



NEWSLETTER

of the

American Musical Instrument Society

Volume 35, No. 1

Spring 2006

Everyone's Going to Vermillion!

AMIS, Galpin Society, and CIMCIM to Meet at the National Music Museum in May

The American Musical Instrument Society will hold its 35th annual meeting at the National Music Museum (NMM) on the campus of The University of South Dakota (USD) in Vermillion, May 19-23. The meeting, held in conjunction with the Galpin Society and the International Committee of Musical Instrument Museums and Collections (CIMCIM) of the International Council of Museums (ICOM), is expected to be the best attended in the Society's history, as colleagues from around the world make the trip to Vermillion to join in the celebration.

The program committee, chaired by John Koster, Conservator and Professor of Music at the NMM, has organized sessions in which leading specialists will explore important issues in current musical-instrument scholarship. Topics to be explored in depth are the scientific examination and analysis of instruments, brass-instrument making in Nuremberg (organized by Sabine Klaus, Joe & Joella Utley Curator of Brass Instruments and Professor of Music at the NMM), and keyboard instruments in 16th-century Antwerp. These afternoon sessions will be complemented by shorter

sessions and free papers on topics ranging from medieval drums, the early violin, and the clarinet to eastern-European folk instruments, Turkish military bands, and early electrical instruments.

in a very favorable sign for the future, the program includes 18 presentations by students. Many presentations will tie in with the NMM's extensive collections. Close

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to 1,000 of the NMM's 11,000 instruments will be immediately accessible for viewing just a few steps away in the NMM's nine galleries. Many spectacular additions have been made to the NMM's collections since the previous AMIS meeting in Ver-

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Photo by S. Spicer

The Witten-Rawlins Collection, on exhibit in the Rawlins Gallery at the NMM, includes many of the earliest, best preserved, and historically most important stringed musical instruments known to survive.

These afternoon sessions will be complemented by shorter sessions and free papers on topics ranging from medieval drums, the early violin, and the clarinet to eastern-European folk instruments, Turkish military bands, and early electrical instruments.

Papers on the final day of the meeting will address the presentation of musical instruments to the public and related topics of particular interest to CIMCIM members but will end with an internationally composed panel discussion on the current state and future of musical instrument research. Participants will hail from 15 or more countries and,

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AMERICAN MUSICAL
INSTRUMENT SOCIETY
NEWSLETTER

Barbara Gable, Editor
Janet K. Page, Review Editor

The *Newsletter* is published in spring, summer, and fall for members of the American Musical Instrument Society (AMIS). News items, photographs, and short articles or announcements are invited, as well as any other information of interest to AMIS members.

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Everyone's Going to Vermillion! AMIS, Galpin Society, and CIMCIM to Meet in May

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million in 1996. These include two Ruckers harpsichords, a mandolin and a viol by Antonio Stradivari, lutes by Thomas Edlinger, a flute by Pierre Naust, violas by Nicola Bergonzi and Frantz Straub, spinets by Charles Haward and Johann Heinrich Silbermann, a downstriking grand piano by Nannette Streicher, four cornetti (two of ivory), the Alan G. Bates Harmonica Collection, a Javanese gamelan, and countless other treasures. The recently dedicated Lillibridge Gallery features 31 superb 20th-century American guitars and a re-creation of the legendary D'Angelico/D'Aquisto/Gudelsky Workshop.

A wide variety of performances is also planned. Several events during the first two days of the meeting will constitute a festival of 18th-century keyboard music from Spain and Portugal. An international gath-

Dieffenbach, Berks County, PA, 1808; and, David Dutton, Mount Vernon, NH, ca. 1830, and the guitar most intimately associated with Johnny Cash, the "Bon Aqua." For the final concert, Susan Alexander-Max from London will play works by Mozart, Haydn, and C.P.E. Bach on the NMM's clavichord by J. P. Kraemer & Sons, Göttingen, 1804, and its *Tangentenflügel* by F. J. Spath & C. F. Schmahl, Regensburg, 1784.

Social events are also planned, beginning with a lavish welcoming reception at the home of USD President and Mrs. James W. Abbott. A traditional South Dakota pig roast will be held outdoors Saturday evening on the NMM lawn. The gala banquet, featuring the presentation of the Curt Sachs Award and the Densmore Prize, will be held at The Winery,



Photograph by Classic Clicks Photography, Yankton, SD

Numerous Civil War era drums and over-the-shoulder horns can be seen both in the Museum's Graese Gallery, as well as in the permanent exhibition, "Ya Gotta Know the Territory: The Musical Journey of Meredith Willson," composer of *The Music Man*.

ering of performers, including Susanne Skyrn, member of the USD faculty and the AMIS Board of Governors; Cremilde Rosado Fernandes from Lisbon; Rosana Lanzelotte from Brazil; and Luisa Morales from Almeria, Spain, will play two of the NMM's greatest rarities, the grand piano by Manuel Antunes, Lisbon, 1767, and the Portuguese harpsichord by José Calisto, 1780, as well as the magnificent two-manual harpsichord by Joseph Kirckman, London, 1798.

Other performances will feature Native American singers and drummers, music from South India, recent copies of early Flemish keyboard instruments, the NMM's pipe organs by Josef Looßer, Gemeind Cappel, Switzerland, 1786; Christian

a Vermillion landmark, where local wines can be sampled. Meals are included in the registration fee. Vegetarian options are available.

Individuals who wish to do research in the NMM's collections can do so after the meetings have ended but must make those arrangements in writing, well in advance.

May is a lovely time in eastern South Dakota. Those attending the meeting are invited to bring a spouse, partner, or friend and share a vacation. Vermillion is a typical small Midwestern town, located on a bluff overlooking the Missouri River near where the Lewis and Clark expedition camped in August 1804. Everything is within walking distance. Residents, USD students, and visitors alike delight in the clean, fresh air, marvel at the splendid sunsets, walk safely at night along tree-lined streets, and interact in the friendly, informal way typical of life on the Great Plains.

Vermillion is easily accessible by air. Service is available on Northwest Airlines

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35th Annual Meeting of the American Musical Instrument Society Schedule of Events

held in collaboration with
the Galpin Society and
the International Committee of Musical Instrument Museums
and Collections of the International Council of Museums at
the National Music Museum (NMM) at The University of South
Dakota (USD) - May 19-23, 2006

Friday, May 19, 2006

- 9:00 AM **AMIS Board meeting**
- 9:00- 11:30 **Tours** of the NMM's new Sally Fantle Archival Research Center, **demonstrations** of the Museum's organs by Josef Looßer, Lüpfertsweil, Gemeind Cappel, St. Gall, Switzerland, 1786; Christian Dieffenbach, Bethel Township, Berks County, PA, 1808; and David Dutton, Mount Vernon, NH, about 1850, by Jayson Dobney (NMM), as well as works of 18th-century Spanish and Portuguese composers played on the NMM's grand piano made by Manuel Antunes, Lisbon, 1767, by Susanne Skyrn (USD).
- 1:15 PM **Welcome**
- 1:30 - 2:30 **The Early Violin and Viol**
Renato Meucci (University of Parma, Italy): "*Andrea Amati and the Birth of the Violin*"
Benjamin Hebbert (St. Cross College, Oxford,* and The Metropolitan Museum of Art, New York): "*Geometry as a Social Biography: Investigating the Background of Viol Design*"
- 2:45 -4:00 **Diverse Subjects**
Gerhard Doderer and Cremilde Rosado Fernandes (Lisbon, Portugal): "*How Portuguese Harpsichord and Pianoforte Building Recovered after the Lisbon Earthquake of 1755,*" illustrated by examples played on the NMM's Antunes piano and harpsichord made by José Calisto, Portugal, 1780.
Michael Latcham (Haags Gemeentemuseum, The Hague): "*Conservation and Compromise in Practice: Two Instruments of 1777, a Piano-Harpsichord by J.A. Stein and a Harpsichord-Piano-Organ by Taddeus Tornel*"
- 4:15- 5:15 **Diverse Subjects**
Jenny Nex (Royal College of Music, London, and Goldsmiths College*): "*Women in the Musical Instrument Trade in London, 1750-1810*"
Gabriele Rossi-Rognoni (Conservatorio Cherubini, Florence): "*The 'New Early-Instrument' Market in the Time of Leopoldo Franciolini*"
- 6:00 **Reception**
- 8:00 **Concert**, Rosana Lanzelotte, playing the NMM's harpsichord by José Calisto, Portugal, 1780; with Cléa Galhano, recorder

Saturday, May 20, 2006

- 9:00 -10:30 AM **Electrical Music**
Matthew Hill (University of Edinburgh*): "*George Breed and His Electrified Guitar of 1890*"
NMM Staff: "*An Introduction to the Choralcelo*"
Arian Sheets (National Music Museum, The University of South Dakota): "*Lloyd Loar in Context: Early Electro-Acoustic Instruments of the Vivi-Tone Company*"

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President's Message

The beginning of a new year is always time for reflection on the year past and for the laying of new plans. I find that in looking over the events of 2005 I am most struck by the still inconceivable devastation wrought on New Orleans and the Gulf Coast by Hurricane Katrina. As a musician, I'm naturally concerned about the impact of this devastation on the musicians and musical culture of the area. Musical cultures, once planted, are hard to root out, but they can still sustain incredible damage, and that is the case here. Countless pianos and other instruments drowned in the flooding; homeless musicians, unable to rescue their instruments, were left without their means of livelihood; schools with flourishing music programs lost the music and instruments which nourished their students' musical skills. An aging Fats Domino was only one of many musicians airlifted from their flooded homes and taken to the Superdome for shelter; the music library at Tulane University was submerged and largely destroyed. In short, in order to re-create the musical culture of this area, there are an extraordinary number of practical needs to be met.

It seems to me that within the American Musical Instrument Society we have a substantial community of people with unusual access to music and instruments and that there may be ways we can help. Many of you have no doubt already contributed to relief efforts, but I would like to encourage you to lend support to organizations that are trying to target specifically musical activities. The following list of contacts is of organizations and individuals that I have looked into which seem to be working effectively in the musical relief effort.

MENC, National Association for Music Education, menc.org/katrina. This web page provides a substantial "Resource List for Music Educators," outlining current needs and ways to target donations.

LMTA, Louisiana Music Teachers Association, lmta.org. They are accepting monetary donations with which to buy musical instruments but are also seeking

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President's Message

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donations of music (particularly decent editions of the standard repertoire, i.e., Mozart, Beethoven, etc.) and CDs.

Tipitina's Foundation, tipitinas.com/foundation. A local New Orleans nonprofit that focuses on providing instruments to local schools, especially through their "Instruments A Comin'" benefit. They are seeking donations of all kinds.

Acadiana Arts Council, www.acadianaartscouncil.org. Also a local organization, they fund performances and provide musical instruments to musicians, especially through their Project HEAL.

Tulane University, tulane.edu. Tulane has established a Rebuilding Fund through which one may target donations to specific departments. For information about the donation of music and music books, you may contact the Dean of Libraries there, Lance Query, lquery@tulane.edu.

Instruments of Healing, instrumentsofhealing@yahoo.com. Founded by Austin residents Laura Patterson and Sarah Brown to aid New Orleans musicians relocated to Austin in finding new instruments.

Various AMIS committees have been working hard throughout the winter. You will have noticed the lengthy and valuable bibliography of articles on musical instruments published with the fall *Newsletter*. I would like to thank Christine Gerstein for her dedicated work in assembling the bibliography and the members of the Publications Prize Committee (Carol Ward-Bamford, Arnold Myers, and James Kopp) who have been diligently scanning its contents in search of a worthy Densmore Prize recipient.

