



AMERICAN MUSICAL INSTRUMENT SOCIETY NEWSLETTER

Volume 31, No. 1

Spring 2002

A Message from the President

AMIS takes great pleasure in honoring Dr. Florence Gétreau as the 2002 Curt Sachs Award recipient. The award will be presented at our Annual Meeting to be held at the Museum of Fine Arts in Boston. Details of the award and the meeting are given in this issue of the *Newsletter*.

At our Annual Meeting Jeannine Abel, secretary, and Robert Elisaon, treasurer, will step down from their offices after many years of service to the Society. AMIS is stronger for their selfless service for over more than a decade. At the same time I welcome Carolyn Bryant and Marlowe Sigal to the Board of Governors in their new positions as secretary and treasurer, respectively. Both are highly qualified and dedicated to furthering the goals of the Society. My personal thanks to Beth Bullard and John McCardle for their contributions and six years of service on the Board of Governors. I am happy that Erich Selch will be serving another three-year term on the Board, and I welcome the new Board members, Jane Hettrick, Al Rice, and Stewart Carter. AMIS members should know that all executive officers, Board members, appointed officers, and committee members serve without any

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Thirty-first Annual Meeting of the Society at Museum of Fine Arts, Boston, June 19–23, 2002

AMIS is returning to Boston this spring, having last met there in 1985 in a joint meeting with the Galpin Society. This year's meeting, hosted by the Museum of Fine Arts, will offer a diverse and engaging program, with particular attention focused on the Museum's well-known collection of nearly 1100

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View of the Museum of Fine Art's gallery of musical instruments. Courtesy of Museum of Fine Arts, Boston.

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AMERICAN MUSICAL
INSTRUMENT SOCIETY
NEWSLETTER

William E. Hettrick, Editor

The *Newsletter* is published in spring, summer, and fall for members of the American Musical Instrument Society (AMIS). News items, photos, and short articles are invited, as well as any other information of interest to AMIS members.

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A-R Editions, Inc.
8551 Research Way, Suite 180
Middleton, WI 53562
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e-mail: www.areditions.com

ISBN 0160-2365

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Thirty-first Annual Meeting . . . *continued from p. 1*

musical instruments. Darcy Kuronen, the MFA's curator of musical instruments, is chair of both the local arrangements and program committees.

From the Old North Church to the birthplace of President John F. Kennedy, Boston is steeped in history, making it a popular destination for anyone interested in America's past. It is also an easy city to get around in by foot, with safe and reliable public transportation. Weather in late June should be mild and pleasant, but visitors should pack for temperatures ranging from cool to hot. Because of an especially full round of events scheduled during the AMIS meeting, it is recommended that members plan an extra day or two in Boston if sightseeing or shopping are among their priorities.

As Boston is an exceptionally expensive destination, affordable housing has been arranged at Simmons College, a pleasant fifteen-minute walk from the Museum, located near the city's Back Bay Fens. Surrounding an attractive quadrangle, Simmons College dormitories are clean, spacious, and air-conditioned. A continental breakfast will be provided at the College on Thursday through Sunday mornings. Several hotels are located within reasonable proximity of the Museum, but prices per room will generally approach \$160 to \$200 per night in late June. As in all of Boston, parking near Simmons is limited and costly, so members who must drive should plan accordingly. At least one garage near Simmons and the MFA currently offers overnight parking for \$20. Further information about lodging, parking, and travel to and within Boston will be mailed to members separately in March or early April, along with registration materials for the meeting.

A special feature of this year's program will be several brief demonstrations by musicians performing on selected instruments from the MFA's collection. This is a rare opportunity to hear a variety of unique and historical instruments that are seldom heard publicly. Presentations are scheduled that feature serpents, natural horns, viols, musical glasses, a glass flute, and numerous types of early guitars. Attendees will likewise be able to hear assorted harpsichords, clavichords, pianos, and organs demonstrated in the Museum's musical instrument gallery on Wednesday afternoon and evening.

Over a dozen related papers have been selected for the program, along with two mini-concerts featuring the New Hudson Saxophone Quartet, playing instruments made by Adolphe Sax, and the Boston Village Gamelan, performing on some of the instruments from the MFA's nineteenth-century Javanese gamelan orchestra. Paper sessions and other presentations will take place in the Museum's 400-seat auditorium. On Thursday and Friday evening members will attend concerts at the MFA and another Boston venue. As of the publication deadline for this issue of the *Newsletter*, an exact selection has not been made, but several excellent proposals are under consideration. Registration materials will include full announcements of these concerts.

Bus trips are scheduled on Saturday to view two of the most significant private collections of musical instruments in New England, with the group divided in half to visit each site in alternating morning and afternoon sessions. In historic Lexington we will visit a wonderful exhibition called *The Banjo: The People and the Sounds of America's Folk Instrument*, on view at the Museum of Our National Heritage. This exquisitely displayed exhibition explores the fascinating musical and social history of the banjo from its African roots to its

present-day role in popular music. James Bollman of nearby Arlington has lent over sixty instruments from his acclaimed collection, plus numerous photographs, books, sheet music, and other items related to banjo history. Bollman's collection includes some of the earliest examples of fretless banjos from the minstrel-show era as well as many of the most highly decorated five-string instruments of the late nineteenth and early twentieth centuries. Mr. Bollman will be on hand to talk about his passion for collecting these instruments over the past thirty years.

No one will want to miss a visit to the home of long-time AMIS member Marlowe Sigal in Newton Centre to see and hear selected instruments from his outstanding collection of early keyboard and woodwind instruments. Sigal's notable collection includes harpsichords by Taskin, Dulcken, Shudi, and Kirkman; pianos by Stein, Walter, and Erard; bassoons by Grenser, Porthaux, and Catlin; oboes by Richters, Rottenburgh, and Fornari; clarinets by Baumann, Cahusac, and Hopkins; and five saxophones made by Adolphe Sax. At noon, the entire group will convene in Lexington for a box lunch and our annual business meeting.

After returning to Simmons College from our field trips, there will be an opportunity to purchase books, recordings, clothing, instruments, and other musical items donated to raise money for the Society's endowment fund, which is used to support our annual prizes, publications, and student-travel awards. Logistics this year do not allow the operation of this sale as a silent auction, as in past meetings, but all members are strongly encouraged to donate whatever good-quality merchandise they can for the sale and to suggest an appropriate price for each item.

On Saturday evening, the Society's annual banquet will also take place at Simmons College, featuring a traditional New England clambake (without the sand, however). At the close of the banquet, another new highlight of this year's meeting will unfold in the form of an amusing quiz show called "Who Wants to Be an Organologist?" In lieu of our usual live auction, this spirited and entertaining game will test the musical wits of selected panelists while allowing audience members to assist their favorite team with correct answers. Start boning up on your music history.

