KEYBOARDS PAST AND FUTURE

The History and Art of Boogie Woogie Piano Styles
Mr. Bob Seeley
Boogie Woogie performance specialist
Sunday, September 11, 1994
2:00 p.m. ~ School of Music Recital Hall

The history of the popular keyboard in America would not be complete without a look at that toe-tapping style known as Boogie Woogie. The Stearns collection is proud to present Bob Seeley, acclaimed as one of the best Boogie Woogie performers in the world, for the opening Virginia Martin Howard lecture of the 1994-95 academic year. Mr. Seeley will discuss the history of Boogie Woogie and two closely related styles, stride and ragtime. In addition to Mr. Seeley’s considerable historical knowledge, audience continued on page 3

MIDI Technology: New Tools for New Music
Prof. Barton Polot
University of Michigan
Sunday, October 9, 1994
2 p.m. ~ School of Music Recital Hall

In October we turn our attention to the future, to glimpse the ways computer technology has revolutionized the world of music and musical instruments. In the second of the fall term’s Virginia Martin Howard lectures, Dr. Barton Polot, Assistant Professor of Music at the University of Michigan, will discuss and demonstrate how computer technology relates to the keyboard and other musical instruments. His talk will focus on the MIDI, which stands for “Musical Instrument Digital Interface,” a standard established by the computer music industry to permit computers to communicate with such devices as electronic keyboards. Come to the October 9 2+2+2 lecture and hear the future for free!
The Stearns Collection has been growing by leaps and bounds thanks to the continued generosity of several donors. Since April, 1993, we have been fortunate to acquire a variety of instruments from different regions around the world. Professor Armando Ghitalla donated a fine collection of European brass instruments, many of which are displayed in the music library case on the third floor of Moore Hall. Vida Chenoweth of Wheaton College donated instruments from places including Papua New Guinea, New Zealand, the Solomon Islands, Kenya, North India, Japan, and Peru. An East Indian flute was given by Merian Fredricks, and Dean Emeritus Allen Britton presented the Stearns with several Mexican chordophones. Also donated were a clarinet in C and several Japanese instruments. A complete list follows:

2169 Low F Trumpet by Josef Mueller ca. 1880
2170 High F Trumpet by G. Schuster ca. 1854
2171 E flat Trumpet by Getzen
2172 E flat solo alto Trumpet, Boston ca. 1870
2173 B flat/A Cornet by Conn. Elkhart, Indiana & Worcester, ca. 1892
2174 B flat/A Cornet by Ch. Missenharter, ca. 1885
2175 E flat Cornet
2176 B flat Trumpet by B. Cazzani ca. 1910
2177 Pocket Bugle in B flat by J. W. York & Sons ca. 1918
2178 Trumpet in B flat by Besson ca. 1920
2179 Trumpet in B flat by Besson
2180 B flat Tiny Trumpet by Kalison
2181 Piccolo Trumpet by Bach
2182 Piccolo Trumpet in B flat with A extension by Henri Selmer
2183 Bugle in B flat by Premier Drum Co.
2184 B flat pocket Cornet by Kuhl and Hoyer ca. 1950
2185 C/D Trumpet (German), modified by William Tottle (Boston)
2186 Baroque-Style Trumpet by Herbert Laetrsch
2187 Trumpet in F, convertible to E by J. Millieme
2188 Trumpet in C by Martin
2189 Trumpet in C by Martin
2190 B flat Cornet by Martin
2191 B flat Trumpet by Martin
2196 East Indian Flute
2197 Kao Yamma (Papua New Guinea)
2198 Raiding Horn (New Guinea, Sepik area)
2199 Mayera—Globular Flute (New Guinea, Maprik village)
2200 Lime Gourd and Beater (Good Enough Island, Vivipani people)
2201 Lime Gourd & Scarper (New Guinea, Gadsup people)
2202 Karotaaqa—Shaken Gourd (New Guinea, Usarufu people)
2204 Pepuqyaama—sacred flute (New Guinea, Usarufu people)
2205 Oqotoma—Jaws harp (New Guinea, Usarufu people)
2206 Garamut—Slit Gong (New Guinea, Welak people)
2207 Tidir—rhythm stick (Duke of York Island)
2208 Ocarina (New Guinea, Chimbu people)
2209 Putorino—Flute (New Zealand, Maori)
2210 Drum Body (South Papuan Coast)
2211 Drum (New Guinea, Azmat people from Irian Jaya)
2212 Slit Gong (Solomon Islands)
2213 Drum (New Guinea, Fasu people)
2214 Drum with snare (Peru)
2215 Arrow Spear with whistle (Peru)
2216 Saroud (N. India)
2217 Bukaantit—box lyre (Kenya)
2218 African Harp
2219 Diabyosha—drum (Japan)
2220 Guittarom (Guadalajara, Mexico)
2221 Vihuela (Guadalajara, Mexico)
2222 Vihuela (Mexico)
2223 O Daiko
2224 Taiho
2225 Taiho
2226 Clarinet in C
Stearns Enters “Time Tunnel”

