



NEWSLETTER

of the
American Musical Instrument Society

Volume 35, No. 2

Summer 2006

AMIS, Galpin Society, and CIMCIM Meet at Vermillion!

From May 19-23, the halls of the National Music Museum in Vermillion, SD, and the sunny sidewalks and lawns of the University of South Dakota campus hummed with music and talk. An observer drifting from one group to another during lunches and coffee breaks might have heard lively conversations in Italian, Turkish, German, French, Spanish, or Scottish (whoops, I mean English), while a variety of other languages such as Polish, Japanese, Greek, Swedish, Portuguese, Romanian, and Indian from both the Old and New Worlds were present sotto voce. This human music was an apt accompaniment to that of the fine instruments featured in the recitals and

papers through the conference.

Although I have only attended a handful of AMIS meetings, I found that in this one a greater than usual distinction seemed to emerge between the theoretical/philosophical and the specific/technical papers. In fact, a final two-hour discussion that spilled over its time limit allowed for a stimulating airing of this very distinction (more on that later). In addition, an unusually large number of student papers were given, and I would not have wished to be the judge deciding the winner of the Frederick Selch prize for the best student paper. It went to Mauricio Molina for his paper on the medieval Iberian square frame drum.

On the theoretical/ philosophical side were papers by Ilya Tëmkin on phyloorganology, a new way of combining statistical analysis with linguistics and archaeology to create something like a contemporary doctrine of similarities. Benjamin Hebbert noted that English violas all differ from one another in size, but he is convinced their proportions were governed by some sort of "internal geometric modulus." He found that the measuring standard differs from instrument to instrument but that the proportional standard tends to incorporate certain ratios and that these in turn may reflect certain religious/cultural assumptions. He suggested that it is possible to date

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Photograph by Bill Willroth, Sr.

Participants in the joint meeting of AMIS, the Galpin Society, and CIMCIM on the steps of the National Music Museum, USD, Vermillion, SD. For other photos of the conference, see the Museum website: www.usd.edu/smm and pages 11-14

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.

Contributions for the *Newsletter* and correspondence concerning its content should be sent, preferably as Microsoft Word attachments, to:

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AMIS, Galpin Society, CIMCIM at Vermillion!

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viols by the nature of these proportional relationships (i.e., Protestant vs. Catholic proportions during the 16th century).

Susan Thompson's paper focused on the painted decorations of a specific 1591 Johannes Ruckers double virginal, but



Photograph by B. Gable

Anita Sullivan in the Abel Gallery of European Keyboard Instruments at the National Music Museum

from the details she drew attention to the allegorical message implying a duality between structured and unstructured activities (Apollonian vs. Dionysian) and suggested that the decorations were likely not random choices on the part of the artist but reflected a deliberate request by a musician who was also well versed in dance, painting, mythology, and philosophy.

While papers on historical and cultural aspects of musical instruments were in the majority, several presenters (Stephen Birkett, Stewart Carter, Pedro Manuel Branco dos Santos Bento, David Rachor, Malcolm Rose) focused specifically on fine points of acoustics and construction, and of course there were papers that combined both, such as Michael Latcham's discussion of his participation in the restoration of a 1777 Stein *vis-à-vis* (piano and harpsichord), Ben Harms' discussion of the *Schalltrichter* in German timpani of the 18th and 19th centuries, Darryl Martin's reconstruction of an early Flemish clavichord from a portrait by Jan van Hemessen of Antwerp from about 1530 (both the paper about the reconstruction and then the instrument itself!), and Sabine Klaus's examination of a mysterious group of miniature horns from the famous Nuremburg brass instrument-making tradition in 17th and 18th centuries. There were also a number of presentations about aspects of museum exhibitions that could be called philosophical (Jeannine

Lambrechts-Douillez cautioning that notions of preservation must incorporate a flexible and humanistic approach) or technical (Sara Anne Hook on web technologies as a way to make instrument history more accessible), as well as those labeled successful (Darcy Kuronen on his blockbuster show of guitars and Monika Lustig on the collection in the 12th-century monastery, Michaelstein, Germany) or unsuccessful (Michael Latcham's sad story of the gradual drying up of support for a permanent musical instrument exhibition at the Gemeentemuseum in The Hague, Netherlands).

A summing-up panel discussion late Tuesday afternoon allowed for participants to exchange views around the question "What exactly are contemporary organologists meant to be doing?" Ardal Powell set the tone for the session by arguing that organologists continue to labor under an "inherited conceptual framework" that is beyond mere terminology, rooted on century-old "museological modes of thought," which bars its practitioners from the dynamic, interactive "emergent new approach" being carried out by scholars, performers, instrument makers, and composers in the wider world of music.

At first, the discussion seemed to revert to the usual arguments between the culturalists and the materialists, but as time went on, it seemed that people were trying to go deeper than that. On one side was Herbert Heyde's statement, "The primary aspect of a musical instrument is cultural, not physical," and on the other, Grant O'Brien's, "I don't feel I have understood an instrument until I've measured it." In between were comments by Ken Moore,

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Photograph by B. Gable

Clea Galhano (St. Paul, MN), recorder and Rosana Lanzelotte (Rio de Janeiro, Brazil), harpsichord

Call for Papers

36th Annual Meeting to be held at Yale University

June 27 - July 1, 2007

The Program Committee for the AMIS meeting in 2007 welcomes proposals for papers, lecture-demonstrations, or panel discussions on a broad range of topics relating to the history, design, use, care, and acoustics of musical instruments in all cultures and from all periods. Individual presentations should be limited to 20 minutes in length, although special requests for longer presentation times will be considered.



Photograph by K. Kasimoff

Susan Thompson, Yale University

Abstracts of papers (a maximum of 250 words) and a biography (no more than 75 words), together with a list of audio-visual equipment required, should be sent to Kathryn Shanks Libin by e-mail (kalibin@vassar.edu) by **November 30, 2006**. Abstracts may also be submitted by post, in which case they should be received by **November 15, 2006**.

The language of the abstracts and presentations will be English. Papers should be delivered in person at the conference by the named author (or by one of them in the case of multiple authorship).

Submissions will be considered by the Program Committee. Applicants whose submissions are accepted will be notified by **January 15, 2007**. Accepted abstracts will be placed on the Society's website, (www.amis.org) where information about all aspects of the conference will be maintained.

Further information can be obtained from:

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~ Susan Thompson

President's Message

It was a delight to see so many of you at our recent meeting in Vermillion, SD. The campus of the University of South Dakota was at its most green and beautiful, the contents of the National Music Museum were extraordinary, and altogether we had an ideal setting for the conference. AMIS owes a great debt of gratitude for the meticulous planning and preparation that made this meeting so wonderful; the infrastructure that underpins any gathering like this is surprisingly intricate and depends on the hard work and dedication of many people. I wish to thank John Koster for planning a truly rich and stimulating program, Jayson Dobney for his deft handling of a myriad of arrangement details, Peggy Banks for keeping us all well informed on the meeting's progress and events via the website, and the whole team at the National Music Museum and University of South Dakota who devoted so much effort to this event. We are especially indebted to André Larson, whose direction and vision have made the National Music Museum such a significant center for study, research, and yes, enjoyment of musical instruments.

Others will be writing in this issue of the *Newsletter* about highlights of the meeting, so I need not say much about those here. The opportunity to engage in lively conversations, in many languages, with friends and colleagues from around the world was a particular joy for me; the presence of so many members of the Galpin Society and CIMCIM, who joined us for the meeting, made it clear that we share a community of interests and passions that transcends national boundaries.

It was also a great pleasure to see so many young scholars at the conference. There were about twenty students in attendance, twelve of whom had received funding from AMIS or USD that enabled them to come and seventeen of whom presented papers. I was most favorably impressed by these presentations, which showed so many thoughtful and innovative approaches to the study of musical instruments and feel that we need not fear for the future of our societies or of the discipline generally—it is in excellent hands.

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Photograph Courtesy of Yale University

Gallery of Historical Keyboard Instruments,
Yale University Collection of Musical Instruments

The William E. Gribbon Awards for Student Travel 2006

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

The Award consists of a student membership in the Society for one year and substantial financial support for travel and lodging in an amount determined by the Award Committee, based upon an itemized estimate of all of the applicant's meeting-related expenses. Award recipients are recognized at the annual meeting they attend, which in 2007 will take place in New Haven, CT.

Application Procedure

Applications should be addressed to **Beth Bullard, George Mason University, Department of Music, 3E3 4400 University Dr., Fairfax, VA 22030**. Applications may also be submitted via e-mail. Please send materials to bbullard@gmu.edu. Application materials must consist of the following documents (items 1-4):

1. A statement of 300 words or less describing the ways in which your academic interests relate to the history and/or study of musical instruments.
2. Two letters of recommendation written by persons who are familiar with your work and career interests. One of these letters must be submitted on official institutional letterhead by a teacher or professor who can verify your student status.
3. Your curriculum vitae.
4. An itemized presentation of the expenses you are likely to incur by attending the 2007 Annual Meeting in New Haven, including travel, accommodations, and meal expenses, as well as incidental expenses.

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

5. If you will propose a paper for the 2007 Annual Meeting, a copy of the abstract to be submitted to the Pro-

gram Committee. Please remember that proposals for papers, lecture-demonstrations, and performances should be sent to the Program Chair prior to **November 15, 2006**.

6. If you have attended one or more annual AMIS meetings in the past, a statement (not exceeding 300 words) of impressions gained from the experience.

We encourage all students to take advantage of this opportunity. AMIS members have given generously to make the Gribbon Memorial Awards available, and we look forward to a strong response. Applications must be postmarked by midnight, **February 1, 2007**. ♦

~ Deborah Check Reeves



Photograph by B. Gable

Student Award Winners in front of the fountain at the National Music Museum. In 2006, ten students were given Gribbon Memorial Awards to help them attend the annual meeting. In addition, the National Music Museum funded two students.

Row 1, Left to right: Maria Virginia Rolfo (NMM awardee), Emily Robertson, Ioana Sherman (NMM awardee), Billy Traylor, Edmond Johnson, Sonia Lee, Eugenia Mitroulia
Row 2, Left to right: Jeremy Tubbs, Jonathon Santa María Bouquet, Tom Kernan, Ilya Tëmkin, Giovanni Paolo Di Stefano

Welcome to AMIS-L, the AMIS Listserv Forum!

A new e-mail forum for AMIS members called AMIS-L has been established, and you are all invited to join. It is hoped that this forum will provide a simple, rapid way to be in touch with other members for discussion about musical instruments, as well as for relevant announcements. Subscribers should be members of AMIS, the Galpin Society, or CIMCIM. AMIS-L has been set up by Dwight Newton, Public Information officer for the University of Kentucky School of Music, and is hosted by the University of Kentucky.

To **subscribe**: Send an e-mail to LISTSERV@lsv.uky.edu with nothing in the subject header and the words

“subscribe AMIS-L My Name” (without quotes, substituting your actual name for “My Name,” and with no other text) in the message body. This generates an e-mail asking you to confirm your e-mail address. When the moderator, Dwight Newton, has confirmed that you are an AMIS member and approved your subscription, you’ll be sent a welcome e-mail with instructions for posting to the list, its policies and guidelines, how to unsubscribe, how to set preferences, and so forth.

