



# AMERICAN MUSICAL INSTRUMENT SOCIETY NEWSLETTER

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Spring 2003

## A Message from the President

Since our stimulating and well-organized annual meeting at the Museum of Fine Arts in Boston in June, 2002, we were all saddened by the deaths in 2002 of two past AMIS presidents: Frederick R. Selch on August 22 and Phillip T. Young on December 10. Eric served as our second president, 1977–81, and Phil as our fifth, 1991–95. Appropriate tributes will be printed in future issues of this *Newsletter*.

Plans are well under way for our next annual meeting, a Conference on Musical Instruments, jointly with the Galpin Society in August, 2003, in Oxford, London, and Edinburgh. Details of that meeting were sent to AMIS members last fall and have been posted on our website. If you have not already planned to attend, please do so soon. This promises to be an extraordinary experience to meet with colleagues, visit collections, and share ideas. We thank our friends in the Galpin Society for arranging what should be a very full week of organological delights.

I take great pleasure in announcing the Board of Governors' unanimous decision to award the 2003 Curt Sachs Award to Friedrich von Huene. We honor him for his distinguished

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## AMIS 2003: Options in Oxford

During the first leg of our August 2003 musical instrument tour in the United Kingdom, we will visit the ancient and beautiful city of Oxford, renowned for centuries as a center of learning and scholarship, and the inspiration for many a literary work (from Thomas Hardy's *Jude the Obscure*, in which it was called "Christminster," to the remarkable series of novels by J. I. M. Stewart, Colin Dexter's Inspector Morse mysteries, and many others). The difficulty that AMIS members in Oxford will face is how to choose among the various riches on offer—on Monday, August 4, it will be possible to visit the Ashmolean Museum, the Bate Collection, the Pitt Rivers Museum, and the private collection of Jeremy Montagu (which may also be visited on Saturday and Sunday, August 2–3).

Each of the collections is significant and appealing in its own way, and each features different sorts of things, with some important intersections. For example, wind instrument enthusiasts will find much to occupy them at both Jeremy Montagu's home and the Bate Collection. Mr. Montagu's collection comprises some 2,500 woodwind, brass, string, and percussion instruments; he reports that "one volume of a catalogue of my own collection is now in print: *Reed Instruments*, published by Scarecrow Press of Lanham, Md. . . . No photos I'm afraid (except on the cover) but interested members who visit next year are welcome to bring cameras."

The Bate Collection was founded in 1963, when Philip Bate donated his extensive collection of European woodwinds to the University of Oxford. Over the years the collection has been further augmented by gifts and loans from many sources, including two of the Bate's curators, Anthony Baines and Jeremy Montagu. Apart from the outstanding wind collection, including a rare Grenser bassoon and an oboe by Hendrik Richters, the Bate also contains some wonderful keyboards; Arnold Dolmetsch's first clavichord, a William Smith harpsichord said to have belonged to Handel, and the harpsichord that

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AMERICAN MUSICAL  
INSTRUMENT SOCIETY  
NEWSLETTER

William E. Hettrick, Editor  
Janet K. Page, Review 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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## Options in Oxford . . . *continued from p. 1*

Haydn played when he visited Oxford figure among them. The University awarded Haydn an honorary doctorate of music in July, 1791, which he accepted in a public ceremony, as well as participating in three concerts at the Sheldonian Theatre. London's *Morning Herald* reported, "On Friday morning the annual Commemoration took place at OXFORD, when the celebrated HAYDN was admitted to a DOCTOR'S DEGREE in a manner highly flattering to him and creditable to the University, being the free gift and unanimous desire of that learned body." Haydn himself suggested that the honor may not have been entirely "free," recording: "I had to pay 1 and 1/2 guineas for having the bells rung at Oxforth [sic] in connection with my doctor's degree, and 1/2 a guinea for the robe. The trip cost 6 guineas."

The Bate tends to be a rather unconventional and lively place, since the original gift stipulated that students should be able to play the instruments; thus a lot of music may be heard here, not only on the European instruments but also on the Javanese gamelan ("Venerable Sweet Harmony") acquired by the collection in 1985.

