

# Newsletter

of the American Musical Instrument Society

Volume 27, No. 2

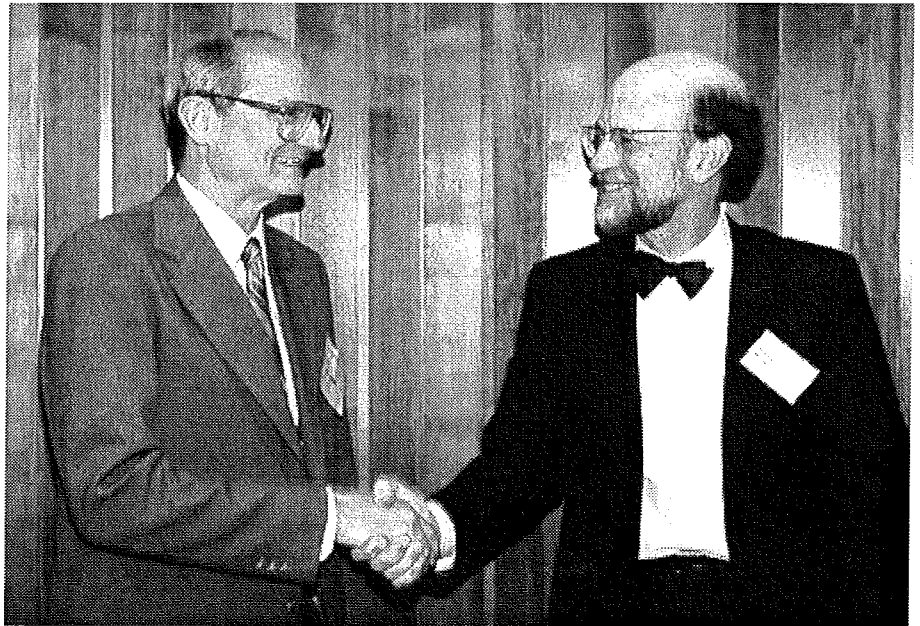
June 1998

## Robert E. Eliason Receives the Society's Curt Sachs Award for 1998

At our festive banquet on Saturday evening, 23 May 1998, during the Society's recent annual meeting, Robert E. Eliason was presented with the Curt Sachs Award for 1998. We quote, below, the award citation printed on the fine letterpress certificate produced by Roland Hoover. This is followed by the text of the short acceptance speech given by Dr. Eliason on that occasion.

**The Board of Governors of the  
American Musical Instrument  
Society  
records its pleasure in designating  
Robert E. Eliason  
the recipient of the 1998  
CURT SACHS AWARD  
in recognition of his distinguished  
contributions to the study of  
nineteenth-century American  
makers of brass and woodwind  
instruments, realized in his  
scholarly writings and his  
achievements as curator of musical  
instruments at the Henry Ford  
Museum and Greenfield Village,  
and in acknowledgment of his  
dedicated service to the Society.  
Claremont, California, May 23,  
1998**

It is indeed an honor to accept the Curt Sachs Award. I wish to thank the Awards Committee for considering me, and the Board of Directors for supporting their decision. I hope history doesn't always repeat itself. The last award for research I received was from the F. E. Olds Band Instrument Co. in 1969. Within the next decade they were out of business. I have just a few things to say in hopes of encouraging research and writing in



Robert E. Eliason receives congratulations for the 1998 Curt Sachs Award from President William E. Hettrick

Photo by Kermit and Francis Welch

all areas of our field.

As you know, the basis of a lot of my work was the Collection of American brasses and woodwinds at the Henry Ford Museum. When I first went there I discovered in storage about 175 American brasses and woodwinds known as the D. S. Pillsbury Collection. These instruments were collected during the last quarter of the nineteenth century by Daniel S. Pillsbury (1837–1902), a New York stationer, printer, and wholesale paper dealer.

In 1902 this collection had been displayed to considerable acclaim at the Chickering Piano Company's Exhibition in Boston. For this exhibit the instruments were mounted on semi-circular wooden boards covered with red fabric. In 1928 Henry Ford purchased the collection and brought it to the Henry Ford Museum where it remained in storage until 1971, still mounted on the same boards.

Much of my research on American brass and woodwind makers was motivated by the desire to know more about the makers of these instruments.

Study of them resulted in the articles on Graves & Co., E. G. Wright, Thomas D. Paine, Isaac Fiske, J. Lathrop Allen; and basic information on many others.

In the course of my work at the museum, I discovered that Curt Sachs, for whom this award is named, had been in Dearborn and had examined the musical instrument collection in detail. The following quotes are from a report I found dated 30 November 1953 by G. W. Van den Bosch of the museum staff. "On Friday, November 27, 1953, Professor Curt Sachs made a survey of our Musical Instruments in which he was assisted by Mr. Bill Distin and Blanche Salisbury."

After carefully taking down Prof. Sachs' comments about all of the instruments in the collection (some twenty pages), Van den Bosch recorded the Professor's conclusion about the Pillsbury collection. "Mr. Sachs felt that total value of the [Pillsbury] collection would be about \$800. Many examples of almost worthless types, probably worth less than 50 cents. Many on boards could be thrown out."

It is instructive I think for anyone who feels that all the interesting musical instrument research has already been done to ponder that I should be accepting the Curt Sachs award in 1998 for research on the very instruments that in 1953 Curt Sachs himself would have thrown away!

—Robert E. Eliason

## Sam Quigley Receives the Frances Densmore Prize for 1998

Mr. Quigley could not attend the banquet on Saturday evening, 23 May 1998, during the Society's recent annual meeting. President William E. Hettrick read the award citation and the text of a brief fax sent by Mr. Quigley that follows.

**The Board of Governors of the American Musical Instrument Society records its pleasure in designating Sam Quigley the recipient of the 1998 FRANCES DENSMORE PRIZE for his article "The Raffles Gamelan at Clayton House," *Journal of the American Musical Instrument Society* 22 (1996): 5-41, the article in English published in 1995 or 1996 that best furthers the Society's purpose of promoting study in the history, design, and use of musical instruments in all cultures and from all periods.**

**Claremont, California, May 23, 1998**

I'd like to express my deep gratitude for the 1998 Frances Densmore Award. It is truly thrilling to me that the AMIS Publications Prize Committee determined that my little article, "The Raffles Gamelan at Clayton House" is worthy of this high honor. Thank you! I really appreciate it!

It had been a twenty-year aspiration to investigate this ensemble which was nearly legendary in the tiny circle of gamelan players I belonged to back in the 1970s. It was deeply satisfying to be able to follow through

with this goal and I am very grateful for the grant which made it possible from the Museum of Fine Arts' Mellon/Lamb Fund for Curatorial Travel and Research. The research was as enjoyable as it was intellectually stimulating thanks to the very warm welcome extended to me by the owners of the gamelan, Sir Ralph and Lady Verney, their family's archivist, Mrs. Ranson, and the National Trust Keepers of Claydon House, Mr. & Mrs. Michael Sandford. Tony Bingham was very helpful both by providing some preliminary photography and warm hospitality—as only he can. I'd also like to thank the Journal's editor, Martha Novak Clinkscale for her sensitive and helpful final editing of the article.

And now, I hope you don't mind if I wave the MFA's flag just a bit. As delighted as I am for this acknowledgment of my own work, I also take great pride in that, along with John Koster's Bessaraboff award last year, and Darcy Kuronen's Densmore award in 1994, the scholarly achievement of the MFA team I had the pleasure of with has been recognized by this Society in three of the last five years. Since I am no longer directly involved in curating the MFA's collection of musical instruments, this year's award and the recognition of all of our hard work is a terrific punctuation mark to this most recent chapter of my career.

I regret that I am not here tonight to thank you in person. Please know that you have been in my thoughts throughout the week and I shall miss not being a participant in the rest of the evening's activities. Thanks again, and I'll look forward to seeing you in Poughkeepsie.

## A Message from the President

One of the most gratifying aspects of the office I have had the privilege of holding for the past three years is the opportunity it gives me, in this column, to acknowledge the dedicated service of a legion of AMIS members, many of whom work in the background.

Let me start with words of praise for

## 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. All other correspondence regarding membership information and back issues of the Newsletter should be directed to Albert R. Rice, Membership Registrar, 495 St. Augustine Ave., Claremont, CA 91711; phone (909) 625-7649, fax (909) 621-8398, e-mail <arrice@rocketmail.com>.

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### BOARD OF GOVERNORS

William E. Hettrick	President (1997-99)
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John J. McCardle (1996-99)  
Marlowe A. Sigal (1998-2001)  
Carolyn W. Simmons (1998-2001)  
Kathryn Widder (1997-2000)

those who produced our very successful annual meeting in Claremont, still fresh in our minds. Albert Rice and Harrison Powley organized the local arrangements and program for this memorable event, helped by Cecil Adkins, Joe and Dominique Moir, Eleanor Montague, Robert Portillo, and Kermit and Frances Welch. The excellent program of tours, papers, presentations, and performances was brought to a festive conclusion with our annual banquet, which offered a variety of (extra prandial) experiences. During cocktails, Kermit Welch delighted us with a program of old standards played

on an impressive array of woodwinds from his collection. After dinner, the Frances Densmore Prize and the Curt Sachs Award were presented, respectively, to Sam Quigley and Robert E. Eliason. Then came the much-anticipated auction presided over by Laurence Libin, whose salesmanship reached new levels of persuasion.

For the Society, I also want to express our sincere thanks to all who further the AMIS cause by serving on the Board of Governors, in elected and appointed offices, and on committees. Their names appear elsewhere in these pages.

As we set our sights to the future, remember that our next annual meeting will be held on the campus of Vassar College on 17-20 June 1999. Plans are also under way for our meeting in May 2000, which will take place in the Chicago area (exact dates and place to be determined). I am also pleased to announce that AMIS will join thirteen other North American musical organizations in a special cooperative meeting in Toronto on 1-5 November 2000, on the eve of the new millennium. I look forward to seeing you at these future events.

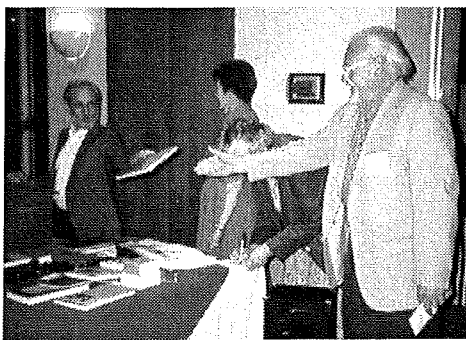
—William E. Hettrick

### Minutes of the Society's Annual Meeting (Business Session) 23 May 1998

The Annual Meeting of the American Musical Instrument Society was called to order at 4:07 p.m., Saturday 23 May 1998 by President William E. Hettrick in Lyman Hall of the Thatcher Music Building, Pomona College, Claremont, California. Approximately 30 members were present.