I hope that you are all making plans to attend what will be a truly outstanding meeting at the National Music Museum in Vermillion this May. André Larson, John Koster, and the whole NMM team have been putting together a stimulating program, and I want as many of you as possible to attend and join me in welcoming our colleagues from the Galpin Society and CIMCIM. I send you all my best wishes for a productive and musical spring (well, still a bit of winter to endure)! ♦

~Kathryn L. Libin

Schedule of Events for AMIS Meeting

(continued from page 3)

Saturday, May 20, 2006 (cont.)

10:45-12:15 PM **Toward the Eastern Edge of Europe**

Zeynep Barut (Technical University, İstanbul): "**Music Instruments of the Mehter**"

Ioana Sherman (University of California, Riverside*):

"**Transformation and Totalitarianism: the Case of the Romanian Fluier and Caval**"

Arle Lommel (Indiana University, Bloomington*): "**The Hungarian Hurdy-Gurdy in the Nineteenth and Twentieth Centuries: Revival and Change**"

2:15-3:45

Scientific Examination and Analysis of Musical Instruments I

Sabine K. Klaus (National Music Museum, The University of South Dakota) and Robert Pyle (S. E. Shires Co., Hopedale, MA): "**A Safe Way to Analyze the Playing Qualities of Brass Music Instruments - Demonstration of the Brass Instrument Analysis System (BIAS)**"

Micha Beuting (Hamburg, Germany): "**An Introduction to Dendrochronology as Applied to Musical Instruments**"

4:00 -5:15

Scientific Examination and Analysis of Musical Instruments II

Ilya Temkin (New York University* and American Museum of Natural History): "**Phylogenetics and the Evolution of Musical Instruments**"

Grant O'Brien (Edinburgh, Scotland): "**The Statistical Analysis of Lateral String Spacing in Flemish and Neapolitan Seventeenth-Century Harpsichords**"

6:00

Native American Cultural Presentation by The Oyate Singers and Traditional South Dakota Pig Roast (Vegetarian alternative available)

8:30

Recital, "Soler & Scarlatti in London," Luisa Morales (Almeira, Spain), harpsichord (Joseph Kirckman, London, 1798)

Sunday, May 21, 2006

9:00 -10:00 AM

Scientific Examination and Analysis of Musical Instruments III

David Rachor (University of Northern Iowa, Cedar Falls) and Bryant Hichwa (Sonoma State University, Rohnert Park, CA.): "**Analysis of the Baroque Bassoon**"

Pedro Manuel Branco dos Santos Bento (University of Edinburgh*): "**Natural Chords and Stiffness-Dependent Inharmonicity: Theoretical Study and Practical Experiments**"

10:15 -11:15

Diverse Subjects

Benjamin Hebbert (St. Cross College, Oxford,* and The Metropolitan Museum of Art): "**Other Writers on Musical Instruments?: The Musical Annotations of Samuel Hartlib, Sir Francis Kynaston and Their London Circle, 1630-1660**"

Alicja Knast (London Metropolitan University and Interdisciplinary Centre for Computer Music Research, University of Plymouth*): "**Marcin Groblicz - Globetrotter, Alchemist, and Luthier: a New Source for the History of Instrument Making in the Eighteenth Century**"

11:30-12:15

The Neapolitan School of Harpsichord Making

Francesco Nocerino (Centro Iniziative Didattiche Musicali NaturalMenteMusica, Naples): "**Harpsichord Makers in Naples During the Period of the Spanish Viceroy (1503-1707): Recent Discoveries and Unpublished Documents**"

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Schedule of Events for AMIS Meeting

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- 11:30-12:15 **The Neapolitan School of Harpsichord Making (cont.)**
David Schulenberg (Wagner College, NYC): Mini-Recital on the Octave Virginal by Onofrio Guaraccino, Naples, 1694
- 2:00-3:30 **Current Research on the Nuremberg School of Brass Instrument Making I**
Herbert Heyde (The Metropolitan Museum of Art): *“Who Built the Instruments?: The Case of the Nuremberg Trumpet Makers and the Fecit Hypothesis”*
Klaus Martius and Markus Raquet (Germanisches Nationalmuseum, Nuremberg): *“Encounter with Anton Schnitzer”*
Sabine K. Klaus (National Music Museum): *“Toy or Status Symbol?: Miniature Horns from Workshops of Renowned Nuremberg Trumpet Makers”*
- 3:45-4:45 **Current Research on the Nuremberg School of Brass Instrument Making II**
Stewart Carter (Wake Forest University, Winston-Salem, NC): *“From Neuschel to Kodisch: Tradition and Innovation in Nuremberg Trombone Making”*
Arnold Myers (University of Edinburgh): *“The Acoustical Design of Nuremberg Brasswind Instruments before 1779”*
- 4:55-6:00 **Current Research on the Nuremberg School of Brass Instrument Making III and Toward the Present**
Markus Raquet and Klaus Martius (Nuremberg): *“Some New Insights into Nuremberg Brass Instrument Making Technologies”*
Robert Pyle (Hopedale, MA): *“Brass Instrument Manufacturing Technologies, Old and New”*
- 6:30 **Dinner**
- 8:15 **Concert of South Indian Music** with introduction by Beth Bullard (George Mason University, Fairfax, VA): *“Bamboo Flute, Violin, Mrdangam Drum, and Clay Pot (ghatam): The Perfect Instrumental Ensemble for South Indian Classical Music?”*

Monday, May 22, 2006

9:00-10:30 AM (concurrent sessions)

The Clarinet

Heike Fricke (Musikinstrumenten-Museum, Berlin): *“The Elusive Chalumeau: New Light on the Origins of the Clarinet”*

Ingrid E. Pearson (Royal College of Music, London): *“Gennaro Bosa, Ferdinando Sebastiani and the Development of the Thirteen-Keyed Clarinet in Nineteenth-Century Italy”*

Paper written by Nicholas Shackleton (Cambridge, England): *“A Clarinet Corresponding to the 1842 Patent of Adolphe Sax”*

Diverse Subjects

Josephine Yannacopoulou (University of Edinburgh*): *“A New Hypothesis on the Origin of the Gigue: Myths and Reality”*

Mauricio Molina (City University of New York*): *“In quattuor lignis: Reconstructing the History, Timbre, and Performance Practice of the Medieval Iberian Square Frame Drum”*

Sarah Meredith (Buffalo State College, Buffalo, N.Y.): *“Inventing America’s Instrument: The Nineteenth-Century (Re-)Creation of the Banjo”*

10:45 -12:15 PM (concurrent sessions)

Wind Instruments

Eugenia Mitroulia (University of Edinburgh*): *“Adolphe Sax’s Bigger Brasses”*

Editor’s Note

Take a look! The AMIS website—www.amis.org—is again alive and well. You can find out more about AMIS, read past *Newsletters*, search bibliographies, and find links to related sites.

As you can see, the meeting at the National Music Museum in May will be extremely interesting. I hope to see many of you there.

Both the *Journal of the American Musical Instrument Society* and the Society’s *Newsletter* reflect the purpose for which AMIS was founded: to promote the study of the history, design, and use of musical instruments in all cultures and from all periods. The *Journal* contains lengthy scholarly articles, reviews, and an annual bibliography of book-length publications. The *Newsletter* presents shorter articles and reviews, reprints of selected historical documents, and a biennial bibliography of articles in English. Its function is also to communicate information about the Society’s meetings and awards, news of members’ activities, notices of events sponsored by other organizations, and reports or announcements concerning institutional and private collections of musical instruments.

AMIS members are encouraged to submit materials to the *Newsletter*, including clear black-and-white or color photographs. Electronic submission of all items is preferred, specifically articles as attachments in Microsoft Word and photos in JPEG. Contributors wishing to submit articles which have appeared in newspapers or magazines should include the full title of the publication, the date of the article, and the name and e-mail address of the appropriate official who can give permission for reprinting. Most large publications or news agencies, however, require fees that are beyond the limits of the Society’s budget.

The *Newsletter* is published in fall, spring, summer issues with submission deadlines of October 15, January 15, and June 15. Each issue is also reproduced in full on the Society’s website, www.amis.org, where you can also find information about the society and about membership.

The *Newsletter* is produced by The Guild Associates, Malden, MA. ♦

~Barbara Gable
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Everyone's Going to Vermillion! AMIS, Galpin Society, and CIMCIM to Meet in May

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via Minneapolis into Sioux City, IA (airport code SUX), a 45-minute drive to/from Vermillion on I-29, and on Northwest, United, Delta, Southwest, and Allegiant Air, via the hub cities of Minneapolis, Chicago, Denver, Cincinnati, Phoenix, and Las Vegas, into Sioux Falls, SD (FSD), a 70-minute drive to/from Vermillion.

Public transportation is NOT available between the airports and Vermillion. NMM vans will meet flights coming into both Sioux City and Sioux Falls all day Thursday, May 18, and will return participants to those airports on Wednesday, May 24, with the vans departing from Vermillion beginning at 7:00 AM (for flights departing no earlier than 9:00 AM).

For those arriving by air later than Thursday and/or flying out earlier than 9:00 AM on Wednesday, rental cars are available at both airports. Advance reservations are recommended. Alternatively, a taxi ride from the Sioux City Airport to Vermillion will probably cost about what it costs to take a taxi from Logan Airport to the other side of Boston or from O'Hare Airport to downtown Chicago.

Car rental is also an option for participants who wish to fly into and out of Omaha, NE (a 2¼-hour drive to/from Ver-

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Photo by B. Willroth, Sr.

Visitors to the Museum are welcomed by four bronze figures: a turn-of-the-century immigrant violinist and three children, in a sculpture by Michael R. Tuma.

Schedule of Events for AMIS Meeting

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Wind Instruments (cont.)

Alexandre Andrade (Museu da Música, Lisbon): *"Transverse Flutes by Members of The Haupt Family in Lisbon"*

10:45 -12:15 PM Wind Instruments (cont.)