Oxford's Ashmolean Museum, established in 1683 by Elias Ashmole, is the oldest museum in England. In over three centuries of collecting it has amassed strong holdings in Egyptian and Greek antiquities, and it highlights drawings by Michelangelo and Raphael in its department of Western Art. This department also features the very fine Hill collection of stringed instruments, as well as a Kirckman harpsichord and an English virginal by Adam Leversidge. The Ashmolean Museum is a lovely place of the more traditional sort, unfolding its treasures in a series of well-lit, graciously proportioned galleries.

Lest you think this an unbiased account, let me now tell you of my personal favorite museum in Oxford, the Pitt Rivers. I fell in love with this museum when I first entered a cavernous, shadowy room (well, all right, so the curator hadn't yet turned all the lights on), lined from floor to ceiling with shelves, cases, drawers, and *stuff* of every kind and origin imaginable. Best of all, you can get close to things and even *open the drawers*; so if you are really enamoured of one shrunken head, you can open a drawer and see dozens more! This is a place of marvels, magic, and eccentricity, a step back into Victoriana that makes you feel you have entered the articulator's shop in Dickens's *Our Mutual Friend*. Lieutenant-General Augustus Henry Lane Fox Pitt Rivers, a soldier, landowner, and amateur anthropologist, gave a collection of some 20,000 objects to the University of Oxford in 1884. That is roughly a tenth of what the museum now holds, but it still forms an important core of items that are spread throughout the museum. Other early anthropologists and explorers also donated objects, which come from every corner of the globe and together form an important and active teaching resource within the university. The many musical instruments are thus not segregated as "works of art" but are treated as cultural artifacts, like masks or jewelry or weapons, situated within a broad range of human activities and endeavors; some are indeed beautiful and valuable, but many are quite simple or functional.

To give just a bit of an idea of what one might find at the Pitt Rivers, I could mention the huge collection of Japanese objects and instruments, including fifty-four Noh masks—a complete set made by Buddhist priests during the Edo period and purchased from a Tokyo theatre in the 1870s—or a koto played by the celebrated actress Sadayakko; a large collection of Chinese

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pigeon whistles and whistling arrows, seized in a British raid against Chinese pirates in 1865; a marvelous Tahitian mourner's costume, collected during Captain Cook's second voyage in 1773–74; a very substantial Indian collection, including precious instruments given by Sir Sourinda Mohun Tagore; and a collection of ceremonial brasses and ivories from the Kingdom of Benin. The Balfour Galleries of the Pitt Rivers, located separately from the original museum, house additional displays on music making.

If you wish to do a little extra homework on these museums before making up your mind about which ones to visit (or trying to fit them all in!), you may visit their web sites at the following addresses:

Ashmolean Museum, [www.ashmol.ox.ac.uk](http://www.ashmol.ox.ac.uk)

Bate Collection, [www.ashmol.ox.ac.uk/bat](http://www.ashmol.ox.ac.uk/bat)

Pitt Rivers Museum, [www.prm.ox.ac.uk/pittrivers](http://www.prm.ox.ac.uk/pittrivers)

—Kathryn L. Shanks Libin

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## The State of the AMIS Archives

There comes a time in the life of an organization when its members realize they have a history to preserve. For AMIS, this point seems to have been reached about 1996, when a search for the Corporate Seal proved fruitless. Not only was no seal found, but it became apparent that no one could exactly remember if there ever had been a seal. In short, at the age of only 25, AMIS was becoming forgetful.

This prompted the conviction that it was time to organize, collect, and protect materials relating to the formation and operations of the society. Long-time member Richard W. Abel was appointed as a special officer to undertake this task. By the end of 1997 he had contacted former officers and others likely to have material and had collected numerous documents. The next step, undertaken by Carolyn Bryant, was to find a suitable repository and negotiate a formal agreement with them. The University of Maryland was the site selected, and by the spring of 2000 an agreement had been signed establishing the AMIS Archives in the Special Collections unit of the Performing Arts Library.