For those staying in Boston through Sunday morning, an optional walking tour is planned to visit two well-known neighbors of the MFA, New England Conservatory's Jordan Hall and Boston Symphony Hall. Pending his busy schedule, we hope to be joined by distinguished acoustician Leo Beranek, who will speak about these two noted halls and describe the features that make them such exceptional spaces for musical performance.

Further information about the meeting may be obtained from:

Darcy Kuronen, Curator of Musical Instruments
Museum of Fine Arts
465 Huntington Avenue, Boston, MA 02115-5523
Phone: 617-369-3341; Fax: 617-369-3026
E-mail: dkuronen@mfa.org

A Message . . .

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compensation. Without their dedicated service, the operation of the Society would be impossible.

During the past year our association with A-R Editions has grown stronger. A-R Editions provides AMIS with membership services, oversees the printing of our publications, and supports our website. The past year has been one of transition to a professionally managed membership office. I would like to thank the A-R staff for working closely with various AMIS officers in making for a more efficient day-to-day operation.

My personal thanks to Thomas MacCracken, editor of our *Journal*, for another superb issue. The four articles present primary research on a wide spectrum of organological topics. The reviews, edited by Carolyn Bryant, provide insightful commentaries on important new publications. Mailed with the *Journal* was our new Membership Directory. Please notify A-R Editions of any corrections that should be made in future issues (and Bill Hettrick would appreciate receiving this information also for reporting corrections in the short term in the *Newsletter*). The Interest Lists will be updated yearly when you renew your membership.

I want to thank AMIS members for responding to the survey included with the fall *Newsletter* and dues renewal form. The information gathered will help the Board to develop programs and activities that will better meet our needs.

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A Message . . .

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Please encourage your friends, students, and colleagues interested in instruments to join the Society. I believe we produce a fine *Journal* and *Newsletter*, our website has many links that aid us in our research and collecting interests, and our Annual Meetings give us an opportunity to share ideas, socialize, and learn.

The services AMIS provides do not come without cost. We have kept our membership dues as low as possible and thank the many individuals, dealers, and institutions for their generous support beyond our dues. We can always use more help, especially as costs for postage, paper, and the like always seem to be on the rise. If any of you are interested in advertising on our website, please contact me. As always I welcome your suggestions, criticisms, and concerns on any aspect of the Society. You may reach me at:

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—Harrison Powley

Program of the AMIS Annual Meeting, Boston, June 19–23, 2001

Wednesday, June 19

- 12:00–9:00 Registration table open: Simmons College
12:00–9:45 Opportunity to visit MFA instrument collection
3:00–5:00 Informal demonstrations of historical keyboard instruments:
MFA instrument gallery
5:00–7:00 Dinner on your own
7:00–9:00 Informal demonstrations of historical keyboard instruments:
MFA instrument gallery
8:00–10:00 Board of Governors' meeting: location to be announced

Thursday, June 20

- 7:30–9:00 Continental breakfast: Simmons College
9:00–4:00 Registration table open: MFA West Wing lobby
9:00–9:10 Malcolm Rogers (MFA Director) and Darcy Kuronen:
Welcome and Introduction
9:10–10:40 *Session 1: Woodwinds*
Albert R. Rice: Michel Amlingue and the Development of the
Classical Clarinet During the Eighteenth Century
Douglas Yeo: Musical Demonstration of Serpents by Baudouin
Doug Koepp: Early New England Woodwinds
10:40–11:00 Coffee break
11:00–12:30 *Session 2: Brasses*
Bradley Strauchen-Scherer: Instrument as Informant
Richard Menaul: Musical Demonstration of Natural Horns by
Ehe, Raoux, and Kretzschmann
Arnold Myers: How Brass Instruments Were Invented
12:30–2:00 Lunch on your own
2:00–3:30 *Session 3: Keyboards*
Benjamin Vogel: Orphicas: Genuine, Less Genuine, and Forged
Allan Winkler and Peter Skyes: Musical Demonstration of a
Clavichord by J. G. C. Schiedmayer and a Copy
Irwin B. Margiloff: Exploring Lemuel Gilbert Square Piano
No. 6943
3:30–4:00 Coffee break
4:00–5:30 *Session 4: Saxophones*
Robert Howe: Early Development of the Saxophone, 1840–
1855
The New Hudson Saxophone Quartet: Mini Concert
Featuring Instruments by Adolphe Sax
5:30–8:00 Dinner on your own
8:00 Concert: to be announced

Friday, June 21

- 7:30–9:00 Continental breakfast: Simmons College
9:00–4:00 Registration table open: MFA lobby
9:00–10:30 *Session 5: Viols and Violins*
Thomas MacCracken: Addison or Blunt: Who Made the
MFA's "Lyra Viol"?

**News from the MFA:
Instruments Online and
in a New Recording**

	Laura Jeppesen: Musical Demonstration of Viols by Pierray, Meares, and Rönnegren
	John Koster: New Curves: Reformed Violins of the Early Nineteenth Century
10:30–11:00	Coffee break
11:00–12:30	<i>Session 6: Guitars</i>
	Olav Chris Henriksen: Musical Demonstration of Early Guitars by Checchucci, Voboam, and Champion
	Florence Gétreau: Voboam Guitars in America: Their Specifications and Place in the Genealogy of this Family's Workshop
	Olav Chris Henriksen: Musical Demonstration of Hybrid Guitars by Pons fils, Barry, and Levien
12:30–2:00	Lunch on your own
2:00–3:30	<i>Session 7: Miscellaneous Topics</i>
	Deborah Check Reeves: The Haynes (Powell?) Thermos Clarinet
	Alisa Nakasian and Peter Bloom: Musical Demonstration of Glass Armonica, Musical Glasses, and Glass Flute
	Mitchell Clark: Chinese Instruments from the MFA's Galpin Collection
3:30–4:00	Coffee break
4:00–5:30	<i>Session 8: Javanese Gamelan</i>
	Sam Quigley: The MFA's Nineteenth-Century Javanese Gamelan
	The Boston Village Gamelan: Mini Concert Featuring the MFA's Nineteenth-Century Javanese Gamelan
5:30–8:00	Dinner on your own
8:00	Concert: to be announced

Saturday, June 22

7:30–9:00	Continental breakfast: Simmons College
	Journal Editorial Board breakfast: Simmons College
9:00 & 9:30	Buses depart Simmons College for Lexington and Newton
9:30–12:00	Separate groups visit Banjo Exhibition and Sigal Collection
12:00–1:30	Entire group convenes in Lexington for lunch and annual business meeting
1:30–4:00	Separate groups visit Banjo Exhibition and Sigal Collection
3:30 & 4:00	Buses depart Lexington and Newton for Simmons College
5:00–7:00	Book and musical merchandise sale: Simmons College
7:00	Pre-banquet reception: Simmons College
8:00	Banquet: Simmons College
9:00	Quiz Show: Who Wants to Be an Organologist?

