ONE TICKET, TWO EVENTS!

THE STEARNS JAZZ TWO-FER FUND RAISER

featuring

THE JIM CULLUM JAZZ BAND

Power Center, April 7, 1990, 8 p.m.
Attend the University Musical Society's Jim Cullum Jazz Band performance of George Gershwin's PORGY AND BESS in the Power Center.

AND

After the concert...

Stay and enjoy an exclusive AFTERGLOW JAM with the Jim Cullum Jazz Band!
Enjoy the band in a more intimate setting on stage — mingle with Friends and meet the performers. Refreshments are provided!

Only JAZZ TWO-FER ticket holders may attend the AFTERGLOW JAM.

NON-MEMBER ............................................. $50.00 per person
FRIENDS OF THE STEARNS ....................... $40.00 per person
(For membership information call 763-4389)

The purchase deadline is March 28th and tickets are limited, so DO IT NOW!
Send your check, written to the University of Michigan, to:
The Stearns, School of Music, University of Michigan
Ann Arbor, Michigan 48109
How Does The Stearns Collection Grow?

In 1899, when Frederick Stearns first donated his private collection of musical instruments to the University of Michigan, it contained 940 items. Today there are 2,071. Where did the additional 1,131 instruments come from? What instruments are they? Why were they chosen? Who paid for them? Here are some answers and insights into the development of The Stearns, one of the major music instrument collections in America.

The Stearns Collection had already grown to some 1400 instruments, primarily through gifts from Mr. Stearns, when in 1914 it was displayed in the second floor lobby of the new Hill Auditorium. For the next 50 years additions were not made to the displays though various instruments were added to the collection through gifts. Eventually the keyboard instruments were moved to a barn to make more room in the lobby. A leaky roof and hungry mice took their toll there while the coal-generated dry air heat of the auditorium cracked many of the wooden instruments on display and covered the entire collection with a dark patina.

In the 1950's the first concerted efforts to rationalize the maintenance and growth of the collection were made by Prof. Robert Warner. He removed most of the instruments from the Hill Auditorium lobby so that the exhibits lost their exotic pawnshop look and became aesthetically pleasing and educationally meaningful. In addition to organizing these exhibits, Prof. Warner sought to balance the holdings, particularly in the area of European baroque instruments. When the field of ethnomusicology began at Michigan in the 1960's, the Asian parts of the collection were studied and suggested acquisitions listed. Most of these purchases were made through research grants, Prof William Malm exploring the music instrument shops of Asia whenever he was in the field. The School of Music and the Center for Asian Studies jointly supported the acquisition of instruments for the University of Michigan's unique Japanese Music Study Group. Thanks to a private donor we have at least one professional shamisen and its ivory plectrum. Because of a recent gift of a double set of Indonesian angklung shakers we can now involve gallery touring groups in hands-on experiences of Asian music. The purchase in 1966 of a complete Javanese gamelan orchestra created one of the most popular amateur ensembles on campus. It was made possible by a special gift from the University Vice President's office.

In 1973 the Stearns Collection was moved to North Campus into what became known as the Stearns Building. At this point a Friends of the Stearns Collection organization was formed to provide proper guidance and support. It was through this group's efforts that funds were raised for important European historical instrument acquisitions to be used in the University's Early Music Program. The move in 1986 of The Stearns to the new Margaret Dow Towlesley wing of the School of Music presented special challenges to Professors William Malm and James Borders who became director and curator upon Prof. Warner's retirement. There is still no Stearns acquisitions budget but, as the reputation of the collection grows, needs and opportunities arise. Some are met by gifts from owners while other require donations from The Friends. Acquisitions are accepted or rejected according to their value as part of the overall educational and performance goals of The Stearns. For instance, does the instrument fill a gap in our holdings concerning a particular instrument type, culture, or historical period? Does it enhance our exhibit, research, or performance program?

Among recent gifts to The Stearns is an Arthur Godfrey plastic ukulele. Why accept such a seemingly peripheral instrument when we don't own a Stradivarius? The answer is in our long term historical goal. Students and scholars of the 21st Century will want to know about America's 20th Century musical fads as well as its accomplishments. Look at all we learned about Michigan, 1922, from a study of the Gibson mandolin presently on display and featured in our last newsletter.