In the meantime, Carolyn had organized and labeled the original papers and collected additional material. These items, making up several large boxes, could now be deposited in the archives. Documents included our Certificate of Incorporation (1973), material related to obtaining tax-exempt status under Section 501(c)(3), papers pertaining to the major revision of by-laws in 1978, many files relating to financial and tax records and reports, membership information, papers relating to the *Journal*, various correspondence files from former officers, and a complete set of AMIS Journals (boxed up and mailed from Alabama by Journal Manager Peggy Baird). We are still in the process of putting together complete sets of the *Newsletter* and programs of annual meetings.

At the University of Maryland the AMIS archives are in good company. The Special Collections in Performing Arts (SCPA), curated by Bonnie Jo Dopp, houses research collections and archives of more than thirty national

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## Message . . .

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career as a leader in the revival of the manufacture and performance of early woodwind instruments; for his leadership of the Boston Recorder Society and as a founder of the Boston Early Music Festival; and for his inspiration to generations of performers, students, instrument makers, and scholars who have benefited from his knowledge, friendship, and teaching.

At our next annual business meeting our new president, Kathryn L. Shanks Libin, will be installed. She has served the Society in many capacities, most recently as our vice president for the past four years. I sincerely appreciate her wonderful support and counsel during my two terms as your president. We also welcome our new vice president, John A. Rice. Returning as secretary is Carolyn Bryant, and as treasurer, Marlowe A. Sigal. Re-elected to the Board of Governors for their second three-year terms are Edwin M. Good, J. Kenneth Moore, and Janet K. Page. We also welcome Sabine K. Klaus as a new member of the Board. Because we had re-elected Eric Selch to the Board in June, 2002, with his death in August, the Board voted unanimously at its fall meeting in Columbus, Ohio, to fill his unexpired term with Susanne Skyrn, professor of music at the University of South Dakota. She accepted this invitation in November, 2002.

These past four years have gone by quickly for me. We have had excellent meetings at Vassar College (1999), Lisle, Illinois

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## Message . . .

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(2000), Toronto (2000), Asheville, North Carolina (2001), Boston (2002), and now our first joint meeting with our Galpin colleagues in England and Scotland (2003). I would like to thank all those who have served on the Board and the various committees during my term of office, most especially Jeannine E. Abel, secretary, and Robert E. Eliason, treasurer, both having served in these positions for many years. The real work of the Society often goes unnoticed because of the selfless service given by our members. Please volunteer your willingness to serve on committees to our new president.

AMIS has grown in committed members, but it is imperative that we all continue to interest colleagues and friends in joining the Society. We have consolidated our membership services and website at A-R Editions in Middleton, Wisconsin. This was a more difficult process because our entire database had to be redesigned. The staff at A-R Editions assigned to AMIS has been most helpful and we anticipate a long and mutually beneficial relationship. We thank Thomas G. MacCracken, editor of our excellent *Journal* for his continued attention to scholarly and professional detail. We anticipate many more excellent issues under his leadership. The *Newsletter* too has evolved and improved under the very able leadership of William E. Hettrick. Both Tom and Bill work closely with the professional staff at A-R Editions to insure the quality of our publica-

## AMIS Archives . . . *continued from p. 3*

and international performing arts organizations (including the American Composers Alliance, the Music Educators National Conference, and the Society for Ethnomusicology), as well as personal papers or collections of individuals associated with the performing arts field. Information about the SCPA, including a full description of its collections, is available at its website ([www.lib.umd.edu/PAL/SCPA](http://www.lib.umd.edu/PAL/SCPA)).



*Bonnie Jo Dopp and Carolyn Bryant at the Special Collections in Performing Arts, University of Maryland.*

Photo courtesy of Carolyn Bryant.