Sunday, June 23

7:30–9:30	Continental breakfast: Simmons College
9:30–10:30	Visit Jordan Hall
10:45–12:00	Visit Symphony Hall

As announced in the Winter 2001 issue of this *Newsletter*, the Museum of Fine Arts, Boston, has released information via the internet about over 19,000 works of art from its diverse collections, viewable through an online database as part of the Museum's website: www.mfa.org. Included in the database are computer records for all of the nearly 1100 musical instruments at the Museum. As a result of ongoing efforts during the past several months, nearly half of the instrument collection is now represented photographically in the database, especially the long-neglected non-Western portion. Although the search mechanism is still a bit imprecise, improvements and additions are constantly being made to the database, and it is hoped that it will afford users around the world better intellectual access to the Museum's holdings.

In conjunction with its major exhibition of guitars last year, the MFA has produced a CD recording entitled *Guitarre Royale*, featuring two early French guitars from its collection. Surveying the rich repertoire of French guitar music between 1650 and 1810, Olav Chris Henriksen performs on Parisian instruments made by Alexandre Voboam (1680) and Jean-Baptiste Champion (about 1790). Included are a diverse selection of works by Corbetta, de Visée, Lully, Campion, Porre, Lemoine, and de l'Hoyer.

As acknowledged in the recording's liner notes, "It is not unusual to hear performances on seventeenth- and eighteenth-century violins, but it is far rarer to hear the sound of original guitars from this period, as

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MFA News. . .

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comparatively few were built before 1800, and fewer still have survived the ravages of time.” Henriksen is one of America’s leading performers, teachers, and lecturers on lute, theorbo, and early guitars. He appears regularly with several different ensembles, including Duo Maresienne, the Boston Camerata, and the Handel and Haydn Society.

This recording can be purchased for \$15.95 (plus shipping) by calling 1-800-225-5592 or through the Museum’s website (www.mfa.org). Go to the site’s Online Shop and select the section called “Bookstore,” where you can search for the title *Guitarre Royale*.

—Darcy Kuronen

Membership Directory Corrigenda

We wish to record the following corrections of information in the 2000–2001 AMIS Membership Directory:

The Nicholas Bessaraboff Prize for 1991 was awarded jointly to Edmund A. Bowles for his *Musical Ensembles in Festival Books 1500–1800: An Iconographical & Documentary Survey* (UMI Research Press, 1989), and to Martha Maas and Jane McIntosh Snyder for their *Stringed Instruments of Ancient Greece* (Yale University Press, 1989).

Cecil Adkins has a new e-mail address: cecil.adkins@verizon.net

Edwin Good has a new address: 3745 Emerald Street, Eugene, OR 97405. Phone: 541-345-9295. Fax: 541-345-4433. Cell phone: 541-232-5761. E-mail address: pianonut@earthlink.net

Florence Gétreau to Receive Curt Sachs Award for 2002

Florence Gétreau, Curator in charge of the Department of Music and Speech at the National Museum of Popular Arts and Traditions in Paris, will receive the Curt Sachs Award for 2002 during the 31st annual meeting of the American Musical Instrument Society in Boston, June 19–23.

The Curt Sachs Award, named for one of the great 20th-century pioneers in the study of musical instruments, is the highest honor that AMIS can bestow. Gétreau will be the 20th recipient.

Born May 16, 1951, in Boulogne-Billancourt, France, Gétreau graduated from the Académie d’Aix-Marseille in 1969, having majored in music and three modern languages. She received bachelor’s degrees in modern literature and art history from the same institution in 1972. In 1976, she received a graduate degree in the history of art from the

University of Paris (Sorbonne), writing a catalogue raisonné of the paintings and drawings of the French school at the Jacquemart-André Museum in Paris.

Gétreau’s 1991 doctoral dissertation, also written at the University of Paris (Sorbonne), was a history of the development of the collections at the Instrument Museum at the National Conservatory of Music in Paris, a project that led eventually to the publication in 1996 of her monumental book, *Aux Origines du Musée de la Musique: Les Collections instrumentales du Conservatoire de Paris, 1793–1993* (reviewed in JAMIS, vol. 25 [1999], pp. 133–136).

A curator with the Conservatory collection for some twenty years before assuming her current position at the Museum of Popular Arts and Traditions in 1994, Gétreau played a significant role in the life of that important collection, including the planning for the new Musée de la Musique (she was in charge of that project from 1986 to 1992), which finally opened in January, 1997.

She was a senior fellow at the Metropolitan Museum of Art in New York in 1993. In 1995, she also became the founding director of *Musique-Images-Instruments*, an important periodical devoted to musical instruments and iconography.

A prolific author, Gétreau has contributed to a number of highly important studies about French instruments, their makers, and the cultural context of which they once were a part, including *Instrumentistes et Luthiers Parisiens, XVIIe–XIXe siècles* (1988) and *Guitares: Chefs-d’oeuvre des collections de France* (1980). She has published more than 100 articles, dealing with such issues as conservation, access to collections, acoustics, iconography, French instrument builders, and French composers. She has dozens more in preparation and has co-authored many other publications. She has also curated many special exhibitions, including one devoted to Parisian instrumentalists and luthiers (1987–1988) and another to Parisian street musicians (1997–1998).



Florence Gétreau

Mozart Society of America Conference

The Mozart Society of America will hold its second biennial conference at Cornell University in Ithaca, N.Y., on March 28–30, 2003. “Mozart and the Keyboard” will be the conference theme, with presentations, performances, and exhibitions that focus on 18th-century keyboard instruments and issues of repertoire, idiom, style, and performance practice.

Proposals for papers on these and other aspects of Mozart and the keyboard are invited. Please send a one-page abstract (plus proposer’s name and contact information) by July 15, 2002, to Kathryn L. Libin, Department of Music, Vassar College, Poughkeepsie, NY 12604-0018 (or by e-mail to kalibin@vassar.edu or ksl@nic.com).

News of Members

Mitchell Clark, cataloger and department assistant for musical instruments at the Museum of Fine Arts, Boston, has been awarded the 2002 fellowship in music composition from the Rhode Island State Council on the Arts. In addition to his background in ethnomusicology and organology, Clark studied composition at Oberlin Conservatory and Wesleyan University, as well as privately with Kenneth Gaburo.

Dale Higbee has sent news that the professional early-music ensemble that he directs, Carolina Baroque, now has a website: www.carolinabaroque.org

An indefatigable administrator, scholar, author, and teacher, Gétreau also currently teaches about musical iconography and instruments at the Conservatory of Music, the School of the Louvre, the National School for French Heritage, and the French Institute for Restoration of Works of Art at the University of Tours, in addition to which she is a Research Scientist at the Research Institute for French Musical Heritage at the National Library of France, where she is in charge of musical iconography and instruments.

