

NEWSLETTER

of the
American Musical Instrument Society

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Fall 2006

AMIS to Meet at Yale University

The annual meeting of the American Musical Instrument Society will be held from Wednesday, June 27, through Sunday, July 1, 2007, on the campus of Yale University in New Haven, CT. Hosted by the university's Collection of Musical Instruments, the meeting will feature papers and panel discussions about musical instruments from antiquity to the present. A series of lecture/demonstrations and concerts is planned for late-afternoon edification and mid-evening entertainment.

Museums and Exhibits

While in New Haven, participants will have ample opportunity to visit Yale's other museums—the Center for British Art, the Yale University Art Gallery, and the Peabody Museum of Natural History. Some participants may also wish take in exhibits on view at the Art and Architecture Gallery (School of Architecture), Green Hall Gallery (School of Art), Beinecke Rare Book and Manuscript Library, and Sterling Memorial Library, which is the university's principal library devoted

to the humanities. A special exhibit of rare books, treatises, and manuscripts relating to musical instruments and their history will be mounted in the Music Library by Eva Heater, an accomplished player of the valveless horn and a member of the Music Library's staff.

Research Opportunities

Yale University offers many opportunities to those who wish to carry out research. In addition to the Music Library and the Beinecke Rare Book and Manuscript Library, there are numerous other libraries on campus where scholars may pursue interests in the iconographical, socio-cultural, psycho-physical, or scientific aspects of music and musical instruments. For information about the university's museums, visit www.yale.edu/museums/index.html.



Photograph by Michael Marsland

Building housing Yale's Collection of Musical Instruments at 15 Hillhouse Avenue, New Haven. The building was constructed in 1894 in the Romanesque Revival style from reddish-brown Connecticut sandstone.

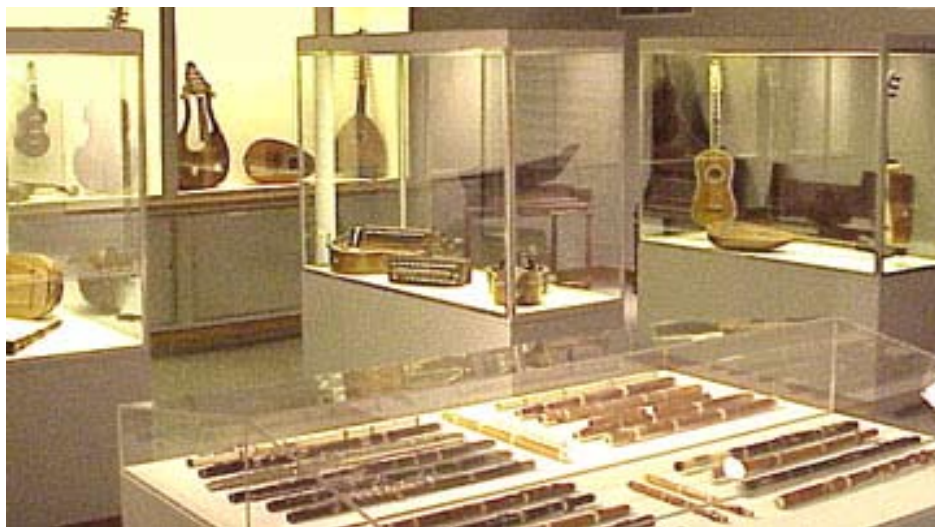
For information about the university's extensive library system, see www.library.yale.edu.

As is the custom with most cultural or academic institutions, researchers are encouraged to schedule an appointment well in advance of the meeting with the director, curator, or librarian of the department of interest. The Collection of Musical Instruments will be open to visiting scholars and researchers after the close of the conference from Monday, July 2, through Friday, July 6 (9:30 AM to 4:30 PM daily). To schedule an appointment to examine an instrument from the museum's holdings, please contact Wm. Nicholas Renouf, Associate Curator, at william.renouf@yale.edu.

New Haven

New Haven is situated on the Long Island Sound just 40 miles from Hartford, 75 miles from New York City, and 135 miles from Boston. The third largest city

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Photograph by Michael Marsland

The first-floor gallery of wind and string instruments at the Yale Collection of Musical Instruments

AMERICAN MUSICAL INSTRUMENT SOCIETY NEWSLETTER

Barbara Gable, Editor
James B. Kopp, Review Editor

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

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in Connecticut, it sits at the nexus of Interstates 91 and 95 and can easily be reached by plane and rail. Surrounding airports include Bradley International (BDL), Hartford; LaGuardia International (LGA), New York; JFK International (JFK), New York; Newark Liberty International (EWR); and Logan International (BOS), Boston. Train service from New York to New Haven is available through Metro North (originating at Grand Central Station) and Amtrak (originating at Penn Station). Train service from Boston to New Haven is available through Amtrak (originating at South Station).

The Greater New Haven Area

Like many cities in New England, New Haven has a rich cultural heritage. According to one internet source (www.TownGreens.com), "Settlement of the mercantile port began in 1638 by a company of English colonists who came from London via Boston under the leadership of the merchant Theophilus Eaton and the Reverend John Davenport, a Puritan minister. The new town, originally called Quinnipiac, was laid out by 1641 on a nine-square grid, a plan reminiscent of ancient Roman military camps, covering an area measuring a half-mile square. While the eight surrounding squares were divided into house lots, the center square was reserved for the Green."

Today, three historic churches border the Green on its western side. The United Church on the Green is home to a three-manual tracker-action pipe organ built by Hermann Hillebrand and Sons of Hannover, Germany, in 1967 and renovated by A. David Moore, Inc., of North

Pomfret, VT, in 1999. Next door, the Center Church houses a three-manual organ with mechanical key action and electric stop action built by C. F. Fisk in 1971 and enlarged in 1974. The Center Church's crypt is open to visitors for tours of tombstones dating back to 1687, including that of Benedict Arnold's first wife. Trinity Episcopal Church on the Green, founded in 1752, houses a three-manual instrument dating from 1935 that was designed by G. Donald Harrison and built by the Aeolian Skinner Organ Company.

Other organs in town include the 1871 Hook organ at St. Mary's Roman Catholic Church; the 1928 Skinner organ, Opus 722, at Woolsey Hall, Yale University; and the 1971 Beckerath organ at Dwight Chapel, Yale University.

Beyond Yale

Avid sightseers might want to venture into the surrounding countryside to visit museums and historical houses in early Connecticut towns such as Litchfield, Waterbury, Wallingford, Bridgeport, Branford, or Guilford (where a stone house erected in 1639 still stands). Within New Haven itself, the Museum of the New Haven Colony Historical Society, the Eli Whitney Museum, and the Knights of Columbus Museum (which features exhibits on Christopher Columbus and papal history) may also be of interest.

As is the case with most cosmopolitan cities inhabited by people of diverse cultures, New Haven offers a variety of cuisine. One can find Caribbean, Chinese, Continental, Ethiopian, French, Greek,

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Partial view of the Gallery of Keyboard Instruments on the second floor of Yale's Collection of Musical Instruments

Photograph by Michael Marsland

President's Message

During the last few months an important priority for AMIS has been the revitalizing of its web presence. I'm pleased to announce that we have hired an ideal person to manage our website: Dwight Newton, an active AMIS member in Kentucky, is also a professional web designer who brings years of experience to this work. In the short time that he has managed the website, he has made substantial upgrades to bring the site up to current code, has re-organized it in a logical way, and has made many needed updates to its content. The AMIS website is now more reliable and easy to use, and we will continue to improve it to make sure that it offers valuable information and services to users throughout the world.

Dwight also set up AMIS-L for us over the summer (announced in the Summer 2006 *Newsletter*). As yet few members have actually used it, but I hope that

people in both AMIS and the Galpin Society will soon begin to break the ice and open online discussions on all kinds of topics related to musical instruments.

In November, quite a few AMIS members participated in a special study session at the annual meeting of the American Musicological Society, this year held in Los Angeles. AMIS offered three speakers: Stew Carter, who discussed a little-known treatise on military trumpet and timpani signals from 18th-century Modena; Harrison Powley, who spoke on magical instruments in Mozart's *Die Zauberflöte*; and Tom Beghin, whose presentation concerned a unique Walter fortepiano that he commissioned to try to replicate the original action on Mozart's much-restored instrument (the abstracts for these talks may be found on pages 4 and 5 of this issue of the *Newsletter*). Once again, this was the sole session dur-

ing the weekend that focused attention on musical instruments, so AMIS continues to play an important role in bringing visibility to this vital strand of musicology. The flow of the session was somewhat marred by mechanical A/V difficulties, which still inexplicably plague so many professional conferences. However, Stew Carter, in a brilliant coup, produced a live trumpet player to illustrate the signal calls from the treatise. Clearly the moral of the story is that real instruments will always trump technology in the end! I wish to thank all the presenters for their fine lectures. Next year's AMS meeting will take place in Québec, and I hope that many of you will wish to contribute either a presentation or simply your presence to the AMIS study session there.

