

Piano Technicians
Journal

August 1986



The Baldwin Piano...

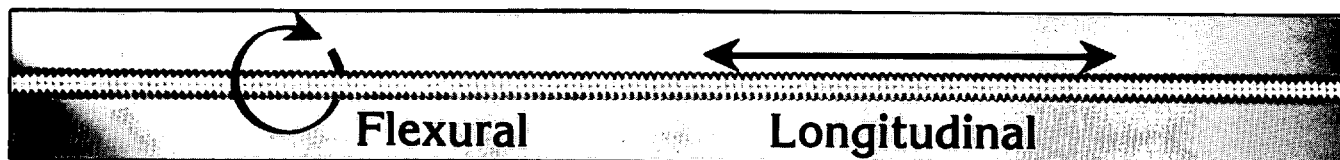
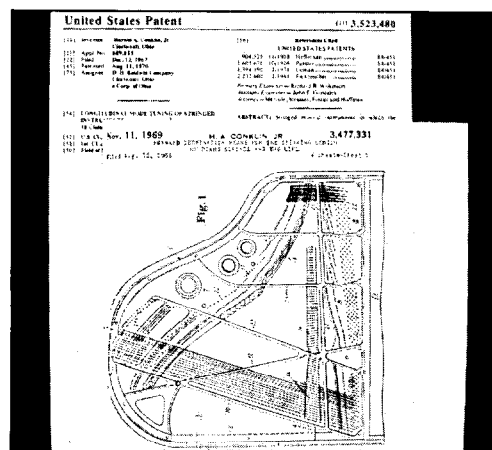
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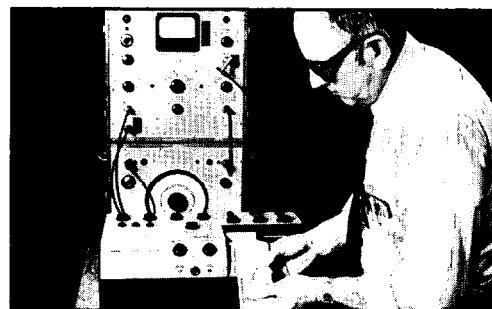
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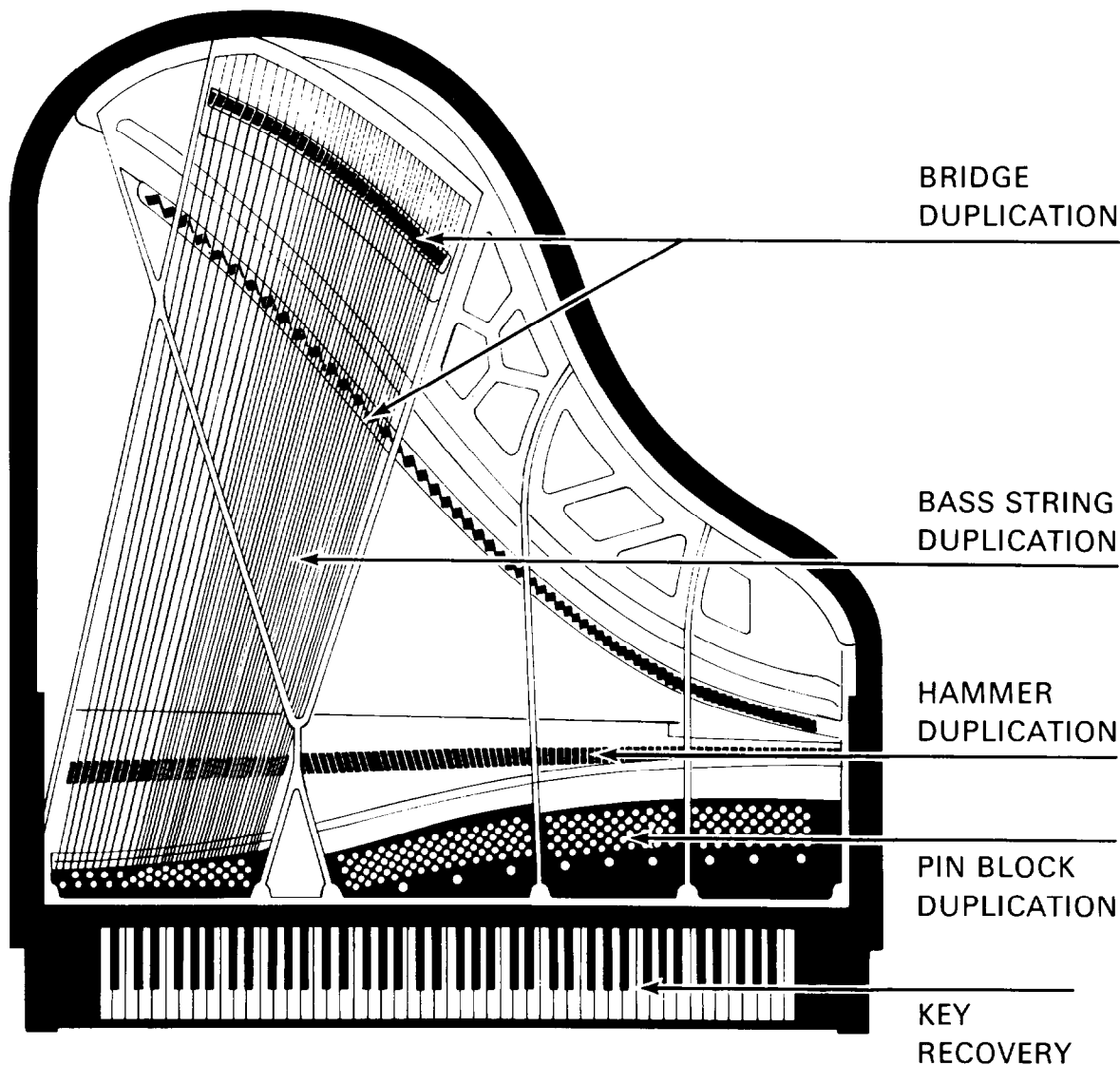
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IN THIS ISSUE...

4

**THE
PRESIDENT'S
PERSPECTIVE**

*Our leaderships paths of
progress.*

By M.B. Hawkins

6

**FROM THE
EXECUTIVE
DIRECTOR**

*Awards: the measure of
an association.*

By Barbara Parks

7

**THE
INTERNATIONAL
SCENE**

*On the plane from
Copenhagen to Los
Angeles.*

By Fred Odenheimer

8

**1986
AWARDS**

*Honoring those who built
the Guild.*

11

**THE
TECHNICAL
FORUM**

*What's new at NAMM,
tone maintenance, and
readers' comments.*

By Jack Krefting

18

**TOOLS
OF THE
TRADE**

*'I washed it off with my
garden hose' and other
tales of woe.*

By Richard Hassig

20

**SOUND
BACKGROUND**

*German clavichords
before the piano was
introduced.*

By Jack Greenfield

PLUS...

- 23 Advertising Index
- 24 Membership
- 26 Auxillary Exchange
- 30 Coming Events
- 31 Classifieds

This Month's Cover...

*The Journal toured the piano
exhibits at the National Association
of Music Merchants' summer expo
in Chicago in June. Read about our
findings in Technical Editor Jack
Krefting's report from NAMM
beginning on page 11 of this issue.*

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The President's Perspective



M.B. Hawkins
President

Our Leaderships Paths Of Progress

As we move into the 30th year of existence for the Piano Technicians Guild, I'd like to pause for a moment and review with you those gentlemen who, before me, have had the honor of this office to which I have been elected.

In the beginning, there were co-presidents Erroll "Put" Crowl and John Travis. They served together in 1958 and 1959 immediately following the merger of the American Society of Piano Technicians (ASPT) and the National Association of Piano Tuners (NAPT) to form the Piano Technicians Guild, Inc. These gentlemen, to this day, can be found talking to each other at odd hours of the day and night when we gather for our annual meetings.

C. Raymond Feaster, whom I never had the pleasure of knowing, served in 1958 and 1959, followed by Ulys Rogers in 1959-1961. I learned from Ulys the value of planning ahead. He was one to say, "if you don't have enough money to continue your education at the yearly Institute and Convention, you are not charging enough." Don Morton came along in 1961 to 1963 and then again in '77 to '79. Don would have to be classified as one of the most patient and understanding people I've ever met.

If anybody knew how to party, Chuck Burbach, who served brilliantly from 1963 to 1965, would get the award. He was followed by Wendell Eaton, whose vision and foresight during the years 1965-1967 pointed us in a direction long to be remembered. Whenever I had the occasion to speak with Erwin Otto, who served in 1967-1968, I was aware of being in the presence of old-world mastery. Of course, from 1968 to 1970, Ralph Kingsbury let us know that we are ordinary people elected to serve in a capacity that many view as extraordinary.

The Jess Cunningham era from 1970-1972 was accented by a smooth and debonair approach

from which anyone could learn if they wanted and George Morgan was the keeper of the flame during 1972-73. The years of 1973-1975 with Kelly Ward at the helm as well as 1975-1977 when Ken Kadwell as the skipper were particularly challenging years. Each of these gentlemen must be respected for his stick-to-itiveness.

Morton's second time around, from 1977 to 1979, followed by Bob Russell from 1979 to 1981, ushered in the 1980s with an era of many changing attitudes.

Having come on the Board of Directors in 1981 with Russell as past president and Sid Stone in the President's chair during 1981-1982, I began to experience first-hand what I had observed from visiting many board meetings in previous years as well as representing my chapter as a delegate in Council sessions. The years 1982-1984 brought us Ernie Preuitt, followed by my predecessor, Charlie Huether.

For the past two years, I have read and vigorously studied our organization's path of progress under the leadership of each of our former presidents. Each contributed to our association's growth in his own way. Collectively, with their boards of directors and the support of our membership, we find ourselves in 1986.

1986-1987 will be highlighted with much gathering of information. As the year proceeds, you will be requested to answer some questionnaires. I ask that you please be patient and cooperate in order that we can get our records programmed in a fashion that will foster association development appropriate for the 1990s and beyond.

As I see it, information-gathering and efficient communication are the keys that will unlock future activities. Well-coordinated planning coupled with enthusiastic member participation will enable our Guild to move ahead in quantum leaps.

Continued and next page

Paths of Progress . . .

It is my intent to benefit from the combined efforts and collective knowledge of our past presidents while we refine the process of our future endeavors. In many ways, we are like a sleeping giant. We have some resources we've never really tapped, and I have a good feeling that we can go from being an effective organization to being a major player in the piano industry. There is a lot of excitement in our ranks. I can feel it. It is like being on a diving board preparing to spring into the next century.

