January 14, 1990
School of Music Recital Hall
"GLASS-ICAL MUSIC"
Dennis James

February 11, 1990
School of Music Recital Hall
"THE FLUTE: from Baroque to Boehm"
Glennis Stout

Adults will be fascinated and children delighted on **Sunday, January 14th at 2 p.m. in the Recital Hall of the School of Music.** At that time Dennis James will present the first of the Stearns 2+2+2 winter lectures, "Glass-ical Music," a novel and entertaining exploration of the history of glass music. It will feature the glass armonica, an 18th century musical instrument invented by Benjamin Franklin.

Franklin invented the armonica after attending a concert of musical glasses. "Charmed by the sweetness of its tones," Franklin's mechanized improvements resulted in what is now considered to be the first truly American musical instrument. Leopold Roellig, one of the new instrument's admirers, wrote in 1787: "The sensation the armonica

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"Classical Music"
produced after its first appearance and the unanimous applause of all who heard it make the instrument. . .the most satisfying and the most beautiful mankind has ever known." The armonica quickly became the rage of Europe's music community and enjoyed a vogue throughout the Old World's salons and concert halls for some 50 years.

After hearing the recordings of German glass music virtuoso Bruno Hoffmann, Mr. James developed his special interest in glass music in the late 1960's. In 1983 he organized the First International Glass Music Festival in Columbus, Ohio. It brought performers and enthusiasts of glass music from around the world together for the first time.

Mr. James plays his own modern version of the armonica, containing 38 custom-tuned glass cups. These are mounted on a motor-turn spindle and rubbed with moistened fingers, creating notes and chords of remarkable sonority.

For our Stearns 2 + 2 + 2 presentation, Mr. James will be accompanied by India Dennis on the seraphim, gothic harp, harpsichord and octave spinet. Together, they will treat us to musical selections which include original glass compositions by Mozart, Beethoven, Reichardt and others plus selections arranged by Mr. James from a variety of musical sources. The program has been prepared for a general audience with a carefully balanced content of music and historical information.

A popular feature of Mr. James' presentation is the distribution of about 35 water-tuned brandy snifters to the audience who are instructed how to play and then participate by performing spontaneous music together in a harmonica choir.

Mr. James tells us that he took up the glass armonica in an attempt to investigate the 18th century belief that playing the mechanized glass musical instrument would cause a person to become insane. Not yet showing signs of the mysterious illness, Mr. James continues to play his modern recreation of the first truly American musical instrument. Come and participate in this lively Stearns 2 + 2 + 2 presentation on January 14th, 1990.

"The Flute from Baroque to Boehm"
her 30 of the instruments in her collection, with examples ranging from a Baroque era one piece wooden flute to the more familiar modern three part silver instrument.

The important moment in the history of the flute occurs in the early 19th century with the work of Theobold Boehm. His craftsmanship in goldsmithing was superb and renowned throughout Germany, but it was his scientific research in acoustics coupled with his amateur interest in music that led to his inventing the modern flute. During her presentation, Mrs. Stout will illustrate the flute's development by playing music on different instruments including one of Boehm's own flutes. In this way, we may hear and see the differences for ourselves.

How were the notes of the diatonic scale produced on the early Baroque flute? Does that differ significantly from Boehm's system and what does it mean for us as musicians today? For example, did the dramatic changes taking place in the orchestra in the 18th Century affect Boehm's research and work? If so, why and how? All of these questions and more will be considered in Mrs. Stout's 2 + 2 + 2 lecture/demonstration on February 11, 1990.

The presentation will lead you through the career of a goldsmith with no formal music education who eventually became a famous though controversial touring performer, instrument maker, and composer.

Mrs. Stout's interest in flutes began in the 9th grade and led to a performance degree from the Eastman School of Music. For many years a member of the New Orleans symphony, she currently plays 1st flute in the Plymouth Symphony and has many solo and chamber music engagements throughout Michigan. She continues her work on collecting and researching exceptional flutes. The audience can see some of her collection on stage after the conclusion of her presentation.

