



AMERICAN MUSICAL INSTRUMENT SOCIETY NEWSLETTER

Volume 30, No. 1

Winter 2001

A Message from the President

This *Newsletter* marks the commencement of the thirtieth year of publication. Many changes have taken place in format and content. My personal thanks to Bill Hettrick for making these last few issues informative and attractive. As always, members should send their suggestions and newsworthy items directly to him. The staff at A-R Editions has been most cooperative and helpful in the Newsletter's transformation.

Plans are underway for the Society's annual meeting in 2001 in Asheville, North Carolina. Laurence Libin describes details for that meeting in these pages. I look forward to meeting you there. Our annual meeting for 2002 will be in Boston under the leadership of Darcy Kuronen, Museum of Fine Arts. In 2003 AMIS will meet in England with the Galpin Society. That meeting will be in July or August; the exact dates and locations are being worked out by a joint committee of the two organizations. I encourage you all to start saving now for what promises to be a most exciting week.

The 2001 Curt Sachs Award recipient, Prof. Dr. Gerhard Stradner, will be in attendance at the Asheville meeting. The Society extends its congratulations to

continued on p. 3

Thirtieth Annual Meeting of the Society at University of North Carolina, Asheville, May 30–June 2, 2001

In 2001, AMIS meets for the first time under the auspices of the University of North Carolina, Asheville (UNCA). The gala program for this thirtieth annual meeting, scheduled for May 30–June 2, offers lectures on a wide range of topics by outstanding scholars, varied musical performances including a duo-harpsichord recital and an outdoor appearance by a Sundanese gamelan, visits to instrument makers' workshops and to a spectacular trumpet collection, an auction of music-related items, and related events of unusual interest. (See the itemized program printed below.)

Highlighting the meeting will be a guest appearance by Robert Moog, inventor of the Moog synthesizer; a free public concert featuring pianist John Cobb and soprano Gwenn Roberts; and the presentation of prizes to winners of the first AMIS essay contest for young instrumentalists.

Registrants are invited for an optional visit to the nearby Biltmore Estate after the conclusion of the annual meeting. This privately owned property includes a 250-room chateau filled with remarkable antiques, including a large self-playing organ; the grounds, extending over 8000 acres, contain extensive gardens and a winery (further information may be found on the Biltmore Estate's website: www.biltmore.com). If there is sufficient interest in visiting this attraction, we would leave UNCA by bus on Sunday morning, June 3, and return in mid-afternoon. The discounted admission fee for groups of twenty or more is \$27.25 per person; this includes a self-guided tour of the chateau, gardens, conservatory, and winery (with wine tasting at this stop in

continued on p. 2

IN THIS ISSUE

Thirtieth Annual Meeting at UNC Asheville	1
Gerhard Stradner to Receive Curt Sachs Award	5
Early Instruments in Academic Settings	8
New Musical Museum in Basel	8
Acquisitions of the Fiske Museum	9
Dangerous Curves at the MFA	12
Brass Players Museum	13
Celebrations in St. Petersburg	15
What's in a Name? "Hautboy Hill"	17
Betty Hensley's Collection of Flutes	18

AMERICAN MUSICAL
INSTRUMENT SOCIETY
NEWSLETTER

William E. Hettrick, Editor

The *Newsletter* is published in winter, summer, and fall for 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.

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Thirtieth Annual Meeting *continued from p. 1*



The Quad at the University of North Carolina at Asheville. Photo by Steve Dixon.

the itinerary). Special guided tours of other areas such as the chateau's kitchen can be arranged for an additional \$12 per person, payable upon arrival. Brunch at the Estate (about \$16) and round-trip transportation (cost will depend on the number traveling) are extra.

Meeting registrants will lodge at UNCA's Mills Residence Hall, a modern, air-conditioned, no-smoking, handicapped-accessible facility. Living arrangements are suite-style with two bedrooms sharing a den and bathroom. Each suite normally accommodates two or four persons; single occupancy is also possible. Room charges include individual linen service: one towel and washcloth, sheet set, blanket, and pillow. Residents are advised to bring soap, shampoo, and additional towels as desired. Meals will be expertly catered by Sodexo Marriott Services. A modest registration fee covers lodging, meals including the concluding banquet, group transportation, conference materials, concert admissions, and all other local charges except airport transportation, Wednesday dinner, and optional activities noted on the registration form. Linen exchanges and access to the University's recreational facilities require small additional fees.

By prior reservation, UNCA's Office of Special Academic Programs will graciously extend the special conference housing rate for additional days before and after the AMIS meeting. Participants may, instead, lodge off campus. Asheville, a luxury resort designation, offers accommodations ranging from less than \$100 to more than \$400 per day. Asheville's regional airport lies about 20 miles from campus; private shuttle service, at about \$20 per person, should be reserved in advance by phoning 828-253-0006, 828-681-0051, or 828-254-2088. Several persons arriving or departing at the same time may prefer to share a taxi. Inexpensive car rentals are also available at the airport. UNCA is easily reached by car and offers ample, free parking on campus. Driving is recommended, especially for tourism and shopping in and around Asheville. For tourist information, telephone the Asheville Visitor Center, 704-258-6101; for

accommodation referrals, call 800-770-9055; also consult the Asheville Area Chamber of Commerce website (www.ashevillechamber.org).

Meeting registration information and other instructions will be mailed to all current AMIS members. They will also be made available on the AMIS website (www.amis.org). This meeting is expected to be heavily attended, so participants are urged to register early to avoid late charges and to ensure accommodation at all events. Arrival on Wednesday, May 30, is strongly advised because activities will begin promptly on Thursday morning.

On the occasion of this thirtieth annual meeting, AMIS is sponsoring an essay contest for musicians from ages eight through thirteen on the topic "Why I love my musical instrument" (flute, piano, guitar, tuba, dulcimer, viola, drums, etc.; all instruments are eligible). Winners will be announced and will receive cash prizes during the celebratory public concert in UNCA's Lipinsky Hall at 8:00 p.m., Friday, June 1. The *Newsletter* will publish the first-prize essay. Entrants need not register for the AMIS meeting. Essays, which may be up to 500 words long, will be judged by an AMIS-appointed panel on the bases of originality, clarity, thoughtfulness, and conviction. Prize money has been donated by AMIS members in order to promote music education and to encourage young persons to take instrument lessons seriously. Essays must be submitted on paper (one copy; no e-mails, please) and received before April 1, 2001. The writer's name, address, telephone number, date of birth, and name and address of school or music teacher must be given at the end of each essay. Entries should be mailed to: AMIS Essay Contest, c/o Laurence Libin, 126 Darlington Avenue, Ramsey, NJ 07446.

Another AMIS event open to the public without charge is the favorite Show and Tell session, scheduled for Friday afternoon, June 1, from 4:00 to 5:30 at UNCA's Humanities Lecture Hall. Without making an appointment, anyone may bring an unusual, interesting, or mysterious instrument and either discuss it briefly before the audience or have it examined informally by an AMIS expert present at the session. This informative exchange might result in a sale if the owner desires, or at least a better understanding of the instrument's history and possible significance. Owners can also be referred to professional appraisers for written evaluations; AMIS does not provide appraisals.

Each AMIS meeting features an auction of music-related items of all sorts such as old instruments, recordings, sheet music and books, ornaments and clothing decorated with instruments, as well as relevant services such as translations, tours of collections, tunings, and appraisals. One phase of the auction is silent, that is, with written bids submitted during open display of the items until a specific deadline; successful silent-auction bidders are notified and items are paid for and removed after the AMIS business meeting, Saturday, June 2, at 10:30 a.m. The live auction takes place following the banquet on Saturday evening. All bidders must register for the meeting. Donation of auction items is welcome and may be tax-deductible; receipts are provided. Donations should be dropped off at the registration desk on Wednesday, May 30, or Thursday morning, May 31.

—Laurence Libin
Program Chairman

President's Message

continued from p. 1

him for his service to organology through his numerous publications and long service as Director of the Sammlung alter Musikinstrumente at the Kunsthistorisches Museum, Vienna.

