

NEWSLETTER

of the

American Musical Instrument Society

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Summer 2004

AMIS 33rd Annual Conference Held in Winston-Salem

The 33rd annual meeting of the American Musical Instrument Society was held in a beautiful eighteenth-century village called Old Salem, next to the modern city of Winston-Salem, NC. The atmosphere was peaceful and congenial—very conducive to the enjoyment of music and instruments. Plus, the Old Salem Tavern served excellent lunches and dinners.

Our first session on Thursday featured a spirited introduction to Moravian music and the Moravian Music Foundation by its director, **Nola Reed Knouse**. After hearing her, one felt that the Moravian Music Foundation was in good hands! This was followed by a report from one of the Foundation's active members, **Paula Locklair**, on the restoration of the important organ built by David Tannenberg in 1800. She spoke with great admiration for the careful restoration by Taylor & Boody of this organ, the oldest surviving two-manual organ built in the U.S. **Peggy Baird** then entertained the audience with a slide talk about paintings of



Photo by S.E. McCombs Thompson

"Stairway to Heaven" at the Tuba Exchange, Durham

various keyboards, explaining the symbolism in the artwork. It was a fascinating and enlightening presentation.

After lunch, Friday's session began with an intriguing and detailed presentation by **Cecil Adkins** on anomalies in early Italian oboes. Adkins points refuted some statements by Bruce Haynes and Geoffrey Burgess in their recent book *The Oboe* about the influence of Italian flute making on German makers of the eighteenth century. Next, an interesting presentation of American exhibition-quality flutes was ably presented by **Doug Koepe**. **Christopher Miller** concluded the session by discussing the adoption of the 20-button Anglo concertina among the Pa O of Myanmar, illustrated by PowerPoint slides and recorded music.

Friday morning began with informative presentations concerning the viol in sixteenth-century Scotland (**Emily Peppers**), the Tudor violin (**Benjamin Hebbert**), the *Aktiengesellschaft für Geigenindustrie* in

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Photo by B. Gablie

The Eddy Collection, Duke University

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AMERICAN MUSICAL INSTRUMENT SOCIETY NEWSLETTER

Barbara Gable, Editor
Janet K. Page, Review Editor

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

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AMIS 33rd Annual Conference Held in Winston-Salem

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Photo by B. Gable

Al Rice

Markneukirchen (Arian Sheets), and eighteenth- and nineteenth-century organs and organ builders in North Carolina (Michael Friesen). The final paper session began with Herbert Heyde's presentation Questions of Authenticity Regarding Some Wind Instruments at the Metropolitan Museum followed by Jayson Dobney's Two Decorated Drums of Dubious Design. Both papers discussed instruments made or modified by the forger Leopoldo Franciolini, collected by Mary Crosby Brown, and later given to the Metropolitan Museum in New York. These papers illustrated that a good deal may be learned from studying examples of instruments of dubious authenticity. The final presentation, by Harrison Powley, concerned J. G. Kastner's timpani method book and its many implications for performance practice.

Friday night we heard the Home Church Band play selections of hymns outside the Auditorium. Kimberly Marshall then played an eclectic mix of music on the restored Tannenberg organ. One was struck with the colorful sound of this organ which never threatened to overwhelm the audience. We also were treated to hearing the organ with the electric blower turned off and, as originally was done in performance, an organ student

providing the air by pumping the restored mechanism with his feet and arms. It was truly a memorable concert on a most important historic organ.

Saturday was our day of travel to two fascinating collections in Durham. My group visited the Tuba Exchange in the morning and examined Vincent and Ethel Simonetti's remarkable collection of low brasses, primarily tubas, including a nineteenth-century French ophicleide; a tuba with five Berlin valves; miniature 1950s Sousaphones; and two enormous double b-flat tubas by H.N. White, supported on metal stands.

We toured the Eddy Collection of Duke University in the afternoon. In the music building we were greeted by Curator Brenda Neece and saw her attractive exhibit of instruments. Highlights include a lovely square piano by Casper Katholnik; a Kirkman square piano; a Rudall, Rose, Carte & Co. Boehm flute; two Boehm flutes by Badger; cornets by Wright, Gilmore & Co., and Freemantle; and keyed bugles by Herrick and Graves & Co. In the afternoon, Maria Isabella Rose entertained us with a lovely recital of Dussek, Clementi, Hérold, and Boëly on a Clementi grand piano, ca. 1805. Her sensitive playing produced a kaleidoscope of tone colors and was appreciated greatly by the audience. The conference ended with the traditional banquet and auction, ably conducted by Laury Libin. ♦

~Albert R. Rice

Al Rice is curator of the Musical Instrument Collection of the Kenneth J. Fiske Museum, Claremont Colleges, Claremont, CA.



Photo by S. E. McCombs Thompson

Kimberly Marshall playing the Tannenberg Organ

The AMIS Conference From a British Perspective



Photo courtesy of A. Myers

Arnold Myers

Having now participated in nine AMIS annual meetings, I can confidently report that each has had its own character. The 2004 meeting was character-

ized by good company and calmly efficient organization. No doubt the calm efficiency disguised a lot of hard work by Stew Carter's team, but our hosts betrayed no hint of effort.

The program followed the well-trying formula of previous meetings, at least those held outside big cities, and once again took me to parts of America that the normal British tourist never reaches. I prefer it like that.

The papers were few but good. The organ was one theme of the meeting: despite its importance, organ research is generally under-represented at organological meetings, no doubt because its most enthusiastic adherents have long tended to be self-contained if not isolated from the wider musical world. Indeed, there has been a trend for societies to spring up and huddle around individual instruments, perhaps to the detriment of societies with broader interests such as AMIS and the Galpin Society. A meeting such as we enjoyed in Winston-Salem, for me at least, strikes the right balance between an over-wide prospect and too narrow a focus.

The unmasking of fakes and forgeries in museum collections was a second theme. This difficult topic has the potential to be controversial, and possibly upsetting to museum donors, but it is surely

essential to assert the paramount importance of honesty, scholarship, and integrity in the museum profession.

Following the AMIS meeting, the Acoustical Society of America held its 75th Anniversary meeting in New York City May 24 -28. The musical acoustics sessions took as their themes instruments developed before 1929 and after 1929. Thus, there were papers of interest to organologists, including papers on the cornett, psalteries, mandolins, organ, harpsichord, bells, musical glasses, and reviews of wider organological fields. ♦

~Arnold Myers

Arnold Myers is Director of the Collection of Historic Musical Instruments at the University of Edinburgh. He was an organizer of the 2003 AMIS-Galpin Society-CIMCIM joint meeting in the United Kingdom.

President's Message

Only a day after our return from the annual AMIS meeting in Winston-Salem, its many pleasures, encounters, and sounds still resonate. As someone with a special affinity for all things eighteenth century, I found the splendidly preserved culture of Old Salem to be most evocative. The quiet streets and houses, the well-tended gardens and paddocks, the many beautifully conserved artifacts, tools, and trade practices all create an impression of a history that is cherished and still unfolding. Many members took advantage of an open house at the Museum of Early Southern Deco-

orative Arts to examine its treasures of design and craftsmanship, and we are very grateful to MESDA's vice president, **Paula Lock-lair**, for making the visit possible. Thanks also are due to **Nola Reed Knouse**, director of the Moravian Music Foundation, for opening the doors of its wonderfully modern new facility to members who wished to explore the Moravian archives; clearly many research projects still lie within the rich archival contents. Most of us also became very well acquainted with the offerings of the Old Salem Tavern, where we held many informal meals and meetings throughout the weekend, and probably ate far more of those wicked little pumpkin muffins than we should have. The weather for the meeting was extremely hot for the second year running, but southerners understand the fine art of air conditioning and

even in the older buildings neither instruments nor persons seemed to suffer.

Of the thirteen papers heard in sessions at the meeting, I am particularly pleased to note that five of them were presented by students. These presentations by young scholars were not only thoughtful and interesting, but also showed a skillful use of aural and visual computer resources that sets an example for us all. Two students at the meeting, **Ben Hebbert**, who gave a paper, and **Sunni Fass**, were supported by AMIS Gribbon awards. At the Board of Governors meeting, held on the first evening of the conference, there was as usual much discussion about the Gribbon award and other ways to attract students to our meetings; and it was decided that AMIS should offer an award for the best student paper presented at an annual meeting. This program will begin with the 2005 meeting in Las Vegas, and more details about it will appear in a future *Newsletter*.

On the Friday evening of the meeting we were treated to two highly contrasting performances: first, the robust sounds of Moravian hymns played outdoors by the Home Church Band and then a recital by Kimberly Marshall on the



Photo by B. Gable

Maria Rose and the Clementi Grand Piano, Eddy Collection

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Editor's Note

Much of this issue is devoted to reports and reflections on the meeting in Winston-Salem. You can read and see how interesting the events of the meeting were to those who attended. Plan now to attend next year's meeting in Las Vegas so you can share in the curiosity, learning, and fun.