Although the University of Maryland provides appropriate space and facilities for our archives, as well as the services of a curator to care for and supervise the use of the archives, it is up to AMIS to collect and organize material—an ongoing and challenging process, but a necessary one if we are to properly document our history. Former officers and committee chairs probably have files that should be turned over to the archives; those serving currently would do well to think of their correspondence and working papers as heading for the archives someday (therefore, weed out junk now, don't wait until later!). We ask anyone who has, or is creating, papers that might belong in the archives to contact Carolyn (Woody) Simons either by e-mail ([simonswoody@netscape.net](mailto:simonswoody@netscape.net)), telephone (661-263-3793), or regular mail at 21400 Angela Yvonne Ave., Santa Clarita, CA 91350-1700. She can provide you with guidelines on what material is appropriate to send, as well as Transfer of Documents forms.

(Note: Since the original seal—if there was one—was never found, a new one was purchased in 1997 and is being kept by the Secretary.)

—Carolyn (Woody) Simons, AMIS Archivist, and  
Carolyn Bryant, AMIS Secretary

## A Symposium on the Respectability of the Square Piano



*Special exhibition of square pianos.*

Photo courtesy of the Stiftung Kloster Michaelstein.

Over three days, from October 11 to 13, 2002, the Institute for Musical Performance Practice of the Stiftung Kloster Michaelstein presented its twenty-third symposium on instrument building, this time on the subject quaintly entitled “Is the Square Piano Still Respectable [salonfähig]?” Competently organized by a committee including Sabine K. Klaus, the symposium gathered about fifty participants from at least ten countries in the medieval cloister near Blankenburg, Germany, to hear concerts and lectures and view an exhibition that explored the design, construction, musical characteristics, and social role of square pianos from their origin through the nineteenth century. A central topic was the work of the pianist, composer, publisher, and piano manufacturer Muzio Clementi, whose 250th birthday occurred in 2002.

In the first of four recitals, Kenneth Mobbs performed impressive music by Clementi and John Field on a Clementi & Company square piano. Subsequent recitals included one of unfamiliar German lieder by the Dutch baritone Peter Kooij accompanied by Michael Günther (who lent for display many squares from his private collection); one by Sally Fortino presenting English women composers of Clementi’s time; one by the trio Ensemble Trazom that encompassed works by C. F. Abel and Jacob Kirckman as well as J. C. Bach, Clementi, and Haydn; and most memorably, a brilliant, utterly convincing performance by Ella Sevskaia of American and Russian works played on a square by the Würzburg maker Jakob Pfister, a pupil of Anton Walter.

Twenty-one lectures in German or English completely filled the days of the symposium (a program booklet containing the abstracts and exhibition catalogue is available through the website [www.kloster-michaelstein.de](http://www.kloster-michaelstein.de)). The

tions. A-R Editions, and our web manager, Margaret D. Banks, completely redesigned the website. Many have become AMIS members because of our increased presence on the Internet. Thanks to the prudent financial decisions of our treasurers during the past four years, our endowment funds have not severely suffered during the recent downturn of the U.S. economy. We have supported generously many students with Gribbon awards and have begun an occasional publications series.

With the coming of e-mail, much of the work of the president may also go unnoticed. In the past four years, I have received nearly 2000 e-mail messages and probably sent out nearly that same number. I hope I have helped in small ways to strengthen the Society and set its course in the new century. AMIS continues to grow and will continue to do because it brings together many people, diverse in their organological interests, yet collegially united in furthering the Society’s main aim of promoting the knowledge of all aspects of musical instruments. My enthusiasm for musical instruments has increased as I have met with members throughout the world. I had a particularly enriching trip this past summer visiting with scholars and making new friends in Vienna, Budapest, Prague, Dresden, Leipzig, Halle, Berlin, and Hamburg. When I became president I said that as AMIS members, we come together, not just as specialists on one instrument (although many of us are very specialized about a particular

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## Message . . .

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instrument), but also as people eager to learn about all kinds of instruments. We all have within us a bit of the collector, historian, performer, maker, or restorer. That is the genius of the Society. I hope I have fostered its aims and goals during the past four years.