At the November meeting of the Board of Governors in Toronto, we voted to continue the consolidation of AMIS's business operations with A-R Editions. In addition to managing our membership database and dues collection, as well as producing our newsletter and journal, A-R will also manage our website. AMIS member Dr. Margaret Downie Banks will serve as Web Manager for the Society and liaison with A-R. Any suggestions for content or improvement of the website should be directed to her at mbanks@usd.edu.

Finally, the new arrangements with A-R have made the Society's position of Membership Registrar no longer necessary. Dr. Albert R. Rice has fulfilled the obligations of this position with dedication and perseverance for many years, and we all owe him a debt of gratitude for his devoted service to AMIS.

As always, I welcome your suggestions concerning any aspect of the Society. You may reach me at:

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—Harrison Powley

News of Members

Herbert Heyde has been appointed to the position of Associate Curator in the Department of Musical Instruments at the Metropolitan Museum of Art in New York City. He has been at the Museum since 1994, first as an Andrew W. Mellon Fellow and then as Senior Research Associate to work with the collection of brass instruments. Heyde came to the United States in 1992 after being employed as a scientific collaborator at the Museum of Historical Musical Instruments at the Karl-Marx-University in Leipzig. Since then he has worked at the Streitwieser Foundation, formerly in Pottstown, Pennsylvania, and at America's Shrine to Music Museum at the University of South Dakota in Vermillion. Herbert Heyde was presented with the Society's Curt Sachs Award in 1991, and in 1996 the Historic Brass Society honored him with its Christopher Monk Award.

Ken Moore, formerly Associate Curator in Charge of the Department of Musical Instruments at the Metropolitan Museum, has been advanced to the position of Curator in Charge. He has served on the AMIS Board of Governors, the board of the Society for Asian Music, the Council for the Society of Ethnomusicology, and as President of SEM's Mid-Atlantic Chapter. Moore has been at the Museum since 1970, first as a night watchman, then as coordinator of photography, and finally as a curator under Laurence Libin. Specializing in non-European instruments, he has developed contextual display methods and has initiated museum programs that emphasize world music cultures. During his years at the Museum, he has made pioneering studies of the music of the Snake Handler sect in West Virginia, provided musical accompaniment to Dianna Vreeland's costume exhibitions, and curated exhibits.

Beth Bullard recently accepted the new position of Associate Fellow

Thirtieth Annual Meeting AMERICAN MUSICAL INSTRUMENT SOCIETY

May 30–June 2, 2001
University of North Carolina, Asheville

Wednesday, May 30

- 4:00–10:00 p.m. Register and drop off auction items, Mills Hall Lobby (MHL)
Dine on your own or enjoy the Board of Governors' buffet at 6 p.m. (\$12)
- 6:00–10:00 Board of Governors' buffet/meeting, University Dining Hall (UDH)

Thursday, May 31

- 8:00 Continental breakfast, MHL
- 8:00–12:30 Register and drop off auction items, MHL
- 9:00 Board buses for workshop tours
- 12:30 Lunch, UDH
- 2:00–2:30 Benjamin Hebbert, "Viol Manufacture in Late Stuart England," Humanities Lecture Hall (HLH)
- 2:30–3:00 Susan Thompson, "The Role of Regimental Hautboists in Continental Armies of the Late 17th and Early 18th Centuries," HLH
- 3:00–3:30 Michael Friesen, "'Mentor-General to Mankind': The Life and Work in America of John Isaac Hawkins," HLH
- 3:40–4:10 Stewart Carter, "The Gütter Family, Wind Instrument Makers to the Moravian Brethren in America," HLH
- 4:10–5:00 Philip Gura, "Straddling the Color Line: 19th-Century Banjo Culture," HLH
- 6:00 Reception and introductions, tent next to HLH (food served)
- 8:00 Duo-harpsichord recital, HLH

Friday, June 1

- 7:30 Editorial Board breakfast meeting, UDH
- 8:00 Continental breakfast, MHL
- 9:00–9:30 Stephen L. Pinel, "The American Organ Archives of the Organ Historical Society," HLH
- 9:30–10:00 Jayson Dobney, "Ludwig Snare Drums," HLH
- 10:00–10:30 John Check, "A Mystery in Brass: The Disappearance of the Helicon in America," HLH
- 10:30–11:15 Niles Eldredge, "An Overview of Périnet-Valve Cornet History," HLH

11:30–12:00	Christopher A. Miller, “The Kendang Penca Ensemble of West Java (Sunda),” HLH
12:15	Picnic and Gamelan performance, tent next to HLH
2:00–2:45	John Watson, “The Paradox of Restoration: A Question of Form and Substance,” HLH
2:45–3:45	Robert Moog, “The Fine Craft of Electronic Musical Instrument Making,” HLH
4:00–5:30	Show and Tell, open to the public, HLH
6:00–7:45	Dinner, UDH
8:00	Gala concert and awards ceremony, open to the public, Lipinsky Hall

Saturday, June 2

8:00	Continental breakfast, MHL
9:15	Business meeting and address by Gerhard Stradner, the recipient of the Curt Sachs Award for 2001, HLH
10:30	Coffee break, pick up silent-auction items and box lunches
11:00	Board buses for Spartanburg, eat lunch en route (there is a limit of 80 persons for this trip, so register early; an alternate activity will be arranged)
12:30	Tours of the Joe and Joella Utley Collection
3:15	Board buses for UNCA, arrive 4:45
6:30	Cocktails, Owen Conference Center, third floor (OCC)
7:30	Banquet and auction, OCC

Sunday, June 3

8:30	Continental breakfast and checkout, MHL
9:30	Optional tour of Biltmore Estate (additional charge)

Gerhard Stradner to Receive the Society’s Curt Sachs Award for 2001

The Curt Sachs Award, named for the celebrated scholar who was a founder of the modern systematic study of musical instruments, is given annually by the American Musical Instrument Society to recognize significant contributions toward the goals of the Society. The AMIS Board of Governors is pleased to announce that the Curt Sachs Award for 2001 will be bestowed on Gerhard Stradner, well known for his service as Director of the Collection of Ancient Musical Instruments of the Kunsthistorisches Museum, Vienna, and for his published research in organology and historical performance practice.

continued on p. 6

at George Mason University in Fairfax, Virginia, where she serves as specialist in Indian music. She was formerly on the faculties of Dickinson College and Gettysburg College, and she is presently a member of the AMIS Board of Governors.

Albert R. Rice gave a presentation entitled “An Overview of the Brass Collection in the Kenneth G. Fiske Museum” at the Acoustical Society of America’s convention held in Newport Beach, California, on December 7, 2000. On the following day, several members of the ASA visited the Fiske Museum and were given a tour by Dr. Rice.

Interpreting Bach on the Flute, Cello, and Keyboard: A New Early Music Workshop at America’s Shrine to Music Museum

What instruments are best for Bach’s E-minor flute sonata? What articulations and ornamentation should be used? Should the cellist add slurs in the unaccompanied suites or in continuo parts? What about vibrato? How should the keyboard player “jazz up” an editorial continuo part? Should it be played on piano or harpsichord? What tempos should the performer choose?

These are the types of questions that arise when musicians gather to perform the solo and chamber music of J. S. and C. P. E. Bach, the trios of Haydn and J. C. Bach, and the thousands of works by less-known composers written in the eighteenth century for flute, cello, and keyboard. Music from this repertory is often studied in workshops that focus in a general way on early music or chamber music. Yet, rarely do players have an opportunity to explore questions

continued on p. 6

Interpreting Bach . . .

continued from p. 5

like those above with dedicated specialists, as part of an intense exploration of selected works from the core of the repertory.

“Interpreting Bach on Flute, Cello, and Keyboard: A New Early Music Workshop at America’s Shrine to Music Museum,” scheduled for June 4–9, 2001, will explore the performance of solo and chamber music by J. S. Bach, with special attention to his flute sonatas, cello suites, and selected keyboard works. Intended for both experienced players of historical instruments and those who perform on modern instruments, the one-week workshop will include master classes, lecture-demonstrations about historical instruments and their playing techniques, chamber music coaching and performance, and optional individual lessons on both historical and modern instruments.

