

NEWSLETTER of the American Musical Instrument Society

Volume 34, No. 3

Fall 2005

National Music Museum to Host AMIS, Galpin Society, and CIMCIM in May 2006

The National Music Museum (NMM) on the campus of The University of South Dakota (USD) in Vermillion, SD, will host the 35th annual meeting of the American Musical Instrument Society, held in collaboration with The Galpin Society and the International Committee of Musical Instrument Museums and Collections (CIMCIM) of the International Council of Museums (ICOM), Friday-Tuesday, May 19-23, 2006. The AMIS/Galpin component of the meeting will conclude on May 22, with May 23 reserved for CIMCIM paper sessions (open to AMIS/Galpin members who wish to stay) and business.

The program committee is chaired by John Koster, Conservator and Professor of Music at the NMM/USD.



Photo by B. Willroth, Sr.

Visitors to the National Music Museum are welcomed to the Museum's Townsley Courtyard by four bronze figures sculpted by Michael R. Tuma, depicting a turn-of-the-century immigrant violinist and three children.

Abstracts for 20-minute papers, as well as other program proposals, should be sent to him by November 30, 2005, to the National Music Museum,

The University of South Dakota, 414 E. Clark Street, Vermillion, SD 57069, or by e-mail to jkoster@usd.edu or by fax at (605) 677-6995. Please include a brief biography suitable for inclusion in the program booklet.

For the AMIS/Galpin sessions, proposals on any subject related to the history and use of musical instruments will be considered. For the CIMCIM sessions, proposals are invited from CIMCIM members on the themes "Presenting Musical Instruments to a Non-Musical Public" and "Patrons, Politics, and Prosperity." The first of these themes concerns issues confronting musical instrument collections that may be in institutions primarily concerned with other fields, such as

(continued on page 2)

AMS Meets AMIS: A Satellite Musical Instrument Session In The Nation's Capital

The venerable Omni Shoreham Hotel, situated high above Washington's verdant Rock Creek Park and adjacent to the soaring Connecticut Avenue Bridge, was the site for the 2005 meeting of the

American Musicological Society, October 27-30, 2005. Scholars from all over the United States as well as several foreign countries gathered for four gorgeous

(continued on page 2)

Bob Green, Kathryn Libin, Sabine Klause, and Beth Bullard at the AMIS Study Session at AMS



Photos by B. Gable

In This Issue

NMM to Host AMIS, Galpin & CIMCIM	1
AMS Meets AMIS	1
President's Message	3
Gribbon Travel Award Call	3
Sounds Around: Ringve Museum ...	4
A New Music Museum in Prague ...	6
Hidden Treasure at the MFA	7
Recollections of the Las Vegas Conference	9
Instrumental Psychology	10
Book Reviews	12
In Memoriam	13
News From Members.....	18

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:

Barbara Gable
AMIS Newsletter Editor
270 Barret Road, Riverside, CA 92507
e-mail: BarbGable@aol.com
telephone: (951) 682-5738

Address changes and dues payments, requests for back issues of the *Newsletter* or the *Journal of the American Musical Instrument Society*, and requests for information on membership should be sent to:

American Musical Instrument Society
389 Main Street, Suite 202
Malden, MA 02148
e-mail: amis@guildassoc.com
telephone: (781) 397-8870
fax: (781) 397-8887

WEBSITE: www.amis.org

AMIS BOARD OF GOVERNORS

Officers

President

Kathryn L. Shanks Libin (2005-2007)

Vice President

Darcy Kuronen (2005-2007)

Secretary Carolyn Bryant (2005-2006)

Treasurer Marlowe Sigal (2005-2006)

Board of Governors

Stewart A. Carter (2005-2008)

Edwin M. Good (2003-2006)

Sabine K. Klaus (2003-2006)

Edward L. Kottick (2005-2008)

J. Kenneth Moore (2003-2006)

Janet K. Page (2003-2006)

Ardal Powell (2004-2007)

Deborah Check Reeves (2004-2007)

Albert R. Rice (2005-2008)

Susanne Skyrn (2005-2008)

Susan E. Thompson (2004-2007)

National Music Museum to Host Conference

(continued from page 1)

history, art, technology, and ethnology. How instruments are presented in these contexts, what interpretive constraints or problems might arise, and how these challenges are met are some of the subjects to address. The related topic, "Patrons, Politics, and Prosperity," will address the interface of fundraising with a philosophy of display and the impact this has on serving institutional missions, whether those of music-related institutions or non-music museums. Areas of consideration

include use of new technologies, working with donors and politicians, educational programs, and collection management.

For local arrangements, contact André P. Larson, Director & Professor of Music at the NMM/USD, by e-mail at aplaron@usd.edu or by fax at (605) 677-6995.

For up-to-date information about the NMM, its collections, and the May 2006 meeting, go to <http://www.usd.edu/smm> and use the homepage links, including the Site Index and the Index of Makers. ♦

~John Koster



A portion of the Kyai Rengga Manis Everist gamelan by Ud Soepoyo, Surakarta, central Java, 1999, dominates the Beede Gallery for non-Western instruments at the NMM. Commissioned with funds given by Margaret Ann Everist, Sioux City, Iowa, 1999.

Photo by B. Willroth, Sr.

AMS Meets AMIS: A Satellite Musical Instrument Session in the Nation's Capital

(continued from page 1)

fall days in the nation's capital to hear papers, attend concerts, browse well-stocked book exhibits, catch up with old friends, sample the gastronomic offerings of one of the nation's finest restaurant cities, and, most important of all, network. In addition to an astoundingly varied program covering topics as diverse as Gregorian chant and country rock, attendees could choose from a plethora of peripheral activities, both cultural and academic. The city's famed museums were a short Metro ride away; superb concerts, including the Washington National Opera's premiere production of Gershwin's *Porgy and Bess*, helped to fill the evening hours; and the Library of Congress lured many a scholar making a rare visit to the nation's capital, eager for the opportunity to plumb the vast depths of its holdings.

To one who has attended these meetings for more than twenty-five years, it is

interesting to note how this annual event has grown, both in size and scope. The mere thought of some 1800 musicologists under one roof at the same time is daunting enough, but over the years this conference has become something of a magnet, attracting meetings of sister societies and ad hoc interest groups of various persuasions. Like our own AMIS meetings, the core activities of the conference are paper sessions, usually with four speakers each, running 9:00-12:00 AM and 2:00-5:00 PM. But a casual observer might have been surprised to notice various committees gathering for breakfast at 7:30 AM, lunch-time concerts, and mini-sessions (as many as twelve running concurrently), late-afternoon cocktail parties, evening study sessions, and late-night alumni gatherings of university music departments.

For many years, sister societies have taken advantage of these conferences to

(continued on page 15)

President's Message

I've just returned from a stimulating conference of the American Musicological Society in Washington, D.C., where one of the highlights, for me and others who attended, was a study session sponsored by AMIS.

Those of you who have been to AMS meetings know that they represent the scholarly interests of a very large and diverse organization through well over a hundred paper sessions, panels, and performances. However, for people engaged in serious study of musical instruments, the offerings in a typical AMS meeting are meager at best; at this recent meeting, without the AMIS study session they would have been virtually nonexistent. In my view, this underlines yet again the important role that AMIS may and should play in bringing the fruits of our study to the wider musical community.

Though the number of attendees at the AMIS session was small—and seemed smaller because we were located in a tiny corner of an enormous ballroom—they were nonetheless attentive and responsive. The papers offered by Robert Green, Sabine Klaus, and Beth Bullard (see Stewart Carter's review of the session on page 1) were not only thoughtful and well presented, but demonstrated the lively range of organological studies undertaken by AMIS scholars. I wish to thank each of the speakers for contributing these presentations of their work at the study session and to encourage more of you to participate in future. I plan to continue requesting time for AMIS study sessions at upcoming AMS meetings (the next one, November 2-5, 2006, will be held in Los Angeles jointly with the Society for Music Theory), so please consider submitting a paper or at least lending your presence when a meeting comes to your area.

We also took the opportunity to hold a meeting of the Board of Governors in Washington, and the main topic of discussion was the AMIS website. It has taken more time than we all would have liked to get the website updated and functional again, but I am pleased to be able to tell you that it is now, if not yet perfect, in much better shape. Over the last few months, I've heard from a number of you with queries about the website, and I thank you for your comments and your patience as we have made many necessary changes.

I have established a Website Oversight Committee that will be responsible for keeping track of the content and structure of the site, as well as for formulating goals and future directions for it. We know that we have a potentially very powerful tool at hand and want to use it wisely for the benefit of our membership and for enthusiasts around the world who encounter it while searching the web for information about musical instruments. The new committee includes Darcy Kuronen, Stewart Carter, and Ardal Powell; our web manager is Linda Guild. As you use the website and refer it to others, please feel free to contact any of us with your ideas about how it can better serve AMIS and the field of musical instruments generally.

We are looking forward to a splendid meeting at the National Music Museum in May, to be held in conjunction with the Galpin Society and CIMCIM. It will be wonderful to have so many of our international colleagues and friends gathered together in exotic South Dakota; it will also be extremely exciting to see the many new instruments and exhibitions that have

been added to the NMM since we were last there.

The program and registration information will be available later this winter. Plans are also being shaped for our 2007 meeting at Yale University, where its fine collection of musical instruments will provide our central focus. Many of you will have heard of the recent, unheard-of gift to a music school of \$100 million to the Yale School of Music. Though unfortunately none of this largesse is likely to rub off on AMIS, it is still an exciting time to be involved with music on that campus. I've also decided that it's time to hold a Gribbon Reunion, bringing together as many of our AMIS scholarship students past and present as we can find to see how they're doing and what role musical instruments continue to play in their lives. We will plan to make this a highlight of our Yale meeting.

