



NEWSLETTER

Of The

American Musical Instrument Society

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OCTOBER 1977



AMIS members will be able to view this display of stringed instruments in the East Exhibit Room on the main floor of the building housing the Yale University Collection of Musical

Instruments in New Haven, Connecticut, during the annual AMIS meeting, April 14-16, 1978.

AMIS 1978 Meeting Set; Papers Requested

The seventh-annual national meeting of the American Musical Instrument Society will be held on the campus of Yale University in New Haven, Connecticut, April 14-16, 1978. The local arrangements chairman is Richard Rephann, Director of the Yale University Collection of Musical Instruments.

Full registration materials will be sent to all members with the March Newsletter.

Dr. Alan G. Moore, program chairman for the 1978 meeting, requests that anyone interested in presenting a paper submit a typed abstract, as soon as possible, to: Dr. Alan G. Moore, Program Chairman 430 W. 24th Street, Apt. 12C New York, NY 10011

Presentations should be limited to approximately 20 minutes. Demonstration of performance practices on specific instruments is encouraged (please indicate the instrument(s) and the material to

be performed). If papers require audiovisual equipment, please indicate your needs on the abstract. The deadline for receipt of this information is January 15, 1978.

If you have any other ideas or suggestions, including possible panel discussions, or if you wish to chair a session, please contact the Program Chairman as soon as possible.

The Yale University Collection of Musical Instruments, which will host the 1978 meeting, is one of America's distinguished collections. It will be featured in the March 1978 issue of the **AMIS Newsletter**.

**NEWSLETTER OF THE
AMERICAN MUSICAL
INSTRUMENT SOCIETY**

André P. Larson, Editor

The Newsletter is published in March, June, and October for the members of the American Musical Instrument Society (AMIS). News items, photos, reviews, and short monographs are invited, as well as any other information of interest to AMIS members. Address all correspondence to the Editor, AMIS Newsletter, USD Box 194, Vermillion, SD 57069. Requests for back issues and all correspondence regarding membership (\$12.50 per year) should be directed to the Membership Office, American Musical Instrument Society, USD Box 194, Vermillion, SD 57069.

AMIS OFFICERS AND BOARD

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**AMIS MEMBERS ATTEND
CIMCIM MEETINGS IN
RUSSIA**

Colleagues in Leningrad and Moscow museums served as hosts in May 1977 to members of CIMCIM (Comité International des Musées et Collections d'Instruments de Musique) attending the Triennial Conference of the International Council of Museums (ICOM). Representing United States collections were Robert E. Eliason (Henry Ford Museum), Cynthia Adams Hoover (Smithsonian Institution), Barbara Lambert (Museum of Fine Arts) and Scott Odell (Smithsonian Institution).

Outgoing CIMCIM President Felix van Lamsweerde announced the publication of *The International Directory of Musical Instrument Collections*, edited by Jean Jenkins and published for ICOM by Frits Knuf (P. O. Box 720, Buren (Gld), The Netherlands; \$17.60, ICOM members \$13.20). This directory, in preparation for nearly 15 years, includes collections in Europe, Asia, Africa, and South America. *The Survey of Musical Instrument Collections in the United States and Canada*, published in 1974 by the Music Library Association (343 South Main Street, Room 205, Ann Arbor, MI 48108; cloth \$5.50, paper \$4.00), will serve as the guide to North American collections.

New officers elected for the 1977-1980 term are President: Friedmann Hellwig (Germanisches Nationalmuseum, Postfach 9580, 8500 Nurnberg II, West Germany), and Secretary-Treasurer: Peter A. Kjeldsberg (Ringve Museum, 7000 Trondheim, Norway). The CIMCIM Newsletter, which is scheduled to be published twice a year, will be edited by Brigette Geiser (Rabbentaltrappe 10, 3013 Bern, Switzerland). According to discussions at the Leningrad meet-

ings, membership in CIMCIM is open to any ICOM member who is interested in musical instruments. Annual CIMCIM dues of \$7.00 are payable to Secretary-Treasurer Peter A. Kjeldsberg. For information about membership in ICOM, write to ICOM, American Association of Museums, Suite 428, 1055 Thomas Jefferson Street, NW, Washington, DC 20007.