Francesco Carreras (Creative Virtual Systems Laboratory, Istituto di Scienza e Tecnologia dell'Informazione, Pisa): *"The Rampone Family of Wind-Instrument Makers in Milan"*

Stringed and Non-Stringed Keyboards

Stephen Birkett (University of Waterloo, Ontario): *"Authentic Soft Iron Music Wire, 1500-1830"*

Giovanni Di Stefano (University of Rome "La Sapienza"*): *"Italian Tangent Pianos during the Eighteenth and Nineteenth Centuries"*

Haraka Tsutsui (Kyoto): *"Newly Invented Keyboard Instruments Described in the Allgemeine musikalische Zeitung around 1800"*

12:30

Lunch (with AMIS business meeting)

2:15 -4:20

(concurrent sessions)

Diverse Subjects

William W. (Billy) Traylor III (Indiana University; Bloomington*):

"Qu'est-ce que c'est un hautbois?: Some Nomenclatural Problems of the French Oboe Band in the Late Seventeenth Century"

Bradley Strauchen (Horniman Museum, London): *"Winds of Change: the 1838 'Classical Concerts for Wind Instruments' and Orchestral Wind Sound in Nineteenth-Century London"*

Janet K. Page (University of Memphis, TN): *"Nuns and Their Musical Instruments in Eighteenth-Century Vienna"*

Christina Linsenmeyer (Washington University, St. Louis*):

"Competing with Cremona: Violin Making Innovation in Nineteenth-Century Paris"

Clavichord and Clavecimbel Making in Sixteenth-Century Antwerp I

John Koster (National Music Museum): *"An Overview"*

Darryl Martin (Edinburgh University Collection of Historic Musical Instruments): *"The Early Flemish Clavichord: Reconstructing an Instrument after a Portrait by Jan van Hemessen, Antwerp, about 1530"*

Malcolm Rose (Lewes, East Sussex): *"Making a Karest Virginal"*

Susan Thompson (Yale University): *"The Significance of Contest, Dance, Improvisational and Extemporaneous Activity in the Decoration of a Double Virginal by Johannes Ruckers, Antwerp, 1591(?)"*

4:30-5:15

Clavichord and Clavecimbel Making in Sixteenth-Century Antwerp II:

David Schulenberg (Wagner College, NYC): Mini-Recital on the Darryl Martin clavichord after Jan van Hemessen's image

Charlotte Mattax (University of Illinois) and Sonia Lee (University of Illinois*): Mini-Recital on the Malcolm Rose Virginal after Joos Karest

5:30 -6:00

Special Presentation and Demonstration

Ben Harms (New Marlborough, MA): *"The Schalltrichter in German Timpani of the Eighteenth and Nineteenth Centuries"*

6:30

Banquet

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Schedule of Events for AMIS Conference

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Tuesday, May 23, 2006

- 9:00 -12:15 **The Public Presentation of Musical Instruments**
Darcy Kuronen (Museum of Fine Arts, Boston): **“Dangerous Curves: Creating a Blockbuster Show of Guitars”**
Michael Latcham (Haags Gemeentemuseum, The Hague): **“The Presentation of Musical Instruments to the Public”**
Monika Lustig (Stiftung Kloster Michaelstein, Germany): **“Considerations for a New Exhibition of Musical Instruments in the Context of the Monastery Architecture and Gardens in the Stiftung Kloster Michaelstein”**
Jeannine Lambrechts-Douillez (‘sGravenwezel, Belgium): **“Musical Instruments as Part of a Large Non-Musical Collection”**
Miguel Zenker (Escuela Nacional de Música): **“Museological Considerations for the Creation of an Interactive Musical Instrument Museum in Mexico”**
Sara A. Hook (Indiana University School of Informatics, Indianapolis): **“The Virtual Early Flute: New Ways to Present Music History and Early Musical Instruments Using Technology”**
- 12:30 **Lunch (with CIMCIM general meeting)**
- 2:15-3:45 **Regional Collections**
Christiane Rieche (Händel-Haus, Halle an der Saale): **“An Inventory of Musical Instruments in Local Museums as a Source for Local Music History”**
Michael Suing (University of South Dakota*): **“A Survey of Plains Indian Musical Instruments in South Dakota’s Historical Repositories”**
Ruy Alonso Guerrero Ramirez (Mexico City): **“The Francisco García Ranz Collection: Description and Registration”**
- 4:00-5:30 **The Study of Musical Instruments in the Present and Future**
Ardal Powell (Hudson, NY): **“Change Lays Not Her Hand: Organology and the Museum”**
Panel Discussion
- 6:30-
8:00 **Dinner**
Recital, Susan Alexander-Max: Works of C.P.E. Bach, Haydn, and Mozart, performed on the clavichord by J. P. Kraemer & Sons, Göttingen, 1804, and the *Tangentenflügel* by F. J. Spath & C. F. Schmahl, Regensburg, 1784
- Afterwards: **Final Reception** at the house of John Koster and Jacquie Block, rural Vermillion

* indicates current enrollment as a student.

N.B.: Meetings of the JAMIS Editorial Board, the CIMCIM Board, CIMCIM working groups, and other groups will be arranged by the participants before formal activities on Friday or during meals on the other days.

Hidden Treasures at the National Music Museum

Harpsichords by Andreas Ruckers and Vincenzo Sodi

During the ten years since AMIS last met in Vermillion, the National Music Museum’s holdings of early keyboard instruments have grown dramatically. While many of our finest new treasures have been on public view since their arrival, some others of equal importance have been kept in the Museum’s study and storage areas. Among the greatest of these hidden treasures are two harpsichords, one an important early Flemish instrument,



Photo courtesy of the National Music Museum

Plan view of the Ruckers

the other a late blossoming of the Italian school.

The legendary reputation of the Ruckers family has long equaled and at times even surpassed that of the great violin makers. Superb examples of the work of the Amati family, Jacob Stainer, Antonio Stradivari, and virtually all the other famous names in instrument making (Haas, Denner, Sax, Steinway ...) have

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Hidden Treasures at the National Music Museum

Harpsichords by Andreas Ruckers and Vincenzo Sodi

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been in the collections of the National Music Museum for quite some time.

In recent years, the Museum has had the good fortune to acquire two of the handful of Ruckers instruments not already out of reach in public collections. Both of ours were made by Andreas Ruckers, a single-manual instrument from early in his career in 1607 (NMM 7384; Rawlins Fund, 1999) and a late double from 1643 (NMM 10000; purchase funds gift of Margaret L.



Portrait view of the Ruckers

Sletwold Estate and the Arne B. and Jeanne F. Larson Fund, 2000), on display in the Museum's second-floor Pressler Gallery.

Until 1605, when he set up on his own, Andreas Ruckers, born in 1579, worked together with his elder brother Joannes in the workshop founded by their father, who died in 1598. Except for a few special instruments, the Ruckers made, in addition to several types of virginals, two models of harpsichords, a single and a double, each with its standard compass, scaling, and disposition. The Museum's harpsichord of 1607 is, in fact, the earliest known dated example of either model – all earlier Ruckers instruments are either virginals or non-standard harpsichords. Thus, it is of extraordinary historical importance in documenting the emergence of the Ruckers tradition.

Ruckers harpsichords, while ideally suited to the music of their own time and

region, were quite small by later standards. Just as the Stradivari violins in use today have been modified from their original specifications in order to remain musically useful, Ruckers harpsichords, prized above all for their superb tone, were rebuilt ever more radically as the standard keyboard compass was gradually expanded from the four octaves of the Ruckers' day to five octaves in the eighteenth century. Thus, a small single-manual harpsichord could become a large two-manual instrument, which, as a matter of course, would also be completely redecorated according to prevailing fashion.

While our harpsichord of 1607 was redecorated in the 19th century and provided with new jacks and keyboard, its case and soundboard have remained substantially unaltered. With this instrument and the superb Ruckers double of 1643, together with another hidden treasure, a single-manual harpsichord by the Ruckers-family pupil Gommaar Van Everbroeck, Antwerp, 1659 (NMM 3985; Rawlins Fund, 1986), which has the rare distinction of retaining its original keyboard and decoration, the National Music Museum has become one of the foremost repositories of the work of the great Flemish school.

Another notable strength of the Museum's keyboard-instrument holdings is the documentation of 18th-century efforts to make "expressive claviers." These included, needless to say, the early development of the piano, outstandingly represented in our collections by the instruments of Manuel Antunes, Lisbon, 1767 (NMM 5055; Rawlins Fund, 1990), and Louis Bas, Villeneuve-lès-Avignon, 1781 (NMM 4653; Rawlins Fund, 1989), both on display in the Museum's Abell Gallery. These two instruments have actions of the type devised by the inventor of the piano, the Florentine harpsichord maker Bartolomeo Cristofori. Other makers developed new models of large clavichords like the Museum's instrument by Johann Paul Kraemer & Sons, Göttingen, 1804 (NMM 3335; Rawlins Fund, 1983) or came up with such novelties as the *Tangentenflügel*, a rare example of which is the Museum's instrument by Franz Jakob Spath and Christoph Friedrich Schmahl,

Regensburg, 1784 (NMM 4145; Rawlins Fund, 1987); both are on display in the Abell Gallery.

A further possibility was to provide the harpsichord with expressive devices such as the machine stop and Venetian swell in the harpsichord by Jacob Kirckman, London, 1798 (NMM 3328; Rawlins Fund, 1983), on display in the Pressler Gallery. Another of these ingenious endeavors was the *cembalo angelico*, described in a



Ruckers rose

pamphlet anonymously published in Rome in 1775.

Unlike the common Italian harpsichord with its two sets of strings plucked by the quills of two perpetually engaged sets of jacks, the *cembalo angelico*, like the *peau de buffle* stop in the Museum's harpsichord by Jacques Germain, Paris, 1785 (NMM 3327; Rawlins Fund, 1983), on display in the Museum's Arne B. Larson Concert Hall, had plectra of soft leather. This almost strokes the string, rather than plucking it, and elicits a velvety, voluptuous tone, the volume of which can, to some extent, be controlled by the player's touch.

In the famous account of his Italian tour in 1770, Charles Burney wrote that the harpsichord there "is at present so much neglected both by the maker and player, that it is difficult to say whether the instruments *themselves*, or their performers are worst." Burney's British preconceptions tended to color his judgment of foreign circumstances, but

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Hidden Treasures at the NMM: Harpsichords by Andreas Ruckers & Vincenzo Sodi

(continued from page 8)

there is a grain of truth in his assessment of late 18th-century Italian harpsichord making.

Although Cristofori (1655-1731) and his pupil Giovanni Ferrini (about 1699-1758) were fine, innovative craftsmen, there seems indeed to have been a general decline in standards later in the century. The typical harpsichord would still have been a small, old, single-manual instrument, hopelessly outdated in comparison with the imposing harpsichords then being made in London and Paris. Burney might, however, have tempered his negative assessment had he visited the workshop of Vincenzo Sodi, who was active as a harpsichord maker in Florence for some decades until his last known date, 1799. The overall design and many details of Sodi's instruments are strongly reminiscent of the work of



Portrait view of the Sodi

Ferrini and Cristofori. Thus, it is probable that Sodi was Ferrini's pupil and perhaps his successor.

Our second hidden treasure, the Museum's Sodi harpsichord of 1782 (NMM 9825; Arne B. and Jeanne F. Larson Fund and gift of Conrad Seamen, Pittsburgh, 2000), with its five-octave compass, is one of the largest harpsichords ever made in Italy. Its keyboard could accommodate the most advanced sonatas and concerti then being written. (Sodi's son Eugenio was himself a pianist and composer of some note.)

Sodi adopted the complex double-tongued form of *cembalo angelico* jack. With two sets of these jacks, each with hard plectra on one side and soft leather on the other, a register of jacks could be moved in one direction or the other, so that either the soft plectra engage the strings on one side or the hard plectra on the others. The two sets of jacks were arranged in opposite directions so that the player had the option of the loud tone of the two sets of hard plectra or the supple, angelic tone of the two sets of soft plectra.

Although the hard plectra in the

double-tongued jacks described in the 1775 pamphlet were of the traditional bird quill, those in the Sodi harpsichord are of shoe-sole leather. This material now has a bad reputation from having misguidedly been used as a substitute for quill in late 19th- and early 20th-century restorations and in modern harpsichords of the "plucking-piano" type. Nevertheless, sole leather, which yields a somewhat rounder tone than quill, is known to have been used upon occasion by Ferrini, Sodi's presumed master, and by other makers later in the eighteenth century. Since there is no overt sign of alteration in the Museum's harpsichord, the sole-leather plectra might well have been installed by Sodi himself.

As a fine example both of the Florentine school, in the tradition of Cristofori, and of advanced late 18th-century harpsichord-making technology, this instrument by Vincenzo Sodi is indeed a rare treasure. ♦

~John Koster

National Music Museum



Plan view of the Sodi

Photo courtesy of the National Music Museum



Photo courtesy of the National Music Museum

One of Sodi's double-tongued jacks, viewed from above: between the cloth flag dampers at the top and bottom, the soft-leather plectrum projects to the right and the hard sole-leather plectrum projects to the left.