Please stay in touch with your ideas and concerns. I send warm greetings, and wishes for a lovely and productive winter to you all. ♦

~Kathryn L. Libin

2006 Gribbon Awards for Student Travel

We all know that there is no better way for students to make contacts than to attend a professional meeting, yet the expenses of registration, travel, and lodging are often impossible on a student budget. The William E. Gribbon Memorial Award for Student Travel was established 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 2006 will take place in Vermillion, SD.

Application Procedure

Applications should be addressed to Jayson Dobney, National Music Museum, The University of South Dakota, 414 East Clark Street, Vermillion, SD 57069. Applications may also be submitted via e-mail. Please send materials to jdobney@usd.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 2006 Annual Meeting in Vermillion, including travel, accommodations, and meal

(continued on page 5)

Sounds Around: Museums Here and There

The Ringve Museum in Trondheim, Norway

[Editor's Note: This article and Kathryn Libin's profile of the Prague Museum begin a new occasional series, Sounds Around: Musical Instrument Collections Here and There. Readers who are traveling are encouraged to submit short articles (under 1000 words) profiling musical instrument museums or collections they encounter, those which should be brought to the attention of AMIS members. Photographs are an important part of such an article. Contact Barbara Gable for more information.]

On an estate overlooking the fjord and surrounded by an extensive botanic garden, the Ringve Museum on the Lade Peninsula in Trondheim, Norway's National Museum of Musical Instruments, is certainly one of the world's most spectacularly situated museums. As well as a magnificent setting, the museum possesses an outstanding collection of about 1800 instruments, many of them presented in a 19th-century manor house, in their natural habitat, so to speak, with others displayed in a former barn of the estate.

The Ringve Museum is a result of the quest and bequest of a remarkable woman, Victoria Bachke, who collected instruments in honor of her husband, Christian Bachke, a lover of music and the last private owner of the Ringve estate. After Christian's death in 1946, Victoria Bachke traveled all over Europe, wheedling and haggling until she had gathered hundreds of outstanding instruments, primarily early keyboards, some of which she arranged in the rooms of her manor house according to periods defined by major European composers. Victoria Bachke opened the



Photo by B. Gable

Vera de Bruyn, Conservator, and Peter Andreas Kjeldsberg, Director, Ringve Museum

museum in 1952 and, after her death in 1963, ensured that future generations could learn from and enjoy her collection.

During the summer months, the manor house can be toured with one of the guides, who speak Norwegian, English, German, and French and who play short selections on several of the instruments. From the Mozart Room to the Beethoven Room, on through the Chopin Room and of course the Grieg Room, each filled with instruments and furnishings appropriate to the composer's time, visitors move through two centuries of music history.

A specialist will only reluctantly follow the tour group past a little 18th-century German Tafelklavier, no longer playable, and will want to linger over many other treasures in the manor house, but Peter Andreas Kjeldsberg, director of the Ringve Museum, assures organologists that all instruments in the collection can be examined at leisure by special arrangement.

As well as the marvelous period rooms in the manor house, Ringve also houses in a rebuilt barn an eclectic collection of non-European musical instruments and European classical instruments, with an emphasis on Norwegian makers, as well as popular and jazz artifacts up to the present, including a 1948 Rock-ola jukebox, and traditional instruments from around the world, featuring of course the famous Hardanger fiddles of Norway.

A sound sampler with accompanying illumination presents some of these instruments for the visitor. Highlights of the Barn collection are the

historic keyboards ranging from 17th-century spinets to 18th-century clavichords and harpsichords and tracing the history of the piano. Highlights of the keyboard collection are an unnamed spinet from around 1600, a Kirkman harpsichord from 1767, and a Stein grand from 1783. The Norwegian folk collection features a Sami drum and a Tharaldsen barrel organ from 1880.

Like all museum directors, Kjeldsberg wrestles with issues of preservation, conservation, and public access. Although Victoria Bachke designed the museum so that visitors could experience live sounds such as the famous composers heard, the delicate and aging instruments inevitably suffer under the brief, gentle playing of



Photo by Torbjorn Selven

Lapp Drum built by Jon Ole Andersen, Karasjok (Norway), 1997 The Museum in The Barn

the trained guides. When an instrument is deemed no longer playable, it is retired, not repaired. Ideally, Kjeldsberg would like playable copies of historic instruments in the manor house, continuing to honor Victoria Bachke's wishes but protecting the invaluable originals.

The Ringve Museum is well equipped to conserve instruments with a beautiful workshop funded by a donation from a.o. Conoco Oil and staffed by a conservator, Vera de Bruyn, as well as trainees. De Bruyn documents and conserves instruments from the collection, including new acquisitions. In addition, two curators and a number of other permanent staff members, as well as the seasonal guides, help to maintain and present the collection.

Filling in gaps in the relatively young collection, Kjeldsberg seeks out noteworthy additions, despite, even in the richest country in the world, recent budget cuts. Also collected are sheet music, photos, pianola rolls, and recordings. Over 60

(continued on page 5)



Photo by Torbjorn Selven

The Museum in the Great House

The Ringve Museum in Trondheim Norway

(continued from page 4)

keyboard instruments are currently in storage.

Plans are underway for an expansion within the next few years to provide more space for special exhibits. Also housed within the buildings of the estate are a beautiful concert hall hosting a series of chamber concerts, a well-stocked shop, and a cozy café, as well as workshops and offices.

Each summer as part of the Trondheim St. Olaf Festival, the Ringve International Summer Course takes place on the Lade Peninsula. Stars of the early music world, as well as other performers, teach classes and present concerts.

Peter Andreas Kjeldsberg invites all AMIS members to visit Ringve Museum, an institutional member of AMIS and also of CIMCIM. Plan to spend the day walking through the Botanic Gardens,



Photo by B. Gable

View of Trondheim Fjord from the Museum

admiring the vistas across the fjord, touring the manor house, lingering over the displays in the Barn, and enjoying cake and coffee in the café. Before you go, visit the excellent website, www.ringve.com, with an English language option. If you have a special interest in certain instruments in the collection, contact Kjeldsberg at firmapost@ringve.no. A complete on-line catalog is now being prepared and will soon replace an old print checklist.

There are a few other small collections of instruments in Norway, but Trondheim is the place to go if you are so fortunate as to be planning a trip to Norway and want to look at and hear musical instruments in a gorgeous setting. ♦

~Barbara Gable



Photo by Torbjorn Selven

The Mozart Room in The Great House Clavichord built by Hartvig Möller, Copenhagen, 1775

2006 Gribbon Awards for Student Travel

(continued from page 3)

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 2006 Annual Meeting, a copy of the abstract to be submitted to the Program Committee. Please remember that proposals for papers, lecture-demonstrations, and performances should be sent to the Program Chair before November 30, 2005. All student papers are also eligible to win the Frederick R. Selch Award for best student paper at the Annual Meeting.

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.

The Award is available to all students, and we encourage AMIS members to recruit student applicants to apply for this opportunity. Generous gifts over the years have made the Gribbon Memorial Award available, and we look forward to a strong response. Applications must be postmarked by February 1, 2006. ♦

~Jayson Dobney

Editor's Note

I apologize for the lateness of this issue and hope that none of you has been inconvenienced by it. Circumstances beyond the control of your editor or the contributors led to the delay.

It was good to see AMIS members in Washington, D.C., at the AMS meeting. What a spectacular city with so much to see!

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

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

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

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

~Barbara Gable
BarbGable@aol.com

A New Music Museum in Prague

Visitors in Prague who stand on the right bank of the Vltava, gazing westward towards the Malá Strana (Little Quarter), have for centuries been able to discern a striking building amid the many other towers and steeples. Its history has mirrored the changing fortunes of Prague. An imposing structure with an unusual octagonal cupola, erected during the Counter-Reformation building fever of the 17th century, it originally housed an order of Dominican monks and a church. In the wake of Josephinian reforms at the end of the 18th century, the monastery was dissolved and the church, once said to have possessed one of Prague's largest organs in its central hall, was deconsecrated. In the 1790s, it became Prague's main post office and over the course of the 19th century, it served as a military hospital and a police barracks; after 1948 it held the State Central Archives. Newly restored and refurbished, this handsome structure is now home to Prague's Czech Museum of Music (Ceské Muzeum Hudby), a division of the National Museum, and contains an exceptional collection of musical instruments.

It is important to note that the museum and collections themselves are not new. Since the founding of the National Museum by Count Kaspar Maria Sternberg and other noble patrons in 1818, musical instruments and other documents of Czech musical history have been gathered and formed a separate library and exhibition when a Department of Music was created in 1946. Many visitors viewed the collection in its earlier quar-

ters in the Grand Prior's Palace, originally built and owned by the Knights of Malta. The restitution of this building to its former owners after 1989 is what led the music collections to seek a new home, and they were fortunate enough to find one only a few blocks away. In constructing its new facility, the Czech Museum of Music has been able to take advantage not only of unusual vistas of space and light, but of new approaches to museum display and of current technologies, such as the audio tour, which enhance the visitor's experience.

One enters the museum directly into the airy space that was once the church; the ground floor has been left open, and visitors look upwards into the sky-lit cupola and at long arched galleries along each side. The exhibits, housed in the first-floor galleries, are arranged with twentieth-century experimental instruments, keyboards, and polyphonic winds in the east wing; harps, winds, percussion, accordions, folk, and mechanical instruments in the west wing; and in two central historical halls, where lovely frescos long hidden under plaster have now been restored, are exhibitions devoted to "Music of the Renaissance and Early Baroque" and "Plucked Instruments and Violin-making in Bohemia and Moravia."

The exhibition begins with rooms of electronic and experimental instruments. Particularly interesting in this regard are a group of microtonal instruments designed for Czech composer Alois Hába (1893-1973), who began writing quarter-tone music in 1917 and established a department of microtonal music which flourished until 1949 at the Prague Conservatory. Included here are a quarter-tone grand piano (1924) and a sixth-tone harmonium (1936) built by the Förster company in their Czech factory at Jiríkov (Georgswalde), as well as a pair of quarter-tone clarinets (1924 and 1931) by Vincenz Kohlert Söhne and a quarter-tone trumpet (1931) by Fr. Alwin Heckel. One may listen to pieces by Hába at a listening station; his remark that it was his intention "to permeate the semitone system with more delicate sound nuances, not to



Anonymous cabinet harpsichord, ca. 1700, Czech Museum of Music (cat. no. E 1344)

abolish it" is confirmed by these recordings.