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Indian, Irish, Italian, Japanese, Korean, Latin American, Malaysian, Mexican, Middle Eastern, Spanish, Thai, and Turkish dishes served at local eateries, while specialty restaurants offering pizza, seafood, and vegetarian platters abound.

Accommodations

On-Campus Housing: Registrants for the conference will have the option of staying in the university's fully air-conditioned "swing" dormitory, which was completed in August 1998 and has approximately 100 two-bedroom suites available in the summer. Each suite contains two single bedrooms, a furnished living room, kitchenette, and bath. In addition to a formal common room, the swing dormitory has two computer

clusters, four seminar rooms, an exercise room, one large meeting room, a TV room and laundry facilities. Single rooms will be available at \$75 per night. For more information about the swing building, see <http://www.yale.edu/yaleconf/facilities/housing.html?n>.

Off-Campus Housing: For attendees who do not wish to stay on campus, there are four hotels and inns within walk-

ing distance of campus, ranging in size from 80 to 300 rooms. A block of rooms has been reserved at the Omni Hotel in downtown New Haven at \$139 per night. A second block is being held at the Courtyard by Marriott at Yale, where 10 single rooms and 15 double rooms will be available at \$119 per night.

Registration

Registration materials will be sent to all AMIS members well in advance of the meeting. Information about the New Haven geographical area may be obtained from the Greater New Haven Visitors Bureau. Information about the Yale campus, its libraries, museums, and other points of cultural interest may be obtained from the university's website: www.yale.edu. More information will also be included in the spring issue of the *AMIS Newsletter*.

~Susan Thompson
Local Arrangements Chair



Photograph by Michael Marsland

The grand staircase of the Yale University Music Library. The library is one of the many academic resources that will be available to visiting scholars and researchers during the AMIS meeting in June/July 2007.

AMIS Study Session at AMS, Los Angeles

At the annual meeting of the American Musicological Society held in Los Angeles, three papers were presented during the AMIS Study Session on Nov. 4, 2006. Since these papers make valuable contributions to the study of musical instruments and are not otherwise available to AMIS members, their abstracts and brief biographies of their authors are included in this issue of the *Newsletter*.

A Newly Discovered Trumpet Treatise from Eighteenth- Century Modena: Giovanni Wintter's *Regola da Osservarsi dall'concerto delle Trombe*

Among the little-known treasures of the Biblioteca Estense in Modena is Ms. Campori App. 1832+XXX.L.Io.7, which bears the title *Regola da Osservarsi dall'concerto delle Trombe Timbagliere Della guardia dell Corpo di S: A: S:* ("Rules to Observe in the Music for Trumpets and Timpani of the Bodyguard of His Most Serene Highness"). Perhaps because items in the Campori collection are not listed in Pio Lodi's catalog of the music collection of the Biblioteca Estense (Parma, 1923), this unique source has been overlooked by scholars. To the best of my knowledge, there is no discussion of this manuscript, nor any reference to it, in any modern source, apart from Raimondo Vandini's catalogue of the Campori collection (Modena, 1886-95).

The purpose of Wintter's treatise was to describe the function of trumpets and timpani in military ritual at the court of the Duke of Modena, where he served as trumpeter and timpanist in the duke's guards. The manuscript contains monophonic signals—primarily for trumpet, but a few for timpani—as well as polyphonic pieces for trumpet ensemble, with timpani, in two, three, and four parts. The book includes trumpet calls mentioned as early as the manuscript of Magnus Thomsen (ca. 1600) and Cesare Bendinelli's *Tutta l'arte della trombetta* (1614), including *Buttasella* ("Boots and Saddles"), *A cavallo* ("Mount-up"), and *Allo stendardo* ("To the Standard"). It also includes various other *chiamate* (calls), marches,

and a four-part Preambulo. Wintter further describes how the musicians called soldiers to prayer on the battlefield.

My paper shows that the author of the treatise, "Giovanni Wintter," is probably identical with Johann Winter (1772-1848) of Vienna, who served in the Imperial Trumpet Corps of Austria from 1822 to 1850 but was a member of the Dragoons Regiment of the Grand Duke of Tuscany from 1790 to ca. 1796. It further demonstrates the continued use of these traditional trumpet calls in the last decade of the 18th century and offers evidence that, in spite of their Italian names, Wintter brought these trumpet calls with him from Austria.

~Stewart Carter
Wake Forest University

Stewart Carter is editor of the Historic Brass Society Journal and former editor of Historical Performance. He also edited A Performer's Guide to Seventeenth-Century Music (Schirmer Books, 1997) and serves as general editor of Budina: The Historic Brass Society Series. Carter is currently completing a book on the early trombone. He teaches music history and theory at Wake Forest University and also directs the Collegium Musicum.

Die Zauberflöte: Mozart's Magical Musical Instruments

Scholars have argued over *Die Zauberflöte* for many years. Is it a fairy-tale opera, a metaphorical discussion of Masonic and Rosicrucian beliefs, or a political or philosophical commentary on the 1780s and the Enlightenment? It can be all of these and more, but for many in the audience during the fall of 1791, it was entertainment, pure and simple.

In a work so rich with literary, visual, and musical symbols, it is easy to gloss over the most obvious ones: the magical musical instruments. Musical instruments of Mozart's day were similar in some ways to instruments in common use today yet quite different in construction, sound, and performance techniques. As perform-

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President's Message

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The work of AMIS's committees continues to unfold as I write. The Nominating Committee, comprised of Woody Simons (chair), Sabine Klaus, and Anne Acker, has already completed its important task of finding suitable nominees for open positions in AMIS leadership; you should by now have received your ballots in the mail and returned them. I hope that all of you also took possession of your attractive new *Membership Directory & Handbook* over the summer. For that, we have largely to thank the hard work of our secretary, Carolyn Bryant, who worked very closely with Guild Associates to update and refine the directory.

Plans are well underway for our next annual meeting, to be held at the Yale University Collection of Musical Instruments this summer, June 27-July 1. I'm delighted to be able to tell you that we've received over fifty proposals for lectures and demonstrations, from scholars and specialists around the world, including many graduate students. Susan Thompson and Nicholas Renouf at Yale are already devoting much time and energy to this project, with my assistance as program co-chair, and we look forward to offering you a truly wonderful meeting.

Last year's meeting at the National Music Museum in Vermillion set a remarkable standard, but I feel confident that the Yale meeting, which will likewise feature a distinguished and exciting collection of instruments, will also prove to be a splendid opportunity for the community of musical instrument lovers to meet and share their passion in stimulating surroundings. I hope that many of you are already planning to attend and are urging your students to apply for Gribbon Awards so they can come too! AMIS started looking very young last year, and this is a trend we wish to encourage.

I send warm greetings, and hope you enjoyed a peaceful and musical holiday season.

~ Kathryn L. Libin

AMIS Study Session at AMS, Los Angeles

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ers and conductors try to communicate music of past centuries, they have turned in recent years to performing music on instruments for which the composers wrote the music, using either surviving instruments or modern reconstructions in an attempt to recreate the original timbres or tone colors, tempi, ornamentation, tunings, and the like.

This paper focuses primarily on Mozart's use of two instruments: the *Zauberflöte* and the *Zauberoglöckchen*. We know what a flute is and what bells are, but why and how are they "magical?" In fact, why do Schikaneder and Mozart use these instruments at specific times in the work, and what meanings did they convey to Mozart's audience? We will also discuss several surviving instruments that could have influenced Mozart's music.

**~Harrison Powley
Brigham Young University**

Harrison Powley is Karl G. Maeser General Education Professor of Music at Brigham Young University in Provo, UT, where he teaches music history and serves as head of Musicology in the BYU School of Music. He earned his Ph.D. from the Eastman School of Music and was a Fulbright scholar in Vienna. His edition of Il trionfo di Dori: The 29 Madrigals of the 1592 Collection was published in 1990. He has also edited symphonies of Georg Druschetzky for Garland's History of the Symphony series. He is currently completing a two-volume edition of seven timpani concerti by Druschetzky for AR Editions. He recently served two terms as president of the American Musical Instrument Society.

Playing Mozart's Fortepiano: An Exercise in Reverse Engineering

It was Michael Latham who dropped the bombshell (*Early Music*, 1997): Mozart's Anton Walter piano, that icon of the classical fortepiano revival, was substantially altered after the composer's death, almost certainly by the original builder. Receiving an opportunity to "modernize" the instrument, Walter turned what originally was a *Stossmechanik* into a *Prellmechanik*, and at the same time might

have added knee levers to supersede the original damper-raising hand stops. Especially the latter suggestion, less supported by organological evidence than the former, raised skepticism among performers and musicologists and gave rise to true polemics in subsequent issues of the journal. Meanwhile, Rudolf Angermüller and Alfons Huber's *Mozarts Hammerflügel* (2000) documented the various states of the instrument in admirable detail while placing its 1783 state in the context of pre-1790 piano construction in Vienna.

