Herbert Heyde, "[title to be announced]"

10:30-11:00 **Refreshment Break**

11:00-12:30 **Session II: Keyboard Topics** (Taylor Hall)
 Benjamin Vogel, "To the delight of the ears and soul: A Discussion of a Swedish Square Piano"
 Brian Thompson, "The Henry Miller Piano"
 E. Michael Frederick, "From Canoes to Ironclads: Pianos, Evolution, and Progress in the Late 19th Century"

12:30-2:00 **Lunch** (Dining Center)

2:00-3:30 **Session III: Austro-German Topics** (Taylor Hall)
 John Koster, "The Spitzharfe"
 Stephen Birkett, "Geometrical Methods in Viennese Pianos 1780-1840"
 Shanon Zusman, "Stringed Bass Instruments of the Basso Continuo Ensemble in Vienna 1700-1800"

3:30-4:30 **Concert-Lecture: Ralph Lee Smith, Appalachian Dulcimers**

4:30-5:30 **Show and Tell Session**

5:30-7:00 **Dinner** (Dining Center)

7:00-7:30 **Pre-Concert Talk "Vassar's 1610 Harpsichord by Vincentius Pratensis"**

8:00 **Concert: Irina Rees, harpsichord** (Skinner Recital Hall)

Saturday, 19 June

8:00-9:15 **JAMIS Editorial Board Meeting; breakfast** (Dodge Room, Dining Center)

8:00-12:00 **Silent Auction**

9:30-11:00 **Session IV: Panel and Presentations, Instrument Collections at Colleges and Universities** (Taylor Hall)

11:00-11:30 **Refreshment Break; AMIS Authors Book Signing**

11:30-12:30 **Concert: Jane Schatkin Hettrick, organ** (College Chapel)

12:30-2:00 **Lunch and Business Meeting** (Dining Center)

2:00-3:30 **Session V: Demonstrations, Historic Keyboard Instruments in Vassar's Collection** (Treasure Room and Thekla, Skinner Hall)

3:30-4:00 **Refreshment Break**
Pick up Silent Auction items

4:00-5:00 **Session VI: Assorted Topics**
James Bohn, "A Brief Survey of Selected Theatrical Musical Instruments, with an Emphasis on the Plaid Jacket Based Midi Controller"
Roger Widder, "Folk Shawm-Oboes of the World"

6:00-7:00 **Cocktail Reception, Cash Bar** (Alumnae House)

7:00 **Banquet: Presentations of Curt Sachs Award and Bessaraboff Prize; Auction** (Alumnae House)

Sunday, 20 June

9:00-12:00 **Private viewings, Vassar collections** (Skinner Hall)



"Folk" bell cart, Powells Point, North Carolina.

Photo by Laurence Libin

The Curt Sachs Award for 1999 will be presented to Cecil D. Adkins at the festive banquet during our annual meeting at Vassar College, Poughkeepsie, N.Y.

Toronto 2000: Musical Intersections

AMIS President William E. Hettrick reports that he has been working with representatives of many other North American musical societies since 1995 to plan for a gala joint meeting in Toronto, scheduled for 1-5 November 2000. The AMIS Board of Governors has authorized this as an official meeting of the Society, but has also decided that it will be extra, not substituting for the regular annual spring meetings in either 2000 or 2001.

Preliminary plans call for AMIS sessions to be held in the mornings and afternoons of Friday, 3 November, and Saturday, 4 November, with the Board of Governors meeting scheduled for Sunday morning, 5 November. Some sessions will be planned jointly with other societies. Dr. Hettrick will serve as chair of the AMIS program committee for this event. We print the preliminary general announcement for the joint sessions.

Preliminary Open Call for Proposals for Joint Sessions

The American Musical Instrument Society will hold a special meeting 1-5 November 2000 in Toronto, Canada, with fourteen sister societies engaged in musical research and the teaching of music in U.S. and Canadian colleges and universities. Entitled *Toronto 2000: Musical Intersections*, the conference will bring together the American Musical Instrument Society, the American Musicological Society, the Association for Technology in Music Instruction; the Canadian Association of Music Libraries, Archives, and Documentation Centres; the Canadian Society for Traditional Music, the College Music Society, the Canadian University Music Society, the Historic Brass Society, the Canadian and U.S. chapters of the International Association for the Study of Popular Music, the Lyrica Society for Word-Music Relationships, the Society for Ethnomusicology, the Society for Music Perception and

Cognition, the Society for Music Theory, and the Sonneck Society for American Music.

The Steering Committee for this joint meeting invites proposals from members of the participating societies for sessions that focus on interdisciplinary topics in the scholarly study, teaching, or creation of music (including performance), in an effective session format involving members from two or more of these societies. A proposal for a joint session may be coordinated with a separate evening concert. Presentations in these sessions may be given in English, French and Spanish.

Proposals for joint sessions must describe the topic and state the purpose of the session in fewer than one thousand words, give contact information for the session coordinator (valid for all of 1999), and provide a one-page resume for each committed participant. The Steering Committee encourages proposals that include participants from many disciplines; it is expected, however, that scholars in the field of music are members in good standing of at least one participating society; membership should be indicated on the resumé. All participants must register for the conference.

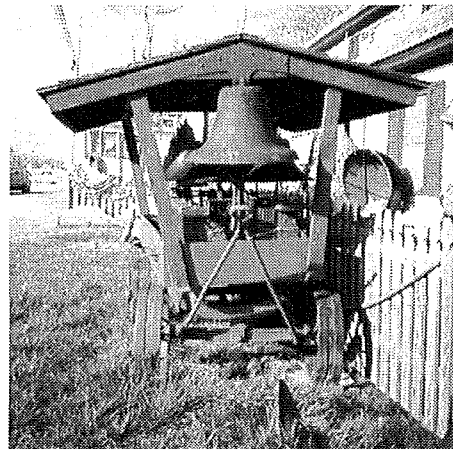
Six copies of each proposal should be sent by 1 June 1999 to Dr. Leslie Hall, Department of Philosophy and Music,

Ryerson Polytechnic University, 350 Victoria Street, Toronto M5B 2K3, Canada. Proposals may also be sent before 1 June 1999 by electronic mail to Dr. Hall at <lrhall@acs.ryerson.ca>. Facsimile transmissions will not be accepted.