The minutes of the 17 May 1997 Annual Meeting were approved as published in the June 1997 *Newsletter*.

Treasurer Robert E. Eliason reported that 1997 was a good year financially for the Society due to increased contributions for the celebration of the 25th anniversary. Expenses increased because of adding more pages to the 1997 *Journal*.



Auctioneer Laurence Libin presents high bidder Jerry Horn with "priceless" organological text. Jeannine Abel counts the money.

Photo by John McCardle

Laurence Libin moved the treasurer's report be accepted. Cynthia Hoover seconded the motion and it passed.

President Hettrick read the Election Proxy Holders' report provided by Carolyn Bryant and John McCardle. Secretary Jeannine Abel and Treasurer Robert E. Eliason were reelected to one-year terms in the 1998 election. Cynthia Hoover and Marlowe Sigal were elected to second three-year terms as members of the Board of Governors; Carolyn Simons was elected to a first three-year term. President Hettrick thanked Peggy F. Baird, who retires from the board after her second three-year term.

The President offered special thanks to the Program and Local Arrangements Committees for this Annual Meeting, Cecil Adkins, Harrison Powley, and Albert Rice.

The President expressed thanks to committee chairs Sam Quigley (Curt Sachs Award), Martha Maas (Publications Prizes), Bruce Carlson (Nominating), and Susan E. Thompson (William E. Gribbon Memorial Award for Student Travel).

Dr. Hettrick told the members two special offices had been created for the Society. Richard Abel is the Special Officer to Locate and Secure Official AMIS Documents and Sam Quigley is the Webmaster. He thanked Tony Bingham for funding our entrance on the Internet.

The 1999 Annual Meeting will be held at Vassar College, Poughkeepsie, New York, 17-20 June.

Secretary Jeannine Abel asked the membership for volunteers to answer requests from nonmembers for information about the musical

instruments they have in their possession. She will coordinate the activities of the group.

Jeannine Lambrechts-Douillez spoke to the meeting, expressing her gratitude for the response from members to the request, mentioned in the June 1997 *Newsletter*, that they encourage the Board of Burgomasters and Aldermen of the City of Antwerp, Belgium, to retain the Vleeshuis Museum for research and musical performance. The situation at this time is that the collection will not be removed and dispersed for "at least" five years. However, she says that it is not certain what the result will be. Cynthia Hoover outlined the plans for Piano 300. The Smithsonian Institution and other organizations plan to celebrate the 300th anniversary of the birth of the piano. Projects now contemplated include performances, broadcasts, publications and recordings, and public and educational programs. She encourages a focus on the piano for our meetings in the year 2000 and hopes the editor of the *Journal* will solicit articles about the piano for the 1999 issue. Darcy Kuronen will be the Society liaison with the Piano 300 Committee. She announced the Smithsonian Institution hopes to be able to offer another internship, as well.

The meeting adjourned at 4:35 p.m. Respectfully submitted,

-Jeannine E. Abel, Secretary



Richard Abel

Photo by Kermit and Francis Welch



Harrison and Ellen (far right) Powley answer question of Gribbon Award recipients Brenda Neece and Shanon Zusman.

Photo by John McCardle

## Two Students Receive Gribbon Award for 1998

The Society's William E. Gribbon Memorial Award for Student travel was established in 1989 to encourage and enable students with appropriate academic and career interests to attend the Society's annual meeting. This year, the Award Committee, chaired by Susan E. Thompson, selected Brenda Neece and Shanon Zusman, who were present at our recent meeting in Claremont, California. We wish them well and hope they found the experience rewarding.

**Brenda Neece** is a doctoral student at Oxford University, her thesis topic, supervised by H el ene La Rue, is "The Rise of the Modern Violoncello in Britain: A Technical and Social History." Ms. Neece earned her B.A. in Interdisciplinary Studies: Music History, Art History, Archaeology, at the University of North Carolina at Chapel Hill; and her M.M. in Cello Performance at Auburn University.

**Shanon Zusman** is a master's student in Bass Performance at Yale University. He has two B.A. degrees from Loyola Marymount University, Los Angeles, one in Music, musicology emphasis; the other in European Studies, German emphasis. He has been awarded a Fulbright fellowship to study in Vienna beginning September 1998.

## Request for AMIS Members to Assist in Answering Organological Questions

At the recent business meeting of the Society, Jeannine Abel, secretary, made a plea for AMIS members to volunteer to answer questions about instruments (see Minutes of Business Meeting, this issue). Please contact her directly, indicating your area(s) of expertise: RD #3, Box 205B, Franklin, PA 16323; fax +814-374-4563.

While we publish in our membership directory area(s) of interest, the Society will not channel inquiries unless you have expressed a willingness to receive them. As Newsletter Editor I also receive requests, usually from those who are not members of the Society, for information about various instruments. The number of these will no doubt increase as the use of the Internet becomes more widespread. The following is typical. If you have some answers these questions, please contact Harrison Powley, Newsletter Editor, E-563 HFAC, School of Music, Brigham Young University, Provo, UT 84602; e-

mail <harrison\_powley@byu.edu>.

We quote in part from a recently received letter (two of the enclosed pictures are also reproduced): Request for information concerning Chickering upright piano, registry no. 68950. This "extraordinary," remarkably preserved, scrupulously designed masterpiece consists primarily of meticulously applied paint both to most surfaces and to many inlaid panels. In addition to the artistic woodwork and carvings, the full-size rear panel is truly remarkable.

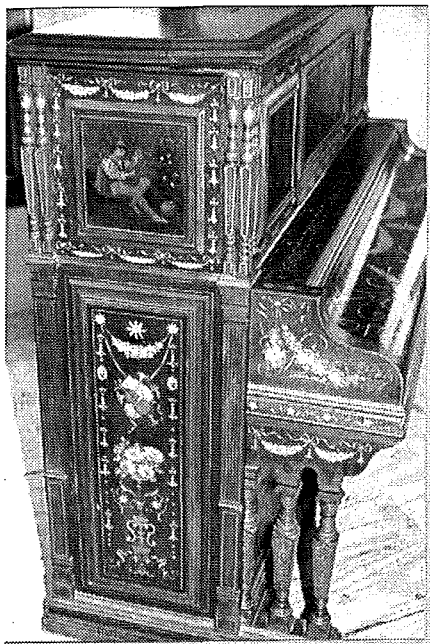
1. For what event, person, or organization was the artist(s) commissioned to create this work?
2. Can the artist(s) be identified?
3. Why was a Chickering casing chosen? Is this a company production?
4. What era, period of history, mythological or biblical period do these figures depict?
5. Registry shows the year of production to be approximately 1880 Chickering and Sons #68950. What is the exact year of production? How many units were produced? Did any other units include this art work?

Often requests ask for appraisals or interested buyers. If the instrument is



Detail of panel on Chickering, no. 68950.

Photo by Alex Chiappinelli



Chickering upright piano, no. 68950.  
Photo by Alex Chiappinelli

for sale, we inform the person that we provide a classified column for that purpose.

### **AMIS to Join PIANO 300 Collaboration**

At the May meeting in Claremont, the Board of Governors voted for the Society to join the Smithsonian Institution and collaborators from other institutions and organizations to celebrate the three-hundredth anniversary of the piano in the year 2000. Called PIANO 300, the large-scale project will consist of an exhibition to open in March 2000 at the Smithsonian's National Museum of American History, performances, PBS television and radio broadcasts, publications and recordings, and public and educational programs. PIANO 300 will explore the changing intersections of culture, technology, society, and commerce in the three hundred years of the piano. The PIANO 300 organizers envision programs starting in the fall of 1999 and continuing through 2001.

Under discussion is a PIANO 300 traveling component organized through the Smithsonian Institution

Traveling Exhibition Service (SITES). Each touring exhibition may be shown in ten to twelve sites over a two-and-a-half year period at museums, local history centers, and libraries. The host communities will be invited to contribute pianos, music, and other objects from their area to complement the traveling panels and interactives. We envision that the host communities (assisted by local members of such organizations as MENC, MTNA, Piano Teachers Guilds, Piano technicians Guild, and AMIS) will collaborate in organizing public programs to accompany the exhibition.

Also, proposed are two conferences related to the piano. The first, to focus on the early years of the piano and organized by Lynn Edwards of the Westfield Center, and AMIS members Bruce Carlson, John Koster, and David Sutherland, is currently planned for fall 1999. The second, in Washington, D.C., at the Library of Congress and the Smithsonian Institution, will focus upon the social and cultural history of the piano in the nineteenth and twentieth centuries.

Darcy Kuronen, Boston Museum of Fine Arts, will chair the AMIS PIANO 300 Working group that will help to identify piano-related papers to be presented at the Spring 2000 AMIS meetings in Illinois and at the November 2000 multi-disciplinary meetings in Toronto. Thomas MacCracken, editor of the AMIS Journal, will welcome (as always) journal articles on the piano. The PIANO 300 National Programs will be greatly enhanced by the expertise, imagination, and energy of AMIS members, especially concerning collections, conservation, historical research, performance, curatorial collaboration, and local coordination.

For information about how you and AMIS might collaborate with PIANO 300, contact Darcy Kuronen, Musical Instrument Collection, Museum of Fine Arts, Boston, MA 02115-5519, phone +617-369-3340; e-mail <kuronen@mfa.org>. For specific information about scheduling a PIANO 300 traveling exhibition in your area, contact Cynthia Adams Hoover, Division

of Cultural History, Smithsonian Institution, Washington, D.C., 20560-0616, phone +202-357-1707; e-mail <hoover@nmah.si.edu>.

### **One of Century's Most Important Studies on Organ Building Now Available in English**

The Westfield Center, of Easthampton, Massachusetts, has published *Hamburg's Role in Northern European Organ Building* by Gustav Fock. In this seminal work, long considered the definitive work on Renaissance and early baroque organ building in North Germany, Fock documents the work of Hendrik Niehoff, the Scherer family, Gottfried Fritzsche, Friedrich Stellwagen, and others—a history essential to understanding the organs later built by Arp Schnitger, the most famous builder of the baroque period.

For 150 years during the sixteenth and seventeenth centuries, the organ builders of the city of Hamburg created the most influential organs of their time. These builders were highly regarded, and their reputations and instruments traveled across Europe and beyond. Three centuries later, this tradition still asserts its importance—not only by encompassing the appropriate instruments for Buxtehude and other North German organ composers, but by having provided the single largest inspiration to organ builders around the world in our half of the twentieth century.