Fortepiano builder Chris Maene and I teamed up around two questions. First, if Walter succeeded in "modernizing" the original action, is it possible to go the other direction and change the *Prell*- back into a *Stossmechanik*? Second, "restored" in such a way, will the instrument inspire the performer to rethink certain notions of "pedaling," sound, and articulation? Preliminary answers may be found on a recent CD recording of Mozart's music on a newly constructed instrument, with two interchangeable actions (*Stoss* and *Prell*), furnished with hand stops as well as knee levers. Through sound excerpts and pictures, I will report on this exploration of "old" and "new" in an instrument that invites us to revise and enrich our notion of "the Viennese fortepiano."

**~Tom Beghin
McGill University**

Tom Beghin is Associate Professor of Music at McGill University (Montreal, Canada) and an internationally active performer. He contributed essays to, among others, the Cambridge Haydn Companion (2005), 19th-Century Music (2000), and Haydn and His World (1997) and is co-editor of Engaging Rhetoric: Essays on Haydn & Performance (forthcoming). He has recorded CDs of C.P.E. Bach, Mozart, Haydn, Beethoven, Moscheles, Zelter, and Mendelssohn, and is recording the complete solo Haydn keyboard works, a collaborative project at McGill University that matches types of keyboard and rhetoric with historically inspired acoustics. Originally from Belgium, Beghin holds a doctorate degree from Cornell University.

Editor's Note

I had thought that the summer issue would be my last as editor of the *AMIS Newsletter*. Volunteers willing to take over, however, have been scarce. If you are interested in helping to publicize the work of the Society and the activities of its members, please contact Kathryn Libin or me for more information. Many thanks to Carol Lynn Ward-Bamford for helping with the copyediting of this issue.

With this issue, Jim Kopp takes over from Janet Page as Review Editor. Janet will be serving as editor of the *Journal of the American Musical Instrument Society*, and Jim will also edit reviews for the *Journal*. Many thanks to Janet for her years of work for the *Newsletter*. If you are interested in reviewing a book or a CD for the *Newsletter*, please contact Jim at J2Kopp@aol.com.

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.

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Musical Instrument Curiosities Documented in *The Musical Courier* (Part 2)

The editors of *The Musical Courier* (MC), a weekly trade newspaper published between 1880 and 1963 in New York City, made an effort to make MC the premier music magazine in the U.S. for the trade and for music lovers. Virtually every topic related to music was considered for publication, including concert reviews, interviews with musicians, discussions of current events, and developments within the U.S. and European musical instrument industry.

In the first in this series of articles designed to reintroduce readers to this periodical (published in the Summer 2006 issue of the *AMIS Newsletter*), we considered articles discussing some curious music instruments, both real and make-believe.

In this second article on musical instrument curiosities in MC, we consider articles describing instruments. This type of article is often reprinted from European sources and may have been written by a scholar. The significance of this type is that such articles are relatively free of advertising material or other text probably written by a company salesperson. Such articles also tend to be relatively complete in their description. Consider "A Novel Keyboard," Vol. 20, No. 13 (Mar. 26, 1890), p. 292, excerpted here:

The Berlin pianist, Emil Olbrich, has invented a new keyboard, or, more correctly speaking, has so transformed the old keyboard that a number of the technical difficulties that arise from the change from the upper to the lower keys are removed. The means are at once simple and ingenious. As soon as the thumb is on an upper key, a projection stretching over the upper keys rises on the lower keys at the spot to which the fingers reach. By this, the lower keys at this spot become upper keys, and the upper keys assume the character of lower keys. Every key then has a double function, it can, when needed, be upper or lower, and the free use of the thumb on the upper keys is thus guaranteed.

The article did not indicate how many, if any, examples were made or how effectively the invention assisted fingering difficult passages. Clearly this novel keyboard presented some interesting pos-

sibilities but was never put into mass production.

A second example of a descriptive article is "The Electric Lyre and Piano," Vol. 25, No. 20 (Nov. 23, 1892), p. 42. Following are excerpts from the article. Sadly, as with most descriptive articles, this article included no illustrations.

Franz Kühmayer, nephew of the celebrated actress Theresa Krones, has invented an electric string lyre, which has excited great interest in the musical world of Vienna. The instrument is in the shape of a lyre, has six strings, which run over a fretted fingerboard, and 37 separate strings used for accompaniment. In the interior is found a pedal, requiring but little force to work it, to which is attached a small fly wheel, which keeps the mechanism in motion. The left foot, which works the pedal, moves at the same time two cranks which keep a bow in constant motion. Resting on three rollers, to which pulley casters are attached, this bow passes the fiver [sic] strings of the fingerboard without touching them. Underneath the instrument a special magnet for each string is provided. This magnet is surrounded with wire, one end of which is conducted to one pole of an electric battery inside the case, the second pole being connected with the mechanism under the frets of the fingerboard.

As soon as one or several of these strings are pressed to the frets the current is freed, and circulating round the iron cores they become magnetic. Armatures with levers are attached over the magnets, which thus are attracted. Each armature is supplied with a lever, at the tip of which a small pulley draws the bow against the strings. The magnets are connected with a spring worked by a pedal, on which the right foot is placed. When required this spring is pressed down, by which the mechanism affects the magnets, bringing the bow quite close to the strings, thus producing the sound; the bow only touches the strings when the string is pressed down. The strings desired are pressed to the frets, thus touching the bow, and the tone lasts as long as the finger remains...

Mr. Kühmayer has also invented a string piano. It has the form of a small grand and possesses a similar keyboard. Three zither instruments are placed inside, one for the 'cello, one for the viola and one for the violin. Between the

strings circulate endless stringed bows, made of fine leather, which a pedal keeps in constant motion. If one depresses a note the bow touches a special string, producing sound as long as the finger remains on the keyboard. The effect is charming and the instrument presents some new effects for composers. Both instruments were shown in the Vienna Exposition.

Reprinted from the Exchange.

A comparison of this description and those of the patents shows a strong relationship. Patents do not, however, always provide optimum descriptions.

MC reprinted from the *Kansas City Times* the following article, "Another Electric Device," Vol. 26, No. 9 (Mar. 1, 1893), p. 32.

By the means of this invention he [the inventor] plays two instruments at the same time, though handling but one. The instrument upon which he plays is a mandolin, which he has had made according to his own designs. The neck of the instrument shows the usual number of frets, but between each fret and directly under each string is a small metallic head. These metallic heads are all connected with separate wires with corresponding notes on the keyboard of the other instrument to be played. The strings of the mandolin are metallic, or covered with metal, and are connected with the opposing pole of the battery to which the heads are connected. In operation the primary instrument is played in the usual manner, and as the strings are pressed against the neck of the instrument at various points to produce the different tones electric circuits are completed by the strings making contact with the heads. The magnets controlling the keys of the secondary instrument corresponding with those played on the primary instrument are thereby energized and the keys are drawn downward and open the air passage of the reeds of the organ or cause the hammers to strike the strings of a piano. In this way the same tones are produced on both instruments simultaneously. The wires are all insulated and gathered into a cable and take up a very little space.

Other articles also describe musical instruments equipped with electronics. A

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Musical Instrument Curiosities

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patent, No. 435,679, was granted to George Breed of the United States Navy. This patent was only briefly mentioned in *The Trade*, Vol. 21, No. 12 (Sep. 17, 1890), p. 291. However, an examination of the U.S. Patent Office's online database reveals that this patent was a prototype of the modern pickup found on electric guitars.

Significant articles about non-keyboard instruments include "The Omnitonic Horn," Vol. 22, No. 23, June 10, 1891, p. 628. Mr. Chaussier's horn is described as having "13 open notes usually employed in connection with his invention." It was described as a "pure toned and easily manipulated instrument. The problems with piston valves have been overcome in this horn."

For an as yet undetermined length of time, MC published a London edition, beginning in 1894. Of interest are brief articles published about the Clinton clarinet and the company that owned the patents related to this clarinet. The president of the company was the composer Sir Arthur Sullivan. The articles stated that the instrument combined the A natural and B flat clarinet and could be had in either Albert or Boehm system. Jacques Albert of Brussels manufactured the instruments.

As can be seen, MC published information about developments, improvements, and inventions related to the musical instrument industry, as well as legal matters. The next article in this series will discuss articles published in MC described by the MC editors as "free advertisement." Such articles tend to be lengthy and contain illustrations. This series of articles will conclude with a discussion of articles related to patents and patent infringement, which provide some very lively reading.

~Peter H. Adams
Organologist@aol.com

News From Nice: An Exhibition to Herald a New Music Museum

The city of Nice in southern France is steadily advancing with its plans to create the Musée de la Musique de Nice. From October 19-22, 2006, a prefigurative exhibition for the museum was unveiled at the new Conservatoire National de la Région de Nice as part of their inaugural festivities. The exhibition met with an enthusiastic reception and as of December 2006 the exhibition will be presented in the museum's future home, the Musée du Palais Lascaris in the heart of the old city, where it will remain on display until the Palais undergoes its transformation from Baroque decorative arts museum to music museum.

This temporary exhibition is composed of an overview of the collection and the plans for the new music museum, as well as two mini-exhibitions of instruments. The first of these is "Les instruments de musique au temps de Mozart" which features some rare items from the collection such as a viola d'amore by Schorn (Salzburg, 1699) and an oboe by Castel (Italy, ca. 1750). The second mini-exhibition, entitled "Musique de plein air," explores connections between innovations in 19th-century wind instrument design, Berlioz (his treatise on instruments and the music composed on his visits to Nice), and the history of the Harmonie Municipale de Nice.