Joint sessions for the Toronto 2000 meeting will be selected by the fifteen-member Steering Committee by 1 December 1999. Individuals participating in these special joint sessions may also appear on any other session on the formal Toronto program.

Call for Proposals for AMIS Sessions

The Program Committee for the AMIS sessions in the Toronto 2000 meeting welcomes proposals for papers, lecture-demonstrations, or panel discussions on a broad range of topics relating to the history, design, and use of musical instruments in all cultures and from all periods. Individual presentations should be limited to twenty minutes in length, although special requests for longer presentation times will be considered. Please send three copies of a typed abstract, not to exceed 250 words in length, accompanied by a list of any required audiovisual equipment, by 15 January 2000, to William E. Hettrick, Music Department, Hofstra University, Hempstead, NY 11549. Proposals for



"Folk" bell cart, end view, Powells Point, North Carolina.

Photo by Laurence Libin

participation in our always-popular "Show and Tell" sessions are also requested..

-William Hettrick

Bell Cart

Because of their size, cost, technological sophistication, and civic prominence, carillons and keyboard-operated chimes are not usually considered "folk" instruments even though their repertoire is largely traditional. Such bell sets are typically manufactured by professionals for permanent installation at prestigious urban locations where, for obvious reasons, they are played under tightly regulated conditions by skilled musicians. Exceptionally, chimes and small carillons have been mounted on vehicles, but these instruments, too, normally represent advanced engineering and industrial technology, and their use is not casual.

It is unusual indeed to find a keyed chime or carillon, even a small, portable one, that can legitimately be called a folk instrument in terms of both origin and function. This writer was surprised to see a hitherto overlooked example during a recent vacation trip to coastal North Carolina. On the northbound side of Route 158 in Powells Point, Currituck County, in front of a rustic curiosity shop named Shark Shoal Shanty, stands a red-painted metal wagon measuring about eight by three feet, bearing eleven cast-iron bells that are struck by hammers controlled by a primitive keyboard mechanism. A wood-shingled gable roof raised on angled posts bolted to the wagon bed shades the bells and



"Folk" bell cart, detail, Powells Point, North Carolina.

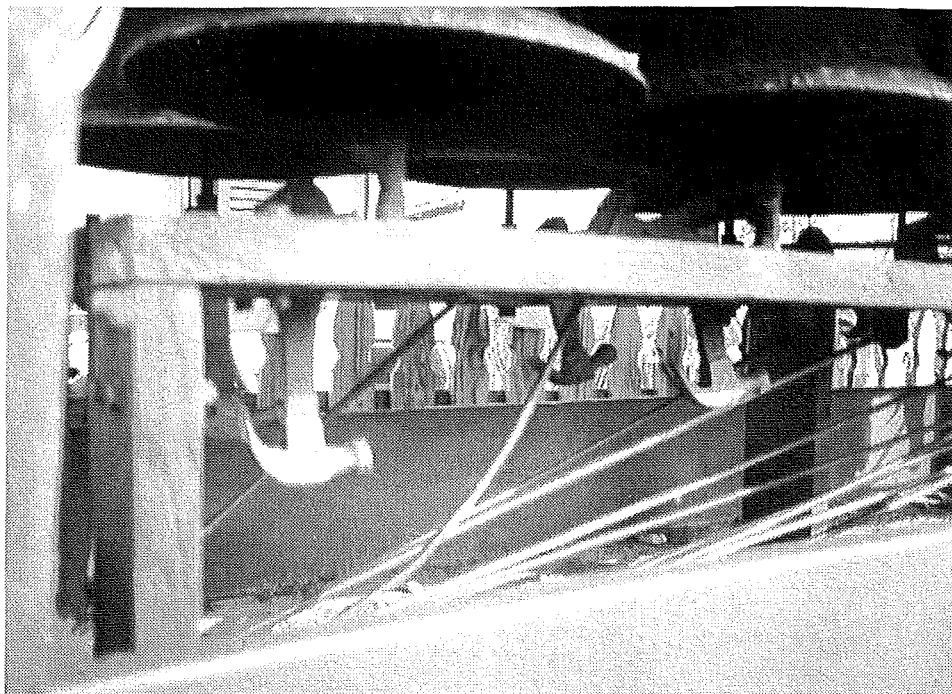
Photo by Laurence Libin

mechanism, but the sides stand open to the weather and parts of the mechanism have deteriorated from exposure, rendering the instrument inoperable.

Beneath the roof, ten black-painted bells, the smallest about fourteen inches in diameter, stand in two rows of five on a simple pipe frame. The eleventh, largest bell, about twenty-four inches in diameter, hangs from a bracket outside the gable at the front end. The other bells are impaled on threaded rods that protrude through the bells and their yokes (the smallest and largest bells lack yokes; all have had their clappers removed); heavy clothesline ties the rods together at the tops to reduce wobbling. Crossbars connecting the pipes beneath the bells serve as axles for right-angled plywood hammer cranks. The free, horizontal leg of each intact crank terminates in a normal claw hammer head, detached from its original handle; the downward-pointing leg loosely holds one end of a long slender tube made of something like electrical conduit that connects the crank to the keyboard assembly at the rear end of the wagon. Two independent hammers struck the largest bell.

The keyboard, now detached and lying loose, consists of a rectangular sheet-metal frame containing twelve vertical, centrally pivoted key levers having grips shaped like clothespins. The highest and lowest grips have broken off. When the player pulled a key back, its opposite end pushed the light but stiff connector forward, transmitting motion to the hammer which swung upward to strike the inner rim of its bell. The mechanism probably had enough loose play to allow the hammer to rebound, and when the grip was released, gravity returned the hammer and key to rest. The keyboard was attached at a height convenient for a player standing or walking behind the wagon. Like the pipe frame, the entire mechanism is crude but cleverly made from common, inexpensive materials.

Yokes present on nine of the bells show that they were originally meant to swing, as no doubt were the two bells whose yokes are missing. The now functionless yokes bear cast inscriptions that identify their manufacturer as "The C.S. Bell Co. Hillsboro 0." or "C.S. Bell & Co. Hillsboro 0." along with a size (No. 2, 3, 4) and date (1886 on sizes 3 and 4 and 1889 on size 2). Under various names



"Folk" bell cart, detail, Powells Point, North Carolina.