New to this issue is a series, *Buried Treasures*, focusing on an instrument currently in storage at one of America's musical instrument museums. If you know of instruments that deserve attention in the *Newsletter*, please contact me.

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 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 require fees that are beyond the limits of the Society's budget.

The *Newsletter* is published in the spring, summer, and fall with submission deadlines of February 1, June 1, and October 1. Each issue is reproduced in full on the Society's website, www.amis.org, where you also can find information about the society and about membership. ♦

~Barbara Gable

President's Message

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newly restored organ by David Tannenberg, built in 1800 and now housed in the auditorium of the Old Salem Visitor Center. Another musical performance provided the highlight of our Saturday trip to Durham, where we visited Vincent Simonetti's Tuba Exchange and the Eddy Collection at Duke University; this was a recital by Maria Rose, who played in a most expressive and refined style on the ca. 1805 Clementi piano from the Eddy Collection.

The presentation of AMIS awards to individuals who have made valuable contributions to the field of musical instruments took place at the banquet on Saturday evening. This year's Densmore Prize was awarded to **Stewart Carter**, and the Curt Sachs Award was presented to **Ivan Macák**, who travelled all the way from Bratislava to attend his first AMIS meeting and to receive his award.

For a meeting to run as smoothly and successfully as this one did, a great deal of detailed planning and organization must take place. Obviously, many people get involved in such an endeavor, but in this case the guiding hand of Stew Carter was visible everywhere, and I wish to thank him for the long period of care and attention that he devoted to this. I also want to acknowledge the efforts of AMIS members **Laurence Libin**, **Sabine Klaus**, **Brenda Neece**, and **Jeannine Abel**, all of whom assisted in creating a very good meeting indeed. Already at work on the 2005 meeting, which will take place next May in Las Vegas, are **Ted Good**, **Ardal Powell**, and **Isabelle Emerson**.

As I mentioned in my first President's Message last fall, the issues of building

and sustaining membership in our society have become extremely important. An initial step toward addressing these issues was taken in Winston-Salem, when a newly formed Membership Committee met for the first time to begin outlining goals and tasks for the next several months. The committee consists of myself, **John Rice** (AMIS vice president), **Carolyn Bryant** (AMIS secretary), **Darcy Kuronen**, and **Susan Thompson**. We will work closely with **Linda Guild**, vice president of Guild Associates, who attended the meeting and offered many helpful and constructive suggestions.

As we begin to engage the process of expanding our membership base, it is important to recognize that there is much that our current members can do as well. Many of us joined AMIS not because we read an advertisement or stumbled across the website, but because one other individual recommended it to us or invited us to a meeting. If each of us would take the responsibility now of bringing in one new member—a friend, a student, a colleague—we would rapidly increase our numbers. Furthermore, such personal involvement would insure that our society remains a community linked by shared interests and friendship. We want to expand but not to become a large anonymous body. I must say that I have no fears about that outcome. As long as people who are passionate about musical instruments continue to join, we will remain the lively and personable group that we have always been, and play our part in keeping a few of the joys of civilization alive and well. ♦

~Kathryn L. Shanks Libin



Photo by B. Gable

The Home Moravian Church Band at Old Salem Visitors' Center

An Ethnomusicologist's Response



Sunni Fass

First of all, I would like to thank the American Musical Instrument Society for generously granting me a Gribbon Award giving me the chance to go to Winston-Salem for an introduction to the

Society's members and activities. Any of my initial hesitations about being a brand-new face in this group were quickly overwhelmed by the incredibly warm reception I received—I thank you all for welcoming me into your community of scholarship.

I must admit that I didn't quite know what to expect when I came to the meeting. Although I have a background in organology and related theory, I am primarily an ethnomusicologist and all of my excursions into organology have focused on non-Western instruments. So when I saw a conference program composed largely of papers on violins, oboes, flutes, and organs, I feared that I might be quite lost! Nevertheless, I put my faith in the strong endorsement of AMIS given by fellow ethnomusicologist **Christopher Miller**, who had recommended that I attend this meeting and had assured me that it would be a good fit. After I arrived in Winston-Salem and began to talk with AMIS members, I quickly realized that he was right. Even though my research took a slightly different angle, I found that we still had many subjects of common interest that made for exciting exchanges of ideas.

I would have to say that I found these many informal conversations to be the highlight of my first experience with AMIS. Since my career goals lie in the realm of museums, I was thrilled to meet and talk with the many curators and museum professionals who attended the meeting. Over lunches, between papers or waiting for concerts to begin, and during the pleasant walk between the Visitor's Center and the hotel, these were times for valuable chats about life in the instrument collections of major museums—ups and

ties, exhibits that have been or soon will be mounted, and what it might take for me to establish myself in this field. I also was excited to hear about the extensive collections of non-Western instruments that are just waiting for more attention! I would especially like to thank **Darcy Kuronen, Deborah Check Reeves, Arian Sheets, and Jayson Dobney** for their advice and insights.

In between these conversations, of course, I also enjoyed the display of scholarship in the formal paper sessions. Although all of the papers were excellent, I was particularly impressed by the presentations by the younger scholars of the Society and the innovative directions of their research. Christopher Miller's paper about the Pa O concertina tradition in Myanmar probably resonated the most with me, given that the subject was closest to my own intellectual background. My other personal favorites included Jayson Dobney's account of detective work at the Metropolitan Museum, **Ben Hebbert's** new discoveries about Tudor violins, and Arian Sheets' exploration of Markneukirchen's factory violin production. I found it exciting that AMIS is a receptive, comfortable forum for the presentation of such new work, and I look forward to finding my place within this generation of scholars and hopefully presenting my own research at a future meeting.

Overall, the meeting was a wonderful experience. Winston-Salem, and Old Salem in particular, was a lovely setting for the conference, and I thoroughly enjoyed the chance to explore the rich history of the area. The two excellent recitals and the trip to Durham rounded out the program nicely. Although I was tired at the end of each day, there was no question that every moment was well spent! Thank you again to everyone who made me feel so welcome and involved—I sincerely hope to keep in touch with the people I met and to turn their advice into action. See you next year! ♦

~Sunni Fass

Sunni Fass is a Ph.D. candidate in Ethnomusicology at Indiana University, with a Ph.D. minor in Anthropology. She received her M.A. in Ethnomusicology from Indiana University in October 2003.

Reflections From Across the Pond



Ben Hebbert

This year brought me to the shores of the United States for a second time and unintentionally to North Carolina for a second time too—my first

visit as a Gribbon awardee was to the annual meeting in 2001 at Asheville.

When I was asked to give my reflections on this meeting, I suppose that I was expected to write about how charmed and surprised I was, as a visitor from England, to find that there are houses in America older than my own, or my chagrin at finding that the bars closed at ten o'clock in that part of town. (Under the circumstances I thought it a bit rich that particular Gribbon awardees last year complained that English pubs ceased serving at eleven.) Perhaps I am supposed to report back some life-changing event that came about through the meeting—there is one: the startling revelation on the authority of two clarinet players that the Tuba Exchange was truly worth visiting led this dedicated violinist and sometime basher of drums to discard his prejudices. He still doesn't understand why so many shapes of plumbing all make the same noise but was awed by the variety and will never again be so dismissive of cimbassos, ophicleides, and sousaphones (except of course one notorious sousaphone).

If there is one single reflection that I would like to share with the readership, it is that of the enormous value of a meeting that is dedicated to nothing more specialized than musical instruments. There are formal societies or informal gatherings for those concerned with just about every conceivable type of musical instrument and dealing more often than not with the study of that sort of instrument in perfect isolation of anything else. The nature of these, be they societies or discussion groups on the Internet, may be beneficial for the established scholar of organology or the instrument maker to share and develop

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Report of the Curt Sachs Committee

Members of the Curt Sachs Committee —**John Koster, William Hettrick, and Jeannine Lambrechts-Douillez**—have selected Ivan Macák, musical instrument curator of the National Museum of Bratislava, Slovakia, as the recipient of the Curt Sachs Award for 2004. The award recognizes Macák's lifetime achievement in the field of musical instruments, much of it accomplished under difficult circumstances as political and social changes endangered the survival of Slovakia's national heritage.

Lambrechts-Douillez and Koster be-

came acquainted with Macák at the 1999 CIMCIM meeting in Bratislava and were impressed with his museum work as well as with his publications. Macák has published articles and monographs on a variety of musical instruments, both western and ethnic, although some of his work was difficult for the committee to track down. Recognition of Ivan Macák through the Curt Sachs Award will encourage him and other specialists in the musical instruments of Eastern Europe in their efforts to save their musical heritages. ♦

~ **Jeannine Lambrechts-Douillez**



Photo by B. Gable

Kathryn Libin and Ivan Macák

Ivan Macák — Preserver of Slovakia's Musical Heritage

Twenty years ago, as its president, I attended a meeting of CIMCIM (the International Committee for Musical Instruments of the International Council of Museums) organized by Ivan Macák at Dolna Krupa castle near Bratislava. The aim of the meeting was to bring together representatives of CIMCIM and the Working Group on Folk Music and Instruments of ICTM (International Committee for Traditional Music).