Previous honors given to Florence Gétreau include the Chevalier des Arts et Lettres in 1987, Officier des Arts et Lettres in 1995, and the Anthony Baines Memorial Prize, awarded by the Galpin Society, in 2001.

—*André P. Larson, Chairman,
Curt Sachs Award Committee*

AMIS Meets with Galpin Society in August, 2003

The Annual Meeting of the American Musical Instrument Society in 2003 will be a joint Conference on Musical Instruments with the Galpin Society in Oxford, London, and Edinburgh from Saturday, August 2, through Saturday, August 9.

The provisional schedule (posted on the web at www.ed.ac.uk/~ezhm01/gxkcp.html) begins with arrival and registration in Oxford on the weekend of August 2 and 3. Sunday’s activities include optional services at college chapels, study visits, lunch, walking tours of the city, and tea. Scheduled activities are the Board of Governors meeting in the morning, AMIS business meeting in the afternoon, and an evening reception followed by a formal dinner “in an Oxford college with silver and all the trappings.”

The morning and afternoon of Monday, August 4, will be devoted to visits to the Ashmolean Museum (Hill Music Room: fine collection of early strings, Kirkman harpsichord, and Adam Leversidge English virginal), the Bate Collection (Philip Bate’s extended collection of wind instruments and some very fine early keyboards), the Pitt Rivers Museum (large and varied collection of 6,500 early and modern instruments), and Jeremy Montagu’s private collection of woodwind, brass, strings, and percussion (totaling some 2,500 instruments). In the evening we will travel from Oxford to London and arrive at about 7:15, just in time for dinner. Accommodation will be in the London University hostel in Tavistock Square.

Visits to the Horniman Museum and Finchcocks are scheduled for Tuesday, August 5. Supper will be in the cellar restaurant at Finchcocks, followed by a return to Tavistock Square.

On Wednesday, August 6, there will be a visit to South Kensington to take in the Royal College of Music Museum, the RCM Department of Portraits and Performance History, and the Victoria and Albert Museum. In the evening, Tony Bingham will host a reception at his place in Hampstead and supper at a Hampstead restaurant (these evening events might instead be scheduled for Monday, August 4).

The morning and afternoon of Thursday, August 7, will be spent at the Royal Academy of Music Gallery (including the presentation of papers),

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The Eddy Collection of Musical Instruments at Duke University

An educational collection of more than 400 rare musical instruments from the late 18th through the early 20th centuries has been bequeathed to Duke University by alumnus G. Norman Eddy, his wife Ruth, and his son Neal.

An English church serpent, a German bassoon, a Clementi grand piano, a slide trumpet and a double-bell euphonium are among the most extraordinary instruments in the collection. It is especially strong in woodwinds and brass, but also contains a dozen pianos, free reeds, and strings, said AMIS member Brenda Neece, collection curator. "There are many outstanding instruments in the collection, but its greatest gift is its teaching potential," Neece said. "It gives Duke the capacity to have one of the top organology centers."

The Eddys arranged to donate the collection to the university in the



Brenda Neece with a serpent in the Eddy Collection.

AMIS Meets with Galpin . . . *continued from p. 7*

Handel House, and Foundling Hospital. In the evening we will travel to Edinburgh, where accommodation at moderate cost will be available at Pollock Halls.

Papers are scheduled for morning and afternoon sessions on Friday, August 8, at the Edinburgh University collections. Our gala banquet and auction will take place in the evening and will constitute the close of the formal meeting.

Meeting attendees who wish to extend their stay in Edinburgh may take advantage of that city's International Festival, which opens on Sunday, August 10. They may also wish to visit the following sites in the London area before or after the scheduled meeting days: Fenton House, Kenwood, British Museum, National Gallery, Courtauld Gallery, Somerset House, Tate British, and Tate Modern Museum.

The coordinators for this joint meeting are Arnold Myers, University of Edinburgh, and Kathryn L. Shanks Libin, Vassar College. Local planning has been the work of Arnold Myers (Edinburgh); Margaret Birley, Frances Palmer, and Elizabeth Wells (London); and H el ene LaRue and Charles Mould (Oxford).

A detailed presentation of the program will be given at the forthcoming AMIS Annual Meeting in Boston. It will also be reported in this *Newsletter* along with a call for papers.

Minutes of the Society's Annual Meeting (Business Session), June 2, 2001

The Annual Meeting of The American Musical Instrument Society, Inc., was called to order by President Harrison Powley at 9:15 a.m. on Saturday, June 2, 2001, in the Humanities Lecture Hall of the University of North Carolina at Asheville. Approximately 45 members were present.

Marlowe Sigal moved the minutes of the May 19, 2000, Annual Meeting be approved as published in the summer 2000 issue of the *AMIS Newsletter*. William E. Hettrick seconded the motion and it passed.

President Powley commented briefly on the moving of the Society's business office from Academic Services in Canton, Massachusetts, to A-R Editions, Inc., in Middleton, Wisconsin. A new database of the membership has been created since the data forwarded to A-R Editions was incomplete and corrupted. A new issue of the Membership Directory is presently being prepared and should be sent to the membership by the end of the summer.

President Powley also reported that the new AMIS Web Manager, Margaret Downie Banks, has been in charge of the redesign and implementation of the revised Website.

Dr. Powley announced the recent deaths of two long-time members of the Society, Lillian Caplin and Joe Utley.

He thanked the University of North Carolina and the staff for providing the facilities for an enjoyable conference. He felt that everyone being together in the dormitory and at meal times allowed for more socializing among the members.

Eddy Collection . . .

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Brenda Neece with a double-bell euphonium in the Eddy Collection.

late 1970s after they saw a photograph of the Mary Duke Biddle Music Building, which had just been constructed. At the time, the university was expanding the music department, and consequently the Eddys saw an opportunity to give the instruments a permanent home, as well as to ensure that they be used for teaching.

Norman Eddy, who received his Ph.D. in sociology from Duke in 1944, died in July, 2000, nine years after his wife's death. The collection was shipped to the university last fall. It is now being cataloged, but some items are already on display in the music building. In all, the collection includes approximately 260 woodwinds, 140 brass, 12 pianos, six free reeds, and four strings. In addition, it includes 90 paintings by Norman Eddy that show families of instruments and the variations within

President Powley thanked Laurence Libin and Sabine Klaus for their work in handling the local and program arrangements.

He was pleased with the results of the first essay contest for students in the Asheville area. He thanked Peggy Baird for chairing the committee and contributing to the awards, noting that it is a good public relations activity.

Treasurer Robert E. Eliason reported that expenses had increased substantially with the publication of the *Newsletter* moved to A-R Editions, Inc., and the costs of redesigning the Website. He reported that 135 members had not renewed. Due to increased costs in fiscal year 2000, there was a deficit of over \$7000, covered by a surplus in the general fund. It is anticipated that new members and renewals will decrease any deficit for the fiscal 2001 year. The value of the endowment account has survived the recent decline in the stock funds since the account has been prudently allocated among aggressive and conservative vehicles.