This workshop is unique in its setting amidst the musical treasures of one of the greatest museums of its kind. Participants will have an opportunity to study the more than 10,000 instruments in the Museum’s collections, among them numerous flutes and other woodwinds; harpsichords, fortepianos, and other keyboards; and stringed instruments of all types, from the sixteenth century to the present.

The faculty—Mary Oleskiewicz (flute), Stephanie Vial (cello), and David Schulenberg (keyboards)—combines years of experience as performers, teachers, and scholars of both historical and modern performance. The Museum is on the campus of The University of South Dakota in Vermillion, close to the Sioux City airport (from which inexpensive transportation will be provided) and within driving distance of Minneapolis, Omaha, and Kansas City. A car is not needed in Vermillion. Inexpensive,

Gerhard Stradner . . . *continued from p. 5*

Born into a musical family in Klosterneuburg, Austria, Gerhard Stradner received musical instruction in violin and piano as a child and later studied the clarinet and recorder with a specialization in early music at the Akademie für Musik und darstellende Kunst in Vienna. He went on to pursue scientific disciplines at the University of Vienna (mathematics) and the Viennese Technische Hochschule (descriptive geometry), returning later to the University for graduate work in the arts (musicology and art history). Subsequently he studied at the University of Saarbrücken, Germany, where he again specialized in musicology and art history, also completing academic studies in the science of education. At Saarbrücken he was awarded the Dr. Eduard Martin Prize for extraordinary accomplishments. In addition to holding certificates of qualification in educational and artistic fields, Gerhard Stradner has earned academic master’s and doctor’s degrees. He has also been awarded the title of Hofrat (equivalent to that of Privy Councillor in Great Britain) by the Austrian government as a sign of his distinction.

From 1959 to 1971, and again in the period 1976–80, Stradner taught the subjects of mathematics, descriptive geometry, geometrical drafting, and instrumental music at schools in Lower Austria and Vienna. From 1972 on, he also served as a lecturer and advisor, specializing in the field of organology, at several institutions of higher learning—both universities and conservatories—in Graz, Saarbrücken, Vienna, Innsbruck, and Salzburg. In 1980–81 he pursued a research project entitled “Musikinstrumente in Österreich” for the Austrian Academy of Sciences. During the earlier period of his academic teaching, he also began his activity as a performer on cornetto, recorders, and historical string instruments in the Ensemble Musica antiqua Wien, Concentus Musicus, Capella academica, Collegium aureum, and other professional early-music ensembles.

Gerhard Stradner served as the Director of the Collection of Ancient Musical Instruments (Sammlung alter Musikinstrumente) at the Kunsthistorisches Museum from 1981 until 1999, when he entered into retirement. During this eighteen-year period he was responsible for many improvements in the Collection’s physical space and research capabilities, as well as important additions to the holdings. Under his direction the exhibition and storage areas were increased and provided with improved climate control, conservation facilities, and security measures. The professional staff was augmented to include an additional curatorial scholar and a restorer. The instruments on public display were newly arranged to reflect historical considerations, and the educational quality of the exhibits was increased through the use of radio earphones and other self-controlled electronic devices for the use of visitors.

Of particular significance among the improvements to the Collection accomplished by Stradner is the group of approximately 300 items—many of



Gerhard Stradner

Austrian origin—that were added to the holdings during the years of his directorship. They include a sixteenth-century flute and case; a clarinet and walkingstick flute owned by Ludwig van Beethoven; a tenor trombone made by Jörg Neuschel in 1557 (the second-oldest surviving trombone in the world); trumpet mutes, drumsticks, and horns of the eighteenth century; a viola da gamba by Jakob Stainer Absam (ca. 1700); violins owned by Leopold Mozart and Joseph Lanner; a violin from the Amati school; a mandora made by Blasius Weigert in Linz in 1732; the oldest Viennese harpsichord, converted to a piano in 1726; the oldest Viennese harpsichord still playable, made by Pantzner in 1747; a square piano, presumably the oldest made in Austria; and a positive organ by Johann Hencke of Vienna. Additional historical items added to the Collection include mechanical implements used for musical composition by the blind Viennese pianist Maria Theresia Paradis, as well as oil paintings of Franz Schubert, Ludwig van Beethoven, and Richard Strauss. As a further service to the public, Stradner arranged concerts, held in the Marble Hall within the area of the Collection, featuring well-known soloists playing old instruments.

Gerhard Stradner's contributions to scholarship are especially noteworthy. The author of some 95 articles, essays, and books, he has specialized in the study of musical instruments and their performance, particularly in the musical practice of the sixteenth century. The following list of books only highlights his extensive scholarly output: *Spielpraxis und Instrumentarium um 1500 dargestellt an Sebastian Virdungs "Musica getutsch"* (Basel 1511) (Vienna, 1983), *Musikinstrumente in Grazer Sammlungen* (Vienna, 1986), *Die Klangwelt Mozarts* (Vienna, 1991), and *Für Aug' und Ohr: Musik in Kunst- und Wunderkammern* (Vienna, 1999). In addition, he has accomplished the planning and realization of seven major exhibitions of musical instruments in several locations in Austria: *Zur Ausstellung von Tasteninstrumenten* (Graz), *Zur Entwicklung der Geige* (Graz), *Die Wiener Geige* (Vienna), *Musica ex machina* (Linz), *Linzer Musikinstrumente der Brucknerzeit* (Linz), *Die Klangwelt Mozarts* (Vienna), and *Für Aug' und Ohr* (Schloß Ambras).

Gerhard Stradner has described the experiences that have contributed to his life's work in the following words: "I believe that my achievements in the field of organology have resulted from the reciprocal forces of preparation for teaching, the scholarly method of observation, and the influence of my activity as a practical musician. Above all there is my affection for young people and for those with whom I have found a fertile field of activity in my occupation as a teacher, in my museum work, and in my contacts with people of similar mind the world over."

The American Musical Instrument Society will present Gerhard Stradner with the Curt Sachs Award for 2001 at an awards ceremony scheduled to take place during the forthcoming thirtieth annual meeting at the University of North Carolina at Asheville.

convenient housing and meals will be provided through the University, and participants will have ample opportunities for practice, rehearsal, and study, with access to the facilities of both the University and the Museum. College credit is available to the participants who want it.

Information about the workshop may be obtained from:

America's Shrine to Music Museum
414 E. Clark Street
Vermillion, SD 57069

Phone: 605-677-5306

Fax: 605-677-5073

E-mail: smm@usd.edu

Website: www.usd.edu/smm

**Society for
Ethnomusicology
Annual Meeting,
October 25–28, 2001**

The Society for Ethnomusicology will hold its annual meeting for 2001 on October 25–28 at the Marriott Renaissance Center in Detroit, Michigan. The meeting will be sponsored by the University of Michigan, and the theme will be "Teaching and Learning in the Twenty-first Century." The deadline for receipt of proposals for the program is March 7, 2001. A pre-conference symposium on "Transcription and Its Futures" will be held on October 24. Information on these events may be obtained from:

SEM 2001 Program Committee
Society for Ethnomusicology
Morrison Hall 005
Indiana University
Bloomington, IN 47405

E-mail: sem@indiana.edu

Website: www.ethnomusicology.org

New Musical Museum in the Historical Museum of Basel

AMIS members should congratulate the Historisches Museum Basel on its new Musikmuseum. Veronika Gutmann and her colleagues have been working since 1995 on the complete re-display of the important Basel musical instrument collection, which opened in November 2000. The Museum was fortunate to receive in 1980 as a legacy the important and extensive Bernoulli Collection of brasswinds and drums, and the new museum allows this to be put on permanent display for the first time.