The future Musée de la Musique de Nice will house what is the second most important collection of instruments of Western art music in France (after that of the Musée de la Musique in Paris), with over 500 pieces. Many of the most precious instruments come from the bequest of the 19th-century Niçois collector Antoine Gautier, who in 1904 left his collection to the city of Nice. The city has continued to acquire further instruments through purchases and donations. Over the past century, the collection has been exhibited in part in various locations in Nice (Musée Massena, the Conservatoire) and more recently in several temporary exhibitions.

Highlights of the collection include baroque treasures such as a sackbut by Anton Schnitzer (Nuremberg, 1581) with its original mouthpiece; several rare ba-

roque guitars, by makers such as Giovanni Tesler (Ancona, 1618), René et Alexandre Voboam (Paris, 1650-1690), and Jean Christophle (Avignon, 1645); violas da gamba by Turner (London, 1650) and Testore (Milan, 1696); and violas d'amore by Guidanti (Bologna, 1717) and other renowned makers. Important items from the 19th century include numerous experimental instruments by makers such as Chanut and Vuillaume and an interesting collection of pieces by Adolphe Sax. The museum is also proud to be able to highlight the work of instrument makers from Nice and the surrounding region, dating from the end of the 18th century to the present day. A modern Center for Documentation will allow visitors to access documents related to many subjects.

Although the Musée de la Musique de Nice will not officially open until 2009 (following renovations of the building), the prefigurative exhibition is now open, and specialists are welcome to make appointments to examine other instruments in the collection. Please direct all inquiries to Robert Adelson, Département des Instruments de Musique Anciens, Musée du Palais Lascaris, 15 rue Droite, 06300 Nice, France, tél: (+33) (0)4 93 62 72 44, fax: (+33) (0)4 93 62 72 45, e-mail: robert.adelson@ville-nice.fr.

~Robert Adelson

Editor's Note

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

~Barbara Gable
BarbGable@aol.com

FIMTE 2006: A Review

7th International Festival of Spanish Keyboard Music

The 7th International Festival of Spanish Keyboard Music “Diego Fernandez” (FIMTE — Festival Internacional de Música de Tecla Española) was held in Mojácar, Spain, from October 11-15, 2006, at the Parador of Mojácar. This year’s Symposium and Festival explored the topic “Domenico Scarlatti in Spain: The Neapolitan Connection.” Participants enjoyed three days of papers, concerts, Spanish food and wine, and a post-symposium tour of historical keyboard instruments in Murcia, Madrid, and Valladolid.

AMIS members were particularly interested in the first day of the symposium, which had as its topic “Music and Instruments Surrounding Domenico Scarlatti.” Most of the papers focused on instruments and instrument makers in Naples and Spain. Francesco Nuocerino talked about archival evidence for Naples as an important center for instrument making during the period of Spanish rule. Recent discoveries have revealed information about the maker Salvatore Sanchez who completed two *tiorbini* during the period 1687-1724.

AMIS member John Koster discussed the distinctive characteristics of the 16th- and 17th-century Neapolitan school of harpsichord making. Koster proposed that in his youth Scarlatti would have been familiar with the instruments of the city’s most important maker, Onofrio Guarracino.

Michael Latcham offered a fascinating account of the rise of the piano in different parts of Europe— how Scarlatti, who may have influenced the Portuguese King João V to purchase pianos from Cristofori, must have been associated with pianos even in the Spanish court until King Felipe died and Fernando and Maria Barbara ascended the throne. Latcham proposed that, after Farinelli was appointed director of the royal opera and began staging lavish productions, the more brilliant harpsichord rose to favor again in Spain, eclipsing the intimate piano. It was during this time that some of the pianos in the royal court may have been converted to harpsichords.

Grant O’Brien discussed surviving Neapolitan instruments from Scarlatti’s time and the relevance of Guarracino instruments to Scarlatti. O’Brien also described how he and Graziano Bandini built a replica harpsichord from a painting by Pietro Fabris depicting Leopold Mozart playing an Italian harpsichord in the Neapolitan apartments of Lord Seaforth.

Cristina Bordas talked about a Spanish harpsichord built by Zeferino Fernández of Valladolid in 1750 and recently acquired by the Fundación Joaquín Díaz. Other topics included the music of Neapolitan musicians working in Spain and Spanish musicians working in Naples by Dinko Fabris; Sicilian harpsichords and harpsichord makers in Sicily from the 16th to the 18th centuries by Giovanni Di Stefano; and Donato del Piano, a Neapolitan organ builder in Sicily, by Luciano Buono.

The second day’s topic was “Domenico Scarlatti: New Circumstances and Connections,” and the focus was on the music of Scarlatti and his time. Particularly notable were papers by Dean Sutcliffe (“Temporality in Domenico Scarlatti”), Nina Key (“Thematic and Motivic Material as Determinants of Form in the Scarlatti

Sonatas”), Thérèse de Goede (“The Development of the Acciaccatura from Girolamo Kapsberger to Domenico Scarlatti”), and Gerhard Doderer (“Domenico Scarlatti’s Portuguese Period”). We were treated to wonderful concerts on all days by artists such as Bernard Brauchli, clavicord; Luisa Morales, harpsichord, with Cristóbal Salvador, dancer; and Yuri Ban, harpsichord. Other recitals were included in the Festival’s Fringe Concerts series before and after the symposium.

The post-symposium excursion to see historic Spanish harpsichords and pianos was a special feature of this year’s FIMTE Festival. Our first stop was the Archeological Museum in Murcia where we saw a combination harpsichord-piano-organ constructed by Tadeus Tornel in 1777. This is the only original, known instrument of its type from this date. Michael Latcham, who recently directed a conservation project for this instrument, gave us an informative talk about it. The next day was spent at three museums in Madrid. We saw an anonymous 18th-century harpsichord from the Sevillian or Andalusian school at the National Archeological Museum in the morning. Featuring a double bentcase and a compass of four octaves, this harpsichord was decorated with a lacquer painting featuring American Indian motives.

Our next visit was to the Royal Palace (East) where many instruments are on display. Of interest to us were the upright piano by Francisco Florez from 1807, with five octaves and six pedals, and a grand piano attributed to Francisco Fernández, ca. 1817. We enjoyed looking at 18th- and 19th-century Spanish guitars, two Erard harps, and a double bass from the Amati workshop at the end of the 17th century. A special treat for us was the opportunity to hear the Royal Palace’s Stradivarius string quartet being played by members of a Viennese quartet rehearsing for a concert.

The Royal Chapel contains two extraordinary organs, a *realejo* by Pedro Manuel Liborna Echevarría (organ maker to the Royal Chapel from 1724 to 1771) and a large organ by Jordi Bosch (1778). The portative organ has a four-and-a-half



Photograph by S. Skyrn

Harpsichord at the Archeological Museum in Madrid

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octave split keyboard, no pedals or short octave, and reeds and pipes controlled by four half stops. The Bosch organ, contained in a loft on the side of the Chapel, is furnished with 44 half stops and three manuals consisting of 51 keys as well as pedals. It is beautifully decorated and the visible pipes include an impressive trumpet rank right above the console.

Our last visit of the day was to the Museum of Decorative Arts, which is home to an anonymous 18th-century harpsichord from the Castilian school. It had been acquired from a cloistered convent in Castile by Antonio Baciero before its arrival at the Museum. Featuring a pinewood case with a front drawer, four octaves plus one key, and 1x8' and 1x4' stops, it closely resembles the harpsichord by Zeferino Fernández that we saw the next day.

A torrential downpour accompanied us the next morning as we boarded our bus for the village of Uruena in the province of Valladolid. Uruena, a picturesque medieval town perched on a hilltop, is home to the Fundaci3n Joaquín Díaz, a collection of ethnographical materials and instruments. One of the most impor-



Organ by Jordi Bosch in the Royal Chapel of the East Palace in Madrid

tant collections of its kind, the Fundaci3n is home to two 18th-century harpsichords from Castile. The Zeferino Fernández harpsichord, acquired from a cloistered Castilian convent, is dated 1750 and has four octaves plus one key. Its action was converted into a piano, possibly in the 18th century. The second harpsichord, which is anonymous, is thought to date from ca. 1730-1740. It has four octaves and a pinewood case covered by painted paper from the 19th century. Like the

Fernández instrument, it has a 1x8' and a 1x4' stop. It was recently discovered in a Dominican convent in the city of Valladolid.

We returned to Madrid that evening and celebrated our last night in Spain with a feast of tapas and Spanish wine in one of the historic center's characteristic restaurants. It was sad to say goodbye to Spain and to old and new friends, but many of us are already planning ahead for next year's FIMTE Festival and Symposium. Once again Luisa Morales, director and founder of FIMTE, has shown why FIMTE is rapidly becoming the most well-known and important organization for the study of Spanish keyboard instruments and music. In this 250th anniversary year of Scarlatti's death, we can expect that Morales and FIMTE will offer yet more opportunities to study and enjoy the rich heritage of Spanish keyboard music.