Photo by Laurence Libin

during its long history of operation, Charles S. Bell's company made Hillsboro, Ohio, a locally renowned center for bell casting. As far as could be quickly determined, these examples were not precisely tuned; such bells were ordinarily sold by weight and their musical qualities hardly mattered where they were hung singly at farms, factories, schools, and so on.

At the turn of this century, the Chicago retailer Sears, Roebuck & Co. sold similar bells, called farm bells, in numbered sizes; in 1896 the smallest, number 1, 15 inches in diameter and weighing 40 pounds with yoke and post mount, sold for \$1.00 and the number 4, 21 inches and 100 pounds, cost \$2.50. Sears offered a better, steel-alloy church bell, 20 inches in diameter and 105 pounds (150 pounds with mounting hardware), for \$7.50; possibly the largest bell on the wagon is of this type, as its profile, with thickened sound-bow, differs from the flare of the smaller bells.

Since the bells on the wagon are not now playable as intended and are hard to strike satisfactorily, one can only guess at their effect, which at close range is likely to have been jarring. Like a poorly maintained steam calliope (the calliope was an American invention introduced in 1855), this instrument seems only approximately in tune and no doubt made its impact through sheer loudness and

novelty. one can imagine it taking part in a circus parade or holiday celebration. A V-shaped hitch connected to the wagon's steering axle would allow it to be pulled slowly by a team or tractor. The undercarriage and wide-rim metal wheels might be as old as the bells but the sheet-metal wagon bed, the pipe frame and other hardware, and wooden superstructure look modern. The red paint was evidently applied fairly recently but before the keyboard assembly fell off, revealing bare and white-painted wood beneath.

Time allowed only these brief observations and a few snapshots. Unfortunately the Shark Shoal Shanty was closed so no immediate inquiries were possible, but a later telephone call (919-491-8477) to the proprietor, a Mr. Austin, elicited the information that he acquired the "bell cart," as he calls it, in Norfolk, Virginia, from a man now dead. Mr. Austin has no idea about the instrument's history or former use. The bells' manufacture in Ohio before about 1900 is no clue to the chime's origin; in view of the difficulty of transporting the whole instrument, it was likely assembled in or near Norfolk, perhaps not more than thirty years ago. When and how the bells reached Norfolk, and whether the anonymous builder modeled his work loosely after a conventional chime or carillon or created his design

independently, remain mysteries, but the result is surely a unique work of folk craft that deserves to be widely known and appreciated.

Mr. Austin was willing to sell his bell cart for \$2500. Because it is not in a protected environment and could be moved or vandalized at any time, quick action to preserve it is advisable. But organized efforts to publicize it, to establish its significance, and to ensure its survival would take time and tact. This dilemma is familiar, for example to architectural preservationists and organ historians faced with the immanent destruction of a deconsecrated church. I hope that some interested reader will seize the opportunity to acquire and restore this bell cart before it disappears, and give it a good home.

—Laurence Libin
The Metropolitan Museum of Art

Beethoven Exhibition and Catalog at Bowers Museum of Cultural Arts, Santa Ana, California

The Bowers Museum of Cultural Art in Santa Ana, California, has issued a forty-four-page color catalog of their new exhibit, "Beethoven: Musical Treasures from the Age of Revolution and Romance." Because it is an art museum, they do not have the standard music book distribution vendors. If you want to order a copy, contact information is given below. Only 2,000 catalogs were printed and more than 1,000 have been already sold.

The exhibit contains objects from the collections of the America's Shrine to Music Museum at the University of South Dakota at Vermillion and the Ira F. Brilliant Center for Beethoven Studies at San Jose State University. The exhibit includes about thirty instruments built or rebuilt during Beethoven's lifetime and manuscripts and first editions from the Center's collection.

All of this is part of a big Beethoven festival featuring the symphony cycle played by John Eliot Gardiner and his Orchestre Revolutionnaire and Romantique (and lots of other events) and sponsored by the Philharmonic Society of

Orange County, California. The exhibit runs from 30 January to 21 March 1999.

The exhibit catalog contains wonderful color photos of many of the musical instruments: a magnificent 1815 fortepiano by the Viennese builder Anton Martin Thym; an orphica (a beautiful portable fortepiano) from 1815-25; the "Harrison" Stradivari (modernized during Beethoven's lifetime); "The King" cello by Andrea Amati, ca. 1564-1571, but brutally modernized in 1801 in Paris (there is a fetching painting of a woman and crest on the back and a big chunk of her midriff was removed when they downsized the instrument); a beautiful lyre-guitar such as is included the Machler portrait of Beethoven from 1804; a Gottfried Martin flute from 1822; two marvelous 18th-century timpani from Austria or Bavaria; and many more instruments. Because of publication snafus, none of the manuscripts or editions are illustrated in the catalog.

The catalog also contains the following essays André P. Larson, "Musical Treasures from the Age of Revolution and Romance"; John Eliot Gardiner, "On the Challenges of Performing Beethoven's Symphonies in the 1990s"; William Meredith, "Humming, Howling, and Hiking: Tracing Beethoven's Creative Process"; and Gerhard Stradner, "Hidden Instrumental Traditions in Austria." The catalog (ISBN 096339598X) is \$19.95; if you'd like to order a copy call the Bowers Museum and order it. Of course shipping costs will vary. Their phone number and address is The Bowers Museum of Cultural Art, 2002 N. Main St., Santa Ana, CA 92706. Phone (714) 567-3600.

Oregon Keyboard Festival: Call for Papers

The Western Early Keyboard Association will hold its annual meeting, this year to be called the OREGON KEYBOARD FESTIVAL, at Reed College, Portland, Oregon, 4-6 June 1999. The weekend will include concerts, a master class, symposia, and workshops as well as a presentation of academic papers. We are seeking papers approximately 20-25 minutes long on topics related to historic keyboard instruments and performance practice, with particular emphasis on the period 1650-1827. Please

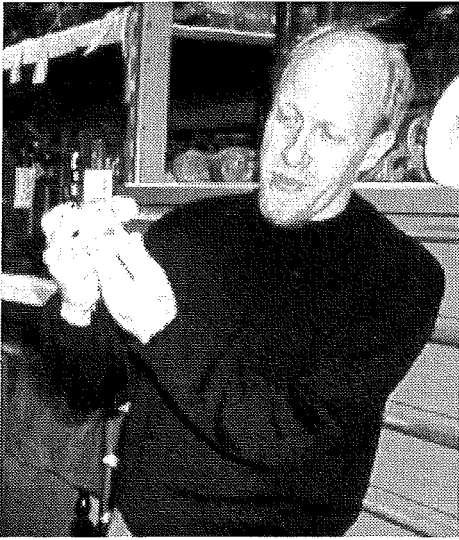
contact Bonnie Garrett, Department of Music, Reed College.
e-mail <bgarrett@reed.edu>. See more information about the OREGON KEYBOARD FESTIVAL on this website <<http://www.teleport.com/~bjwill/weka.html>>.