Please add your name, your voice, and your ideas to this valuable new resource for communication and dialogue within our community of musicians, scholars, and collectors. ♦

President's Message

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At this time of year, the normal rotation of committee members and officers takes place as we begin a new cycle of planning and projects for the society. I would like to thank all the chairs of last year's committees—Susanne Skyrn (Nominating), Carol Ward-Bamford (Publications Prize), William Hettrick (Sachs Award), and Jayson Dobney (Gibbon Award)—for their hard work. Lists of the new committees and their chairs will appear in the next *Newsletter* and Membership Handbook. I also wish to thank Darcy Kuronen for his support as vice president and his chairmanship of the Website Committee. This year we welcome three new members to the Board of Governors, none of whom has served before. I am pleased to acknowledge Niles Eldredge, James Kopp, and Mary Oleskiewicz as they join our dedicated Board of Governors. We can all be grateful that we may continue to rely on the hard work and sound counsel of our treasurer, Marlowe Sigal, and secretary, Carolyn Bryant.

Thomas MacCracken, who has served as editor of the *AMIS Journal* for the last ten years, plans to retire from that post after the next issue. Tom has been a most caring, scrupulous, and thoroughly professional editor who has set an extremely high standard for the *Journal*. We cannot thank him enough for the untold hours and energy that he has invested in making the *Journal* the valuable publication that it is. I am very pleased that Janet Page, previously Review Editor of the *Journal*, will be stepping into the editorship, and that James Kopp has agreed to serve as Review Editor. We all wish them very well as they take over these new responsibilities.

This issue of the *Newsletter* is the last for its very able editor, Barbara Gable. I would like to thank Barbara for the skill and dedication that she has brought to the *Newsletter*, which remains the primary communications tool for AMIS members. We are currently searching for a new editor who will begin work on the fall issue this summer.

Speaking of communications tools, I would like to draw the attention of all members to a new e-mail discussion forum, AMIS-L, which has just been initiated in the last few weeks. This opportunity arose from a felicitous conversation that I had in Vermillion with Dwight Newton, a

member from Kentucky who is thoroughly conversant with online communications in his role as Public Information officer for the University of Kentucky School of Music. We talked about all the dialogues and debates that were springing up among the meeting's participants and how great it



Photograph by B. Gable

Darcy Kuronen, Vice President, and Kathryn Libin, President, at a reception in front of the National Music Museum

would be to continue this engagement in an online forum. Dwight volunteered to start an AMIS Listserv at the University of Kentucky, and I'm delighted to report that thanks to his efforts it is up and running. If you are interested in being a part of AMIS-L, please see the announcement on page 4 of this *Newsletter* with instructions for subscribing.

The next AMIS study session will take place during the meeting of the American Musicological Society in early November; and our next annual meeting will be held at Yale University next June. I wish you all a productive and relaxing summer and look forward to hearing from you with any ideas or suggestions that you might have for AMIS.

~ Kathryn L. Libin



Photograph by A. Hartenberger

Luisa Morales of Almeria, Spain, playing on the NMM's Joseph Kirckman harpsichord, with Cristobál Salvador, dancer

AMIS, Galpin Society, and CIMCIM Meet in Vermillion!

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arguing that ethnomusicology manages to encompass both sides of this argument, and Bradley Strauchen, who drew a round of applause when she reminded everyone that a whole bunch of facts does no good without interpretation. I was especially taken by Douglas Koeppe's comment: admitting to the collector's passion (he has a "small collection of pre-1850 woodwinds"), he regards his collection as "a small portal by which I enter." Later, Grant O'Brien confessed to being brought to tears by the South Indian Classical Music ensemble, an obvious ear-opener and favorite of many participants among the excellent series of evening performances. I thought of the quote by James Joyce: "Any object, intensely regarded, may be a gate of access to the aeon of the Gods."

And, speaking of the gods, the recitals were cosmic. Thanks to the generosity of Tony Bingham, we were treated to a performance of drumming, dancing, and singing by members of the Wasa Wakpa/Vermillion tribe, followed by a traditional pig roast. Many of us worked off a little pig by taking part in post-dinner dancing. If I may mention my favorite concert, it was a dazzling performance of Baroque and Baroque-influenced music from Italy, Portugal, and Brazil by Clea Galhano, recorder, and Rosana Lanzelotte, on the museum's José Calisto harpsichord from 1780. There were also fine performances by Luisa Morales on the Joseph Kirckman harpsichord, playing music of Soler and Scarlatti with several of the Scarlatti pieces interpreted by dancer Cristobál Salvador; the South Indian ensemble with its hastily improvised genuine South Dakota clay pot and fine introduction by Beth Bullard; Susanne Skyrn on the Museum's Antunes fortepiano; Susan Alexander-Max on the Museum's Spath & Schmahl *Tangentenflügel*, as well as mini-recitals by David Schulenberg on the Darryl Martin clavichord with Mary Oleskiewicz on transverse flute, and by Charlotte Mattax and Sonia Lee on the Malcolm Rose virginal after Joos Karest.

Congratulations and thanks are due to everyone who organized this hugely successful meeting. ♦

~ Anita Sullivan

2006 Curt Sachs Award Presented to Edward L. Kottick

Text of the Award:

The Board of Governors of the American Musical Instrument Society records its pleasure in designating Edward L. Kottick the recipient of the 2006 Curt Sachs Award in recognition of his outstanding contributions to the appreciation of the harpsichord and to the understanding of its historical development, physical characteristics, and acoustical properties through his distinguished work as a scholar, author, lecturer, builder, and designer.

Vermillion, South Dakota, May 22, 2006.

Signed by

Kathryn L. Shanks Libin, President

(Following are Ed Kottick's remarks, slightly edited, on receiving the 2006 Curt Sachs Award):

This is an extraordinary honor and I want to share it with my wife, Gloria. Without her I wouldn't be up here. Without her I probably wouldn't even be down there. When I asked Gloria what she thought I should say when I got up here, she replied, "just don't act humble. They'll never believe you."

Nevertheless, I'm not sure what I did to deserve this splendid award—I'm just a trombone player from Brooklyn. It's true! When I was 14 years old I started playing the trombone. Why? Because Phil Cohen, my best friend, played the trombone. He took me to his teacher at the Third Street Music School Settlement, in the lower east side of N.Y. C. Little did I know that that teacher was one of the finest trombone instructors in the city, Simon Karasick. And little did I know that the conductor of the Settlement School's orchestra, who introduced me to the world of symphonies, concertos, and opera, would one day be the principal conductor of the City Center Opera, Julius Rudel.

I went to college at NYU, where I be-

came a music major. Gustave Reese invited me to play in a little chanson ensemble he took with him when he lectured on the Burgundian song repertoire. Little did I know that I would write both MA and PhD theses on that repertoire. Much to everyone's amazement, including mine, when I graduated from NYU I got a job. It was with a touring orchestra put together by Community Concerts, called the Gershwin Concert Orchestra. We toured the United States and Canada for four months, every evening playing the *Cuban Overture*, *Rhapsody in Blue*, *An American in Paris*, *Concerto in F*, and selections from *Porgy and Bess*. Little did I know that the conductor, who was taking



Photograph by Kyril Kasimoff

President Kathryn Libin presents the 2006 Curt Sachs Award to Ed Kottick

his first professional job, would one day be the principal conductor of the New York Philharmonic, Loren Maazel.

My next job was with Uncle Sam. I spent two years in the Army, conducting a Signal Corps Band. After that, I was hired to play trombone with the New Orleans Philharmonic. I had always been told, "if you want to be a musician you should have something to fall back on," so I went to the music department at Tulane University, hoping to start a master's in music education. They didn't offer that degree, but they did have a master's program in musicology. I didn't have much of an idea what musicology was, but I enrolled. After a while, Tulane offered me an assistantship, and I left the symphonic world and entered the heady sphere of musicology, writing a thesis on a 15th-century French manuscript—there's that Burgun-

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Editor's Note

This will be my last issue as editor of the *AMIS Newsletter*. The work has been enjoyable, and meeting so many of you at the AMIS meetings, especially the May meeting at the National Music Museum, has been wonderful. Thank you for your contributions and comments over the last three years. You can continue to contact me for *Newsletter* matters until a new editor is appointed. Special thanks to Aurelia Hartenberger and to Kyril Kasimoff for making available their photos of activities at the meeting in Vermillion.

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. ♦

~ Barbara Gable
BarbGable@aol.com

2006 Francis Densmore Prize Presented to Robert Howe

(Editor's Note: Robert Howe was awarded the Francis Densmore Prize for his article, "The Boehm Système Oboe and Its Role in the Development of the Modern Oboe," published in the Galpin Society Journal in June 2003. The Densmore Prize honors the most significant article in English on musical instrument history, design, or use published in the previous two years. Below are Robert Howe's remarks on receiving the 2006 Densmore Prize.)

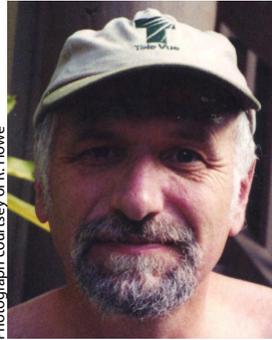
President Libin, friends and colleagues,

Please forgive my absence from the 2006 AMIS/Galpin Society meeting; the demands of single fatherhood make it impossible for me to attend. No disrespect is intended.

I am humbled, honored, and deeply touched to receive the 2006 Francis Densmore Prize for my paper, "The Boehm Système Oboe and Its Role in the Development of the Modern Oboe." I am particularly pleased to receive the Densmore Prize for a paper published in the *Galpin Society Journal*, for I have derived

many pleasurable, informative, and valuable hours by reading that journal.

Many people contributed to this paper; among them, I must particularly recognize Charles Mould, then the editor of



Photograph courtesy of R. Howe

Robert Howe

the *GJSJ*, who exceeded his job description in innumerable ways; Tony Bingham, Bruno Kampmann, and Al Rice, who provided data on patents and instruments; Francesco Carreras and the late Jacques Cools for kindly sharing data from their collections of musical instrument catalogues; and the first recipient of this Prize, Bruce Haynes, for his extremely valuable comments upon reading my first manuscript. A research grant from the Galpin Society helped me pay for the photographs. My discussions with Susan Thompson and the late Arthur

Benade encouraged me that this paper was indeed worth writing.

Some of you know that I am neither a professional musicologist nor a curator, but rather a self-employed physician. I wrote "The Boehm Système Oboe and Its Role in the Development of the Modern Oboe" on a laptop computer in my kitchen, with references spread out over the table, a coffee pot always plugged in, and one or two of my four children pulling at my sleeve and being shushed and sent off to play by my late wife Joyce.

Oftentimes my youngest daughter slept on my lap as I worked. The evenings and Sunday afternoons that I spent writing this paper under such pleasant domestic circumstances are a fond and nostalgic memory.

I view this paper and my receipt of the Densmore prize as a monument to Joyce and to our children; they show that even a gynecologist can do good organological research if supported by a loving family.

Thank you very much. ♦

~ Robert Howe

2006 Curt Sachs Award Presented to Edward L. Kottick

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dian repertoire.

I went to the University of North Carolina in Chapel Hill for my doctoral studies and did more work in early renaissance music. One day a fellow student mentioned that her husband was building a harpsichord from a kit. I was enthralled by the project and vowed that some day, when I had a job and enough discretionary income, I would get one of those kits. That day came in the second year of my first teaching job, at Alma College in Michigan, where I conducted the orchestra and band. The kit was one of those old five-foot slant-sided Zuckermann harpsichords, the one we now call the Z-Box.

While I was at Alma College, the Midwest chapter of the American Musicological Society accepted a paper I proposed for a meeting in Chicago. I needed a few musical examples, so I asked some of my students to help me out. They were so enthusiastic that I arranged for them to

come to Chicago with me and supply the examples live. After my paper, people came up to me and congratulated me on the success of my collegium. *My collegium?* It was simply assumed that I had a collegium program going at Alma College and that these students were part of it. I had achieved instant recognition as a collegium director.