Secretary Jeannine Abel reported the results of the election which ended January 15, 2001. President Harrison Powley and Vice-President Kathryn Shanks Libin were elected to second two-year terms. Secretary Jeannine Abel and Treasurer Robert Eliason were re-elected to one-year terms. Robert Green and Ardal Powell were elected to their first three-year terms as members of the Board of Governors with Carolyn W. Simons elected to her second three-year term as a member of the Board of Governors.

President Powley said that silent auction items would be available immediately following the business meeting. He reported that seven students have received stipends to attend this meeting this year through the income of the endowment fund.

Dr. Powley introduced Laurence Libin, Chair of the Asheville meeting, who outlined plans for the trip to visit the Utley Collection later in the day. He publicly thanked Peggy Baird and Marlowe Sigal for their contributions to the fund to provide prizes for the student essays awarded the previous evening, prior to the concert.

Darcy Kuronen, Chair of the 2002 Annual Meeting in Boston, announced that the dates for the meeting will be June 19 to 23. The Museum of Fine Arts in Boston will host the meeting. It is anticipated that housing will be in dormitories at Simmons College. He said that the focus of the meeting will be makers who worked in New England and briefly outlined collections to be visited. There will be a call for papers in mid-November of this year.

Vice-President Kathryn Shanks Libin, who is also in charge of long-range planning, outlined preliminary plans for the joint meeting of AMIS and the Galpin Society during the summer of 2003. After flying to London, the group will go to Oxford, then back to London, and on to Edinburgh. The meeting, which will be held from August 3 through August 9, will be followed by a trip, for those who wish to go, for several days to St. Petersburg, Russia. Vladimir Koshelev, curator of the musical instrument collection in St. Petersburg, a participant at Asheville, invited the Society to visit the collection.

Dr. Libin reported that the 2004 Annual Meeting will be hosted by the Stearns Collection at the University of Michigan, Ann Arbor.

Dr. Powley thanked the members of the following committees: Publications Prizes (Barbara Owen, Ken Moore, and Eric Selch), Curt Sachs Award (Darcy Kuronen, André Larson, and Cecil Adkins), William E. Gribbon Memorial Award for Student Travel (Margaret Downie Banks, Edwin Good, and Janet Page), and Archives (Carolyn Bryant). He thanked *Journal*

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them. "We expect to make good use of the paintings as well," Neece said. "Not only do they speak to Dr. Eddy's love of the instruments, but they are also a valuable teaching resource."

One of the most unusual items in the collection is an early 20th-century Vorsetzer, a type of piano-playing mechanism. Fitted with music rolls and pushed up to a piano keyboard, this device uses a system of levers that press the keys. Norman Eddy's interest in musical instruments began when he was a child in the days prior to World War I. In his autobiography, he wrote that he often would study the pages of the musical instruments in the Sears, Roebuck and Co. catalogue. He acquired his first instrument—a pocket mandolin—while attending Mount Hermon School for Boys in Massachusetts. It seemed of little importance at the time, but it nevertheless marked the start of his collection. After the Eddys married, they acquired one item after another and jointly developed the collection. They both were music lovers and amateur musicians.

Professor R. Larry Todd, chairman of Duke's Music Department, said that the strength of the collection is not only its size, but also the care and thoughtful attention with which the Eddys made their choices. "We don't have a random collection of this and that, but families of instruments that demonstrate trends in instrument making," Todd said. "This is very important from a teaching perspective." For instance, because of the variety and ages of the pianos, students can get a sense of how the instrument evolved from the late 18th century through the early 20th century. Similarly, by studying the flutes and trumpets,

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Editor Thomas MacCracken, *Journal* Review Editor Carolyn Bryant, and *Journal* Manager Peggy Baird. He added that the title of Associate Editor of the *Journal* had been conferred on Carolyn Bryant at the meeting of the Editorial Board on June 1.

The Bessaraboff Prize for 2001, honoring the most distinguished book-length work in English on musical instruments published in 1998–1999, has been awarded to Bernard Brauchli for his book *The Clavichord*.

The 2001 Curt Sachs Award, given for significant contributions to the study of musical instruments, was awarded to Gerhard Stradner.

President Powley thanked Roland Hoover for producing the certificates for the various awards conferred by the Society.

Jennifer Sadoff, one of the students attending the meeting under the support of the William E. Gribbon Memorial Award for Student Travel, expressed thanks from the group for the opportunity to attend the meeting.

Edwin Good and Cynthia Hoover, staff members at the Smithsonian Institution, announced that the *Piano 300* exhibit will be extended to October 31, 2001.

After announcing that Bernard Brauchli and Gerhard Stradner would address the Society immediately following the business meeting, President Powley adjourned the meeting at 10:05 a.m.

—Respectfully submitted,
Jeannine E. Abel, Secretary

Reviews

James R. McKay, with Russell Hinkle and William Woodward. *The Bassoon Reed Manual: Lou Skinner's Theories and Techniques*. Bloomington: Indiana University Press, 2000. 116 pp., ill. ISBN 0-253-21312-6. "Published in cooperation with The International Double Reed Society."

This is an extraordinary book, monumental and challenging too. To begin with, I admit that I myself have not played the bassoon or made reeds for over twenty-five years. My reeds worked reasonably well for me, thanks to instruction from Bernard Garfield, Sherman Walt, and especially Harold Goltzer. The only books on reed-making known to me were the Joe Artley booklet published by Jack Spratt in 1951 and William Spencer's *The Art of Bassoon Playing*, published by Summy-Birchard in 1958. The only later guide seems to be Popkin and Glickman's *Bassoon Reed Making*, published in 1969, which I regret I've never seen.

The present volume's full title is given above. Mr. Skinner (1918–1993) is eulogized unabashedly in this moving, fully detailed account of his discoveries and scientific analysis of how and why bassoon reeds work, how to make them work better, and how to achieve consistent excellence in making them.

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people can obtain a deeper understanding of the social context and technology of music making.

The instruments will be used in a number of Music Department courses, but Neece also said she expects that over time they will be studied by students in other disciplines, such as literature, history, and the physical sciences. What makes the Eddy collection different from many of its counterparts is that—in addition to examining the instruments—faculty, students, and guest performers will be permitted to play them. Students who wish to do so will be required first to take a tutorial during which they will practice on replicas, Neece said. “The pianos, for example, are sturdy, but not as strong as some people might imagine,” Neece explained. “You can’t play them with the same force that you would play a Rachmaninov concerto on a 9-foot Steinway grand.”

Several instruments in the collection were donated by Neal Eddy, who inherited his parents’ love of music and decided to build on their work. So he acquired and restored some 18th- and 19th-century wind instruments, which he has recently given to Duke.