Seventeenth Annual Connecticut Early Music Festival Scheduled for 11-17 June 1999

The seventeenth annual Connecticut Early Music Festival will be held 11-27 June 1999 in seven different venues in the historic coastal region of southeastern Connecticut. Under the artistic direction of John Solum, the festival will consist of ten concerts and will feature internationally-recognized singers and instrumentalists performing in a historically-informed style. Instruments used in the festival are either antique originals or their replicas.

Festival events will take place in New London, Waterford, Niantic, and Noank. The specific venues will include Harkness Chapel at Connecticut College in New London, Noank Baptist Church in Noank, the Eugene O'Neill Theater in Waterford, the Lyman Allyn Art Museum in New London, and St. John's Church in Niantic. An identical pair of the festival's events will be open to the public free of charge: a concert-demonstration at the Children's Museum of Southeastern Connecticut in Niantic on 11 June with a repeat performance on 12 June at the Science Center of Eastern Connecticut in New London. These two programs will feature harpist Cheryl Ann Fulton, who will demonstrate her historic harps and will perform harp selections composed centuries ago.

Two Friday evening concerts will be held in New London and Niantic, respectively. On Friday, 11 June, harpist Cheryl Ann Fulton will give a formal concert at the Lyman Allyn Art Museum in New London. Her concert will include music for medieval harps as well as the Italian seventeenth-century triple harp. On Friday 25 June Chicago Symphony organist David Schrader will make his fifth festival appearance, performing works by Bach, Sweelinck, Correa, and Mozart on southeastern Connecticut's



Darcy Kuronen in storeroom of Boston Museum of Fine Art.

finest organ, the 1,702-pipe Fisk, at St. John's Episcopal Church in Niantic.

Three Saturday evening events will feature two chamber music concerts and a program of great American popular songs. On Saturday evening 12 June at Noank Baptist Church, string quartets by Haydn and Mozart will bracket a quintet for guitar and string quartet by Boccherini. Performers will be Judson Griffin and Leah Nelson, violins, Christoph Huebner, viola, Arthur Fiacco, cello, and Richard Savino, classical guitar. On Saturday evening 26 June festival veterans Carol Lieberman, violin, and Mark Kroll, harpsichord, will be joined by flutists John Solum and Richard Wyton and cellist Arthur Fiacco in a Bach family evening. Instrumental works will be by Johann Sebastian Bach and three of his talented sons: Carl Philipp Emanuel Bach, Wilhelm Friedemann Bach and Johann Christian Bach. The third Saturday evening festival event, "The Great American Song Tradition 1935-1960," will take place on 19 June at the Eugene O'Neill Theater in Waterford. Soprano Rachel Rosales and baritone Michael Lofton will sing favorite songs by Jerome Kern, Irving Berlin, Richard Rodgers, Cole Porter, George Gershwin, Harold Arlen, Frank Loesser, Leonard Bernstein, and Duke Ellington. The pianist will be Jeffrey Middleton.

Three Sunday evening concerts of the 1999 festival will take place at 6:00 p.m. in the acoustically-praised Harkness Chapel of Connecticut College in New London. On Sunday 13 June 13, the six

works comprising Telemann's *Tafelmusik*, Part Three, will be performed in its entirety by John Abberger and Sarah Davol, oboes; R. J. Kelley and Alexandra Cook, natural horns; John Solum and Richard Wyton, flutes; Judson Griffin, violin; Arthur Fiacco, cello; and John Metz, harpsichord. On Sunday 20 June the festival orchestra will perform Mozart's *Sinfonia Concertante* for violin and viola (Judson Griffin and Christoph Huebner, soloists), a Michael Haydn Flute Concerto (John Solum, soloist), and Joseph Haydn's *Symphony No. 44*. The concluding event of the festival will take place on Sunday 27 June, featuring a concert performance of Mozart's last opera *La Clemenza di Tito*. The cast will include Brenda Harris (Metropolitan Opera), Lisa Saffer, Frederick Urrey, Robin Frye, Robert Crowe and James Martin. The chorus and orchestra will be conducted by John Metz from the fortepiano.

Tickets to all festival events (except 11 June) are \$15 general admission, \$20 reserved. The concert of 11 June the Lyman Allyn Art Museum is \$20, all seats reserved. For further ticket and program information, call 860-444-2419 or write Connecticut Early Music Festival, P.O. Box 329, New London, CT 06320, U.S.A. Information may also be found on the festival website <www.cemf.org>.

Midwestern Historical Keyboard Society 13-15 May 1999

The Midwestern Historical Keyboard Society is pleased to announce its 1999 annual meeting/conference, to be held on the campus of the University of Dayton, Dayton, Ohio (USA), 13-15 May 1999. This annual event, held in different American cities each year, has become a significant forum on the history of keyboard instruments and their literature.