I left Alma College to go to the University of Kansas in Lawrence and then to the University of Missouri at St. Louis. A few years later, the University of Iowa had an opening for a musicologist who could also direct their collegium. The performance of my Alma College students in Chicago helped me get that job, and I headed the collegium program at Iowa for 14 years.

When I came to Iowa City in 1968, I was the only one in town with a harpsichord. Every once in a while, someone would ask if I could build them one, and

after three or four requests, I started to think: why not?

So I built my first harpsichord on commission in 1972, and I've been building ever since. The instrument I'm working on now, an Italian in Neapolitan style that I designed for Zuckermann Harpsichords, is number 84. 49 of these instruments are harpsichords, 12 are clavichords, two are fortepianos, and the rest are plucked and bowed strings.

Now that I was building harpsichords, people *thought* I was an expert. I figured if everyone thought I was an expert on the instrument maybe I'd better learn something about it. In 1980 I was on leave in the East and had the opportunity to study the history of harpsichord decoration with Sheridan Germann. It was the first and last time she ever did anything like that, and it was my great good fortune to be in the right place at the right

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2006 Curt Sachs Award

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time.

In 1981 I went to Europe with the Biennial George Lucktenberg Early Keyboard tours to visit harpsichords, clavichords, and early pianos in museums and private collections. Seeing those antique instruments was a revelation, especially with the background in decoration I'd gained from Sheridan. Two years later I went again and after another two years took over the Tours. The last one was in 1995. *Now* I thought I was learning something about the harpsichord. I even learned something about clavichords and early pianos.

Also around 1980, I teamed up with a physicist at the University of Iowa, Bill Savage, and we began a long-range program of research on the acoustics of the harpsichord. Now I *really* thought I was learning something.

Finally, around 1998 I started to think that I knew so much that maybe I should write a history of the harpsichord. I quickly found that the old saying was true: if you want to learn something about a subject, take a course; if you really want to learn something about it, teach the course; and if you want to plumb the depths of your ignorance, write a book about it. It was in writing that book that I finally learned something about the harpsichord, and every person I've mentioned tonight, plus many more, brought me to this point. As Yogi Berra once said, "When you reach a fork in the road—take it!"

I'd like to close by repeating something from the Introduction to my *History of the Harpsichord*: "In writing this book I felt somewhat like the elephant in one of Gary Larson's *Far Side* cartoons. The pachyderm is on stage, seated at a grand piano, in front of an audience, about to poise his enormous forelimbs over impossibly tiny keys. Staring down at the instrument, the poor fellow is saying to himself, "What am I doing here? I can't play this thing. I'm a flutist, for crying out loud." Well, I'm not a *flutist*, but I'm *still* a trombonist, although I haven't played in decades. And in writing the history of the harpsichord, the instrument that long ago captured my musicological heart, I understand how that elephant felt. Once again, I'd like to thank all of you for this wonderful honor. ♦

~ Edward L. Kottick

Conference Proclamation by the Mayor of Vermillion on the Occasion of the American Musical Instrument Society, the Galpin Society, and CIMCIM Meeting at the National Music Museum



Photograph by B. Gable

Mayor Dan Christopherson reading the Proclamation
Presidents of the Societies: Kathryn Libin, AMIS;
Arnold Myers, Galpin Society; Ken Moore, CIMCIM

Whereas, the National Music Museum on the campus of the University of South Dakota in Vermillion will host the 35th Annual Meeting of the American Musical Instrument Society; and

Whereas, the meeting will be held in collaboration with the Galpin Society and the International Committee of Musical Instrument Museums and Collections of the International Council of Museums; and

Whereas, over 150 of the leading experts in the history of musical instruments will gather from all over the world for this event; and

Whereas, the event will include over 60 papers on the latest musical instrument research as well as many demonstrations and performances on historic instruments including four main concerts; and

Whereas, the community of Vermillion extends a most hearty welcome to all attendees and support staff of this very important and educational AMIS conference; and

Whereas, it is our desire that participants will enjoy an old fashioned South Dakota pig roast, as well as a special cultural presentation by members of the local Lakota community, and a featured concert by musicians who have traveled from South India;

Now, therefore, I, Dan Christopherson, Mayor of the City of Vermillion, do hereby proclaim May 19 to May 23, 2006 as:

AMERICAN MUSICAL
INSTRUMENT SOCIETY DAYS
in VERMILLION

And encourage the community to offer their enthusiastic support for this fine event!

In witness whereof, I have hereunto set my hand and caused to be affixed the Seal of the City of Vermillion, this 15th day of May 2006.

FOR THE GOVERNING BODY OF
THE CITY OF VERMILLION

Dan Christopherson, Mayor

Vermillion Shows a Diverse and Bright Future for Organology

(Editor's note: Each year AMIS awards the Selch prize in memory of Frederick R. Selch, an important collector of American musical instruments who was a founding member and the second president of AMIS, to the student who delivers the best paper at the annual meeting. This year, with 17 excellent student papers, the program committee's decision was extremely difficult and the award is a special honor. The committee awarded the 2006 Selch prize to Mauricio Molina, a PhD student at CUNY, for his paper, "In quatuor lignis: Reconstructing the History, Timbre, and Performance Practice of the Medieval Iberian Square Frame Drum.")



Photograph by Kyril Kasimoff

Mauricio Molina,
2006 Selch Prize
Winner

What could be better than a combined meeting of AMIS, the Galpin

Society, and CIMCIM at the National Music Museum in Vermillion? On the one hand, the summit of these three important groups brought together a number of internationally renowned scholars, enthusiastic and talented students, and magnificent performers who are seriously passionate about and dedicated to the study of musical instruments. On the other hand, the important National Music Museum has been for many of us a truly obligatory pilgrimage site. Thus, in the midst of an incredible collection of European and non-European historical and modern musical instruments, the meeting became a great round table, open for exchanging and discussing ideas about different organological goals and methodologies. This type of conference, with its varied collection of approaches to the study of musical instruments, was an exceptional contribution to the musicology and ethnomusicology fields.

For a student like myself, the most rewarding and interesting part of the conference was to become acquainted with

the myriad of interests and methodologies used by both senior scholars and the younger generation of organologists, curators, and musical instrument makers. It was also exciting to see the expansion of the discipline into new frontiers. This was especially clear in the fresh look given to some commonly studied instruments by senior scholars and in the papers dedicated to little-studied instruments such as the electric guitar and the *caval* given by young scholars. Of course, this is good news for the field because it promises an eclectic and energetic future for this ever-developing area of studies. And even though the panel discussion dedicated to the present and future of the discipline seemed to have left many of us with the impression that the field is suffering a negative fragmentation, I believe that the willingness to learn from each other and the understanding of the need to enrich the studies were well proven during the duration of the conference. ♦

~ **Mauricio Molina**
City University of New York
Graduate Center

On Target In South Dakota

In the days leading up to the conference I must admit that I was growing increasingly weary of telling people where I was going to be for the next week. "South Dakota?" they would say, looking thoroughly perplexed. "Why on earth are you going to South Dakota?" These conversations made me realize that to many people from southern California, South Dakota is just a nebulous region somewhere between Utah and Delaware, and possibly adjacent to both.

Of course, it was an easy question for me to answer. Though I have been an AMIS member for several years, this was to be my first annual meeting and I was eager to meet other members and hear about their work. I had also long heard about the wonders of the National Music Museum and I couldn't wait to see the collection for myself.

During the flight between Minneapolis and Sioux City, I tried guessing whether any of the other passengers on the plane were also going to the conference. I

looked around wondering who might be a fellow musical instrument enthusiast. Could I tell just by looks? As it turned out, almost half of those on my flight were conference attendees, including several other Gribbon Award students. Only minutes after landing we were on the vans to Vermillion, already exchanging stories and discussing our interests.

On arriving at the dormitory where all of the students were staying, we were greeted by the friendly woman who was supervising new arrivals. "Just so you know," she told us, "you're our first camp this summer, so we're still getting the hang of it." A few of us exchanged glances and smiled as we thanked her and went to find our rooms. It was an understandable slip—I expect the dormitories at USD host both conferences and camps over the course of each summer—but at the same time there seemed something a bit apt about it.

My roommate, Tom Kernan, and I later joked that maybe we were actually at

a sort of musical instrument camp. After all, here we were far from home spending time with dozens of other people who shared our interests. The weather, for the most part, was warm, sunny, and beautiful, and each day was filled to the brim with scheduled activities.

It is hard to imagine another conference in which I could find experiences as fantastically diverse as those I enjoyed in my five days in Vermillion. I

attended dozens of fascinating papers. I got to hear many excellent recitals. I tried foods—pheasant, buffalo!—that I hardly knew existed. I helped set up teepees. I became enamored with many of the exquisite instruments in the NMM collec-



Photograph courtesy of E. Johnson

Edmond Johnson,
2006 Gribbon Scholar

(continued on page 10)

On Target In South Dakota

tion. I got to try a South Dakota martini. (“Just add olives to some light beer and watch them dance!”) And, above all, I got to meet scores of wonderful and interesting people who I look forward to seeing again at many future meetings.

As I was waiting in line to check my bags at the airport I was startled to overhear some excited exclamations coming from some TSA officials who were screening luggage nearby. “Look!” one of the officials was saying. “There are more of them!” A second responded, “They’ve been coming in all morning in little groups. It’s just so *strange!*” Made curious by their statements, I glanced around trying to figure out what was causing the commotion. As I scanned the small crowd in the airport, it was suddenly clear to me: they were talking about the bags that Target had provided for all conference attendees. It seems that small groups of

people had been arriving at the airport all day long with mysteriously matching tote bags. Apparently, the folks at the Sioux City airport had never seen anything like it. And it made me smile to think of all of the organologists returning to their homes

(continued from page 9)

around the world, filtering unremarkably into the crowds but for their shiny black bags with big white targets. ♦

~Edmond Johnson

University of California-Santa Barbara



Photo by A. Hartenberger

South Indian Classical Music Group led by Kalaimamani Sikkil Mala Chandrasekhar, bamboo flute

2006 AMIS Meeting: A Success in Connecting Young Scholars

The overwhelming generosity of the AMIS membership and the National Music Museum, as well as the miraculous effort of the Gribbon Committee, allowed for a record number of William E. Gribbon Student Travel Grants to be awarded to students attending the 2006 meeting in Vermillion. Having a large number of Gribbon recipients in attendance led to the development of a community of young scholars interested in diverse aspects of organology. Beyond sharing our research, we also had many opportunities to discuss our course work, thesis and dissertation

topics, and personal interests. The connections made between the Gribbon students are evidence that AMIS, Galpin Society, and CIMCIM are organizations that foster engaged scholar-

ship as well as camaraderie.

From the warm welcome which many of us received at the airport to the Native American dancing and the pig roast, I was thoroughly impressed with the kindness of the entire staff of the NMM. This high level of generosity displayed by the NMM staff was a complement to their already high quality of scholarship.

This was my first AMIS meeting, and I was eager to hear the most recent work of established scholars in the field, as well as updates on the ongoing research of my colleagues in graduate programs around the world. The sessions I attended were exceptional. I thoroughly enjoyed Janet Page’s paper on the instruments of 18th-century Viennese nuns, Ioana Sherman’s paper on the Romanian *fluiet* and *caval*, and Darcy Kuronen’s presentation on the planning and implementation of the Dangerous Curves exhibit at the Museum of Fine Arts in Boston. Mauricio Molina’s paper on medieval Iberian square frame drums left me with many new ideas about these unique instruments, and I believe I

speak for many of the student members in saying how especially pleased I was to see him win the Selch Award for this study. The evening concerts were similarly impressive, with Sunday’s performance of South Indian music being among the most beautiful.