The next CIMCIM meeting will be held August 1979 in Leipzig on the 50th anniversary of the reopening of the Heyer Collection. At these meetings there will be a conference dealing with performance practice and musical instruments in the 18th century, as well as possible excursions to Halle, Potsdam, and Dresden. Another CIMCIM meeting is scheduled for 1980 in Mexico City with the ICOM General Conference. American delegates to this year's conference offered to arrange special tours of American collections to CIMCIM members attending the 1980 meetings.

AMIS members who attended the 1977 CIMCIM meetings will report to the Society in more detail about the work of CIMCIM and the collections visited at the AMIS annual meeting in New Haven, Connecticut, April 14-16, 1978.

—Cynthia Adams Hoover

**METROPOLITAN MUSEUM
OF ART ACTIVE**

Research and recording highlighted the activities of the Department of Musical Instruments at the Metropolitan Museum of Art in New York City during the past year.

A grant from the National Endowment for the Humanities allowed the staff and consultants to examine and catalog hundreds of instruments in depth for the first time in more than 60 years. This detailed investigation, aided by the Museum's conservation research laboratory, revealed some interesting instruments of importance, including a Renaissance soprano dulzian and a lute labeled Hans Frei, 1591. Many previously unknown makers were identified, some interesting forgeries were revealed, and the Museum's understanding of the instruments' construction, musical qualities, and artistic significance was enhanced. As a part of the research effort, Laurence Libin, Associate Curator in Charge, received a travel grant to study related instruments in Austrian, Czech, German, and Hungarian collections.

Grants from the National Endowment for the Arts and the Ampex Corporation made it possible to produce a 13-program radio series, entitled "Lend Us Your Ears," devoted to discussion and performance of several of the Museum's instruments. The record-

ing was directed by Lincoln Diamant and the guest artists included Mieczyslaw Horszowski, Michel Piguet, Jaap Schröder, and Barry Tuckwell. Intended for non-commercial broadcast, the series is being distributed by the Broadcasting Foundation of America.

Instruments from the Metropolitan were also used for commercial recordings, including an album by Mieczyslaw Horszowski playing Guistini sonatas on the Museum's Cristofori piano of 1720, Sonya Monosoff performing Mozart sonatas on the Museum's restored Strad of 1692, a *Sonata for Clavier in A* by C. P. E. Bach played by Malcom Bilson on a piano ascribed to Johann Schmidt, and several of C. P. E. Bach's flute sonatas played by David Hart on a porcelain flute, ca. 1760.

Lectures were given in the André Mertens Galleries for Musical Instruments by John Henry van der Meer, curator of musical instruments at the Germanisches Nationalmuseum, and Howard Mayer Brown, Renaissance scholar at the University of Chicago, while Jaap Schröder demonstrated the Museum's Stradivari baroque violin at a gallery workshop conducted in cooperation with Queens College and the Institute of Early Music.

Highlight of the past year's acquisitions was a gift of 30 miniature, jeweled musical boxes; received from Murtoigh Guinness, they preserve a large repertoire of 19th-century popular music. Other acquisitions included an upright piano from Philadelphia and a number of smaller instruments and accessories.

Current activities at the Metropolitan include the modification of the André Mertens Galleries to increase display space and the continued release of a series of checklists (flutes and bagpipes this fall).

**YALE COLLECTION
ANNOUNCES CONCERTS**

The Yale University Collection of Musical Instruments is sponsoring a series of Sunday evening concerts, using restored instruments from the Collection, in the gallery of keyboard instruments.

October 2. The Pernucio Ensemble. Carol Lieberman, violin; Scott-Martin Kosofsky, recorder; Mark Kroll, harpsichord.