At this point, one enters the rooms of keyboard instruments, assembled chronologically and displayed before attractive wall panels featuring keyboard manuscripts from Prague collections. One may view a travelling clavichord by Johann Heinrich Gräbner of Dresden, grand pianos by Seydel (Vienna, 1799) and Weiss (Prague, 1800), a single-manual South German harpsichord encased in red chinoiserie, and a stunning "cabinet harpsichord" featuring intricate marquetry and an elaborate lid painting depicting St. Cecilia at her organ and King David with his harp. Representing the nineteenth century are pyramid and giraffe pianos, a downstriking Streicher piano (ca. 1835) supposedly played by Liszt in his 1846 concerts in Prague (at the listening station one may hear a rare recording of Liszt's "Hussite Song, Fantasy on a Melody by J. T. Krov"), and handsome harmoniums by Bohemian makers. A selection of small 18th-century Bohemian organs from churches and private chapels is also on view.

One of the treasures of the museum is a consort of Renaissance winds from the court ensemble of the Rosenbergs, one of the great noble families of southern Bohemia. The 16th-century consort comprises eleven instruments, including a range of shawms, a set of pommers, and a massive bass crumhorn. Also on view from the Rosenberg court is a contrabass viola da gamba, probably made in Nürn-

(continued on page 8)



Instruments by Prague Master Thomas Andreas Hulinsky (1731-88) Czech Museum of Music

Hidden Treasure at the MFA: Whistles and Pipes from the Northwest-Coast Indians

In 1917, Boston's Museum of Fine Arts was fortunate to acquire 560 historical and ethnographic musical instruments that had been collected by the noted English scholar Francis W. Galpin. The story of that acquisition has been told many times, but in brief, Galpin's collection was purchased by Museum trustee William Lindsey and donated to the MFA as a memorial to his twenty-eight year old daughter Leslie, who died tragically during her honeymoon aboard the *Lusitania* in 1915. A groundbreaking catalogue of the 320 European instruments from Galpin's collection was published by the Museum in 1940, making this group of objects well known to researchers. Far less recognized, though, have been the remaining 240 instruments from other parts of the world that Galpin assembled.

Galpin's non-Western instruments are a peculiar mix, with some unexpected



Photo courtesy of the Museum of Fine Arts, Boston

gaps. For example, there are only five instruments from India, none of which are particularly distinguished. One might expect that an Englishman would have gathered many more specimens from this part of the world, given Great Britain's long presence there. Conversely, it may be surprising for some to learn that Galpin collected nearly fifty specimens of instruments made by the Indians of North America. Regrettably, he seems to have kept few records regarding his sources for those instruments, so we know little about the circumstances that prompted him to obtain these particular objects. In recent years, however, interesting clues about some of his American Indian pieces have been discovered elsewhere, which I shall discuss momentarily.

Among Galpin's Native American instruments, the largest and perhaps most

interesting group comprises twenty-six whistles and reed pipes made by the tribes of the Northwest-Coastal region of the United States and Canada. They formed the basis for a pioneering study by Galpin, titled "The Whistles and Reed Instruments of the American Indians of the North-west Coast," published in the *Proceedings of the Musical Association, 29th Session (1902-1903)*, pp. 115-138. In this article Galpin systematically describes and categorizes the different ways in which these instruments are constructed and produce sound. Nearly all of the instruments are illustrated in photographs, allowing corroboration that these are indeed the same ones that later came to the MFA.

The whistles vary primarily in their number of flues or ducts, ranging from one to six (see fig. 1). In those with multiple flues, all of the flues are designed to be sounded simultaneously from one mouthpiece, in some instances creating wonderful tone clusters. The reed instruments show even more amazing diversity in their design, however, a fact that greatly impressed Galpin. There are many different and peculiar shapes, but it is how the reeds themselves function that is most intriguing (see fig. 2). Some are relatively simple variations of the principles used in double reeds and single beating reeds, but others employ designs in which the reed is inside or at the distal end of the pipe. Galpin called one of the more common variant arrangements a "retreating" reed, where the reed's normal position is closed (rather than open like the double reed of an oboe). It is made to vibrate when air forces the reed to open and close rapidly. Galpin indicates that these instruments were all intended to imitate the sounds of birds, animals, and certain spiritual beings during ceremonies, but he does not specify what sort of creature was evoked by any given example.

There are certain similarities in the construction of these whistles and flutes. In order to hollow out their insides, each is generally made in two wooden halves, typically red cedar. The halves are then bound together with either strips of cedar bark or split spruce root. Some of the MFA examples have bindings of sinew or

twine as well, which in many cases are clearly later additions. According to Richard Conn (formerly curator of the Native American collections at the Denver Art Museum), all of these instruments were used by secret societies and would have been concealed under a ceremonial costume when being played. As such, they are not meant to be seen by others, which explains why they are not painted or more decoratively carved.

In researching all of Galpin's Native American instruments about ten years ago, I and former MFA Keeper of Musical Instruments D. Samuel Quigley learned



Photo courtesy of the Museum of Fine Arts, Boston

Fig. 2: Quintuple whistle, United States or Canada (Northwest Coast region), 19th century; MFA, Boston, no. 17.2208

some interesting back-ground information regarding some of them. Handwritten ink numbers on certain pieces led Sam to a search of records at the Smithsonian Institution. As it turned out, Galpin had obtained some of his American Indian instruments from the Smithsonian in exchange for modern replicas of Renaissance-type instruments that he had apparently made. This was interesting enough, but Sam's research

also uncovered a mystery regarding some of the other pieces that has proven difficult to unravel.

Smithsonian records clearly show that at least four of the MFA's reputedly Native American instruments were actually constructed in 1903 at a facility in the United States National Museum called the Anthropology Laboratory. This was startling news since in some cases the instruments in question did not look particularly suspicious. In fact, some looked most convincing, such as a wonder-

(continued on page 8)

Hidden Treasure at the MFA: Whistles & Pipes from the Northwest-Coast Indians

(continued from page 6)

ful bellows-blown whistle carved in the shape of a supernatural face (see fig. 3). The Smithsonian records indicate that not one but two copies of this striking artifact were made; the other example was sent in 1902 to Mrs. John Crosby Brown, who was forming the collection of instruments at New York's Metropolitan Museum of Art. I have seen clear photographs of the copy in New York, as well as the original example at the Smithsonian, which was collected by James G. Swan in 1883 from the Haida people at Skidegate village in British Columbia and is recorded as a Spapakwilla or Oala's call. The resemblance of the three instruments is uncanny, and the workmanship on the MFA example is anything but labored.

Research has not yet unraveled the entire story of the Anthropology Laboratory. And more important, we have to wonder exactly who worked there making these facsimiles. As Sam and I often commented to one another, the MFA specimens don't look like they were made by "white guys in white lab coats." We speculated rather that they might have been made by Native American informants who were brought to Washington specifically to replicate such artifacts. More research is clearly in order to address all of these questions, but the situation has caused us to give closer scrutiny to all of Galpin's Native American instruments. A recent and careful re-reading of Galpin's article, in coordination with a few surviving pieces of correspondence he had with the Smithsonian, has in fact given me far greater suspicion about many of the Northwest-Coast whistles and pipes.

A few of these whistles and reed pipes were displayed at the MFA during the 1990s, which was very probably the first time they had been on view since coming to Boston. For a variety of reasons, however, they were taken off view again after a few years. One reason was simply a lack of space, as the Museum's musical instrument gallery is relatively small but still aims to exhibit representative pieces from a nearly encyclopedic range of instruments. Because the whistles and pipes are, in effect, basically noise makers used in ceremonies rather than instruments designed for organized music making, it was also challenging to create didactic labels for them that were similar in nature to the gallery's labels for other



Photo courtesy of the Museum of Fine Arts, Boston

Fig. 3 Whistle with bladder bellows, made in 1903 after an example collected in 1883 from the Haida people, Canada (Queen Charlotte Islands, BC); MFA, Boston, no. 17.2210

instruments. Likewise, because it is an art museum, many of the MFA's instruments have been collected (at least in part) because of their visual appeal. Although not every instrument on display at the Museum is highly decorated, the plainness of

the Northwest-Coast whistles and pipes, coupled with their uncertain authenticity, presented still more factors that mitigated against their display on a long-term basis. Finally, among the other pieces on exhibit with these whistles and pipes were three ceremonial instruments from the Navajo nation. Navajo officials contacted the MFA by mail in 1997, indicating that it was inappropriate to display these instruments in a museum setting where they could be viewed by the uninitiated. Once the exhibit case was disrupted by the removal of these Navajo pieces, we decided to change its contents entirely.

Although it is regrettable that this diverse and interesting group of sound makers from the Northwest Coast is not currently on display, there is hope that some of the authentic examples may eventually find a place in a new wing for American art that the MFA will soon begin constructing. In the meantime, though, information and pictures for all of these whistles and pipes (as well as for nearly every other instrument owned by the Museum) can be found in an online database at the MFA's website, www.mfa.org. In this way, they are at least intellectually accessible for those who are interested. ♦

~Darcy Kuronen

A New Music Museum in Prague

(continued from page 6)

berg in the second half of the 16th century. In the rooms devoted to strings are a substantial number of fine instruments, including a violin by Nicolò Amati (ca. 1650), and tenor violas da gamba by Josephus Paulus Christa (1740) and Jan Eberle (1740). There is also an excellent array of instruments made by Czech master Thomas Andreas Hulínský (1731-88), the most important Prague violin maker of his time; the collection features his violins, a viola and cello, and an ornate guitar among other items. Eighteenth-century lutes made by the Edlinger family in Prague may be found here, as well as a diverse selection of guitars, citterns, and mandolins and a fancifully decorated chitarra. The designers of the exhibition have devised a particularly felici-

tous means of displaying the instruments in these central historical halls. Most of the strings are shown hanging in simple, open glass cases that stand freely, leaving an unimpaired view of the beautiful old wall frescos that were revealed during the renovation of the rooms.