The meeting’s concluding session launched by Ardal Powell, Ken Moore, and a distinguished panel brings me back to my belief in the importance of the communal bonds formed between the Gribbon recipients. I would submit that, as we develop, adapt, or construct a framework from which we can base future knowledge claims in organology, we must be cognizant that dividing our work between the gathering of scientific data and the consideration of cultural studies may often leave large assumptions in our scholarship. I was heartened by the conversations I shared with many of my fellow students. We believe in defining the terms of our studies in a system perspective, a perspective that allows for relationships between our data, which are otherwise

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Photograph courtesy of T. Kernan

Tom Kernan, 2006
Gribbon Scholar

A Scrapbook of Photos from the Annual Meeting



Photograph by B. Gable

Suzanne Skyrn (NMM) at the Antunes grand piano



Photograph by B. Gable

Jayson Dobney (NMM) demonstrates the Dieffenbach organ



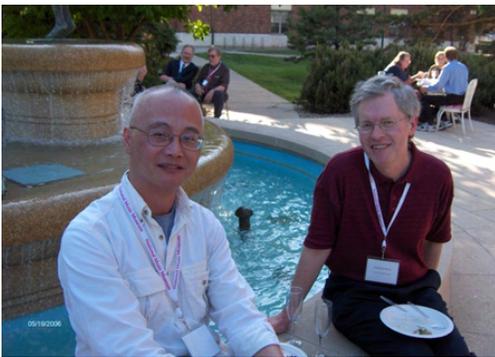
Photograph by B. Gable

Gerhard Doderer and Cremilde Rosado Fernandes (Lisbon, Portugal)



Photograph by B. Gable

Gabriele Rossi Rognoni (Florence, Italy), Alicja Knast (Plymouth, UK), and Christiane Rieche (Halle, Germany) in the snack room at the NMM



Photograph by B. Gable

Joseph Kung (Denton, TX) and Malcolm Rose (Lewes, UK)



Photograph by B. Gable

Jim Kopp (Hoboken, NJ) with Richard and Jeannine Abel (Sewickley, PA)



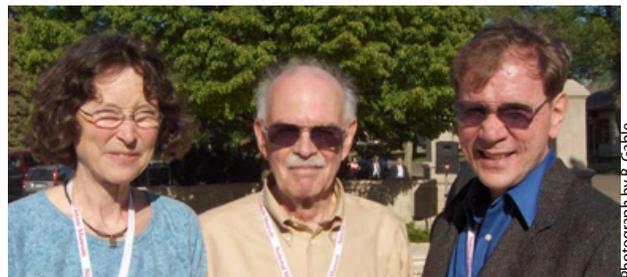
Photograph by B. Gable

Ioana Sherman (Carboro, NC) demonstrating the Romanian fluior



Photograph by B. Gable

Tony Bingham (London, UK), Beth Bullard (Fairfax, VA), and Mala Chandrasekhar (Chennai, India)



Photograph by B. Gable

Anita Sullivan and Ted Good (Eugene, OR) with Al Rice (Claremont, CA)



Photograph by B. Gable

Mary Oleskiewicz, (Dorchester, MA), transverse flute, and David Schulenberg, (New York, NY) octave virginal, following their mini-recital



Photograph by B. Gable

Sabine Klaus (NMM) and Robert Pyle (Hopedale, MA) analyzing a trumpet



Photograph by B. Gable

Arle Lommel (Bloomington, IN) playing the Hungarian hurdy-gurdy



Photograph by B. Gable

Kathryn Libin (Ramsey, NJ) presenting Grant O'Brien (Edinburgh, Scotland), who was unable to come to Las Vegas, with last year's Curt Sachs Award wrapped around a bottle of Scotch whiskey



Photograph by K. Kasimoff

Lloyd Farrar (Norris, TN) and Malcolm Rose (Lewes, UK) ready for the auction



Photograph by B. Gable

Jim Tibbles (Auckland, New Zealand)



Photograph by K. Kasimoff

Eugenia Mitroulia and Joséphine Yannacopoulou (Edinburgh, UK), vamping



Photograph by B. Gable

Kyril Kasimoff and Helga Kasimoff (Hollywood, CA) with Haruka Tsutsui (Kyoto, Japan)



Photograph by K. Kasimoff

Charlotte Mattax and Sonia Lee (Urbana-Champaign, IL) following their recital on the Malcolm Rose Karest virginal



Photograph by A. Hartenberger

The Tipi Village



Photograph by A. Hartenberger

Sponsor Tony Bingham (London, UK), the pig roasters, and the pig at the traditional South Dakota Pig Roast



Photograph by A. Hartenberger

The Oyate Singers (Vermillion, SD) performing Native American music



Photograph by A. Hartenberger

Ellen and Bob Eliason (Hanover, NH) at the Pig Roast



Photograph by A. Hartenberger

A Lakota dancer



Photograph by A. Hartenberger

The Wasa Wakpa Dancers (Vermillion, SD)



Photograph by B. Gable

Zeynep Barut (Istanbul, Turkey) in the lobby of the NMM



Photograph by K. Kasimoff

Laury Libin (Ramsey, NJ) auctioning treasures at the banquet



Photograph by K. Kasimoff

Ingrid Pearson (London, UK) and Debbie Reeves (NMM) with more treasures



Photograph by K. Kasimoff

Cynthia Hoover (Bethesda, MD) and Christiane Rieche (Halle, Germany)



Photograph by B. Gable

Ben Hebbert (Oxford, UK) and Daniel Larson (Duluth, MN) in the Rawlins Gallery of the NMM



Photograph by K. Kasimoff

Alicja Knast (Plymouth, UK) and Micha Beuting (Hamburg, Germany) fingerpointing



Photograph by K. Kasimoff

A song with Jonathon Santa María Bouquet and Ruy Guerrero (Mexico City, Mexico)



Photograph by B. Gable

Grant O'Brien (Edinburgh, Scotland) making Francesco Nocerino (Naples, Italy) an honorary member of his tribe

Sounds Around: Museums Here and There

Markneukirchen, Germany: A Museum and a City of Memories

This, my narrative of the treasures of the history of musical instruments to be found in the Saxon town of Markneukirchen, is to be a highly personal one. It reflects the impulses that nagged me for over two decades before I attempted the visit. For those decades – indeed continuing since World War II – political conditions in Europe argued against my going.

In my collecting of data on earlier American music instrument makers, I repeatedly noted the preponderance of German-American craftsmen working in the

One afternoon, after five days of study of the Czerny archives in Kraslice, I boarded a light-rail compartment, crossed the border with minimal checking of documents, and in less than twenty-five minutes, was in the station of the town I had waited twenty years to visit.

I stayed at the hotel Sächsischer Hof because it was close to the spreading cobblestones of the old market place around which



Photograph by Frank Fickelscherer Fassl

The Museum in Markneukirchen

was reinforced daily for the ten days I was there.

Heidrun Eichler, Director of the Museum, became in those days a very caring and supportive *Helferin* – as much an involved cousin as a museum official – as was Hanna Jordan, whom I soon discovered to be the daughter of the very Markneukirchen *Luther* who in 1938 made the viola da gamba I bought in 1962 in East Berlin when it was more accessible than it was later.

Hanna Jordan guided me through the most unexpected pleasure of the trip by showing me the highly detailed records of all craftsmen trained in the city over a period of several centuries. All my needed research in essence had been done for me by the museum staff and volunteers through years of transcribing guild records (*Innungsbücher*) and then cross-referencing these records with those in city and church archives.

Having thus met on my first day a descendant of one German-American craftsman, I subsequently enjoyed about a dozen such encounters. Typically, these centered around four-to-six hour interviews, usually punctuated with one or two meals and invariably leading to the opening of family history troves filled with 19th-century letters, birth or death announcements from emigrés in America, and occasionally preserved instruments with brandmarks familiar to me from sources in U.S. locations.

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Photograph by Frank Fickelscherer Fassl

Music in the courtyard

shops and factories of cities along the East Coast and also in Midwestern centers such as Cleveland, Elkhart, and Chicago. I came to feel uncomfortable over the disparity between my first-hand knowledge of these American makers and the absence of any real sense of the Saxon environments in which they spent the professionally formative years of their lives.

Markneukirchen was in my imagination then a quaint hamlet of thatched-roof cottages nested in evergreen-covered mountain slopes. When I eventually got there in late winter of 2001, I found it to be a small city of masonry buildings in a river valley very close to the border of the Czech Republic. A century ago the names Böhmen and Vogtland distinguished the two regions politically – one area under Austrian rule, the other under German. I made my trip simply by approaching the Czech-German border through the city of Kraslice, which has its own significance as the manufacturing center known on musical instrument brandmarks as Graslitz.

old Neukirchen was built. That same afternoon I reported to das Musikinstrumenten-Museum Markneukirchen and began the happiest and most rewarding research visitation of my career.

The next morning, two Germans spoke to me on the street almost as if I were a visiting dignitary: “We are so pleased you have come to study in our little museum!” “Oh, yes, we heard that an American was staying at the Sächsischer Hof, and you must be he.” Those remarks came less than sixteen hours after what I had thought to be an informal and unnoticed arrival. How conspicuous and yet how flattered I felt then, and that feeling



Photograph by Frank Fickelscherer Fassl

A gallery in the Museum

Musical Instrument Curiosities Documented in *The Musical Courier*

The Musical Courier (MC), a weekly trade newspaper, was published between 1880 and 1963. Although MC concentrated upon keyboard manufacturing, it documented virtually all aspects of the United States music industry. In an effort to provide articles about Europe's music industry, MC also set up offices in London and on the Continent. For a while in the 1890s, MC even published a London edition.

This overview of curious musical instruments is the result of my ongoing effort to index MC. Currently, searching for articles within MC is only possible via *The Musical Times* for articles printed in 1949 or later, by which time MC had long since concentrated upon reporting upon operas and professional concerts to the near exclusion of the musical instrument industry. This article is the first in a series on MC's musical instrument coverage to be published in the *AMIS Newsletter*.

During its publication run, MC documented many novel uses of materials. Inventors replaced wood with glass or aluminum for sound boards or replaced strings with glass rods in pianos. The introduction of electricity also provided many areas for exploration, development, and, in a few cases, disaster. Efforts to correct a flaw within an instrument, such as the volume of the piano, or innovations, such as the development of a transposing keyboard, also appeared regularly in MC. Renewed interest in musical instruments from the Renaissance and Baroque era was documented, but there was less interest in non-Western musical instruments. Some of the instruments documented in MC ranged from the impractical to the ludicrous.

Many musical instruments documented within the pages of MC were probably too fantastical ever to be mass produced, but some of them seem to have existed, at least for a while. One of the earliest examples was the Pyrophone. "A New Musical Instrument," vol. 2, no. 5 (Jan. 29, 1881), p. 92, provided a description of a Pyrophone, located at a spa in Baden-Baden. This keyboard instrument had a range of 2 ½ octaves and utilized a phenomenon of physics to produce sound. When a flame is placed within a tube, the

air column can be set in motion and thereby produce a musical tone somewhat suggestive of a pipe organ. One can well imagine the impact of performing upon the Pyrophone in a darkened and unheated setting.

Another musical instrument documented within MC was the musical chandelier. "Music From Gas Flame," vol. 45, no. 1 (Jul. 2, 1902), p. 23, described a chandelier designed with special gas jets controlled by a four-octave keyboard. The all-too-short article was not as descriptive as one might wish.