The new museum is (to my knowledge) unique in being housed in a former prison block. This offers possibilities which have been fully exploited in the design: twenty-one cells contain wall-mounted themed displays and three larger spaces allow larger instruments to be shown, with keyboard instruments and harps free-standing on plinths and larger brass instruments in showcases. Most of the cells have a touch-screen computer terminal at which visitors can hear appropriate music, see excellent photography of details of the instruments, and read substantial textual information. The cells provide a reasonable level of acoustic insulation, so headphones are not used.

Some 650 instruments are now well displayed in a centrally situated, attractive museum, which has more of the character of its origins as a medieval cloister than its more recent history as a penitentiary.

The museum has recently published catalogues written by Veronika Gutmann, Martin Kirnbauer, Günther Heyder, and Sabine Klaus; these appear in successive editions of the Basel Historisches Museum Jahrbuch.

—Arnold Myers

Early Musical Instruments in Academic Settings

At the recent meeting of musical societies in Toronto, Cecil Adkins represented AMIS at the special joint session on “Early Music in the Curriculum,” held on November 3, 2000. In response to our request, he has kindly submitted the text of his presentation, which follows.

The National Association of Schools of Music document, which provided the guidelines for this session, contains more than 2500 words about what should constitute an early music program. Including Early Music Association’s 1985 mission statement of 32 words—which reads “to foster and promote in North America the performance, enjoyment, and understanding of music composed before our time, and to encourage the use of historically appropriate instruments and performance styles”—the word *instrument* is used only four times!

Given that instrumental performance—including instruction and the instruments themselves—is a major part of an early music curriculum, it is surprising that these guidelines give no information about how that part is to be created. It is a bit like a kitchen with newly designed cabinets and new cookbooks, but no pots and pans.

Good instrumental collections result from careful planning that focuses on an instrumentation or a particular historical musical style. In the course of the planning it must be determined if the instruments for such a collection are available and from what suppliers, what the sources of funding are for their purchase, what quality of instrument is desired, and if there are teachers available for instruction. The four aspects of collection-building that I will discuss are: resources for finding out about instruments, sources for instruments, maintenance and conservation, and funding of instrument purchases.

Finding out about instruments in museums and private and university collections

It is difficult for performers to make use of historical instruments in museums because access is usually restricted. For the most part such instruments are available only for examination by acknowledged experts and researchers. With few exceptions museums do not permit the instruments to be played. A notable exception has been the Bate Collection at Oxford, which was deposited there with the understanding that the instruments would be available for performers.

Visits to private collections are often more helpful. Collectors are usually welcoming to visitors because they are proud of their acquisitions and enjoy the admiration of others. Further, such collectors are usually very knowledgeable about their instruments, and many of them are able to play them well. On occasion they can be very helpful. I recall that some years ago, when we needed a replacement archlute for an important series of performances, we were able to borrow an instrument from a sympathetic local collector.

Instrument reproductions:

Lists of makers, performers, university collections

In addition to visits to historical collections and private collectors, one might seek out instrument makers who are building reproductions of historical instruments. There are several ways to locate instrument makers:

1. Word of mouth.
2. Advertisements in early music magazines, such as the *Journal of the American Musical Instrument Society*, *Early Music*, or *Early Music America*.

Acquisitions of the Kenneth G. Fiske Museum, 1999–2000

3. Inquiries of early music performers. Good performers will usually be enthusiastic sources for information about reproductions, if one bears in mind that their opinions will probably be limited—mostly to what that person plays.
4. Lists of instrument makers. Beginning at least as early as 1981, comprehensive lists of makers of reproductions have been available. The earliest of these that I know of was the *Directory of Contemporary American Musical Instrument Makers* compiled by Susan Caust Farrell, which was revised in 1984. In the next decade two “supplements” compiled by Sigrid Nagel appeared in the journal *Historical Performance*, and in 1995 Thomas MacCracken published, through EMA, *A Directory of Historical-Instrument Makers in North America*, which contains information on about 250 makers. More recently EMA has started a new list online that has fourteen makers now listed in it. Finding instrument makers through individual websites is time-intensive, as is also the creation of a website, and it does seem that as yet, most of the makers prefer to build instruments rather than to develop websites!

Personal development

Expertise in selecting good instruments is certainly an acquired skill and can be gained in several ways. One of the best is to listen to good performances and recordings, sometimes concentrating not so much on the performance or the music, but on the actual instrumental sound and how the performer uses the instrument to advantage. This will help to develop an aural image of what constitutes a good sound for a given era or style.

Ask questions of people who play and use instruments. Inquire specifically about the dependability, intonation, response or ease of sound production, and the ergonomic features of the instruments that they play. Such knowledge is valuable when you are putting an instrument into the hands of a younger player.

Resources for building a collection

New instruments—that is, *reproductions*—can often be gotten fairly quickly from some of the shops that keep a stock on hand. Among these are the Von Huenes’ Early Music Shop of New England, the Boulder Early Music Shop, and probably the largest, the British Early Music Shop, located in Bradford, Yorkshire. Prices of instruments through dealers tend to be much higher than those from makers because of the dealers’ mark-up. Nonetheless, such firms provide a valuable service in acquainting the purchaser with a broad range of merchandise, as may be seen in the Bradford Early Music Shop catalogue, which is a virtual compendium of early instruments (a new catalogue is available through e-mail: sales@earlyms.demon.co.uk). This firm also supplies a number of quality kits, from which my students over the years have produced very satisfactory instruments ranging from crumhorns to clavichords at greatly reduced prices.

Commissioning an instrument from a maker will usually provide a greater choice, but will, of course, take far longer, sometimes up to a year or more. Experienced makers ordinarily have a variety of models, and will be able to adjust an instrument to your special requirements.

Used instruments

Purchasing used—or in today’s language “preowned”—instruments is a very good way to build a collection quickly. Such instruments can be had from lists

continued on p. 10

Albert R. Rice, Curator of the Kenneth G. Fiske Museum of the Claremont Colleges (450 N. College Way, Claremont, CA 91711; website: www.cuc.claremont.edu/fiske; e-mail: arrice@rocketmail.com) has announced the following acquisitions of the Museum in 1999 and 2000. The eleven items listed here for 1999 are in addition to the eighteen acquisitions for that year as reported in this *Newsletter*, vol. 29, no. 1 (winter 2000).

Gifts of the Coleman Family, Tarzana, California

- 1999.19 Ophicleide of English origin, ca. 1870.
- 1999.20 Side-blown trumpet of African origin, 20th century.
- 1999.21 Side-blown trumpet of African origin, 20th century.
- 1999.22 Side-blown trumpet of African origin, 20th century.
- 1999.23 Harp-guitar of German origin, 20th century.
- 1999.24 Vielle, Jenzat, ca. 1880.
- 1999.25 Bowed zither, Kriner, Stuttgart, 20th century.
- 1999.26 Lute, Tibet, 20th century.
- 1999.27 Lute, Tibet, 20th century.
- 1999.28 Gusle, Yugoslavia, 20th century.
- 1999.29 Viola da samba (guitar), Brazil, 20th century.

Gifts of Eleanor Gleason Grossman, Los Angeles, California

- 2000.1 Simple-system clarinet in B-flat, V. Kohlert & Sons, Graslitz, ca. 1910.
- 2000.2 Simple-system clarinet in A, Buffet-Crampton, Paris, ca. 1915.

continued on p. 10

Acquisitions . . . *cont. from p. 9*

Gifts of Trudy Gale, Ontario, California

- 2000.3 Eight-key flute, William Whitely, Utica, New York, ca. 1830.
- 2000.4 One-key flute of U.S. origin, ca. 1870.