A tour of the museum's east gallery begins with harps, displayed against a wall panel showing the Prague harpist, Joseph Häussler, whom Mozart encountered there in 1787. Simple Bohemian harps mingle with more elaborate double-action pedal harps by Alois Cervenka of Prague and concert instruments by Pleyel, Erard, Nadermann, and Stumpff. Bohemian wind makers receive special atten-

(continued on page 16)

Introducing the Indian Cello to AMIS in Las Vegas



Janel Leppin

Photo by B. Gable

As a recipient of a Gribbon Scholarship, I had the privilege of introducing members of AMIS at the annual meeting in Las Vegas to an exceptional new instrument, the Indian cello, as created by Saskia Rao de Haas. This Indian cello is an instrument with five bowed strings as well as ten resonating strings beneath the fingerboard. Since I am the prototype's owner, it was clear that I, a recent graduate of George Mason University, should

present this Indian cello and that AMIS should benefit from an introduction to this new instrument. I was honored to present the instrument under the guidance of Dr. Beth Bullard and Mrs. Rao de Haas.

Attending the annual conference of AMIS in Las Vegas, my first time at a scholarly convention, was a significant experience for me. I met many interesting people in highly specialized fields; I enjoyed hearing papers on a plethora of topics which I also had never experienced before at this level.

When it was my turn to present, I felt confident with the information, despite the realization that I am not familiar with the terminology typically used in such a setting. In the question and answer part, I was asked perhaps the most obvious question there is to be asked: "What is the purpose of adapting the cello to Indian music?" I felt taken aback because there were indeed so many reasons flashing into my head that I was not sure which

was most important.

Upon reflection, I believe the most significant response is that Saskia de Haas wanted to play North Indian music, and in order to do so she had to choose an instrument. Rather than spending decades refining her technique and style on a completely new instrument, an Indian one, she chose her own instrument and adapted it to fit this style of music.

Since the Indian cello is well received whenever it is played—by her and by me—it has become obvious that this instrument is significant and should receive ample attention, as well as further experimentation. I am following a course of experimenting with and performing using the Indian cello and am working to fuse it with various styles including Persian classical music. I am pleased that I could introduce and demonstrate this instrument to such a fine organization such as AMIS. ♦

~Janel Leppin

Fond Memories of the Las Vegas Conference from as Far Away as Istanbul



Ş. Şehvar Beşiroğlu

Photo by B. Gable

Participating in the AMIS Conference in Las Vegas in May 2005, I was happy to see people I met two years ago in Great Britain at the AMIS/Galpin Society/CIMCIM meeting. My colleagues, Songül Karahasanolu Ata and Nermin Kaygusuz, were also happy to be able to attend the conference and meet the enthusiastic people of AMIS. The hospitality of

the University of Nevada was very good and well organized—special thanks to Isabelle Emerson. We especially appreciated the lunch at the Mediterranean Café after the session on Turkish musical instruments.

When we were asked to give our reflections on this meeting and on Las Vegas, we wanted to say how interesting, amazing, and charming the city is. This was the first time any of us had visited Las Vegas. Also visiting the Liberace Museum was very exciting for all of us because in Turkey we had a very famous star and singer named Zeki Müren, who I think very much imitated Liberace's look.

All the papers and demonstrations were very good and interesting for us, especially the organ demonstration by Jane Hettrick and the Indian cello presentation by Janel Leppin. The session on tuning, intonation, and temperament presented by Edward Kottick, Anita Sullivan, Mary

Oleskiewicz, and Thomas MacCracken was also very informative for all of us.

It was a pleasure for us to present Turkish musical instruments (the *çeng*, *mey*, and *kemençe*) to enthusiastic AMIS members during the conference. We thank Kathryn Libin, Edwin Good, Ardal Powell, and all the AMIS Board for inviting us to this conference.

We are thinking about planning an AMIS annual meeting in Istanbul some time in the future. Recently, we organized a Musical Representation and Representation in Music Conference in Istanbul, (see page 7 for a report on this conference) hosting seventy people, which was very successful. I hope we can all attend next year's meeting at the National Music Museum in South Dakota.

Thank you, AMIS! ♦

~Ş. Şehvar Beşiroğlu

Istanbul Technical University
Turkish Music State Conservatory

Tannenberg Clavichord Colloquium Coming in July 2006

A colloquium will be held July 11-15, 2006, to celebrate discovery of the oldest known American clavichord. This unique instrument, made in Bethlehem, PA, in 1761 by the famous German-American organ builder David Tannenberg (1728-1804), is Tannenberg's only extant signed and dated work, as well as his earliest. The scholarly gathering, sponsored by the Moravian Historical Society, Moravian Music Foundation, Moravian Archives, and Old Salem Inc., will be directed by Laurence Libin, Research Curator at the Metropolitan Museum of Art.

Participants will closely examine original documents and technical evidence surrounding identification of the clavichord and two others closely related to it (in the Smithsonian and Schubert Club collections); analyze Tannenberg's design and craftsmanship; review the clavichord's role in American music making as disclosed by recent iconographic and archival findings; and discuss the implications of Tannenberg's clavichord for replication, performance, education, and further research.

The Colloquium will take place in two parts. Part One, to be held at historic Old Salem in Winston-Salem, NC, on Tuesday and Wednesday, July 11 and 12, will focus on primary areas including stylistic details of Tannenberg's work as exemplified by two of his nine extant pipe organs; the original technical drawing and instructions prepared by Tannenberg as a model for clavichord construction; other related documents including Georg Andreas Sorge's 1764 manuscript treatise on organ mensuration and tuning, later used as a guide by Tannenberg; and an anonymous, probably German clavichord that shares distinctive features with Tannenberg's. The technical drawing and a contemporary copy, both in Moravian archives, are the only known clavichord construction plans surviving from the eighteenth century and so are fundamentally important for understanding German techniques. Often misinterpreted, the drawing and text will be reconsidered in light of the actual instrument.

Following one day for travel, Part Two will be held Friday and Saturday,

July 14-15, at the Moravian Historical Society in Nazareth, PA, one of the first permanent Moravian settlements in America, where the 1761 Tannenberg clavichord is preserved along with another of his rare pipe organs and other historic keyboard instruments, including possibly the oldest extant American-made piano, of German baroque design. A large clavichord by J. C. Meerbach of Gotha, dated 1799, will also be inspected at Moravian College in nearby Bethlehem.

Because of the specialized and intensive nature of this investigation based entirely on fragile original source materials, participation must be limited. Travel, meals, and lodging are the responsibility of individual registrants, but convenient, modestly priced arrangements will be recommended. Participants may register for either or both parts of the Colloquium; the registration fee is \$50 for either part or \$100 for both. For further information and a registration form, please e-mail Laurence Libin at ksl@nic.com. ♦

~Laurence Libin

Instrumental Psychology

My piece entitled "Instrumental Medicine" appeared in the AMIS Newsletter of spring 2005. Continuing in the same vein, the following article is translated from the Feuilleton section of Zellner's Blätter für Theater, Musik und bildende Kunst, XIII Jahrgang, No. 79, Tuesday, October 1, 1867, pp. 314-315. Note that the anonymous author advises his readers in his first paragraph not to take him seriously. (Translator's note)

Musical Instruments and their Players: Physiological Impromptu.

[Georges Louis Leclerc de] Buffon's "Le Style c'est l'homme [même]" may be paraphrased quite suitably as: "The instrument is the man." The maxim "Tell me whom you associate with, and I'll tell you who you are" applied to our theme reads: "Tell me what you blow and strike and your soul lies open before me." It has been observed that certain instruments

exert on the human psyche a definite impression, which over time tends to form analogous characteristics on the outside. Or also, on the contrary, certain physiological and psychological dispositions seem to control, with a kind of fatalistic need and legality, the choice of a particular instrument and no other. A cursory series of such observations should be perused here just for fun. The fear that anyone could take them to heart is furthest from my mind, where nothing other is intended than to enjoy an innocent excursion on the whim of a brainstorm. We begin, without a preconceived plan, arbitrarily with

The Clarinet

A proper explanation of this instrument has yet to be given in any dictionary. It would have to read: "Clarinet, noun, feminine; severe heavy cold; enclosed in a yellow wood pipe." It isn't the conser-

vatory that makes the clarinetist but fate. Through study and endurance, you can bring it to sound rapid scales; the clarinetist, however, is born. The cosmopolitan destined to be a clarinetist is unfailingly recognizable in that until his eighteenth birthday he enjoys a level of intelligence that is practically nil. Then begins the epoch in which the first stirrings of his calling in life make themselves felt and felt namely by a dilating and tickling in his nose, which signal the development of his unfortunate passion. Immediately, his thus-far limited intellectual strengths begin to cease their further development. On the contrary, however, his nose, so as to compensate for the mental shock, takes on towering proportions. At the age of twenty, the process of crystallization is over; he purchases his first clarinet for six gulden. Three months later, he is given

(continued on page 11)

Instrumental Psychology

(continued from page 10)

notice about his apartment. At twenty-five he joins an orchestra. He dies from the pain that none of his three children shows any inclination for his favorite instrument.