November 13. Mary Cyr, viola da gamba; John Grew, harpsichord.

December 4. The Philidor Trio. Shelly Gruskin, flute; Elizabeth Humes, soprano; Edward Smith, harpsichord.

January 22. Catherine Strizich, lute; Robert Strizich, lute and guitar.

February 26. Richard Rephann, harpsichord.

April 23. Duo Geminiani. Elizabeth Wright, harpsichord; Stanley Ritchie, violin.

STEARNS COLLECTION SPONSORS LECTURE- CONCERT SERIES

An extensive series of concerts and lectures for 1977-78 has been announced by the Stearns Collection of Musical Instruments at The University of Michigan.

September 22. The Restored "Giusti" Harpsichord; a concert by Edward Parmentier, harpsichordist.

October 3. Japanese Momoyama Culture Reflected in the Sound of a Drum; a lecture by William Malm, Professor of Music.

October 17. Early Music at the Stearns Collection I; a concert by the University of Michigan Collegium Musicum, Thomas Taylor, director.

November 6. The Curtal or Dulzian: Ancestor of the Bassoon; an illustrated lecture by Hugh Cooper, Professor of Music.

November 30. The Instrumental Music of Ireland; a program hosted by Vincent Tufo, Staff Assistant.

January 10. Amateur Night at the Stearns Collection; Ann Arbor chapter of the American Recorder Society.

January 23. Temperament as Style: Demonstration and Discussion; a lecture by Gabriel Weinrich, Professor of Physics and David Sutherland, harpsichord maker.

February 8. Gamelan Gadon: Chamber Music of Java; a concert by the University of Michigan Gamelan Ensemble, Judith Becker, director.

March 14. Michigan Country Music on the Hammered Dulcimer; a program hosted by Warren Steel, Staff Assistant.

April 3. Early Music at the Stearns Collection II; a concert by the University of Michigan Collegium Musicum.

An inaugural benefit concert and gala party was held for members of The Friends of the Stearns Collection in the Cady Music Room of the Frederick Stearns Building on September 21. Following an inaugural concert played by Edward Parmentier on the "Giusti" harpsichord restored by David Sutherland, there was a gala party which featured short performances by Warren Steel on the hammered dulcimer, Vincent Tufo and a band playing Irish music, Robin Ackerman on a recently-acquired Hungarian cimbalom, a Thai music ensemble, and others.

The primary goal of The Friends of the Stearns Collection for 1977-78 is to raise private funds sufficient to add sound to the Collection's displays.

The Stearns Collection, located in the Frederick Stearns building on Baits Drive at Broadway on the University of Michigan campus, is open Monday-Friday, 1:00-4:30 p.m.

HAMMERED DULCIMERS EXHIBITED

The Division of Musical Instruments of the Smithsonian Institution presented a special display on the history and use of the hammered dulcimer in America as part of the Smithsonian's 1977 Festival of American Folklore held in Washington, DC, October 5-10.

The presentation, organized by Nancy Groce, a Smithsonian predoctoral fellow who is doing extensive research on the dulcimer, included a display of some of the instruments in the Smithsonian's collection and a series of concerts by several traditional dulcimer players. Both the instruments and the performers were selected to represent the contrasting regional styles of instrument construction and performance techniques that have developed in the United States. Performers at the Festival came from Michigan, New York, Ohio, and West Virginia, all of which still carry on the tradition of hammered dulcimer playing.

Ms. Groce would like to learn of hammered dulcimers and players known to AMIS members. Correspondence should be addressed to: Ms. Nancy Groce, Division of Musical Instruments, Smithsonian Institution, Washington, DC 20560.

SEPTEMBER 1978 DATE SET FOR EXHIBITION

An exhibition of the work of contemporary American musical instrument makers has been scheduled for the Renwick Gallery at the Smithsonian Institution, September 22, 1978 through August 5, 1979. The preliminary selection has been completed and includes more than one hundred instruments. The exhibition will be accompanied by an illustrated catalog, lectures, films, and musical performances. Further details will be provided in the June issue of the *AMIS Newsletter*.