Gifts of the Coleman Family, Tarzana, California

- 2000.5 Eight-key clarinet in B-flat, Richard Bilton, London, ca. 1826.
- 2000.6 Six-key clarinet in B-flat of English origin, stamped "G. E. Blake, Philadelphia," ca. 1830.
- 2000.7 Five-key clarinet in E-flat, Herman Wrede, London, ca. 1820.
- 2000.8 Eight-key clarinet in B-flat, Christian Gottlieb Zencker, Jun., Adorf, ca. 1840.
- 2000.9 Eight-key clarinet in B-flat, Thomas Key, London, ca. 1830.
- 2000.10 Thirteen-key clarinet in C, Jean Jacques Baumann, Paris, ca. 1825.
- 2000.11 Two-key oboe, Gottfried August Lehnhold, Leipzig, ca. 1800.
- 2000.12 Twelve-key oboe, Johann Christoph Selboe, Copenhagen, ca. 1850.
- 2000.13 Four-key flute, Friedrich Boie, Göttingen, ca. 1820.
- 2000.14 Six-key ivory flute, Charles Wigley, London, ca. 1810.



Fiske Museum 2000.14. Ivory flute by Charles Wigley, London, ca. 1810.

- 2000.15 Keyless flageolet, Thomas Cahusac, Jun., London, ca. 1806.

Early Musical Instruments . . . *continued from p. 9*

published by many of the shops, such as those I mentioned earlier, or from individuals, and the prices are often much less than those for newer instruments.

Instrument auctions can be an excellent source for good usable historical instruments. Even the more prestigious houses such as Sotheby's, Christie's, and Butterfield's often have a number of moderately priced instruments available. String instruments are more easily acquired this way than winds, since the latter are rarer and command higher prices. Further, the winds are more often apt to be badly worn and are much more difficult to restore to good playing condition. One even sees the occasional historical instrument offered via eBay.

Acquiring an existing collection, perhaps from an estate or from a retired professional performer or early-music person, can also be an excellent way to build a collection quickly.

I must emphasize, however, that the buyer of used instruments must be wary. Such purchases need to be carefully evaluated to ensure that they are satisfactory or to assess the amount of repair needed. In the case of instruments you do not play, they should be tested by a good performer and adjusted by a good technician.

New and historical instruments: Maintenance and conservation

New instruments, by their nature, will be reproductions. Initially they will need less maintenance, and will probably be covered by a warranty of one or two years.

Used instruments may be either reproductions or historical specimens. Both will need more extensive maintenance, and historical specimens may also need restoration before they are usable.

Instrument collection maintenance requires constant vigilance. Instruments on loan to students need to be periodically checked for possible problems and damage. Sometimes students will not alert you to problems until the instrument will no longer play. It is possible, of course, to hold them responsible for the maintenance and repair, but if it does get done, it may be done incorrectly or in a way not up to your standards, for example, with corked tenons and saxophone pads.

In larger cities one is more likely to find a repair person with some interest in early instruments, but even in more isolated locales it is possible to work with a local repair person to maintain and mend period instruments. One could also train a student to do some of the simpler work: replacing strings, tuning, keeping inventories, ordering supplies. Still, it is frequently necessary to do these things yourself. I cannot count on one hand the number of times I have repaired a violin bridge with toothpicks and Scotch tape ten minutes before a concert.

There are numerous manuals devoted to repair techniques; to cite only a couple: Sebastian Wake, *A Luthier's Scrapbook* (7th edition, 1978) and Gene Beardsley, *Elementary Repairs for String Instruments* (1982). The Wake book has been available through the International Violin Company in recent years.

Historical instruments—that is, antique instruments—must be placed in a special category, and the amount of use to which they should be subjected has produced heated discussions. Museum rules range from allowing instruments to be *played* to allowing them only to be *viewed*, or in somewhat less restrictive circumstances allowing *examination* only by qualified researchers who must wear protective gloves. Ideas also differ on the degree of restoration, that is,

whether to completely renew an instrument or to do only stabilizing repairs that are reversible.

One encounters a problematic grey area in the use of later eighteenth-century string instruments that are not highly valued, are serviceable for performance, can be purchased at a reasonable price, and do not require extensive restoration. Should these be used where possible instead of modern reproductions? Or should they too be considered part of a non-renewable resource for the history of music and musical instruments? Given this uncertainty, a person beginning to work with an early music program might be advised to seek out reproductions.

Funding

Funding early music instrument purchases is one of the most difficult areas for academic institutions. In most universities available moneys will go for “real” instruments to be used with “official” ensembles, not for instruments for early music groups which many faculty unfortunately consider marginal at best. It often takes an enlightened faculty and administration as well as a very successful program to loosen the purse strings, and this only after a lengthy period of funding instruments in alternate ways.

A most obvious alternate way would seem to be grants, but for the most part grants do not seem to be helpful in providing instruments. Many of those that I have worked with over the years do not allow expenditures for capital purchases.

I know of many early music directors of long standing, myself included, who have collections of personal instruments that are available to students. I still have more than sixty instruments from my years at the University of North Texas, and when my successor, Lyle Nordstrom, came this last summer he brought several dozen of his own. Whether one borrows, buys, or builds them oneself, direct intervention is often the only way to get the needed instruments.

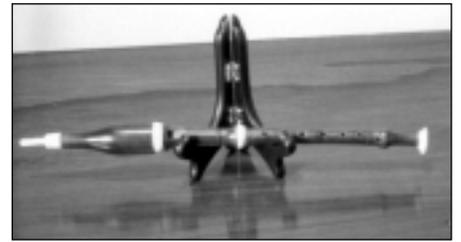
One other suggestion that I myself have not tried would be to solicit funds from sponsors or donors for instrument “scholarships,” much in the same way that major orchestras put Strads in the hands of their concertmasters.

One should also encourage students to acquire their own instruments, which many (particularly players of smaller winds and strings) will do as they become attached to the music and become more proficient and interested in the career possibilities of early music performance. But even here starter instruments are necessary to help them gain the proper momentum.

Conclusion

Finally, to those of you trying to start a new early music program with limited funding, I might suggest a very practical beginning with a few simple reproductions or even adapted modern instruments, such as modern violins with gut strings and Baroque bows. This is certainly not an idealistic approach, but one for which you should not feel you have to apologize, since many of us started out this way by necessity. As your program grows in acceptance and enthusiasm, you will attract more students and be able to make a stronger case for more appropriate early instruments. Nothing, as you have doubtless observed, loosens administrative purse strings like success.

—Cecil Adkins



Fiske Museum 2000.15. Flageolet by Thomas Cahusac, London, ca. 1806.

- 2000.16 Three-key flageolet, Colli-net, Paris, ca. 1840.
- 2000.17 Seven-key double flageolet, William Bainbridge & John Wood, London, ca. 1815.
- 2000.18 Five-key flageolet, John Simpson, London, ca. 1835.
- 2000.19 One-key flageolet, Richard Bilton, London, ca. 1830.
- 2000.20 Two-key English horn, August Grenzer, Dresden, ca. 1760.



Fiske Museum 2000.20. English horn by August Grenzer, Dresden, ca. 1760.

- 2000.21 Porcelain ocarina, Freyer & Co., Leipzig, ca. 1900.
- 2000.22 One-key piccolo, Firth, Hall & Pond, New York, ca. 1840.
- 2000.23 Four-key flute, Goulding & Co., London, ca. 1800.

continued on p. 12

Acquisitions . . . *continued*
from p. 11

2000.24 Seven-key English horn,
Jean Baptiste Tabard, Lyon,
ca. 1830.

2000.25 Five-key clarinet in C,
Naust, Paris, ca. 1780-90.



Fiske Museum 2000.25. Clarinet in C by
Naust, Paris, ca. 1780-90.

2000.26 Five-key clarinet in C,
George Astor, London, ca.
1790.



Fiske Museum 2000.26. Clarinet in C by
George Astor, London, ca. 1790.

2000.27 Coucou whistle of French
origin, ca. 1850.

2000.28 Coucou whistle of French
origin, ca. 1850.

Dangerous Curves at the MFA in Retrospect

During a period of four short months straddling two millennia (November 5, 2000, to February 25, 2001), visitors to the Museum of Fine Arts in Boston enjoyed the first comprehensive museum exhibition to focus on the beauty and design of the guitar as an *objet d'art*.