Note: Luisa Morales and FIMTE organized a global Scarlatti marathon concert which took place on December 1, 2006. For more information see the official website, www.scarlattimarathon.org.

~Susanne Skyrn

International Network for Traditional Reed Instruments

A Request for Support for the Preservation of a Neglected World Heritage

Dear fellow AMIS members,

I am contacting you in an attempt to find those who might be interested in forming a small international network for the preservation of reed instrument traditions, music, and uses at social events. Whereas in some regions of the world the folk oboe has enjoyed a revival or is still valued (e.g., the *bombarde* in Brittany, several *hautbois populaires* in southern France, the *dulceina* and Catalanian instruments in Spain, the *she-nai* in India, to some extent the *duduk* in Armenia, the *zurna* in Turkey, the *mizmar* in Egypt, or the *ghaita* in Morocco), in



Heinz Stefan Herzka

Photograph courtesy of H.S. Herzka

other countries the musical heritage of traditional oboes and bamboo clarinets (much more than merely the use of bagpipes) is diminishing in variety or is even in danger of dying out, e.g. in Greece, eastern Europe, South America, Guatemala (the *xirimia*), Indonesia, and other countries of Southeast Asia, the critical condition of the ancestors of all modern reed instruments (rooted in the Greek and Egyptian *auloi*, the Etruscan *sibulo*, and Roman *tibia* of antiquity) calls for international attention and support.

My wife and I have been traveling for more than 25 years on four continents in search of these traditions wherever they are still alive, meeting with musicians and instrument makers. We fell in love with these instruments, somewhat accidentally, a quarter of a century ago. Self-taught, I started some research and ended up writing the first book on this

subject providing an international overview (*Schalmeien der Welt*, with over 400 illustrations on CD-ROM, available in German only, Schwabe Editions, Basel

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Photograph courtesy of H.S. Herzka

Player in Zaragoza, Spain

International Network for Traditional Reed Instruments

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Photograph courtesy of H.S. Herzka

Player in Rajistan, India

2003, ISBN-3-7965-1969-5, www.schwabe.ch/docs/books/1969-5.html). Additional information is available on my multilingual website www.reedmusictradition.net, currently under reconstruction with an expansion of the English section.

Our large personal collection of instruments and related objects has been donated to the Centre International de Musique Populaire (CIMP), www.elmarbre.org, in Céret, a small, ancient city in southern France, near the Spanish border. This museum is a joint project of Catalanian, French, and Spanish professionals in reed music and ethnomusicol-

ogy and is supported by the governments of these nations. The museum is currently undergoing a complete reorganization and in the future will host exhibitions, serve as an international meeting place, and provide working space, a library, and an information center. The region, the eastern Mediterranean end of the Pyrenees, has on its French as well as on its Spanish side a deeply rooted Catalanian tradition of popular reed music and dance.

My attempt to create a network supporting traditional reeds and their music is a completely nonprofit project, with no financial interests whatsoever. I hope to obtain names and addresses of anyone interested in the preservation of the traditions of reed instruments—musicians (professional or not), makers of reed instruments, interested organizations, researchers, conservatories, university departments, libraries, and Internet sites. There is a special need for participants (with addresses) from Asian and African countries who can be reached by e-mail or fax. May I finally express my hope that the proposed network may make a small contribution toward creating

mutual esteem between cultural traditions, which we need so much in these times of globalization.

With kind regards,
Yours sincerely,
Heinz Stefan Herzka
Zurich, Switzerland

Fax: +41 (0) 44 361 87 35
herzkaprof@bluewin.ch or
herzkadoc@bluewin.ch
www.reedmusictradition.net



Photograph courtesy of H.S. Herzka

Some oboes from various parts of the world from left: Guatemala – *xirimia*, Italy – *ciramella*, Turkey – two *zurnas*, Sumatra (Karo-Batak) – *sarune*, Egypt – *mizmar*, North India – *shenai*, South India – *mvahli*.

A Visit to the U.K. Musical Acoustics Network Conference

By a happy coincidence, I was in London when a noteworthy conference convened on topics related to the acoustics of musical instruments. British and French physicists, performers, and instrument makers joined together for the U.K. Musical Acoustics Network (MAN) Conference, held in conjunction with the Groupe Spécialisé d'Acoustique Musicale, on September 20-21, 2006. The first day's activities, at the Royal College of Music, had the theme of "Musical Performance and Historical Instruments." The

theme of the second day's activities, which I attended through the courtesy of the organizers, was "Musical Instrument Design and Construction." This took place at London Metropolitan University. Ninety-two delegates, almost all from the United Kingdom or France, had registered for the conference.

Paper topics on this second day ranged widely, embracing aspects of the dijeridu (René Caussé, Crispin Caunter), the trumpet (Jean-François Petior, Richard Smith), double reeds (André Almei-

da), early recorders (Philippe Bolton), modern flutes (Jean-Yves Roosen and Benoit Fabre), 18th-century bassoons (Matthew Dart), the violin (Alicja Knast), and the acoustic guitar (Jean-Marie Fouilleul). Expanding the boundaries of the theme were a paper on biofeedback instruments (Michaela Reiser) and "an exploration of timbre space" for purposes of synthesis (Allan Seago). Approaches to the topics also ranged widely, from mathematical and technical to anecdotal or

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Restoration of a Unique Eb Cornet by C.H. Eisenbrandt

For twenty years preceding the late 1850s when the Eisenbrandt cornet described in this article was made, brass bands had been steadily growing more popular for entertainment in concerts, dances, and military exhibitions. The demand for new instruments was growing along with the number of bands. The origins of the bell-over-the-shoulder form of brass instruments is not very well known, but they were very popular in the U.S. by the 1850s, with the Eb cornet playing the highest voice.

There were a few high-quality, high-priced makers in New England, but most instruments were shipped from large makers in Europe. A native of Germany, Christian Heinrich Eisenbrandt estab-

lished a music store in Baltimore, MD, in 1819, presumably selling mostly goods imported from his homeland. He seems to have developed a close working relationship with Leopold Uhlmann, renowned maker of very high-quality brass instruments in Vienna. Among American suppliers of brass instrument of this time, Eisenbrandt was unusual in supplying high-quality imports instead of those that were less well made in larger numbers.



Original Eisenbrandt Eb cornet in Vienna Kunsthistorisches Museum

lished a music store in Baltimore, MD, in 1819, presumably selling mostly goods imported from his homeland. He seems to have developed a close working relationship with Leopold Uhlmann, renowned maker of very high-quality brass instruments in Vienna. Among American suppliers of brass instrument of this time, Eisenbrandt was unusual in supplying high-quality imports instead of those that were less well made in larger numbers.

The unusual Eb cornet described here is well known because it appears in Robert Garofalo and Mark Elrod's book on

musical instruments of the Civil War era, *A Pictorial History of Civil War Era Musical Instruments and Military Bands*. Alexander Pollock, the current owner of the cornet, wanted it restored to its original form which should express the patents mentioned on the engraved shield attached to the bell. After examining the patents, I was very skeptical that it was ever in that form, but agreed to take the project on.

When I received the cornet, I discovered very clear evidence of the mechanism covered by patent number 19187 of January 26, 1858. This included a lever mechanism to pull out the three main valve slides to compensate for the lower pitch when the fourth valve is depressed. To quote the patent text: "it is an Eb soprano Saxhorn, and in its convertibility it becomes a Bb corneopean." It also seemed very likely that the cornet had originally had its bell facing over the player's shoulder, as in the patent drawing. Further research included getting photographs of five other Eisenbrandt instruments. None of these had the key change mechanism, although an earlier cornet had a valve-bearing mechanism covered by Eisenbrandt's 1854 patent. All five of these instruments were clearly made in the same shop and all had the bell over the shoulder. They all have unique valve levers made by Leopold Uhlmann, including two instruments now in the Kunsthistorisches Museum in Vienna.

The two curved main tubes that redirected the bell forward were very crudely

made and obviously not original to the instrument. I formed a tapered bell tube from nickel silver sheet (often called German silver) to replicate the shape of the Eb cornet in Vienna that seemed to be identical, other than lacking the key-change mechanism. This had to be attached to the original bell with a large nickel ferrule since the end was very



Eisenbrandt Eb cornet before restoration

ragged where it had been cut off. I had to make tubing and crooks and complete the fourth-valve assembly, including the very distinctive knuckle design and the complicated lever mechanism, all out of nickel silver.

I determined mathematically that it would be impossible to pull the second and third slides out far enough to play in Bb but assumed that the maker thought that a compromise would still be workable. The length of the levers was determined mathematically to turn the fourth valve and pull the first slide out for Bb and the other two slides as far as they could go. When finished, the compromised valve-slide lengths could be said to be workable, although I wouldn't expect them to be acceptable to players accustomed to Bb cornets with correct slide lengths.

The finished instrument is strikingly beautiful in nickel silver with gold brass trim, and we can now see this unique mechanism in action, even though the original was no longer available to copy exactly.