The original Stearns Collection has many exotic Asian instruments. These included experimental stringed instruments from India but not those in common use. Therefore, in 1968 we acquired a vina from Madras and a sitar from Bombay (see drawings). Now, through Friends funding we have a rudra vina as well. Thanks to this addition we are now able to illustrate all the major stages in the growth of India's plucked stringed instruments. We value the musical treasures of all world cultures but we must always bear in mind that space, time, and money for the Collection are rare. We are committed to using them well as we nurture the growth of our unique Stearns Collection.

2 + 2 + 2 = 2 p.m. on the 2nd Sunday of the first 2 months of each semester.
A NEW GALLERY FOR A NEW DECADE:
a glimpse behind the scenes

Since its inception, the Stearns Collection has been committed to education. In keeping with that commitment, Professor William F. Malm brainstormed the idea of setting up one gallery for a permanent exhibit, (as opposed to the repertory exhibits in the other galleries), one which would illustrate the categorization of musical instruments, the study of which is called organology. The Vera Mills Room has housed that exhibit since 1986. However, as the collection acquired 20th century electronic instruments, it became necessary to modernize the gallery to accommodate a new categorization - ELECTROPHONES.

In order to do this as effectively as they have, the Stearns Collection has had a wonderful resource in Paula Surville (Research Assistant for the Collection). Paula comes from a family of artists. She has exhibited her paintings in Toronto, Ottawa, and New York, since 1976. Channeling her artistic energy into the Stearns Collection has allowed her to combine her interests and skills in both fine arts and ethnomusicology.

After 8 months of discussion, Paula and Prof. Malm decided to go ahead with the necessary modernization project. Paula's first step was to spend several weeks working with Robert Vernon (Conservator for the Collection) discussing the possible changes that could be made and pondering the best manipulation of the actual space.

What atmosphere would they create? An incredible amount of work goes into being subtle enough so that visitors are aware of an atmosphere in an exhibit area but come away remembering something about the content of the exhibit rather than the room.

After discussion, Paula and Robert spent months playing with room plans and of course considering the various costs of the proposed production. The cases "affectonately" referred to as aquariums by Stearns staff) presented a problem. These large glass boxes are ideal if you're exhibiting something that's big and sits in the middle of it. However, the majority of the Stearns Collection exhibits range in size from 2 inches to the size of a large xylophone.

To make the best use of the glass cases, Paula came up with the idea of using pedestals. These then had to be designed, and measured carefully, taking into consideration perhaps the height of a child looking through the glass. Cost was estimated and considered carefully since the money comes solely from contributions to the Collection, including Friends of the Stearns.

After all of this exhaustive research, the next step was to gain approval from the Director of the Collection. Once approved, it was time to begin work in the workshop. This is where Robert, Paula, and Sam Cronk (Research Assistant for the Collection) physically cut the 4' x 8' sheets of board which they later glued and assembled to form the pedestals. The pedestals also had to be painted inside and out against warpage. Decisions had to be made as to how to manipulate the surface of these boards. When displaying different instruments, the texture of the display surface is extremely important. For example, in choosing between burlap or textured paint, the designer has to consider how each will affect the ambiance of the presentation. Do you want to suggest a warm, humid environment or a hot arid climate?

Paula came up with the designs for the interior of the cases and of the room layout, and then Prof. James Borders (Curator for the Collection) had the final word on selecting the actual contents of the cases.

We should applaud the impressive team spirit and hard work that has gone into the wonderful new Vesta Mills Room which was officially opened on February 11th, 1990. Visitors to the gallery will find an exciting, more contemporary and imaginative treatment of exhibition materials from the vast and varied holding of the Stearns Collection.

If you have never taken advantage of the Stearns Collection guided tours, there could be no better time to do so than the present. Tours have now been expanded to include the new gallery as well as other new exhibition areas throughout the School of Music.

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>Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Patron</td>
<td>$500</td>
</tr>
<tr>
<td>Sustaining</td>
<td>$100</td>
</tr>
<tr>
<td>Benefactor</td>
<td>$1,000</td>
</tr>
<tr>
<td>Friends</td>
<td>$30</td>
</tr>
<tr>
<td>Student/Senior</td>
<td>$15</td>
</tr>
</tbody>
</table>

Beyond 200 miles $15

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.
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 Balts 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.

Mr. Moog demonstrates his original Moog Synthesizer.

Missed 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
Computer Secrets of Musical Soundwaves
Vaudeville Revisited
The Flute from Baroque to Boehm
Creating the Moog Synthesizer

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.

The Stearns Newsletter  Vol. 4, No. 3
ISSN 1046-4387

The Stearns
University of Michigan
School of Music
Ann Arbor, Michigan 48109-2085