Now why have I said all of this? Simply to say how much I thank each of you for this privilege to continue to serve. I appreciate your trust and will do my utmost to serve you in a fashion for which we all can be proud. ■

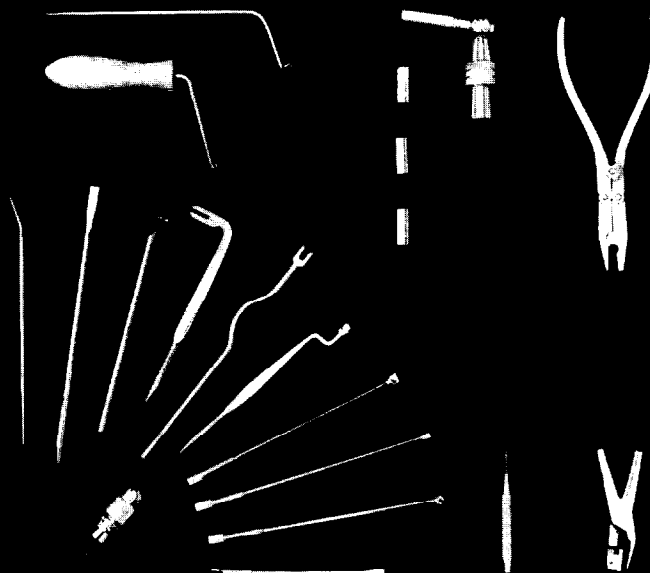
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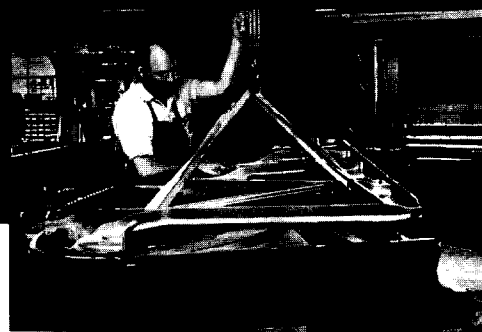
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From The Executive Director



Barbara Parks
Executive Director

Awards: The Measure Of An Association

This is the time of year when we say thanks to those who helped us become what we are today.

At our 29th annual Convention and Institute in Las Vegas (an event that is still ahead as I write this but, I hope, a happy, successful memory by the time you read it) we were to honor several Guild members who each have contributed a great deal of time, knowledge, skill, dedication and plain hard work to building this organization. (More about the convention in general and the Guild awards in particular can be found later in this issue and in subsequent ones.) It is fitting that we honor these deserving people, but there's a bit of a story behind our Golden Hammer Award.

The Guild is described in several places as "a non-profit association of Registered Craftsmen." The word "craftsman" refers to a classification of membership, a well-defined term reflecting one's status within the organization. But it's also a state of mind. Our members are craftspeople, with all the thoroughness, attention to detail and pride of product that the word entails.

That's what makes our Golden Hammer Award such a special prize. Some organizations give their honorees silver loving cups, plaques or oddly shaped plastic sculptures. I know of one group whose highest award is a chair. They're very nice, and I wouldn't want to take anything away from them. But there's something very special about honoring a craftsman like, for

instance, Willis Snyder, with an award made by hand by a craftsman like William Smith.

If you ever have an opportunity to take a close look at a Golden Hammer Award (Willis Snyder's is the 18th that has been presented since the award's inception in 1969) do so — you will be amazed. In its present form, the award consists of a golden tuning hammer in a piano-shaped display case. The case is made of piano materials — wood, metal and felt — shaped by the hands of someone with long familiarity with the tools and processes required.

William Smith, a calm and unassuming member of the Seattle Chapter, has made most of the Golden Hammers in his own shop, following another noted craftsman, John Ford of New York City. He estimates that he spends 150 hours or more in making each award. Each is unique, an individual work of art that usually renders its recipient speechless, no small task considering the caliber of those honored. Bill Smith is usually there. He says he gets a kick out of helping to present the award.

To me, this story represents some of the elements that make the Guild great: the idea of honoring a mentor like Willis Snyder, the idea that that honor should come in the form of a handcrafted work of art intimately associated with Snyder's work, and the spirit of volunteerism and dedication on the part of one individual like William Smith. ■



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The International Scene

Fred Odenheimer
Chairman, International
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In The Plane From Copenhagen To Los Angeles

We are finally on our way home, full of travel experiences which will take months to sort out. Despite the fact that the weather did not always cooperate, we had a marvelous time, people were extremely friendly wherever we went, and a number of times when we traveled alone helped us along with our suitcases, although we were quite willing and able to handle them.

The Piano Technicians Guild tour was extremely successful and we had to feel sorry for those prospective participants who changed their minds at the last moment.

Probably the only one who could not enjoy things to the fullest was Dan Evans, able tour leader, who made the arrangements with all the factories and naturally was very much involved in all the planning of the tour. He was also busy along the trip, making sure that everything went according to plan — and it almost did — but we cannot blame him for the rainy days!

On behalf of all the tour members, many thanks and all the best wishes for your 75th birthday. The other members of the IRC Committee and, I am sure, all of the membership, join me in this. Thanks for the many services to PTG and keep on going with your busy activities. They will assure you another 75 years and for us tours in the future. Again, many happy returns.

About the tour, I will have to keep you in suspense because some others will report about it. It certainly was not all factories, e.g. wine-tasting in an old wine cellar and now restaurant out-

side Stuttgart, looking at a Cristofori piano in Leipzig, having a wonderful singing contest between Yugoslavs, Czechs and our party in a Prague restaurant, waltzes in Vienna, clocks in Furtwangen, lunch in Hersfeld courtesy of the Fenners, and food and drinks at every corner including a reception with champagne in the Rathaus of Kitzingen by the Oberbuergermeister. No names here of our many sponsors, because as I said before, a fuller report will come later.

We did not go home with the rest of our party but continued on to Norway, where we had a few wonderful days with Odd Aanstad and family and marveled at his collection of antique instruments. Odd and Britt made us feel at home in Tonsberg in their lovely and cozy home close to the water and showed us many of the important sights in and around their hometown and in Oslo. Our five-day sightseeing tour in Norway is something we will never forget. There was so much to see in a short time and we went from summer to spring and winter within a very short time.

We saw glaciers, snow, waterfalls by the hundreds and beautiful fjords. It was also noteworthy that birch grew where no other tree would grow, smaller and gnarled for sure in the higher altitudes — 2,500 to 3,000 feet — with the spring growth barely visible or still nonexistent by the middle of June.

Again, after seven weeks of travel, home will be a new experience again, but we are certainly looking forward to it. ■

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AWARDS:

Honoring Those Who Built The Guild

Golden Hammer:

Now in its 18th year, the Golden Hammer is presented each year at the annual convention awards banquet to one member for outstanding service and dedication to the Guild over a period of years. The

award itself is a piano-shaped presentation case handcrafted by Seattle RTT William Smith. The case displays a gold-plated tuning hammer.



Willis Snyder

No one personifies the spirit of the Guild's Golden Hammer Award more than Willis Snyder.

A member of the Guild since 1958, Willis Snyder operates a family shop where some of the country's best rebuilt and remanufactured pianos are serviced.

Many of today's restoration details and techniques were pioneered there, and he has been a leader in developing the concept of the small, all-inclusive shop where complete control can be exercised over all aspects of a job. The mark of his self-confidence and generosity is the openness of this shop and his willingness to help.

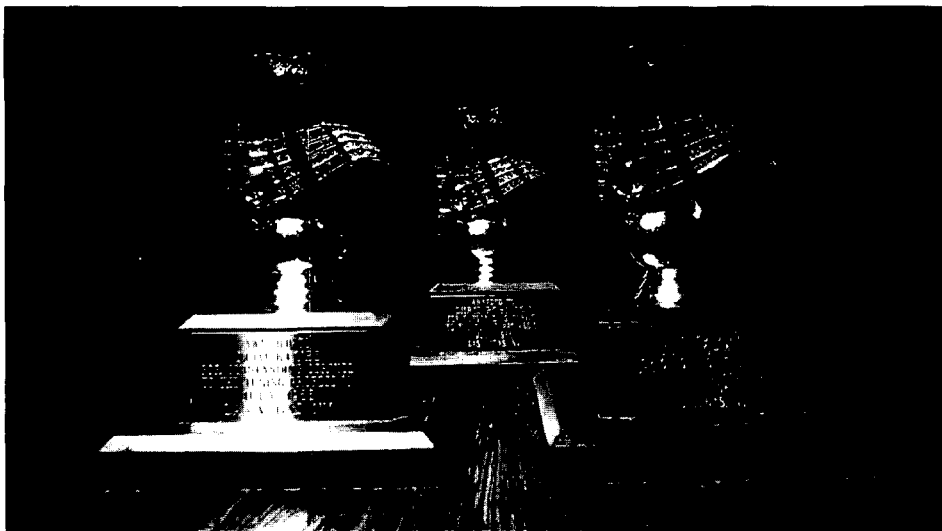
No one is in more demand for lectures, teaching or consultation at International Institutes and seminars throughout the country. Many of the films and tapes in the Guild's Steve Jellen Memorial Library are the result of his efforts. In these ways, he has had a far-reaching effect on the development of all Guild members.

All of the above is justification enough for the award, but Willis Snyder also has unselfishly given his time and energy toward shaping the Guild by serving as an international officer and committee member.

Member of Note:

The Member of Note Awards are presented at each year's Convention Awards Banquet to not more than four Guild members for their recent outstanding

service and dedication to the Guild. Since the award was instituted in 1969, 54 Guild members have been so honored.



Christopher S. Robinson

Chris Robinson's unconventional style, enthusiasm and dynamic presentations have made him a sought-after instructor at conventions and seminars from coast to coast. Always exciting, often controversial, he has enlivened many a class whose subject matter often seemed dull and uninteresting.

In addition to his contributions as a teacher, he runs a full-scale rebuilding and remanufacturing operation covering every detail of the operation, including constructing his own soundboards from raw wood sea-

Hall of Fame:

"There shall be a Hall of Fame to honor those who have shared their talents, time and loyalty to our profession so that we may have what is ours today. Therefore the Piano Technicians Guild has instituted this Hall of Fame record wherein names with tributes and profiles of honored ones may be preserved and remembered." — Guild Regulations I.1.

Honorees are inducted into the Hall of Fame during the Convention opening session. A book containing photographs and biographies of all members of the Guild's Hall of Fame was on display throughout the convention and is maintained permanently in the Home Office.



Burbach



Fries

Charles E. Burbach

At the Guild's 1963 convention in Houston, Charles E. "Chuck" Burbach became the Guild's youngest President. During his two-year administration, he spearheaded a drive to make the organization an efficient, visible organization. He was again called to duty on the Executive Board in 1968 as Regional Vice President of what was then the Central Region.

Burbach, who died last year, was born in Hebron, NE, in 1931. He completed grade and high school while living on a farm there. He received his training in piano technology at the Kansas City Conservatory under the late Nate Estes. He began his piano tuning career in 1951 in Columbus, NE.

In 1952, he married Ida Birkel in David City, NE, and moved to Wichita, KS. After a short stint at the Boeing Aircraft factory there, he returned to his first love, piano tuning. Chuck's grandfather was a piano technician, and that was no doubt one of the main reasons for his devotion to the craft.