The dark drive from the airport to Dolna Krupa made us aware of how difficult the situation was in this land and how different life here was from that in the west, which enjoyed freedom. At 9 o'clock in the evening, no people were in the streets and all the curtains of the houses were drawn. During the meeting at Dolna Krupa, a curtained van stood outside the castle, giving us the impression that we were being watched all the time. We wanted to call home, but that was not at all easy. I was advised to call from the post

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Reflections From Across the Pond

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within his or her field, but the sort of technical pedantry that these breed must be one of the major barriers that legitimizes musicologists (technical pedants themselves) keeping the study of musical instruments at arm's length. Yet, however specialized we are, we are accustomed to regarding musical instruments as a wide variety—because they are the instruments of the orchestra, because we are accustomed to shops that sell everything from penny-whistles to grand pianos, because almost every major musical instrument collection in national museums has almost every sort of musical instrument represented within it, and because of the culture with which we are inculcated.

The American Musical Instrument Society was founded to promote better understanding of all aspects of musical instruments. The study of musical instruments, if it is ever to be taken seriously

by musicologists and hence if it is ever to be promoted to its proper place within the academic study of music, must learn a simple language that other sorts of musicologists can integrate into their own. By forcing every discipline together, AMIS discourages us from the use of secret handshakes—stop-length, stitchmass, embouchure, or the innumerable systems of keys—that gain entry into those impenetrable conclaves and leave the rest of the world either confused and quietly cowering in the corner or scared and hostile (how many of you readers know for certain what all of those terms are?). Moreover, AMIS invigorates cross-fertilization of ideas and I would rue the day, should it cross anybody's mind (there was a question about it in the feedback form) that the meetings took to specializing in one or other form of instrument.

Lastly, I would like to thank every

member of the organization on behalf of every one of us from the next generation. It is much easier to be enthused and inspired into odd tangents of research when societies such as this demonstrate a tangible worth to it. I wonder whether I would be in the second year of my doctorate on obscurities relating to musical instruments if the Gribbon award had not afforded me the opportunity to travel thousands of miles from time to time to meet with eminent authorities from the worlds of the collector, the curator, the academic, and the maker. ♦

~**Benjamin Hebbert**

Benjamin Hebbert is a doctoral candidate at the University of Oxford and is a recipient of an Arts and Humanities Research Board studentship. His area of study is the London music trade, 1645-1725.

Ivan Macák — Preserver of Slovakia's Musical Heritage

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office in Bratislava so that no one would be involved in letting me use their telephone. Later, walking in the square in Bratislava, Ivan Macák whispered to me that the man cleaning the square was an intellectual with a doctorate in science. These images have remained imprinted on my mind. I felt that by coming to Slovakia we had given hope to colleagues who wanted to discuss how to save their countries' heritages.

In Slovakia political events of the 20th century have had great impacts on cultural activities. I remember seeing Czech soldiers marching down the streets of Antwerp as part of the German occupation forces; then Europe was divided into the western and eastern parts, and the Czechs and the Slovaks were forced to coexist. After 1950 a barbaric suppression of religion began in Slovakia, harming the cultural life. The Soviets began to liquidate religious institutions, imprison monks and priests, prohibit the activities of the church, and loot and burn historic docu-

ments, old musical instruments, and other precious objects. It has been said that the destruction that occurred in Slovakia during this period exceeded that caused by the wars of several centuries.

The fall of the Communist regime in 1989 had a positive effect on the possibilities for free expression and international contacts. A deeper understanding of the relationships of musical instruments to their environments and especially to the concept of culture was developed at the beginning of the 1990s as the problem of the coexistence of the Czechs and Slovaks in a common state was discussed. It became clear that none of the politicians on either side knew the importance of the concept of culture, an evolving and cumulative tradition of a society.

Ivan Macák was quite aware of the value of culture when he started his career as curator of the Slovak National Museum. He stated, "It's well known that when we put musical instruments into a

museum collection, we remove them from the environment in which they are associated with other cultural phenomena. If we assign them in this mutilated form to documentation, they do not contain as much information as when they functioned in their original context. These were the considerations which led to the origin of a new method of documenting Slovak folk musical instruments. "

Today Slovakia still preserves a living tradition of folk musical instruments, a valuable result of all of Macák's efforts over the years. Within the framework of a folklore festival, there is now a competition for makers of folk musical instruments. In order to realize such aims, someone like Ivan Macák is needed, someone whose enthusiasm is rooted in firm convictions. When I suggested Ivan Macák for the Curt Sachs Award, it was because of his enthusiasm, which I had never forgotten since our first meeting.

~ Jeannine Lambrechts-Douillez

A Well-Traveled Sousaphone

At the Saturday night auction, ending the meeting in Winston-Salem and raising money for next year's Gribbon awards, many interesting and valuable items were sold to the highest bidder by Laury Libin, an experienced and capable auctioneer. On

one item, however, an old and unloved sousaphone, the bidding stopped almost before it got started. This sousaphone, not bright and shiny like its relatives at the Tuba Exchange in Durham, had already been seen at several AMIS

meetings, finding a new home for a year and then, like a brass elephant, returning to be auctioned once again, although it did stay home in 2003 and was not invited to Scotland —visa problems, perhaps.

Calling it an execrable instrument, Lloyd Farrar bid \$52.50, presuming no one else was interested and

vowed that the sousaphone would not be seen again at an AMIS meeting. So the Society bid it a final farewell. But however bad the



Robert Pyle and Lloyd Farrar transporting the sousaphone



Laury Libin and Ben Hebbert auctioning the sousaphone

execrable sousaphone might sound (and no one demonstrated its tone quality), it has one redeeming quality —at least it's not made of fiberglass. ♦

On Receiving the Curt Sachs Award



Photo courtesy of I. Macák

Ivan Macák

I wish to thank you for the high award you have given me. When I learned of your decision, I wrote to your president Dr. Libin, telling her that I know colleagues, who deserve such an award

more than I do. I feel the same embarrassment when I consider what I should say to you on this occasion.

I have devoted my whole life to the documentation of musical instruments. At the beginning of my career, I gave attention to art musical instruments and then later to folk instruments as well, especially to Slovak folk musical instruments. In the Slovak National Museum, I created a collection of musical instruments which belongs with major European collections. It does not contain instruments by famous masters, but it is valuable for the concentration of instruments from Slovakia and the regions from which musical instruments were imported in the past: the Czech nations, Germany, Austria, Hungary, and parts of Poland. I realized that documentation work must be connected with the practical needs of the society in which I lived, so I gradually came to realize the connections between musical instruments and culture. Curt Sachs, after whom the prize you are giving me is named, knew this long ago, and the connection is demonstrated convincingly in his works.

We know that the process of evolution of musical instruments is still continuing. I realized that, if we wanted to understand this evolution, we must also consider other cultural processes apart from the development of instruments since changes in musical instruments are only the results of their adaptation to changed conditions created by various cultural processes.

I will give an example: the *fujara* is an important artifact in the history of European musical instruments. It is a long, three-holed flute with an accessory tube through which the stream of air leads to a sharp edge. It evolved from a bass instrument of the family of three-holed flutes. The existence of this family can be demonstrated in treatises by

M. Praetorius (1619) or M. Mersenne (1636). Because it uses over-blowing, the family was never used for practical music. At the end of the seventeenth or the beginning of the eighteenth century, a bass instrument of the family somehow appeared in central Slovakia and became the sole folk musical instrument used by shepherds.

After the middle of the 20th century, the *fujara* started to change because of the new political situation. The ideology of communism devoted great attention to folk music since it was regarded as an expression of revolutionary traditions. Thousands of ensembles were established after 1950, and in this context the characteristics of the *fujara* significantly changed. Its use in ensembles not only led to lengthening the body but also to a change in its sound. In the past, shepherds played the *fujara* only for themselves, and it had a hoarse voice like an old person. When the *fujara* found uses in ensembles in combination with other instruments, to be heard, it had to have a clear, metallic sound. With this example, I want to demonstrate that we can understand changes in musical instruments only if we look at them in the context of processes occurring in the whole culture.