Fock carefully and concisely describes organ building in North Germany up to the time of Arp Schnitger, asserting the important influence of organ builders from the Netherlands on the development in the Hanseatic cities of North Germany. Fock provides information ranging from biographical details and original contracts to analysis of construction techniques and tonal design.

In spite of its significance, Fock's monograph has remained inaccessible

to English-speaking audiences. Now this essay is available in a clear and highly readable translation updated not only by Fock's later writings, but also by recent research in the field. Harald Vogel, himself a student of Fock, has written the Foreword. The translation is by Lynn Edwards and Edward C. Pepe.

Gustav Fock (1893–1973) was born and raised in Neuenfelde, the same town in which Arp Schnitger owned a house and was buried, and this coincidence was to exert a strong influence throughout Fock's life. He studied musicology under Max Seiffert; discovered the Zellerfeld tablature and subsequently prepared the Bärenreiter edition of the Scheidemann organ works that the tablature contained; and researched, throughout his life, organ building in North Germany. He is the author of *Arp Schnitger und seine Schule* (1974).

This 141-page hard-cover book with dust jacket is available for \$49.95 from the Westfield Center, One Cottage Street, Easthampton, MA 01027 USA, ISBN 0-9616755-3-5.

The Westfield Center is a national resource for the advancement of classical keyboard music, serving professionals and the public since 1979. The Center's publications include its quarterly newsletter; *Westfield; A Timeline of the Organ: 2600 Years of History* (1995) by Barbara Owen; *Charles Brenton Fisk, Organ Builder* (1986); and *The*

*Historical Organ in America: A Documentary of Recent Organs Based on European & American Models* (1992).

## Amis to Meet at Vassar College in June 1999

The 1999 annual meeting of the American Musical Instrument Society will be held from Thursday through Sunday, 17-20 June, on the campus of Vassar College, Poughkeepsie, N.Y. Kathryn S. Libin will chair the local arrangements committee.

Located in the heart of the Hudson Valley, seventy-five miles north of New York City, Vassar College is accessible by car, several bus lines, Amtrak and MetroNorth railroads, and air service (both major carriers and commuter lines) to Stewart International Airport in Newburgh, N.Y., about thirty minutes away.

The well-tended campus boasts a number of architectural landmarks, including the imposing Main Building (designed by James Renwick, Jr., and completed in 1865), the Norman-style Chapel (1904), the Gothic-style Thompson Library (1905), and the new Frances Lehman Loeb Art Center, designed by Cesar Pelli and opened in 1993.

The College's permanent art collection, housed in the last-named building and its adjoining sculpture garden, comprises some 12,500 works, with special emphasis on 20<sup>th</sup>-century art, 19<sup>th</sup>-century English drawings, landscape paintings of the Hudson River School, Rembrandt etchings, and Dürer engravings.

The College also had rich resources in its several libraries and, of particular interest to AMIS members, its select treasury of historical musical instruments, located in the picturesque Skinner Hall of Music.

The dates of the 1999 meeting were chosen to conform to Vassar College's schedule and tie in with that year's Boston Early Music Festival, which will run from Monday through Sunday, 7-13 June.



Kathryn and Roger Widder enjoy the pre-banquet reception. Photo by John McCardle

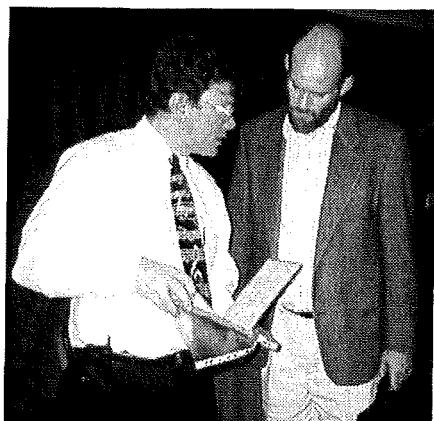
## WWW.AMIS.ORG

AMIS has a vehicle for publicizing information about our Society, a site on the Internet, **AMIS.ORG**. You can pay our web site a visit by "pointing your browser" to <<http://www.amis.org/>>. The site consists of about twenty pages organized into six main areas of information about the Society.

Embedded throughout the site are "hot links" to nearly fifty other web sites that may be of interest to those who share our passion for musical instruments. While a couple of clicks are worth a thousand descriptive words, we thought a brief summary of these areas, **Activities, Publications, Awards, Membership, Organization, and Links**, might whet the appetite of our intrepid readers to make a connection to the Internet and see how we look in cyberspace.

From the **Activities** page, you can read about our annual meetings and get details about upcoming events. You will also be one click away from visiting the on-line versions of the *Directory of Musical Instrument Collections in the United States and Canada* and the *International Directory of Collections of Musical Instruments*, hosted at the CIMCIM web site. This is a must-see destination; all of the hard work put in by members of the Society—especially editors Barbara Lambert, Al Rice, and the scores of other contributors—has been carefully presented by Arnold Myers in an easily searched listing of hundreds of entries.

The **Publications** area describes our written work and includes a listing



Albert Rice and Peter Adams examine a document. Photo by John McCardle



Edward Kottick enjoys a laugh at the auction.  
Photo by Kermit and Francis Welch

of all the articles published in the *Journal*, along with the Guidelines for Authors of future articles. The **Awards** section lists past recipients of the various prizes presented by the Society, summarizes the criteria employed in making these difficult choices, and even outlines the process to apply for The William E. Gribbon Memorial Award for Student Travel. Prospective members can make their intentions known by filling out the on-line application in the **Membership** area, where they can choose to join us by requesting an invoice or by electronically submitting a major credit card number.

As is typical for many sites on the Web, **AMIS.ORG** has a **Links** page that provides many ready-to-use connections to find the web sites developed by other organizations. A sampling of these include links to instrument collections with on-line information, educational institutions with course offerings in organology, sites devoted to one type of instrument (for example, reed organs, or the trombone), research resources (such as the Library of Congress and the Genealogical Home Page), musical instrument dealers, and—my

favorite—Instrument Jokes, where you can find all sorts of mediocre-to-good humor for musical occasions.

An important and essential attribute of our web site, just like all outposts on the electronic frontier, is its inherent malleability: new information can be added anytime, just like a community bulletin board. Although it is a publication of sorts, the current design of the web site is a framework that we can update and expand to meet the needs and desires of our membership. As its author, I guess I would be allowed to say that it is uninspired now. What we need is a constant stream of contributions from you, for example, images showing your favorite collection, pictures from past AMIS gatherings, diagrams and sounds of instruments you may be working with, news of special events of interest, suggestions of additional links, or whatever else you might want to send in. No practical limit to the size and extent of our electronic presence exists on the Internet and the only constraint is the time and imagination we choose to put into it!

To “read more about it,” you’ll need a computer with a modem and an account with one of the many Internet Service Providers such as America Online, CompuServe, or the like. Once you connect to the Internet, start your Netscape Navigator or Internet Explorer, and “open” the following address: <http://www.amis.org/> If you like what you see—or even if you don’t—why don’t you drop me a note by clicking on the “email your comments about this web page” line at the bottom of the first page or send me email at [samquigley@mfa.org](mailto:samquigley@mfa.org). I’d appreciate your reactions and look forward to adding your ideas to our web site.

—Sam Quigley, AMIS Webmaster

### **AMIS Appointments for 1998-99**

The following appointed officers and committee members for the coming year have been announced by AMIS President William E. Hettrick.

#### **Journal**

Thomas G. MacCracken, Editor  
Carolyn Bryant, Review Editor  
Peggy F. Baird, Manager

#### **Newsletter**

Harrison Powley, Editor

#### **Membership**

Albert R. Rice, Registrar

#### **Website**

Sam Quigley, Webmaster

#### **Annual Meeting, Vassar College, Poughkeepsie, N.Y., 17-20 June 1999**

Kathryn L. Shanks Libin, Chair  
Laurence Libin

#### **Annual Meeting, Chicago Area, May 2000**

Robert A. Green, Chair  
Allison A. Alcorn-Oppedahl

#### **Extraordinary Joint Meeting with Other Musical Societies, Toronto, 1-5 November 2000**

William E. Hettrick, Chair

#### **Nominating Committee**

Edward L. Kottick, Chair 1999  
Harry J. Hedlund, Chair 2000  
Tula Giannini, Chair 2001

#### **Curt Sachs Award Committee**

Phillip T. Young, Chair 1999  
Herbert Heyde, Chair 2000  
Darcy Kuronen, Chair 2001

#### **Publications Prizes Committee**

Edmund A. Bowles, Chair 1999-2000  
(Bessaraboff, 1996-97)  
(Densmore, 1997-98)  
Barbara Owen, Chair 2001-2  
(Bessaraboff, 1998-99)  
(Densmore, 1999-2000)  
J. Kenneth Moore, Chair 2003-4  
(Bessaraboff, 2000-2001)  
(Densmore, 2001-2)  
Carolyn Bryant without term

#### **William E. Gribbon Memorial Award for Student Travel Committee**

Susan E. Thompson, Chair 1999

Margaret Downie Banks, Chair 2000-2001

Jerry G. Horne, chair 2002-3

#### **Publications Review Committee**

Laurence Libin, Chair

Cecil Adkins

#### **Archives Committee**

Richard W. Abel, Chair

Cynthia Adams Hoover

Carolyn Bryant

### **News from the Stearns Collection at the University of Michigan**

I am delighted to inform you that, after a break of more than two years, we are now finally able to publish the *Stearns Newsletter* again. From now on, we will publish the newsletter biannually: the spring issue will be sent around the second week of April, and the fall issue, around the second week of October. . . .

The Stearns Collection has been busy. Besides the Virginia Martin Howard Lectures, acquisition of new musical instruments, exhibitions, and tours, we are planning for various

activities in 1998-99 academic year. In 1999 the Stearns Collection will be one hundred years old, and we will celebrate. Frederick Stearns offered his collection of 904 musical instruments to the University of Michigan in the fall of 1898, and the University's Board of Regents formally accepted the collection in January 1899. A hundred years later, the collection has grown to include more than 2200 pieces of intriguing musical instruments from all over the world, a precious resource that the University of Michigan School of Music uses to advance not only organological scholarship but also multi-cultural understanding of music.