Even after retiring from the Board, he remained in Guild activities on the national, regional and chapter level. He was honored in 1978 with the Member of Note Award.

Emil Fries

Emil Fries' career in piano service began in 1924, when he served rural northeastern Washington state. Traveling on foot, by horse and wagon and by milk truck, he found many pianos that needed his service.

Later, tuning pianos financed a college education, which led to a career of teaching piano tuning and service work. The Emil Fries Piano Hospital, established in 1949, is internationally known and its list of graduates would be reason enough for this recognition.

Equally important, though, is his commitment to his family and to his community. Active in church, YMCA, local historical societies, music and the arts, he still finds time for Lions and Masons.

Realizing the importance of organizing for improvement of self and profession, Fries joined the National Association of Piano Tuners in 1936 and the American Society of Piano Technicians in the mid-forties, holding membership in both until the present organization was formed.

soned naturally under his own control. He also is a contributor to the *Piano Technicians Journal*.

Susan Graham

At the 1984 Convention in Indianapolis, outgoing President Ernest S. Preuitt presented Susan Graham with a Presidential Citation for her series of articles, "Shop Talk," in the *Piano Technicians Journal*. The series, which came to an end in last month's *Journal*, was among the most popular ever published in the magazine.

After considering the nomina-

tions it received this year, the Awards committee decided to present Susan Graham with a Member of Note Award in further recognition for her contributions.

Otto Keyes

Some three or four years ago, a committee was appointed to create a new and more accurate technical test for new applicants to the Guild. This ultimately turned out to be two separate tests. One test was developed by a group headed by 1979 Member of Note honoree Norman Neblett

and the other by this year's Member of Note recipient, Otto Keyes, and his committee from the Chicago Chapter.

"Through this man's training...plus his desire to succeed in his appointed task, one of the technical tests in use today is the result of this man's drive," Preuitt said in presenting the award.

1985-86 Awards Committee

Ernest Preuitt, *Chairman*
Olan Atherton
Douglas Wurz
Don Person

Kimball Program Gets Kids To Practice

How do you get kids to practice their piano lessons while helping those who may never be able to play and increasing public awareness of the piano as an important musical instrument?

That's a tall order, but Kimball's Piano and Organ Division may have found a way through entertainer Jerry Lewis and his annual Labor Day Telethon for muscular dystrophy.

Through its "Keys for Kids" program, Kimball has pledged to help

raise money for the charity. In the program, students of participating music teachers will accumulate sponsors who agree to contribute a certain amount of money for each hour the student practices.

"The teacher loves this — his students are practicing!" said National Marketing Manager Dennis Guillaume. "On top of that, he's collected money for a great cause."

Guillaume said the money would then be turned in to the local Kimball dealer. Kimball contributions from the program to the telethon would be made at both the local and the national levels. The company is one of only 20 corporate sponsors of the telethon, and is the only company in the music industry.

The program has an added benefit for the entire industry, he added. "It will reach people who may not have been thinking about lessons for their child. They may have wanted to buy him a computer, but this is going to give people the idea that music lessons are something important that lasts for a lifetime."

The "Keys for Kids" program is one of three ways Kimball is supporting the MDA Telethon. Other projects are a series of 150 dealer-sponsored organ concerts at which patrons' ticket stubs will be used in a drawing for door prizes, and a fall sale-a-thon in which dealers will contribute a percentage of the sale of certain products and Kimball will match their contributions.

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T H E TECHNICAL F O R U M

What's New At NAMM? Tone Maintenance Class And Readers' Comments

Jack Krefting
Technical Editor

Is the piano industry in general, and the domestic part of that industry in particular, in as bad a shape as we have heard? Will there really be only two or three U.S. makers left by the year 1990? Are people really losing interest in playing the piano, or have sales slumped for other reasons, such as competition for the discretionary dollars, either from foreign-made pianos or from other consumer goods such as personal computers? Will the electronic keyboards replace acoustic pianos?

To try to find some answers to these and other questions, and also to see what's new in the industry three of us (Sally Jameson, Larry Goldsmith and I) traveled to Chicago in June for the annual summer exhibition of the National Association of Music Merchants. Now, for those who haven't attended a NAMM show, this is a really big deal for manufacturers and dealers alike. During those four days, with virtually every manufacturer and about

8,000 dealers in attendance, most of the important retailing decisions will be made. Dealers try to talk manufacturers into business relationships, and vice versa. Depending on the wisdom of the decisions made at NAMM, a dealer or a manufacturer can get rich or go bankrupt.

The logical way to find out how the manufacturers are doing, one

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Market conditions over the past five years have precipitated a shakeout and the sobering part about that for the survivors is that it might not be over yet.

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might suppose, would be to simply ask them and find out; unfortunately it isn't that easy. The companies spend tens or even hundreds of thousands of dollars on a fancy exhibit in the hope that their prospects in the market will improve, and they are not about to admit to the world that things are going badly, even if they are. Everyone is doing just fine, thank you, even if that statement is, as Aunt Polly suspected of a Tom Sawyer declaration, only 20 percent true. Like a TV commercial for the Marine Corps, all they need is a few good men — well, dealers — to augment an otherwise perfect organization.

For some of them, the expense of NAMM represents money they can't really afford to spend; but they can't afford not to, either, if only to show the flag and keep from losing their existing dealers. Market conditions over the past five years have precipitated a shakeout, and the sobering part about that for the survivors is that it may not be over yet.

Against this backdrop, some interesting maneuvering is taking place. Karl Schulze, a piano dealer in West Germany, has purchased the C. Bechstein company from Baldwin, which in turn is making Everett pianos for Yamaha, who is reportedly making lap organs for Baldwin. Meanwhile, another group of investors has purchased Sohmer & Co. from Pratt-Read, whose keyboard and action department has merged into Pratt-Win, which is probably a better name than Bald-Read, though not by much. The rest of Pratt-Read, which presumably consists of timers, electro-mechanical devices and other non-piano products, has apparently been purchased by management in a leveraged buy-out. Sohmer President Dave Campbell, who formerly headed the East Rochester manufacturing effort for Aeolian, was able to secure manufacturing rights to the Mason & Hamlin, which is now being built by Sohmer. Got that straight?

Lowrey has closed its Mexican plant and sold its piano-making rights to Bergsma Furniture Company, which will now build the Story & Clark and Lowrey pianos to be sold by the existing Lowrey dealer organization. Yamaha has closed its Everett/Yamaha manufacturing facility in Michigan as part of an internal reorganization aimed at redirecting promotional dollars (and yen, too) toward their most profitable ventures and away from the others. Just what that will mean to our part of the industry is unclear at this writing, but if acoustic pianos are in the latter category, less money will be spent on their promotion.

Wurlitzer President George B. Howell told a group of dealers on June 14 that, although the cash flow is tight and the competition fierce, his company's prospects are not as bleak as rumors may have indicated. Wurlitzer, whose new product introductions consisted mainly of imported lap-organs, is "in compliance with all its bank commitments," said Howell.

The Exhibits

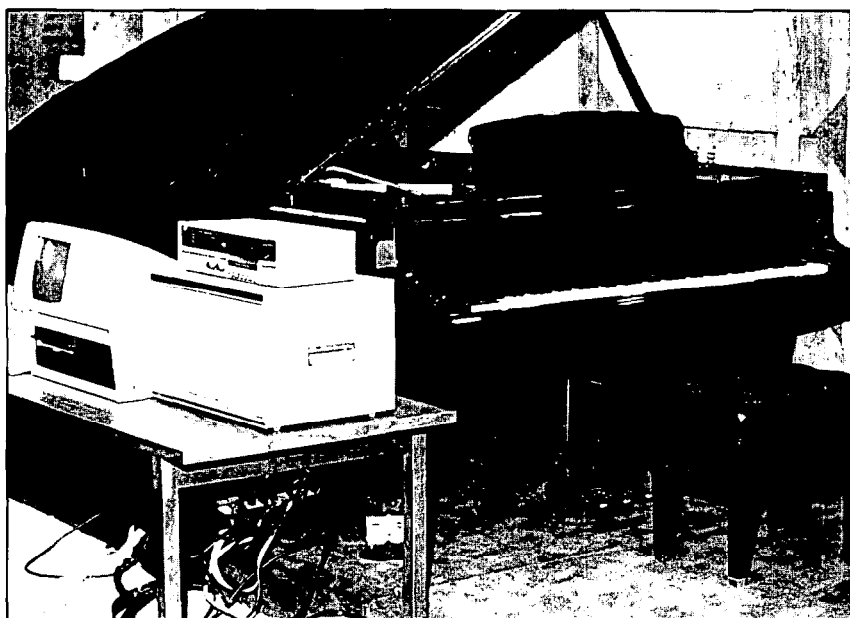
McCormick Place, as huge and starkly efficient as it is, can be pretty impressive, especially when decked out with manufacturers' banners hung from its lofty ceiling.

Famous names from around the world are displayed with varying degrees of pageantry — the Young Chang sign was big enough to be visible from the Aleutian Islands, and every piano in the Samick booth was covered every night with a special fringed cover (see photo) even though nobody would see them this way; the covers were removed before the exhibits opened each day.

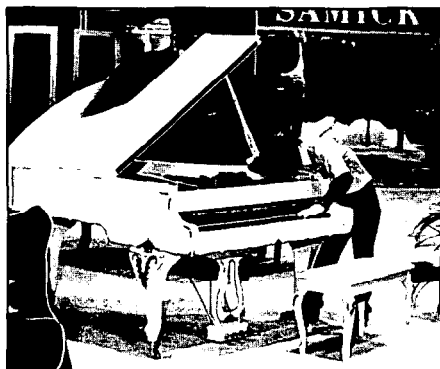
The Kimball booth highlighted a Bosendorfer Imperial which was equipped with a computer-driven player unit that added \$27,000 to the cost of the piano, which wasn't cheap to begin with. According to

Hal Vincent, who was demonstrating the instrument, it will be used as a teaching aid at music schools, or at least those that are affluent enough to afford nearly \$100,000 per piano. Kimball also showed a striking rosewood Bosendorfer upright, along with their line of low- and medium-priced verticals and grands as usual, in a variety of styles and finishes.

Fazer was there from Finland with a line of verticals that had the thinnest backposts we have seen anywhere, well under an inch from front to back, and Pearl River (China) showed a new 52" vertical with a 19-ply maple block and solid



Bosendorfer 9'6" Imperial player piano



Samick pianos getting the white-glove treatment



Piped, fringed covers are never seen by dealers

spruce board but no sostenuto.

Charles Walter displayed a vertical with a curved dumb-bar. The finishes on his pianos were markedly improved, primarily because of double-filling, a double coat of sealer and more lacquer than was previously used.