A description of another musical instrument leaves the reader to ponder whether the editors were engaging in a bit of literary license. "The Piano-Violoncello," vol. 26, no. 20 (May 17, 1893), p. 68, described a violoncello played with a bow, but with a keyboard attached. The illustration also includes what is possibly a piano-violola. (see illustration)

Arguably the most humorous discussion of a bizarre musical instrument was "The Piano Sewing Machine," MC, vol. 26, no. 15 (Apr. 12, 1893), p. 29. The article described but did not illustrate this highly unlikely upright piano with a sewing machine attachment placed beneath the keyboard. By playing music, one was supposed to be able to sew clothing! The article stated that Garvie & Wood of the U.S. had attempted to invent such a hybrid device. An unnamed French publication supposedly printed the original article, which has not been located. The editors of the MC published the following excerpted translation, credited to *The Sewing Machine Times*:

The nineteenth century is vindicated. A French inventor has partly atoned for

the invention of the piano by constructing an ingenious mechanism which is fitted under the keyboard of the piano, and sewing is done while sounds, musical or otherwise, are pounded out of the innocent wires. With this invention an accomplished fact, the nineteenth century may now proudly claim a high and brilliant red place on the calendar of time.

This invention will have its disadvantages in thickly settled communities. Hereafter it will not be a question of how many sewing machines are run in a cloak factory or a sweat shop, but how many pianos. Musical talent will be at a premium when it is generally known that the Russian hymn will sew a baby's bonnet, that the waltz in Faust will run up a flannel vest, the intermezzo of Cavalleria Rusticana will turn out a complete suit of Ypsilantis, and the "Battle of Prague" not less than three box top-coats for the young



Piano-Violoncello from *The Musical Courier*, May 17, 1893

men who carry canes upside down.

Doubtless this invention will be applied to church organs also. For why not turn out clothing for the heathen while the strains of "From Greenland's Icy Mountains" swell to Heaven? It is said it costs 90 cents to send 10 cents to the heathen. Why not send that 90 cents for cloth and spend the 10 cents for freight to hea-

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Musical Instrument Curiosities

(continued from page 18)

thedom when the church organs have turned out the tea gowns and other things not in the masculine clothes chest or vocabulary? It is estimated that one of Wagner's operas will furnish a complete wedding trousseau. When one thinks of how many Hottentots an average American trousseau will clothe it cannot be doubted that Wagner will become more popular for organ music.

But what is to become of people with sensitive ears? It may be necessary for the Legislature to take up this matter and enact a law prohibiting the use of the piano sewing machine outside of asylums for the deaf and dumb. What is to become of matrimony if every bachelor can have in his room a piano with which he can sew on the buttons as fast as they leave their moorings? What is to become of the sewing women, who have to work for a living, if every conservatory of musical is turned into an underwear, trouser, cloak or lingerie factory? These dangers are real and must be met.

While 19th-century readers might have wanted more information and certainly more illustrations, if only to confirm or refute the plausibility of such flights of fancy, readers today can revel in such bizarre inventiveness. Articles about these curiosities offer a glimpse into the mind of 19th-century inventors, most of whom went broke if they tried to mass produce their inventions. Still other inventors were able to sell their patents to manufacturers. Some of these inventions enjoyed limited notoriety, if not popularity.

Readers can also find within the pages of MC truly valuable information, as will be seen in the upcoming articles within this series. Some of the topics will include a discussion of variant keyboards and a reprint of a lengthy description of Besson's brass-instrument factory in London. ♦

~Peter H. Adams
Organologist@aol.com

Ukes for Troops—A Worthy Cause

In May 2005, Anita Coyoli-Cullen and Shirley Orlando began to send care packages to troops in Iraq, not filled with cookies or body armor but with ukuleles, complete with tuners and song books. By May 2006, Coyoli-Cullen, whose daughter served in Afghanistan, and Orlando, who owns the Hawaiian Gift Shop in Huntington Beach, CA, had sent over 600 donated ukes from California to Iraq in the "Ukes for Troops" project. At first they shipped the instruments mostly to Hawaiian National Guard units, but now requests are coming from all sorts of units stationed in Iraq.

"The response from the troops and their families has been overwhelming," says Coyoli-Cullen. "We have received many pictures and e-mails from the units who get the ukuleles. They told us how they go to sleep at night with the sound of the ukuleles and wake up to the sound of them. The Iraqis love hearing them play and even come into the compound

so that they can listen to this strange new instrument. Some of the Iraqi soldiers being trained have even asked to be taught how to play the ukulele themselves."

Requests for ukes continue to pour in from beginners and experienced players stationed in Iraq, Kuwait and Afghanistan. According to Coyoli-Cullen, "we don't just send over one ukulele to a trooper. When a request for an uke comes in, we send 12 ukes to the unit, so that they can all learn to play together." The organization depends on donations of instruments and cash to their non-profit organization in order to supply troops with ukes. Thanks to a generous wholesaler, each \$75 uke costs only \$25, including a songbook and postage. Additionally, the Hawaiian ukulele manufacturer Ko'aloa sends 20 of their \$175 Ko'alana ukes to the troops each month. If you are interested in this worthwhile project and would like to offer your support, see the website:

www.ukesfortroops.com. ♦



Members of the Hawaii Army National Guard's 29th Support Battalion show off ukuleles and songbooks they received from Ukes for Troops

International Wind Music History Conference Vintage Band Festival--Northfield, MN

July 27-31, 2006

The International Wind Music History Conference brings together people interested in the history of brass and woodwinds from all over the world. Sponsored by the Historic Brass Society and the International Society for the Investigation and Preservation of Wind Music, the conference, which will be held in

Northfield, MN, July 27-31, will include presentation of research, as well as concerts by bands from Europe and the U.S. and informal playing sessions. Registration is open to everyone. For more information, see

www.vintagebandfestival.org. ♦

A Tribute to Sir Nicholas (Nick) Shackleton (June 23, 1937-January 24, 2006)

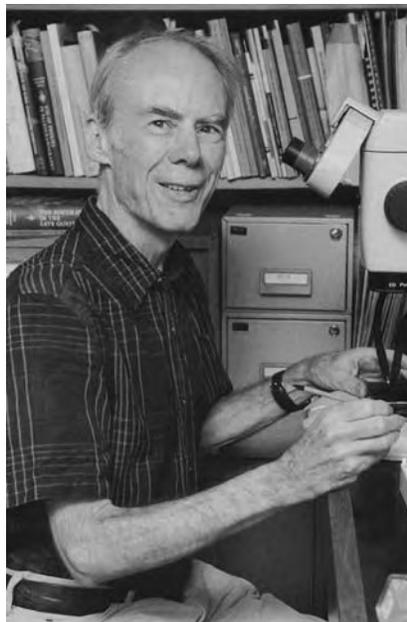
Nick was a world renowned scientist, a clarinet historian par excellence, and a long-term member of AMIS. He was the Director of the Godwin Laboratory (now Cambridge Quaternary), affiliated with the University of Cambridge. Nick's lifetime work was quaternary paleoclimatology, where his insightful methods and discoveries were responsible for establishing a geologic timescale and for determining when and why climate changes occur. His work with many scientists and scientific groups around the world, his awards, and an overview of his career are laid out in an amazing tribute by his many scientific colleagues (including some clarinetists) on the University of Cambridge, Cambridge Quaternary department web site: <http://www.quaternary.group.cam.ac.uk/about/nicktributes.html>

Nick was also an amateur but accomplished clarinetist and began collecting clarinets while a student at the University of Cambridge. In a 2004 interview with Heike Fricke, curator at the Musical Instrument Museum in Berlin, he explained that old boxwood clarinets were inexpensive during the 1960s, so he decided to collect them. This beginning eventually resulted in one of the largest and the most comprehensive clarinet collection in the world. Nick was especially interested in finding examples from many countries to make a really comprehensive collection since he noted that most institutional collections reflect only the area where the original collector lived. He was also interested in original mouthpieces in good condition and his collection includes a number of fine examples.

Because Nick was constantly traveling to different areas of the world for his important research on paleoclimatology, he would also visit as many museums and private clarinet collections as he could in order to study the instruments. During the 1970s, Nick was commissioned by Stanley Sadie to write the clarinet articles for *The New Grove Dictionary of Music and Musicians*. His careful and reasoned approach resulted in comprehensive articles in this important reference work.

From the 1980s, I was in contact with Nick by letter and e-mail concerning my own research on the clarinet. His

invaluable help is reflected in much of the material in my book *The Baroque Clarinet* (1992). He was also gracious in supplying information on many questions in my book *The Clarinet in the Classical Period* (2003). I was also privileged to work with Nick on an article published in *The Galpin Society Journal* in 1999. The content was primarily from Nick's experience; I simply provided some of the underpinning research. Nick was always generous with his knowledge and very easy to work with. The following is a selective list of Nick's publications, lectures, and interviews on musical instruments.



Nick Shackleton in his lab

Photograph courtesy of and copyrighted by Cambridge University

"Bass Clarinet." *The New Grove Dictionary of Music and Musicians* (London, 1980).

"Basset-Horn." *The New Grove Dictionary of Music and Musicians* (London, 1980).

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~ Albert R. Rice

Warm Memories of Nick Shackleton

I met Sir Nicholas Shackleton in 1998 when the annual AMIS meeting was held at Claremont. This was THE Professor Nicholas Shackleton – author of the Grove articles on clarinet, owner of one of the best clarinet collections in the world, not to mention an internationally renowned climatologist soon to be knighted for his work in this field. Understandably, this Professor Shackleton could have had little to do with me, a no-name clarinetist and museum educator from South Dakota. Instead, this Nick Shackleton spent a considerable amount of time with me, visiting with me about clarinets, letting me play his prized Reform Boehm clarinets, and inviting me to Cambridge to see and study his collection.

My first trip to Cambridge was conducted in 2001. Despite undergoing treatment for non-Hodgkins lymphoma, despite his wife, Vivien, undergoing treatment for metastasized breast cancer, Nick opened his house to me. I stayed in the third-floor extra bedroom, was given a key to the house, shown the clarinet room, and had an array of clarinets laid out for me to study. Even Simiot, the cat, warmed up to me after a few days.

Two more study trips followed, each one freely hosted by Nick. In spite of his health problems, in spite of the loss of his wife, Nick remained happy, energetic, and curious. Numerous awards and recognitions in the science field did not alter his genuine humbleness.

We miss you, Nick. Your contributions to science and the history of the clarinet set the standard of excellence. We miss your expertise, advice, and patience. Most of all, we miss your friendship. ♦

~ Deborah Check Reeves

Book Reviews Janet K. Page, Review Editor

Susan Orlando, editor. *A Viola da Gamba Miscellanea*. Limoges: Presses Universitaires de Limoges, 2005. 244 pp.: 18 black-and-white illus., 49 color illus., 8 drawings, 9 music exx. ISBN: 2-84287-353-X. €40,00 (paper).

During a five-year period from 1995 to 2000, the Ensemble Baroque de Limoges and its director, the cellist and gambist Christophe Coin, organized a series of symposia devoted to the viol and its music in various European countries. The papers read at the last of these events, held in 2000, were published two years later under the title *The Italian Viola da Gamba*, and that volume was reviewed by Tina Chancey in the *AMIS Journal* (vol. 31 [2005]: 191–95). The present volume brings together a dozen articles deriving from the three previous symposia, which focused respectively on England, France, and Germany. Nine of the twelve appear in English (three with parallel versions in French), while two are in French only, and one is in German (accompanied by a French translation).

For AMIS members, perhaps the most interesting part of the collection will be its final section, in which four noted luthiers discuss work they have done in restoring specific viols by some of the outstanding makers of the 17th and early 18th centuries. Ingo Muthesius begins with reflections on the potential tensions between a restorer's responsibility, on the one hand, to preservation and historical accuracy and, on the other, to meeting the needs and desires of his client. "To clarify these theoretical principles," he then adds a series of brief remarks, accompanied by photos and drawings, concerning some of the more interesting cases that have come his way during a long career, including seven German bass viols (four by Joachim Tielke and one each by Johann Heinrich Goldt, Gregorius Karpp, and Jacob Stainer) as well as a Stainer violin and a Tielke theorbo.