~Robb Stewart



Cornet after restoration

Renovation of the National Museum of American History will Increase Space for Music Instrument Collection

The Smithsonian's National Museum of American History announced plans on April 12, 2006, for a major architectural transformation to focus on three areas: architectural enhancements to the museum's interior, constructing a state-of-the-art gallery for the Star-Spangled Banner, and updating the 42-year-old building's infrastructure (mechanical, electrical, plumbing, lighting, fire, and security systems).

To prepare for the transformation, the museum closed to the public as of September 5. Construction began in the fall of 2006 and the museum is scheduled to reopen by summer 2008.

By removing the marble panels that currently block the view to the museum's third floor, the architects will create a central core atrium with a new skylight that will dramatically open the building. A grand staircase will connect the museum's first and second floors. The central core area is defined as the three-story space encompassing the museum's two main entrances on the first and second floors and the third floor space immediately above the entrance areas.

Extensive 10-foot-high "artifact walls" on both the first and second floors

Photograph courtesy of NMAH



Rendering of the exterior of the future National Museum of American History

will showcase the breadth of the museum's three million objects, and a Welcome Center on the second floor will improve visitor orientation. There also will be new entrance vestibules at Constitution Avenue and Madison Drive which will help alleviate potential crowding. On the first floor, there will be an exhibition gallery for the museum's Lemelson Center for the Study of Invention and Innovation, a new lobby for the 275-seat Carmichael Auditorium, and new retail operations. 2000 square feet will be allocated to the music instrument collection.

The renovation work will include replacing and relocating public and staff elevators, resulting in improved access to the lower level and the three exhibition floors; creation of several new restrooms, including four family restrooms; replacing heating, ventilation, and air conditioning (HVAC) systems at the central core; upgrading fire and alarm systems; improving electrical systems; and improving security.

During the renovation, museum

staff, including those responsible for the music instrument collection, will continue to occupy the building and will be planning future exhibitions and programs, working on research projects and education initiatives, conducting off-site public programs and performances, acquiring new collections, and extending the reach of the website with new online exhibitions and features. Information and updates about the museum's renovation work will be posted on the website, and the public may subscribe to a free monthly electronic newsletter at americanhistory.si.edu to receive information on traveling exhibitions, public programs, and plans for re-opening. The full text of the museum's press release on the renovation may also be found on the website. Visitors may also contact Smithsonian Visitor Information by calling (202) 633-1000, (202) 357-1729 (TTY) or by e-mailing info@si.edu.

~National Museum of
American History

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Photograph courtesy of NMAH



View of the proposed interior of the National Museum of American History

Prescott Double Basses: “The American Icon”

Only within the last 20 years has the inimitable tone of the 19th-century double-bass viols built by Abraham Prescott of Deerfield, NH, gained recognition for these premier instruments, now coveted by major symphony orchestras and jazz players alike. The British magazine *Double Bassist* termed them “The American icon of double basses,” owing to their incomparable tone, projection (sound-carrying ability), and volume.

Abraham and his sons built some 207 double basses between 1819 and 1860 to accompany church choirs. These instruments were highly desired by Congregationalists and Baptists, successors to the Puritans north of Boston, who disdained the “impure” (tempered) scale imposed by keyboard instruments (piano and organ), as well as all other instruments save the human voice, unfretted string instruments, French horn, and slide trombone, all of which could make a distinction between slight differences such as, say, the nearly quarter-tone distance between D# and Eb. Americans without ear training are horribly ignorant of these expressive quarter-tone scale differences on re, mi, la, and ti.

Before Prescott’s time, the churches north of Boston were very strict, insisting on either trained singers or the minister intoning psalms, sometimes accompanying himself on a “bass viol,” not a double bass, but similar to a large violoncello. Choirs hardly existed north of Boston. Today we refer to these obsolete instruments as “church basses” to distinguish them from double basses, which are twice (double) as low sounding. Prescott’s double basses allowed for much better pitch and rhythmic unity, even when used with untrained voices.



Photograph courtesy Don Carrigan

“Period instrument” used by Handel and Haydn Society, 2004

Prescott used New Hampshire red rock maple or often bird’s-eye maple, shaving the belly very thin to produce the cherished tone and volume. All his double basses began life rigged as three stringers, including a few now held by the Boston Museum of Fine Arts. However, most have been converted to the more modern four strings, and perhaps three have been

converted to the most modern five strings, capable of reaching down to low C, written by many composers.

Perhaps 100 of these beautiful-looking and -sounding Prescott double-bass instruments are still extant, many in major symphony orchestras, such as the Boston Symphony, 3; Minnesota Orchestra, 4; Cleveland Orchestra, 2; Cincinnati Orchestra, 2; Chicago Symphony, 2; and Portland orchestras (both OR and ME), one each.

Restored examples are for sale through luthier Volker Nahrman at www.nahrmanbass.com of Billerica, MA, who fully restored my 1820 Busetto model and converted it from a three- to five-string neck. The photos show the 1820 Prescott (Busetto hips and rare open-back string box and narrow scroll) owned by the author.

For more information on Prescott viols, see my website which includes Prescott images and history at <http://home.earthlink.net/~prescottviol>. For the full article by the New Hampshire Historical Society, see <http://home.earthlink.net/~prescottviol/data/NHHistSoc101.jpg>. For recent discussions about “Yankee” double basses and church basses, see the Talk Bass website: <http://www.talkbass.com/forum/showthread.php?t=210742&page2>, as well as the University of Washington’s enormous double-bass website: <http://mailman1.u.washington.edu/mailman/listinfo/2xbasslist>.

~Don Carrigan

prescottviol@earthlink.net



1280 Prescott: Busetto hips, open-back string box, narrow-eared scroll



Don Carrigan with 1820 Prescott viol

Photograph courtesy of Don Carrigan

Photograph courtesy of Don Carrigan

A Keyboard Workshop with a Culinary Emphasis

A workshop for owners, players, enthusiasts, and aficionados of the harpsichord and clavichord will be held in the beautiful historic seaport of Stonington, CT, in the shop of Zuckermann Harpsichords International from June 17-19, 2007.

Lectures, demonstrations, and concerts, plus a talk on preparing seafood by a world-class chef, will be offered. Lectures and demonstrations will include harpsichord and clavichord building, tuning and temperament, decoration, and maintenance, regional schools of building, basic acoustics of harpsichords and clavichords, playing the harpsichord

and clavichord expressively, and a never-to-be-forgotten talk by master chef Herrick on preparing seafood. The workshop will conclude with a seafood spectacular on the Sound.

This will be an informal affair, with many opportunities for participants to talk to our expert faculty about the finer points of voicing, maintenance, performance practices, fingering and other players' problems, baroque keyboard literature, kit building, and spices appropriate for seafood.

The director of the workshop is Richard Auber, owner of Zuckerman Harpsichords International. The faculty/

performers include Richard Auber, Carol lei Breckenridge, Farver Professor of Music at Central College, Pella, IA; Michael Herrick, Holland-certified professional chef; Ed Kottick, Professor of Musicology emeritus at the University of Iowa, Iowa City, IA; and Tatyana Nivana, conservatory-trained artist-in-residence at Zuckermann Harpsichords.

For more information, contact Zuckermann Harpsichords, 65 Cutler Street, PO Box 151, Stonington, CT; telephone: (888) 427-7723; e-mail: info@zhi.net. A workshop website will be up soon at zhi.net.

~Richard Auber

History of the American Violin Symposium and Display

The Library of Congress hosted "The American Violin: from Jefferson to Jazz," a three-day symposium and two-week exhibit celebrating the precision and craftsmanship of historical and modern American violin and bow making, from April 6-20, 2006, in the Jefferson Building. The free, public events included lectures, instrument displays, and concerts sponsored by the Library's Music Division and the American Federation of Violin and Bow Makers, Inc.

American violin and bow making traces its historical development and identity through the migration of European traditions to America. A display of musical instruments and bows from the Library's collections and those of prominent makers, dealers, and performers illustrated how the craft of making violins and bows was passed from Europe to America, making the United States a pre-eminent repository of those traditions.

With examples from the Library's instrument collection, the display showed how the work of Amati, Guarneri, and Stradivari influenced modern North American makers in replicating masterpieces of the late 17th and early 18th centuries.

Additional exhibition highlights included Thomas Jefferson's 1751 annotated copy of Francesco Geminiani's *Art of Playing on the Violin* and a 1759 John Antes violin, considered the oldest extant American-made violin; pioneer female musician Maud Powell's 1880s concert violin; and the violin (1871) that Chicago violin-maker Herman Macklett saved from the Chicago fire. Other instruments featured were Chicagoan Carl Becker's 1924 violin; Simone Sacconi's 1936 violin, made in New York; and William Moennig's 1945 viola, made in Philadelphia for the legendary violist William Primrose. The exhibition also



Photograph by Michael Zirkle Photography

An exhibition of more than 30 stringed instruments was on view in the Northwest Pavilion of the Library's Jefferson Building

included the fine works of American bow makers Edward Tubbs, Frank Kovanda, and Frank Callier.