Organized by AMIS member Darcy Kuronen, Curator of Musical Instruments at the MFA, ***Dangerous Curves: Art of the Guitar*** brought together more than 130 representative examples—lent by museums and private collectors around the world—that reveal how fashion, technology, and musical taste have shaped this instrument of great popularity over the last four centuries. The exhibition extended over three galleries, each devoted to a particular historical period in the development of the guitar: “Guitars Baroque and Classical, 1590–1880,” “Guitars by Popular Demand, 1880s–1950s,” and “The Electric Guitar, 1950s–2000.” The photos accompanying the present review show some of the guitars that were on display in the dramatic settings especially designed for the event, with undulating lines evocative of the instruments’ curves. Sponsorship of the exhibition was provided by John Hancock Financial Services.

The show was augmented by a full schedule of educational programs, concerts, and guitar-related events. Visitors were also able to take advantage of a special 28-stop audio tour with commentary and recordings by leading musicians, as well as video displays situated in the galleries.

Press and media coverage of ***Dangerous Curves*** was extensive, with feature articles in *The Boston Globe*, *The Boston Herald*, *The New York Times*, and many newspapers nationwide, as supplied by Associated Press; additional coverage in the magazines *Vintage Guitar*, *Guitar Player*, and *Guitar World*; and personal appearances by Darcy Kuronen in numerous radio and television interviews, including WGBH in Boston and the A&E network program “Breakfast with the Arts.”

Although ***Dangerous Curves*** was on exhibit for a relatively short time (like all such “blockbuster” museum shows), the MFA provided a number of permanent mementos of this significant event. The Museum’s Bookstore and Shop offered a wide array of guitar-related jewelry, neckties, and T-shirts designed particularly for enthusiasts of the models of guitars featured in various styles of popular music. Appropriate posters, postcards, books, CDs, and music videos were also available, as were actual instruments meant primarily for children’s use.

A significant memento of the exhibition of lasting value is the catalogue written by Darcy Kuronen, ***Dangerous Curves: Art of the Guitar***, published by MFA Publications (2000) and containing 224 pages with 180 full-color photographs. It is available in softcover and hardcover editions (\$29.95 and \$45.00, respectively) at the Museum’s Bookstore and Shop and at booksellers nationwide. Information on ordering this book may be obtained by calling toll-free, 800-225-5592.

The Museum has also created slides of fifty-five instruments in the exhibition, as identified in the following list. Information on these slides may be obtained by calling David Strauss at 617-369-3448.

Guitars Baroque and Classical

1. Guitar, 1652. Giovanni and Michael Sellas.
2. Guitar, 1690. Jakob Ertel.
3. Guitar, after 1633. Nicholas Alexandre Voboam II.

-
4. Guitar, 1700. Antonio Stradivari.
 5. Apollo lyre, 1810. Clementi and Company.
 6. Guitar, 1813. Jose Pages.
 7. Guitar, 1830. Mateo Benedid.
 8. Guitar, 1830. Johann Georg Stauffer.
 9. Harpo-lyre, about 1830. André Augustin Chevrier.
 10. Harp-guitar, 1830s. Emilius Nicolai Scherr.
 11. Guitar, 1840. Antoine Anciaume.

Guitars by Popular Demand

12. Flat-top guitar, 1900. Lyon and Healy (Washburn brand).
13. Guitar-lyre, about 1910. Luigi Mozzani.
14. Style O Artist, 1918. Gibson Mandolin-Guitar Company.
15. Style U Harp guitar, 1920. Gibson Mandolin-Guitar Company.
16. Stroh guitar, 1920. George Evans and Company.
17. Harp guitar, about 1920. Larson Brothers.
18. Harp guitar, 1920s. Harmony Company.
19. Bell-shaped guitar, about 1925–29. Lyon and Healy.
20. D-45, 1938. C. F. Martin and Company.
21. SJ-200, 1938. Gibson, Inc.
22. Synchronic 300, 1946–49. The Fred Gretsch Company, Inc.
23. New Yorker, 1954. John D'Angelico.

Guitars Rock

24. Lap steel guitar (A-22 model), 1934. Electro String Instrument Corporation.
25. Lap steel guitar (Dynamic model), 1952. Valco (National brand).
26. Les Paul model, 1952. Gibson, Inc.
27. Roundup model 6130, 1955. The Fred Gretsch Company, Inc.
28. 6120 model, 1955. The Fred Gretsch Company, Inc. (owned by Chet Atkins).
29. Flat-top guitar (Champion model), mid 1950s. Gallo Industries (owned by John Lennon).
30. Les Paul model, late 1950s. Gibson, Inc. (owned by Les Paul).
31. Flying V model, 1958. Gibson, Inc.
32. Electric guitar (7000 4V model), early 1960s. Oliviero Pignini and Company.
33. Les Paul/SG Standard model, 1961. Gibson, Inc.
34. Bianka model, 1961. Hoyer.
35. Electric guitar (Karak model), about 1965. Wandre Pioli.
36. Sonic Blue Stratocaster, 1963. Fender Electric Instrument Company.
37. 2x4 model, 1967. La Baye Company.
38. Flying V model, 1967. Gibson, Inc. (once owned by Jimi Hendrix).
39. Telecaster Pink Paisley model, 1969. Fender Musical Instruments.
40. 331 model, 1971. Electro String Instrument Corporation.
41. Adamas model, 1981. Kaman Music Corporation.
42. Five-neck custom model, 1981. Hamer Guitars, Inc. (owned by Rick Nelson).
43. M5-700 MoonSault model, 1982. Kawai Company.
44. Pro II U series Urchin Deluxe model, 1984. Arai Company.
45. Electraglide model, 1985. Andrew Bond.
46. GL2T model, 1986. Steinberger Sound Company.

Gifts of Mike Pecanic, Upland, California

- 2000.29 Trombone, Conn, Elkhart, 4H model, ser. no. 288435, ca. 1932.
- 2000.30 Trombone, Olds & Son, Los Angeles, Super model, ser. no. 164136, ca. 1955.
- 2000.31 Trombone, Olds & Son, Los Angeles, Super model, ser. no. 12958, ca. 1942.
- 2000.32 Bass trombone (gold plated), Williams & Wallace, Los Angeles, Symphony model, with fourth-valve trigger, ca. 1935.

The Brass Players Museum Now Open

David Neill has announced that the Brass Players Museum in Springfield, Massachusetts, is now open for qualified visitors. More than eighty historic brass instruments are presently exhibited, and additional items will be added monthly. Visitors may examine and play (with their own mouthpieces) the instruments on display, which include the three pictured here and described below.

An anonymous cornopean in the collection has two valves (whose buttons have ivory tops) and five crooks. It was probably made in France in the period 1830–1840.



Brass Players Museum: Cornopean, 1830–40.

continued on p. 14

continued on p. 14

Brass Players Museum

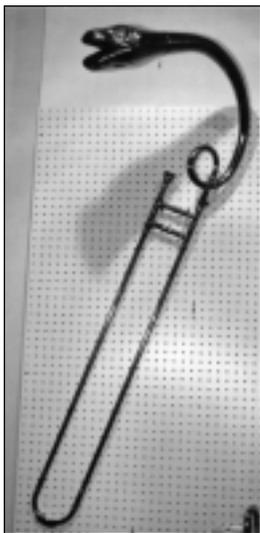
continued from p. 13

Another anonymous instrument is the top-action rotary-valve tuba in E-flat, most likely made between 1860 and 1870. It is nickel-plated and seems to have been manufactured in the U.S. in the Boston area.



Brass Players Museum: Rotary-valve tuba in E-flat, 1860–70.

The third instrument is a buccin (trombone) with a dragon's-head bell, made by the firm of Tuerlinckx in Malines, Belgium, probably about 1800. Evidently intended for military



Brass Players Museum: Buccin with dragon's head bell, Belgium, ca. 1800.