FLUTE MISSING

The following flute is missing from the musical instrument collection at the Smithsonian Institution: Boxwood flute with ivory ferrules and one brass key. Stamped CLEMENTI & CO /LONDON. First noticed missing on August 16, 1977. Please address any information about this flute to: Division of Musical Instruments, Smithsonian Institution, Washington, DC 20560.

1978 AMIS DUES REQUESTED

It is requested that AMIS dues for 1978 (the Society operates on a calendar year basis) be paid before January 31, 1978. Membership will include three issues of the *AMIS Newsletter* and Volume IV of the *AMIS Journal*. Volume III of the *AMIS Journal* is expected to reach the membership before the end of the current year.

As with all organizations, printing and mailing costs continue to escalate; your prompt response to this call for 1978 dues will be appreciated. A pre-addressed dues envelope is enclosed for your convenience.

EDITORIAL BOARD MEETING HELD

The Editorial Board for the *Journal of The American Musical Instrument Society* met at the Museum of Fine Arts in Boston, Massachusetts, on July 7, 1977. The following decisions were announced: 1) all authors and potential authors will be encouraged to send their manuscripts to the Editor (style should conform to the *Chicago Manual of Style*, 12th edition, revised); 2) all manuscripts will be acknowledged upon receipt; 3) a packet of information containing the policies of the *Journal* will be sent to all authors; and 4) Volume III will be printed and distributed as soon as possible.

The Editor of the *Journal* is Thomas F. Kelly, Department of Music, Wellesley College, Wellesley, MA 02181.

CLASSIFIED COLUMN

Advertisements of interest to AMIS members may be placed in this space. Twenty words or less cost \$5.00 for each issue. Checks, made payable to AMIS, must be included with your copy to the Editor.

FOR SALE: Key bugle, ophicleide, many flutes, boxwood clarinet. We buy bagpipes. Reed, Box 1176, Mendocino, CA 95460. (707) 964-5569, (707) 937-5824.

FOR SALE: Piccolos, fifes, clarinets, saxophones, oboes, bassoon, cornets, and trumpets. Form excellent nucleus for collection, ca. 1800 onwards. Catalog and photographs on request. E. A. Eames, R.R. 1, Qualicum Beach, BC, VOR 2T0, Canada.

A NOTE FROM THE EDITOR...

The *AMIS Journal* publishes scholarly articles about the history, design, and use of instruments in all cultures and from all periods. The *AMIS Newsletter*, on the other hand, is designed specifically to be a vehicle for communication between all AMIS members, with or without scholarly pretensions. All AMIS members should feel free to submit information for publication, including black and white photos of particularly interesting instruments.

NEW GALLERY BEING DEVELOPED AT USD



No. 1528. "Taun" trumpet, Mummeri village, mouth of the Blackwater river, Middle Sepik region, New Guinea, 28" high (Beede fund). The kneeling figure with a small bird on her head is intricately carved with eyes made of inset Cowrie shells whose serrated edges give the appearance of eyelashes. This splendid instrument is just one of many which will be on view for the first time when Gallery IV of the "Shrine to Music" Museum at the University of South Dakota at Vermillion is opened in 1978.

The construction of a fourth major gallery, this one devoted to the music and musical instruments of non-Western civilizations — Africa, China, India, Japan, the Near East, the Pacific islands, Tibet, and Southeast Asia — is underway at the "Shrine to Music" Museum on the campus of the University of South Dakota at Vermillion, according to Dr. André P. Larson, Direc-

tor of the Museum, who is doing the exhibit design for the new gallery.