Samick is now using V-process plate casting in all their pianos which, according to Vice President Jack Scott, allows them to finish a plate every 77 seconds, giving them a maximum capability of 145,000 pianos yearly. Scott also said they are using laminated soundboards in all but their concert grand, which uses solid spruce and sounds

much better than the last one we heard, by the way. It has recently been redesigned and now uses Renner hammers as well as Renner butterfly action parts. The other Samick grands are using the Renner action as well, but Korean hammers.

Baldwin showed a seven-foot grand in walnut, which is the first time in many years they have offered that model in anything but satin ebony. Their 52-inch vertical is also now offered in walnut, and the 5'8" grand can now be ordered in oak in addition to the ebony (shiny or not), walnut and cherry.

Yamaha displayed a vertical

with an unusual radial post design which has been sold in other world markets for some time but hasn't been seen here. Considering the direction of the principal stress on a piano, one has to assume that this design is more of a support for the case parts than a load-bearing member, but time will tell. Yamaha also displayed their new Ivorite keytops, which look and feel like ivory although the tops are a bit too yellow in contrast to the stark white fronts, in their most expensive models. The big news, however, was the new line of Everett consoles which were on display.

The Everetts are being made by Baldwin in Trumann, AR, using Baldwin thin-line backs and laminated soundboards together with Yamaha plates, bridges and actions. The case is of veneered particleboard, built in the Everett style with a hinged fallboard and Everett decal.

Tokai, which had reportedly been in financial trouble, was there as well, but part of a larger exhibit that included Han Dok and some other Asian products. Daewoo's Sojin and Maeari lines were displayed along with the Han Dok and Schimmel, all of which are currently being imported by Larry White of Lakeview, OH.

Kawai showed a couple of all-new scales, including the US75, which sounds like a highway but is really a 52-inch vertical piano with full sostenuto and a muffler, agraffes through note 51 and two extra strings in the low bass which aren't struck at all (see photo) but are merely present so the low A won't be at the end of the bridge. Kawai's new 5'10" KG2E may replace the existing KG2D, depending on dealer reaction. The main difference between the two is that the E has a Kawai-made butterfly action, while the D retains the Schwander-type wippen with its more easily adjusted repetition spring. Kawai is also exhibiting a new 5'4" grand with the butterfly, 30 bass, to be known as the KG-1E.

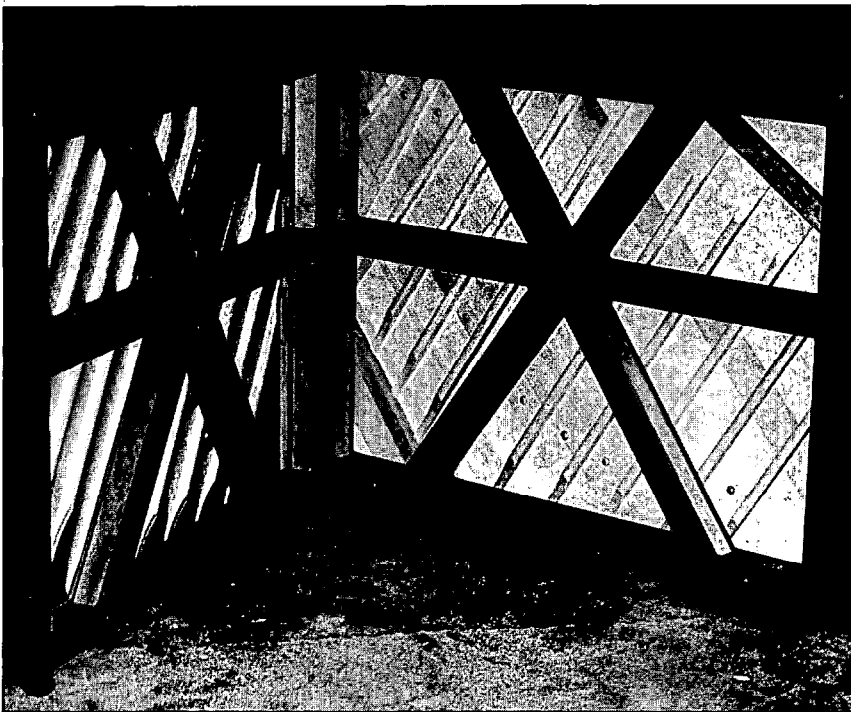
Speaking of butterfly wippens, Steinway wasn't officially present at all, not being in the program or anywhere on the exhibit floor, although it didn't take a super-sleuth to find them in a suite at the Hyatt Regency. They had an M and an L, both in high-polish case-



Bosendorfer upright in rosewood



Baldwin's 52" Model 6,000 in walnut



Yamaha's 'Union Jack' back

work but with satin brass hardware. Technically, there wasn't too much to talk about, except that the New York action (Permafree II) is still being used in the S, M and L grands, contrary to earlier reports that the imported parts would be in all grands before now. Now we have conflicting reports on whether the changeover will be made at all on the smaller grands, so we will have to wait and see.

Astin-Weight was present, with two verticals in their backless design. One piano was equipped with a Pratt-Read action, and the other — newer — with a Herrburger Brooks action, which may be the wave of the future for Astin-Weight.

The German contingent was grouped together on the main floor, and displayed the most spectacular casework in the entire show. Schimmel showed grands and verticals in exotic case veneers — one grand was made of yew, as in Robin Hood's bow — with gorgeous inlay work and flawless detailing, although we thought that tonally the pianos were only so-so. Feurich also had a beautiful display, especially if one likes the wet-look of high-gloss polyester, and Seiler showed an all-new 7'9" grand with a cross-laminated beech rim, grayish-looking European spruce soundboard and Renner action. Renner itself had a small booth, but big enough for several nicely-made action models and a display of the various parts made by that company. Renner is doing very well, with a well-earned reputation for making the very best piano actions available anywhere, despite a strong challenge from Japan.

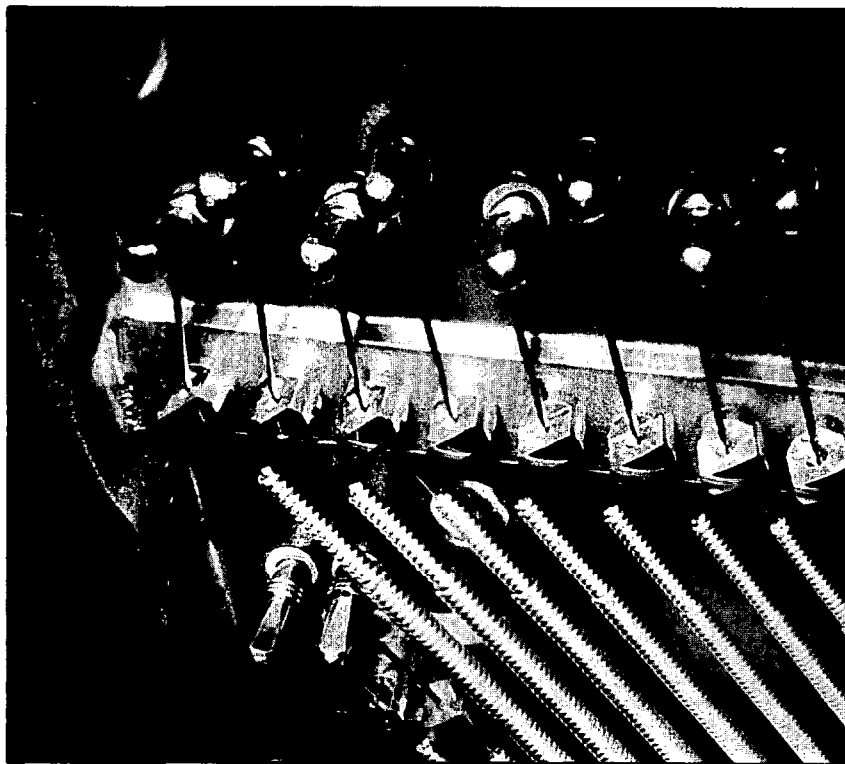
Sohmer exhibited one or two grands and several nicely finished verticals, plus a few Mason & Hamlin grands that represent the start of that new company's effort. The results were preliminary, but cautiously optimistic. The BB sounded quite good.

Young Chang's big news consisted of a new line of U.S.-style small verticals which were copied from Wurlitzer case designs and two new scales designed by our own Al Sanderson. One is a 4'11" grand, and the other a 46-inch vertical.

Kurzweil introduced their new "Ensemble Grand" which is a sophisticated electronic piano in a

vertical piano-style case. It is a digitally recorded reproduction of a concert grand, and quite faithful in that regard, although it would have been nice if the hammers on the concert grand had been properly fitted to the strings before the digital recording was made.

Wurlitzer was there, too, having upgraded its own products and sadly demoted the once-proud Chickering to the status of a price-leader spinet, though its real demotion came about many years ago under Aeolian ownership. The new Wurlitzer finishes are better,



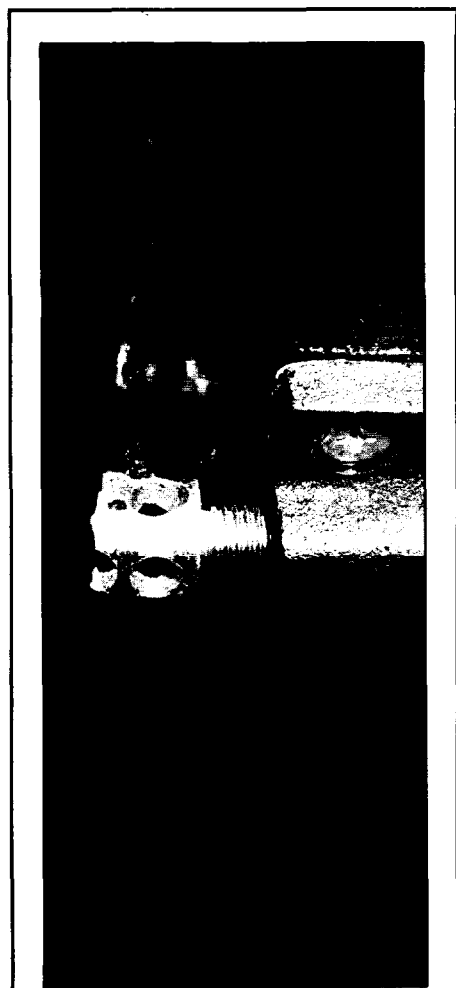
Extra strings, pins, and agraffes: Kawai US75



Beautiful German casework in the Seiler booth

though, and the company could be in fairly good financial condition, especially if it can sell out of DeKalb and consolidate its operations in Holly Springs.

Tadashi was there with pianos made in the far East, and Petroff was in evidence all the way from Czechoslovakia with a couple of pianos. Marantz was there with its Pianocorder display — more on that in an upcoming issue — and of course there were gobs of lap organs, outrageously painted electric guitars, drums, brass and woodwind instruments, home organs, church organs, publishers and various support groups. One of the latter was our own PTG booth, ably manned by Marshall Hawkins with the valued assistance of Jack Greenfield, Otto Keyes and other members of Chicago-area chapters.