Dangerous Curves *continued from p. 13*

47. Digital guitar (DG1 model), about 1987. Stepp Ltd. (owned by Steve Howe).
48. Prototype guitar (Opus 103), 1989. William "Grit" Laskin.
49. Yellow Cloud model, 1989. Knut Koupee Enterprises, Inc. (once owned by Prince).
50. Coat-hanger electric guitar, 1991. Ken Butler.
51. Customized Backpacker model, 1994. Robert McNally.
52. Les Paul custom model, 1995. Gibson Guitar Corporation.
53. Dragon 2000 model, 1999. PRS Guitar.
54. Electric guitar (Fly Artist model), 1999. Parker Guitars.
55. Acoustic/Electric Guitar (Chrysalis model), 1999. Chrysalis Guitar Co., Inc.

Further news from the MFA is the recent announcement that the Museum has launched a database of nearly 15,000 objects from its collections on its website (www.mfa.org). The Online Collections Database includes a description of each piece (if available), information on its provenance, a digital image (if available; presently more than one-third of the objects are represented by images), and an indication of whether it is on public display (and if so, where). Included in this resource are the 1,200 items in the collection of musical instruments, which has a particular strength in examples made in the eighteenth and nineteenth centuries in Europe and America—and especially in New England. In addition to the Online Collections Database, the Museum has also expanded its website to include an online version of its handbook, *MFA: A Guide to the Collection*, which highlights many of its important artistic treasures.

Dangerous Curves: Art of the Guitar





use, this buccin is pitched in G, and its slide would be operated with a handle.

A complete list of the holdings of the Brass Players Museum may be seen at the Museum's website: www.neillins.com/brass.htm.

Located at 680 Sumner Avenue, Springfield, MA 01108, the Museum is open on most Thursdays from 4:00 to 6:00 p.m. and also at other times by appointment. Those wishing to visit should call Mr. Neill at the Museum (413-788-6831; fax 413-731-6629) or at work (413-732-4137). He may also be reached by e-mail (tbn8@aol.com).



Celebrations in St. Petersburg

The St. Petersburg Collection of Musical Instruments, a division of the State Museum of Theatre and Music exhibited in the Sheremetev Palace, celebrated its centenary with an international conference on November 16, 2000. Scholars from Moscow and St. Petersburg as well as from Norway, Poland, Sweden, Switzerland, and the United States (represented by AMIS member Laurence Libin) spoke about various aspects of instrument collecting, focusing on instruments in the St. Petersburg collection. Following these talks, the exhibition was opened for a private visit that included demonstration of an innovative CD-ROM catalogue prepared by Curator V. V. Koshelev. The day concluded with a jubilee concert featuring instruments from the collection played by virtuoso soloists and ensembles from St. Petersburg, Moscow, and Estonia. The concert, performed to a large, appreciative audience in the magnificently restored White Hall of the palace, vividly displayed the range of the collection from intriguing folk instruments to distinguished violins

continued on p. 17

Snapshots from the meeting of the AMIS Board of Governors in Toronto



Marlowe A. Sigal, Beth Bullard, John McCardle, and Richard W. Abel. Photo by Laurence Libin.



Jeannine E. Abel. Photo by Laurence Libin.



Robert E. Eliason, Carolyn Bryant, and Albert R. Rice. Photo by Laurence Libin.



Edwin M. Good, Jeannine E. Abel, Harrison Powley, Kathryn L. Shanks Libin, Laurence Libin, Carolyn W. Simons, and Janet Page. Photo by John McCardle.



Patrick Wall and James Zychowicz of A-R Editions. Photo by Laurence Libin.



William E. Hettrick, Marlowe A. Sigal, Edwin M. Good, and Harrison Powley. Photo by Laurence Libin.

What's in a Name? "Hautboy Hill"

. . . the Hautboy is the most perfect of the Flute species, which, with all the sweetness of the sound, hath a great strength and variety of notes.

Richard Steele, *The Tatler*, no. 157 (April 10, 1710)

About a decade ago, I stumbled across a reference to Chard Powers Smith (1894–1977), a poet and novelist, who had made his home on Hautboy Hill in Cornwall Hollow, Connecticut. "Cepe" (i.e., C. P.) had been a writer of some note, but it wasn't his literary prowess that interested me. It was his address. Wanting to know why the Hill on which he lived should have been called Hautboy, I initiated a round of correspondence with town officials in Cornwall Hollow which some AMIS readers may find a bit humorous, if not enlightening:

September 3, 1991: Dear Postmaster, I ran across the enclosed this summer and am curious to know more about Hautboy Hill. Specifically, how did it get its name? Might you or someone connected to your local historical society have an answer? Looking forward to your reply, SET.

September 11, 1991: Dear Ms. Thompson, Your September 3rd letter inquiring as to the origin of the name Hautboy Hill has reached me for reply. The hill is located in the Town of Cornwall, its east end reaching the Cornwall-Goshen line. . . . The answer to your question is that nobody knows. Charles F. Sedgwick, writing in 1865 of Cornwall Hollow, where he had been born and raised, said he knew nothing of the name's origin (p. 179 of Theodore S. Gold's *Historical Records of the Town of Cornwall* [Hartford, 1877]). Edward Comfort Starr in his *History of Cornwall, Connecticut* (New Haven, 1926) wrote (p. 32) "the origin of its name forgotten as is many a more important fact." Sincerely, Michael R. Gannett, President and Town Historian, Cornwall Historical Society, Inc.

September 20, 1991: Dear Mr. Gannett, Thank you for your recent letter with citations pertaining to Hautboy Hill. Yes, I'm disappointed that the origin of its name seems to have been forgotten. I was hoping to learn that it was named for a regiment of oboists (or Hautboy players), perhaps part of the British militia in pre-Revolutionary America, who found the hill an advantageous spot from which to sound their reedy calls. Alas. Yours sincerely, SET

September 29, 1991: Dear Ms. Thompson, I regret very much that our Hautboy Hill did not have anything to do with a flock of 18th-century oboists, so far as I can tell; it would be a delightful addition to local folklore. But I suggest another theory, having just noticed in my Oxford Universal Dictionary that hautboy also means "lofty trees, as distinguished from shrubs or underwood." Perhaps the Ortons, Sedgwicks and Hurlburts, who were mid-18th-century settlers on and around that hill, were faced with the task of felling and clearing some particularly large trees. . . . Cornwall was in fact known for its very large pines. . . . Sincerely, MRG

Recently, after unearthing this nine-year-old correspondence, I contacted Mr. Gannett's successor, Mr. James D. Gold, Jr., to pose one further question:

October 25, 2000: Dear Mr. Gold, . . . Can you tell me what species of pine might have been growing in Cornwall during the seventeenth and eighteenth

Celebrations *continued from p. 15*

and a grand piano once owned by Tchaikovsky.

On the following day the Sheremetev Palace (also known as the Fountain House from its location on the Fontanka canal) celebrated its 250th anniversary with another conference that began with Russian liturgical music touchingly sung by boys of the Glinka Choir School—the first performance in the Sheremetev chapel since 1917. After a tour of the palace's public galleries, a new exhibition was opened, "The Fountain House in Sketches, Watercolors, and Photos." Papers on the history of this famous building and its noble owners were followed by official greetings and presentation of gifts from sister institutions. The celebration ended with a second gala concert, by the Chamber Choir of St. Petersburg and the St. Petersburg State Symphony Orchestra performing sacred music by Russian composers including Count A. Sheremetev, and parts I and II of Haydn's *Creation*.

These events reflect the continuing rejuvenation of St. Petersburg's cultural offerings, which now include a successful early-music festival in historic venues as well as a flourishing jazz scene. The city's splendid concert halls and theatres, chief among them the Mariinski, and museums, notably the incomparable Hermitage (which displays some remarkable musical instruments), have taken on new life in recent years despite enormous financial constraints. An AMIS tour of St. Petersburg's outstanding instrument collections is under discussion for 2003, when Russia's "window to the West" will celebrate its 300th birthday.

—Laurence Libin

continued on p. 18

Corsi di Musica Antica a Magnano, August 16– 26, 2001

AMIS member Bernard Brauchli has announced that his next series of courses in early music at Magnano (Piedmont, Italy) will be held on August 16–26, 2001. Limited to thirty students, these courses are designed to provide participants with an introduction to all early keyboard instruments as well as intensive study on the instrument of their choice.