In the next essay, Dietrich Kessler appears as both craftsman and owner, giving a detailed and extensively illustrated introduction to two English viols from his personal collection—one by Henry Jaye and the other by Richard Meares—that have survived in unusually

unaltered condition. As such, they provide valuable evidence for understanding the design principles and construction techniques used by their makers; indeed, it was Kessler's study of the Meares viol that led him to publish an influential article in *Early Music* (vol. 10, 1982), revealing that the bellies of 17th-century English viols were typically made by bending multiple staves to form the desired arching, rather than by carving, as is the norm in building violin-family instruments.

The remaining contributions in this section document two instruments owned by Christophe Coin. Charles Riché's report on a French seven-string bass by Nicolas Bertrand consists mainly of a physical description in outline form, together with drawings and photographs made during the course of restoration. In contrast, John Topham's account of a large English consort bass by Jaye takes the form of an interview (reprinted from an earlier publication aimed specifically at luthiers) in which he talks at some length about both the technical and philosophical aspects underlying his work on this instrument, which was in a very poor physical state when Coin acquired it in the mid-1990s, close to the time of the symposium devoted to English viols.

In the middle of the book are four articles on a variety of topics involving aesthetics, repertoire, and instrument design. Among these, Annette Otterstedt's extensively documented investigation, "The Descant Viol in Germany," is noteworthy for her conclusion that this soprano member of the family appears to have been relatively little used during the 17th century, when German string ensembles typically mixed violins on the upper parts with viols on the lower ones. On the other hand, several 18th-century composers (including Telemann and C. P. E. Bach) wrote solo music for the treble viol at a time when even the more widely cultivated bass size was well on its way to becoming obsolete.

The volume opens with four essays—all, as it happens, by American authors—on individual composers of the baroque era and their relationship to the viol. Richard King provides a thorough discussion of the few pieces Handel wrote

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for this instrument, as well as of a manuscript containing contemporary arrangements of arias from his operas in which the viol takes the vocal line. Stuart Cheney summarizes the current state of knowledge about the 17th-century French player-composers Nicolas Hotman and Jean Dubuisson and the surviving sources for their music, while Jonathan Dunford offers similar introductions to their contemporaries Jean de Sainte Colombe and Ditrich Stöeffken, of whom the former achieved a certain degree of modern fame as Marin Marais's teacher in the largely fictionalized 1991 film *Tous les matins du monde*.

As a whole, then, *A Viola da Gamba Miscellanea* contains an interesting variety of material, diverse in subject matter and geographical emphasis yet united by its focus on the viol during the period of its greatest flourishing in Europe. The book has been attractively and carefully produced and performs an important service in rescuing these specialized studies from the limbo into which conference papers can so easily disappear. Like its companion volume covering the Italian scene, it deserves a place in the library of anyone interested in the viol and its music and is particularly valuable for providing a behind-the-scenes look at the activities of four noted restorers who as a group might not otherwise have had an opportunity to share their insights in print. ♦

~ Thomas G. MacCracken

Paul R. Laird. *The Baroque Cello Revival: An Oral History*. Lanham, MD: Scarecrow Press, 2004. xv, 373 pp.: 14 black-and-white photographs, 2 tables. ISBN: 0-8108-5153-9. \$55.00 (hard-cover).

In *The Baroque Cello Revival: An Oral History*, musicologist and cellist Paul R. Laird has sought to place the revival of the Baroque cello within the context of the historical performance movement by "considering the thoughts, perceptions, and work of Baroque cellists" in an effort to uncover "why they play Baroque cello and how they translate their understanding of Baroque performance into practical music making" (xii–xiii). Laird has based his study primarily on interviews (in person, by telephone,

and through e-mail) with leading Baroque cellists and luthiers. He has also visited musical instrument collections, examined numerous recordings featuring the Baroque cello, and consulted the work of scholars such as Elizabeth Cowling, Stephen Bonta, Marc Vanscheeuwijck, Valerie Walden, and John Dilworth. Laird does not discuss in depth repertoire (with the exception of Bach's cello suites), primary sources such as early treatises, or iconography. As a result, this study is of limited value to organologists. Nevertheless, Laird's book serves as useful tool for today's early music performer and deserves consideration.

The Baroque Cello Revival is organized into five chapters. The first chapter ("In Search of the Baroque Cello") establishes a rudimentary understanding of Baroque cello. Chapters 2 through 4 ("The Soloists," "The Pioneers," and "The Younger Generation") are profiles of forty-seven cellists. Chapter 5 ("The Baroque Cello ... Found") summarizes the author's research and seeks to answer the question "Is there any such thing as a Baroque cello?" (328).

In the middle chapters, Laird addresses several areas of interest to the performer, such as interpreting Bach's solo suites, approaches to playing basso continuo lines, and, of course, each cellist's choice of instrument, bow, and strings. He also includes inside glimpses of some of the most influential early music ensembles of the past forty years, through the eyes of the Baroque cellist—including Concentus Musicus Wien, the Orchestra of the Age of Enlightenment, and the Academy of Ancient Music, to name but a few—as well as profiles of the varied career paths of the most prominent players working today. These chapters not only make entertaining reading but should be read carefully by anyone considering a career in early music. However, Laird's decision to present the profiles in alphabetical order by performer's name makes it nearly impossible to trace how traditions are passed down from one generation to the next. It is also difficult to distinguish regional differences in approaches to playing the instrument, e.g., English, Dutch, German, etc. It would have been more insightful to present the revival of the instrument chronologically, focusing on a few key players

and their musical descendants.

I will limit my detailed comments to Laird's first chapter, which is the most pertinent to the organologist. Here, Laird outlines "what we believe we know" about the history of the cello, including summaries of research concerning string technology in the late 17th century, the terms *bass violin* and *violone*, early solo repertoire, Stradivari's "Forma B" cello, three bow designs, and the first treatises. Laird concludes that "given the complicated history of the cello in the Baroque, one appreciates the difficulty of the singular term 'Baroque cello'" (2–4). This conclusion, while perhaps valid, is a bit off-putting. However, writing the history of the cello in the Baroque era was not Laird's main purpose; rather, his research is an "oral" history, in which he outlines current practices and views of the instrument.

Laird then examines thirteen extant instruments in order to "demonstrate the variety of bass instruments in the violin family during the Baroque." Four of these he classifies as "bass violins," five as "violoncellos," three as hybrid "cellambas," and one as a "violoncello piccolo" (5–13). Laird has selected several famous cellos which current luthiers are often asked to copy, including the "King" Andrea Amati, the "Servais" Stradivari, and the Antonio Amati violin-cornered viola da gamba in the Ashmolean Museum. It is unfortunate that Laird does not provide adequate illustrations of these instruments (presumably due to financial constraints). Of the fourteen black-and-white photographs in *The Baroque Cello Revival*, four feature instruments, and the other ten are of the performers profiled throughout the book. But Laird does point the reader to sources that contain photographs of the majority of the instruments described.

Also in the first chapter, Laird interviews four leading luthiers and a string maker (13–41). His profiles of Robin Aitchison, Dietrich Kessler, William Monical, John Topham, and Oliver Webber make for interesting reading. Laird's discussion of Topham's dendrochronological work is particularly accessible (32–35). The author gives an excellent account of the business of restoring and building cellos, describing the challenges

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of determining the original state of an instrument, and the problems of undoing modifications made to instruments in the 19th and 20th centuries. Laird clearly lays out the numerous decisions one must make in setting up an instrument, such as the length and shape of the neck; the neck's angle to the body; the method of attaching the neck; the length of the fingerboard and its curvature; the design, shape, and placement of the bridge; the size and placement of the bass-bar and soundpost; the presence or absence of an endpin; and types of strings (21–22).

Laird is most passionate in his description of gut string making, as seen by his interview with Oliver Webber, who works closely with George Stoppani (35–41). Having consulted a great deal of secondary literature by current gut string makers, Laird's discussion of strings is very well prepared. Furthermore, the author touches on a sensitive issue: that while string players "continued to use exclusively uncovered strings well into the eighteenth century," today's Baroque cellists use flat metal ribbon on overspun strings, often with a layer of silk (36).

The final two sections of this rather dense chapter focus on the bow (41–51). Laird reports that three types of bows were typically used by Baroque cellists: a "Baroque bow" (a heavy bow for a bass

instrument, with a clip-in frog or, "somewhat anachronistically," a screw-adjustment mechanism to tighten the hair); a "Transitional bow" (with a hatchet or battle-ax head, made popular by Wilhelm Cramer); and a "Dodd or Tourte bow" (ferrule on the frog, and with a mother-of-pearl slide over the hair at the bottom of the frog). Laird acknowledges that it is difficult to assign a bow to a particular instrument. He examined bows at the Smithsonian Institution and the Ashmolean Museum, and he concludes, "I saw firsthand that a detailed history of the cello bow would be very difficult to assemble. Bows are seldom dated ... Often the maker is known, meaning that an approximate date can be offered and the features of a particular bow can be placed in an historical continuum. An anonymous bow with an unusual set of features, however, cannot be interpreted with any certainty" (48).

In his profile of Peter Trevelyan and the Baker Collection, who play on a consort of restored 17th-century English violins, Laird describes Trevelyan's use of the clip-in frog, a rarity in today's early music world. He applauds the ensemble for their efforts "to shed their preconceived notions and work with the instruments and from period treatises and iconographic evidence" (45–46). Laird

exposes another sensitive area where Baroque cellists (and violinists) today do not adhere to historical practice: "Most Baroque string players today use screw-tightening frogs ... Players of the Baroque, of course, only knew the clip-in frog and made it work. Period instrumentalists today almost universally began on modern instruments and have taken the type of frog they first knew back into earlier music" (45). Laird points out that most cellists, particularly the peripatetic ones who must deal with different levels of humidity in various areas of the world, have chosen practicality as their guide.

In sum, this study includes much information of value to anyone wishing to break into the early music world as a performer. The author takes an honest look at the historical performance movement, from the Baroque cellist's perspective, and is not afraid to point out areas where historical research and current practice are at odds. While one must consult a number of other sources, both primary and secondary, for a more thorough treatment of the history of the cello and its repertoire in the Baroque era, Laird's study of present-day performers of the Baroque cello is a welcome addition to the literature on the instrument. ♦

~ Shanon Zusman

Call For Papers and Presentations- International Clarinet Association Clarinetfest University Of British Columbia, Vancouver- July 4-7, 2007

The International Clarinet Association will hold its ClarinetFest 2007, a symposium and festival devoted to the clarinet, at the University of British Columbia, co-sponsored by the UBC School of Music, July 4-7, 2007. The program directors are Wes Foster and Cris Inguanti. The program for the conference will include a series of scholarly papers and presentations.

The Association solicits proposals for presentations (such as papers or lecture-recitals) on any topic related to the clarinet. The use of live or recorded performance is acceptable; however, presentations whose sole aim is performance are discouraged. Presentations should be designed to be no more than 25 minutes in length. Those

giving presentations must register for the conference.

Presenters on the program in 2006 are ineligible for 2007. Each person is limited to one proposal.

Prizes will be offered by the ICA as follows: First place paper -- \$500 and guaranteed publication in *The Clarinet* journal (subject to editing); second place paper -- \$300.

To submit a proposal, send the following:

1. SIX copies of an abstract, one page only, fully describing the content of the proposed paper or lecture-recital. The name or identification of the author must not appear on the proposal.
2. ONE copy of an author identification

sheet containing the author's name, address, phone numbers, and e-mail address, if applicable. Please list all equipment needs for the proposed presentation. This sheet should also contain a biographical sketch of the author (limited to 150 words), as you would like it printed in the conference program.