Where is the Princess's Piano?

Soon after Jonas Chickering died in 1853, family friend Richard G. Parker published *A Tribute to the Life and Character of Jonas Chickering* (Boston: William P. Tewksbury, 1854). The book remains the earliest and most complete account of Chickering's life and career, though modern research has shown that Parker's telling of the story is sometimes a bit romanticized. He also tended to slight the accomplishments of Chickering's contemporaries, not giving complete credit, for example, to Alpheus Babcock as the first to patent a one-piece metal frame for pianos.

One of the more intriguing anecdotes in Parker's *Tribute* is a description of Chickering's very first encounter with

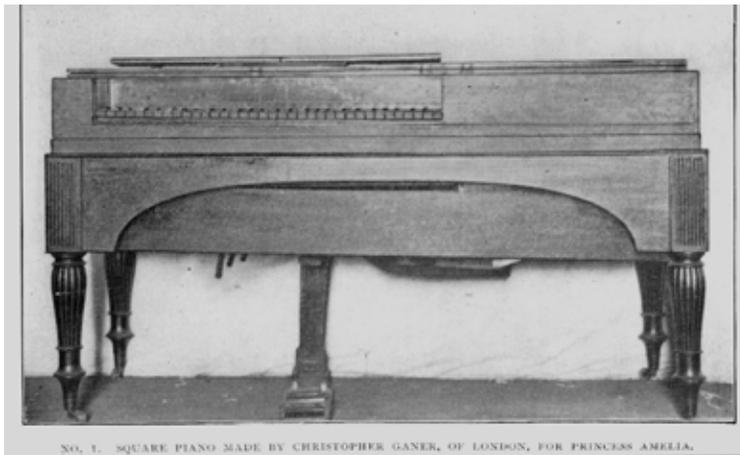
for young ladies in Newton, MA, run by Susanna Rowson, where Montgomery's daughter Mary was enrolled. Montgomery later moved the piano to his home in Haverhill, NH, but ultimately gave it to Mary in 1810, when she married Samuel Batchelder, a successful merchant and textile manufacturer, and moved to New Ipswich.

In 1817, at the age of nineteen, Jonas Chickering was nearing the end of his apprenticeship with New Ipswich cabinetmaker John Gould, and this is when he is said to have seen the piano at the Batchelder home. But this is also where the story starts to take on a number of variations. Parker's rendition states that the piano Chickering first encountered

the tale describes two separate encounters by Chickering that seem to be combined in later accounts of the story. The reason why the second instrument mentioned was such a "wonder" may be explained by another factor that will be described momentarily.

In the July 1867 issue of the *Atlantic Monthly* (pp. 82-98), James Parton published a lengthy essay titled "The Piano in the United States," in which he repeats in very brief form the story of Chickering's first encounter with a piano (p. 91). He states that Chickering "astonished his native village by putting in excellent playing order a battered old piano, long before laid aside." This sounds like a good deal more work than the "slight repairs" mentioned by Parker.

Two months later, a notice appeared in the September issue of a periodical called *Historical Magazine*, and notes and queries concerning the antiquities, history, & biography of America (p. 172), repudiating Parton's report. By this time Mr. and Mrs. Batchelder were living in Cambridge, MA, and still owned their Ganer piano. The writer of this notice interviewed Mary Batchelder, who confirmed the piano's interesting royal provenance. She also stated, however, that when Jonas Chickering saw the instrument in 1817 its only problem was a broken lid, and that it was otherwise in good and playable condition. Though not specified by name in this source, it was surely John Gould whom the Batchelders contacted about repairing their piano's lid, and Chickering, as a talented apprentice, was charged with the task. In the files of the New Ipswich Historical Society are handwritten notes from 1931 by the Batchelder's granddaughter, Mary Isabelle Gozzoldi, that further embellish the narrative. Gozzoldi stated that, when Chickering visited her grandmother to mend the lid, he asked her to play for him, which she did. Family oral history records that, after she had finished playing, Chickering remarked



Courtesy of D. Kironen

A photograph of Princess Amelia's piano, included in the catalog of an exhibition held by Chickering & Sons in 1902.

a piano while he was still living in his hometown of New Ipswich, NH. Parker does not provide as many details of this event as some later writers, but a summary of the story is as follows. In the early 19th century, a wealthy New Ipswich family owned an English square piano, which was reportedly the only such instrument in the entire town. The piano in question had been made in London in 1782 by Christopher Ganer, and according to its owners, had originally belonged to Princess Amelia, the youngest daughter of King George III. At some point, the Princess made a gift of the piano to the royal family's chaplain. The chaplain's daughter married an American named George Odiorne, and the instrument subsequently traveled to Boston with them. Odiorne then sold the piano to Brigadier-General John Montgomery, who placed it on loan for a period of time at a school

was in "want of tuning and some slight repairs" and that Chickering's labors in restoring it were "crowned with success." Parker does not mention the name of this instrument's owners. And although he states that this piano was the only one in town, he appears to contradict himself two paragraphs later by saying that Chickering encountered "another instrument, which was the wonder of all the country around," brought to New Ipswich by a "gentleman who had retired from business in Boston." Again, Parker does not mention the owner's name, nor does he indicate that Chickering undertook any work on this second instrument (assuming that it was, in fact, a piano). What he does suggest is that the charm of its owner's "metropolitan manners" were a significant inspiration for Chickering to move to Boston the next year. Ultimately, Parker's telling of

1. I am most grateful to Patricia Hoffman at the New Ipswich Historical Society for providing me with a copy of this letter and other published sources relating to Chickering, all of which inspired me to further investigate this curious story.

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Where is the Princess's Piano?

(continued from page 10)

to her, "Mrs. Batchelder, I am going to Boston to learn how to make pianos."

But there is still one more major wrinkle in the story. The article in *Historical Magazine* indicates that the Batchelder's Ganer piano contained a set of organ pipes that could be played from the keyboard, either separately or in conjunction with the piano strings. In other words, it was a so-called "organized piano." What is uncertain is exactly when these pipes were added. They could well have been installed when the instrument was manufactured, as organized pianos were in vogue in England in the late eighteenth century. The London musical instrument dealers Longman and Broderip advertised such instruments, and a few examples bearing their name are known to survive.

An early 20-century photograph of the Ganer instrument shows a four-legged stand that probably dates between about 1800 and 1820, rather than from 1782 (see accompanying illustration). It is likely that this stand was fitted to the piano case at the same time that the organ pipes were installed, but it's also not impossible that the pipes were already present and the instrument was given an updated stand sometime after 1800. We may never know the answer, though, since this unique instrument can no longer be accounted for, which brings us to the close of this saga.

A notice published in the *Musical Herald* in March 1884 indicates that Samuel Batchelder's oldest son, John, had recently donated his parents' Ganer piano to Boston's New England Conservatory of Music. The writer of this piece assembles, perhaps for the first time, most of the

purported facts about the famed Ganer piano. But for unknown reasons he contradicts the Batchelder's previously stated history and suggests that Chickering did, in fact, undertake mechanical repairs to the instrument, rather than just cosmetic ones.

It is certainly peculiar, that such a distinctive instrument has not resurfaced in the past century.

In 1902 Chickering and Sons Piano Company mounted a large exhibition of instruments and other musical items at Boston's Horticultural Hall. A seventy-eight-page booklet accompanied the exhibition, listing all of the objects on display. Little description is provided for any of the instruments except in the very first entry, which is for the Ganer piano. The summary provided of its history again asserts that Chickering "undertook the task of restoring it to usefulness."

Three different publications issued by Chickering and Sons in the early 20th-century to celebrate the company's history all likewise repeat the story of young Jonas Chickering and the Ganer piano, continuing to embroider the idea that his success in repairing the instrument was a pivotal event in his career path. The latter two of these promotional booklets further confuse things by including a photograph of a square piano identified as the one once owned by Princess Amelia but which is probably not a Ganer since it is a six-legged English or American instrument

that appears to date between about 1800 and 1825.

The Ganer piano is included on a list of the New England Conservatory's historical instruments compiled in 1915 by then director John Wallace Goodrich. But by the time that NEC graduate student Elizabeth Burnett created a catalog of the collection as her 1967 master's thesis, this storied piano could no longer be accounted for. In 1973 Jane Nylander contacted Burnett (then the orchestral librarian at NEC), who was compiling an updated catalog of the Conservatory's instruments. Burnett had spoken with a carpenter at NEC who had worked there for fifty years and told her of "mysterious disappearance(s)," one of which involved a piano to which organ pipes had been added.

Exactly when and why the Ganer piano was removed from the Conservatory has not been determined. It is certainly peculiar, however, that such a distinctive instrument has not resurfaced in the past century. The notions that it originally belonged to Princess Amelia and may have inspired Jonas Chickering to begin a career in piano building make for a very interesting provenance. But a piano made by Christopher Ganer that was originally or subsequently equipped with organ pipes is a unique instrument in its own right, regardless of its ownership history. Hopefully this rare piece of musical history will someday be found. •

~Darcy Kuronen

Museum of Fine Arts, Boston

2. Examples of organized pianos sold by Longman and Broderip can be found in the major museum collections of musical instruments in Brussels, New York, Stockholm, and Vienna. Jane Nylander examined Suffolk County Probate Records in search of accounts filed by men who had been named as guardians to orphan girls, some of whom were placed as students with Mrs. Rowson. In the guardianship account for a Miss Caroline Gay she found an entry on June 6, 1805, "To Daniel Bowen for organized Piano Forte, \$300."

3. Sometime in the 1880s the Conservatory's founder and first director, Eben Tourjee, began assembling a collection of historical and ethnographic musical instruments for the

school, following the example set by conservatories in Paris and Brussels. See Elizabeth Burnett, "A Catalog of the Collection of Ancient Instruments owned by the New England Conservatory of Music," MA thesis, New England Conservatory of Music (Boston, 1967), iv.

4. Historical Musical Exhibition Under the Auspices of Chickering & Sons, Horticultural Hall, Boston, January 11 to 26, 1902 (Boston: Chickering and Sons, 1901), 7 and plate facing 19.

5. The Commemoration of the Founding of the House of Chickering and Sons upon the Eightieth Anniversary of the Event (Boston:

Chickering & Sons, 1904), 33-34; Achievement—An Ascending Scale—Being a Short History of the House of Chickering and Sons (Boston: Chickering & Sons, 1920), 2-3; and The Jonas Chickering Centennial Celebration: A Tribute to the Life and Work of Jonas Chickering, One of the World's Greatest Inventors, in Celebration of the Hundredth Anniversary of the Founding of Him of the House of Chickering and Sons in 1823 (Boston: Chickering & Sons, 1924), 1-2.

6. Burnett, "Catalog of the Collection," 101.

7. I am grateful to Jane Nylander for sharing this information with me.

Sounds Around: Museums Here and There

The Hug Collection of Musical Instruments at the Museum Bellerive in Zurich

Zurich's Museum Bellerive is home to the applied arts collection of the city's design museum and is dedicated to presenting special exhibitions of works by artists from Europe, America, and Japan that explore the connections between art and handicrafts. Opened in 1968 as an offshoot of the older Kunstgewerbemuseum [Museum of Decorative Arts], the museum is housed in a lakeshore villa dating from the early 1930s in a neighborhood that must then have been suburban but is today only a 15-minute tram ride from the main railway station.