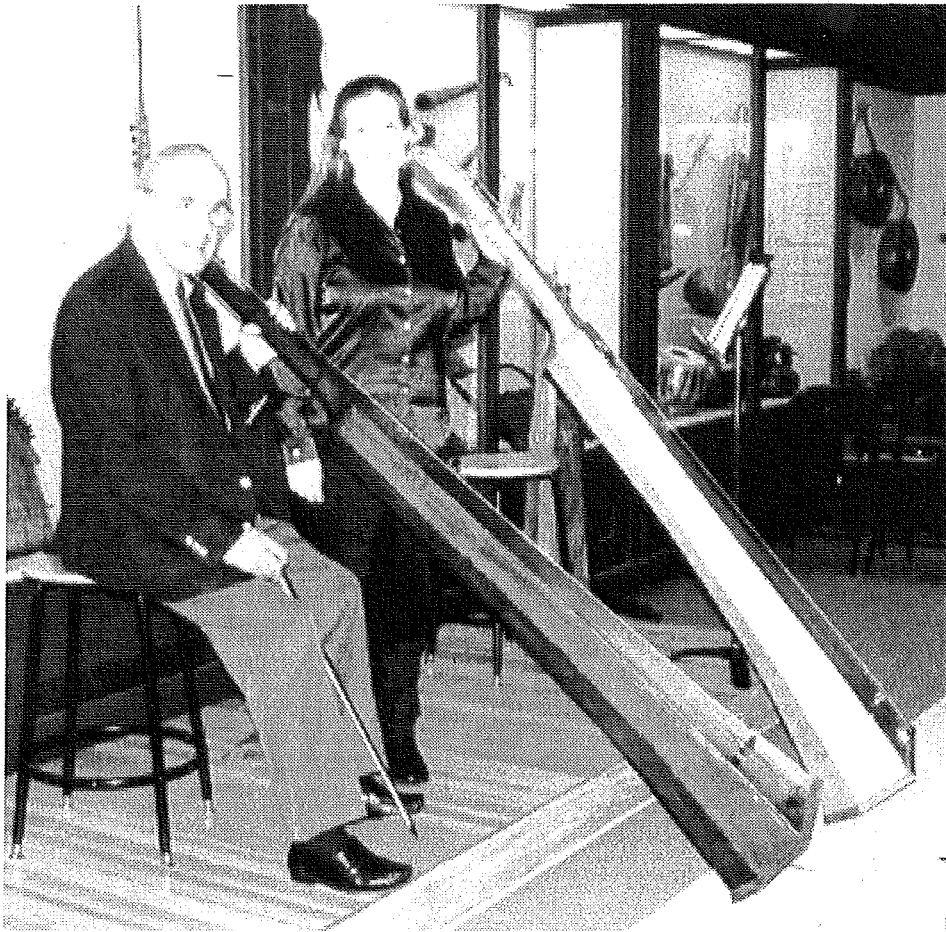
The 1999 meeting, the Society's fourteenth, is titled "The Well-Tempered Clavier Revisited." For these three days, the music of Johann Sebastian Bach—particularly this epochal masterpiece of music and theory—will be analyzed, discussed, and performed. Events planned include concert

performances by baroque flutist Mary Oleskiewicz and harpsichordist David Schulenberg, and a performance of the entire *Well-Tempered Clavier*, with each prelude and fugue to be performed by a different MHKS member, and using a variety of instruments. In lieu of the usual paper sessions, this conference will provide a forum for an extensive, multi-session discussion of the WTC, open to all participants, and featuring noted Bach specialists as special guests. These discussions will explore the many facets of this complex and ageless masterpiece of western musical thought—and its milieu—from a variety of perspectives, addressing topics such as instrumentation, tuning, and performance practice. Also featured will be the Society's annual exhibit of early keyboard instruments, built by some of North America's finest instrument builders. The conference will close with a concert performance by the Dayton Bach Society, with international guests, all under Artistic Director Richard Benedum, and featuring yet more of Bach's wonderful music: a delightful selection of his cantatas and concertos. Following the concert conference participants will attend a gala artist reception at Dayton's Kettering Mansion.

For additional information about "The Well-Tempered Clavier Revisited," the Midwestern Historical Keyboard Society's 1999 annual meeting/conference, to obtain registration materials, or to inquire about Society membership (many preludes and fugues remain available to prospective conference performers!) please contact Marcellene Hawk and Walter Mayhall, MHKS Dayton 1999, 251 Redondo Rd., Youngstown, OH 44504 (USA).

April Symposium Will Consider the Organ's Future

What is the future of the organ, its music, and its players in the new millennium? Forecasts are rarely accurate, of course, but the arrival of the year 2000 affords an opportunity to examine our past, judge the present, and plan for the future. "The Organ in the New Millennium," a symposium and festival of recitals to take place 8-12 April 8-12 1999 at Pacific Lutheran University (PLU), will



Cecil Adkins and his daughter Madeline perform on two trumpets marine at the Boston Museum of Fine Arts.

do just that. In panel discussions, papers, recitals, master classes, and excursions to area organs, participants will be able to celebrate the remarkable achievements of some of our greatest American organ builders. Recitals will be offered by distinguished recitalists from America, Europe, and Japan, who will perform on organs by Fritts, Brombaugh, Pasi, and Flentrop. The event features PLU's new three-manual, fifty-four stop organ by Paul Fritts and is presented by the 1, Vestf, -eld Center and PLU with support from Loft Recordings and *The Organ Loft* radio program.

"The Organ in the New Millennium" will consider a number of questions. Are we satisfied with organ building at the end of the twentieth century? Do our organs meet the needs of teaching institutions, churches, concert halls, and of our great performers and composers? What research is yet to be accomplished? How should organ building and restoration be documented? What will be required of church and concert organists? Can improvisation once again become a

skill practiced by all organists? Where would we wish to see improvements or changes? In other words what is the task before us as we contemplate the future?

The symposium begins on 8 April, the Thursday following Easter, with master classes, a Choral Evensong, and the opening recital. On Friday and Saturday there are lectures, panel discussions, and two or three concerts daily, including a performance of Poulenc's Concerto in G Minor for Organ, Timpani, and Strings and Duruflé's *Requiem* by the Northwest Sinfonietta and the PLU Choral Union, Richard Nance, director, Peter Sykes, organist. On Sunday, there are recitals on organs by Pasi and Flentrop (St. Mark's Cathedral), a banquet, and final concert on the new organ. On Monday participants are welcome to play organs in the Tacoma/Seattle area.

The performers, panelists, and lecturers are: Robert Bates, John Boody, John Brombaugh, Mark Brombaugh, J. Melvin Butler, The Rev. Ralph Carskadden, Craig Cramer, David Dahl, Hans Davidsson, Steven Dieck, Lynn Edwards,

Quentin Faulkner, Susan Ferré, Bruce Fowkes, Paul Fritts, Roberta Gary, Rodney Gehrke, James Holloway, Margaret Irwin-Brandon, Christopher Kent, Hatsumi Miura, Barbara Owen, Martin Pasi, William Porter, Christa Rakich, Manuel Rosales, Martin Rost, Pamela Ruiten-Feenstra, Roger Sherman, Peter Sykes, Carole Terry, and James Wallman, in addition to the Northwest Sinfonietta, the PLU Choral Union, and the PLU Choir of the West.