The above materials must be received by January 15, 2007. Please send to **John Cipolla, ICA Research Presentation Committee Chair, Department of Music, Western Kentucky University, 1906 College Heights Blvd. #41029, Bowling Green, KY 42101-1029**. For more information, write or call John Cipolla at (270) 745-7093 or e-mail him at: john.cipolla@wku.edu. ♦

Job Opening

Associate Curator and Administrator, The Metropolitan Museum of Art

The Department of Musical Instruments at The Metropolitan Museum of Art, one of the world's finest museums, seeks an Associate Curator and Administrator to actively work with other curators and conservators on exhibitions and collection-related duties. He/She will act as liaison for docent training and educational programs, work with audio/visual components in collection management and installations, and facilitate loans. In addition, the person will participate actively in fundraising and in preparing exhibitions related to his/her expertise and will also oversee the Principal Departmental Technician and administrative staff (3 people) and report to the Curator in Charge.

Primary Responsibilities and Duties: Investigate and propose acquisitions; conceptualize and organize exhibitions; assist with label writing and long term

loans; coordinate work and oversee Principal Departmental Technician and administrative staff; work with educators; foster interest of donors, collectors, and colleagues in the field; work with staff in fundraising and promoting the department; assist with cataloguing and with TMS data entry; train volunteers, guide tours as needed, assist with public and visiting scholars; and perform other related duties.

Knowledge and Education: MA, MM or PhD in Music with a concentration in Organology required; reading and speaking ability in one foreign language preferred; knowledge of best practices in handling and care of instruments required; knowledge of special needs of musical instrument collection management required; extensive knowledge of exhibition development, collection management, current museum

practices required; excellent computer skills required; and professional training in an instrument preferred.

Requirements and Qualifications: Experience managing others; ability to work well in a team environment and multi-task; curatorial experience with musical instrument collections; experience with fundraising; excellent writing and presentation skills; 3-6 years of experience in a museum setting; and some music performance experience.

The deadline for application is July 19—Aug. 15, 2006. Please forward a statement and CV (Word attachment only) to: employoppty@metmuseum.org

The Metropolitan Museum of Art
Attn: HR-ACA-DMI
1000 Fifth Avenue
New York, NY 10028-0198

Connecting Young Scholars

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lost in reductions, abstractions, or other methods where a linear thought process is forced on our knowledge. Our arguments must be built on information gathered from various sources, analyzed thoroughly and then assembled in a manner free from the anachronisms often found in the historic metanarratives. I believe that the conversations started at this meeting will continue amongst the young organologists and will be essential in addressing how we craft our future studies.

Lastly, I would be remiss if I did not extend my heartfelt gratitude to the AMIS, Galpin Society, and CIMCIM members who served as Gribbon mentors; AMIS's treasurer, Marlowe Sigal; André Larson and the NMM staff; the graduate students and work-study staff at the U. of South Dakota; and most especially Jayson Dobney, whose aid to the Gribbon students was far above and beyond what any of us expected. I look forward to attending many more AMIS meetings. ♦

~Tom Kernan
University of Cincinnati

27th Symposium on Musical Instrument Building History

**Construction and Playing
Technique of the Transverse Flute**
Kloster Michaelstein
October 6-8, 2006

Concentrating on the development of the transverse flute in Germany and other countries in Europe, the 27th Symposium on Musical Instrument Building, sponsored by the Music Institute for Performance Practice, will take place in Michaelstein, Germany, October 6-8, 2006. An international group of scholars and performers, including AMIS's Ardal Powell, will present papers in German and English and give a concert devoted to the transverse flute.

For more information, contact **Monika Lustig, Postfach 24, D-38881 Blankenburg, Germany;** e-mail: m.lustig@kloster-michaelstein.de; website: <http://www.kloster-michaelstein.de>. ♦

Volume 8 de la collection Musique. Images. Instruments

Madame, Monsieur,

C'est avec plaisir que nous vous informons de la parution du volume 8 de la collection *Musique. Images. Instruments* qui présente une première étude sur les collections d'instruments de musique dont certains ont disparu.

Vous retrouverez les titres déjà publiés dans cette collection et bien d'autres ouvrages sur ce thème dans notre rubrique "musicologie."

D'autre part, nous avons mis en ligne, pour tous les passionnés de musique un catalogue thématique en version pdf.

A tout de suite sur notre site !

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Markneukirchen Museum

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I noticed upon arrival a wall advertisement for Pöllman tobacco products. Yes, this was a link to the elusive Henry Pollman, who long was a dominant business figure in New York City. Several days later, I stood in the home-based clarinet work-

for promoting industry in the city itself and in neighboring centers such as Klingenthal and Erdbach. As such, its collections of several thousand instruments reflect the region's production of equal amounts of strings, woodwinds, and brasses, as well

as instruments used in folk music. But for all that was exported, there was also a return of instruments from other lands, preserved as evidence of the world-wide eminence of Markneukirchen's commercial enterprise.

The museum is a great institution, a place to peer into an age of

past glories. And the city will yield to anyone who is willing to stay a while., revealing countless and repeated contacts with latter-day flowerings of roots in place centuries ago.

Was my visit rewarding? Yes. Would I go again? Yes. Is there further research to be done? Yes, much, much more. And finally, is Markneukirchen a place of small cottages surrounded by aromatic pines, as I once imagined? Not really! It looks more like one of the older manufacturing cities of New England or New York state: Worcester or Springfield, MA; or perhaps Greenfield, MA, or Winchester, NH. But these too are places where much of the past affluence resulting from manufacture can still be sensed and traced.

The Musikinstrumenten-Museum Markneukirchen is supported by a philanthropic foundation, die Verein der Freunde und Förderer des Musikinstrumenten-Museums Markneukirchen. An informative website, including an English version, from which superb museum publications can be ordered is found at www.museum-markneukirchen.de ♦

~Lloyd P. Farrar

Welcome to the Museum of Musical Instruments of Leipzig

One of the world's largest collections of musical instruments reopened on April 22, 2006. After a long period of reorganization and renovation, the Museum of Musical Instruments of Leipzig now offers a number of newly designed exhibition halls. Come and see for yourself!

The Museum of Musical Instruments is housed in the newly renovated Grassi-Museum, conveniently located near the Leipzig city center, only a few steps from the Gewandhaus, the famous concert hall. Other important musical museums, including the Bach Museum, the Mendelssohn House, and the Schumann House, are close by.

The Museum of Musical Instruments opened for the first time in 1929. From its beginning, the Museum has been part of Leipzig University. Its activities include research and education, and it is open to all friends of music.

We apologize to our Anglophone friends that our website, <http://mfm.uni-leipzig.de>, is not yet fully available in English.

Museum für Musikinstrumente der Universität Leipzig

Johannisplatz 5-11

04103 Leipzig, Germany

E-mail: musik.museum@unileipzig.de

Website: <http://mfm.uni-leipzig.de> ♦

Classified Column

No classified ads were received for this issue

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. ♦



A group of AMIS, Galpin Society, and CIMCIM members who have been lucky enough to visit the Musikinstrumenten-Museum in Markneukirchen

Row 1: Arian Sheets, Stewart Carter, Cynthia Hoover, Bruno Kampmann
Row 2: Ken Moore, Lisbet Torp, Ellen Eliason, Bradley Strauchen, Heidrun Eichler (Director of the Museum), Heike Fricke, Jean Michel Renard, Eszter Fontana
Row 3: Bob Eliason, Fred Gable, Lloyd Farrar, Arnold Myers

shop of the Meinel family in Wernitzgrün, close to Markneukirchen. Eventually I spoke to an elderly woman who recalled CARE packages sent to her family by the William Meinell family of New York City after World War II.

Some years ago, I was privileged to sort and enumerate a massive collection of business and family correspondence between Charles August Zöbisch (Ziebisch), Jr., of Markneukirchen and New York City and C.F. Martin of Nazareth, PA. In Markneukirchen, Dr. Bernard Zöbisch, dentist and dedicated antiquarian, shared with me the obverse side of the historical picture I had previously had of the Zöbisches, for he had documents sent from America to family left behind.

Dr. Zöbisch revealed to me for the first time one of the probable causes of the immigration of so many families out of Vogtland and across the Atlantic: a short time before the young C.A. Zöbisch emigrated in 1842, the city was razed by fire with considerable disruption to the whole instrument-making industry.

The Musikinstrumenten-Museum Markneukirchen had its origins as a tool

Organ Historical Society Alan Laufman Research Grants

The Organ Historical Society is pleased to announce that Tina Frühauf, Randall Engle, and Scott Hyslop have been selected to receive Alan Laufman Research Grants for research projects related to the organ. These awards mark the inaugural year for a series of research grants recently established by the National Council of the Organ Historical Society to honor Alan Laufman, a former president of the Society.

Tina Frühauf, now a resident of New York City, received the PhD degree in musicology from Folkwang-Hochschule in Essen, Germany. She has recently published a monograph on organs and organ music in German-Jewish culture: *Orgel und Orgelmusik in deutsch-jüdischer Kultur* (Hildesheim: Georg Olms Verlag, 2005). A Laufman grant will support research for revisions and additions to this work, leading to the publication of an English-language edition.

Randall Engle has been Senior Pastor of the North Hills Christian Reformed Church in Troy, MI, since 2000. His background includes degrees in both music and theology, and his current research project reflects this dual focus. Mr. Engle has completed a PhD dissertation (University of Wales) related to the prohibition of the use of organs in Calvinist churches following the Reformation. His grant will fund further research in the Netherlands and subsequent preparation of his dissertation for publication.

Paul Manz is the topic of Scott Hyslop's research. In addition to a biography, a review of Manz's contributions and achievements, and an analysis of his compositions, Hyslop plans to produce a CD ROM that will include sound clips, interviews, photos, and manuscripts. He is currently a candidate for the DMA degree in Church Music at the University of Michigan.

Further information about Alan Laufman Research Grants may be found on the Organ Historical Society website: www.organsociety.org. Click on OHS Press/Alan Laufman Grant. ♦

~ Orpha Ochse

OHS Publications Governing Board.

News from Members

Betty Hensley Displays Art Depicting Flutes



Over the years that Betty Austin Hensley has been collecting and performing on ethnic and antique flutes from across the globe, she has also acquired art works featuring their players. When she was invited to display these art works in the gallery of the First Unitarian Universalist Church in Wichita, KS, she selected fifteen items for which she had equivalent instruments in her extensive "Flutes of the World" collection. These were then photographed so that each label had both

information about the work of art and a representative color photo of the type of flute depicted.

Some examples of flutes depicted were the *bansuri*, *shakuhachi*, pre-Columbian *sicu*, ivory traverso, and Civil War fife. The exhibit ran from December 2005-February 2006 and was open to the public. At the church's December Chamber Music concert, a reception was held, at which time Betty Hensley was honored. ♦

Planned Destruction of the Salle Pleyel Concert Hall in Paris Now Is the Time to React !

(Editor's note: Thanks to Jay Mal-lory and Olivier Marechal of France and Martha Clinkscale of Dallas for bringing this matter to our attention. For more information, see the website: www.pleyel-petition.org, from which this article is excerpted.)

We appeal to the international community to save the Salle Pleyel concert hall in Paris! French authorities have given the order to destroy the Salle Pleyel. Professional musicians and music lovers throughout the world are outraged. This hall was protected by the administration of historical monuments in 1999. Nevertheless, the administration of culture intends to destroy the elements that make this hall unique: the parabola-shaped ceiling, the walls, the stage. They plan on removing 600 seats, changing the orientation of the front balcony, and adding a four-sided balcony. The hall will become a multi-purpose area with an electrical

acoustic system for small ensembles. Immediate action must be taken!