A little-known and frankly somewhat anomalous part of the Museum Bellerive's permanent holdings is the Hug Collection of Musical Instruments. This was assembled during the late 19th and early 20th centuries by Emil Hug and his son Adolf Hug, Sr., proprietors of a Zurich-based music retail business bearing their name that continues today with branches in Basel, St. Gall, Lucerne, and Winterthur. In 1962 their descendants gave the collection to the city of Zurich, which from time to time has mounted exhibitions of selected instruments, for example, at the Kunstgewerbemuseum at the time of the gift in 1962 and in the foyer of the municipal concert hall from 1977 to 1981.

The Hug Collection today consists of more than 200 instruments from all main families of the European instrumentarium, including about three dozen specimens

each of bowed strings, plucked strings, woodwinds, and brass; half a dozen each of keyboard, percussion, and miscellaneous other instruments; and some 40 non-Western items. These are all kept in a single room in the museum's basement, which, though not accessible to the general public, is more attractively arranged than a typical storeroom, with a central island of keyboard instruments surrounded by open display shelves and racks for the winds and strings on all four walls.

Because the museum is relatively small and its primary mission is focused in other areas, the staff does not include anyone who is a specialist in musical instruments. However, over the past decade or so they have invited a series of outside experts (such as Thomas Drescher for strings and Martin Kirnbauer for winds) to examine and evaluate different subgroups of the collection, working gradually toward the goal of a complete catalog. They have also begun to seek recommendations and funding to improve storage conditions for the instruments, including the provision of effective climate control.

My visit to the Museum Bellerive last July was prompted by the desire to examine an old English viola da gamba by Richard Blunt that I had identified as important in definitively answering the question posed in the title of my paper for the AMIS 2002 annual meeting at the Museum of Fine Arts, Boston: "Addison or Blunt: Who Made the MFA's 'Lyra Viol'?" After initial contacts by e-mail and telephone, I was able to

obtain some existing documentation on the gamba from Kristin Haefele, a member of the museum's staff, who subsequently arranged for me to spend an entire day examining not only this instrument but four other viols as well, two of which I had been unaware of prior to my arrival in Zurich. She was most helpful in

every way, allowing me to take photographs as well as measurements, and also letting me look through several binders of documentation on the entire collection in order to gain an overview of its scope, history, and current status.

Although I had time for only a quick look around the instruments room (and none at all to investigate the rest of the museum, which in any case was closed to the public that day), it seems clear that many of the instruments were collected by Messrs. Hug because they were unusual in one way or another or because they illustrated the earlier forms of modern orchestral instruments. Among the



Photo courtesy of Kunstgewerbemuseum im Museum Bellerive, Museum für Gestaltung, Zürich

Alto recorder by Thomas Boekhout

bowed strings, for example, the five viols (including one by Joachim Tielke, no. 67 in Gunther Hellwig's book on this maker), nine viole d'amore (mostly German), and four pochettes would automatically have qualified as exotic a century ago, as would the quinton, viola pomposa, and hurdy gurdy, while two of the nine violins are listed as Chanut models.

As many as sixteen different kinds of plucked instruments are represented in the collection, among them four lutes, a mandora, a chitarrone, and a theorbo; eight guitars, three lyra-guitars, and two 18th-century mandolins; six cisters, three zithers, and three scheitholts; and five harps. Noteworthy woodwinds include an alto recorder by Thomas Boekhout and an oboe d'amore, a bassoon, and a fagottino by Johannes II and/or Georg Heinrich Scherer (all listed in Phillip Young's *4900 Historical Woodwind Instruments*), as well as a dozen flutes, four in the form of walking sticks, and a handful each of oboes, clarinets, and bassoons in various



Photo courtesy of Kunstgewerbemuseum im Museum Bellerive, Museum für Gestaltung, Zürich

The former lakeside villa that now houses the Museum Bellerive in Zurich

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Sounds Around: Museums Here and There

The Hug Collection of Musical Instruments at the Museum Bellerive in Zurich

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sizes, dating mainly from the early 19th century. Most of the brass instruments are of a similar vintage (cornets, keyed bugles and horns, a flugelhorn, tenor and bass horns, three serpents, and two ophicleides), but others range as far afield in date and rarity as three shofars, three oliphants, and two 18th-century natural trumpets, one of the latter noted as being by a member of the Ehe family.

The relatively small group of keyboards includes a spinet by the 16th-century maker Antonio Irena (listed in Donald Boach's *Makers of the Harpsichord and Clavichord*), an anonymous Italian harpsichord, three Germanic clavichords (one very late, with a range from FF to a3),

and a *Tafelklavier*. European percussion is represented by half a dozen drums, the majority of Swiss origin. Finally, the non-Western specimens come primarily from Asia (especially China and Japan) and are mostly either stringed or percussion instruments, though there are also some Japanese woodwinds and a Chinese *sheng*, as well as additional examples of percussion from Africa.

Because the Hug Collection is part of a museum mainly devoted to other things and moreover does not have a permanent exhibition of any kind, the instruments it contains are for the most part unknown to the international community of musicians and organologists. While many examples

are anonymous and appear to be of somewhat ordinary quality, others are noteworthy specimens deserving closer study, and the collection as a whole is certainly worth documenting and preserving in an appropriate and up-to-date manner, as indeed the museum is attempting to do with the limited resources at its disposal for this particular task.

Although access is currently possible only by special arrangement, the staff seems very willing to answer inquiries or receive qualified visitors and is eager to learn more about the objects in their care. It is therefore hoped that efforts to publicize the collection may benefit both interested members of the AMIS and the museum itself. Additional information about the museum as a whole is available on its website (www.museum-bellerive.ch/english_version/index_e.htm), though the only instrument illustrated or even mentioned there is the Boekhout recorder. ♦

~Thomas G. MacCracken



Photo by T. MacCracken

The Hug Collection of Musical Instruments: view of keyboard and selected other instruments



Photo by T. MacCracken

Another view of the same room, showing bowed string instruments

New Member Profile: Gerald Goodman

There's More to Life than Playing the Harp!

That concept was taught to me by my teacher and mentor, Carlos Salzedo, the legendary harpist whose ideas regarding the harp changed its image from that of a gilded salon ornament to a modern instrument capable of force and precision.

I'm seventy now and feel enough is enough. After forty years of touring and schlepping, I've called it quits! Frankly, it pains me when so many of my friends and colleagues say, "I'm playing better now



Photo courtesy of G. Goodman

Gerald Goodman

then I ever did when I was younger," or "I'm singing better now than ever before in my life." Baloney! They should look in the mirror and know when to stop. There is more to life than being onstage with a spotlight in your face. I cannot mention names in this article, but I've been at concerts with performers over eighty who were truly pathetic. Of course, there are exceptions, but they're rare. It seems many want to die onstage in front of an audience. It might be a great way to go, but it's also self indulgent! I decided to stop public performance and all practicing five years ago and have no desire to resume tuning that damn thing.

Don't get me wrong. I do love the harp, it's still my life's passion, but I'm pursuing it in different ways. I'm now collecting and refining my collection of harps and harp-related collectibles and volunteer a few days a week at the Metropolitan Museum of Art in the Department of Musical Instruments in New York City. The Museum has over fifty harps of all shapes and sizes in the collection. With

Kenneth Moore, the curator, and Joseph Peknik, principal technician, I've found a new family that I've come to cherish.

Around 1975, I met and became friendly with Mildred Dilling, a famous harpist with an outstanding collection of harps. I became fascinated with her instruments, and when she died in December 1982, I was able to acquire forty-six of her cherished possessions. This started my compulsive and addictive desire to

Don't get me wrong. I do love the harp, it's still my life's passion, but I'm pursuing it in different ways

surround myself with my beloved instrument. I now have literally hundreds of items, including much paper and ephemera. Everything I own is numbered and cataloged. As a collector, I've learned to constantly refine what I have and keep only



Photo courtesy of Museum of Fine Arts.

Single-action pedal harp by George Freemantle, Boston, about 1865



Photo courtesy of Metropolitan Museum of Art, New York City

Lyon & Healy Harp about 1895

the best and most unusual. From Mildred I acquired an 18th-century replica of a 14th-century minstrel harp and an exquisite jeweled miniature Burmese *saung-gauk*, a boat-shaped harp. At Christie's I bought a miniature ivory Renaissance harp from the ivory music room of Hever Castle, owned by Lord Astor.

I also feel that some instruments deserve to come home where they belong. Last year, the Museum of Fine Arts in Boston acquired my George Freemantle harp, ca. 1845, made in Boston. This was one of the first harps ever made in the United States. I also had a rare and early Cousineau, which is now back home in Paris at the Cité de la Musique. More recently, in 2001, before I became a volunteer, the Met acquired my 1895 Lyon & Healy #115, an exceptionally beautiful harp in full working condition. I still see this gorgeous instrument every day at work and am delighted that it has its proper home.

Since I live close by the Met, it's a short walk to work on New York's Upper

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A Few Modest Corrections and Additions to the *New Langwill Index*.

Since the first publication of *The New Langwill Index (NLI)* in 1993, this biographical dictionary of wind instrument manufacturers has been an essential reference book and will continue to be for years to come. However, as with all publications, many details could not be located at the time of publication. Efforts are still underway to fill in some of the lacunae. New information has come to light regarding the following Philadelphia manufacturers of brass wind instruments: Charles Missenharter, Jean Vivien, and William F. Seelfeldt.

Data on these makers is found in several sources that were evidently unknown to researchers at the time of publication of the *NLI*. The first source is the important but problematic trade publication *The Musical Courier (MC)*. This publication began January 1, 1880, and was originally titled *The Musical and Sewing Machine Gazette*. The name changed in April to *The Musical Courier*. *MC* evaporated in October 1962, having been reduced to a mere vestige of its former glory. In its day, however, this publication prided itself on being the flagship trade paper for the U.S. musical instrument industry. Articles in the paper included voluminous lists of concert announcements, obituaries, historical information, current events, editorials, incorporations and dissolutions of companies, lists of import/export data, patents recently granted, novel instruments invented, gossip, articles derided by some as free advertisements, etc. The editors of this paper also admonished other papers for not being honest or well researched. *MC* also advocated for stronger music education within U.S. schools.

A feature that colors information in *MC* is the editors' strong association with Germany, at the expense of England, before World War I. That problem was rectified, if only in part, by publication of a London edition. *MC* was a staunch supporter of U.S. keyboard manufacturers and gave little space to manufacturers of smaller instruments. Given that manufacturers of keyboard instruments, parts, supplies, etc. constituted at least 80 percent of the advertisement in this paper, one can understand the emphasis. Also, the publishers of *MC* relied heavily upon

information supplied by the trade and by correspondents outside of New York City, where the paper was based.

The United States *MC* was published weekly and generally ran to 32 pages or more, depending upon special events, such as elections or the Chicago World's Fair. *MC* was not indexed prior to the advent of *The Musical Index*, which began in 1948. As a result, articles printed before 1948 have been difficult to locate. In an effort to rectify this lack of bibliographic control, the author of this article has been indexing this publication. During this process, a number of interesting articles have come to light, some of which are corroborated by other sources, including *NLI*. Other articles are of uncertain veracity.

Even so, the following article is of importance, as the exact date of the purchase and transfer to New York by Charles Coleman of the Missenharter company, and the first (temporary) factory are not mentioned in *NLI*. The following is an excerpt from a longer article discussing retail activities in Philadelphia.

"Trade in Philadelphia" from *The Musical Courier*, vol. 25, no. 20 (Nov. 23, 1892), p. 36.

The Missenharter brass instrument factory, which was located on Twenty-Third Street, in New York, and which was purchased by Harry Coleman about a year ago, has been removed to 228 North Ninth Street, into a building erected by Mr. Colman at the rear of his salesroom.