Young Chang's unusual leg lock

What we learned from this sojourn was somewhat of a surprise in some areas. Despite predictions that the electronic piano will replace the acoustic one, we believe that there will always be a market for the acoustic instrument. Part of this belief is admittedly based on a hunch, because the acoustic pianos last so much longer than their electronic counterparts. Even a cheap acoustic piano has a 10-year warranty and usually lasts a lot longer than that, while the typical lap organ is warranted for 90 days and is obsolete shortly thereafter. It would be ludicrous to consider buying an electronic keyboard, with or without a piano-type case, and expect one's grandchildren to enjoy it someday, especially when parts to fix it won't be available at all after five or six years. We think a dual market will continue, with high-tech electronics and traditional acoustics selling side by side but to disparate markets, to a large extent.

In some segments of the piano industry there has been the expressed assumption that people just aren't interested in playing the piano anymore, and that this is the reason for the slump in piano sales in the past five years or so. That assumption may be erroneous, judging by information garnered from teacher groups who all indicate that they are as busy as ever and are seeing no slump in the demand for piano lessons. What it may mean, instead, is that the value-conscious American consumer is choosing the imported piano or the used piano over the new U.S.-made product, especially if the former seems to have an equivalent value at half the price. Domestic makers, feeling the pinch of much stiffer competition these days, are responding with new models and better quality control generally, so the consumer is the beneficiary of the competitive situation.

But the best news of all for the domestic industry comes from Harry Kapreilian, whose company, Charles Ramsey Corp., makes piano hinges, pedals, pressure bars and every other imaginable metal piano case part. "They're ordering hardware again!" said Kapreilian, which means domestic production is on its way up, and that's good news for all of us.

Tone Maintenance

Getting back to technical subjects, we have a letter from Skip McLuckie describing a recent chapter meeting in Indiana featuring guest speaker Ben McKlveen of Cincinnati. Here is McLuckie's letter:

A captivated audience of 30 members and guests of the Indianapolis and Marion, IN, chapters assembled in a small anteroom of Southport High School in Indianapolis for a vertical tone-regulating class with Ben McKlveen. The topic could well be described as "Tone Maintenance" and Ben gave full credit for its inspiration to Andy Nisho of Yamaha, who presented these techniques a few years ago in Madison, WI.

Following Andy's example, Ben displayed several strips of sandpaper, backed with fiberglass tape to add strength to this material. The strips are a half inch wide by 8-10 inches long. The most practical working grit is number 80 garnet. 100-, 150-, and 220- grits may be used for a brighter tone, however, in the case at hand we certainly are looking to calm the tone down a bit. Ben's "prelude" revealed a school vertical piano that had long since ceased to sing and had been "barking" for at least a couple of years.

Observing Andy Nisho and others of the Yamaha group of technicians perform this work with such speed and certainty, many of us must despair of ever acquiring the skill to proceed with it but Ben encouraged us to practice it, a bit here and there until we get the feel of it. We are increasingly getting this admonition from our skilled instructors: "Practice!"

The piano was on a dolly but the clamping screws were not secured — the piano could topple forward if leaned upon, as occurred elsewhere recently. The safety features of pianos in public places need unrelenting scrutiny.

The keyframe balance rail screws were loosened and the rail shimmed up a little to regain the 3/8-inch minimum depth of touch. This might eliminate the casual player's tendency to "force" the tone a bit due to a shallow, frustrating keydip.

Ben proceeded rapidly to resurface the bass section hammers, 26 or so. The paper with the tape backing is semi-rigid and handles well. The middle finger of one hand locates one end of the strip as far under the hammer as possible. Apply pressure moderately and with the thumb and forefinger of the other hand pull the strip up, around the crown and over the top shoulder of the hammer. A few swift passes with the strip of sandpaper will suffice to smooth the face of the hammer to where the string cuts are a mere trace — don't try to eliminate the string marks entirely as it isn't necessary.

The bass section demonstrated a phenomenal improvement in tone without any needling. We are reminded that this is "bread and butter" work on a hard-working piano, but it is stimulating to find such an unexpected enhancement of the instrument's musical potential. Up the scale, top third of the hammers, we find an inserted hammer to replace a missing hammer. To trained ears, its effect was jarring, but some careful needling smoothed over at least some of the unwanted contrast. We should note, again, that we observed some hammers that were deeply string-cut and flattened prior to Ben's work on this piano.

It is interesting to contemplate the effectiveness of this one-direc-

tion treatment of the hammer with the sandpaper strip. Perhaps the inside lower shoulder of the hammer acts as a sort of template holding the sanding strip in accord with the symmetry of the hammer that existed before it became badly worn. The other method, with the sanding stick peeling the felt toward the crown of the hammer in one direction from the top shoulder, then in the opposite direction from the bottom shoulder toward the crown calls for an entirely different set of manual skills and visual observation and control. The sanding strip techniques probably evolved out of a need to combine accuracy and efficiency in the manufacturing situation. Further up the scale, where the hammers are parallel, a wider strip of sandpaper may be applied to, say, three or four adjacent hammers. If the hammers are too irregularly worn, however, it is probably advisable to sand them one at a time with the narrow strip.

When we have gotten the speed and accuracy to proceed with confidence, we are free to suggest this work to our customers. Ben stressed that we must develop the efficiency and quality in this work to price it satisfactorily from the customer's point of view. It certainly takes only a couple of minutes to give a customer a "sample" of this work. The big point, thinking between the lines of Ben's excellent discussion,

is that we would do well in today's market to think of ourselves as "manufacturers" rather than getting up on some sort of "professional" high horse. Everything we "manufacture": tunings, small repairs, major repairs and replacements, rebuilding, regulating and so on, must be "cost effective" from our standpoint and economical from our customer's point of view. Even the "learned" professions, medicine, law, etc., are finally "meeting the marketplace," as the saying goes, or they wouldn't be advertising so strenuously.

Ben's wide range of experience and clientele includes everything from hardworking school pianos to artist and concert preparation. In one interesting case, a very accomplished violinist owned a very ordinary spinet piano that was not much help to her accompanist until the afore-mentioned sanding strips were applied to its hammers. Both of the professional musicians were amazed at the improvement.

After a short break we were treated to Ben's ongoing slide collection on the comparative quality found in various pianos: the construction of grands, verticals, details such as music racks, backposts, ribs, iron frames, etc. The most interesting set of pictures showed many details of a number of Baldwin concert grand actions constructed by Herrburger-Schwander of Paris especially for a number of concert grands used around the country by Jose Iturbi in performance.

Each key had a long "shoe" or layer of wood reinforcement running beneath it for nearly its entire length. From each wippen there was suspended a "prolonge" linkage with a bushed "snap fit" connecting it with its corresponding key similar to the old rocker-arm fixture. In this design, each of the short prolonge links had a capstan-type "turnbuckle" for adjustment of the hammer height. Ben related with some humor that in at least one case the turnbuckle screws were merely dumped on some workman's bench or table and installed, willy-nilly, rightside up or upside down (they looked the same, regardless) so that the regulator had to test each one to discover whether turning the screw to the right raised the hammer or lowered it!

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Thanks, Ben, for your inspiring demonstration!

Ian McLuckie, RTT
Indiana Chapter

Readers' Comments

In recent issues of the Journal, there has been discussion of renotching bridges and installing oversized bridge pins. Renotching (after slightly planing the top of the bridge) is done to center the string terminus on the bridge pin, and oversized pins to ensure a rigidly held bridge pin. This eliminates two sources of falseness, contributing to the clarity of tone.

The goal of tonal improvement is laudable, but I question if this is the best means to the end. I believe the best and most durable repair would be to install a new bridge cap. In doing that, we must apply a standard of workmanship that is as good as the original, and often better. Otherwise, we are not improving the instrument — deceiving ourselves and cheating the customer.

New wood is just that — springy and resilient. The old cap may be

punky and brittle from exposure to adverse conditions. That old maple certainly chisels differently than the new. If we have good, tight-grained, quartersawn maple, we may have an improvement over the original. We know that the new wood will be more durable.

Let's address other problems. Planing the old bridge down may not always be a good idea. Some plates are already resting on the soundboard at the rim and cannot be lowered further to get adequate bearing. Factory errors in setting bridge height (unwanted hills and valleys along the bridge) cannot be addressed, whereas we can do so with a new cap. Ideally speaking, raising the bridge height is preferable to lowering the plate because it disturbs fewer other relationships. If the drilling of the three holes was not in a straight line, you cannot readily correct it. Likewise for faulty spacing between the pins.

If there is even hairline cracking, the bridge should be recapped. The string marks in the top of the bridge will show a splaying as they near the pins. This is evidence that the wood is giving way to the pres-

sure of the strings, and no longer rigidly retaining the pin. A larger pin even in a reamed hole will increase this pressure due to the added side bearing, and any immediate improvement will be short-lived. Epoxy is no better, as I do not believe very much gets where it is needed. Dipping a pin in epoxy is like a damper guide rail bushing — we see a big collar of glue build up as we insert it, but a very small amount actually goes into the hole. And I've also noticed in planing off old bridge caps that sometimes the splitting is greater below the surface, so outward appearances can be deceiving.

If you're going to go to all the trouble of renotching and repinning the old cap, you're halfway there anyway. Why not just go ahead and do the whole thing?

Will Truitt
Gilford, NH

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TOOLS OF THE TRADE

'I Washed It Off With My Garden Hose'

Richard Hassig
Quad Cities Chapter

Every once in awhile, someone brings me something crazy to fix. I don't mean the unexpected things which we encounter when we are called on to tune and repair a piano. I mean someone just brings me something. It couldn't be the way I look, for they talk to me first (if at all) on the telephone.

For instance, a lady called me once and asked if I could repair a piano which she had purchased at a finance company's auction. Now that should have been a clue, and it was, but not nearly enough. I inquired as to whether she had any idea what was wrong with the piano.

"The hammers are missing," was what she said.

I figured that the piano owner had broken many or most of the hammers before the company's representatives came to repossess the unpaid-for merchandise. So I said that I would certainly have to see it before I could quote a price. "Could I come and see it?" I asked.

"No," she replied, "I'll bring it to you sometime."

Now that is a little unusual, but I did not hear from her for some considerable time, and I pretty much forgot all about it.

But one day she did call again, and announced after confirming as to whether or not I recalled our

previous conversation that she was bringing the piano over. She did, too. She and a relative just came in a truck and left the piano here. They left very hurriedly and the woman said she would call in a few days. I could not call her because she lived out of town, or was never home or something quickly glossed-over like that.

As soon as I touched the keys,

//

I figured that the piano owner had broken many or most of the hammers before the company's representatives came to repossess the unpaid-for merchandise... 'Could I come and see it?' I asked. 'No,' she replied, 'I'll bring it to you sometime.'

//

I began to get a good idea as to what had occurred. It wasn't just that some of the hammers were missing. All the hammers and wippens — in fact, the entire action — was completely gone. Someone had removed the pressure bar, many of the plate screws, the trap work except for pedals, and had started on the bass strings.