In conclusion, allow me to ask for specific help. Many Westerners still retain, from the times of colonialism, a sort of feeling of superiority over non-Western cultures, which is also expressed in terminology. In Western music we distinguish artistic or professional musical instruments from folk instruments. However, we call all the instruments of non-Western cultures traditional musical instruments although we should also distinguish between artistic or professional instruments and folk instruments in this context. It is extraordinarily important to distinguish between these groups because of different research methodologies. Therefore, it would be excellent if an organization such as the American Musical Instrument Society could participate in removing senseless survivals from the past —if it could influence organologists to use both terms, artistic as well as folk, when describing musical instruments of non-Western cultures, and if it could support the idea that Chinese, Indian, or Arabic musical cultures represent treasures of the human spirit just as valuable as those of Western music. ♦

~Ivan Macák

Editor's note: For an interesting introduction to the modern fujara in English, including many photos and sound clips, go to: <http://www.fujara.sk>, an exceptionally fine website.

Stewart Carter Responds to Receiving the Densmore Prize

I consider it a great honor to receive the Frances Densmore Prize from the American Musical Instrument Society for my article on the Gütter family. Scholarship cannot occur in a vacuum: several AMIS colleagues offered valuable assistance along the way. In particular, I should like to thank **Laury Libin**, for his advice on the text; **Al Rice**, for his help with Gütter's woodwinds; **Marlowe Sigal** and **Lloyd Farrar**, for informing me of the location of two Gütter instruments; and **Tom MacCracken**, for his incomparable editorial skills.

I am extremely grateful for the atmosphere of scholarly cooperation that pervades AMIS. ♦

~Stewart Carter

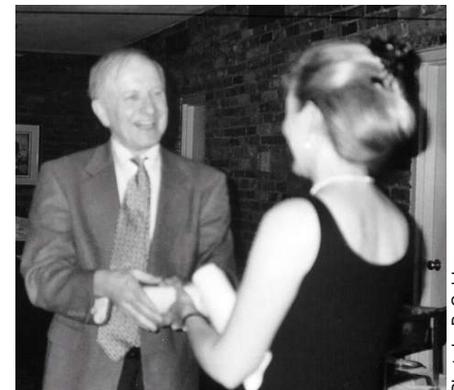


Photo by B. Gable

Stewart Carter receiving the Densmore Prize from Kathryn Libin

Plan Now to Attend the 2005 Annual Meeting in Las Vegas

The Department of Music and the College of Fine Arts at UNLV are looking forward to hosting the 2005 annual meeting of the American Musical Instrument Society to be held **May 18-21**. In addition to the usually touted attractions of Las Vegas, we will especially enjoy introducing our visitors to less famous institutions that are an important part of Las Vegas cultural life. The Liberace Museum, for example, has many of the pianist's fabulous costumes, replete with glitter and gold, but it also has a number of historically interesting pianos includ-



The Fountains of Bellagio Hotel, Las Vegas

ing a Broadwood and an Érard.

Casinos on the Strip feature the usual gaming delights, but several of them also have art galleries (Le Rêve, Steve Wynn's new pleasure palace, and Bellagio, his former palace) and other attractions, such as the conservatory at Bellagio where the floral displays are changed every two months. Those of you who yearn to experience the wide-open spaces of the real West may drive for forty-five minutes and find yourself in the unique beauty of the Red Rock National Preserve, Mount Charleston Wilderness area, or Lake Mead and the Hoover Dam.

Plans are afoot for a house-to-house tour of Las Vegas to hear and play pipe organs, reed organs, and an 1860 Broadwood. The tour will end at the university with demonstrations of the Music Department's three pipe organs—a continuo organ and a six-stop instrument, both built by Lyle Blackinton from San Diego, and a thirty-five stop,

fifty-three rank instrument built by the firm of Beckerath from Hamburg to be installed during the summer of 2004.

A note for the gourmands among you: Las Vegas is truly an international community and as such offers excellent restaurants of just about every possible ethnic variety, ranging from fairly inexpensive (Fuji, \$20 for dinner with beverages, to Picasso's, beginning at \$100 or so). The buffets on the Strip are fun to explore, and several lounges have live music, often featuring UNLV music students, but excellent dining is available all around town. We look forward to welcoming AMIS in 2005! ♦

~Isabelle Emerson, UNLV
2005 Local Arrangements Chair

Editor's Note: A call for papers will appear in the next issue of the Newsletter. The deadline for submission is January 1, 2005.

2005 Gribbon Awards for Student Travel

The **William E. Gribbon Memorial Fund** was established in 1989 to encourage and enable college and university students aged 35 years or younger, 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 2005 will take place in Las Vegas.

Application Procedure

Applications should be addressed to Dr. Deborah Check Reeves, National Music Museum, University of South Dakota, 414 East Clark Street, Vermillion, SD 57069. Applications may also be submitted via e-mail. Please send materials to dreeves@usd.edu. Application materials

(continued on page 12)

AMIS Journal To Be Delayed

Thomas MacCracken, editor of the *AMIS Journal*, has announced that publication of the 2004 volume will be delayed until some time next year due to unforeseen circumstances.

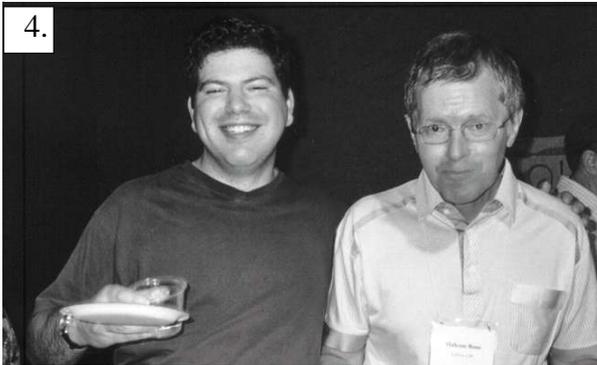
Present plans call for two volumes to appear in 2005. The first of these will bear the date 2004 and will be sent to all paid-up members and subscribers for this year. The second will be the regular volume for 2005 and is expected to be available in early fall of that year, marking a return to the normal publication schedule.

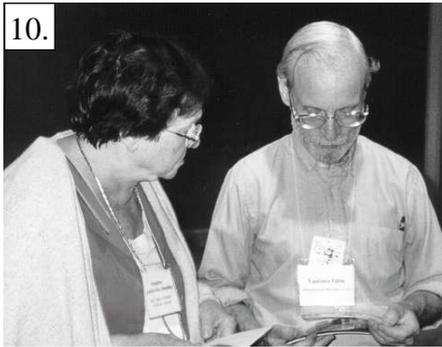
The reason for this delay, according to MacCracken, is primarily an unanticipated decline in the number of articles submitted to the journal last year. "Because each manuscript goes through a process of peer review as well as in-depth editing prior to publication, he notes that the lead time between receiving an article and readying it for publishing is typically six months or more, while the work of typesetting, proofreading, printing, and mailing requires a further four months.

At the Society's recent annual meeting in Winston-Salem, MacCracken was able to speak with as many as ten people about research currently in progress, some of which already has been presented at previous meetings. In addition, this year's program featured a number of promising new papers that also might be turned into publishable articles over the course of the next few months. Other members, as well as non-members, also are invited to contact MacCracken at tgmacc@earthlink.net with inquiries, proposals, or finished articles at any time and to encourage their colleagues to do likewise.

There's plenty of high-quality work being done on the history of musical instruments, says MacCracken. While it's disappointing that the 2004 volume will appear late, our journal is widely recognized as a prestigious place to publish this kind of research, and in the long run I'm confident that the present interruption in the supply of suitable material is just a minor bump in its 30-year history. ♦

AMIS Conference Photo Gallery





Guide to Photos

1. Vince Simonetti playing the H.N. White King 1280 Symphony Tuba at his Tuba Exchange
2. Fred Gable and Cecil Adkins inspecting the console of the Tannenberg Organ
3. Anne Acker, Chris Acker, and Kathryn Libin
4. Ben Hebbert and Malcolm Rose at a reception
5. Stewart Carter, Bill Hettrick, and Helga Kasimoff at the Eddy Collection
6. Darcy Kuronen and Cynthia Hoover at the Eddy Collection
7. Janet Page and Robert Pyle at the Eddy Collection
8. Carolyn Bryant, Ted Good, Tom MacCracken, and Kathryn Libin
9. Kelly White and Emily Peppers
10. Jeannine Lambrechts-Douillez and Laury Libin
11. Sabine Klaus admiring the keyed bugles
12. Lloyd Farrar at the Eddy Collection
13. Curator Brenda Neece and Herbert Heyde at the Eddy Collection
14. Paula Locklair receiving a plaque from Michael Friesen of the Organ Historical Society
15. Michael Finkelman and Jane Hettrick at the Tuba Exchange

Photos by B. Gable

Tannenberg Organ Restoration Symposium - March 2004



Photo by B. Gable

The Tannenberg Organ, Old Salem Visitor Center

The organ of the Home Moravian Church in Winston-Salem was the largest instrument David Tannenberg (1728 – 1804) of Lititz, PA, built for a Moravian church. Constructed in 1799-1800, the instrument served its congregation for 110 years before it was dismantled and put into an attic. Although it suffered from decades of storage, surprisingly, almost all of the organ survived. Taylor & Boody Organ-builders of Staunton, VA, restored the organ and installed it in the Visitor Center at Old Salem.