New machinery and added facilities have given Mr. Coleman's venture a decided preeminence among brass instrument makers, and he is now prepared to assume the filling of orders of any magnitude.

A still further move of Mr. Coleman's has been the purchase of the entire stock of tools and machinery of Mr. Jean Vivien, the well-known inventor and valve maker, and he has engaged Mr. Vivien for a term of years to organize and superintend the department of valve making in his factory, supplying him with every appliance necessary to successfully conduct the same.

Mr. Vivien is the inventor of the telescope valve, also of a new device for changing the cornet from B flat to A and vice versa without using a shank.

This last [invention] is a valuable idea and

Mr. Coleman is well satisfied in obtaining control of it. He says very confidently that it is his purpose to have as well regulated and perfect an instrument factory as there is in America, and that the work turned out will be only of the best order, nothing cheap undertaken, and with this object in view he is employing only men of years and experience.

In a second article in *MC* also titled "Trade in Philadelphia," vol. 26, no. 2 (Jan. 11, 1893), p. 36, mention is made that Vivien has moved to New York City and is now making cornets and valve trombones using a telescoping valve.

NLI (p. 414) gives Vivien's dates as 1887-1895. No mention is made of his move to New York City. Clearly, at one time, Vivien was a jobber (subcontractor). He manufactured and sold valve clusters to brass wind manufacturers prior to moving to New York City. No mention was made in the articles in *MC* of the companies to whom Vivien sold his valve clusters or whether he continued to supply valve clusters after moving to New York City. No mention has yet been located within *MC* mentioning Vivien as an exporter. So, one can cautiously conclude that most if not all of his customers were based in the U.S.

Information about a second manufacturer of valve clusters appears in a two-page flyer, ca. 1876, published by William Seelfeldt. The flyer is found in the University of California, Santa Barbara, Romaine Collection of Trade Catalogs (Special Collections). In the flyer, Seelfeldt describes and illustrates his new rotary valve. From the illustration below, one can clearly see that Seelfeldt's rotary valve was much like that invented by Joseph Lathrop Allen. Seelfeldt may have introduced this valve at the 1876 Philadelphia Centennial. The flyer includes illustrations of a range of instruments in a finely crafted display case. These instruments were surely made by Seelfeldt for display at the exhibition.

NLI (p. 6) gives the probable date of Allen's invention as 1846-1851 and also states that eventually Allen became a subcontractor to the brass instrument manufacturer Dodsworth after 1865. The Allen valve had two disadvantages. First, it

(continued on page 16)

New Flute Facts Leave Questions Unanswered about William Bauer and George Cloos

Fifteen years ago, when an AMIS committee worked to accumulate full biographical details for some seven hundred American makers of wind instruments for inclusion in the *New Langwill Index*, the entry for George Cloos of Brooklyn, NY, was full enough for most purposes. The data sheet on his associate flute maker, William Bauer, however, bore the notation: "No instruments with this name are known." Because of the sketchiness of all other information about Bauer, the name was given only desultory treatment in the NLI, published in 1993 and edited by William Waterhouse.

Recently a nine-key rosewood flute

with an ivory headjoint and footjoint to b-natural came to me from an estate in Burlington, VT. It is clearly branded: WM BAUER/BUSHWICK. In the 1860s, from when this flute certainly dates, Bushwick was an independent town later absorbed into the Borough of Brooklyn, Kings County.

Recent archival studies have uncovered much new information about both Bauer and Cloos. Bauer was born in 1821 and came to this country in 1857, the same year as did Julius Bauer (1831-1884), who operated a thriving Chicago music store and manufactory. There is no documentary evidence linking the two Bauers, but a

relationship appears probable.

George Cloos reached America in 1857, accompanied by an older sister and preceded by an older brother, Gotthard, who worked many years as a tailor in Brooklyn. Cloos, who was then an 18-year-old joiner spelling his name Closs, seems to have immediately fallen in with William Bauer, who was fifteen years older. He first shared Bauer's address, then lived many years on the same block in Brooklyn, and called upon Bauer to sponsor him in obtaining American citizenship. Most likely he learned flutemaking from the older Bauer.

Cloos is perhaps best remembered as the maker of the numerous Crosby-model fifes. Again there is a coincidence of dates, this time in Boston: Crosby's death in 1874 was soon followed by the arrival of the sons of Bauer and Cloos, Emil Bauer and William Cloos. The elder Bauer moved to Boston in 1882, and the Crosby name was transferred to Cloos fifes around 1900. If anyone knows more about Bauer flutes or any facts about his life, please call Lloyd Farrar at (865) 494-8869. ♦

~Lloyd Farrar

A Few Modest Corrections and Additions to the *New Langwill Index*

(continued from page 15)

was expensive to make. Second, the wind way was constricted as it passed through the valve. Seelfeldt's valve eliminates both problems.

The flyer stated that Seelfeldt was able to supply valves, showing clearly that Seelfeldt was also a subcontractor of valve clusters. Again, no mention is made of companies who were his customers.

Many brass wind instruments made during the late 1880s show similar features, such as valve clusters and braces. Some researchers have suggested that these similarities were due to repairers swapping

parts. However, with the understanding that subcontractors were active in the 1800s, some clarity regarding these similarities begins to dawn. Additionally, "Import Report of Musical Instruments, Etc. January 28, 1893," *The Musical Courier*, vol. 26, No. 7 (Feb. 15, 1893), p. 34, documents that August Pollmann imported six cases of brass instruments from Uhlmann & Co.

Readers are welcome to contact the author with questions about articles from *The Musical Courier*. ♦

~Peter H. Adams
Organologist@aol.com

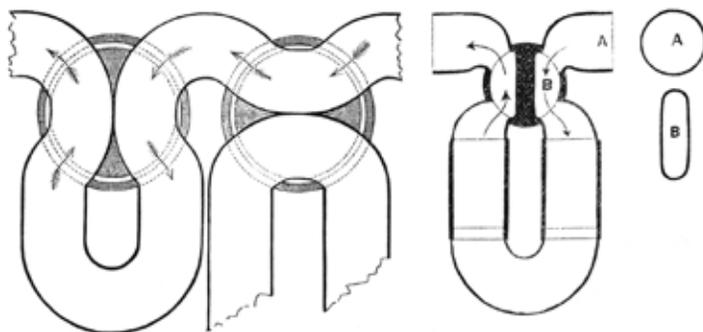


Figure 1

Figure 2

William Seelfeldt's design for rotary valves, ca. 1876

Courtesy of UC Santa Barbara Libraries

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Review

Janet K. Page, Editor

The Oboe: 1903–1953. Compiled by Geoffrey Burgess. Oboe Classics CC2012, 2005. (2 compact discs), £11.99.

The oboe, notes Jeremy Polmear, founder of the Oboe Classics label, has not been well served on recordings. A recording appears with little fanfare, finds its way to the instrumental music section in the store, and soon goes out of print. As a result, oboists have had an imperfect understanding of their heritage as players. This marvelous compilation of early recordings greatly increases our understanding of the history of the instrument in the 20th century, providing examples of the wide variety of approaches.

The earliest preserved recordings date from the first decade of the century, and especially fascinating is that by the influential French oboe pedagogue Georges Gillet (1854-1920), possibly the oldest player on the compilation (although dates are not provided for all players). He was playing at the Théâtre Italien at the age of 18, that is, by about 1872. Gillet's 'ravishing' tone quality, the subtlety of

his playing, and his perfect technique are described in Geoffrey Burgess and Bruce Haynes's *The Oboe* (New Haven: Yale University Press, 2004), 192–93, but it is nice to be able to hear him for myself. I was especially impressed by Gillet's exquisite control of dynamics. Caesar Addimando (recorded in 1908) exhibits a very direct tone, and Joseph Fonteyn (recorded ca. 1910) plays with a sparkling technique but an almost total absence of vibrato. The variety of approaches to vibrato and sound is fascinating and reminds us how personal an instrument the oboe is.

The CDs contain several sets of interpretations of the same music, allowing direct comparison. The four recordings of the opening of the slow movement of Brahms's Violin Concerto, made between 1926 and sometime in the 1940s, differ dramatically. The beautiful singing tone, flexible phrasing, and fluidity of tempo of Léon Goossens are well known; his dramatic style and Chopinesque rubato imbue the solo with an extraordinary excitement (and it's hard to imagine any oboist today getting away with this much pulling of the tempo). Henri de Busscher plays with understated control. Fritz

Fleming has a full warm sound, almost devoid of vibrato, and his interpretation is majestic and musically intuitive. In side-by-side comparison, Marcel Tabuteau's carefully sculptured playing sounds somewhat mannered.

Geoffrey Burgess's extensive notes provide a great deal of fascinating information to aid the listener in interpreting and appreciating the recordings. He warns us—very sensibly—about the limitations of early recording technology and urges us to view these recordings as “snapshots” of unique performances.” Photographs or drawings of several of the players and information about the instruments they favored help to round out the impressions created by the recordings. Burgess attributes several of the identifications of oboists on the earliest recordings to the audiophile Melvin Harris. Although he pays Harris a generous tribute, it would have been valuable to learn a little more about him. Burgess also pays tribute to the audio transfer engineer, Lani Spahr, who has indeed done an excellent job in returning these recordings to life. ♦

~Janet K. Page
University of Memphis

New Jersey Musical Box Comes Home

The Morris Museum of Morristown, NJ, announces the gift and exhibition of a rare Regina “Sublima Corona” mechanical musical instrument given by the Dowager Marchioness of Normanby of England, sister of the late Murtoth D. Guinness. Made by the Regina Music Box Company of Rahway, NJ, the instrument dates from the late 19th century. Originally given to Lady Normanby by Mr. Guinness many years ago, the musical box now rejoins the extraordinary 700-piece collection of mechanical musical instruments and automata given to the Morris Museum by the Murtoth D. Guinness estate last year.

Following conservation treatment, the Regina “Sublima Corona” is now on view in the museum's first exhibition of selections from the Murtoth D. Guinness Collection. Shown in the Hedley Gallery, 60 pieces provide an introduction to



Photo Courtesy of Morris Museum

Regina “Sublima Corona” (Style No. 32), ca. 1899, made by the Regina Music Box Company, Rahway, NJ. Gift of the Dowager Marchioness of Normanby in memory of her brother, Murtoth D. Guinness

the subject of mechanical music and entertainment while highlighting Mr. Guinness as one of the world's foremost collectors.

The “Sublima Corona” model given to the museum stands 68 3/4” high by 33 3/4” wide by 23 1/2” deep and is a historical precursor of the jukebox. With the drop of a nickel, this instrument would allow you to select any one of the twelve large music discs (stored within the lower portion of the cabinet) to play and perform a waltz, polka, rag, or even an operatic selection. It could also repeat a favorite melody or play through the entire selection of discs. It is cased in fine mahogany, and the rack storing all the music discs is viewable through the clear glass bottom.

The Regina Music Box Company was one of the most productive manufacturers

(continued on page 18)

News from Members-The Cristofori Piano Travels

Members of AMIS may be interested to know where the copy of the 1722 Cristofori piano by Thomas and Barbara Wolf has gone since it was demonstrated at the Las Vegas meeting in May 2005.

From Las Vegas, the piano was shipped back to The Plains, VA. In early June, the Wolfs took it for a couple of days to Boston, where it was displayed in the Hubbard Harpsichord room at the Boston Early Music Festival. A number of top-line players and scholars came by to see and hear it. After a sojourn back in The Plains, with careful examination by the makers and a performance for some friends, the piano went for a few days to Ithaca, NY. There it was shown and tried by participants in Malcolm Bilson's fortepiano workshop. It provided part of a public concert, where Andrew Willis played Alberti, Benedetto Marcello, and Bach on it to what the Wolfs reported was unanimous pleasure.

