The Walgreen Cello:
An authentic baroque instrument available to students

Earlier this year, a quiet, unassuming man with a friendly smile, dressed casually in jeans and a plaid shirt, drove from Chicago to Ann Arbor. Upon his arrival, he met with Professor William P. Malm and Professor Enid D. Sutherland at the University of Michigan’s School of Music.

The purpose of his visit? To see and hold the Stearns Collection’s latest acquisition — an authentic Baroque cello. This first-class instrument has been named the James Walgreen cello in recognition of the generous support and services rendered to the Stearns Collection by Mr. James Walgreen, the man wearing the jeans and plaid shirt that spring morning.

The cello was made in England about 1780 by John Morrison for the London firm of Goulding.

Jeffrey Solow (Professor of Cello at the University of Michigan) first found the instrument and was quick to realize it’s extraordinary worth to the Stearns collection. Bringing the cello to the attention of the University, he was most diligent in the pursuit of its acquisition.

The average concert-goer or even cellist may wonder what all the excitement is about. Isn’t there already a Baroque cello in the collection?

James Walgreen holds 18th century cello

It is true that there is a cello which is thought to be a nineteenth century French instrument. It is fitted with a Baroque bridge and strung with gut strings but it does not have the tonal or playing properties of a Baroque cello.

In the late 18th century, dramatic changes were taking place in the world of classical music. With bigger concert halls and orchestral concerti came the need for instruments capable of producing a bigger sound. What could be done? At the musicians’ request, their instruments were altered. The elements of the set up which were changed were the bass bar, the neck, the fingerboard, the tail piece, sometimes the bridge and usually the pegs. Most cellos today have a longer neck with a steeper angle. This creates more tension which increases volume and brilliance not characteristic of the Baroque cello.

“Altering instruments was the order of the day. For instance, Strad made 1100 instruments of which 600 violins and 50 cellos are around today. It is very unlikely that all 50 were left unaltered with the original Baroque set up. The great majority — over 99% — have been altered. Perhaps 5 out of 600 instruments were never altered.” (Gregg Alf, local violin maker.)

Continued on page 3

Inside:

2. More greats from 2 + 2 + 2
3. Meet the Staff
4. The 1968 Stearns Catalogue — new series inaugurated
DANCE TO THE BUGLE

After the exertions of the summer, fall is the perfect time to lean back and enjoy the sights and sounds of a more leisurely era.

Many people don’t realize that before the oom-pah-pah brass bands we associate with Sunday band concerts in the park, an earlier generation of brass instruments such as the keyed bugle was used for popular music.

On Sunday, September 11, at 2 p.m. in McIntosh Theatre, world class keyed-bugle performer and founder of “The Miss Lucy Long Quick Step Society”, Ralph Dudgeon, joined by pianist Stephen B. Wilson, will present “The Keyed Bugle: in Europe and the U.S.”

As a special treat, F. Johnson’s famous Bugle Quick Step (1825) will be performed.

In addition to hearing the music exactly as it was heard by your great grandparents, you will see the context of the music through Mr. Dudgeon’s “magic lantern show”.

Part of the Stearns Collection 2 + 2 + 2 series, Mr. Dudgeon’s lecture/concert will be a thoroughly entertaining and informative presentation. Don’t miss it.

PAPUA NEW GUINEA:
The Role of Musical Instruments in its Culture

In the remote areas of Papua New Guinea, traditional ways are still preserved. When a Westerner has an interest in studying such a culture and wants to speak on the beliefs and practices the tribesfolk regard as secret and sacred, the concern to avoid exploitation is important.

Dr. Vida Chenoweth (Professor of Ethnomusicology at Wheaton College) faced this problem when she traveled to Papua New Guinea to make such a study.

On Sunday, October 9, at 2 p.m. in McIntosh Theatre, she will present “Musical Instruments of Papua New Guinea”.

Educated in music and linguistics, Professor Chenoweth is widely traveled and has numerous publications to her credit. Of equal importance is her ability to establish a unique rapport with the Papua New Guinea natives based on mutual respect and genuine interest. She has learned a great deal about the relationship between their music, their musical instruments and their tribal beliefs. In her presentation, Professor Chenoweth will share with us some of these insights, being sensitive to the verbal agreements she has made with the tribesfolk.

2 + 2 + 2 = 2 p.m. on the 2nd Sunday of the first 2 months of each semester.
The Walgreen Cello
Continued from page 1

Enthusiasm and excitement over the Walgreen cello is not just over the fact that the Stearns will have an authentic Baroque cello to enhance their European holdings. The University plans to use the instrument.