To celebrate the first century of the Stearns Collection, and to implement its mission, the Advisory Board of the Stearns Collection decided to give a centennial birthday party, and publish a celebratory volume. Tentatively, the party is now scheduled sometime in late April 1999, and we invite all present and future friends of the Stearns Collection to come and have fun. Entitled *The Stearns Collection of Musical Instruments: The First Century, 1899 to 1998*, the celebratory volume will feature formal and informal histories of the collection, pictures of many of its precious musical instruments, and scholarly discussions of a few of them. Should you be interested to know more about the party and the celebratory volume, please feel free to contact Joseph S.C. Lam, Director, Stearns Collection of Musical Instruments, School of Music, University of Michigan, Ann Arbor, MI, 48109-2085; phone, 734-647-9471; e-mail: <jsclam@umich.edu>.

In the fall of 1998, the Stearns Collection will join the International Computer Music Conference (30 September through 6 October 1998) to mount an exhibition of twentieth-century musical instruments. To be housed in the Vesta Mills Gallery of the Stearns Collection in the School of Music, the exhibition will feature the Green Hornet Theremin, the first commercially sold Moog synthesizer, and various kinds of musical instruments that played

significant roles in the development of distinctive sounds and timbres of twentieth-century music. The exhibition will be open on 30 September 1998 and remain open until further notice. Please come and see the musical instruments. For information about the conference, please contact ICMC98-Conference Management Services, 600 E. Madison, Room G-121, University of Michigan, Ann Arbor, MI 48109-1372; phone, 734-7644276; fax, 734-764-1557.

Most of the instruments of the Stearns Collection are housed in a warehouse in downtown Ann Arbor. The facility is adequate but updating is needed: a more efficient system of temperature and humidity control is desirable. Because of old age and use, many musical instruments need repairs, and more protective cases and shelves are needed. These needs will be addressed when funding and staffing needs are met. Any donation to support these updating efforts will be appreciated.

—Joseph S. C. Lam

Director, Stearns Collection of Musical Instruments

adapted from the *Stearns Newsletter*, Spring 1998

### **American Organ Archives Invites Applications for Research Travel Grants**

The Organ Historical Society (OHS) invites applications for grants to scholars and organists wishing to do research in the OHS's American Organ Archives library in Princeton, New Jersey. The OHS Archives Research Grants, for up to \$1,000, are to help defray expenses of travel and housing connected with using the library. Research topics must deal with the organ, its music, or its players. Preference will be given to topics dealing with American organ builders and their instruments, and the OHS requests right of first refusal to publish any articles or monographs resulting from the research.



Kathleen Scheide performs on the Nichols, Williams & Co. elbow organ, ca. 1845, at the Fiske Museum

Photo by Allison A. Alcorn-Oppedahl



Founded in 1956, the American Organ Archives of the OHS is now the largest collection of its type. The collection includes books, monographs, and dissertations on organ music and history; complete runs of many nineteenth-century American music periodicals a large collection of organ periodicals from all countries; the business records of numerous American organ builders; as well as other published materials and memorabilia on the organ. The American Organ Archives are housed in Talbott Library, Westminster Choir College (Rider University), Princeton, N.J. Stephen L. Pinel is archivist.

Grant applications should include an outline of the proposed research, including types of library materials to be used. A *curriculum vitae* that includes previous publications must be attached. Applications, due 1 January 1999, should be sent to Lynn Edwards, Chair, OHS Archives Research Grants Committee, 185 N. Poland Rd., Conway, MA 01341. Awards will be announced on or about 15 February 1999.

For more information on the American Organ Archives, contact Lynn Edwards at the above address, or write directly to the American Organ Archives, Talbott Library, Westminster Choir College, Hamilton at Walnut Avenue, Princeton, NJ 08540.

### **Fall 1998 Boston Early Music Festival Concerts: An International Array of the Finest Early Music Performers**

**HESPERION XX** directed by Jordi Savali

Montserrat Figueras, soprano  
Rolf Lislevand, vihuela de mano and guitarra

Les Voix Humaines: Music of Marais and others

Saturday 31 October 8 p.m. NEC's Jordan Hall

**SEQUENTIA** directed by Barbara Thornton

A Very Special Fully-staged Event!  
Hildegard von Bingen's. *Ordo virtutum*  
in celebration of the 900<sup>th</sup> anniversary of  
Hildegard's birth

Saturday 7 November 8 p.m. Church of the Advent, Beacon Hill

### **ROMANESCA**

Andres Manze, violin; Nigel North, theorbo; John Toll, harpsichord  
Works of Biber, Cima, Castello, Fontana, Rossi, Marini, Walter, and Kapsberger

Saturday 14 November 8 p.m. Paine Hall at Harvard University

**The TALLIS SCHOLARS** directed by Peter Phillips

Spectacular 25th Anniversary Tour!  
Thursday 3 December 8 p.m. ensemble of 10

Sunday 6 December 4 p.m. ensemble of 16

Church of the Advent, Beacon Hill

AMIS members interested in obtaining tickets please contact Kathy Fay, identifying yourself as an AMIS member, Boston Early Music Festival, P.O. Box 2632, Cambridge, MA 02238; phone +617-661-1812 or 262-0650; fax +617-267-6539; internet <[www.bemf.org](http://www.bemf.org)>.

### **Call for Papers**

**The Historic Brass Society Presents an International Symposium: Historic Brass Research, Pedagogy, Performance and Conservation in Cooperation with the Cité de la Musique and Conservatoire de Paris**

10-13 March 1999 Paris, France

There will be four sessions of research papers. The duration of each paper will be twenty minutes. The papers will be read in either French or English. The duration of each paper will total forty minutes since English or French translation will coincide with the author's reading of his or her paper. The



Shanon Zusman, Laurence Libin, Kathryn s. Libin, and Cecil Adkins enjoy the auction.

Photo by John McCardle

HBS and Cité de la Musique will have translations of each paper made. Abstracts of no more than one side of A4 paper should be submitted to the HBS offices by 1 July 1998. The organizers will inform all who submit an abstract whether their paper has been accepted or placed on the reserve list by 1 September 1998. The final acceptance of a paper is contingent on the complete typescript of the paper being received by 1 November 1998.

Papers may be on any topic concerning historic brass instruments, their repertory, performance practice, or reception before 1900. However, participants are required to state in both their papers and their abstracts (1) How the ideas put forth in the paper relates to other, similar work in the field, and (2) How the paper contributes to an understanding of historic brass scholarship.

Other Symposium activities will include four formal concerts, a tour of the Musée de Musique, and a special round-table discussion with noted organologists and museum curators, Early Brass Instrument Master-Classes, informal playing sessions, and a special session on performance interpretation.

Submit papers to Historic Brass Society, 148 West 23d St. #2A, New York, NY 10011 USA; phone/fax +212-627-3820; email <[jjn@research.att.com](mailto:jjn@research.att.com)>.

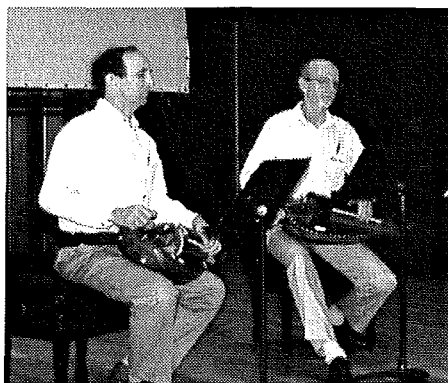
### **Rosario Mazzeo Collection of Clarinet Music**

The University of California, Santa Cruz, is pleased to announce a gift to the University Library of the Rosario

Mazzeo Collection of Clarinet Music. Donated in 1997 by Mr. Mazzeo's widow, Katie Clare Mazzeo, the collection of more than 1700 items of clarinet music will be a major resource for clarinet studies in the United States.

Rosario Mazzeo (1911–1997) was a man of many talents in many fields. He served as clarinetist with the Boston Symphony Orchestra from 1933 to 1966, and as personnel manager of the Symphony from 1942 to 1966. He was chairman of the woodwind department of the New England Conservatory of Music from 1948 to 1966 and president of the Cambridge Society for Early Music for five years.

A treasured teacher, Mazzeo inspired and nurtured countless clarinetists at the New England Conservatory and the Berkshire Music Center at Tanglewood. Upon his retirement to Carmel, California, he helped shape the arts programs at the new campus of the University of California at Santa Cruz, serving as one of its original faculty members and founding the Crown Chamber Players. During “retirement” he also maintained an active teaching schedule with private students, and students from the San Francisco Conservatory of Music and Stanford University. About his teaching, one student wrote: “Rosario was a gifted teacher. He possessed an incredible knowledge of repertoire, and he would prescribe a suitable curriculum for each individual. . . . His method was to ask intriguing, leading questions or to make analogies so that, as students, we were constantly thinking and problem-solving in the lesson. This is the hallmark of a great teacher—someone who gives his students the tools to continue learning beyond the environment of formal training. . . . He demanded the best from his students, and he received it because he inspired the best in us and engendered confidence that we were becoming artists.”



Curtis Berak and Robert Green perform a hurdy-gurdy duet. Photo by Irwin Margiloff

Besides his career as performer and teacher, Mazzeo was a distinguished photographer (with many exhibitions and one-man shows) and bird-watcher (serving as Director of the Massachusetts Audubon Society). He was the author of many articles and a definitive clarinet text, and he was an innovator in the field of clarinet mechanism design (the Mazzeo system clarinet). He collected about 75 historical clarinets dating from about 1800, including rare examples and prototypes and special examples of clarinets with the “Mazzeo” mechanism. After his death the collection was given to the Shrine to Music Museum at the University of South Dakota in Vermillion.

Lastly, he was a tireless collector of clarinet literature, with an especially strong focus on twentieth-century composers. At his request, the bulk of his collection has been donated as a working resource for clarinetists and students of the literature. While his collecting, however, he acquired numerous rare or unique items, such as first editions of Alban Berg's *Vier Stücke für Klarinette und Klavier* and Igor Stravinsky's *Trois pièces pour clarinette solo*, and early editions of works by Weber, Frederic Berr, and Friedrich Mueller; these will be available to scholars in the library's Special Collections.

All materials will be individually catalogued and will appear in the online catalogs containing University of California, Santa Cruz materials (the Santa Cruz campus's CRUZCAT system,

the University's MELVYL system, and the international OCLC cooperative cataloging system). Except those materials requiring archival storage, it is the library's intention to make the collection fully accessible to the international clarinet community through interlibrary loan.

The University Library is extremely grateful to both Rosario and Katie Clare Mazzeo for this important addition to its holdings. The collection will stand as a lasting testament to an inspiring teacher and performer, and to his association with the Santa Cruz campus of the University of California from its founding days until the present.