Arriving back in Oregon toward the end of July, the next trip was north. In August, the Cristofori was the centerpiece of the Cascade Early Music Festival (formerly the Icicle Creek Early Music Festival) in Leavenworth and Plain, WA. There it received a rather intense workout with a fine group of baroque performers, including Jan Weinhold, a keyboardist from Germany; Ingrid Matthews and Alicia Yang, violinists; Stephen Creswell,

violinist; Margriet Tindemans, gambist; and Jeffrey Cohan, flutist, all from Seattle; Martin Bonham, cellist, from Victoria, B.C.; and Susie Napper, gambist, from Montreal. Bruce Haynes, noted oboist and historian from Montreal, and I presented lecture demonstrations.

Jeffrey Cohan ran and arranged the festival. A harpsichord by David Calhoun of Seattle provided the opening concert, an excellent performance of the Goldberg Variations. My wife, Anita Sullivan, spent long hours during the rest of the week tuning the Cristofori for rehearsals and fascinating programs. Solo keyboard works by Platti, Galuppi, and J. S. Bach (Chromatic Fantasy and Fugue) were played on the piano side by side with chamber works by Locatelli, Heinichen, Veracini, C. P. E. Bach, Telemann, Quantz, and J. S. Bach. Weinhold also played J. S. Bach's keyboard concerto in A major with a string quartet. Works by Telemann and J. S. Bach for strings alone filled out the program, which ended on the last day with an exhibition of baroque dance accompanied by the harpsichord.

Since then, the Cristofori has stayed at home, receiving visitors from near and distant places. It ventured forth on September 24 to a charming art gallery in Eugene for a benefit performance for the Oregon Mozart Players, a local chamber orchestra. On November 5, it travelled to

Northwest Christian College in Eugene for "Oregon Day" of the Oregon chapters of the Piano Technicians Guild, with guests from the local piano teachers organization, where a young student performed a Bach Prelude and Fugue, and I discussed the instrument and played music for it. On January 21, 2006, the local chapter of the American Guild of Organists came to the house for a demonstration and discussion, where members of the group could try the piano for themselves, and on March 18, a local group of pianists who play for each other monthly will have access to the Cristofori, as well as to our beautiful Blüthner grand.

I am working with some

local baroque instrumentalists toward chamber music performances and am contemplating a Second Annual Cristofori Birthday Celebration close to May 4. The First Annual, celebrating his 350th birthday, occurred last year on May 11 at Collier House, the home of the Early Music Program in the School of Music at the University of Oregon.

Anita constantly gets out her tuner and tuning hammer to experiment with baroque temperaments, some of which are more successful than others. Yes, she has tried the now-famous Bradley Lehmann "Bach" temperament, derived from a diagram on the title page of the Well-Tempered Clavier, Book 1. The excitement of something new is always with us. ♦

~Edwin M. Good

New Jersey Musical Box Comes Home

(continued from page 17)

of metal-disc-playing musical instruments, ranging in size from small table-top models to quite large, free-standing models. Over the course of 20 years beginning in the late 19th century, the company moved from Jersey City to Cherry Street in Rahway and produced and sold nearly 100,000 instruments. When mechanical musical instruments began to lose their popularity in the early 20th century, Regina moved on to manufacture vacuum cleaners.

The Guinness Collection of mechanical musical instruments and automata is the single most important collection ever given to the Morris Museum. Comprised of cylinder and disc musical boxes, orchestrions, player pianos, street organs, and mechanical figures, this prestigious collection is one of the most significant of its kind in the world.

Founded in 1913, the Morris Museum explores and celebrates the arts, sciences, and history through exhibitions, educational programs, performing arts, and special events. For more information, call (973) 971-3700, e-mail eevans@morrismuseum.org, or visit www.morrismuseum.org ♦

~Emily Evans



Photo by E. Good

Anita Sullivan tuning the Cristofori copy at the Cascade Early Music Festival

OCTET 2005 Celebrates the Violin Family

The New Violin Family Association (NVFA), in conjunction with the Acoustical Society of America (ASA), presented OCTET 2005 at Ithaca, NY, from October 31 through November 3, 2005. The gathering attracted over 100 participants from many states and two foreign countries. The convention began on Sunday night with a welcoming reception and introduction from NVFA President Paul Laird. Founder Carleen Hutchins was unable to attend and greeted the attendees via a videotaped message.

Recitals and concerts were scheduled every night. On Monday, treble violin virtuoso Grigory Sedukh and pianist Elena Tsvetkova performed in Ithaca's Unitarian church to a delighted audience. Also featured were tenor violinist Sera Jane Smolen with pianist Diane Birr and mezzo violinist and master improviser Stephen Nachmanovitch. On Tuesday, bass virtuosa Diana Gannet, playing on the original Hutchins/Blatter small bass with high tuning, gave a splendid recital with accompanist John Ellis. Also on this program was Chien Tan, treble violin, with pianist Janet Jones; as well as Carrie Hummel, soprano violin, accompanied by

Joan Reuning.

Monday's opening session featured demonstrations of all eight new family violins by Joe McNalley and members of the Hutchins Consort. A major surprise of OCTET 2005 was the popularity of the free-plate tuning workshop that ran continuously throughout the convention. Moderators Tom Knatt and Alan Carruth reported that their room, which normally holds 14 people, was often so crowded that not everyone could be admitted.

During the scientific and technical papers session, Tom King spoke on the Cremonese method of f-hole placement, and Steve Sirr and John Waddle's presentation of CT-scanned instruments was given rapt attention. Edwin Fitzgerald reported on the effects of coumarin on the aging process of spruce, while Duane Voskuil spoke on the subject of harmonic reinforcement in the octet violins. Voskuil also stood in for Carleen Hutchins presenting the late William Allen's findings on air mode testing.

On November 2, in Ithaca's historic State Theatre, OCTET 2005 concluded with the Hutchins Consort from Encinitas, CA, and the Albert Consort from Ithaca,

NY, performing music for full octets, including an original work, *Octopus Therapy*, written for the Hutchins group by Frederick Charlton. The Hutchins group also accompanied Sedukh in his signature piece, Vivaldi's "Goldfinch" concerto. The Albert Consort gave the world premiere of *Ballet of the Apparitions* by Marek Harris, and the group accompanied Gannett in the "Lensky Aria" from Tchaikovsky's *Eugene Onegin*. The consorts concluded with guest performers joining both groups for Vaughan Williams' *Fantasia on a Theme of Thomas Tallis*, scored in 21 parts by Robert J. Spear. This performance marked the first time that more than a single octet has performed in public and also presented the greatest number of octet instruments ever to appear on a single stage.

Anyone interested in learning more about the NVFA should call the central office at (603) 569-7946 or e-mail Sue Taylor at nvfa@att.net. Information can also be found on the website at www.nvfa.org. ♦

~Robert J. Spear
Editor, NVFA Newsletter

Gift of Early Keyboard Instruments to Edinburgh University

The Rodger Mirrey Collection of Early Keyboard Instruments, a collection of international importance, has been given to the Edinburgh University. The Rodger Mirrey Collection consists of twenty-two keyboard instruments dating from 1574 to ca. 1820. It is a carefully chosen collection, built up over a lifetime by Rodger Mirrey (now in his eighties).

Rodger Mirrey's collecting policy has been in pursuit of musical and historical goals: choosing instruments for their quality of sound, for the integrity and originality of their construction, and their research interest. The gift will greatly enhance the

University's resources for teaching and research. Mirrey's gift will be known as "The Rodger Mirrey Collection" and will be a component part of the Edinburgh University Collection of Historic Musical Instruments (EUCHMI) alongside the Raymond Russell Collection of Early Keyboard Instruments, housed at St. Cecilia's Hall Museum of Instruments.

The instruments comprising the Rodger Mirrey Collection are listed, with links to further information, at www.music.ed.ac.uk/euchmi/ucki.html. ♦

~Arnold Myers and Darryl Martin
EUCHMI

News from Members

Roger Fachini to Head Charity Music Inc.

AMIS member Roger Fachini has been elected President / CEO of Charity Music, Inc., a Michigan nonprofit corporation which provides musical instruments on loan, at no charge, to individuals wishing to explore their hidden musical talents. The organization also restores donated vintage instruments for use in a traveling exhibit which will be on display throughout Michigan in 2006. ♦

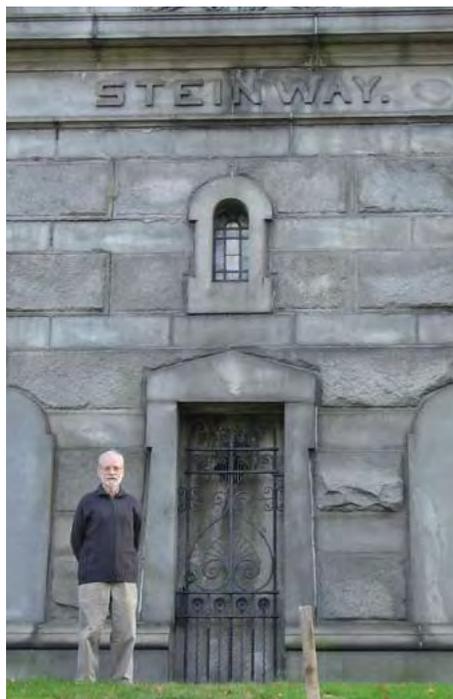
News from Members

Laurence Libin Joins Steinway & Sons

Steinway & Sons, New York and Hamburg, announces the appointment of Laurence Libin to the newly created position of Honorary Curator. Formerly curator of musical instruments at New York's Metropolitan Museum of Art for thirty-three years, Libin brings to the House of Steinway a unique background as scholar, educator, author, and preservationist. He is a Life Fellow of the Royal Society of Arts, vice president of the Organ Historical Society, recipient of numerous research grants, and a consultant to museums and collectors worldwide. Libin holds degrees in harpsichord performance and musicology and earlier studied piano privately for ten years with Edith Epstein, a protégé of the legendary Steinway artist and inventor Josef Hofmann.

Libin has taught in the graduate schools of Columbia and New York University and lectures regularly at major conservatories including Juilliard and the Manhattan School of Music as well as at music festivals and academic meetings from Russia to the Far East. In 2004 he directed the thirtieth anniversary conference of the Centro Nacional de Investigación, Documentación e Información Musical, in Mexico City and was keynote speaker at the eightieth anniversary celebration of the Kunitachi School of Music in Japan. Libin has produced numerous recordings and two nationally syndicated radio series devoted to historic instruments.

In announcing Laurence Libin's affiliation with the House of Steinway, President Bruce Stevens points to the firm's unsurpassed reputation for excellence. "Since its founding in 1853, Steinway & Sons has blended innovation with tradition to produce the world's finest pianos. Our rich heritage, which includes important documents and works of art as well as magnificent instruments, merits expert conservation and interpretation. We are delighted to have Mr. Libin's expertise at our service." Henry Z. Steinway, great-grandson of the firm's founder, says, "I have admired Laurence's work at the Metropolitan and especially his dedication to the piano industry. His experience and enthusiasm will help promote Steinway's



Laurence Libin at the Steinway mausoleum in Greenwood Cemetery, Brooklyn, NY

legacy of quality." Henry Steinway contributed the foreword to Libin's critically acclaimed book, *American Musical Instruments in The Metropolitan Museum of Art* (1985) and donated his personal collection of Steinway memorabilia to that museum in 1998.