Ten Stearns instruments were featured in a “Musical Time Tunnel” earlier this summer when a Battle Creek arts organization presented an interactive exhibit on musical instruments. The venture was sponsored by the United Arts Council of Calhoun County at its Family Place between 15 April and 11 June. The exhibit featured a visual introduction to music and the physics of sound, a glimpse of musical sound production in the twenty-first century, followed by the “time tunnel” displays and hands-on exhibits of instruments going back through time.

Stearns instruments included in the exhibit were #263, a Dobachi, or Japanese Gong; #385, a decorated nineteenth-century European tenor drum; #776, an ivory trumpet from West Africa; #882, an early nineteenth-century cor de chasse from Paris; #1049, a pandourina, which is an eighteenth-century Italian instrument made to resemble the ancient Greek lyre; #1089, a seventeenth-century chitarra from Prague; an ottavina; #1334, a type of small keyboard instrument from Italy, ca. 1600; a Syrian ud, #1563; and a 1966 Buchla synthesizer, #2102.

“Boogie Woogie,” continued from page 1

members can expect the same powerful performance the Rolling Stones’ piano player once described as “an H-bomb going off.” Among Mr. Seeley’s favorites are “The St. Louis Blues” by W. C. Handy and “Honky Tonk Train Blues” by Meade Lux Lewis. Though Mr. Seeley performs regularly in Paris, Vienna, and New York, he grew up in the Detroit area and calls Birmingham home. Come to the September Stearns 2+2 lecture to learn more about the rich heritage of this country’s keyboard music from a dynamic performer!

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 Virginia Martin Howard Lectures and announcements of upcoming exhibits and performances. Your tax deductible contribution will help support all activities of The Stearns Collection.

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

- Benefactor $1,000
- Patron $500
- Sustaining $100
- Friend $35
- Student / Senior Citizen / Beyond 200 miles $15

I (We) want to support The Stearns Collection of Musical Instruments.

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Rare Viola Evaluated

A rare large viola, Stearns #2093-A, recently traveled East for a thorough evaluation by stringed instrument experts at the Smithsonian Institution in Washington, D.C. and at the shop of William A. Monical of Staten Island.

Made in Mittenwald in 1721 by Georg Klotz, the viola has an unusual body length of 43.6 cm. Mr. Monical states, “The instrument is highly important as an unusually late large viola in a time frame when most Germanic violas were of 42 cm or smaller body length.” The instrument’s short—and original—neck is also exceptional. Its proportions are appropriate for lower finger position playing and its fingerboard is very short.

The instrument is in an excellent state of preservation. Though the fingerboard, pegs, strings, bridge, button, and soundpost have been replaced, the neck, tailpiece, saddle, back ribs, bass bar, and a center-joint parchment reinforcement remain original. Furthermore, it bears a rare handwritten original label:

Ego Georgius Klotz Mea propria manu fecit in Mittenwald ao 1721

Also noteworthy is the original varnish, largely intact. Its deep orange brown color, its thickness and degree of penetration into the instrument’s wood is unusual for an eighteenth-century Mittenwald example, according to Mr. Monical, who initially recommended the evaluation.

The viola underwent radiography procedures and MRI filming at the Smithsonian’s CAL facility before its evaluation at William L. Monical, Inc.

Born in Mittenwald on March 31, 1687, Georg Klotz was the eldest son of Mathias Klotz (1653-1743) who trained in Füssen and emigrated to Mittenwald in the last quarter of the seventeenth century, where he began the tradition of violin making in that Bavarian Alpine community. Georg followed his father’s Füssen influence and style, evident in this viola.

It was Georg’s younger brother, Sebastian, however, who developed the design and character that became the foundation of Mittenwald violin making continuing well into the nineteenth century. Examples of instruments by Georg Klotz in Mittenwald are seldom identified, probably because they bear characteristics more closely identified with work from Füssen.