—Paul Machlis  
 Music Bibliographer  
 University Library  
 University of California, Santa Cruz  
 Santa Cruz CA 95064  
 phone +408-459-3540  
 fax +408-459-8206  
 e-mail <machlis@cats.ucsc.edu>

### Letter from London: “I do not believe that anything has ever been done to equal it”

The Sterling and Francine Clark Art Institute in Williamstown, Massachusetts, paid \$1.2 million for a piano at Christie's last November. At a world-record price, they brought back to America an instrument that had been a “price no object” commission from the connoisseur Henry G. Marquand, a founder, director, and benefactor of The Metropolitan Museum of Art in New York City, and which a century ago was the centerpiece of the music salon of his Madison Avenue mansion.

We have had painted pianos in this column before, even one by Sir Lawrence Alma-Tadema, but nothing quite as extravagant as this exuberant display of Neoclassicist taste. Again the man responsible was Alma-Tadema, but this time as the conductor rather than the soloist. Having been granted a limitless budget to embellish the music salon of Marquand's New York

mansion, Alma-Tadema hired and orchestrated the finest artists and craftsmen that money could buy. Alma-Tadema, who aimed to create in Marquand's salon a latter-day Mount Parnassus, a fit gathering place for the art socialites of the day, was what we now call the "conceptual designer," and his theme for the salon was a homage to artistic inspiration, celebrating in particular the art of music.

To this end, he commissioned a great ceiling painting on this theme (now lost) from Sir Frederick Leighton, and it was under this painting that the piano was placed. As for the piano itself, the instrument frame was made in America by Steinway, but the case of ebony and cedar, richly embellished with sandalwood, ivory, boxwood, coral and mother-of-pearl, was entrusted to Johnstone, Norman & Co. of London, "artistic furniture makers" to Queen Victoria. For the painting on the piano, he chose Sir Edward Poynter. Writing to Marquand in 1886, Alma-Tadema reported: "I took the liberty of ordering Poynter, as you know one of our best artists, to paint the inside lid of the piano. He is a classic artist, who will I am sure make something of it."

What Poynter provided was a vision of an ancient entertainment or festival at a coastal villa in which six central dancers are watched by a seated courtier and attendants and accompanied by musicians. He was pleased and went on to produce a larger version of his piano lid subject for Royal Academy exhibition some years later. Writing himself to Marquand to tell him of the glories of his piano, he described it as "the most beautiful piece of work, both for the design and the workmanship that I ever saw. . . . I do not believe that anything has ever been done to equal it."

The Greek names of the Muses in ribbon-tied wreaths are inlaid into the lid; decoration of the other piano surfaces includes laurel sprigs whose berries are fashioned from coral, the



Robert Green, Carolyn Bryant, and William Hettrick enjoy reception before the banquet

Photo by John McCardle

trestle legs are formed as griffin monopodia, and even the foot pedals are incorporated in a triumphal Grecian arch, with metopes in mother-of-pearl. The stools are equally ornate and richly inlaid, and there are doubtless those who would view the piano as an overblown nonsense of an instrument, but in the 1880s it was regarded as a masterpiece.

Marquand died in 1902, and in the following year, at an auction conducted by the American Art Association, the piano was sold for \$8,000 to William Barbour. The stools were for some reason sold separately but acquired by Barbour at an unrecorded sum. By the early 1920s the piano had passed to Mr. and Mrs. Beck of New York, and it was from the Martin Beck Theatre of New York sale of 1980, held by Sotheby's, that the present vendors acquired the piano. From 1986 to 1995 it was on loan to the Museum of Fine Arts, Boston.

After the sale, Dr. Michael Conforti, who bid over the telephone for the Sterling and Francine Clark Art Institute, said, "It is a unique object, one of the greatest works of decorative art commissioned in the late nineteenth century." He also pointed out that since they hold regular concerts at the institute, there will be opportunities to hear it played as well. Among the more famous figures to have tinkled these ivories before are Walter Damrosch, Victor Herbert, Sir Arthur Sullivan, and Richard Rodgers.

On the subject of famous pianos, I see that Leonard Bernstein's Bössendorfer grand piano, signed on the frame but otherwise black and unadorned, was sold for five times the

estimate \$387,500 at Sotheby's New York in December 1997.

—Ian McKay

*Maine Antique Digest*, February 1998

## Academy Plucks Archive from the Grasp of Rivals

A lute book from which Elizabeth I may have learnt to play is part of a precious archive of sixteenth- and seventeenth-century manuscripts bought by the Royal Academy of Music. The private collection, assembled over forty years and never exhibited in public, has been acquired for nearly £1 million after intense competition from Japanese and American buyers. Scholars say that the archive, compiled by a former professor at the academy, is rivaled only by the British Library in London and the Bodleian in Oxford. Curtis Price, the academy's principal, said, "it would have been a severe blow had this gone abroad. We would have lost, say, 10 percent of the country's musical heritage." Hugh Cobbe, music librarian of the British Library, described the collection as unparalleled. The library had been prepared to object to an export licence if the collection had gone to an overseas buyer.

The collection was amassed by Robert Spencer, a prominent promoter of early music, who died last summer. He made his name as a performer on lute and guitar, but was also a scholarly collector of things Elizabethan and Jacobean. He was determined that the academy should have his collection and his widow, Jill, gave them first refusal. Contributions to the cost included £607,000 from the National Heritage Memorial Fund. Mrs. Spencer helped the academy by waiving a quarter of the cost.

Among the most valuable items is one of only two surviving musical manuscripts in the hand of John Dowland (1563–1626), the great English composer, singer, and lutenist. Dowland's hand appears in a lesson within what is known as *The Margaret Board Lute Book*. The book, dating from 1620 to 1630, is believed to have

belonged to a young lady from Sussex. The lesson is on how to interpret scales and the freeboard of the lute. Spencer himself explained in scholarly notes that it contained "quite difficult pieces, reminding us of the playing standard reached by these amateur lady lutenists."

The lavish lute book used at the court of Elizabeth I bears the royal coat of arms. "We know she played the lute and virginals. We assume this was the book from which she learnt the lute. It's a wonderful, opulently produced book," Dr. Price said. As well as the manuscripts, there are twenty-five early lutes and guitars, including a 1584 Renaissance example. Professor Spencer delighted in sharing his collection.

Dr. Price said, "In a lecture that would refer to Dowland, he would suddenly say, 'As a matter of fact, I happen to have the original here,' producing it from a bag. A trembling student would find himself holding the original copy of a Dowland song."

Richard Macnutt, an antiquarian music bookseller, said, "Bob Spencer collected the manuscripts over forty years. It would be impossible to replicate this today. He traveled tremendously, playing the lute, visiting little shops wherever he went and buying at a time when these manuscripts hadn't acquired today's monetary value."

The academy will display the collection in an £11 million museum it hopes to build at York Gate, central London, next to its present premises, with support from the Heritage Lottery Fund.

—Dalya Alberge, Arts Correspondent  
*The Times* (London), 23 March 1998

## Center for the Study of Free-Reed Instruments Established

Allan W. Atlas, Director CSFRI  
sends the following communication.



Kermit Welch and friends entertain before the banquet. Photo by Allison A. Alcorn-Oppedahl

The Graduate School and University Center of The City University of New York has recently established a **CENTER FOR THE STUDY OF FREE-REED INSTRUMENTS (CSFRI)**. This unique research center will foster and serve as a resource for scholarly research on *all* aspects of *all* free-reed instruments. Beginning in Fall 1999, it will publish the *Free-Reed Journal*. In addition, it is in the process of building a core library/archive of primary and secondary materials, this to be made accessible to those interested in the subject. For further information, please see our web page  
<<<http://web.gsuc.cuny.edu/freereed>>

## The William E. Gribbon Memorial Award for Student Travel 1999

The William E. Gribbon Memorial Fund was established in 1989 to encourage and enable college or university students aged 35 or under, enrolled as full-time undergraduate or graduate students in accredited academic programs and have career interests that relate to the purposes of the Society, to attend the Society's Annual Meetings.

The Award consists of a student membership in the Society for one year and substantial support for travel and lodging in an amount determined by the Committee, based upon an itemized estimate of all of the applicant's anticipated meeting-related expenses. Award recipients are recognized at the annual meeting they attend, which in 1999 will be held in Poughkeepsie, N. Y.

## APPLICATION PROCEDURE

Applications should be addressed to the Committee chair: William E. Gribbon Memorial Award, c/o Susan E. Thompson, Yale Collection of Musical Instruments, P.O. Box 208278, New Haven, CT 06520-8278; fax +203-432-8342, and must consist of the following documents (items 1-4):

1. A statement of 300 words or less describing the ways in which your academic interests relate to the history or study of musical instruments or both.

2. Two letters of recommendation written by persons who are familiar with your work and career interests. One of these letters must be submitted on official institutional letterhead by a teacher or professor who can verify your student status

3. Your *curriculum vitae*.

4. An itemized presentation of the expenses you are likely to accrue by attending the 1999 meeting in Poughkeepsie, N. Y., this accounting to include travel, accommodation, and meal expenses and also those of an incidental nature.

The following documents (items 5 and 6) are optional, but may be included with the application, if appropriate.

5. If the applicant has proposed (or will propose) a paper, performance, or other kind of presentation for the annual meeting in question, a copy of the abstract submitted (or to be submitted) to the Program Committee. **Note:** Deadline for submission of these proposals is **15 November 1998** and must be sent separately to Kathryn L. Shanks Libin, 126 Darlington Ave., Ramsey, NJ 07446; e-mail <[kalibin@aol.com](mailto:kalibin@aol.com)>.

6. If the applicant has attended one or more previous annual meetings, a statement (not exceeding 300 words) of impressions gained from that experience.

We encourage you to take advantage of this opportunity. AMIS members have given generously to make the Award available, and we look forward to a strong student response.

Applications must be postmarked by midnight 15 February 1999.

## “Notes That Wing Their Heavenly Ways”: A One-Day Conference on the Historical Background to the New Handel Organ in St. Cecilia’s Hall

10.00 a.m. Saturday 15 August 1998, Laigh Room, St. Cecilia’s Hall, Niddry Street, Cowgate, Edinburgh

In 1993 the Russell Collection of Early Keyboard Instruments at the University of Edinburgh was able to purchase a new chamber organ with an enharmonic tuning arrangement. At the time of purchase this organ went straight from the former owner to the workshops of Dominic Gwynn for restoration. The restoration is now finished and the organ has been installed permanently downstairs in the Laigh Room at St. Cecilia’s Hall. The presence of this organ has suddenly given the Laigh Room an eighteenth-century ambience that seemed to be lacking before. Ever since its installation the organ has excited a great deal of interest by everyone who has come into contact with it. It sounds wonderful, it is crisp and clear and it has a light responsive action.