Commenting on the long association of Steinway & Sons with the Metropolitan Museum, Libin notes that a century ago, the museum engaged Steinway craftsmen to restore antique keyboard instruments. Steinway pianos are permanently represented in the Metropolitan's collection, as in other leading museums, and have been featured in special exhibitions as well as routinely in concerts at the Metropolitan's Grace Rainey Rogers Auditorium. Libin says, "As institutions of international cultural importance, both Steinway & Sons and the Metropolitan Museum stand for superior artistry. I am proud to take up new responsibilities on behalf of this great firm and look forward to working with my Steinway colleagues to advance the appreciation of fine pianos." ♦

Royal College of Music Improves Website

London's Royal College of Music Centre for Performance History (incorporating the Museum of Instruments) is pleased to announce improvements to its website, www.cph.rcm.ac.uk.

As well as general introductions to the collections, visitors can now access the catalogs *European Wind Instruments* (updated since the last volume published in 1999) and *Keyboard Instruments* (with audio illustrations for playable instruments). Hard copies of the catalogs are still available for purchase and may be ordered through the website. (There are many more pictures in the printed volume of the *Keyboard* catalog than have been included on the website.) Also on the website are virtual exhibitions, the first stage of a virtual tour of the collections, and details of current research projects based in the CPH.

The website will be expanded and developed as staff time allows. For details of current staffing and contact information, see www.cph.rcm.ac.uk. ♦

~Jenny Nex

Curator of Musical Instruments
Museum of Instruments
Royal College of Music

Correction

In Darcy Kuronen's article in the fall *Newsletter* (vol. 34, no. 3), "Hidden Treasure at the MFA: Whistles and Pipes from the Northwest-Coast Indians," pp. 7-8, the captions for the photographs are correct, but the references to them in the text of the article were inadvertently switched. For Fig. 1, read Fig. 2, and for Fig. 2, read Fig. 1. ♦

PROBIRT Web Site Offers Band Instrument Repair Assistance Online

PROBIRT, the Professional Band Instrument Repair Technicians, has launched a completely revamped version of its online community website (www.probirt.com) with more features, increased functionality, and a faster loading site design. It's the only community educational portal dedicated to the band instrument repair trade and features an extensive online repository of educational materials, including articles, tutorials, tips, videos, live clinics, tech support, classified ads, and member forums. An online Technician Finder lets musicians and students' parents search for reputable technicians in their area.

Originally created in January 2005 as an online community of experienced band instrument repair technicians, PROBIRT offered a way to receive band instrument repair training at an affordable price without having to travel to attend classes. Interest was so widespread that the decision was made to open it to anyone with an interest in band instrument repair.

"We believe it's better to put good, solid information into people's hands than to let them 'hack' or muddle their way through band instrument repair," says site developer Michelle Williamson. "While there's no substitute for schooling and apprenticeship, keeping information private and out of people's hands only harms the field as a whole. Our goal is to help ensure that anyone who has his or her instrument repaired will receive quality work. To that end we believe modern communication technologies can help make this goal achievable."

One of the PROBIRT website changes is that there are now three levels of access to the site:

- **Free** - Anyone may read the member's forum and receive the group's e-mail newsletter.
- **Regular Members** - Designed for members of the music community who don't earn their living by repairing band instruments, this level offers access to all areas of the website, and

posting privileges on the forums.

- **Technicians** - Professional repair technicians receive all the benefits of a regular membership plus the ability to post to all areas, including articles, tutorials, tips, etc. They also receive a listing in the Technician Finder.

PROBIRT is offering introductory subscription prices for both Regular and Technician Members until March 31, 2006. Anyone who signs up before that date is guaranteed that their subscription rate will stay in effect for as long as they remain a continuous member. Introductory rates are \$15.00 per month, \$37.50 per quarter, \$60.00 semi-annually, or \$99 annually.

The PROBIRT site is owned, developed by, and operated by Michelle Williamson, a band instrument repair technician and website developer from Pennsylvania. For more information contact Michelle Williamson at probirt@probirt.com or at (717) 867-0473. ♦

~Michelle Williamson

Dendrochronology Examinations Offered at Annual Meeting

Dendrochronology, the study of growth rings in trees, is used to determine the age of wooden objects. Since the late 1990s, Micha Beuting has specialized in dendrochronological dating of musical instruments (string, plucked, and keyboard instruments) in cooperation with the University of Hamburg (Center for Wood Science, directed by Peter Klein).

At the 35th Annual Meeting of AMIS, the Galpin Society, and CIMCIM, Beuting will speak on "An Introduction to Dendrochronology as Applied to Musical Instruments." Additionally, he has offered to examine instruments brought by members to the meeting. This service will be provided at a special cost of 300 Euro per instrument (approximately \$365 U.S.).

The measurement of a stringed

instrument takes about one to one and a half hours. The customer will receive a certificate containing the dating of the examined parts, the regional classification of the wood, the most important organological data, a photographic documentation, and an information sheet which answers frequently asked questions about dendrochronology. More information in German is available on the website: www.dr-beuting.de.

If you wish to have an instrument dated at the meeting in Vermillion, please make prior arrangements by e-mail: info@dr-beuting.de. ♦

~Micha Beuting



Beuting dates a violin

Photo courtesy of M. Beuting

Concert at Yale

“European Roots and International Flowerings”

Yukimi Kambe Viol Consort



Yale University presents a renowned group of four Japanese women, the Yukimi Kambe Viol Consort, in a concert of traditional and contemporary works for viola da gamba consort

on Sunday, March 26, 2006, at 8:00 PM. The concert will be held at Yale University, Collection of Musical Instruments, 15 Hillhouse Avenue, New Haven, CT.

Collection Associates (members of the

Museum) will be admitted free. For others, tickets are \$20.00 for adults, \$15.00 for Yale staff and senior citizens, and \$10.00 for students with ID. Seating is on a first come/first served basis.

Contributions to the museum’s concert series fund are gratefully accepted. For program information and reservations, contact Nicholas Renouf at (203) 432-0825 or william.renouf@yale.edu. ♦

~Susan Thompson

Classified Column

Advertising rates for each ad in each issue: \$15.00 to AMIS members and \$25.00 to nonmembers for the first 25 or fewer words and for each additional 25 or fewer words. Each indication of measurement or price will be counted as one word. Not included in the word count are the opening “For Sale” or similar announcement and the seller’s name, address, phone, fax number, and e-mail address (as much information as the seller wishes to give). Checks, payable to the American Musical Instrument Society, are to be sent along with copy to Barbara Gable, Editor, *AMIS Newsletter*, 270 Barret Road, Riverside, CA 92507. ♦

New Member Profile: Gerald Goodman

There’s More to Life than Playing the Harp!

(continued from page 14)

East Side. I walk past Frank E. Campbell’s Funeral Home, where I got my first job in 1957 after moving here from Cleveland, OH to pursue my studies with Salzedo. However, an indifference to flowers led me to livelier surroundings, and I appeared for extended engagements at the Penthouse Club and leading hotels, including the Stanhope, Gotham, Pierre, and Plaza. During this time, I kept working with Salzedo until his death in 1961. In 1962, I organized and produced a tribute concert to Salzedo in Town Hall, with his greatest students performing.

It’s a wise man that knows his limitations, and I knew from the start I was no Grandjany or Zabaleta. Frankly, I can think of nothing more boring than to sit through a typical harp recital. I’ve always felt that humor and wit were the highest forms of art. Victor Borge, Anna Russell, and Harpo Marx were my idols. From them I developed a show, entitled “Ballads & Glissandos, an Entertainment on

Vertical Strings”. The show caught on and my management had a great gimmick to sell a harp recital. In 1974, I did this show in London’s Wigmore Hall with a standing ovation from an SRO audience. This brought European management and many more appearances. In 1985, I performed for the American Harp Society conference in Columbus, OH.

Now, when I look in the mirror, I don’t recognize the person I see. Whose wrinkled face is that staring back at me? I don’t have to watch my diet to get into a size 32 waist, and who cares! I’m enjoying my harps and showing them at music conferences, such as the Amherst Early Music Festival, the Baltimore Harpfest, and American Harp Society conferences, the next one in July 2006 in San Francisco. I truly love my life now. In fact, my cup runneth over. All I need is a larger cup. ♦

~Gerald Goodman

Sir Nicholas (Nick) Shackleton

(June 23, 1937-
January 24, 2006)

The AMIS community is saddened by news of the death of Nick Shackleton. Nick was a world-renowned scientist, a clarinet collector and historian par excellence, and a long-term member of AMIS. He served as the Director of the Godwin Laboratory (now Cambridge Quaternary) affiliated with the University of Cambridge. An extended tribute will appear in the next *Newsletter*. ♦

~Albert R. Rice

Everyone's Going to Vermillion!

(continued from page 6)



Photo by B. Willroth, Sr.

Graves trombacello, front tubing- The valve assembly of a baritone trombacello by Graves & Co., Winchester, NH, ca. 1842-48, one of eight instruments by this important American maker during the second quarter of the 19th century on exhibit at the NMM.

million on I-29), where flights are sometimes more competitively priced than into Sioux City or Sioux Falls.

Motel costs in Vermillion are relatively low and can be seen at www.usd.edu/smm. For those on a shoestring budget, dormitory rooms (communal showers) are available.

Registration materials and detailed information will be mailed separately to

AMIS members, but the latest, up-to-date information is easily accessible on the NMM's website, www.usd.edu/smm. André P. Larson, local arrangements chair, can be reached by e-mail at aplarsen@usd.edu or, in an emergency, at (605) 677-5306. ♦

~John Koster

National Music Museum



Photo by S. Spicer

Eighteen keyboard instruments from the 17th, 18th, and 19th centuries are displayed in the Abell Gallery, including the earliest surviving piano by a Portuguese maker (Manuel Antunes, Lisbon, 1767) and the earliest French grand piano (Louis Bas, Villeneuve lès Avignon, 1781), both with Cristofori-style actions. A pipe organ by Christian Dieffenbach (Berks County, PA, 1808) is also exhibited.

Welcome New Members

Regular Members

Richard Carroll
Grenloch, NJ

Nick DeCarlis
Gainesville, FL

Sinier De Ridder
Saint-Chartier, France

David Migoya
Englewood, CO

Dwight Newton
Lexington, KY

Ian Nicol
Fort Collins, CO

Charles Wilson
Red Lion, PA

Student Members

Phillip E. Bonnice
Chino Valley, AZ

Alphonse Paluku Kavwirwa
Gisenyi, Rwanda



Photo by B. Willroth, Sr.

One of three treble (alto) recorders on exhibit at the NMM, this early example is by Jan Juriaensz van Heerde, Amsterdam, ca. 1670.

Events and Deadlines

May 19 - 23, 2006

35th Annual AMIS Meeting
National Music Museum
University of South Dakota
Vermillion, SD

May 26, 2006

Deadline for advertising in
2006 *Journal of the American
Musical Instrument Society*

June 15, 2006

Deadline for submissions to the
summer *Newsletter of the American
Musical Instrument Society*

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Memberships are for the calendar year (January through December).

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Photo by S. Spicer

The Beede Gallery at the NMM explores the vast world of non-Western music with exhibits that include exotic instruments from the great civilizations of Africa, Eastern Asia, India, the Pacific Islands, Southeast Asia, Tibet, and Western Asia.

Prairie Home Companion Comes to Vermillion!

On Saturday, April 29, Garrison Keillor will broadcast *Prairie Home Companion* from the University of South Dakota. The program will feature instruments from the National Music Museum. Check program listings for your NPR station on that weekend.

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