The Music Department has built a glass enclosure in the building’s lower lobby to display the Eddy collection’s pianos, which are currently on view. A series of glass cases will be created next year for the upper lobby near the building’s entrance. Instruments in the collection will be exhibited on a rotating basis. Neece said she intends to match the displays to the department’s academic curriculum whenever possible. Some of the motifs could be jazz, early military bands, and English literature and instruments, she said.

Skinner’s skill as a teacher of reed-making to many bassoonists (including some of the most eminent professional players in North America) is also covered. From 1946 to 1952 he was a member of the Baltimore Symphony, but he moved on, the author explains, in order “to make more money and to play with one of the larger orchestras.” He seems not to have continued as a professional bassoonist, instead becoming more and more involved in commercial reed-making and the systematic formulation of proven principles found in surviving reeds made by some of the most admired bassoonists of recent generations. He particularly admired reeds made by Carl Mechler (Darmstadt Opera Orchestra), Wilhelm Knochenbauer (Dresden Symphony Orchestra), Sol Schoenbach and Ferdinand Del Negro (Philadelphia Orchestra), and Sherman Walt (Boston Symphony Orchestra). The book includes gorgeous color photos of reeds made by these artists and analyzed by Skinner. Many other major bassoonists became Skinner’s disciples and are frequently quoted by name. Skinner himself not only analyzed and synthesized others’ refinements but devised and promulgated an enormous quantity of his own discoveries and conclusions. The detailed advice contained in this book is awesome. For all bassoonists it is simply mandatory reading, but there is no way that a few examples cited here could substantiate that assessment. The authors make clear that Skinner’s influence today is worldwide.

Obviously the focus here is wholly on modern reeds for modern instruments. There is nothing of the slightest relevance for players of “period” bassoons. All other bassoonists, however, will find a new bible with which to make life more rewarding and fulfilling.

Buy this book and immerse yourself in it. You will enter a new world.

—Phillip T. Young

Paul Brun. *A New History of the Double Bass*. Lannoo, Belgium: Paul Brun Publications, 2000. 318 pp., 27 plates, 28 figures. ISBN: 2-9514461-0-1. \$56.00 (hardback)

Since its release in January, 2000, Paul Brun’s self-published study of the double bass has been praised by bassists everywhere. This should come as no surprise, given Brun’s target audience (double bassists) and what this reviewer sees as his primary purpose in writing the book: to improve the bass player’s status in the orchestra by arguing that the instrument is “a true member of the violin family” (p. 22).

As a second edition to his *Histoire des contrabasses à cordes* (Paris, 1982, tr. 1989), *A New History of the Double Bass* unfortunately covers little new ground. In fact, upon close inspection, it is apparent that Brun has merely re-organized his first work, creating two “new” chapters that, in fact, are only slightly elaborated versions of material taken from chapters in his earlier work. Moreover, a perusal of the chapter headings (such as “Terminology,” “Historical Development,” “Variations in Playing Standards,” “A Survey of Tunings,” and “Variations in Size”) reveals that Brun’s methodology has not changed; as with the first edition, Brun has (re-)assembled facts from an array of sources in an effort to make general conclusions about the history and reception of the double bass. His approach, however, is problematic for a number of reasons, and consequently *A New History* is likely to create even more misunderstandings about the early history of the double bass than already exist.

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The Eddy collection complements the Music Department's existing collection of harpsichords, fortepianos, and tracker organs, and the Alexander Weinmann Collection of Sheet Music (18th- and 19th-century primary sources), housed in the William R. Perkins Library on the university's West Campus.

Further information about the Eddy collection can be obtained from Brenda Neece, at Duke's Music Department, by telephone (919-660-3320) or e-mail (bneece@duke.edu).

In Memoriam

John T. Fesperman, Jr.

The following tribute is reprinted, with minor changes, from the November, 2001, issue of The American Organist (vol. 35, no. 11, pp. 78–79).

John T. Fesperman, Jr., died at the age of 76 on June 2, 2001, in Mitchellville, Md. Born in Charlotte, N.C., and raised in the town of Kannapolis, John Fesperman had a lifelong interest in the organ and its history, repertoire, and performance conventions. He developed an early passion for the 17th- and 18th-century organs that informed his life's work. Mr. Fesperman's early studies included work at the University of North Carolina, Chapel Hill, which was interrupted by service in the U.S. Navy (1943–1946). He returned to Davidson College, where he earned a B.S. degree in 1948, followed by a B.Mus. degree at

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First off, Brun fails to take seriously the contention that the double bass, and its earlier incarnations, varied from region to region and often from one generation to the next.¹ For instance, in the second chapter ("Terminology"), he jumps from discussions of payment records in seventeenth-century Bergamo to entries in French dictionaries, from André Maugars's description of Roman practices to Thomas Janowka's treatise printed in Prague, from late eighteenth-century English sources to early eighteenth-century German sources, and so on. Similarly, in his sixth chapter ("A Survey of Tunings") and seventh chapter ("Variations in Size"), Brun requires the reader to construct his own parameters of time and place when evaluating the evidence. While his fifth chapter ("The Golden Age of Virtuosity") attempts to highlight the development of the violone in Austria (especially Vienna), it is clear that Brun's presentation would have been much more helpful to the reader if he had organized his other chapters according to more specific locales and periods.

Equally disturbing is Brun's recurring tendency to compare the early double bass with the modern orchestral instrument. In the first chapter ("Introduction"), Brun unequivocally states that the double bass is a member of the violin family: "The fruit of three centuries of technical progress, the double bass has gradually been subjected to modifications in shape and fittings which differentiate it from its model and point of departure, the violin" (p.13). Casting aside classic details of viola da gamba construction (such as the frequency of five- and six-stringed configurations tuned in fourths, the presence of frets, sloping shoulders, beveled/flat back, etc.), Brun asserts that these "transformations" were "dictated by utility," and that these commonly found traits "can in no way be considered intentional attempts to combine the features of the viol" (p. 21). Such an argument, though, is particularly thorny when one considers the Viennese violone. Yet, in his chapter on the Viennese violone, Brun fails to point out that this instrument was fitted with frets, and he dismisses the presence of thirds in its tuning (FF-AA-D-F-sharp-a); in doing so, Brun has chosen to de-emphasize elements which point to this instrument as a member of the gamba, not the violin, family. One senses the author's predicament: had he painted the picture this way, observing that a "golden age" occurred with a type of double bass viol (and not with a "double bass-violin," as he likes to call it), it would have been quite detrimental to his thesis.