A series of four concerts featured the Turtle Island String Quartet, the Juilliard String Quartet, violin virtuoso Elmar Oliveira, and the fiddle and guitar duo Jay Ungar and Molly Mason. The public was also invited to view and play modern instruments displayed by some 75 members of the American Federation of Violin and Bow Makers and to attend three full days of lectures and panel discussions covering topics on violin making in New England, Philadelphia, New York, and the Heartland, as well as the founding fathers of American bow making. Speakers included Matt Glaser, Chris Reuning, David Schoenbaum, and Joel Smirnoff.

~Carol Lynn Ward-Bamford



Photograph by Michael Zirkle Photography

Exhibitions, concerts, lectures, and impromptu performances marked the symposium on the Violin in America, held in April 2006, at the Library of Congress

Harp Guitar: Passion • Imagination • Artistry at the Museum of Making Music

Beginning January 15, 2007, the Museum of Making Music in Carlsbad, CA, presents "Harp Guitars: Passion • Imagination • Artistry," an exhibition showcasing over 30 extremely rare historic and contemporary instruments representing the creative genius of European and American guitar-building tradition from the early 1800s through today.

The exhibition sets out to explore how the fundamental human capacity for invention led to the creation of the harp guitar, a fascinating and unusual instrument that gained popularity in Europe in the early 1800s and found its way to America in the early 1890s. The harp guitar, an instrument like no other, is a true embodiment of this free inventive spirit guided by higher artistic ideals. Suggestive of different instruments and influences from other parts of the world, the harp guitar is not easily defined from the point of organology because of the great variety of its forms and design ideas. This exhibition defines the harp guitar as an extended-range guitar in any of its accepted forms with any number of additional, unstopped strings (beyond the standard six) that can accommodate individual plucking. While the most common harp guitars have unstopped strings supported by an extra arm or attached to the guitar frame, there are varieties of artistic hybrids and related forms that defy systematic classification.



Photograph courtesy of Fred Carlson

The New Dream Harp-Sympitar, 2004-06,
designed and built by Fred Carlson

The featured historic instruments include much admired and lesser known rarities exemplified by Mozanni (Italy), Settimo Gazzo (Italy), C. H. Klinberg (Sweden), Julius Zimmerman (Russia), Joseph Prisner (Austria), Chris Knutsen (United States), Charles Stumpke (United States), W.J. Dyer & Bros. (United States), Larson Brothers (United States), Lyon & Healy (United States), and Gibson (United States), as well as by anonymous examples of harp mandolins, lyre guitars,

and harp guitars. The contemporary section features the highly acclaimed innovative and imaginative creations of Fred Carlson, William Eaton, Steve Klein, Duane Noble, and Mike Doolin.

The exhibition relates the story of the origin and popularity of this unique instrument, focusing on its three separate and distinct histories. The first section of the exhibition addresses the European establishment of the harp guitar, the second section explores its creation and reinvention in America, and the third section deals with its contemporary rediscovery and innovative use in America.

Harp Guitars: Passion • Imagination • Artistry is organized by the Museum of Making Music in collaboration with Gregg Miner, a collector and a noted expert on American harp guitars, and Rick Turner, a luthier, musician, and sound engineer. A concert series is also planned.

The exhibition will be on display from January 15, 2007, until July 30, 2007. For more information, see the website of the museum: www.museumofmakingmusic.org, where you can watch a video about the exhibit and hear a harp guitar performance. The museum is located at 5790 Armada Drive, Carlsbad, CA 92008; telephone: (760) 438-5996. You can also send an e-mail inquiry to B.J. Morgan at bjm@museumofmakingmusic.org.

~Museum of Making Music

Book Review

Karl Oriwohl. *Das Bandonion: Ein Beitrag zur Geschichte der Musikinstrumente mit durchschlagenden Zungen*. Second, rev. ed. in collaboration with Dieter Krickeberg. Berlin: Karl Oriwohl, 2004. xi, 451 pp.: 496 black-and-white illus. ISBN: 3-00-013781-5. 39,00 € (paper). Available from the author: Karl Oriwohl, Harzer Str. 3, 12059 Berlin, Germany.

When most people think of the bandoneon, they think of Argentinian tangos and of Buenos Aires (and perhaps also of Montevideo, Uruguay), near the mouth of the Rio de la Plata, where the tango originated. The portable reed organ,

a member of the accordion family, known as the bandoneon was and still is the centerpiece of that music. (In discussions of the tango, the spelling *bandoneon* is generally used.)

In *Das Bandonion: Ein Beitrag zur Geschichte der Musikinstrumente mit durchschlagenden Zungen* [The Bandonion: A Contribution to the History of Musical Instruments with Free-Beating Reeds], Karl Oriwohl gives us a different view of this instrument from a fresh and Germanic angle. Heinrich Band in fact invented the instrument in Krefeld, Germany, in 1843, naming it *Bandonion*, hence the title of this volume. The book is secondarily about the closely related

German concertina. The author is a graduate of the Berlin Conservatory for Music, where training in the playing of the bandonion has been offered since 1934. His perspective is largely confined to Germany, where the instrument had a widespread currency for at least a century, from about 1850 to 1950. He has been active as a player, teacher, and collector of bandonions and German concertinas.

Oriwohl acknowledges seminal writings on the bandonion by Ernst Guido Naumann (1942-43) and Maria Dunkel (1987) but attempts here a truly comprehensive treatment of the instrument in its German context. He claims to

(continued on page 16)

Book Review

(continued from page 15)

list every past and present maker of the bandonion, most of whom did not sign their instruments. One asset of the book is technical descriptions that aid identification of many unsigned instruments. Numerous diagrams illustrate the trend from *wechseltönig* to *gleichtönig* buttons (pushing and pulling the bellows produces two pitches from the former, one from the latter set of buttons). The author also names many dealers, repair shops, teachers, soloists, societies, and periodicals devoted to the bandonion. He surveys the musical repertory and tutors for various portable reed organs. The numbers for these are impressive: Oriwohl lists more than 300 tutors published between 1844 and 1997. He lists recordings and radio appearances and illustrates the book with historical photos, pictures of sculptures, and postage stamps on the theme of the bandonion and related instruments.

Das Bandonion will be most appreciated by specialists who read



Book Cover: **Das Bandonion** by Karl Oriwohl

German – the book is heavier than many bibles, and the detailed approach may seem overwhelming to nonplayers of the bandonion, the concertina, or a related

instrument such as the accordion. Most of the many illustrations appear to have been reproduced via photocopy; as a result, many are of marginal quality, if nevertheless informative. The author's love of two kinds of music is evident: classical music, especially Johann Sebastian Bach, and *Hausmusik*, German folk and popular tunes played in domestic or festive settings. Permeating all this, though, is the author's great love for the bandonion.

~Walter Kühn

Walter Kühn is an accordionist, bassoonist, and proprietor of The Main Squeeze, an accordion shop and studio in New York City.

If you would like to review a book or CD for the *AMIS Newsletter*, please contact the Review Editor, James B. Kopp, j2kopp@aol.com.

Classified Column

No classified ads were received for this issue

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

Barbara Gable, Editor, *AMIS Newsletter*, 270 Barret Road, Riverside, CA 92507.

In Memoriam: Ursula Menzel

Builder and restorer of musical instruments, Ursula Menzel died in Germany on Nov. 10, 2006, aged 66. Specializing in brass instruments, drums, and kettle drums, she worked for many museums and collections. Some of you will remember her presenting her ideas for the documentation of restoration work at CIMCIM meetings.

In 2001, she generously donated her extensive documentations of 540 instruments in more than 70 collections all over the world to the Deutsches Museum in Munich, intending them for use. The documents have now been digitized and are accessible by request. Ursula Menzel was buried in Graefelfing near Munich.

~Silke Berdux

Curator for Musical Instruments
Deutsches Museum, Munich
s.berdux@deutsches-museum.de

Salle Pleyel Reopens After Successful Renovation

Owing to some faulty and outdated information, the summer *AMIS Newsletter* contained an appeal for the preservation of the Salle Pleyel in Paris, originally opened in 1927. We are pleased to be able to report that this major concert hall has undergone a complete makeover which delights performers and their public. A series of earlier renovations did not solve acoustical problems, but, according to the *New York Times*, a complete redesign has improved the comfort and sound of the hall, while preserving the Art Deco foyer. If you should be fortunate enough to find yourself in Paris, beautiful music, including concerts by 26 orchestras, as well as voice recitals, chamber music, and jazz, is waiting to be heard at the renewed Salle Pleyel.

Yehudi Menuhin and the Matchstick Concerto

Although most of them were made in the 1930s, Jack Hall's instruments made of matchsticks continue to attract and delight audiences, just as they did Sir Yehudi Menuhin. The late Sir Yehudi Menuhin invited me to his London home in 1996 to show him a matchstick violin and other instruments made by my father and kept in the Jack Hall Matchstick Musical Instrument Collection.