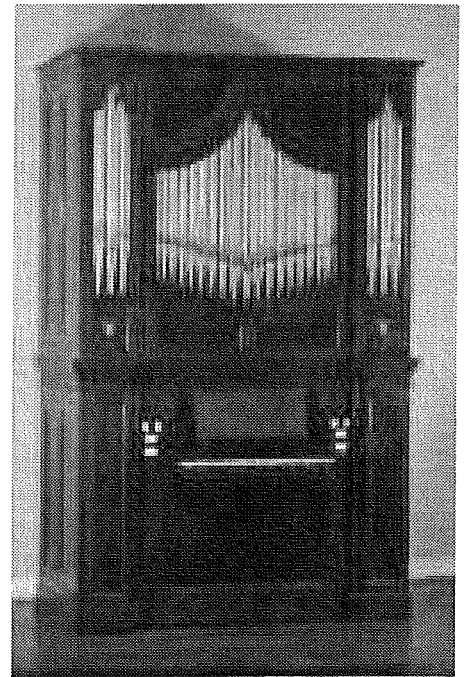
During the restoration Dominic Gwynn was able to establish that the organ was made by Thomas Parker of London, and it can be dated to the period around 1765. The instrument is similar in many ways to another organ that Parker built for the Foundling Hospital in London, and which was installed there in 1768. Before his death in 1759 George Frederick Handel became an important benefactor of the Foundling Hospital, gave several performances of *Messiah* there and donated the proceeds of these performances to the Foundling Hospital. Handel even donated an organ to the Foundling Hospital and it

was this organ that was used for the early performances of *Messiah*.

However, the organ given by Handel was unfortunately of poor workmanship and had to be replaced by the new organ by Thomas Parker in 1768. The new organ was in no way an ordinary organ, however, and was quite different from the organ that Handel had had built for the Foundling Hospital. Inspired by the writings of Robert White, a Cambridge don and authority on tuning, Thomas Parker built the Foundling Hospital organ with special registration levers that enabled it to be tuned in White’s tuning system and provided it with separate pipes for c-sharp/d-flat, d-sharp/c-flat, g-sharp/a-flat and a-sharp/b-flat. The tuning of the organ and the provision of these extra notes must have had important implications on the performances of *Messiah* that were given in the years after 1768.

The new organ installed in St. Cecilia’s Hall has a similar system of extra pipes to that of the Foundling Hospital organ and is therefore very close in concept to the latter organ. In addition the organ is a very fine instrument in its own right, and gives a very good impression of the sound world of Handel and of the other composers that were performed on the Foundling Hospital organ.

Because of the importance of the new organ and because it is such a fine instrument, we have organized a conference at the beginning of the Edinburgh International Festival this year with the organ as centrepiece. The object of this conference will be to explore the implications to the performances of *Messiah* and the other music performed at the Foundling Hospital, of the tuning and construction of the Thomas Parker organ and, in a similar way of the tuning and construction of the St. Cecilia’s organ by Thomas Parker. Certainly there would have been both advantages and problems in the use of this organ that were totally different from those of modern performances using normal equal temperament. A concert of some music of Handel will be given during the



Chamber organ made by Thomas Parker of London, dated ca. 1765. Restored by Dominic Gwynn. The organ has been installed permanently in the Laigh Room at St. Cecilia’s Hall, Edinburgh.

conference by Dr. John Kitchen of the Faculty of Music, and will include a demonstration of some advantages and problems of the organ’s tuning system and extra pipes in illustrations from *Messiah* and in music by some of Handel’s contemporaries.

The fee for the conference is £20.00 including morning coffee, lunch, an afternoon concert and interval coffee (£13.00 for students and concessions). Accommodation is often difficult to find during the Festival and should be booked early. Applicants are expected to book their own hotel or bed and breakfast.

The papers presented at this conference will be published after the event along with further information about the Thomas Parker organ on the Russell Collection’s website. Information about the organ, its compass, pipe scalings, keyboard, etc. will be posted on the Net nearer to the time of the Conference.

To apply, print out a copy of the application form found on the Russell Collections’s website:

<www.music.ed.ac.uk/russell/index.html>, fill it in, and send it with a check, banker's draft, or money order for the full amount. Confirmation of your booking will be sent out immediately upon receipt of your application form and fee.

For any information about the conference not included here or on the website, e-mail the Curator at <russell.collection@music.ed.ac.uk>.

—Grant O'Brien, Curator  
Telephone: +44 131 650 2806  
Fax: +44 131 650 2812

### Program

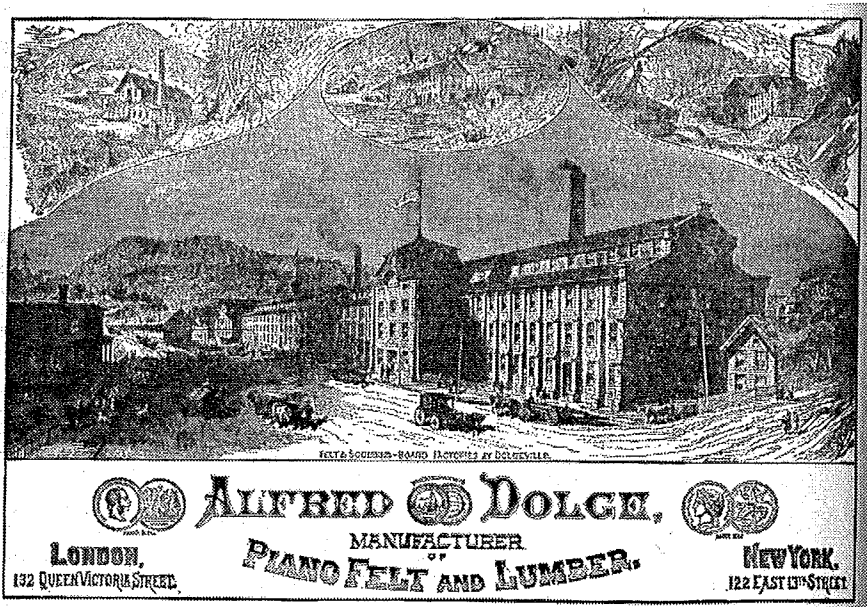
- 9.00–10.00 Registration and coffee, entrance foyer of St. Cecilia's Hall
- 10.00–10.10 Introduction and welcome by Grant O'Brien
- 10.10–10.40 A. C. N. Mackenzie of Ord, "Robert Smith's 'Equal Harmony' Tuning System and the Foundling Hospital Organ by Thomas Parker" (followed by a 5-minute discussion)
- 10.45–11.15 Dominic Gwynn, "The Enharmonic Chamber Organ by Thomas Parker in St. Cecilia's Hall (followed by a 5-minute discussion)"
- 11.20–11.30 Demonstration of the organ by John Kitchen
- 11.30–11.45 Coffee
- 11.45–12.15 John Kitchen, "Musical Consequences of the Tuning of the Foundling Hospital Parker Organ to the Performances of *Messiah* and the Other Music Performed on the Organ (followed by a 5-minute discussion)"
- 12.20–12.50 Donald Burrows, "The Foundling Hospital: Its Organs and Organists 1750–1800" (followed by a 5-minute discussion)
- 13.00–15.00 Lunch and free period

- 15.00 Concert by John Kitchen on the Thomas Parker Organ: Handel and His Contemporaries
- 16.50–17.10 Grant O'Brien, "Robert Smith's 'Equal Harmony' and the Harpsichord Built for It by Jacob Kirckman" (followed by a 5-minute discussion)
- 17.15–17.45 A discussion by speakers and participants on the conference topic.
- 17.45 Conference ends

### Alfred Dolge Piano Forte Materials

Alfred Dolge, Piano Forte Materials, No. 122 East Thirteenth Street.—One of the most remarkable careers in the paths of skilled industry and in the development of the most extensive and perfect manufacturing establishment of its kind in the world is that of Mr. Alfred Dolge, the internationally-celebrated manufacturer of felts, sounding-boards and piano-forte materials generally. It is a fact that the piano industry has been greatly assisted in its great strides for advancement by the repeatedly-introduced improvements of the most

important materials manufactured by Mr. Dolge. As the leading, one might almost say the sole, representative of the combined industries conducted by him, a few facts in regard to his rise, progress, and the splendid establishments he owns will prove of deep interest to the public at large. Mr. Dolge was born in Germany, and early manifested great mechanical skill and inventive genius. Acquiring a thorough knowledge of piano-forte making, he came to America in 1809 and commenced the manufacture of sounding-boards in a small way. No felts had yet been produced in America of any service to the trade, and in 1871 he started his first factory upon a very limited scale in Connecticut. In 1872 he removed to Brooklyn, and finally, in 1875, with characteristic conceptions of the needs and future growth of the trade, he started far out into the wilderness of the Adirondacks, where his industry would have room to grow, and at a dreary little hamlet known as Brockett's Bridge, on the line of the valuable water power of East Canada Creek, he laid the foundations true and well of the giant industry of its kind in the world. He here put into its most creditable shape the true spirit of American enterprise, and erected a



Felt and Sounding Board Factory at Dolgeville, N.Y. ca. 1888

*Illustrated New York: The Metropolis of Today* (New York: International Pub. Co., 1888), 266-67.

series of huge factories, each a perfect type of what such an establishment should be, and nowhere else duplicated.

In 1882 Mr. Dolge finished his new felt mill, a very handsome structure from an architectural point of view, 70 x 300 feet in dimensions and four stories, representing 80,000 feet of floor space. This is probably the most substantially-built factory in the country. The stone walls rest on solid rock and are five feet thick at base, and three feet on top; double rows of eighteen-inch pillars further strengthen the double hardwood floors in sustaining the tons' weight of machinery. There are here gathered all modern improvements, steam-heating, electric-lighting, automatic fire-extinguishing apparatus, etc. Their motive power is supplied by three Victoria turbine wheels of 1000 horsepower and two engines of 500 horsepower. Most of the splendid and complicated machinery here in operation originated and were built in the Dolge machine shops. He has one to perfectly purify and keep at the exact necessary temperature the water for wool washing. To this contrivance, with the enormous capacity of 10,000 gallons an hour, are due some of the inimitable qualities that render the Dolge felts world famous. Here are in operation machines for falling, washing, drying, and hardening the felt. The carding-room is on the second floor, having sixty cards and perfect pickers, grinders, etc. On the third floor are the presses, shearing and finishing apparatus for piano felts, and many machines devoted to producing other kinds of felt, for such purposes as felt shoes, polishing felts, felt filters, etc. On the fourth floors are two immense water-tanks, holding 25,000 gallons, connecting with the fire extinguisher, and storage for the various grades of wool. A two-ton elevator and wide stairways connect the floors. There is a thorough system of organization enforced here, and the highest standard of excellence maintained. The factory has a capacity

sufficient to produce all the felts used throughout the globe in the manufacture of pianos and organs and actually does supply over two-thirds of what is used, Mr. Dolge numbering among his customers all leading American manufacturers, and exporting to those of England, Germany, Italy, and France. Mr. Dolge neither fears nor notices any efforts at competition. If success is a test of merit the palm is then rightly awarded to Mr. Dolge. In 1871 he only made 1009 pounds of hammerfelt, and in 1887 the production reached the enormous figure of 250,000 pounds.