The faculty will consist of Bernard Brauchli (clavichord and fortepiano), Luca Scandali (organ), Georges Kiss (harpsichord), and Giulio Monaco (choir). In addition, Alberto Galazzo, Jörg Gobeli, and Thomas Wälti will conduct a workshop in early organ restoration and maintenance, which will include visits to many of the eighteenth-century Piedmontese organs in the region.

Information on these courses, as well as the series of “Candlelight Concerts” scheduled in Magnano on Fridays and Saturdays during August, 2001, may be obtained from:

Musica Antica a Magnano
Via Roma 43
I-13887 Magnano (BI)
Italy

Telephone: +41 21 728 59 76
Fax: +41 21 728 70 56
E-mail: bbrauchli@worldcom.ch
Website: www/mam.biella.com

What’s in a Name? *continued from p. 17*

centuries that also could have inhabited Hautboy Hill—for example, Eastern white pine (*Pinus strobus*)? . . . Yours sincerely, SET

November 27, 2000: Dear Ms. Thompson, . . . Without question there were trees growing on the Hill [in the eighteenth century]. The most common tree in the area . . . was the Eastern white pine. The logo for the Society depicts an area known as Cathedral Pines and a rock therein with a pine growing on top of it. . . . *Hautboys?* . . . Yours sincerely, JWG

Addendum: According to the *Oxford English Dictionary* (2nd ed., 1989), “haut-boy” can also mean a species of strawberry (*Fragaria elatior*), of taller growth than the common strawberry, and having fruit of a musky flavor.

—Susan E. Thompson

A Visit to Betty Hensley’s Collection of Ethnic and Antique Flutes

We are pleased to reprint the following article written by Chris Shull, which appeared in The Wichita Eagle on October 15, 2000. It was originally entitled “Pan-Pipe Dreams.”

Visitors to Betty Hensley’s Wichita home would likely sense she is a flute player even if she does not mention it. In every room of her tidy home, flutes are on display, the instruments resting on tabletops and crowded into cabinets.

Exotic jade flutes from China, one a pale green, one snow white, another a deep olive; triangular pan pipes, fifes, penny whistles and recorders; Native American flutes decorated with colorful beadwork; a Japanese flute inlaid with intricate filigree; tiny clay flutes fashioned in the shapes of animals and men—these are just a fraction of the 400 flutes Hensley owns. Her collection of ethnic and antique flutes contains instruments from every region in the world.

Though many flutes in her collection are priceless, Hensley treats her collection not as a museum-quality treasure, but as a rare musical resource to be shared.

“My collection is not a hobby,” Hensley says politely but firmly. “It is part of a professional career.”

Not only can Hensley play each of the flutes in her collection, she can play examples of the music performed in the cultures where the flutes were made.

Whether it is a double-flute carved into the handle of a shepherd’s walking stick from the former Yugoslavia or a reindeer-shaped ocarina from the Ukraine, Hensley can perform snippets of song she has learned either from studying academic papers, listening to world music CDs, or snatching a quick demonstration from a village musician encountered on her many travels abroad.

“I am trying to preserve some of the history, and also an understanding of some of the world’s cultures,” Hensley says. “As the transistor radio and CDs

are going all over the world, they are not making many of these instruments anymore. It is a race against time to collect the music and the performance practices and the customs and ceremonies that went with the music.”

Hensley has compiled much of this music into recital programs that explore the varieties and evolution of the flute. She performs these recitals regularly, as a touring artist with the Kansas Arts Commission and at the flute conventions she regularly attends.

Hensley began playing the flute as a child growing up in Kansas City. Later, she performed with the band and orchestra at the University of Kansas, where she earned a chemistry degree.

Hensley does not recall when she first began collecting flutes from around the world. “I don’t even know because I wasn’t collecting when I got the first one,” she says, laughing.

Her collection began innocently enough when she bought a soprano recorder on sale at a Wichita music store. Now her collection has grown to include pre-Columbian clay whistles from Mexico, a boxwood and ivory flute made in the 1800s by the famous pianist and piano builder Muzio Clementi, another antique flute dating from 1770, and a pair of Chinese jade flutes probably crafted before 1750.

But Hensley feels the most affection for the more modest flutes she has gathered over the years. With excitement she recalls a private performance given to her by a peasant playing the bamboo “quena” on a remote hillside in Peru, and a private lesson given to her by an instrument vendor in a market in Thailand.

She seems mesmerized that a piece of wood, hollowed out, can sing with a buoyant melody or that a reed, with finger-holes strategically drilled, can sing in a mournful lullaby.

“I have great respect for peoples’ ingenuity in using whatever materials are available to make them,” Hensley says.



Betty Hensley with some of the more than 400 ethnic and antique flutes she has collected around the world. Photo by Jill Jarsulic, The Wichita Eagle

What about Casals?

The following article was originally published under the title “Harmonic Hair Tonics” in the American Art Journal on July 16, 1904. We reprint it here for readers interested in the progress of scientific inquiry.

The influence of music, as demonstrated by a series of experiments, was the subject of a remarkable paper read by Mrs. Amelia Holbrook at the Actors’ Home, Staten Island. Certain kinds of music, asserted Mrs. Holbrook, prevent the hair from falling out, and other kinds produce baldness. Those who play their own compositions on the piano preserve and often acquire a luxuriant growth of hair. The violoncello and harp also have a tendency to preserve the hair; but wind instruments, especially the trombone and cornet, are fatal to hirsute adornment. Wagner is the best of all composers for nervous diseases, because his music is largely descriptive. At the close of the paper, several professional musicians stated that Mrs. Holbrook’s deduction coincided with their own observations.

A Note from the Editor

The *Journal of the American Musical Instrument Society*, issued annually, contains scholarly articles about the history, design, and use of musical instruments representing a variety of cultures and historical periods. The Society's *Newsletter*, on the other hand, is designed primarily to be a vehicle of communication among all AMIS members.

AMIS members are invited to submit materials to the *Newsletter*, including information about their own activities concerning musical instruments. Black-and-white photos of particularly interesting instruments in their collections are also welcome.

The *Newsletter* is published in winter, summer, and fall issues, with corresponding submission deadlines of November 15, March 15, and July 15.

The *Newsletter* is produced by A-R Editions, Inc., Middleton, Wisconsin.

—William E. Hettrick

They Showed and Told at Toronto 2000

Although the programs of the paper sessions at the mammoth meeting of musical organizations in Toronto last November were announced in the 2000 summer issue of this *Newsletter* (vol. 29, no. 2), the features of the Show and Tell session, chaired by Beth Bullard, were not delineated. We are pleased, therefore, to report the participation of the following AMIS members.

Carolyn Bryant spoke about the recording of information on musical instruments in the collections of local historical museums, particularly those in Maine with which she has had contact.

Tina Chancey demonstrated a *pardessus de viole* in her possession and gave information on the history and musical literature of the instrument.

Helen Valenza showed, played, and chronicled the twentieth-century history of a Boehm & Mendler flute in her collection.

G. Norman Eddy Paintings to be Sold at AMIS Auction

A pair of paintings by the recently deceased collector and painter G. Norman Eddy of Cambridge, Massachusetts, will be auctioned off to benefit the Society's endowment fund at the forthcoming annual AMIS meeting in Asheville, North Carolina. Executed in oil on Masonite board, the paintings show both sides of a seven-keyed bugle by Hiram H. Herrick of New York. The instrument is depicted accurately in full scale with all of its crooks and a bouquet of mouthpieces. Made by Eddy in 1992, the paintings are duplicates of originals now at Duke University. They are in excellent condition, handsomely framed.

G. Norman Eddy, who died last year at the age of 93, was an outstanding collector of musical instruments. For many years he made paintings of musical instruments, carefully measured and portrayed life-size as correctly as possible. His collection of about 500 instruments and eighty-seven paintings was bequeathed to Duke University and will soon be on display there.

—Robert E. Eliason