Complete symposium and registration information can be found on the Westfield Center's World Wide Web page, at <www.westfield.org>. To request a brochure, or to register by phone or mail, contact the Westfield Center at One Cottage Street, Easthampton, @ 01027; telephone 413-527-7664; e-mail <info@westfield.org>.

Primrose International Viola Archive

The singular legacy that William Primrose left as a musician, recording artist, and articulate exponent of his instrument has prompted Brigham Young University to honor his legacy. Thus, in 1974 Primrose, David Dalton, and officials of the Harold B. Lee Library at BYU established a viola music archive that has become a resource center for students, professional and amateur violists, and scholars. The core of the archive is Primrose's own library of annotated scores, manuscripts, recordings, and memorabilia. It also contains a collection of all currently available viola scores, recordings by other violists, books, treatises, and articles pertaining to viola pedagogy and history.

Two documentaries featuring Primrose produced by KBYU-TV are also part of the collection. They are *A Violist's Legacy* and *William Primrose, Violist*, both distributed by Shar, Inc.

The acquisition in 1981 of the International Viola Society's extensive archives formerly housed in the Mozarteum in Salzburg, spurred an increased effort to expand BYU's holdings. Since 1983, PIVA has persuaded music publishers worldwide to contribute viola music and placed standing orders with several international library suppliers to enhance the Primrose Archive. The library was also fortunate enough to

acquire the personal collections of late eminent violists Ernst Wallfisch and Paul Doktor, and those of Jan Albrecht, Walter Lebermann, and Rudolf Tretzsch; François de Beaumont's phonodisc collection; and the library of Franz Zeyringer, the largest private collection yet donated to PIVA. Zeyringer was the founder and longtime president of the International Viola Society.

PIVA is now the largest repository of materials relating to the viola in the world. Moreover, creation of a separate Primrose Room to house and service the varied dimensions of PIVA is underway. Contribution of materials to PIVA are invited and welcome. Inquiries should be made to its curator, David A. Day, 5222 Harold B. Lee Library, Brigham Young University, P.O. Box 26897, Provo, UT 84602 USA; by e-mail < david_day@byu.edu >, or by phone 801-378-6119.

PIVA welcomes students, performers, and scholars from around the world.

Audience Thrilled by the Sound of Two Trumpets Marine

On 3 February duets performed on two trumpets marine were heard for the first time in over two hundred years. The audience attending the Boston Museum of Fine Arts lecture series on musical instruments was regaled by the sounds of this curious instrument as Cecil Adkins and his daughter Madeline performed works by Jean-Baptiste Prin, Johann Melchior Glettle, and Lorenzo de Castro. This unique performance enlivened Prof. Adkins' lecture on the history and development of the trumpet marine. The talk was also illustrated with recordings of his performances with orchestra of works by J.-B. Lully, J.-B. Prin, and Alessandro Scarlatti.

The two instruments used for the performance were the eighteenth-century French trumpet marine formerly in the possession of Canon Galpin and now part of the museum's collection, and a copy of the Galpin instrument constructed in 1963 by Edward Adkins (Dr. Adkins' father) after the drawing printed in Bessaraboff's 1941 catalogue of the Boston collection. Both instruments are shown in the accompanying photograph of the

performers, with the museum's instrument in the foreground. Each of these instruments has about twenty-five sympathetic strings in the interior of the body, producing, as Samuel Pepys wrote in 1667, "a whole concert of chords." The timbre of the trumpet marine resembles that of a muted trumpet, and it plays only harmonics, which are amplified by its peculiar vibrating bridge. Although the trumpet marine dates back to the Middle Ages, this large form of the instrument was popular in the late seventeenth and eighteenth centuries. It found much use in convents and in secular ensembles as a substitute for the trumpet. There are over two hundred trumpets marine surviving in instrument collections and historical museums.

Also discussed and shown during the lecture were two other trumpets marine, but neither was in playing condition. One, an early eighteenth-century German instrument, is part of the Boston Symphony's Casadesus collection. The other, belonging to Dorothea Endicott, is a small, highly-decorated trumpet marine which may be of nineteenth-century provenance. The lecture was sponsored by Mrs. Endicott.

Traverso

TRAVERSO, the newsletter of historical flutes and flute-playing, is celebrating its tenth anniversary by reprinting the entire run of back issues in volumes 1-10, 1989-98.

The book contains forty articles on the baroque flute, its repertoire, and performance practice by expert authors including Jan Boland, Claire Fontijn, Jean-Christophe Frisch, Bruce Haynes, Leta E. Miller, Ardal Powell, Patricia M. Ranum, Jeanne Swack, and Jed Wentz.

It also includes a new bibliography of writings on the history of the flute and its music, covering publications in all languages during the ten years 1989-98, compiled by David Lasocki.

Order the TRAVERSO reprint online at <<http://www.baroqueflute.com/TRAVERSO>>, or write to TRAVERSO, 49 Rt 25, Hudson NY 12534. The book costs \$24.95, plus \$3.00 shipping in the US and \$7.00 elsewhere.

Ardal Powell
Editor, TRAVERSO
e-mail <traverso@baroqueflute.com>

New Oboe Drawings at MFA

The Museum of Fine Arts, Boston, is pleased to announce the availability of four new, full-scale, technical drawings of early oboes from its collection of musical instruments. Based primarily on measurements taken by various examiners over the past twenty-five years (including Friedrich von Huene, Jonathan Bosworth, Mary Kirkpatrick, Bruce Haynes, and Cecil Adkins), the drawings were beautifully rendered for publication by local draftsman Stephen Korbet. The new drawings are of the following instruments: (1) Wolfgang Kenigsperger, Germany (Roding), about 1725-1750, pearwood with three brass keys, (2) Unknown maker, possibly England, first half of 18th century, ivory with three silver-plated keys, (3) William Milhouse, England (London), about 1789-1815, boxwood with two original silver keys and added low C-sharp key, and (4) Andrea Fornari, Italy (Venice), 1815, ebony with ivory mounts and two ivory keys. During the coming year the Museum also hopes to complete drawings of oboes in its collection by Bizey, Astor, and Kusder.