The Trombone

The decision to devote oneself to this instrument originates mostly from two causes, namely to deaden the torment of either domestic trials or unhappy love. A man who has gnawed on the copper pipe for six months has reached the peak of all disappointments on earth. Of all human passions, there remains to him nothing but an unquenchable thirst. Probably in a few cases he can bring himself to renounce his instrument, whether it be that he gets a job as a sacristan or he marries a woman who detests the trombone. But the impulse remains with him for life. In whatever situation he may find himself, from time to time a moment will present itself in which he involuntarily places the hollow of the left hand [i.e., the thumb and index finger bent to form a circle] on his lips and, with his right hand imitating the drawing in and out of the pipe, stifles in himself a deep, grunting beee-beee-beee. Like a myth, he plays until his eighty-sixth year the romance "Holder Mond" [lovely moon] on his trombone and dies from embarrassment over a shrill tone that he played in front of the niece of the dentist of a conservatory professor at a party of his friend Süssholz.

The Guitar

Foremost instrument of pure souls. The individual usually issues from the stock that carries the well-known helmet of Mambrino [the magic helmet acquired by Rinaldo in *Orlando Furioso*, also mentioned in Cervantes' romance] from Don Quixote in its coat of arms. Up to the tender age of fifteen years, he strums out his vague feelings in the back room of the barber shop of his lather-making father. At this age—if he hasn't died from any other cause—he hangs up the trusted guitar on the green strap on the wall and throws himself with the ravenous appetite of awakened artistic consciousness into the . . . [here the writer breaks off, leaving the sentence incomplete; the object appears to be the next heading, "Harmoniflûte"].

The Harmoniflûte

The Harmoniflûte [a type of piano accordion]—German has its own name for this musical poison [*Cyankali*, potassium cyanide] made from the accordion [the German name is not given]. Because of the monotony of its sound and its wretched vibrato, those that hear this instrument as well as those that play it may be afflicted with an unavoidable melancholy. The player of the Harmonieflöte is tender, sympathetic, has blue eyes, eats only white meat of the chicken and desserts with the fat removed. If he is a man, his name is Oscar, if the other sex, Adelaide. He prefers to play after dinner; his favorite piece is [Schubert's?] "Ständchen." The eyes of the Harmonieflöte player are constantly filling up with tears. However, since no one endures this longer than ten years, he then leaps into the water.

The Walking-Stick Flute (*Czakan*)

The unfortunate one who comes into possession of this instrument should immediately be placed under guardianship. You recognize him instantly by his dagger-like pointed nose, by his wife, who squints, and by the manner of his death, which he meets under the wheels of a bus. The body type necessary for playing the walking-stick flute was not anticipated by nature; it must be produced artificially. This consists of giving the thumbnail its own peculiar cut in order to make the finger capable of covering only half of the tone hole. The passion for playing the *Czakan* usually goes together with the side activity of breeding leeches and porpoises.

The Violoncello

In order to play the violoncello, it is often expedient to have long, lean fingers; entirely indispensable, however, is long, thick hair that must be appropriately greased in order to be able to give off a certain overflow onto the collar of his coat. If a fire starts that threatens his wife and his violoncello, he will immediately take his violoncello to a safe place; only then will he think about leaving his wife to die.

N.B. He doesn't say Violoncell [sic] but rather Violonschello. That doesn't hurt anyone and it makes him happy.

His greatest pride is being able to produce what he calls the weeping of his instrument. Now and then, he succeeds in this, but more often he manages to make his audience laugh, usually just at the point when he is expressing on his sweating strings every possible sorrow except those that his listeners are feeling. The cellist usually occupies himself also with mesmerism; these two failings are usually inseparable. The hyper-sentimental character of this instrument leads naturally to mysticism, which frequently rises to spirit-rapping [as practiced in séances]. At night he leaves his bed, wakes his wife, and plays for her in his night-shirt the "Unisono" from [Meyerbeer's] *L'Africaine*. She, however, turns over and goes back to sleep while murmuring, "What howling." ♦

~Jane Schatkin Hettrick

AMIS Needs You!

- **Become a Member**
- **Recruit a New Member**
- **Renew an Existing Membership**
- **Join a Committee**
- **Write an Article**
- **Do Something**

Call (781) 397-8870 for an application or write: American Musical Instrument Society
389 Main Street, Suite 202,
Malden, MA 02148
amis@guildassoc.com
(781) 397-8887, fax, www.amis.org

Book Reviews

Janet K. Page, Editor

Musique • Images • Instruments: Revue française d'organologie et d'iconographie musicale. General editor, Florence Gétreau. Published by CNRS, Institut de recherche sur le patrimoine musical en France. Paris: CNRS Éditions. Volume 6 (2004): *Écoles et traditions régionales, 1ère partie*. 264 pp.: 147 black-and-white illustrations, 24 tables, 1 graph. ISBN: 2-271-06229-2. €28. Volume 7 (2005): *Écoles et traditions régionales, 2ème partie*. 256 pp.: 86 black-and-white illustrations, tables, graphs. ISBN: 2-271-06312-4. €28.

Since its inception in 1995, the annual publication *Musique • Images • Instruments* has established a noteworthy reputation in publishing articles in English and French devoted to organology, iconography, and the intersection of the two. Each volume has emphasized a particular theme, although articles not specifically related to the topic are included as well. Volumes 6 (2004) and 7 (2005) are devoted to “Regional Schools and Traditions” of instrument construction. In her introduction to volume 6, the editor, Florence Gétreau, notes that “the term ‘school’ is used, since a body of characteristics defines the manner of construction in a guild. ‘Tradition’ refers to common usages transmitted by gesture, by the voice, by word, by technical knowledge or even by mental and visible images” (p. 5).

Both volumes feature clusters of essays concerning keyboard makers from the seventeenth and eighteenth centuries who worked outside the centers normally associated with these instruments. In volume 6, two articles are devoted to the innovations in piano making of the Hellen brothers in Bern, Switzerland. In the conclusion to his article, Michael Latcham contrasts Johann Ludwig Hellen with his great contemporary Andreas Stein, emphasizing the independent thinking of the former. Jean-Claude Battault and Pierre Goy describe the square pianos of Hellen and likewise highlight the originality of his experiments. In volume 7, three articles discuss the work of Claude Labrèche, who built harpsichords in Carpentras in Savoy.

Other articles in volume 6 explore

the making of musical instruments within a larger cultural context. Jeannine Lambrechts-Douillez and John Koster focus on the little-known Antwerp maker Joos Karest; their discussion leads to an exploration of the establishment of the harpsichord-making industry in Antwerp in the sixteenth century and its role in the overall economy of the city. Élisabeth Grall and Michel Robin discuss a spinet by the Augsburg maker Christoph Löwe and the evidence it provides concerning the influence of the cabinet-making industry in that city on the decorative features of instruments made there. Other instruments featured in volume 6 include the *serinettes* made by Nicolas Gavot (Bernard Pin) in Mirecourt and the *serpentino* used by Mozart in his 1771 serenade *Ascanio in Alba* (Renato Meucci). Stewart Pollens provides a thorough and detailed treatment of Antonio Stradivari as a maker of French eleven-course lutes.

The article of most general interest and certainly one of the finest in volume 7 is a discussion of Beethoven’s Erard piano. Beethoven mythology has described it as a gift from the maker to the young composer, and ironically, the Erards collaborated in perpetuating the idea. Maria Rose van Epenhuysen demonstrates that in fact Beethoven most likely bought the instrument himself after becoming familiar with the one given by Erard to Haydn as a gift. In 1803, at the time of the purchase, Beethoven was considering a move to Paris and was very interested in French music in general and in the work of the Parisian piano virtuosos, Louis Adam, in particular. He was fascinated by the pedal mechanism, notably the *una corda* feature. By 1805, however, the political situation caused him to declare himself a patriotic Austrian and to downplay his French proclivities. Epenhuysen explores the features of the Erard piano that influenced Beethoven’s stylistic development and the origins of the myth that the piano was a gift.

Florence Gétreau has contributed a fascinating article on the *tambours-bourbons*, a type of percussion on which ropes or strings are used to provide a rhythmic drone. These instruments come in two forms: a drum attached to the player by a strap and a psaltery-shaped

instrument that is supported against the player’s shoulder by one arm. These instruments are played by one hand while the other often plays a small flute with three holes. The latter instrument is known in France by a variety of names—such as *galoubet* or *flûtet*—depending on region and tuning. While prominently used in dance music in the sixteenth century, as described in Arbeau’s *Orchésographie*, the *tambours-bourbons* fell out of fashion in the seventeenth century, only to reappear in Paris in the eighteenth century as an adjunct to the interest in things pastoral. The operas of Rameau and others used it for color. Gétreau supports her observations with many iconographic examples.

A number of articles in this volume are devoted to plucked strings. An excellent article by Joël Dugot discusses the collaboration between the harp pioneers Krumpholtz and Nadermann and their experiments in expanding the range and dynamics of the instrument with pedals and damping devices. Cristina Bordas Ibañez discusses two experiments in guitar-making in nineteenth-century Spain. One, the *guitarpa*, expanded the range with an additional neck; the other, a *guitarra poliarmonica*, had a piano mechanism with a set of keys embedded in the body of a standard six-string guitar. Tarek Barreda discusses the guitar allemande, a variant of the English guitar and one of the many lute-shaped variants popular in the second half of the eighteenth century.

All the articles are copiously illustrated and clearly written, a tribute to editorial guidance.

~Robert A. Green
Indiana University

New Books of Interest

James R. Cowdery, Zdravko Blazekovic, and Barry S. Brook, eds. *Speaking of Music: Music Conferences, 1835–1966*. RILM Retrospective Series, ed. Barbara Dobbs MacKenzie, no. 4. New York: Répertoire Internationale de Littérature Musicale, 2004. xxii, 740 pp.: 6 black-and-white photographs. ISBN: 1-932765-00-X. \$295.00 (institutions),

(continued on page 13)

New Books of Interest

(continued from page 12)

\$65.00 (individuals).

This book indexes published congress reports for music conferences held between 1835 and 1966. It is divided into three sections: "Chronology and Contents," a section listing individual papers by subject, and indexes. A section on "Sound Sources" is found on pp. 329–62; there are 435 individual entries, most provided with abstracts. The very thorough index lists many further entries on musical instruments found under other subjects.