To celebrate the restoration and rededication of the organ, Old Salem, Inc. sponsored a scholarly symposium on March 19-20, 2004. Almost 200 participants registered for the conference, about half local residents with the rest coming from two foreign countries and twenty-three states. Pennsylvania organ builder and Tannenberg expert Raymond J. Brunner began the symposium, speaking on German organ building in 18th-century America. C. Daniel Crews, Archivist of the Southern Province of the Moravian Church, then put Tannenberg and the Home Church in the broader Moravian context.

Laurence Libin, research curator of The Metropolitan Museum of Art, showed how Tannenberg arrived at his design with all of its critical dimensions, discussing a German organ building treatise by Georg Andreas Sorge, inventories of Tannenberg's tools, and the work of other craftsmen in the Moravian community.

Barbara Owen, organ historian and consultant, emphasized how different Tannenberg's Moravian organs were from the instruments he built for Lutheran con-

gregations, the Moravian organs employing only simple resources because accompanying hymn singing was their only requirement. Nola Reed Knouse, Director of the Moravian Music Foundation, emphasized that the Tannenberg organ was built for Moravian music.

Peter Sykes presented a fine concert on the hand-pumped instrument, playing works by Christian Ignatius Latrobe (the only

Moravian organ music known to exist), Mozart, Mendelssohn, Telemann, C.P.E. Bach, and Johann Ludwig Krebs and premiering. *Salem Sonata* by local composer Dan Locklair.

Kristian Wegscheide, an organ builder from Dresden who advised Taylor & Boody on this project, brought greetings from Tannenberg's homeland, noting that there are no longer any organs like it in Germany. Five organ builders from Taylor & Boody described the restoration, their goal being to follow museum stan-

dards. The final speaker was Bruce Shull, manager of the restoration project, who voiced the Tannenberg pipes. Few metal pipes spoke when the restoration began, but Shull was confident they were on the right track because pipes would only speak properly within narrow parameters. In other words, we must be hearing something close to what Tannenberg heard.

The symposium was well organized and the facilities were first-class. Presentations by both the scholars and organ builders were excellent. Naturally, hearing the restored organ was the highlight of the symposium for the local attendees as well as for the scholars and organ builders. ♦

~ James L Wallmann

James L. Wallmann holds degrees in music from Brigham Young University and in law from Georgetown University, and now practices corporate law in San Ramon, California. He researches the history of books on the organ, and since 1984 has reviewed almost 400 books, most in foreign languages, for The American Organist. He is a member of the Governing Board of the American Organ Archives of the Organ Historical Society.

2005 Gribbon Awards for Student Travel

(continued from page 9)

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 2005 Annual Meeting in Las Vegas, including travel, accommodations, and meal expenses, as well as incidental expenses.

The following documents (items 5 and 6)

are optional but may be included with your application, if appropriate:

5. If you will propose a paper for the 2005 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.
6. If you have attended one or more annual AMIS meetings in the past, a statement (not exceeding 300 words) of impressions gained from the experience.

We encourage all students to take advantage of this opportunity. AMIS members have given generously to make the Gribbon Memorial Award available, and we look forward to a strong response. Applications must be postmarked by midnight, **February 1, 2005.** ♦

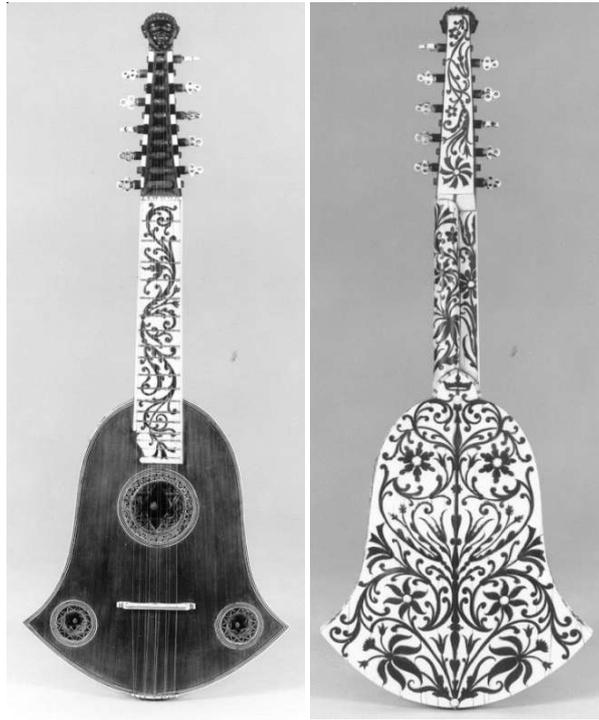
~Deborah Check Reeves

Buried Treasure - The Tielke Cittern at the Metropolitan Museum of Art

This new series explores interesting instruments that, for one reason or another, are not currently exhibited by the museums that own them. Few large collections of instruments are able to display all their holdings or would wish to if they could. Decisions about which ones to exhibit and which to lend or keep in storage hinge on practical matters such as space and conservation requirements and on didactic and aesthetic issues reflecting curators' knowledge and taste (or lack of it). Donors' demands, public relations, and internal politics likewise play a part in determining which objects museum visitors are able to view. We might expect that museums would choose to show their most attractive, rare, and historically important instruments, but this is not always so. Some might be too large, be too fragile, or require too much restoration for display, or their significance might elude decision-makers, who are not always experts in organology or sensitive to the public's curiosity.

A museum rich in, say, violins or flutes might not put all of them on view at once but might instead rotate the display in order to encourage repeat visits and allow more space for other types, especially if the goal is to represent as many different types as possible at one time. So, for example, a curator might reasonably prefer to show three stylistically distinct violins or bows rather than three by the same maker, no matter how illustrious, except of course in a special exhibition devoted to that maker. In any case, the interested public must normally rely on museum catalogues to discover those instruments which are not regularly exhibited, but few catalogues, even on-line, are complete and up to date, and no description, no photograph, is equivalent to seeing the real thing.

A currently invisible treasure of the Metropolitan Museum of Art is its lovely cittern by the celebrated Hamburg luthier Joachim Tielke (1641-1719). Tielke, a close contemporary and peer of the great North German organ builder Arp Schnitger, is renowned for the exceptionally lavish and beautiful ornamentation of his plucked and bowed instruments. Made



Cittern by Joachim Tielke, Hamburg, ca. 1685. The Metropolitan Museum of Art. Purchase, The Vincent Astor Foundation Gift, and Rogers Fund, 1985. 1985.124.

about 1685 during the heyday of Hamburg baroque opera, this so-called *Hamburger Cithrinchen* was no doubt destined for a wealthy amateur, perhaps a member of the nobility (although no clue to provenance is given by the crown inlaid on the heel of the neck and the carved head of a Moorish king atop the pegbox). It is unique in the Western hemisphere and has only one close counterpart abroad. The pair's rarity is due to the method of manufacture. The floral and foliate decoration was fret-sawn simultaneously in two layers of veneer, one of ivory and one of ebony. After cutting, the separate pieces were re-arranged so that one design appears as black on a white ground and the other in reverse as white on a black ground, thus providing intarsia for two sister citterns.

The white-on-black negative (except the fingerboard) to the Met's example is now a prized attraction at Hamburg's Museum für Kunst und Gewerbe. That instrument was also at one time briefly at the Met; in fact, it was the very first instrument offered to me for acquisition after I succeeded Emanuel Winternitz as curator in 1973. The private vendor, a

former G.I., claimed to have purchased it in Hamburg during the American occupation following World War 2; somewhat implausibly, he said he had bought it in a shop where he saw it openly displayed in a window. Be that as it may, upon investigation I soon learned that the same cittern had been reported missing from the Hamburg museum after the war, and thanks to Interpol it was swiftly returned there.

Remarkably, twelve years later a dealer approached me with its black-on-white sibling, which previously had been sold from the W. E. Hill & Sons collection in London. Determined not to let this second cittern get away, I was delighted to purchase it with enthusiastic support from the Museum's acquisitions committee. Since this instrument had already been expertly restored (the recessed parchment rosettes were incomplete and the bridge had been lost), it quickly joined other masterworks of baroque lutherie on view in the André Mertens Galleries for Musical Instruments. There it remained, accompanied after 1992 by a pretty Tielke violin until recently, when the number of European and American stringed instruments on display was substantially reduced. ♦

~Laurence Libin

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The Tunesmith and His Tools: A Profile of Brian Hebert

A neighbor of Brian Hebert says that he's never sure what sounds he'll hear as he walks his dog by the house in the summer. He may hear the bright tinkle of a mandolin, or perhaps quick slur of a rosined bow over strings, the airy plaint of a flute, or the penetrating staccato of a tenor banjo. He couldn't identify those instruments precisely, but he always stops to listen, until the impatient Schnauzer strains at the leash and reminds him of his purpose.