This unique Art Deco building, which was built in 1927 with a seating capacity of 3000, was lauded by the architect Le Corbusier for its revolutionary ideal-acoustics. It has hosted all of the great names in the music world.

The walls, the proscenium arch, and the marvelous acoustics are being torn down to make way for a small, multipurpose space with 600 fewer seats, and two rooms are being eliminated entirely: the 480-seat Salle Chopin and the 150-seat Salle Debussy. If the Salle Pleyel is ultimately destroyed, Paris will be left without a world-class concert hall.

Pleyel friends, we must join forces and ACT NOW! Sign up to speak out! We need signatures on a petition to help keep the Salle Pleyel from being destroyed. Please go to the website: www.pleyel-petition.org and add your signature to the list. ♦

FIMTE 2006
The 7th International Symposium on Spanish Keyboard Music "Diego Fernández"
Mojácar-Almería,
October 12-14, 2006

Chairs: Grant O'Brien (Edinburgh); Dean Sutcliffe (St. Catharine's College, Cambridge); Cristina Bordas (Universidad Complutense, Madrid); Luisa Morales (FIMTE, Almería)

The 7th International Symposium on Spanish Keyboard Music "Diego Fernández" will be held in Mojácar-Almería, Andalusia, from October 12-14, 2006, as part of FIMTE 2006: the 7th International Festival of Spanish Keyboard Music. The festival features both mainstream and fringe concerts as well as various courses and exhibitions. The following topics will be examined:

- Neapolitan-Spanish musical relations from the 16th through the 18th century with an emphasis on keyboard music and keyboard instruments.
 - Domenico Scarlatti: the Sonatas, Performance Practices, Keyboard Instruments
 - New research in Spanish keyboard music (16th through 18th centuries)
- Official languages:* English and Spanish.
Symposium fee (including Symposium dinner): EUR 95

For further information, please contact:
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New Book on Broadwood Squares

Michael Cole, author of *The Piano-forte in the Classical Era*, announces the publication of his new book, *Broadwood Square Pianos*. It is published by Tatchley Books, 334 Prestbury Road, Cheltenham, GL52 3DD, England. The hardback contains 210 pages and 60 illustrations and costs \$70, plus postage and handling. ISBN: 0-9551777-0-7 ♦

FIMTE Post-Symposium Theme Excursion: Spanish Harpsichords and Early Pianos

October 15 -17, 2006
Museo Arqueológico, Murcia
Royal Palace, Madrid
Museo Artes Decorativas, Madrid
Museo Arqueológico, Madrid
Fundación Joaquín Díaz, Valladolid

Following the symposium held in the Parador de Mojácar from October 12-14, FIMTE will host excursions to major collections of Spanish harpsichords and early pianos.

Sunday, October 15

Morning: Travel from Mojácar to Murcia (coach provided by FIMTE). Visit to the Museo Arqueológico Murcia where the combined harpsichord-piano-organ built by Tadeus Tornel (1777) is stored. This is the only known original instrument which combines the three aforementioned instruments in one. An introduction to the Tornel instrument will be given by Michael Latcham, who recently led the project dedicated to its preservation.

Evening: Travel from Murcia to Madrid (on your own). Several trains and buses connect Murcia to Madrid. Booking well in advance is recommended as these dates coincide with local holidays in Spain.

Train bookings: <http://horarios.renfe.es/hir/ingles.html>

Bus bookings: <http://www.alsa.es>

Accommodation in Madrid on your own (three nights).

Monday, October 16

Morning: A visit to the Royal Palace of the Bourbons. Several royal collections of great historical significance are kept in the castle, including a collection of early Spanish pianos and the world's largest collection of Stradivarius instruments - the world's only complete Stradivarius string quartet is featured- as well as collections of tapestry, porcelain, furniture,

and other objets d'art of major historical value. The tour of the musical instruments will be conducted by Cristina Bordas (English and Spanish)

Afternoon and early evening: Visits to the following collections: Museo de Artes Decorativas and Museo Arqueológico where two anonymous eighteenth-century Spanish harpsichords are held. Tour conducted by Cristina Bordas.

Tuesday, October 17

Morning: Travel to Urueña (Valladolid), approximately 200 km. from Madrid (coach provided by FIMTE). Visit to the Fundación Joaquín Díaz. Included in the exhibits are the two most recently discovered Spanish harpsichords. Additionally, the museum houses the most extensive and comprehensive collection of traditional musical instruments from Castile and León, comprising seven hundred pieces. Tour conducted by Cristina Bordas.

Afternoon and early evening: informal visit (on your own) to the medieval town of Urueña. Travel back to Madrid.

REGISTRATION

The tour price includes transportation from Mojácar to Murcia and from Madrid to Urueña-Valladolid (round trip) plus three lunches (October 15-17) and visits to the collections. Partial registration in the tour is not an option.

Fee for post-symposium tour: EU 420 (late registration, after July 15th)

Participants will be accepted in order of receipt of registration. Only a limited number of participants can be accepted.

For more information, contact:
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Annual Meeting of the American Musical Instrument Society Minutes

May 22, 2006, National Music Museum University of South Dakota

The annual meeting (business session) of the American Musical Instrument Society, Inc., was called to order by president Kathryn Shanks Libin on Monday, May 22, 2006, at 1:15 p.m., in the dining room of the Coyote Student Center, University of South Dakota. About 100 AMIS members were present, along with members of the Galpin Society and CIMCIM.

Call to Order: President Libin opened the meeting by expressing our thanks to the conference planners, especially André Larson, John Koster, and Jayson Dobney, who organized such a rich and varied program, and the USD staff who made our stay so pleasant. She introduced the new members of board, all of whom are serving their first term as governors: Niles Eldredge, James Kopp, and Mary Oleskiewicz.

Minutes: Libin called for approval of last year's business meeting minutes. Carolyn Bryant pointed out an error in the minutes as printed in the Spring 2005 *Newsletter*: the publisher of Ardal Powell's award-winning book, *The Flute*, was listed as Oxford when it should have been Yale University Press. The minutes were approved as corrected.

Treasurer's Report: Marlowe Sigal reported that the society's financial position is good. Our net assets are currently over \$200,000. The 2006 budget estimates revenues at \$44,000 and expenses at \$41,000. Actual revenues and expenses are closely tracking these estimates.

Secretary's Report: Carolyn Bryant reported on membership numbers (528 current members, including 357 individuals and 171 institutions). She reported ad-

ditional results of the 2006 election—Marlowe Sigal re-elected as treasurer, Carolyn Bryant re-elected as secretary, and Sabine Klaus re-elected to a second term as governor.

Journal Editors: Libin announced that esteemed editor Tom MacCracken has announced his retirement. Janet Page, currently reviews editor, will become the *AMIS Journal* editor, and James Kopp will take over editing the reviews. MacCracken noted that the 2006 volume (his last) is on schedule and will contain four articles and eight reviews.



Carolyn Bryant and Ken Moore in the Lobby of the National Music Museum

Photograph courtesy of B. Gable

Newsletter Editor's Report: Barbara Gable offered copies of the past two *Newsletters* as samples for those present who were not members of AMIS. She will step down as editor after the coming Summer 2006 issue and encouraged anyone interested in taking on the editorship to contact Libin.

Gribbon Award: Libin noted that the ten Gribbon scholars for this year funded by AMIS and two students funded by USD had already been introduced dur-

ing the opening reception, but they were asked to stand and be recognized again. Many students (Gribbon and others) have delivered papers of very high quality; the committee to determine the Selch award for best student paper will have a difficult time deciding.

Publications Prize: Committee chair Carol Lynn Ward-Bamford announced that this year's Densmore Prize for best article published during 2003–04 has been awarded to Robert Howe for his article about the Boehm Système Oboe in the *Galpin Society Journal* 56 (2003). Howe was unable to attend, but a statement from him will be read during the banquet.

Sachs Award: Libin reported for committee chair William Hettrick that Edward Kottick will receive this year's award, which will be presented at the banquet.

Future Meetings: Libin announced that AMIS will again sponsor a study session at this fall's annual meeting of the American Musicological Society, which will be in Los Angeles in early November. Next year's AMIS meeting will be held at Yale University during June, at a date to be decided soon. She also mentioned plans, as yet in the beginning stages, to hold the 2008 meeting in Calgary, Canada.

The meeting was adjourned at 1:45 p.m. ♦

Respectfully submitted,
Carolyn Bryant
Secretary

Correction

Apologies to readers and to author Darcy Kuronen for problems with his article that appeared in the spring *AMIS Newsletter*. Footnote numbers were regrettably not included in the body of the text, and one entire footnote was inadvertently left out. Kuronen hopes to expand his article slightly and have it reprinted in corrected form at a later date. ♦

Membership Directory

The new 2006-2007 Membership Directory will be mailed soon. If your address or contact information has changed, please contact the AMIS office at (781) 397-8870 or e-mail amis@guildassoc.com

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Editor: Barbara Gable
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Welcome New Members

Regular Members

Bernard Brauchli
Pully, Switzerland

Nophachai Cholthitchanta
Fayetteville, AR

Thomas Gilmore
Honolulu, HI

Fernanda Giuliani
Milan, Italy

Sarah Meredith
Buffalo, NY

Peter G. Mole
Ellesmere, England

Papana Ovidiu
Timisoara, Romania

Institutional Member

Musikgeschichtliche Abteilung
Deutsches Historisches Institut
Via Aurelia Antica 391
I-00165 Roma
Italy

Student Members

Giovanni Paolo Di Stefano
Palermo, Italy

Sonia Lee
Urbana, IL

Eugenia Mitroulia
Edinburgh, United Kingdom

Emily D. Robertson
Springfield, VA

Maria Virginia Rolfo
Vermillion, SD

Jonathon Santa Maria Bouquet
Cremona, Italy

Ioana Sherman
Chapel Hill, NC

Ilya Tëmkin
Brooklyn, NY

William W. Traylor, III
Bloomington, IN

Daniel Colburn Named OHS Executive Director

As new Executive Director, the Organ Historical Society has selected Daniel N. Colburn II. Dan has had a long professional career in performing arts administration and communications, including serving as Executive Director of the American Guild of Organists from 1980 to 1995. He comes to the OHS from Voices of Ascension, the renowned New York-based professional chorus conducted by Dennis Keene, where he has been Executive Director since 2001.

Prior to joining the national AGO staff, he served in the Presenting Organizations program of the New York State Council on the Arts..

Dan will be involved in all aspects of the Society's programs and services. He will help the National Council achieve its goals, do long-range planning, assist in the implementation of new initiatives to strengthen the OHS financially and strategically, and otherwise further the cause of historic organs. ♦

~Michael D. Friesen
OHS President

Events and Deadlines

November 15, 2006

Deadline for abstracts of papers for
2007 AMIS Annual Meeting if submitted by post

November 30, 2006

Deadline for abstracts of papers for
2007 AMIS Annual Meeting if e-mailed

February 1, 2007

Deadline for Gibbon Travel Award Applications

June 27-July 1, 2007

Annual Meeting, Yale University, New Haven, CT

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Become an AMIS Member Today!

To join, please make a copy of this application and return it along with your check, money order, or credit card information to **AMIS Membership Office, 389 Main Street, Suite 202, Malden, MA 02148**. For more information, telephone: (781) 397-8870, send a fax: (781) 397-8887, e-mail amis@guildassoc.com, or see the website: www.amis.org.

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

Regular US (\$45) Regular International (\$55) Joint US (\$10) Joint International (\$20)
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Contributions (tax-deductible)

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André Larson, Director of the National Music Museum, accepts a South Indian flute from Kalaimamani Sikkil Mala Chandrasekhar for the Museum's collection