The felt mills are but one in Mr. Dolge's chain of giant industries that have arisen, if not Aladdin-like, yet more worthy of astonishment, when the limited time the business has existed is taken into consideration. Old World concerns take a century to grow. Mr. Dolge, has arisen in half a decade! His lumber works for making sounding-boards, etc., are immense four-story structures full of the finest woodworking machinery, much of it designed by the house. In 1876 Mr. Dolge made 260 sounding-boards; fit 1882 he made no less than 62,971 and though the product has largely increased he cannot keep pace with the demand. These boards are made in over 600 different patterns for manufacturers in both hemispheres, and require over three million feet of spruce lumber per annum. It is so carefully selected that 15,000,000 feet is cut and culled over for what is eventually used. The firm owns many thousand acres of the finest lumber lands in the Adirondacks and (mark it well) are not being ruthlessly denuded of the trees big and little, but under the care of professional foresters, brought over from Germany, the estate is being rationally cared for to secure a perennial supply of spruce of the greatest girth. Mr. Dolge has saw-mills in operation at Port Leyden, Otter Lake, and Leipzig, the latter a fine steam mill named in honor of his birthplace. The capacity of these mills is over 60,000 feet a day. The product is drawn to Dolgeville by sixty teams of horses and oxen, while 150 men are lumbering in the woods every winter.

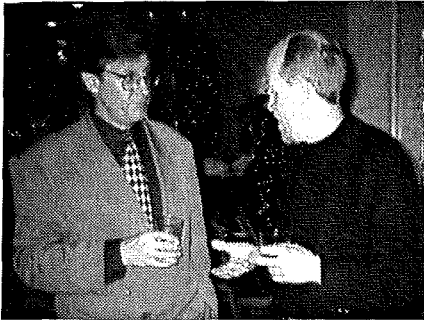


Richard Troeger discusses Lyndon Taylor's cymbal d'amour. Photo by Irwin Margiloff

Dolgeville and Leipzig are now both bustling villages.

The welfare of his workmen is a first consideration with Mr. Dolge. There is a liberal pension scheme; life-insurance of \$1000 every five years, they have their own-club house, a large hall for meetings, library, billiards, and gymnasium; a brass band is in existence, fire company, etc.; the main industry is surrounded by numerous others, more or less tributary, such as machine-shop, grist-mill, etc.

Mr. Alfred Dolge, with headquarters in New York, gives his general supervision, while his brothers permanently reside at Dolgeville, Mr. Hugo Dolge superintending the felt-mill and Mr. Arthur Dolge the lumber business. They are gentlemen of great ability and energy, and are universally esteemed both by the trade and the hundreds of men under them. The New York office and warehouse are centrally located at No. 122 East Thirteenth Street, where four entire stories are filled with the best of everything requisite to the production of the piano and organ. Large orders for felt and sounding-boards, wrest-pins, etc., are



Ken Moore and Darcy Kuronen enjoy the pre-banquet reception.

Photo by Allison A. Alcorn-Oppedahl

filled direct from Dolgeville, but here also is a most complete stock of all kinds of piano and organ materials such as hardware, cloth, leather, and similar goods. On the upper floors are carried the largest assortment of felts in New York both for piano and other uses.

A new branch of his business, and one of the highest importance and direct interest to everybody, is worthy of special mention; Mr. Dolge's felts are the finest known to the world, manufactured by the most perfect process from pure, live wool. The sanitary properties of these felts have brought them into direct use for the purposes of dry, warm and healthful shoes, and Mr. Dolge is a public benefactor in introducing to the world the magnificent lines of felt shoes and slippers which have fairly taken the public by storm, so apparent are the beneficial results arising from their use. The prolific cause of coughs, colds, pneumonia—that deadly plague of American winters—and of consumption and rheumatism, is that of damp, wet feet. The average man, wearing ordinary shoes, is sure to get his feet wet in the ordinary condition of the streets on wet days and in winter. If he protects his feet by means of rubbers, he at once obstructs ventilation, causing cold, clammy feet, retarding perspiration, and laying a sure foundation for illness thereafter. The use of the Dolge felt shoes is a sure remedy for wet or cold feet. These shoes are wholly manufactured from Alfred Dolge's all-wool felt—the

best in the world. They are not the clumsy, heavy contrivances like the old so-called felt shoes, but light, graceful, neat-cut and stylish, having soles of solid felt, durable, economical, and a veritable life-preserver to everybody who wears them. All who appreciate comfortable feet, dry, and free from perspiration, should promptly test the merits of these lines of elegant shoes. They can be had in all widths and standard colors of black and blue, and both as to price and wearing qualities cannot be duplicated in the market. As to their sanitary advantages, there is nothing in the world that compares with them for they protect the feet not only against cold and dampness, but secure an equable, healthful temperature, preserving the proper flow of the animal magnetic, currents and conducing to good health, comfort in body and mind, and longevity. These felt shoes are now staple goods with the trade. But a short time in use, testimonials of the most convincing character have poured in upon Mr. Dolge, proving emphatically every claim made for them and indicating that ere long they must necessarily come into universal use. Mr. Dolge is enlarging his facilities to meet the growing demand for these shoes, and already employs 300 hands in the shoe factory, the only one producing complete lines of these shoes for men's, women's and children's wear and the sole brand possessing the inimitable sanitary qualities found in perfection only in the Dolge felts.

This is but a brief and imperfect sketch of one of the most interesting and useful industrial enterprises of the age. To Mr. Alfred Dolge belongs the honor of carving out in the wilderness a great typical centre of skilled labor, well requited and ably guided—of practically and truly solving the great problem of how best to effect a mutual interrelation 'twixt capital and labor—and those who cannot solve or see justice in the theories of socialism or a Henry George will be delighted to find that Mr. Dolge, in filling the demands of manufacturers for the best materials, and in producing his equally famous felt shoes and slippers, has also given the world a happy picture

of the only amicable just basis upon which capital, linking hands with labor, can overcome the most gigantic obstacles.

## New Address for Dues Payments

Henceforth, 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 have been produced by Academic Services, and the process of sending them out to members on an annual basis will begin shortly. In the meantime, if you have not paid your dues for 1997, 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:

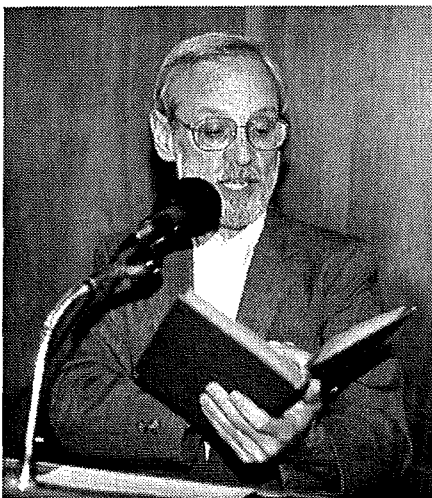


<acadsvc@aol.com>. Questions concerning membership or interruption in delivery of publications should still be directed to Albert R. Rice, AMIS Membership Registrar, 495 St. Augustine Ave., Claremont, CA 91711-5253; phone: 909-625-7649; e-mail: arrice@rocketmail.com>.

## Book Review

**Bart Hopkin. *Musical Instrument Design*. Tucson, Ariz.: See Sharp Press, 1996. 181 pp., illustrated. \$18.95, paperback.**

The title of this enjoyable and informative book hardly reveals the nature or wealth of the knowledge it contains. It is not a book about conventional musical instruments, although the acoustical background it provides can help greatly in understanding the principles involved in their design. Rather it treats instruments that may be made by anyone with the ability and urge to use simple tools and ordinary handcraft. It includes things made of wood, plant stems, metal, glass, strings, membranes, air, water, or whatever resources an imaginative builder can call upon. Most of the instruments dealt with might be classified as primitive, but only in the sense of Grandma Moses' paintings—they



Auctioneer Laurence describes a "priceless" organological text he is about to auction to the highest "bidder."

Photo by Kermit and Francis Welch

possess a charm and appeal that often exceed that of the conventional article. The variety of forms the instruments take, and of the sounds they produce, is truly remarkable.

Bart Hopkin is a professional guitarist with a B.A. *magnum cum laude* from Harvard University, a one-time teacher in Jamaica, researcher of Jamaican children's songs, and the editor and publisher of *Experimental Musical Instruments*, a quarterly journal devoted to the design, construction, and enjoyment of unusual musical sound sources. In the author's words, his goal is "that this book will help you gain an acoustical sense that will serve you well in the creation of all kinds of acoustic instruments, both traditional and innovative, . . . (and) . . . will also fill a continuing role as a handy reference for practical information on instrument design and construction." But there is more than that. Did you know that the player of a musical saw must bend it in an S-curve to control the pitch? That the *corrugaphone* generates sound by a means not used in any other instrument? That an *anemochord* is a piano whose strings are sounded by jets of air? That a *mirliton* marimba has membranes in its resonators? These and many other gems continually enlighten and entertain.

The book begins with a short course in musical acoustics—the perception of musical sounds and the physical basis of sound production and transmission. An extraordinary amount of information is delivered concisely in an understandable way, without resort to mathematics. Good use is made of familiar analogies to express the concepts. Sidebars explain some concepts in a little more detail, and give instructions for doing simple experiments that illustrate them. Then comes a discussion of tuning systems and pitch layouts, with an appendix that provides numerical relationships and an excellent graphical comparison of tuning systems. These include some that are rarely seen: 19-tone equal temperament, Partch's 43, blues and North Indian Raga tunings.

Following this, specific instruments are described—how they are constructed,



Tony Bingham and Herbert Heyde discuss an organological issue.

Photo by Allison A. Alcorn-Oppedahl

the physical mechanisms involved in their generation and transmission of sound, and the various forms that they take. Profuse illustrations (all by the author) help to show not only the concepts, but also details of the construction. Sidebars often contain numerical information and relationships so that one can scale and design an instrument to one's own liking, with some assurance that the desired performance will be attained. There are chapters on idiophones, aerophones, chordophones, and membranophones, each describing a wide variety of instruments in that class. Conventional instruments such as marimbas, clarinets, violins, and timpani are included so as to provide an insight as to the reasons for the form they take. The detailed descriptions and instructions, however, are reserved for simpler forms of instruments that might be constructed by a person handy with tools and without a long apprenticeship to a professional instrument maker.