Many of the clues to the nature of earlier performance styles come to us directly from the way the earlier instruments feel, sound, and function. Therefore, having the Walgreen cello in the Stearns collection gives us an immensely valuable new teaching tool.

When asked if it were not a little scary to think of such a valuable historic instrument being used on a daily basis, Professor Enid Sutherland's reply was prompt.

"Not at all. This is a sturdy little instrument, just ready to be played. Playing it will bring the (cello) alive. A player in touch with the instrument on a daily basis will keep far better track and pay far closer attention to cracks etc. than if it were kept in a glass case. The Stearns collection is not just a museum. It has an educational function involving display, use and research. This cello will be played by students who are in the Early Music program here at the University of Michigan."

Whether interested in seeing how the cello was put together originally, in playing this ‘sturdy little instrument’ or in listening to the authentic Baroque sound, the Walgreen cello is certainly an acquisition for us all to be excited about.

PLEASE NOTE: Students interested in playing the Walgreen cello should contact Professor Enid Sutherland at the University of Michigan’s School of Music or at her home telephone number which is 662-9539.

FRIENDS INCREASE 100% THANKS TO GREEN HORNET

On Sunday April 24, Friends of the Stearns enjoyed an afternoon of nostalgic entertainment when an episode of The Green Hornet was re-enacted in the School of Music’s Recital Hall. This popular WXYZ Radio detective show of yesteryear came alive again to celebrate the Stearns’ acquisition of the theremin, one of the first electronic instruments and believed to be the very instrument used on the program.

You may receive a copy of a videotape of the event for a contribution of $20. For a contribution of a membership plus $10 you will receive not only a complimentary copy of the videotape, but also all the benefits of membership of Friends. Look out for news of more special events in the next newsletter.

The Return of the Green Hornet

Become A Friend of The Stearns

With your help, additional instruments may be restored, played, displayed and appreciated by the musical public. Friends receive The Stearns Newsletter, invitations to the 2 + 2 + 2 lecture series and announcements of upcoming exhibits and performances. Your contributions help support all activities of the Stearns Collection.

Membership in the Friends of the Stearns Collection is available in the following categories:

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benefactor</td>
<td>$1,000</td>
</tr>
<tr>
<td>Patron</td>
<td>$500</td>
</tr>
<tr>
<td>Sustaining</td>
<td>$100</td>
</tr>
<tr>
<td>Friends</td>
<td>$30</td>
</tr>
<tr>
<td>Student/Senior Citizen/Beyond 200 miles</td>
<td>$15</td>
</tr>
</tbody>
</table>

I (We) want to support the Stearns Collection of Musical Instruments.
I enclose my check for __________________ made payable to The University of Michigan Stearns Collection.

Mr., Mrs., Dr., Miss, Ms.,

Please circle title(s) and print your name above as you would like it to appear on donor lists.

Spouse's name if not given above

Phone number

Street
City
State
Zip Code

Please mail this form with your check to Friends of the Stearns Collection, The University of Michigan School of Music, Moore Building, Ann Arbor, Michigan 48109.
UPCOMING EXHIBITS

The Stearns Collection is planning three new exhibits to mark the beginning of the fall term and this year's 2 + 2 + 2 lecture series. On the first day of orientation, September 4, you can learn about the conservation of rare musical instruments. There will be an exhibit of photographs in the lobby of the School of Music along with instruments and tools of the conservatory's art. You will see how conservation work is done, and how curatorial decisions are made.

Opening in the upper gallery of the Dow-Towsley Center on Sunday, September 11, will be "Eighteenth and Nineteenth-Century Winds and Percussion." This show will highlight the European and American treasures of the collection, many of which have been conserved recently. It will have as its focus instruments by Adolphe Sax (1814-1894). All the instruments are described in the first volume of the Stearns catalogue, European and American Winds and Percussion Instruments by James M. Borders, Assistant Professor of Music and Curator.

Finally, the case in the music library will feature a recent acquisition: a transverse flute by A.G. Badger made for Richard Lathers, first used to accompany Jenny Lind in her tour of the United States in 1850.

The New Catalogue of the Stearns Collection

The Stearns is very pleased to announce the publication of the first volume of a projected series of catalogues of the collection. James M. Borders, European and American Winds and Percussion Instruments (Ann Arbor: University of Michigan Press, 1988), contains photographs and complete descriptions of over 650 musical instruments, many of which were not part of the collection when it was first catalogued by Albert Stanley in 1918. Much new information about the instruments is also brought to light. The project was supported by a grant from the National Endowment for the Arts, and with funds from the School of Music.