I wrote to the manufacturer to determine the cost of replacing the action. I received a price, but it was not made clear to me whether I would acquire an assembled action or a box of parts. When she did call in a few days, I was ready with some idea of a price. To show how naive I was, I believed her when she said she would call back after considering the cost. It did not occur to me that it was just simpler for her not to call. That way, getting rid of the piano carcass was no problem. Eventually, though, I realized that I had been had. After some time I consulted with the county attorney and was advised that I could consider the piano mine.

One day much later, a gentleman called me to inquire as to whether I knew where he could buy a keyboard. He was building a stringed keyboard instrument — I forget what kind — but he did not think he could make the

keys. It took me just about that long to come up with a pretty good idea of just where he could purchase a complete set of keys and with the frame, too. He came over to look, we agreed on a price and that was the end of the keys, as far as I was concerned.

I removed the keybed (it is a solid-type construction) and sawed off a chunk about the width of my computer. Now that was not so very easy for me. You see, while tuning pianos, I don't get a lot of practice at sawing wood and all I have is a dull handsaw. But I persevered.

I mounted the two front piano legs onto the short piece of keybed, and cut off a piece of the keyslip the same length with which to fasten the chunk with the legs to the wall. This makes a fine computer table. The rest of the keybed serves as an excellent sturdy shelf above my action table-desk combination.

Does anyone want a plate from a Cable piano?

Another time a gentleman came around with an action for me to repair. As I recall it, he was going to rebuild the piano (which meant refinish) but he thought the action might need some work also. My hands touched the action to inspect it, and it was dripping water. No, that's not quite right. The water was practically running off it.

It was a new experience for me to work on an action without ever seeing the case from which it was taken. I hope that I was able to find all of the sluggish parts, of which there were many.

Being of a somewhat curious nature, I asked about this. He was able to explain. "Oh, yes, I thought it was pretty dirty, so I washed it off with my garden hose."

You might say that I washed my hands of this, for the time being. I told him what might happen to all the glue, felt and wood. It seemed to me that if we did nothing at all for a time, some of the glue might reset itself. I have tuned the piano since a couple of times. He had to reglue some felt, I guess, but I have no idea how much. The touch does not feel

quite right, but it does work.

Last fall, another action was brought to me without any warning. I was not here at the time. My wife told me about it when I saw her later in the day. In this instance, the piano owner intended to rebuild the upright, too, but at least he was more realistic about what rebuilding might entail. It was his intention to restring the instrument himself. He felt that perhaps the action needed a more experienced hand than his.

This piano lives with its family quite a distance from here, so it was not practical for me to visit it and make my own assessments. It was a new experience for me to work on an action without ever seeing the case from which it was taken. I hope that I was able to find all of the sluggish parts, of which there were many. He has now got the action back to his house, and he tells me that the stringing is going well. When he is finished with the work, he may have me come and tune it for him.

As I said when I started this writing, people keep bringing me things to fix. I suppose other technicians get the same sort of thing. There is no reason to assume that it is unique to me. I don't know what is next, but I am sure it will be interesting. ■



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S O U N D

BACKGROUND

German Clavichords Before the Piano was Introduced

Jack Greenfield
Chicago Chapter

Clavichord Weaknesses

Just before the first pianos were built in Germany, the clavichord was undergoing significant changes made by builders attempting to make it a more suitable instrument for public performance. In the earliest clavichords, all strings were of equal length and were tuned in unison. Pitch was determined by the tangent strike point on the string established by layout of the keys and placement of the small wedge-shaped metal tangents in construction. Each string or pair of strings served three or four adjacent notes, an arrangement known as "fretting." This grouping made it possible to play the consonant chords in the more commonly used keys.

By the start of the 18th century, clavichords were being built with no more than two fretted adjacent semi-tones per string or bichord. With fretted construction, the instruments were smaller and less costly. Another advantage of fretting was simplified tuning due to the lower number of strings. Werkmeister's 1698 book *Generalbass* discussed the tuning of a clavichord with notes fretted in pairs. It was only necessary to tune the strings for the diatonic notes C-G-D-A-E-B. The pitch of the other notes with

which these were paired was automatically determined by the placement of the tangent on the key lever for the note.

The fixed semi-tone intervals of the paired notes limited the temperament patterns in which the instrument could be tuned. Inter-

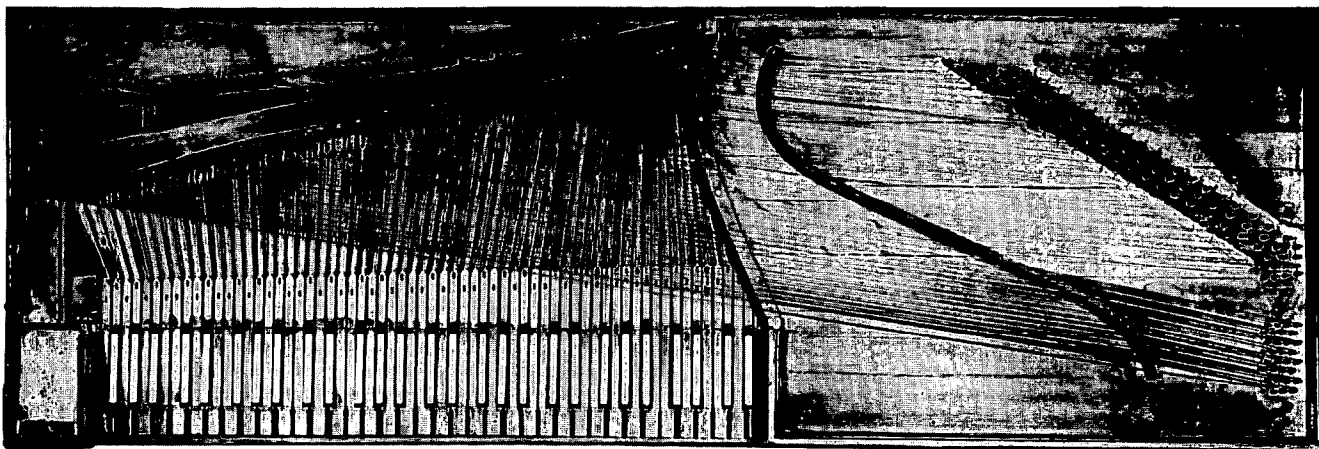
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In the earliest clavichords, all strings were of equal length and were tuned in unison. Pitch was determined by the tangent strike point on the string established by layout of the keys and placement of the small wedge-shaped metal tangents in construction.

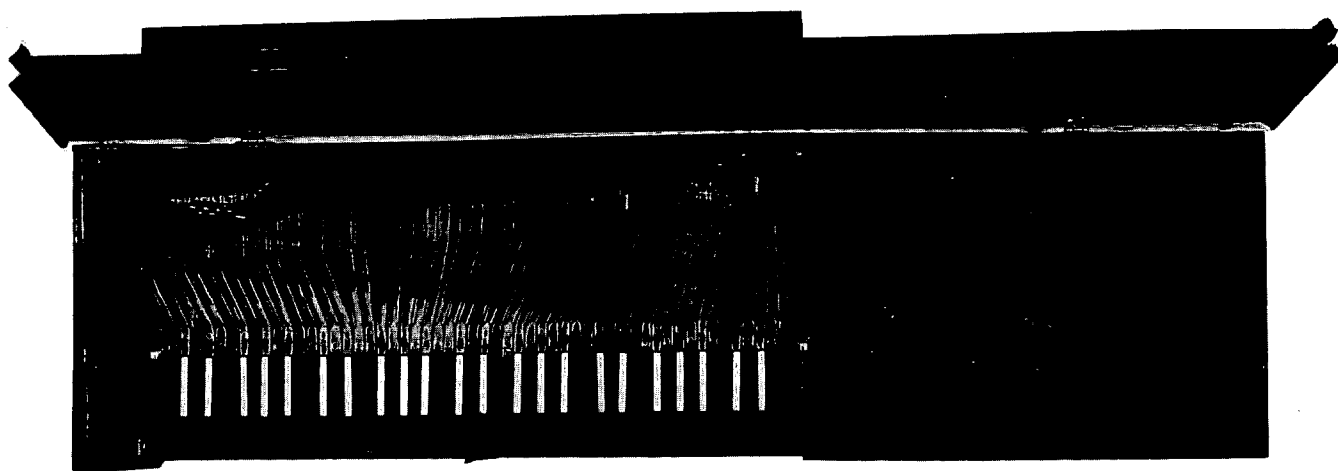
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vals could be changed slightly by bending the soft metal tangents but this was not practical as a regular tuning procedure. A transition from fretted to unfretted construction took place in stages. There were some partially fretted clavichords made with the more frequently used notes D and A and the middle octaves unfretted. Such an arrangement only allowed more liberty in chord construction. The demands by composers and musicians for complete freedom in tuning and modulation finally led to completely unfretted construction. By the middle of the 18th century most clavichords were built unfretted.

However, there still remained a characteristic of clavichords, fretted as well as unfretted, that could have adverse effects on intonation. This was the change in pitch produced by variations in finger pressure on the keys. Artful use of the pitch fluctuations known as "bebung" was considered a desirable musical effect during the height of the popularity of the clavichord. Alternately easing and renewing the pressure on a clavichord key produced a vibrato similar to that obtained by pulsating pressure for stringed instruments with a fingerboard. Skillful clavichord players could add expression and improve



Plan view of unfretted clavichord made in 1812 by J.M. Voit in Schweinfurth, Germany. (Smithsonian Institution catalog number 303,542, photo number 56,338A).



Plan view of fretted, double-strung 18th-century German clavichord. Maker is unknown. (Smithsonian Institution catalog number 60.1394, photo number 56,341A).

“wolf” intervals but many players were more liable to produce poor intonation. The difference in pitch between soft and loud playing could be as much as half a semitone (according to Wood, *The Physics of Music*), more than enough to obliterate the subtle differences between the contemporary irregular temperaments.

The most serious handicap of the clavichord was its weak sound. This results from a relatively small soundboard and factors which limit the strength of the string vibrations. In typical eighteenth century clavichords, the soundboard takes up no more than one-third to one-half the area of the bottom on the right of the case. The key levers occupy most of the remaining space. The clavichord key is only a simple lever with a wedge-shaped tangent that rises up and strikes the string. The speaking length is

the right segment between the tangent and bridge. The force with which the string is struck is weak because the tangent is very light and travels only a short distance. Then, since the tangent contact point is necessarily at an end of the speaking length, the transfer of energy is not very efficient. String oscillations are reduced further through some damping by pressure of the tangent on the string while the key is held down. After the key is released, oscillations are entirely damped by the felt strip interlaced in the strings between the tangent and the hitch pins on the left.

The maximum sound level of even the larger clavichords of the 18th century was no higher than the sound of a modern piano played very softly. This was adequate for solo playing in a quiet room but too little for accompanying the voice or any musical instrument.