Bart Hopkin's explanations are, in spite of the necessity for a simplified approach, almost invariably accurate. There are a few misconceptions and some puzzling omissions. For example, he states that "larger tone holes afford more open area from which the sound can radiate." Actually, the power radiated from a hole small compared to the wavelength depends only on the acoustic volume flow. Thus the sound

from the lowest note of the clarinet, issuing from the bell, is no louder than that from a finger hole which may have 1/100 the area. He does not state that a cone open at both ends has modes identical to those of a cylinder, a fact that is essential to the operation of the old-style flute, the recorder, and the pennywhistle. The principles that dictate the bore-shape of instruments in the brass family are not described. Only a hint is given—the trombone overblows a fifth. Why? And the concept of feedback, a governing phenomenon in most instruments that produce a sustained tone, is absent. Here Hopkin could have made good use of the child's swing analogy that he employed so effectively in describing resonance. And finally, I wondered why the Caribbean steel drum, an instrument widely used, capable of some really impressive musical ensemble performance, and accessible to the amateur maker, is not given a little space. But it is easy to forgive these peccadilloes in view of Hopkin's accomplishment of an exceptional, one-of-a-kind book. It is a volume that many members of AMIS could read with enjoyment and enlightenment. And it would make a fine gift to some person, young or old, for whom it might provide an entry into the delights of self-made music.

—John W. Coltman  
Pittsburgh



William Waterhouse and Marlowe Sigal confer over a manuscript.

Photo by Allison A. Alcorn-Oppedahl

## News of Members

**Jane Schatkin Hettrick** has brought out a first critical edition of the Concerto in G Major for Organ or Fortepiano by Pietro Pompeo Sales (Vivace Press, 1997). Sales was an eighteenth-century master, now mostly forgotten but eminent in his time. One of the two manuscript sources of this composition bears the misattribution "Haydn." Having dedicated the edition to her organ teacher, Marilyn Mason, Dr. Hettrick performed the concerto at the Thirty-Seventh Annual Conference on Organ Music (Ann Arbor, 1997), which celebrated Dr. Mason's fifty years of teaching at the University of Michigan. In addition, Dr. Hettrick's article "Preludes, Fugues, and Toccatas--But No Concertos" appeared in the *Festschrift* for Professor Mason, *Reflections: 1947-1997* (University of Michigan Press, 1997).

**William E. Hettrick** is the coauthor, along with Gerald Burakoff and Paul Clark, of Book Two of *The Sweet Pipes Recorder Book*, an adult method recently published in separate editions for soprano and alto recorders by Sweet Pipes, Fort Worth, Texas. A sequel to Book One, which first appeared in 1980 (soprano) and 1982 (alto) and has gone through several reprints, this book contains melodies selected mostly from historical sources of the Middle Ages through the nineteenth century (including a group of longer solos and duets) and from traditional folk music of many cultures, and newly composed exercises. Covering the complete, practical chromatic range of the recorder, Book Two presents advanced performance techniques, e.g., alternate fingerings, trills, and multiple tonguing. Following the sudden death of Mr. Burakoff in January 1998, Dr. Hettrick assumed full editorial responsibility for the publication.

**Ardal Powell** has been awarded a grant by Furthermore, the publication program of the J. M. Kaplan fund, to work on a new book-length study of the flute. The



Sean Folsom performs on bagpipes.

Photo by John McCardle

volume, to be published by Yale University Press in a new series on musical instruments, will focus on the history of the flute and flute-playing in the western world from the late thirteenth century to the present. Powell's researches into historical flutes, their music, makers and players have led to a National Endowment for the Humanities Fellowship, to books for the University Presses of Cambridge and Oxford, and to articles in the *Journal of the American Musicological Society*, *Early Music*, *Tibia*, *The Flutist Quarterly*, *Pan*, *Traversieres*, and the *Journal of the American Musical Instrument Society*, as well as to a new entry on the flute in the forthcoming revised *New Grove Dictionary of Music and Musicians*. He holds an M.A. degree from the University of Cambridge and a certificate in baroque flute performance from the Royal Conservatory in The Hague (The Netherlands), where his teacher was Barthold Kuijken. Since 1984 he has worked with another leading performer-maker, **Catherine Folkers**, in the historical flute-making partnership of Folkers & Powell in Hudson, New York.

## Communications

Dear Colleagues Interested in the Fiske Museum of Musical Instruments,

The six presidents of The Claremont Colleges are considering the future of the Fiske Museum at their retreat in August. As ideas to their deliberations, letters from the musical instrument community should prove most valuable. Thus, I am asking you to make time in your busy schedule to write a letter expressing your honest opinion about the value of the Museum to the musical instrument community and offering suggestions about its future. The letters, which should be received by 1 August, should be addressed to Executive Vice President Mitch Dorger, Claremont University Center, (address), Claremont, CA 91711 with a copy to President Jack Stark, Claremont McKenna College, (address), Claremont, CA 91711. Dorger's e-mail is

<Mitch\_dorger@cucmail.claremont.edu>; Stark's e-mail address is <Jack\_Stark@mckenna.edu>.

Most of you know about the Fiske Museum but let me give you a bit of background. The core of the collection was bought by the Claremont University Center in 1954; the collection has grown over the years by gifts to its current size of 1392 instruments of all types. The space, physical maintenance, utilities, and brochures for the Museum are provided by the University Center. I donate my time to manage the collection and database, give tours, and solicit/process gifts. There is a "Board of Advisors" comprised of faculty from the Claremont Colleges and other education institutions with whom I work. In its history, the Museum has had a paid staff (one full-time equivalent) for two years (1986-88) while we attempted to raise an endowment and catalog the collection/organize the Museum. We failed at the first endeavor and succeeded in the second. Before that, tours, etc., were given by a Pomona College faculty member; after that, I have served as Curator on a *pro bono* basis.

It seems that the presidents have a few choices: try to sell the collection; box and store the collection and use the space for another purpose; try again to raise money to operate the Museum at some level; fund the operation of the Museum at some level; or continue the *status quo* (which is acceptable to me). It would be helpful if they could hear your opinions about the Museum: its value as a museum and study collection on the West coast; its value for tours to teach people about instruments and their evolution; its value for making instruments available for players and students; etc.

Thanks for your consideration

—Albert R. Rice

495 St. Augustine Ave., Claremont, CA 91711 e-mail <arrice@rocketmail.com>

## Im Memoriam

**Margaret ("Peggy") Barkla Newcomb Neuhaus** (b. 16 September 1934) passed away on 16 June 1998 in Wilmette, Illinois. She was survived by her husband Francis Clemens Neuhaus and four children, twelve grandchildren, and two great grandchildren. Memorial services were held on 10 July at the First Presbyterian Church of Wilmette, Illinois. Additional information will appear in the next Newsletter.

## 1999 Advertising Notice Journal of the American Musical Instrument Society

*The American Musical Instrument Society* is now offering advertising space in the 1999 issue (vol. 25) of the **AMIS Journal**. This annual publication will present several articles about musical instruments, along with related book reviews, short reports and other communications. It will be distributed in the autumn of 1999 to nearly one thousand individual members, libraries, universities, and other institutions throughout the world.

Please do join our distinguished list of advertisers. Your support of the

Society and its **journal** will be greatly appreciated.

## ADVERTISING RATES AND SPECIFICATIONS

All advertisers may purchase up to four full pages in the **Journal**. The cost for black and white copy is as follows:

<b>HALF-PAGE AD</b>	<b>\$100.00</b>
<b>TWO-PAGE AD</b>	<b>\$350.00</b>
<b>FULL-PAGE AD</b>	<b>\$175.00</b>
<b>FOUR-PAGE AD</b>	<b>\$600.00</b>

Half-page ads should measure 4-1/2 inches (114 mm) horizontal by 3-1/2 inches (89 mm) vertical. Each full-page ad and each part of a multiple-page ad should measure 4-1/2 inches (114 mm) horizontal by 7-1/8 inches (181 mm) vertical.

Ad copy should be camera ready in distinctive black and white. The **Journal** cannot print facsimiles, color photographs, or ads of incorrect dimensions. Limited design service is available.

All ads must be paid in advance of publication in American dollars (\$) through a United States bank. **Please make checks payable to the American Musical Instrument Society.** Visa and Mastercard charges will be accepted. **To guarantee ad space in the 1999 Journal, please send your advertising copy and check (or complete credit card information) by 25 March 1999 to:**

Peggy F. Baird, Journal Manager  
4023 Lucerne Drive  
Huntsville, Alabama USA 35802-1244  
+205-883-1642

## 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 Albert R. Rice, AMIS Membership Registrar, 495 St. Augustine Ave., Claremont, CA 91711; phone (909) 625-7649, fax (909) 621-8398, e-mail <arrice@rocketmail.com>.

## Classified Column

Advertisements of interest to AMIS members may be placed in this space. Each ad 20 words or less costs \$15.00 per issue for AMIS members, \$25.00 for non-members. Checks, made payable to AMIS, must be sent with copy to Harrison Powley, Editor AMIS Newsletter, E-563 HFAC, Brigham Young University, Provo, UT 84602-6410.

**CHICKERING SQUARE PIANO FOR SALE:** ca. 1750, in virtually original playing condition, six-octave range, superb rosewood case, \$3200 (CDN), phone 250-721-4327; e-mail <ww380@freenet.victoria.bc.ca>.

**ACCORDION FOR SALE:** Antique Noble 120 Bass Accordion with case, used very little, best offer, phone 316-755-2759.

**SECRETAIRE ORGAN FOR SALE:** excellent condition, built in 1786 (65" H, 43" W, 25 1/2" deep), 192 wood & lead pipes. Johannes P. Künckel probable builder, phone 703-243-4767 (after 4:30 p.m. EST).

**HAMMERKLAVIER FOR SALE:** very good condition, built in Amsterdam ca. 1795, original strings, phone 703-243-4767 (after 4:30 p.m. EST).

**PIANO FOR SALE:** Erard (London) cottage upright, Serial No. 4474, ca. 1845, beautiful walnut case, requires internal restoration, \$1950, phone 814-374-4119 or fax 814-374-4563.

**MELOPEAN FOR SALE:** 150 years old, beautiful, excellent condition, lines are early Victorian or late Empire period, phone 330-867-2309.

## 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 Park assists in the design, layout, and printing of *NAMIS*.

—Harrison Powley