Lord Menuhin made me feel welcome with his warm, friendly greeting and soft-spoken, charming personality. I explained that my father imagined and created his matchstick instruments in the 1930s while working as a deck hand on board a tiny American-owned tramp steamer. As I took out the violin carry case from the original kit bag he used to bring the completed instrument ashore, Lord Menuhin remarked at the unusual color of the case. When I told him it was made from matchboxes he was amazed, but that was nothing compared with his reaction as I handed him the violin. He was unprepared to see a full-size playable instrument made entirely from used wooden matchsticks. As he admired the outstanding craftsmanship, he said repeatedly, "It is a quite wonderful violin, how extraordinary." I then passed him the matchstick bow, and he couldn't believe it was also made entirely from matchsticks and in full working order.

The next instrument I showed him was the Neapolitan mandolin, and he marveled at the incredible matchstick curve of the bowl-back. He then studied the recorder to see how the matchsticks



Tony Hall and Lord Yehudi Menuhin

had been formed into a circle. At the same time I pointed out the matchstick design created by ingeniously interlocking the blackened, burnt match heads. He asked many questions about how the instruments were constructed and was astonished to learn that my father was no musician. He couldn't read or play a single note and did not have any of the construction skills or tools needed to produce an instrument. I told him the matchsticks were individually glued together and weighted into shape with the aid of flat-irons, firebricks, and pans of water to apply pressure in the right places. The tools he used for carving were nothing more than a sharp knife, a file, and an old-fashioned cut-throat razor; finishing touches were accomplished with sandpaper before the varnish seal was applied.

To mark the occasion, Lord Menuhin wrote, "I was very impressed with the Jack Hall Matchstick Musical Instrument Collection, which Tony Hall showed me. It is a very great feat of human ingenuity and imagination—it should be placed on public view. Yehudi Menuhin, Nov. 15, 1996, London."

Since my father passed away in 1993 his matchstick instruments have been performed on in public on numerous occasions, including a performance on BBC television to publicize the British & Irish Country Music Festival. And, the Rhinestone Cowboy himself performed "Amazing Grace" with the matchstick guitar in a segment of the new Ripley's Believe It or Not! series that aired on TBS.

An accolade that has given me a tremendous sense of pride and satisfaction is the recognition of my father's unique achievements in the Guinness Book of World Records, 2003 edition:



1936 Violin & Bow, 1976 Chinrest: 20,000 matchsticks, 3 lbs. hide glue, construction 1200 hours

"10 playable musical instruments made entirely from (106,000) used wooden matchsticks." The instruments listed include a violin, Neapolitan mandolin, acoustic guitar, flat-back mandolin, tenor banjo, pair of bones, descant recorder, pair of castanets, pair of drumsticks, and ukulele.

To view an in-depth story visit:
<http://www.m-navydays.com/newpages/Matchstickman/Jackhall.htm>.

~Tony Hall
Keeper & Historian
The Jack Hall Matchstick
Instrument Collection



1936 Neapolitan Mandolin: 14,000 matchsticks, 2 lbs. hide glue, construction 800 hours



1976 Descant Recorder: 2,000 matchsticks, construction 200 hours

Kosovo School of Music Needs Your Help!

I think I should have no other mortal wants, if I could always have plenty of music. It seems to infuse strength into my limbs and ideas into my brain. Life seems to go on without effort, when I am filled with music. George Eliot (1819-1880)

Nothing in this world unites people like music. Whatever differences there may be quickly fade away at the first note. The Gjilan School of Music needs your help to continue bringing the people of Kosovo closer together.



Established in 1979 and part of the municipal school system, the School of Music is the pride of Gjilan. Seventy percent of the students accepted into the School of Music at the University of Pristina come from Gjilan. Professor Izet Kallaba, the school's director, oversees 37 instructors who make as little as 170 € a month. Teachers provide lessons on piano, accordion, violin, viola, cello, bass, guitar, clarinet, flute, French horn, and trumpet



SFC Craemer with Professor Kallaba

to approximately 425 primary and high school students annually. To see the size of the building and how small practice rooms are, it is hard to comprehend the amount of coordination there must be to teach so many students on all the different instruments.

The building is in total disrepair and has no indoor plumbing. The school lacks

a generator, which is needed because of intermittent power. The school has no sound system, recording equipment, up-to-date computer equipment, only limited furniture, and only has three music stands. For now, the music plays on. However, without your help it may not. The school is in desperate need of musical instruments and supporting equipment. Most families struggle to put enough food on the table and cannot afford to purchase an instrument for



SFC Craemer and guitar students

their son or daughter. Any instrument, new, used, or even slightly damaged, will be graciously accepted. Director Kallaba has the ability to instruct on other instruments than those listed above if available.

In addition to instruments, the school is in serious need of sheet music. The school is open to any donations and/or assistance you can provide to continue the peace process in Kosovo with the encouragement of music.

Please send all donations to the point of contact below. When sending instruments, please consider the journey



School of Music bathrooms



Building dates back to 1890s

they will make through the mail system when packing.

Please send donations via the U.S. Postal Service to Sergeant First Class John David Craemer, 353rd Civil Affairs Command Detachment, FOB Monteith, APO AE 09340. You will pay only for postage within the United States. Ask at your local post office for more details.

If you have any questions, comments, concerns, or are interested in exploring other donations and/or assistance, please contact SFC Craemer at john.craemer@us.army.mil. On behalf of Professor Kallaba, the music school teachers and students, and all of the people of Kosovo, thank you!

Disclaimer: This is not a direct solicitation by SFC Craemer or the United States Army. This request for support is on behalf of the School of Music and the Director.

Photos courtesy of SFC John Craemer.



First-year violin player

Welcome New Members

Regular Members

Brian and Kathleen Epp
Bethel, CT

Shelley Gruskin
Duluth, MN

Douglas Hedwig
Patterson, NY

Alexander Pollock
Detroit, MI

Steven Ward
Quinton, VA

Student Member

Pedro Manuel Branco Dos Santos Bento
Vilar Do Paraiso, Portugal

Institutional Members

Musées Royaux d'Art et d'Histoire
Parc Du Cinquantenaire 10
1000 Brussels
Belgium

Musical Instrument Museum
84 S. 10th Street, Suite 450
Minneapolis, MN 55403

The Jack Hall Matchstick
Instrument Collection
105 Woodland Avenue
Brighton & Hove BN36BJ
England

A Visit to the U.K. Musical Acoustics Network Conference

(continued from page 10)

philosophical treatments. Presenters were almost evenly divided between academics and working instrument makers. There will presumably be a summary report on the MAN website soon. I will not duplicate that here, but interested readers may contact me (j2kopp@aol.com) for details of the presenters' abstracts.

MAN, supported by the U.K.'s Engineering and Physical Sciences Research Council, has a national focus: one goal is "promoting the competitiveness of UK research in musical acoustics and music technology." Murray Campbell, professor of physics at the University of Edinburgh and the author of several books on musical acoustics, serves as chairman. Several conferences of MAN have focused on topics related to musical instruments, and more are planned. For those interested, the MAN website is www.ph.ed.ac.uk/acoustics/MAN/index.html.

The Groupe Spécialisé d'Acoustique Musicale is affiliated with the Société Française d'Acoustique. The scientific chair is Joël Gilbert of the University of Le Mans. The group has held twelve conferences since October 2003, typically on topics related to musical instruments. Its website can be found at www.sfa.asso.fr/fr/gsam/index.htm.

~James B. Kopp

Events and Deadlines

February 1, 2007

Deadline for Gribbon Travel Award Applications

March 1, 2007

Extended deadline for submission of articles for Spring 2007 issue of *AMIS Newsletter*

June 27-July 1, 2007

Annual Meeting, Yale University
New Haven, CT

Attention All Students!

Applications for Gribbon Awards Due February 1

If you are a student with career interests in musical instruments, you will certainly want to attend the annual meeting of AMIS at Yale next summer (see page 1 for more information). Perhaps you are worried about the expense, but AMIS has a solution for that problem. Grants are available to students to cover the costs of the conference as well as transportation. The William E. Gribbon Memorial Awards, generously sponsored by AMIS members, are available to either full-time undergraduate or graduate students at any accredited university in the world. Although many Gribbon scholars give papers at the annual meeting, they are not required to do so.

For more information, including what to send with your application, see the summer 2006 issue of the *AMIS Newsletter*, which is available online at www.amis.org. Applications are due February 1, 2007, and should be sent to Beth Bullard, George Mason University, Department of Music, 3E3 4400 University Dr., Fairfax, VA 22030. You can also e-mail Beth Bullard: bbullard@gmu.edu.

Last spring, ten students received Gribbon Awards. Their presence at the conference in Vermillion was enriching for them and for the Society.

Any Ukealins Out There?

I'm trying to find some information on or a picture of an old musical instrument called the "ukealin." This is the first thing that I have not been able to find information about online. I have heard that everything is online but maybe not? Thanks for any help you can give. Please write or e-mail:

Clyde Overcash

904 Copperfield Blvd.
Concord, NC 28025
clydecash@yahoo.com

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

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Students at the Kosovo School of Music Need Your Help See Article on Page 18



Clarinet practice



Guitar practice



The school stays open all summer for practice