Furthermore, the author leads one to believe that earlier stringed basses were inadequate tools for musical expression. In his fourth chapter ("Variations in Playing Standards"), Brun blames the early double bass's set-up for the instrument's loss of respect among other strings: "In the past centuries, double basses were physically taxing instruments, considerably more difficult to contend with than today's basses and plagued with a number of limitations that we can hardly imagine today" (p. 81). Likewise, in his ninth chapter ("Strings and Accessories"), Brun associates technological steps in string production (i.e., the introduction of overspun strings) as heading in the right direction, allowing "the disparate 17th-century ensembles to slowly proceed towards the modern orchestral configuration" (p. 209). Brun remarks that the "life-transforming breakthrough" marked by the invention of a complete set of metal strings for double bass (which he credits to Pierre Delescluse in the 1930s) led to "great advances in technical facility" and "truly turned a lumbered elephant into a quick-footed tiger" (p. 211). Here it is all too clear that Brun equates standardization and technical advances with "progress," portraying the past as inferior to the present.

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In several places throughout the book, Brun's familiarity with actual instruments of the seventeenth and early eighteenth centuries is questionable. Is it coincidental that he manages to include only a handful of pictures of extant instruments? One presumes he may have encountered copyright problems; yet, to write a history of the double bass without a thorough investigation of extant instruments is to present an incomplete picture. This is especially the case in Brun's third chapter ("Historical Development") when he discusses the role of the double bass in the orchestra (without reference to specific time or place). Brun seems to think that "double bass-violins" superseded double bass viols because "ancient" instruments of the gamba family were inept: "More adapted to singing out than grumbling inside, this upgraded instrument [the 'double bass-violin'] with greater rhythmic impact imparted a new energy into the most numerous instrumental gatherings. Thanks to this new-found role as propulsive rhythm instrument, the double bass soon became the indispensable throbbing heart providing life to all parts of the orchestra" (p. 40). Brun sees the "demise" of the double bass viol as an event that occurred at the end of the seventeenth century. After a careful consultation of extant instruments, however, one finds that, in numerous cases throughout the eighteenth and early nineteenth centuries, "neglected low-pitched viols" were still being adapted to meet violin-family specifications, especially in German-speaking lands. According to Brun, such an "evolution of the tuning procedure in the Austro-German countries stands quite apart from any other European tradition," and he even goes as far as to call it a "German Exception" (pp. 32–35, 124–26). But this is certainly a distortion of the facts: one simply cannot label all large stringed bass instruments from German-speaking lands—in addition to the iconography, tutors, and treatises that have been documented—as an "exception" in the overall development of the double bass. In future scholarly studies, all evidence must be thoroughly investigated, whether or not it proves that the double bass is "a true member" of either the violin or the gamba family.²

Turning now to historical performance practice, in his "Variations in Playing Standards" chapter, Brun errs egregiously in assuming that the bassist's practice of simplifying a basso continuo line was purely a reflection of the player's inability to execute all of the notes. Approaching earlier centuries' practices through the lens of today's expectations, Brun attempts to prove that there was an overall decline in quality of playing in the eighteenth century, when players were instructed in tutors on how to reduce a bass line. Brun speculates that double bassists in the Baroque were "well-paid self-assured professionals who perfectly mastered the art of accompaniment from a thorough-bass. Highly capable of playing an ex-tempore accompaniment [sic] from the figures and drilled into keeping correct time, these orchestral front men were entrusted with the harmonic and rhythmic orchestral support" (p. 69). Moreover, he considers these "highly skilled artists" gifted in the "practice of improvisation" at the summit of bass playing in the Baroque, claiming that double bassists were employed to improvise chordal progressions from figured bass. Brun views the later stages of playing from a continuo part as a gradual shift "to a mere simplification of the written bass part by generally incompetent musicians who had only the vaguest notions of the principles of harmony" (p. 73). Thus, he interprets the instructions offered to bassists by Quantz and Corrette as signs of a "constant downwards spiral," since "the object of these authors was not so much to instruct the reader in the different ways of treating a given figuring

the Yale University School of Music in 1951 and studies at the Salzburg Mozarteum, also in 1951. Awarded a Fulbright scholarship in 1955, he embarked on keyboard studies with Gustav Leonhardt in Amsterdam, where he met and formed an enduring friendship with the celebrated Dutch organbuilder D. A. Flentrop. During this intense year of study in the Netherlands he was able to play numerous restored 17th- and 18th-century organs as well as their modern counterparts, and to develop an active association with Flentrop's lively workshop.

Mr. Fesperman began his teaching career at Alabama College in Montavallo. He then moved to Boston, where he taught organ at the New England Conservatory and became music director at historic Old North Church. The church became the focus of his Boston musical activities. He founded the Old North Singers, the resident church choir that presented numerous concerts, particularly at an ongoing series of Evensong services that he devised and directed. His friendship with Charles P. Fisher, president of Cambridge Records, led to recordings of vocal works by Gibbons, Monteverdi, and J. S. Bach, as well as the organ Masses of François Couperin. He developed close ties to numerous instrument makers in the Boston area, notably the harpsichord makers Frank Hubbard and William Dowd and the organbuilders C. B. Fisk and Fritz Noack. He became a notable advocate of their work and that of other builders who worked in "classic" traditions. During this time in Boston he published a very successful book, *The Organ as Musical Medium*, which established his reputation as a pragmatic organ scholar—one who would work unceasingly to influence the course of modern organbuilding.

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In 1965 he moved to Washington, D.C., to assume the position of concert director for the Division of Musical Instruments at the National Museum of History and Technology. He became the supervisor of the division, a closely knit staff whose work he supported with vigor. In addition to strengthening the performance programs, he helped launch the Friends of Music at the Smithsonian, a group that has funded concerts as well as instrument research, purchase, and conservation. Under his leadership the collections were further developed. With organ historian Barbara Owen, he organized “Unchanging Crafts of Organbuilding” for the 1978 Festival of American Folklife, an exhibition and activities that celebrated the craft of organbuilders. Perhaps the most enduring legacy of his Smithsonian work was the investigation of 18th-century organs in Mexico with Fisk, Flentrop, and Smithsonian conservator Scott Odell. As a result of the inquiry and publications of this group, a restoration plan was devised for numerous instruments, resulting in Flentrop’s spectacular work with the main organ in the Cathedral of Mexico City. In the Washington area, Mr. Fesperman urged all whom he could influence to build classic instruments for their churches, including the collaboration of Fisk and Noack at Pohick Church, the Flentrop of St. Columbia’s, and the A. David Moore organ at Grace Church, where he also served as organist-choirmaster.

After retiring from the Smithsonian in 1995, Mr. Fesperman moved a short time later to Collington, a retirement community in Mitchellville, Md. At the time of his retirement, numerous publications of

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and the best progression from one harmony to another, as to teach him the basic rules to simplify an unfigured bass part” (p. 73). In addition to misunderstanding the role of the contrabass in the basso continuo ensemble, Brun has measured a Baroque and Classical performance practice by the yardstick of a Romantic composer’s expectations, arguing that for a “composer’s perspective,” one ought to consult Berlioz’s writings (p. 79). While it is true that Brun’s observations are on more solid ground when the discussion turns to performance norms after Beethoven’s time, his persistent nineteenth-century bias leads to an unfair assessment of earlier periods. Indeed, those seeking a deeper understanding of the instrument’s role in seventeenth- and eighteenth-century music should approach Brun’s conclusions with great care.