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**MISSING A STEARNS LECTURE? WANT TO HEAR ONE AGAIN?**

**BUY THE VIDEO TAPE!**

Have you missed Stearns' 2 + 2 + 2 presentations in the past? Would you like to enjoy your favorite presentations again? We have good news for you! Now, thanks to the support of the members of The Friends of the Stearns, several of the Stearns 2 + 2 + 2 lectures are available on video tape. Popular presentations now available for purchase include:

- *The Return of the Green Hornet*
- *Vaudeville Revisited*
- *Creating the Moog Synthesizer*
- *Computer Secrets of Musical Soundwaves*

**Friends of Stearns Earn Discount**

The Stearns 2 + 2 + 2 lecture videos are available from the Stearns Office in the School of Music for a minimal cost of $16.00 for members and $22.00 for non members; another good reason to become a Friend of the Stearns.
MUSIC AT MICHIGAN, 1921-1923: YEARS OF CHANGE

Highlights of music in student life during the 1920s return to the University in an exhibit opening at the School of Music in November. It features playbills and sheet music published on campus, and most importantly, a mandolin from the Men’s Banjo, Mandolin and Glee Clubs, recently acquired by the Stearns Collection. This acquisition was made possible by Phillip Gordon, brother of Morris Gordon (1900-1953), a graduate of the University of Michigan. Mr. Gordon donated Morris's mandolin along with a rich collection of photographs and concert programs documenting musical life on campus earlier this century. The 1920s were indeed years of change. Not only was there a transition from Tin Pan Alley and vaudeville traditions to the jazz age, but also there was a changing political consciousness and a strengthening of the women’s suffrage movement. All these elements helped to shape musical activities at the University and the design of this special Stearns exhibit.

The history of the Michigan Mandolin Club actually goes back to the 19th century. In 1895, it joined with the Banjo and Glee Clubs to produce fall and spring concerts featuring popular, humorous and college songs. The ensembles sometimes included a cello or flute; programs might also be expanded by a saxophone sextet, guitarists, ukelele players or novelty acts such as bird imitators. The mandolins and guitars of the clubs were made by the Gibson Company in Kalamazoo, as Michigan was a center for many string, piano and organ companies. The mandolin and guitar on display are both fine examples from Michigan’s musical heritage. The Clubs flourished until a disastrous 20 day spring tour to California in 1922; a railway strike and lack of advance booking contributed to a debt of over $2400. Soon after, the Men’s Glee Club reorganized as a choral organization assisted by a separate orchestral group. The Mandolin Club apparently disbursed a short time thereafter.

Another popular performing group on campus was the Michigan Union Mimes, a dramatic organization which presented an annual “Opera” from 1908 to 1927. The book and score were created by students and staff. The all-male cast achieved its greatest success in 1923 with the musical comedy “Cotton Stockings”, which toured Washington, Philadelphia, Chicago, and New York, performing for more than 40,000 people in total. It’s score is part of our display.

The exhibit also features an equally important all-female tradition, the annual Junior Girl’s Play. Begun in 1904, these productions received enthusiastic reviews though they could only be seen on campus by women students or alumnae. After their 1922 performance, the entire cast signed a petition requesting public performances. When this was rejected, more than 200 University women passed a resolution demanding to know whether they had equal rights with male students. The following year, their 20th annual play “Jane Climbs a Mountain” was performed for a coed audience. The exhibit will be on display until March in the Margaret Dow Towsley wing of the School of Music near the main Stearns collection. Come enjoy this fascinating chapter in Michigan musical history!

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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:

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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.

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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.
How Do I Get to The Stearns?

The Stearns Collection of Musical instruments is located in the new Margaret Dow Towsley wing at the south end of the Earl V. Moore School of Music on Baits Drive in the University of Michigan North campus area. Enter through the doors nearest to the parking lot. The Macintosh Vocal Arts Center is just across the hall and to the right of the entrance, and The Stearns galleries are down the stairs at the end of the hall to the right.

Admission: Free at all times.

Exhibit Hours: Thurs., Fri. 10-5
Sat., Sun. 1-8

Group Visits and Tours: To arrange for group visits or guided tours by members of The Stearns collection staff, please call (313) 763-4389.

Parking: Metered parking is available south of the entrance doors.

Meet The Staff

William P. Malm, Director
James M. Borders, Curator
Bob Vernon, Instrument Restorer
Paula Survilla, Research Assistant
Sam Cronk, Research Assistant
Cheryl Zekowski, Docent
Arlene J. Leitch, Newsletter Editor

Were you part of the Michigan 1922 musical scene? Share your memories with us. Our address is on the membership form.

2 + 2 + 2 = 2 p.m. on the 2nd Sunday of the first 2 months of each semester.

RESERVE APRIL 7 FOR THE NEXT MEMBERS ONLY EVENT!

Are you a member of the Stearns Friends? If not, better get that check in soon. Not only will it support the Stearns Collection but it will also keep you abreast of all the events sponsored by The Stearns. This newsletter already shows you the contents of the 1990 winter term 2 + 2 + 2 series. As a special event for members only, a private jam session by the Jim Cullum Jazz Band is planned after their University Musical Society performance of Porgy and Bess, April 7th. You will learn more about it soon IF you are an active member of the Stearns.

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The Stearns
University of Michigan
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