Each drawing is available for \$30. Address all orders to the Collection of Musical Instruments, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA, 02115. Payment should be made to Museum of Fine Arts, Boston, and should be in U.S. dollars. We cannot accept credit card orders. For any number of drawings please include additional money for postage and packing in the following amounts: For domestic surface mail (about 1 week) include \$5. For domestic airmail (about 2-3 days) include \$10. For international surface mail (about 6-8 weeks) include \$10. For international airmail (2-3 weeks), include \$20.

Music in Art

Music in Art is a new international journal for music iconography, the successor to the *RidIM Newsletter*. The editor is Zdravko Blazekovic, RCM/CUNY. The Board of Advisory Editors are Antonio Baldassarre (Zurich), Ann Buckley (Cambridge), Florence

Getreau (Paris), Ulrike Groos (Luxembourg), and Maria Francesca P. Saffiotti (New York).

Music in Art provides comprehensive coverage of research in music iconography. It fosters communication between art historians, musicologists, and ethnomusicologists engaged in the study of pictorial representations of musical instruments, performance practice, theater, and dance, and addresses issues relevant to music of both Western and non-European cultures. In addition to scholarly articles on performance practice, technical aspects of musical instruments, and theatrical performances, it contains methodological articles, reports from the national RIDIM centers on work within their countries, bibliographies, book reviews, and information about conferences, exhibitions, and new publications. The journal is of interest to music, art, dance, and theater scholars.

The first issue of *Music in Art* will be published in early 1999, on the theme of "Transmission and Transformation of Symbolic Images" (guest editor, Ann Buckley). It will include the following articles: Ann Buckley, "The Role of Visual Media in Musicological Research"; Martin van Schaik, "Ancient Marble Harp Figurines: The Search for a Stratified Context"; Gerry Farrell, "Images in Early Indian Gramophone Catalogues: Tradition and Transformation"; Zdravko Blazekovic, "Understanding and Misunderstanding of Terminology and Iconography of Instruments in Fendulus's *Abridgement of Introductorum maius in astronomiam*"; Maria Francesca P. Saffiotti, "Reintegrating Dispersed Fragments into a Choirbook from the Sistine Chapel: Cappella Sistina Ms 11 Illuminated by Vincent Raymond De Lodeve"; Antonio Baldassarre, "Music, Painting, and Domestic Life: Hortense de Beauharnais in Arenenberg"; Florence Getreau, "Street Musicians of Paris: Evolution of an Image"; and Walter Salmen, "The Muse Tërpsichore in Pictures and Texts from the 14th to the 18th Century." Reviews will also be included.

Other thematic issues are planned, including one on the history of bowed instruments in West European art music (guest editor, Antonio Baldassarre); and

another on Japanese sources of music iconography. Proposals for individual contributions and thematic issues are welcomed.

The journal is published twice a year. Annual subscription rate for institutions is 30 US Dollars, and 20 USD for individuals. (Subscriptions must be paid before dispatch.) Back issues are also available.

Music in Art may be ordered from The Research Center for Music Iconography, City University of New York, 33 West 42d St, New York, NY 10036 USA. Phone 212- 642-2709; fax 212-642-1973; and e-mail <zblazeko@email.gc.cuny.edu>.

—Anne Buckley
University of Cambridge
e-mail <aab3@cam.ac.uk>

Book Review

Ralph Lee Smith. *Appalachian Dulcimer Traditions*. Lanham, Md. and London: Scarecrow Press, 1997. 167 pp., illustrated. \$34.50. ISBN 0-8108-3378-6.

The Appalachian dulcimer in its many forms may be considered one of the most significant American contributions to the folk arts of the world. Developed and preserved by people of the southern Appalachian mountains with little or no formal music education, these handmade and sometimes homemade instruments have been fashioned from local woods, discarded sheets of tin, and even other available stringed instruments. These various dulcimers are unique in both their design and methods of performance. The fretboard is always mounted on the top of the main body (sound box) of the instrument and usually has three or four strings. The player holds the instrument in his or her lap and uses a thumb, finger, small strip of wood, or quill to depress one melody string while the others remain open to sound as continuous drones as the dulcimer is strummed.

Despite a long tradition of mountain dulcimers which has spanned more than 150 years, not much information was published about these instruments until 1983, when the University of Missouri Press issued *A Catalogue of Pre-Revival Appalachian Dulcimers* by L. Allen Smith. [This reviewer's own nineteenth-

century rectangular "music box" is included in that book.] Then, in 1986, Ralph Lee Smith issued *The Story of the Dulcimer*, which was a carefully-researched extension of the previous book.

Now, with his valuable 1997 publication, *Appalachian Dulcimer Traditions*, Ralph Lee Smith has set forth six well-illustrated chapters concerned with dulcimer traditions in the Allegheny, Blue Ridge and Great Smoky Mountains of Southern Appalachia. Some of the material in these chapters first appeared in the quarterly journal, *Dulcimer Players News* and the *Swathmore College Bulletin*.

Two items of special interest to organologists are the illustrated report of the discovery of a few dulcimers which have been fashioned from a Pennsylvania German *sheitholt* mounted atop a sound box and also the report of the recent discovery of a fretted dulcimer with pedals. This instrument was invented by Charles C. Siegrist of New York and his patent (#I,988,220) was granted 15 January 1935. The book also includes an extensive list of dulcimer recordings available from the Archive of Folk Culture at the Library of Congress plus information for ordering instruments from three traditional makers.

—Peggy F. Baird
Huntsville, Alabama

Trombonist Attempts Cannon Shot

Paolo Esperanza, bass-trombonist with the Simphonica Mayor de Uruguay, in a misplaced moment of inspiration decided to make his own contribution to the cannon shots fired as part of the orchestra's performance of Tchaikovsky's 1812 Overture at an outdoor children's concert. In complete seriousness he placed a large, ignited firecracker, which was equivalent in strength to a quarter-stick of dynamite, into his aluminum straight mute and then stuck the mute into the bell of his quite new Yamaha in-line double-valve bass trombone.

Later, from his hospital bed, he explained to a reporter through bandages on his mouth, "I thought that the bell of

my trombone would shield me from the explosion and instead, would focus the energy of the blast outward and away from me, propelling the mute high above the orchestra, like a rocket."

However, Paolo was not up on his propulsion physics nor qualified to use high-powered artillery, and in his haste to get the horn up before the firecracker went off, he failed to raise the bell of the horn high enough so as to give the mute enough arc to clear the orchestra.