Silbermann Designs A Double Clavichord

Gottfried Silbermann rose to leadership among German instrument makers soon after establishing his own shop in Freiburg in 1710. During his first 10 years, while constructing organs at prominent churches in Saxony including the Sophienkirche at Dresden, he also built keyboard stringed instruments and took an interest in improving the clavichord. By 1721, Silbermann had invented a larger, louder modification that was given the name “cembal d’amour,” not quite appropriate since cembal was a synonym for harpsichord. According to a contemporary account the remainder of the name was given because it blended so well with the viola d’amore, then popular in Central Europe. It was a custom from the 17th through early 19th cen-



Detail of plan view of fretted 18th-century German clavichord, maker unknown. (Smithsonian Institution catalog number 60.1394, photo number 75-6459).

tury to use such names for designating instruments with sweeter tone. This usually also implied the presence of sympathetic strings in bowed string instruments, for example the viola d'amour generally contained four to seven playing gut strings and a duplicate set of sympathetic steel strings. In the cembal d'amour, the tangents struck double length strings exactly in the middle so that they were in effect duplicate end-to-end speaking length segments.

The cembal d'amour was first described in a periodical, the *Breslauer Sammlung* of July, 1721, and was shown in an engraving in the

same publication about two years later. This information and other drawings and accounts prepared by later writers provide a fairly good idea of what the instrument was like. It was about six to seven feet long with a polygonal shape conforming to the lengths of the strings, strung slightly toward the left rear, away from perpendicular to the keys, wider at the front for the bass strings tapering to narrow at the rear for the treble. The keyboard was in the middle between separate sound boards and bridges with tuning pins on the right and hitch pins on the left. The key lever lengths ranged from very short on the left for the bass

strings at the front to very long on the right for the treble strings at the back. The strings were struck at exactly half length so that the two segments sounded in unison. The arrangement for damping consisted of cloth padding under the string on top of a diagonal guide rail behind the back ends of the key levers. When keys were depressed the tangents raised the strings enough to allow free vibration. When keys were released, the strings descended to rest on the padding and were silenced. Tone sustaining, dynamic range and loudness of the cembal d'amour were better than in the regular clavichord but loudness was considerably less than that of the harpsichord.

There appears to have been a moderate interest in the cembal d'amour because in spite of Silbermann's steps to prevent copying, similar instruments made by other builders began to appear first in Germany in 1726 and several years later in Sweden. Silbermann had been careful not to allow publication of action details or information on the scale and in 1723 had received a 15-year privilege, the equivalent of a patent. His lawsuits to halt other builders were unsuccessful. However the arrival in Germany of the piano, a far better instrument, led to the disappearance of the cembal d'amour during the second half of the 18th century.

Besides its inadequate loudness, the long bass strings of the cembal d'amour presented problems. Tone was poor because of the distance of the striking point from the ends of the strings and there was a tendency for pitch to be raised because of the greater tangent pressure needed for the longer strings. These difficulties would be even worse if the instrument were lengthened to increase the range beyond the original four-octave span. No examples of the cembal d'amour have survived but Hugh Gough, a New York builder of historic instruments built several new ones in the 1950's.

Silbermann's Experience With The Pantaleon

As Silbermann continued organ building and efforts on develop-

ment and promotion of his cembal d'amour, he also became involved in work on Hebenstreit's oversize dulcimer known as the pantaleon. (*Journal*, June 1986, page 23.) Hebenstreit was not merely a performer of a novelty instrument but also served in more conventional music duties as a violinist, assistant kapellmeister and composer for the Royal Court at Dresden. Since the pantaleon required frequent repairs, he entered into an agreement with Silbermann for service and for occasional construction of a new one when needed. In 1727 the two men had a dispute. Silbermann, whose integrity is not in question, did not believe their agreement precluded his construction of pantaleons for sale to others. Hebenstreit objected very vigorously and petitioned Augustus I who issued an edict in November 1727 prohibiting the construction of pantaleons for anyone but Hebenstreit. Hebenstreit himself, however, continued to sell to his students pantaleons built for him.

Silbermann's Start In Piano Building

Silbermann never discussed how his work on the piano originated. Schroeter's claim, written later in 1738, that he was the source of Silbermann's ideas was possible but appears unlikely. The two probably met in Dresden while Silbermann was engaged in construction of the organ for the Sophienkirche, 1718-

1720, and Schroeter was a young student and music teacher. (*Journal*, June 1986, page 23.) Schroeter submitted his hammer action designs to the Royal Court in 1721 and then left Dresden when it appeared he could get no financial support.

Silbermann had friends at the Court and may have been able to examine Schroeter's designs but the evidence available indicates Silbermann did not base his work on Schroeter's plans. It is most likely that Silbermann's first concepts of the piano were derived from Maffei's 1711 article on Cristofori pianos translated into German in Mattheson's *Critica Musica* in 1725. Evidently Silbermann believed the piano would be more successful than the cembal d'a-

mour. Silbermann made his first pianos between 1730 and 1733. Zedler's *Lexicon* of 1733 reported that "a short while ago," Silbermann built a new instrument which he presented to the Crown Prince, the future Frederic Augustus II of Saxony. ■



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Member Recruitment Awards

At last month's Convention Awards Banquet in Las Vegas, the following Guild members were honored for their efforts in the area of new member recruitment. Five points are credited for recruiting a new Registered Technician, four for an Apprentice, three for an Allied Tradesman, and one for all other memberships. Everyone who recruited a new member in any category during the 1985-86 year were honored as Booster Club members. Those honored as members of the President's Club accumulated 15 or more points. Restorers Club members are those who were credited with bringing a former member back into the organization.

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The Auxiliary Exchange

From The President

The National Convention is over! Everyone is still excited and happy over what is just past! Sometimes it is more fun to pay no attention to Journal deadlines!

As you read this, the new officers are in charge after being elected and installed at the con-

vention. I wish for the new officers great success and much fun in their new offices for the coming years. All of us 'old officers' are happy to have had the privilege of being at the helm and as we retire from the 'jobs' we look forward to more successful ventures in the future.

**Louise Strong,
Immediate Past President**

*The Old order Changeth,
yielding Place to New,
And God fulfills Himself
In Many Ways . . .*

The poetry of Tennyson comes to mind, as we acknowledge and salute our new Auxiliary Board. Some individuals may be new to the Board while others are continuing in their service to the Auxiliary. Their efforts, skill and commitment, as well as those of each member, will guarantee the ever-growing course of the Auxiliary. Let us give them our full support. Your editor will provide the names of the new Board in our September issue.

From Kathryn Snyder, Treasurer, we received the names and addresses of ten new members. In behalf of the membership, Kathryn extends a warm welcome and adds: "May you enjoy making friends and working together with members of the Auxiliary."

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Barbara Yepson (Howard)
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With much pleasure we also announce a new Auxiliary Chapter. The Golden Gate Chapter of California has the following members:

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San Jose, CA 95118

Vice President
Mary Adams (Ronald)
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Dorothy Silva (Michael)
19900 Times Avenue
Hayward, CA 94541

Alice Stone (Sidney)
16875 E. 14th Street
San Leandro, CA 94578

Music To Sleep By

We who read these pages are involved in music. Our daily bread, to soothe the nerves, to reduce the body through musical Jazzercise and now to end insomnia.

Red-eyed and sleepless, thousands are turning to one of the estimated 4,500 therapists in the United States who use music to relieve distress — thought to be the main cause of insomnia. Why is music so effective in relaxing muscles and minds? "No one knows exactly," says Alicia Clair Gibbons, PHD., director of music therapy at the University of Kansas and immediate past president of the National Association for Music Therapy. "Music somehow influences our heart rate and breathing. It also helps release emotional stress in a nonthreatening way." In 1984 Americans spent over \$50 million dollars on over-the-counter drugs. Not only is music available at far less expense than drugs, it nurtures only the healthiest kind of sleep.

If you are going to try music, what type should you choose? Whatever works for you. What helps you may agitate or depress me. The "right" music depends on your cultural background, your preference and your mood. Still, most therapists agree on certain rules of thumb. Slow music sedates us more often than fast music. Strings and woodwinds are more soothing than trumpets and trombones. Music lacking in percussion

of rock or the syncopation of jazz is easier to relax to than music with an intrusive beat. Avoid lyrics. Either we keep ourselves too busy trying to understand the words or we visualize what the singer looks like; these activities ruffle our minds. For the same reason, it is a good thing to avoid music that summons up memories, pleasant or not.

As we can train an animal to respond to the sound of a bell — it is time to eat — a voice command — sit, we also can learn to sleep by hearing the same music each night.

Here are some steps to follow:

1. Listen to various pieces of music to find one that seems most restful to you.
2. After turning out the light, turn on the piece of music you have selected. Listen to it over and over until you fall asleep.
3. Listen to this same selection each night when you are ready to sleep, but don't listen to it at any other time. Eventually the music will stimulate a "time to sleep" response, and you will drift off before it has hardly begun.

There are many other techniques to use in conjunction with the above. Meditation, visualizing, breathing. But to me and thousands of others, what better title to end our day and begin a restful night than "The Sound of Music?"

Ginger Bryant

The foregoing brings to mind the apocryphal story about the young Mozart. He devised a scheme to get even with his often overly demanding father. He would get up in the middle of the night and go to his harpsichord and play a few bars of melody, ending on an unresolved seventh chord. His father, sound asleep, would awaken suddenly with the strange feeling that something was amiss. He could not get back to sleep. It was only when he realized the problem (assuming it occurred in a dream) and went to the harpsichord and resolved the seventh, would he be able to go back to sleep.

So just remember as you pursue your music therapy: No unresolved sevenths.

This year travel advisories tell us to cut back on foreign travel and stick to the United States. Just to show how ahead of the times our Auxiliary members are, a year ago after the Kansas City Convention one of our members with his technician spouse headed out for our 49th state. The glory, magnificence and wondrous challenge of our wilderness state never ceased to enthrall them although they have traveled to Alaska a few times. One can travel via luxury liner on the Inside Passage or be air-lifted to Glacier Bay National Park, 70 miles northwest of Juneau and experience a seven-day kayak adventure down Alaska's coastal waters. Either mode of travel is all rewarding and never to be forgotten. Travelers via shipboard view breathtaking vistas of snowcapped peaks — a kaleidoscope of colors from early dawn to well past 10 p.m. Bald eagles soar, humpback and gray whales blow and breach while shipboard tourists enjoy gourmet meals and shop in ports with names that evoke the magic of adventure of bygone days.

Our Auxiliary member opted for a more rugged, demanding and exhilarating travel plan. He hiked, bushwacked, kayaked and camped out, having journeyed by plane, klepper boat and van. Our couple paddled past giant glaciers, camped in sheltered coves, viewed the majestic grandeur of Alaska's spruce forests and perhaps dreamed of hot showers and a warm bed. But it seems that **Ron and Sharla Kistler** of Allentown, PA were genuinely sorry to see their vacation at an end. While we stay-at-homers had to rely on air-conditioners, iced tea and other coolants, the vacationers to Alaska had an adventure and memory filled holiday. It makes the Editor feel cool just writing about it.