On a more positive note, Brun should be praised for collecting so much information and making it available in English. This is, after all, the largest study on the double bass that has been attempted in the English language. There are some bright spots: Brun’s handling of romantic French performance practice is admirable (pp. 194–200),³ and his discussion of the positioning of the double basses in the nineteenth-century orchestra, which features eight seating charts from Paris, London, Dresden, Munich, and Berlin, is commendable (pp. 62–68). Also worth noting is his tenth chapter (“Bibliographic Notices”), which is an enjoyable “who’s who” of important double bassists from the eighteenth to twentieth centuries. In short, Brun’s *New History of the Double Bass* contains a number of relevant facts necessary to piece together a history of the instrument and its players. What is needed is a more concise approach, one that seeks to rediscover an instrument’s history in the context of specific times and places, and that strives to make conclusions based on all the evidence available in as unbiased a way as possible.

—Shanon P. Zusman

NOTES

1. Mary Térey-Smith makes this criticism in her review of the first edition, which apparently Brun did not take into consideration when revising his study. See Térey-Smith’s review in *Music & Letters* 72/4 (1991): 591–92.
2. For a more level evaluation of the double bass in Germany and Austria, two new studies are recommended, in addition to Alfred Panyavsky’s *Geschichte des Kontrabasses* (2nd ed., Tutzing: Hans Schneider, 1984): Kurt Birsak’s essay, “Gamba—Cello—Kontrabaß: Ein Beitrag zu ihrer Entwicklungsgeschichte in drei Jahrhunderten,” in his *Katalog der Zupf- und Streichinstrumente im Carolino Augusteum* (Salzburg: Carolino Augusteum, 1996), as well as Josef Focht’s recently published dissertation, *Der Wiener Kontrabaß: Spieltechnik und Aufführungspraxis, Musik und Instrumente* (Tutzing: Hans Schneider, 1999).
3. For an even more thorough account of French-related issues, one should consult Michael D. Greenberg’s article, “The Double-Bass Class at the Paris Conservatory, 1826–32,” *Journal of the American Musical Instrument Society* 26 (2000): 83–140, and his follow-up communication in the same *Journal* 27 (2001): 216–219.

Recent Acquisitions at the MFA

Darcy Kuronen, Curator of Musical Instruments at the Museum of Fine Arts, Boston, has announced the following acquisitions since December 1999:

- 1999.520 Guitar probably made by Antoine Anciaume, Mirecourt, about 1840 (see below)
- 1999.739 Electric guitar (Fly Artist model) made by Parker Guitars, Wilmington, Massachusetts, 1999
- 2000.552 Harp-guitar (Style U) made by Gibson Mandolin-Guitar Company, Kalamazoo, Michigan, 1920
- 2000.581 Chapman Stick made by Stick Enterprises, Inc., Woodland Hills, California, 2000
- 2000.591 Guitar (Backpacker model) made by C. F. Martin and Company, Inc., Nazareth, Pennsylvania, 2000
- 2000.629 Nine-string guitar made by René François Lacôte, Paris, 1827
- 2000.630 Octave guitar (Bambina model) possibly made by D. & A. Roudhloff, London, about 1870
- 2000.631 Wappengitarre (shield-shaped guitar) probably made by Victorin Drassegg, Bregenz, about 1835
- 2000.632 Guitar-harp made by Mordaunt Levien, Paris, about 1825
- 2000.635 Guitar made by Louis Panormo, London, 1830

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his work regarding organs and church music remained in print. He commenced one final project, totally consistent with his life's work. He commissioned organbuilder A. David Moore to make a small organ to be installed in the chapel at Collington.



Guitar probably made by Antoine Anciaume, Mirecourt, about 1840. Courtesy of Museum of Fine Arts, Boston, no. 1999.520.



Guitar-shaped violin, France, about 1820. Courtesy of Museum of Fine Arts, Boston, no. 2000.644.



Lyre guitar made by Pons fils, Paris, 1810. Courtesy of Museum of Fine Arts, Boston, no. 2000.972.

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A Note from the Editor

The *Journal of the American Musical Instrument Society*, issued annually, contains scholarly articles about the history, design, and use of musical instruments representing a variety of cultures and historical periods. The Society's *Newsletter*, on the other hand, is designed primarily to be a vehicle of communication among all AMIS members.

AMIS members are invited to submit materials to the *Newsletter*, including information about their own activities concerning musical instruments. Black-and-white or color photos of particularly interesting instruments in their collections are also welcome. Contributors wishing to submit newspaper articles to the *Newsletter* should include the name and e-mail address of the appropriate official at that newspaper who can give permission for reprinting (most large papers require fees that are beyond the limits of our budget, however).

The *Newsletter* is published in spring, summer, and fall issues (with corresponding submission deadlines of November 15, March 15, and July 15) and is also reproduced in full at the Society's website, www.amis.org.

The *Newsletter* is produced by A-R Editions, Inc., Middleton, Wisconsin.

—William E. Hettrick

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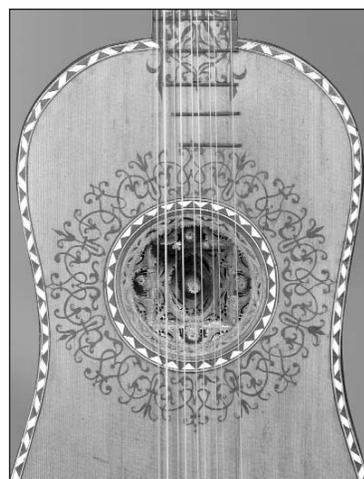
- 2000.644 Guitar-shaped violin, France, about 1820 (see previous page)
- 2000.972 Lyre guitar made by Pons fils, Paris, 1810 (see previous page)
- 2000.1016 Lap-steel guitar and amplifier (No. 1 Hawaiian Guitar model) made by Dobro Company, Los Angeles, about 1936
- 2001.138 Arch-top guitar (Style O Artist) made by Gibson Mandolin-Guitar Company, Kalamazoo, Michigan, 1917
- 2001.239 Lap-steel guitar (Ultratone model) made by Gibson, Inc., Kalamazoo, Michigan, about 1949
- 2001.421 Guitar (Romancer model) designed by Mario Maccaferri and manufactured by Mastro Industries, New York, about 1960
- 2001.707 Guitar made by Jacopo Checchucci, Livorno, 1628 (see below)



a



b



c

Guitar by Jacopo Checchucci, Livorno, 1628: a. front, b. back, c. detail of rosette. Courtesy of Museum of Fine Arts, Boston, no. 2001.707.