Inside, Brian Hebert is at work — playing on one instrument or another for hours at a time, stopping to write out musical notations, to capture the fleeting phrases that pass through the acoustic instrument into the air before they escape into the region of unremembered music. Men love their workshops, but this workshop is hung not with drills, saw blades, and wrenches, but with the tools of the tunesmith's trade: approximately twenty musical instruments. Hebert, a computer programmer by day, has just published a book of one hundred jigs, reels, slip jigs, airs, and polkas called *Fitzgerald's Escape: The Yellow Leaf and Other Tunes*. The book is accompanied by two CDs on which the author/composer plays the tunes on a variety of instruments. The publication is the fruit of the labor of two decades.

Hebert's first instrument was a yellow Epiphone guitar, which he purchased shortly after seeing the Beatles on the Ed Sullivan Show in 1963. He became proficient quickly, but as his repertoire expanded, so did his musical tastes. He bought an Arthur E. Smith five-string



Brian Hebert, Tunesmith

banjo with a nickel ring and began to practice the claw-hammer style. A critical moment in his musical journey came in 1974, when he saw The Boys of the Lough at the National Folk Festival. The music of Shetland fiddle virtuoso Aly Bain was a revelation. A few days later, Brian was at the Fretted Instrument Workshop in Amherst, MA, purchasing his first fiddle.

Today, he uses a lot of different fiddles, mostly fiddles that people have left at his house after a session. "Do you think it's dishonest," he asks, "not to tell someone that they've left an instrument at your house for several years? I tell him that they'll probably be back one day."

During sessions at his home or elsewhere, Brian is likely to use his Van Eps tenor banjo. It was built around 1920 and was used in the New York area to play Dixieland jazz. It's a heavy instrument, and at a gathering, unmiked, can blaze a

melodic trail for the fiddles and flutes and cut through the noise of the crowd.

Another favorite of Hebert's is his Weber Sage octave mandolin. It's a bit tough to play, he says, "if you're used to a tenor banjo, but it has a great sound." He uses it to double tune the melodies and to provide a chordal, rhythmic back-drop to the tunes. It resembles a bouzouki or cittern more than a mandolin.

For many years, Brian played on a bamboo flute that he bought in 1976 as a student at U. Mass., Amherst, for a few dollars from a traveling craftsman. In 1995, while living and working in France, Hebert took a ferry to Ireland and called on Des Seery in Bray, County Wicklow, from whom he purchased a keyless flute with a tuning slide. He agrees with Seery's claim that the flute has "a rousing sound and a great low D." Pitched to A=440, the flute is made from Dupont Delrin acetal resin and is nearly indestructible. Seery is fond of demonstrating the instrument's durability by placing one in a vice and whacking it repeatedly with a two-by-four. Unlike the traditional wooden Irish flute, it is insensitive to temperature or humidity.

Excluding the yellow Epiphone for sentimental reasons, Brian's favorite guitar is a Taylor steel six-string guitar, Model #414, but he also has a Yamaha classical guitar, on which a Frenchman from Toulouse once taught him a Bach fugue, which he practiced for months and promptly forgot. His other guitar is a

(continued on page 15)

Help Fill the AMIS Archives

The AMIS Archives needs your help filling in the holes in our collection of society materials. We currently have three boxes of papers at the Special Collections unit of the Performing Arts Library of the University of Maryland where they are available for scholarly research and other educational activities. Our curator at Special Collections in Performing Arts (SCPA) is Bonnie Jo Dopp, whose website is www.lib.umd.edu/PAL.

We are, however, missing some important documents. Please look in your

files and see if you have any of the following:

- Annual meeting programs from the years 2000, 1999, 1998, 1996, 1994, 1990, 1988, 1983-86, and all years prior to 1982.
- Membership Directories: all directories except the ones from 1993-94 and 2000-2001.
- Gribbon Awards information from 1992-9, such as student applications, working drafts from the committee, and student papers.

If you have any of the above or if you have any other items such as correspondence or society materials that might be appropriate for inclusion in the archives, please send them to Carolyn (Woody) W. Simons, 21400 Angela Yvonne Ave., Santa Clarita, CA 91350 (simonswoody@netscape.net). Please note that all submissions should be paper documents (hard copy). ♦

~Carolyn W. Simons

The Tunessmith and His Tools: A Profile of Brian Hebert

(continued from page 14)

quirky instrument —a Martin Backpacker, made in Mexico. It is about a quarter of the size of a standard folk guitar, super light weight, and looks something like a long tube with a sound hole. As its name suggests, it's handy if you want to bring a guitar along on a hike up Tuckerman's Ravine.

One of the tunes in Hebert's book is called *The String Trader*, named for Karl Feret of Northampton, MA, through whom Brian has acquired many of his instruments. His newest acquisition is a cello, on which he's been arranging variations on an old Irish air called *Brigid O Malley*. He doesn't know much about this instrument, except that he got it for three hundred dollars and that someone already has offered him eight. He's not selling though; in fact, he told me that as an old man he sees himself playing only that cello. The explanation for that vision must remain in the realm of conjecture.

Hebert's least expensive instrument is a Feadog tin whistle, and he also uses a

jet-black Howard low whistle. He has a Highland bagpipe chanter, which his five-year-old son Liam totes around the house.

He gets some noise out of it, Hebert says proudly. For his own bagpipe drone effects, he uses a Cassio keyboard. He has also taught himself some pieces from François Couperin's *Les Barricades Mystérieuses* on the keyboard. His eight-year-old daughter Emily is fond of strumming on his bright yellow, large body Fluke ukulele. To complete the inventory of the tunesmith's workshop, there are two Horner blues harps and a MacDaid bodhran.

In the age of the specialist, I always like to see a Renaissance man or woman. It appears that no one ever told Brian Hebert that he should play one or two instruments, and so he plays them all. Watching his children playing along with him or his wife Christelle laughing as the children dance to one of his jigs, I think to myself, There is plenty of music here, and couldn't we all do with a little



Photo by S. O'Connor

Some of Hebert's instruments

more music in our lives? ♦

~Stephen O'Connor

(For information on Hebert's book of tunes, email him at brianhebert@compuserve.com.)

Violin Society of America: 16th International Competition and 32nd Annual Convention

The Violin Society of America announces its 16th International Competition for new violins, violas, cellos, basses, and bows for these instruments. The competition will be held November 8-14, 2004, in Portland, OR. The purpose of the competition is to inspire the creation of outstanding instruments and bows. Workmanship and tone judges will decide on artistic merit, technical execution, and tone quality. Held biennially, the competition offers the opportunity for makers from all countries to compete and is recognized as one of the major events of its kind in the world. On Nov. 12 and 13, all instruments and bows in the competition will be displayed.

The 32nd annual convention of the Violin Society of America, held concurrently with the competition, will include lectures, discussions, and open forums on

topics such as instrument and bow making, as well as history. The Shanghai String Quartet will perform on November 11 and will also serve as tone judges for the competition. Commercial exhibits will feature leading suppliers of violin and bow-making materials, accessories, and services for both the maker and the player.

The distinguished panel of instrument workmanship judges will include Charles Beare, Roland Baumgartner, David Burgess, Robert Cauer, Peter Prier, and Frank Ravatin. The bow judges will be Bernard Millant, Paul Siefried, and Lynn Hannings.

Complete rules, details of all events, and membership information can be found on the VSA website, www.visa.to, or by writing to Barbara Van Itallie, Violin Society of America, 48 Academy St., Poughkeepsie, NY 12601. ♦

Welcome New Members

Regular – U.S.

Stewart J. Fischer
Instrument Repairman
R.D. 2, Box 222-1
Moundsville, WV 26041

Martha B. Katz-Hyman

Associate Curator, Mechanical Arts &
Historic Interiors
Colonial Williamsburg Foundation
P.O. Box 1776
Williamsburg, VA 23608

Kathleen Scheide

Henderson State University
1100 Henderson Street, Box 7721
Arkadelphia, AR 71999-0001

Regular – Outside the U.S.

Frederick Lipsett
Ottawa, ON

Reviews

Janet K. Page, Editor

The Development of Woodwind Fingering Systems in the Nineteenth and Twentieth Centuries

Jerry L. Voorhees. *The Development of Woodwind Fingering Systems in the Nineteenth and Twentieth Centuries*. Hammond, LA: Voorhees Publishing Co., 2003. 230 pp.: 103 line drawings, 132 schematic diagrams. ISBN: 0-9742359-0-3. \$49.95.