Alberto Ausoni. *La musica. I Dizionari dell'Arte*, ed. Stefano Zuffi. Milan: Mondadori Electra, 2005. 384 pp.: 317 color photographs, 21 black-and-white photographs. ISBN: 88-370-2802-4. €19,00.

This book is a fascinating collection of works of art depicting music, musical performance, and musical instruments,

reaching from ancient sculpture to modern art. There are sections devoted to individual instruments and also sections devoted to more general concepts, such as "*Simboli e allegorie*." The works of art are provided with brief musical, historical, and art-historical commentary aimed at the general reader. Although some of the works of art reproduced here are well known, many others are much less so; the latter often reside in small galleries or private collections. The reproductions, though small (the book itself measures 20 x 14 cm), are of excellent quality. There is a general index and an index of artists.

***Viole de gambe: Méthodes, Traités, Dictionnaires et Encyclopédies, Ouvrages généraux*, ed. Paolo Biordi and Vittorio Ghielmi. *Méthodes & Traités*, ed. Jean Saint-Arroman, no. 17, Série iv, Italie 1600–1800. 3 vols. (vol. 4 in preparation) Paris: Editions Fuzeau, 2003–2004.**

ISMN: M 2306 5864 5 (€59,72); M2306 5865 2 (€58,77); M 2306 5866 9 (€51,18).

These volumes collect together facsimiles of methods, treatises, dictionary entries, and other writings from the seventeenth and eighteenth centuries. Many of the items concern instruments of the viol family, but others, for example, Girolamo dalla Casa's *Il vero modo di diminuir* (vol. 1), are also of more general interest and were not intended for players of the viol only. The collection will be of value to anyone interested in the viol or in performance practices of this period. All of the facsimiles are large and elegantly produced, and the books are sturdily bound for practical use. Editions Fuzeau has published similar collections for many other instruments. ♦

~Janet K. Page
University of Memphis

In Memoriam

John Ogaspian

John Ken Ogasapian died on July 11, 2005, from pancreatic cancer, at the age of 64. Born in Worcester, MA, he studied organ there as a teenager with T. Charles Lee and Henry Hokans, going on to major in organ performance under George Faxon at Boston University, where he received his Mus.B. degree in 1962. After earning his Mus.M. degree in 1965, he was appointed Professor of Music History at the University of Massachusetts in Lowell, MA, later serving as chair of the Department of Academic Studies and Department of Performance. In 1977, he completed his doctorate at Boston University under Dr. Karl Geiringer. His doctoral dissertation, *Organ Building in New York City 1700 to 1900*, was later published in book form. In addition to his teaching position, John served as organist of St. Anne's Episcopal Church in Lowell from 1961 to 1999 and was interim organist and choirmaster of All Saints Episcopal Church in Worcester in 2002 and in 2003.

John Ogasapian was active throughout his career as a recitalist, organ consultant, and author. From 1993 to 2000, he was editor of *The Tracker*, the quarterly journal

of the Organ Historical Society, which he set on a course to sounder scholarship and greater variety of content. In addition to his published dissertation, he was the author of over 100 articles and reviews in various scholarly and professional periodicals. Other books include *Henry Erben: Portrait of a 19th Century Organ Builder*, *Church Organs: A Guide to Selection and Purchase*, *Cathedral Music in New York: Edward Hodges of Trinity Church*, and *Music of the Colonial and Revolutionary Era*. He was the composer of several published church anthems, organ pieces for *The Organist's Companion*, and *Five Preludes on Early American Hymntunes*, published by GIA in 2003.

John was active in the American Guild of Organists, serving as Dean of the Merrimack Valley Chapter 1964-65; the Organ Historical Society, serving as Councillor for Research and Publications; as well as in the British Institute of Organ Study, American Musical Instrument Society, Society for American Music, and American Musicological Society. In 1994, he received the Distinguished Service Award of the Organ Historical Society, which made him an honorary

member in 2001. He gave many recitals, some under the auspices of the A.G.O. and O.H.S., specializing in recent years in the music of late 19th-century American composers. His last recital was played at Methuen Memorial Music Hall on May 25, 2005, shortly before the diagnosis of his final illness. He is survived by his wife, Nancy Hill Ogasapian, daughter and son-in-law Lisa and Thomas Ellrott, and two grandchildren. Well-attended memorial services were held at All Saints Church in Worcester on July 30 and at St. Anne's Church in Lowell on August 1, and some of John's own compositions were performed at both. Memorial donations may be made to the Wayne Fusaro Pancreatic Cancer Research Fund, 451 Walnut St., Pittsburgh, PA 15238. ♦

~Barbara Owen

Howard Schott

Howard Schott, a long-time member of AMIS, died June 23, 2005, at the age of 82. A native of New York City, Howard graduated from Yale College in 1944 and from Yale Law School in 1948. He served

(continued on page 14)

A Generous Offer: Mahoney Violin Literature Collection Offered to a Deserving Institution

Mr. and Mrs. John P. Mahoney of Mahoney's Books, Violins & Bows of Tallahassee, FL, are considering donating a large collection of books and magazines related mainly to the violin family to a young university or museum interested in expanding into this area of interest. They have been impressed with the wonderful work that has come about from a similar donation to Oberlin College by the H.K. Goodkind Collection – the Violin Society of America. They are not interested in having the collection sold off in a piecemeal fashion just to generate operating income for an institution and prefer that the collection remain in the United States.

The collection consists of over 4600

items written in many languages and covering many subjects, such as history, schools, construction, bows, playing, acoustics, lexicons, biographies, and catalogs. The entire collection has been cataloged and photographed and can be viewed at <http://www.violinsandbows.com>. The Mahoneys would appreciate recommendations or referrals by AMIS members to young universities and museums with demonstrated excellence in music.

You can contact John Mahoney at mahoneysbooks@violinsandbows.com, telephone him at (850)385-9521, or write to 2920 Ivanhoe Road, Tallahassee, FL 32312. ♦

In Memoriam

(continued from page 13)

in the U.S. Army Military Intelligence Service during World War II. After a successful 20-year career in international law, he returned in 1968 to academic life at Oxford, where he read music and received a D. Phil degree in 1978. He published *Playing the Harpsichord* in 1971 and wrote extensively about keyboard instruments and their literature. He was editor of Pendragon Press's *The Historical Harpsichord* series and a longtime international editorial advisor to the magazine *Early Music*.

Howard Schott served as a consultant to the Victoria and Albert Museum and was active in the early music communities of Great Britain, New York, and Boston. As Peter Sykes, the president of the Boston Clavichord Society put it, "Howard's contributions to our world were inestimable. We will all miss him greatly." A musical tribute is planned in Boston, sometime in the autumn. ♦

Eastman Acquires Italian Baroque Organ

The finest installation of a historical organ in an American museum has taken place at Memorial Art Gallery of the University of Rochester in Rochester, NY. The anonymous Italian organ, with a 22-foot-tall, elaborately carved and painted case dating from about 1770 enclosing many much older internal parts, stands in the museum's Herdle Fountain Court, surrounded by works of art of the period. Visually and acoustically the organ and the room form a perfect marriage that marks the Eastman School of Music, owner of the instrument, as a leading institution for historical keyboard performance studies.

In the late 1970s the 14-stop, one-manual and pedal organ was found disassembled in a Florence antique store and purchased by the German organ builder Gerd Woehl, who sold it to Eastman and subsequently restored it with an international team of collaborators, including conservators and scholars. Thoroughly documented and installed during the summer of 2005, the organ was inaugurated in October in a festival of concerts, master classes, and a symposium sponsored by the Eastman Rochester Organ Initiative (EROI) and the Westfield Center.

Featured festival performers included Edoardo Bellotti, Paul O'Dette, Christopher Stenbridge, Harald Vogel, and Eastman faculty members Hans Davidson, David Higgs, and William Porter. The scholarly symposium embraced talks by musicologists, musicians, art historians, and musicians, as well as a panel discussion on organ building and restoration issues that involved some of America's leading organ builders. A CD and illustrative booklet on the organ are available from www.gothicrecords.com. Further information can be obtained from www.rochester.edu/Eastman/EROI.

EROI intends the Italian baroque organ to be the centerpiece of an unparalleled collection of new and historic organs that will include a reconstruction of the magnificent 1776 Casparini organ in Vilnius, Lithuania, scheduled for completion in 2008. In 2007, the American Organ Archives of the Organ Historical Society will hold a symposium at Eastman in cooperation with EROI on the conservation and documentation of historic organs. ♦

~Laurence Libin

(Drawn from the *Newsletter of the Yale University Collection of Musical Instruments*, No. 28, Fall 2005, the *Harpsichord Listserve*, and the *Boston Globe*, July 3, 2005)



Photo by J. Blackburn

Eastman School of Music Italian Baroque Organ at the University of Rochester

AMS Meets AMIS: A Satellite Musical Instrument Session In The Nation's Capital

(continued from page 2)

hold their own "meeting within a meeting," announced by AMS in the conference program, though without providing much detail. On several occasions in the past, the AMIS Board of Governors has met in conjunction with AMS, as they did this year, but this is the first time in recent memory that AMIS has mounted a paper session at the AMS meeting.

The AMIS mini-meeting, which began Saturday at noon, featured three heavy-hitting organologists. Robert Green led off with a visually impressive presentation on the hurdy-gurdy, tracing the instrument's evolving social position from the sixteenth through the eighteenth centuries.

Sabine Klaus followed with an engaging presentation on the immigration of scions of German brass-instrument-making families to America. Klaus demonstrated how many of these makers and dealers maintained close personal and business ties with their relatives back home, serving essentially as overseas outlets for German-manufactured goods, and how others became pioneers in the fledgling musical-instrument manufacturing industry in America, often adopting designs that reflected their German heritage.