Among the instruments which will be exhibited for the first time are a magnificent pair of copper temple trumpets, each 5½ feet in length, a fantastic skull drum, and a shinbone trumpet, all from Tibet; highly-decorated rabobs from Afganistan; a beautiful Japanese biwa; an ivory trumpet from West Africa; a pair of "Mamboo" flutes (7 feet long) and a spectacular fire-dance trumpet mask (11 feet long) from the Pacific island of New Britain; and a 19th-century, Chinese san-hsien with mother-of-pearl inlay and ivory decoration.

The opening of Gallery IV, scheduled for May 1978, will also make it possible to install additional exhibits of European musical instruments in Gallery III.

EDUCATIONAL PROGRAM SET AT MFA IN BOSTON

Classes, concerts, and lectures are all part of the 1977-78 educational program presented by the Leslie Lindsey Mason Collection of Musical Instruments at the Museum of Fine Arts in Boston, Massachusetts.

Three classes are currently underway. "The Clavichord," taught by Bernard Brauchli, offers an historical approach to the clavichord covering the instrument's origins and its evolution, including the instrument's iconography, tuning, and technique, as well as its social and musical role in the various European countries.

"History of the Lute and Related Instruments (1200-1780)," offered by Catherine and Robert Strizich, includes iconography, instrument construction, tunings, notation, historical playing techniques, and style and interpretation of medieval, Renaissance, and baroque music as applicable to plucked instruments.

"Three Centuries of Harpsichord Decoration" is a survey of the development of harpsichord decoration in five countries from the 16th to the 18th century with special emphasis on French and Flemish styles. Sheridan Germann is the instructor.

Private lessons (clavichord, lute, and viola da gamba) and consort classes are also available.

A series of five lecture-recitals are being offered by John Gibbons to celebrate the recent acquisition of the Ripin Collection of Keyboard Instruments. The lectures are "Introduction: Four Great Instruments Compared" (Oct. 11); "Virginals by Johannes Ruckers, Antwerp, 1620" (Dec. 6); "Anonymous Italian spinetto, ca. 1600" (Jan. 17); "Harpsichord by the Couchet Workshop, Antwerp, 1680" (Feb. 14); and

"Harpsichord by Shudi & Broadwood, London, 1771" (March 21).

The Early Music Series of five concerts includes three programs by the Boston Museum Trio (John Gibbons, harpsichord; Daniel Stepner, violin; Laura Jeppesen, viola da gamba): "Chamber Music of J. S. Bach" (Nov. 16); "Beethoven and Schubert" (April 12); and "Concerts Spirituel" (May 3). "Miracles of St. Nicholas" (Feb. 1), two 12th-century liturgical dramas, will be presented by musicians of the Castle Hill Festival, while "Trecento and Elizabethan Music" (Feb. 8) will feature Jantina Noorman, mezzo soprano; William Zukof, countertenor; and Catherine and Robert Strizich, lutes.

The Collection of Musical Instruments, still located in the basement of the Museum, is open to the public from 2-4:00 pm, Tuesday-Friday.

For further information, write: Museum of Fine Arts, Musical Instruments Collection, Boston, MA 02115.

FEDERAL MUSIC SOCIETY RECORDS

The Federal Music Society of New York City, Frederick R. Selch, President, has made a recording of music from the Federal period in American history for the New World Records Anthology. One side contains dance music of the era; the other side is devoted to Raynor Taylor's *Ethiope*.

The New World Records Anthology is a project funded by the Rockefeller Foundation. The one hundred-record set is available for \$195 from New World Records, 3 East 54th Street, New York, NY 10022.

THE GOLDEN AGE OF BANDS 1860-1915

A new recording, the *Golden Age of Bands 1860-1915*, Vol. II, has just been released. It features American music of the 1860-1915 era played on original instruments of the period and is available (\$6) from "Shrine to Music" Museum, Inc., USD Box 194, Vermillion, SD 57069.

THE ART OF PLAYING THE RECORDER

By Daniel Waitzman

Available October 1977

\$8.95 through February 1978

\$11.00 thereafter

Paperback edition \$4.95

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