Jerry Voorhees' informative book is the result of many years of research, the earlier fruits of which have included "Notes on the Fingering Systems of Boehm Bassoons," *Galpin Society Journal* 29 (1976): 51-63, and his book *The Classification of Flute Fingering Systems of the Nineteenth and Twentieth Centuries* (Buren: Frits Knuf, 1980). Voorhees' purpose here is to describe, illustrate, and classify as many as possible of the fingering systems found on woodwind instruments dating from approximately 1831 to the present, and to analyze and compare these mechanisms with regard to their similarities and differences, strengths and weaknesses. Furthermore, this book is the first serious attempt to compare and classify woodwind fingering systems on the basis of their structure and operation rather than their association with a particular instrument, period, builder, or performer (Introduction, n.p.). Undoubtedly, there are some variations of key systems that are not discussed, but the only missing mechanisms that I know of are the Ward system, the Van Percy system made by Mahillon, and the Half-Boehm by Buffet-Crampon, all for the clarinet.

Part one begins with a historical overview. This is followed by chapters on acoustics and early woodwinds, on Basic Mechanical Units (e.g., closed keys, rod-and-post mounting, open keys, springs, pad cups, perforated plates, and rings); and on Standardized Sub-Assemblies (e.g., rings and brilles, clutches, opposing springs, and rockers). The explanations and analyses of keywork are particularly strong.

Part two is an analysis of instruments by section, beginning with the right- and left-hand components. Voorhees provides a clear classification of Boehm, "Non-Boehm, and Either-Or" components for

the right hand, and Simple, "German," Barret, and Boehm components for the left hand. Separate chapters address G# mechanisms, [little finger] extensions, sub-extensions, upward extensions, closed keys for alternative fingerings and trills, and register mechanisms.

Part three diagrams mechanisms for fifty flutes, twenty-one oboes, twenty-nine clarinets, twenty-three bassoons, five saxophones, a soprano Heckel clarina, a soprano Sarrusophone, a soprano Rothophone, and a soprano tarogato. The mechanisms are visualized as if paper had been wrapped around the instrument and the mechanism traced. These drawings and diagrams are remarkable for their clarity and attention to minute details. For example, a dotted circle is used when one unit of mechanism lies over another in such a way that depressing the upper unit also moves the lower one, but the lower unit may move independently of the upper one. For each instrument, the source (museum, private collection, or other) is named, and information is provided on the system designation and on all parts of the mechanism. The characteristics and peculiarities of each instrument are also explained.

Appendix A covers Schaffner system woodwinds and includes diagrams for three flutes. Appendix B discusses Pentenrieder's flute and clarinet patent of 1840; the diagrams there are based on Andreas Masel's *Der Münchener Holzblasinstrumentenmacher Benedikt Pentenrieder (1809-1849)* (Master's thesis, Ludwig-Maximilians-Universität, Munich), 98-99, 122.

The flaws of the book include some typographical errors and the omission of Charles Houvenaghel and Cornelius Ward from the Biographical Index. A general index would have improved the usefulness of the book. A few of Voorhees' categorical statements need some qualification, such as the advent of the clarinet marked the end of ambidexterity in woodwind playing (p. 12). Yes, the majority of eighteenth-century clarinets were right-handed, but a number of three-key clarinets and three- and four-key clarinets d'Amour constructed in the 1740s-80s include an alternate seventh finger hole so that the instrument may be played with

the left hand lowermost. Flat springs (p. 16) on earlier instruments were not attached to key shanks but rather to the body of the instrument. But on instruments of the late eighteenth and early nineteenth centuries, keys were soldered or screwed onto the bottom of key shanks. It is true that swallowtail keys were used on early oboes and bassoons (p. 59), but they are occasionally also found on clarinets d'Amour and basset horns. In addition, some basset horns were also built with two G#/D# keys on either side of an F/C key in the same manner as the C and D# keys of oboes and bassoons. (p. 59). Concerning upward and lower extensions for saxophone (p. 76), the Conn-O-Sax includes a separate key for high G and a thumb key for low A.

There are a number of small errors in the diagrams of individual instruments. Flute diagram 18 (p. 110) is a Boehm system 1847 model that includes a small, closed register key just above the open C vent, called a *Schleifklappe*. According to Voorhees, its omission from later instruments indicates that it cannot have been very useful. However, the *Schleifklappe* was used by Emil Rittershausen on metal Boehm flutes in the early twentieth century.

Clarinet diagram 1 (p. 161) is a Müller-pattern thirteen-key clarinet, but it is not identical to the original thirteen-key Müller clarinet. Müller's original design places the G# key under the A key and significantly includes two thumb keys, one attached to the F#/C# key, the other attached at its distal end by a piece of cord or coiled spring attached to the Ab/Eb key. Only two examples of true Müller clarinets are known, but his key pattern or collection of keys, as Voorhees puts it, became well known and widely copied.

Voorhees describes clarinet 17 (p. 176) as a Plain Boehm instrument and states that it is virtually identical to the one brought out in 1843 by H. Klosé and August Buffet. However, the earliest Boehm-system clarinets are different from this one in having salt-spoon-shaped key heads, shorter touches for the right hand little finger, and one pivot for the left hand little finger keys. In Voorhees' discussion of a Mazzeo system clarinet (clarinet 19,

(continued on page 17)

Reviews

(continued from page 16)

p. 178) he fails to mention that these clarinets are usually made without a bell ring.

Voorhees writes thoughtfully and clearly throughout the book, and the diagrams and drawings are detailed, precise, and clear. Despite the few comments of clarification made here by this reviewer, the book is highly recommended. The information, drawings, and diagrams will be useful to museum curators and conservators, woodwind collectors, instrument repairmen, and everyone interested in the overall development of woodwinds. The author is to be commended for adding such a useful, authoritative book to the literature. ♦

~Albert R. Rice

Music from Nannerl's Notebook and Other Keyboard Works

Wolfgang Amadeus Mozart. *Music from Nannerl's Notebook and Other Keyboard Works*. Bernard Brauchli, clavichord and square piano. Stradivarius, STR 33547. Recorded in 1999, released in 2003. Compact disc.

In 2004 musicians and music lovers celebrate the sixtieth birthday of Bernard Brauchli, the Swiss keyboard player and scholar who has done more than anyone else to enhance our appreciation for and knowledge of the clavichord and its repertoire. His latest recording reminds me of one of my own first exposures to the clavichord, through one of Brauchli's early recordings, *The Renaissance Clavichord* (Titanic Records, Ti-10, 1977). That LP contained a note that made me feel I was on a kind of sonic frontier: as the clavichord is a very quiet instrument, and as this record has been recorded at a high volume to obtain a good signal to noise ratio, it should be played therefore at a considerably lower volume than the average record. "

Twenty-seven years have passed, and Brauchli's new recording contains no similar statement, either because improvements in recording technology no longer make it necessary to record the clavichord at a high volume or because Brauchli feels that listeners no longer need to be reminded that the clavichord is a very quiet instrument. Yet Brauchli's notes are misleading on the sound of the instrument: in a letter to his father (dated November 13, 1777) Mozart gives a very interesting

definition of what he considered to be an ideal [clavichord] sound: this instrument does have no equal; the treble sounds like a violin sweetly played, and the bass like trombones. "Actually this statement is from a letter written by Leopold Mozart; moreover, it is from a passage in which Mozart's father is paraphrasing someone else's opinion about a particular clavichord that neither Leopold nor Wolfgang had heard. The statement thus tells us nothing about Mozart's own view of the clavichord's ideal sound. "

The inscription on the cover of this most enjoyable and useful recording

Mozart: The Nannerl's [sic] Notebook. Bernard Brauchli, Clavichord "is inaccurate. The music here is not limited to the very early works by Mozart transcribed in his sister's music book (Nannerl's Notebook) but also includes several keyboard works that he wrote much later. Brauchli plays these later works (which represent most of the CD's length) not on a clavichord but on a square piano. He thus gives listeners a rare opportunity to hear a well-restored example of the type of piano most frequently and widely played in the second half of the eighteenth century and whose sound was more familiar to most musicians of the time than that of the much more expensive grand piano.

The two instruments played here are both historically important items from Brauchli's own collection. The clavichord is the only extant keyboard instrument of Egidius Heyne, an instrument maker active in Altmörsitz, southeast of Leipzig. (For more on this instrument see Bernard Brauchli and Jörg Gobeli, Restoration of an Eighteenth-Century German Clavichord by Egidius Heyne (1781), in *De Clavicordio II: Proceedings of the International Clavichord Symposium*, Magnano 21-23 September 1995, ed. Bernard Brauchli, Susan Brauchli, and Alberto Galazzo [Magnano: Musica Antiqua a Magnano, 1996]: 95-104.) Brauchli attributes the anonymous square piano to Christian Baumann of Zweibrücken on the basis of the very close resemblance of this instrument to a square piano by Baumann, now in the Carolino-Augustinum Museum in Salzburg, that belonged to the Archbishop of Salzburg. Martha Novak Clinkscale (*Makers of the Piano, 1700-1820* [Oxford: Oxford Uni-

versity Press, 1993], 18-19) accepts the attribution and assigns the instrument the number Baumann 2. If the attribution is correct, Brauchli's instrument, according to Brauchli, is one of eight surviving square pianos by Baumann, although Clinkscale lists only three.