What actually happened should serve as a lesson to us all during those delirious moments of divine inspiration. First, because he failed to elevate sufficiently the bell of his horn, the blast propelled the mute between rows of players in the woodwind and viola sections of the orchestra, missing the players and straight into the stomach of the conductor, driving him off the podium and directly into the front row of the audience.

Fortunately, audience members were sitting in folding chairs and thus they were protected from serious injury, for the chairs collapsed under them, passing the energy of the impact of the flying conductor backwards into the row of people sitting behind them, who in turn were driven back into the people in the row behind and so on, like a row of dominos. The sound of collapsing wooden chairs and grunts of people falling on their behinds increased logarithmically, adding to the overall sound of brass cannons and brass playing as constitutes the closing measure of the Overture.

Meanwhile, all of this unplanned choreography notwithstanding, back on stage Paolo's Waterloo was still unfolding. According to Paolo, "Just as I heard the sound of the blast, time seemed to stand still. Everything moved in slow motion. Just before I felt searing pain to my mouth, I could swear I heard a voice with an Austrian accent say 'Fur effry akshon zer iz un eckvul un opposeet reakshon!'" Well, this should come as no surprise, for Paolo had set himself up for a textbook demonstration of this fundamental law of physics. Having failed to plug the lead (as in "lead") pipe of his trombone, he allowed the energy of the blast to send a superheated jet of gas backwards through the mouth pipe of the trombone which exited the mouthpiece,



Trute Square Piano, London, 1781, in the Historical Musical Instrument Collection of the Vassar College Department of Music housed in the George Sherman Dickinson Music Library.

burning his lips and face.

The pyrotechnic ballet wasn't over yet. The force of the blast was so great it split the bell of the shiny Yamaha right down the middle, turning it inside out while at the same time propelling Paolo backwards off the riser. And for the grand finale, as Paolo fell backwards he lost his grip on the slide of the trombone, allowing the pressure of the hot gasses coursing through the horn to propel the trombone's slide like a double golden spear into the head of the third clarinetist, knocking him unconscious.

The moral of the story? Beware the next time you hear someone in the trombone section yell out, "Hey, everyone, watch this!"

An anonymous submission from an unidentified Internet source August 1998, Montevideo, Uruguay

Drawings of Mouthpieces for Brass Instruments Available

Edinburgh University Collection of Historic Musical Instruments has just published a Portfolio of Drawings of Mouthpieces for Brass Instruments. The drawings have been drafted by Raymond Parks and the accompanying pictures are from photographs by Antonia Reeve.

Mouthpieces are every bit as important to brass players as the rest of their

instrument, yet we believe this is the first time that a systematic series of technical drawings of mouthpieces has been published.

The 44 mouthpieces have been selected from the Collection's holdings by the following criteria: (1) importance as good examples of historic mouthpieces for copying or for study, (2) reliability of provenance or association with particular instruments, and (3) condition. The drawings are provided on acetate sheets for ease of comparison by overlaying. They are also provided on diskette as CompuServe GIF files for further use. The drawings show only the interior of the mouthpieces. Information about the exteriors is provided by the accompanying pictures. Full details with thumbprint pictures are at <www.music.ed.ac.uk/euchmi/uwrahtm.html>.

—Arnold Myers
Director and Curator
Edinburgh University Collection of
Historic Musical Instruments
e-mail <A.Myers@ed.ac.uk>

Fiske Museum of Musical Instruments

The Kenneth G. Fiske Museum of Musical Instruments at The Claremont Colleges is operating in its normal fashion and is open by appointment through the curator, Dr. Albert R. Rice at

323-625-7649 or
<arrice@rocketmail.com>. He
appreciates the support received from
Society members during the past year.

Galpin Society to Honor Albert R. Rice

The Galpin Society has announced that AMIS member Albert R. Rice will be the first recipient of the Anthony Baines Memorial Prize. He will receive the award at the Galpin Society's Annual General Meeting at the University of Edinburgh 9-11 July 1999 and give a presentation entitled "Clarinet Transposition during the Eighteenth and Nineteenth Centuries."

Address for Dues Payments

All AMIS dues payments are to be sent to the following address:

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

Membership renewal notices are produced by Academic Services, and are mailed to members on an annual basis. In the meantime, if you have not paid your dues for 1998, please send them in as soon as possible. Be sure to include your name and address with your payment. Checks in U.S. dollars drawn on a U.S. bank are to be made payable to "AMIS, Inc." Dues can also be paid by MASTERCARD or VISA (a method especially convenient for members residing outside the U.S.) by supplying your card number and expiration date, along with your signature authorizing payment. Please also indicate your category of membership, according to the following list. Remember that all individual (as opposed to institutional) members enjoy voting privileges, and all except Spouse members receive the Society's publications (three issues of the *Newsletter* and one volume of the *Journal* annually, as well as the *Membership Directory*, when produced). Student members are required to show proof of their status every year.

Membership Categories

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

Academic Services can also be reached by telephone: 781-828-8450; fax: 781-828-8915; or e-mail: <acadsvic@aol.com>. All questions concerning membership or interruption in delivery of publications should be directed to Academic Services.

Are You Moving?

Are you moving? If so, please be certain that you notify the Society of your new address as soon as possible. Please contact AMIS Membership Office, Academic Services, P.O. Box 529, Canton, MA 02021-0529; phone 781-828-8450; fax 781-828-8915; e-mail <acadsvic@aol.com>.

Classified Column

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A NOTE FROM THE EDITOR

The *Journal of the American Musical Instrument Society* publishes scholarly articles about the history, design, and use of instruments of instruments in all cultures and from all periods. The *Newsletter of the American Musical Instrument Society*, on the other hand, is designed specially to be a vehicle for communication among all AMIS members, with or without scholarly pretensions.

All AMIS members are invited to submit materials to *NAMIS*, including information about their personal activities dealing with musical instruments. Black and white photos of particularly interesting musical instruments are also invited.

NAMIS is published in February, June, and October, with submission deadlines of 1 January, 1 May, and 1 September, respectively. This is your Newsletter. Please help me serve you better by submitting appropriate materials promptly.

NAMIS is printed from computer generated files on a Docutech machine. The School of Music, Brigham Young University, provides generous secretarial support. Angela Carlisle assists in the design, layout, and printing of *NAMIS*.

—Harrison Powley