Beth Bullard's presentation on the modern Catalanian *gralla*, a member of the shawm family now enjoying a renaissance in Catalan culture, explained the renewed popularity of the instrument, especially as it cues the formation of human "castles" or pyramids for festivals. Her video of the construction of these castles provided a fascinating illustration of the use of the *gralla*.

For musicologists interested in musical instruments, the AMIS session was a welcome addition to a rich program that was blatantly long on the "software" side of music but woefully short on "hardware." Of the regular AMS papers at this conference, only a bare handful concerned instruments in any significant way, and none of these embraced instruments as the central focus. If the objective of AMS is to advance "research in the various fields of music as a branch of learning and scholarship," as its website states, surely organology should not be ignored. In this regard, the 2005 AMIS-at-AMS mini-meeting served a valuable function: alerting our fellow musicologists to the need to embrace music-related scholar-

ship of all types. ♦

~ Stewart Carter

Abstracts of Papers Presented at the AMIS Study Session at AMS, Oct. 29, 2005, Washington, D.C.

Robert A. Green: "The Hurdy-Gurdy as a Vehicle for Satire in Seventeenth- and Eighteenth-Century France"

The rise of the hurdy-gurdy in social status from the tool of blind beggars in the 17th century to a plaything of the upper classes in the 18th is only superficially reflected in the art and literature of the period. In fact, the hurdy-gurdy throughout this period continued to represent the "other," the very antithesis of the beautiful. As a result, it often played a key role in literary and artistic satire. For example, Charles Sorel uses the hurdy-gurdy in his comic novel *Francion* (1633) as a means of ridiculing the lowly background and noble pretensions of Francion's tutor Hortensius.

A century later, Crebillon fils' novel *L'Écumoire* (1734) features a hurdy-gurdy-playing Chinese prince who is a thinly veiled portrayal of Louis XV. Although the prince is far above Sorel's character in social status, the satirical nature of this work landed the author in prison.

The early producers of opéra-comique, with whom Crebillon fils was associated, drew upon this satirical tradition. Although little music survives, the frequent presence of the hurdy-gurdy at the opéra-comique can be documented through dialogue, stage directions, and iconographical sources. Rameau's "Menuets en gout de la vièle (Minuets in the style of the hurdy-gurdy)" in his opera *Platée* (1745) may be seen as drawing on that antecedent.

Musical instruments can become potent symbols in the hands of writers and artists. Thus, the hurdy-gurdy served as a humorous means of highlighting the crude, the common, and sometimes, the pretentious. ♦

Sabine K. Klaus: "German-American Relationships—Immigration

and Trade Factors in American Brass Instruments during the Nineteenth and early Twentieth Centuries"

The close relationship between German and American brass instrument producers in the second half of the 19th and early 20th centuries is a well-known fact. Saxon makers, who were particularly active in supplying the American market with brass instruments before the arrival of large American factories, were mostly dependent on dealers, who sold their goods at high prices. As a result, a considerable number of German makers decided to avoid the dealers and seek their fortunes overseas.

Many of them immigrated to the United States in the 1860s, an influx prompted by the increased need for brass instruments during the Civil War. During this period, German makers adapted their instruments to American models.

In my lecture, I will delineate this development with examples of American brass instruments manufactured by German immigrants. These examples will be taken primarily from the Joe R. and Joella F. Utley Collection at the National Music Museum, The University of South Dakota. ♦

Beth Bullard: "The Gralla—Barcelona's Shawm With Regionalistic Overtones"

Medieval-style shawms survive as folk instruments in many parts of Europe. The *gralla*, shawm of Spanish Catalonia (with Barcelona as its urban center), has seen a resurgence during the last third of the 20th century. Today, *gralla* bands, many of them comprised of school children, once again bolster regional pride and ethnic identity, especially at festivals that reemerged in Catalonia after decades of repression under the Franco regime. In Barcelona, *gralla* music is essential to outdoor celebratory activities: for processions and parades, for dances, and for the competitive community "sport" of building human "castles." Like the instrument itself, some of the music at such festivities hearkens back stylistically to the 16th and 17th centuries. ♦

A New Music Museum in Prague

(continued from page 8)

tion in the next part of the gallery, with instruments by early 18th-century Prague master J. Fridrich, oboes and clarinets by Bauer and Cermak of Prague, and a collection of basset horns and bassoons from Bohemia and Vienna, including a magnificent contrabassoon (ca. 1800) by Simon Josef Truska of Prague, with incised ivory ornaments and other decoration. Czech makers also hold pride of place in the su-

perb brass collection, which includes instruments by Josef Sediva (1853-1915) and Václav Cervený (1819-96). Trumpets and trombones from Nürnberg also appear here, along with 18th-century timpani and military side drums.

Three fine glass harmonicas, two of the Franklin type, are on view. Among the folk instruments in the exhibition are many Bohemian zithers (including types that may still be heard on the Charles Bridge today), fiddles, bagpipes, and hurdy-gurdies. The exhibition concludes with an array of mechanical instruments, such as a barrel organ by Václav Hrubec of Prague, which may be heard playing the overture from *Die Fledermaus*, and an elegant flute clock by Petr Heinrich made in Prague in the first half of the 19th century.

Altogether the Czech Museum of Music has done an outstanding job of displaying and interpreting its collection of musical instruments for the public. The exhibition is handsome, modern, and stimulating. The instruments are seen and heard to excellent advantage,

and the contextual elements like wall panels, manuscripts, and paintings do not merely enhance but actually deepen one's understanding of the instruments. The extraordinary richness of Czech musical culture—which attracted musicians like Mozart and Liszt, produced the great Bohemian wind players that populated Europe's orchestras from the 18th century on, and contributed so many fine composers—is amply demonstrated in this museum.

A two-CD set of recorded highlights from the collection, illustrated with color photographs and including extensive notes by the museum's director, Eva Paulová, and curator, Bohuslav Cizek, is available; a catalogue is currently in preparation.

All of the people who collaborated in the creation of this remarkable museum for Prague deserve highest praise. For those who value musical instruments, this is a major new destination in Europe. ♦

~Kathryn L. Libin
Vassar College



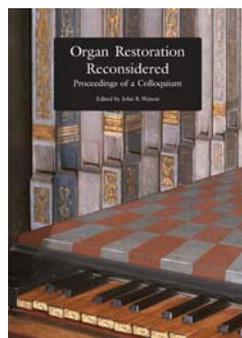
Interior cupola of Czech Museum of Music

Photo by K. Libin

New Book on Organ Restoration

A new book on organ restoration brings together much new and valuable knowledge on the art and science of conserving old organs: *Organ Restoration Reconsidered: Proceedings of a Colloquium*, edited by John R. Watson, published in 2005 by Harmonie Park Press, Warren, MI, in association with Colonial Williamsburg Foundation, Williamsburg, VA. Contributing authors include Laurence Libin, John R. Watson, Robert L. Barclay, Darryl Martin, David Blanchfield, David Goist, Barbara Owen, Christopher Kent, Dominic Gwynn, George Taylor with Bruce Shull, Raymond J. Brunner, Göran Grahn, and Darcy Kuronen.

The volume brings together a series of papers delivered at the international colloquium "Historic Organs Reconsidered:



Restoration and Conservation for a New Century," held in 1999 at Historic St. Luke's Church in Smithfield, VA.

Part 1 of the book places the often-vexing issues of organ restoration in the broader context of musical instrument restoration and historic preservation and considers the implications of emerging "forensic" examination methods for restoration ethics. Part 2 visits two conservation laboratories, providing an inside glimpse of new approaches to preservation-minded restoration. Part 3

focuses specifically on the Historic St. Luke's organ and its musical history, with attention to the organ's possible builder, its first owners, and early repertory. Part 4 offers perspectives on restoration through case studies of other historic organs in Europe and America.

200 pages, 56 b/w photographs, 8 drawings, 17 x 25cm ISBN 0-89990-128-X. Price \$35. Available from Harmonie Park Press: www.HarmonieParkPress.com or from www.Amazon.com ♦

~John R. Watson
Conservator of
Instruments and Mechanical Arts
Colonial Williamsburg Foundation

Call for Proposals: Third Encounter— Music, Wood, Lutherie: 2006



Photo by B. Gable

Ruy Guerrero

Ruy Guerrero invites AMIS members to Michoacán, Mexico, April 26-28, 2006, for the third Encounter – Music, Wood, Lutherie, a gathering of professional luthiers, curators, conservators, scholars, musicians, and students -- anyone interested in the construction and restoration of musical instruments. The event is not a contest nor an exhibition, although some instruments will be displayed. The goal of the Encounter is to bring together people who wish to exchange knowledge and questions about the conservation and construction of musical instruments.

The language of the conference will be Spanish, but papers in English will be considered and translation may be provided. If you would like to propose a 20-minute paper, a workshop, or a round table topic, please send an abstract of 150 words by March 26, 2006, to Ruy Guerrero, violeria@yahoo.com. Those presenting papers or workshops will receive a grant of 1000 Mexican pesos. Registration costs \$45 (U.S.) for non-Mexican participants but is free for full-time students from any country. For more information, contact Ruy Guerrero, violeria@yahoo.com, General Manager of the conference. ♦

~Ruy Guerrero

Republication of *The Clarinet in the Classical Period*

Albert Rice is happy to announce that a corrected edition of his book *The Clarinet in the Classical Period* (New York: Oxford University Press, 2003) has just been republished. The book presents a comprehensive study of the clarinet in use through the classical period, from 1760 to 1830, providing a detailed review of the achievements of the period's most important clarinet makers, including James Wood, Teobaldo Monzani, and Jean-François Simiot, as well as the innovations of creative performers such as Ivan Müller and César Janssen.