A couple of short items in this collection will be recognized by piano students (the Minuet in F, K. 2, played by many beginners) and Mozart lovers (the wonderful late Eine Kleine Gigue, K. 574). But Brauchli also makes attractively audible here many rarities that will be unfamiliar to all but a few Mozart aficionados and experts. Among the most exciting discoveries for me is the big collection of eight minuets, K. 315g. Possibly keyboard transcriptions of orchestral dances that have not survived, these minuets constitute a full twenty minutes of delightful music, brought lovingly to life by Brauchli in the clear, nasal sounds of the square piano. ♦

~John A. Rice

First BVMA International Violin & Bow Making Competition

Kai-Thomas Roth, BVMA Chairman, announces the winners of the first International Violin and Bow Making Competition, held in March 2004 in London. The making marathon attracted the interest of the media and of the public, resulting in many sales. According to Roth, The prize-giving concert with music played on some of the winning instruments was the crowning glory of the whole event. "

The prizes awarded were - First prizes in violin making: Antoine Cauche (France), Peter Beare (UK), David Deroy (France), and Jürgen Manthey (Germany); Certificates of Merit: Benjamin Ruth (USA) and Michael Stürzenhofecker (Switzerland); Student Prize: Damien Sainmont (UK); People's Prize: Laurent Paquier-Luque (France).

The winners of the bow making competition were - Gold: Joh. Tino Lucke (Germany), Silver: Roy Quade (Canada), and Bronze: Pierre-Yves Fuchs (Switzerland). Go to www.geniusoftheviolin.org for more information on the International Violin Festival. ♦

Minutes of the AMIS Business Meeting, May 21st

The annual meeting (business session) of the American Musical Instrument Society, Inc., was called to order by President Kathryn Shanks Libin at 2:00 p.m. on Friday, May 21, 2004, in the auditorium of the Museum of Early Southern Decorative Arts, Winston-Salem, North Carolina. Thirty-six people were present.

President Libin welcomed members to the meeting and thanked the planning committees, especially Stewart Carter, chair of local arrangements, for all their hard work. After introducing members of the Board of Governors, she spoke about the high priority the Board is giving to building membership. A newly formed Membership Committee will study and implement strategies, and she challenged current members to each bring in at least one new member during the coming year.

Treasurer's Report: Treasurer Marlowe Sigal reported on an improved financial situation compared with last year, in part due to membership services being provided at a lower rate by Guild Associates. He reported a budget for 2004 of \$37,200 in projected expenses, with \$44,600 in projected revenue. Final figures for 2003 were \$47,300 in expenses, with \$53,600 in revenue, resulting in a gain of \$6,300 (on an accrual basis). Total assets as of April 30, 2004, were \$160,400 (up from \$138,100 at the end of 2003).

Gibbon Travel Awards: Deborah Check Reeves, Chair of the Student Travel Committee, reported that two awards were given this year. The recipients are Ben Hebbert (Oxford, England) and Sunni Fass (Indiana University).

Densmore Prize: Darcy Kuronen, chair of the Publications Prize Committee, reported that the prize for best article-length work will be awarded to Stewart Carter for *The Gütter Family: Wind Instrument Makers and Dealers to the Moravian Brethren in America* in the 2001 volume of *The Journal of the American Musical Instrument Society*. Kuronen noted that it is a reflection of the very high standards maintained by the society's journal that this is the fourth successive Densmore prize awarded to an article from JAMIS.

Secretary's Report: Secretary Carolyn Bryant reported that, because the minutes of last year's business meeting in

Oxford on August 3, 2003, were not published in the *Newsletter*, approval would be deferred until the 2005 meeting. Bryant also reported that current active membership stands at 556 (190 institutions, 366 individuals).

Election results: Re-elected to one year terms (2004-05) are Marlowe Sigal as treasurer and Carolyn Bryant as secretary. For the Board of Governors, Ardal Powell was elected to a second term (2004-07), and Deborah Check Reeves and Susan Thompson were elected to first terms (2004-07).

Curt Sachs Award: Jeannine Lambrechts-Douillez, chair of the committee, reported that Ivan Macak will receive this year's award. She spoke about the energy he has brought to his work at the National Museum in Bratislava, despite political and social changes that endangered the survival of the Slovakian national heritage.

2005 Annual Meeting: Libin reported that next year's meeting will be held in Las Vegas, May 18-21. Isabelle Emerson of the University of Nevada – Las Vegas is local arrangements chair; Ted Good, and Ardal Powell will serve on the program committee.

Other business: Libin circulated a list of committees and their functions, asking members to contact her about volunteering. Barbara Gable, *Newsletter* editor, encouraged all members to submit short articles about collections, makers, instruments, etc. for inclusion in the *Newslet-*

ter. Journal editor Tom MacCracken explained that due to unavoidable delays, the 2004 volume of the journal will not be published until 2005.

Cynthia Hoover spoke briefly about the current staffing situation at the Smithsonian Institution's National Museum of American History. After 43 years as Curator of Musical Instruments, she has changed her status to Curator Emeritus but will continue to remain active with several projects and be available to the staff to advise on collections and projects.

There being no further business, the meeting was adjourned at 2:32 pm.

Respectfully Submitted,
Carolyn Bryant
AMIS Secretary



Photo by B. Gable

Carolyn Bryant and a sousaphone at the Tuba Exchange

5th "Diego Fernandez" International Symposium on Spanish Keyboard Music

The 5th Diego Fernandez International Symposium on Spanish Keyboard Music will be held on Friday and Saturday, October 8-9, 2004, in Mojácar (Province of Almería, Andalusia) as part of the 5th International Festival of Spanish Keyboard Music, FIMTE. The Festival itself will take place October 8-12. The symposium will focus on the keyboard repertoire of songs and dances from the 16th through the 20th centuries. A session will also be devoted to new discoveries in Spanish keyboard music and instruments.

The chairs of the symposium are

Louise K. Stein (Univ. of Michigan), Luisa Morales (FIMTE, Almería), and Yvan Nommick (Archivo Manuel de Falla, Granada). Sponsors are Excma Diputación Provincial de Almería and Excmo, Ayuntamiento de Mojácar, and the organizer is LEAL. Official languages are English and Spanish. The symposium fee (including the symposium dinner) is EUR 85.

For further information, please contact Luisa Morales, FIMTE, Apdo. 212 Garrucha 04630, Almería, Spain, Tel-Fax: 34 950132285, fimte@wanadoo.es, www.fimte.org ♦

Events and Deadlines

January 1, 2005

Paper submission deadline for 2005 Annual Meeting (call for papers will appear in next issue)

February 1, 2005

Gribbon Travel Awards Application Deadline (see page 9 for details)

May 18-21, 2005

AMIS Annual Meeting
Las Vegas, NV



Photo from Accessvegas.com

Hoover Dam, Nevada

Choctaw Flutes in the Flutes of the World Collection

The Flutes of the World collection in Wichita, KS, now boasts two genuine Choctaw flutes and a yardstick flute (quite literally) also crafted in Oklahoma in the Choctaw manner. A young Wichita flutist of Choctaw heritage had learned of my collection and hoped to see it, especially the Indian flutes. A time was arranged for Russell Young and his wife to visit. As they drove up, she saw my name on the mailbox. On entering the house, she said excitedly, He [my husband] was my doctor when I was a little girl. He operated on me and that s why I can walk today! ”

Tragedy struck only a few months later. Russ was killed in a car wreck as he was returning home from an out-of-town performance. It was after this very sad loss that his widow called to say that she wanted me to have six of his instruments. What a wonderful and unexpected gift!

The larger Native flute pictured, a Choctaw courting flute, is one Russ had played in performances. Now, in his memory, I ni keeping its voice alive. ♦

~Betty Austin Hensley



Photo courtesy of B. Hensley

Top to Bottom: Yardstick Flute, Choctaw Courting Flute, and smaller Flute

Classified Column

FOR SALE

Five square pianos in as-is condition, plus four more for parts, the largest a ca. 1880 s Steinway, the smallest a British Astor. Inquiries to Karl Chamberlain, 6677 Villa Bonita Road, Las Vegas, NV 89146-6570, Telephone (702) 876-6008.



FOR SALE

Antique Horak monster bassoon. See website for photos: <http://aj.musique.chez.tiscali.fr/vente/horak/horak.html> For further information, contact Robert Desnos: desnos.robert@tiscali.fr

NEW WEBSITE

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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. ♦

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Editor: Barbara Gable

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