One of our former Auxiliary Presidents dropped this letter in our "Mail Box":

"I would like to give a very big 'Thank You' to Ginger Bryant for the wonderful job she did as editor of our *Journal* pages. Her unselfishness in sharing her time and talents with us is really appreciated by everyone. Now, as President, Ginger will show her

expertise in her new capacity. I know she will do a fine job. Thanks again! I am very pleased to see Agnes Huether as our new editor. Her creative mind is a positive force for our "Auxiliary Exchange." Her warm personality will reflect in her writing and with all our support she will continue to keep our column first class as did the editors that went before her. We are most fortunate in our Auxiliary to have people who are willing and able to carry on. Welcome Agnes. We await your words of wisdom."

Ginny Russell

The following may be well known to our Auxiliary members who are accomplished musicians, but it was news to your Editor. From Webb Garrison's volume "Why I Say It," we read:

"Music, cultivated as a fine art in classical time, was largely neglected for centuries after the fall of the Roman Empire. Alone among the institutions that survived the barbarian conquest, the church took a keen interest in music. Many devotional poems were set to stately melodies using the six notes of the musical scale of antiquity.

"One of the most widely used of these religious songs was a hymn for St. John the Baptist's Day. In its most popular arrangement the initial syllables of a six-line stanza were sung on an ascending scale:

*Ut queant laxis
Resonare fibris'
Mira peborum
Famuli tuorum,
Solve polluti
Labii reatum,
Sancte Ioannes.*

Association of the initial syllables with the six-note musical scale led the notes to take their names from the sounds. Later musicians added one new note and changed the 'ut' to 'do'. But the ancient hymn is still commemorated in 're, mi, fa, do' and 'la' unchanged in name since the early middle ages."

Editor's Note: We thought all along credit was due to Mary Martin and Julie Andrews . . . "Do a deer, a female deer, Re a drop of golden sun . . ."

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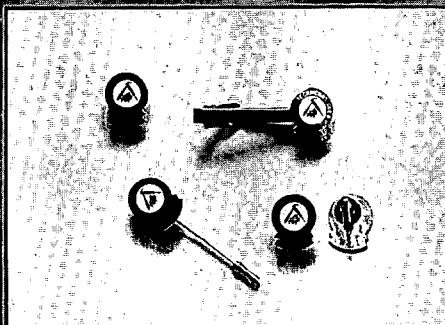
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- Readers Digest Reprint — "The Other Masters Of The Keyboard" (limit 10 per order)
- "The Piano Tuner — Technician" brochure
- "What Is The Piano Technicians Guild?" brochure
- Guide To Application Procedures And Member Classification



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"Piano Parts And Their Functions" By Merle Mason (Revised edition) Member: \$10.50 (hard), \$8.00 (soft).....	_____	\$ _____
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Sept. 26-28, 1986	Florida State Seminar St. Petersburg Beach Hilton Inn, St. Petersburg, FL Charles W. Reynolds; 4923 Suwanee Ave.; Tampa, FL 33603; (813) 237-8387
Sept. 27, 1986	Rhode Island State Seminar Seekonk, MA Larry M. Brown; 20 Casey Drive; Middletown, RI 02840; (401) 847-0529
Oct. 10-12, 1986	Ohio State Conference Wickliff, OH Kevin and Janet Leary; 18817 Hilliard; Rocky River, Oh 44116; (216) 331-5605
Oct. 16-19, 1986	New York State Conference New York, NY Nancy Hazzard; 1 Ruth Place; Staten Island, NY 10305; (718) 979-5154
Oct. 17-19, 1986	Texas State Seminar Intercontinental Airport Holiday Inn, Houston, TX James B. Kozak; 301 W. 19th St.; Houston, TX 77008
Nov. 7-9, 1986	North Carolina State Conference Adams Mark Hotel, Charlotte, NC Eugenia Carter; 4317 Commonwealth Ave.; Charlotte, NC 28205; (704) 568-1231
Nov. 8, 1986	Intermountain Seminar Brigham Young University, Provo, Utah Jack Reeves; 486 N. 300 W.; Orem, UT 84057; (801) 225-1757
Jan 3-4, 1987	Arizona State Seminar University of Arizona, Tucson, AZ Randy A. Prentice; P.O. Box 13308; Tucson, AZ 85732; (602) 7449-3788
*July 20-24, 1987	30th Annual Piano Technicians Guild Convention & Institute Constellation Hotel, Toronto, Ontario, Canada Home Office; 9140 Ward Parkway; Kansas City, MO 64114; (816) 444-3500

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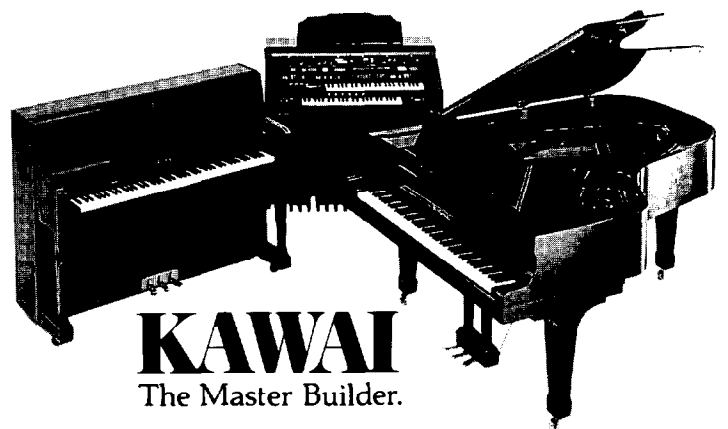
Be sure to specify the person your contribution is to honor. If possible, contributions will be acknowledged to the person honored or, if he or she is deceased, to a survivor. Please be sure to include as much information about the person as possible to ensure that your generous contribution can be acknowledged.

Donations should be made out in the name of the Piano Technicians Foundation and mailed to Piano Technicians Guild, Inc., 9140 Ward Parkway, Kansas City, MO 64114.



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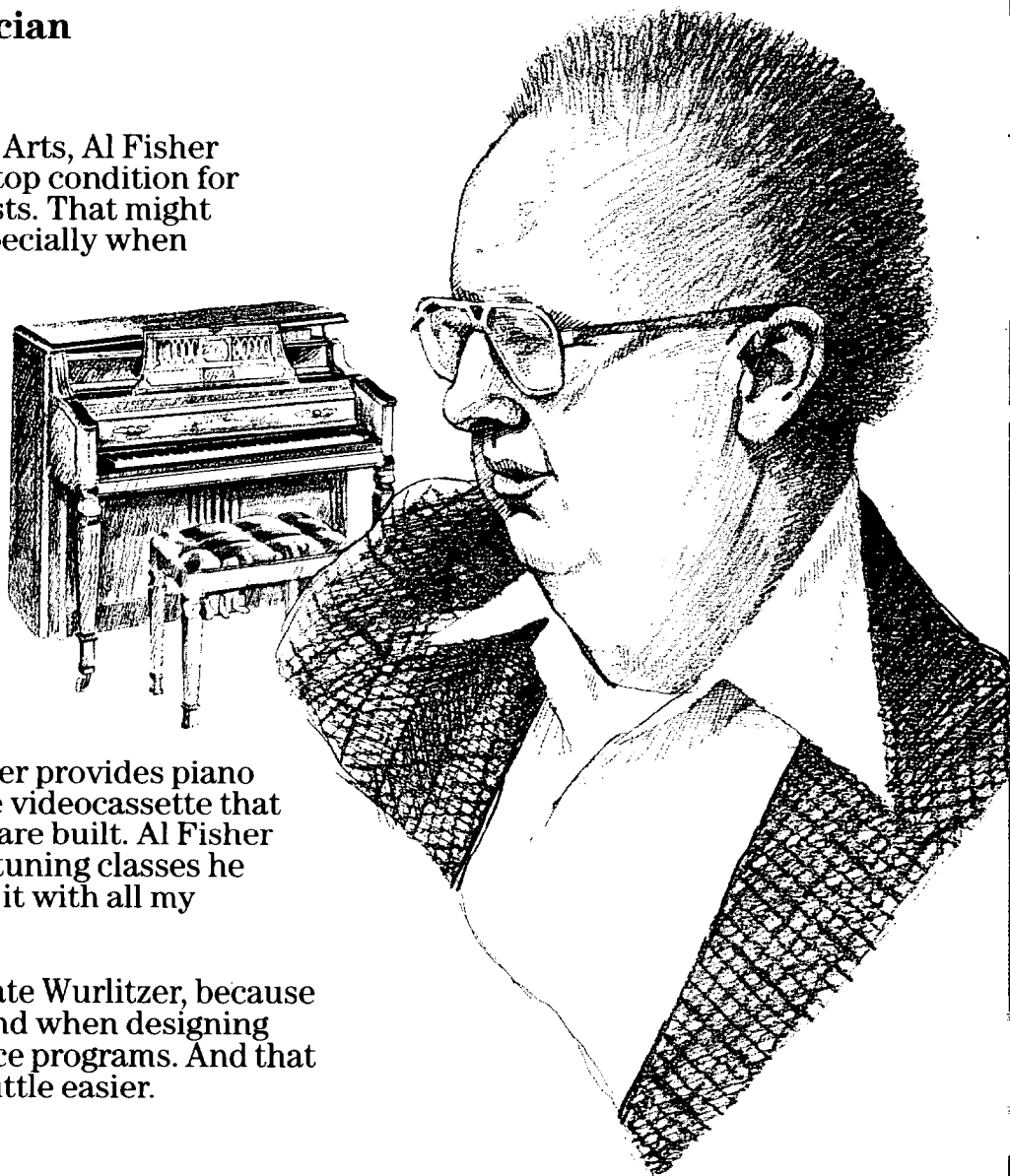
“We don’t have problems with sticking actions on Wurlitzer Pianos.”

Al Fisher—piano technician and teacher.

At Interlochen Center for the Arts, Al Fisher makes sure the pianos are in top condition for students and performing artists. That might look like a formidable job, especially when you consider that most of the pianos used during the famous National Music Camp are in lakeside buildings where temperature and humidity change constantly. But Al Fisher will tell you that it's “easier than you might think” with Wurlitzer pianos... because Wurlitzer actions are manufactured with uncommon precision.

Naturally, he appreciates that. But he also appreciates the extra service that Wurlitzer provides piano technicians. For example, the videocassette that shows how Wurlitzer pianos are built. Al Fisher uses it regularly in the piano tuning classes he teaches at Interlochen. “I use it with all my students. It’s well done.”

People like Al Fisher appreciate Wurlitzer, because we keep the technician in mind when designing pianos and establishing service programs. And that makes the technician’s job a little easier.



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