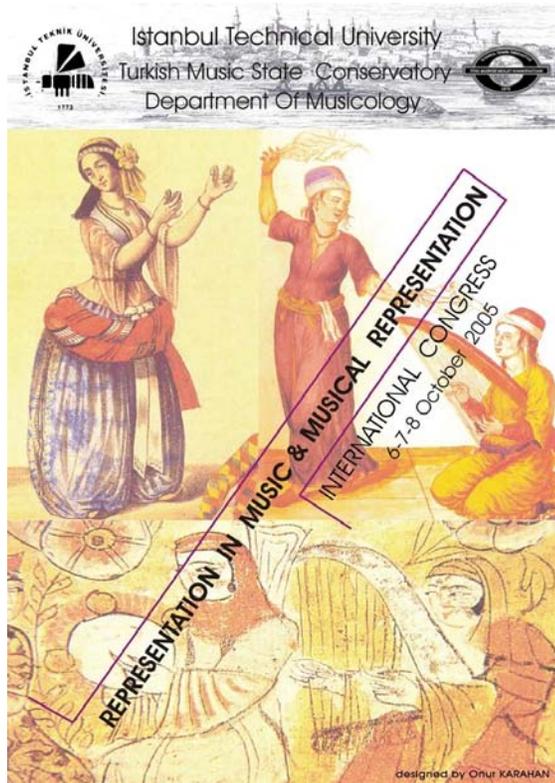
Rice offers new research regarding the practice of clef notation by Italian, French, and German composers, clarifying their use of transposing clarinets. The book also explores the creative relationships of two key trios of composer, performer, maker—Carl Maria von Weber, Heinrich Baermann, and Jean-Jacques Baumann; as well as and Mozart, Anton Stadler, and Theodor Lotz—examining how clarinet construction and performance practice developed in tandem with musical styles. ♦

~Albert R. Rice

Conference on Representation in Music Held in Istanbul

The Representation in Music and Musical Representation Congress was held at Istanbul Technical University, Turkish Music State Conservatory, October 6-8, 2005. The congress aimed to bring together papers on music in/as representation from various disciplines of social sciences and humanities, creating an opportunity for an international scholarly exchange.

Representation has been one of the main topics of discussion in the social sciences and humanities for more than a decade. As a means of expressing thoughts and feelings, music is a carrier of identity, for musical communication and expression operate through representation, and elements of music are representation systems establishing meaning. The concept, therefore, becomes an important subject in disciplines such as musicology, ethnomusicology, and the sociology of music. Papers, including some on organology, were presented in both Turkish and English. A display of Turkish musical instruments and folk costumes accompanied the conference.



This conference will be held every two years in various cities in Turkey. AMIS members are cordially invited to attend in 2007! ♦

~Ş. Şehvar Beşiroğlu

Call for Proposals: Mozart at 250: Conference and Exhibition, March 24-26, 2006

In commemoration of Mozart's 250th birthday, the music department of Scripps College is pleased to announce a conference, **Mozart at 250**, to be held March 24-26, 2006, at Scripps College, Claremont, CA. Prof. Neal Zaslaw (Cornell University) will be featured as our keynote speaker. Proposals are invited for papers and panel discussions on Mozart's life and legacy, his works, performance practice, and Mozart's cultural context. Papers should be 20-25 minutes in length and panel discussions should be 30-40 minutes, with time following for discussion. Please send, by mail only, a one-page abstract (three copies, double-spaced), by November 21, 2005, to:

Professor Preethi de Silva, program coordinator, Mozart at 250, Scripps College, Box 1018, 1030 Columbia Avenue, Claremont, CA 91711

An exhibition, *Wolfgang Amadeus Mozart (1756-1791)*, prepared by the Internationale Stiftung Mozarteum, Salzburg, in cooperation with the Austrian Ministry of Foreign Affairs, will be held concurrently at the Clark Humanities Museum at Scripps College.

More information is available at the website: <http://www.scrippscollege.edu/dept/music/mozartat250/> ♦

~Preethi de Silva

Member News

AMIS Members Take Part in Clarinet Symposium in Germany

Albert Rice spoke at the "Tage Alter Musik" Clarinet Symposium in Herne, Germany, held on November 11 and 12, 2005. His PowerPoint presentation is entitled "The Clarinet d'Amour and Its Place in the Family of Lower-Pitched Clarinets" and included photos of instruments, an engraving, and tables. This information will eventually be submitted for publication with materials on the history of the alto clarinet, basset horn, and bass clarinet to Oxford University Press.

Deborah Check Reeves also spoke at this conference. Her topic was "Made in the USA: A Comparative Study of Clarinets by Grave and Company, Winchester, NH." ♦

Classified Column

Fortepiano for Sale

Mozart-style transposing grand. Copy of the Anton Walter in the Mozart-Museum in Salzburg

This beautiful, silver-toned instrument was built by Philip Belt on commission from the owner in 1987 (op. 33). The instrument was re-strung in London by Claire Hammett-Moore in 1997, with brass and iron wire drawn by Malcolm Rose. It has been used exclusively in concerts by the owner.

Case: Mahogany veneer, with five solid mahogany legs.; Compass: FF-g4 (five octaves plus two notes); Naturals: Ebony; Sharps: Ebony with bone caps; Hand stop: Moderator; Knee levers: Two to control upper and lower dampers.

Price: \$20,000, which includes a

heavy shipping case, a heavy padded case cover, and a separate padded leg case.

Please contact Dr. Martha Novak Clinkscale via email: marthaclinkscale@yahoo.com or phone: (214) 369-4697.

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. ♦



Carolina Baroque Releases Two CDs

Dale Higbee announces that Carolina Baroque has recorded two new CDs, their 20th and 21st.

CB-120: "Sacred Music by Bach and Concertos by Bach and Telemann" - live recording of a concert in Salisbury, NC, on March 11, 2005

CB-121: "German Genius: Bach & Handel" - live recording of a concert in Salisbury, NC, on May 13, 2005

The CDs are available for \$15 each, including postage in the US, \$20 in other countries, from Carolina Baroque, 412 S. Ellis St., Salisbury, NC 28144. For more information, see the website: www.carolinabaroque.org or e-mail info@carolinabaroque.org ♦

A New Russian Journal *Orchestra*

A new quarterly journal, *Orchestra*, will be published by Moscow State University of Culture and Arts for wind performers and teachers in all regions of Russia. Articles on current wind and drum research, methodology, performance, and pedagogical topics, as well as information on conferences, seminars, festivals, contests, concerts, and other events in the field of wind music will be published in this journal.

Submission of materials from all over the world will be accepted. We welcome any suggestions on cooperation and partnership for the benefit of wind music development. We look forward to your participation in publishing information and advertising in our journal. We will appreciate your suggestions, and we are ready to discuss terms of partnership. ♦

~ **Anatoly Dudin**

Professor, Chief Editor
an_dudin@mtu-net.ru

AMIS Rules!



Officers of the Organ Historical Society include these AMIS members, left to right: President Michael D. Friesen, Founder and Past President; Barbara Owen (recipient of the AMIS Curt Sachs Award); National Councillor Allison Alcorn-Oppedahl; Vice-President Laurence Libin; and Archivist Stephen L. Pinel.

This photo was taken at the 2005 national convention of the Organ Historical Society in southeastern Massachusetts. On this occasion, Barbara Owen was presented with a Festschrift in her honor, edited chiefly by another AMIS member, the late John Ogasapian. ♦

~ **Laurence Libin**

Events and Deadlines

Welcome New Members

Institutional Member

Greg Lambousy
Director of Collections
Louisiana State Museum
614 St. Ann
New Orleans, LA 70116

Regular Member

Sarah Merrow
175 Richdale Avenue, #314
Cambridge, MA 02140

Regular – Outside the US

Robert Adelson
Conservateur, Instruments De Musique
Musée au Palais Lascaris
11 Rue Maccarani
06000 Nice France

Daniel Sinier
Sinier De Ridder
Luthier - Restorer Dealer
36400 Saint Chartier France

January 15, 2006

Deadline for *Newsletter* articles

February 1, 2006

Deadline for Gribbon Travel Award applications.

May 19 - 23, 2006

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

May 26, 2006

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

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)
 Student US (\$20) Student International (\$30) Institutional US (\$60) Institutional Int'l. (\$70)

Contributions (tax-deductible)

Friend of AMIS (\$100) AMIS Endowment Funds (any amount) \$ _____

Name _____ Title _____

Institution _____

Address _____

City _____ State _____ Zip _____ Country _____

Tel. (work) _____ (Home) _____

Fax _____ E-mail _____

Total Amount Paid \$ _____ Please indicate method of payment: check/money order in US dollars payable to AMIS, Inc.

Visa Master Card Acct. No. _____ Exp. Date _____

Cardholder's Signature _____



Photo by B. Willroth, Sr.

Preview of Coming Attractions The Guitar Workshop at the National Music Museum - see it in May 2006 at the AMIS Conference

AMIS Newsletter

AMIS Newsletter is published by

American Musical Instrument Society
389 Main Street, Suite 202
Malden, MA 02148
(781) 397-8870; (781) 397-8887, fax
amis@guildassoc.com
www.amis.org

Copyright 2005

President: Kathryn L. Shanks Libin
Editor: Barbara Gable

The D'Angelico/D'Aquisto/Gudelsky Workshop Collection, which was acquired by Paul and Louise Gudelsky from James L. D'Aquisto (with whom Paul had apprenticed in 1990), is replicated in the new Lillibridge Gallery at the National Music Museum. John D'Angelico and James D'Aquisto are widely recognized as the two greatest archtop guitar makers of the 20th century. Included in the exhibit are the original D'Angelico workbench, tools, templates, moulds, guitar backs, sides, tops, ledger books, and other materials from the D'Angelico/D'Aquisto workshop in New York, as well as a second workbench, spray booth, drying stool, air compressor, and the rack on which guitars waiting for adjustment were hung. Given in memory of Paul Gudelsky (1963-1996) by Louise Palazola and Erwin Gudelsky, the Tom & Cindy Lillibridge Fund, and the Tony and Bonnie Vinatieri Family Trust.