As always I welcome your suggestions, criticisms, and concerns on any aspect of the Society. You may reach me at:

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## In Memoriam Phillip T. Young

We regret to announce the death of Phillip T. Young on December 10, 2002. A long-standing member of the Society, he was a Curt Sachs Award recipient and served as a member of the Board of Governors and as President. It is hoped that a suitable tribute to him can be included in a future issue of this *Newsletter*.

## Square Piano . . . *continued from p. 5*

first morning was devoted to general topics. Sabine K. Klaus discussed research issues dealing specifically with squares in contrast to grands, and warned of superficial attributions. Next, Maribel Meisel gave an overview of her pioneering research in the 1960s and '70s. In the afternoon, Christian Ahrens presented new sources for the early history of squares in Germany. He pointed out that the word "pantalon" might have been used for all kinds of pianos, including squares with and without dampers, and traced the term "fortepiano petit," most likely referring to a square, back to about 1750. Hubert Henkel, on the other hand, showed that the hammer dulcimer was still called "pantalon" at the end of the eighteenth century. Henkel described an unusual instrument by Martin Lautenhammer (Munich, 1810) that might have been an attempt to reconstruct Pantaleon Hebenstreit's dulcimer of a century earlier. Michael Günther described aspects of squares from the Rhine-Main area and proposed some attributions for unsigned instruments. Michael Latcham then placed Johann Gottlob Wagner's clavecin royal in the context of related tonal developments in late eighteenth-century piano making.

The second day dealt with questions of acoustics, restoration, and the social background of square pianos. Jobst Fricke and Bram Gätjen demonstrated acoustical analyses of three squares owned by the institute for musicology in Cologne. Wolfgang Wenke and Lucy Cole explained restoration and conservation problems in an array of German and English instruments they had worked on, while Sabine Scheibner and Monika Weber-Buchstab discussed single restoration projects: A Kirckman square restored by Scheibner was heard in the Trazom concert, and Scheibner pointed out the tensions between attempting to preserve original material and a private customer's wishes and needs, while Weber-Buchstab spoke about her conservation of a Clementi square owned by the Michaelstein Institute, the instrument that inspired the entire symposium. Michael Cole then gave an entertaining talk on the role of women in promoting the piano's popularity in England, and Dieter Krickeberg placed the piano's social background and status into a wider European perspective extending from the late eighteenth century to 1850.

Speakers on the third day extended the discussion geographically. First, Gunther Joppig showed that Brazilian mahogany used for crating sugar for shipment was sometimes reused by piano and furniture makers; he cited an advertisement of a Braunschweig carpenter from 1784. Beryl Kenyon de Pascual reviewed the square piano's history in Spain from about 1790 through the nineteenth century, and Jean Haury and Catherine Michaud-Pradelles discussed French patents and innovations, notably those of Jean Henri Pape. Laurence Libin compared Russian and early American traditions of square piano making, and John Koster carried American technological developments through the nineteenth century. Finally, Benjamin Vogel examined the square piano in Sweden, and Mats Krouthén focused attention on extant instruments by the Goteborg maker Johan Gabriel Högwall and his apprentices.

In every respect except perhaps quality of food, the symposium was entirely successful, a credit to its sponsors the Ostdeutsche Sparkassenstiftung in Land Sachsen-Anhalt and the Kreissparkasse Wernigerode, and to its very able director, Monika Lustig.

—Sabine K. Klaus and Laurence Libin

## In the Footsteps of the Old Nuremberg Masters: Trumpet-Making Workshops in Edinburgh, 2002

How do you make a natural trumpet from sheet brass? How do you get a nice tab seam in a trumpet bell? Is it difficult to form a bell? How do you attach the wire rim to a garland? How are the bows bent? What do you do to prevent the parts of a natural trumpet from falling apart? All these questions and many more were not only answered but also experienced by the twenty-four participants of the trumpet-making workshops in Edinburgh, Scotland, in two week-long courses: April 22–27 and July 22–27, 2002. The courses were conducted by two very experienced instructors—Bob Barclay of Canada and Rick Seraphinoff of Bloomington, Indiana—and splendidly organized by Arnold Myers through the Edinburgh University Collection of Historic Musical Instruments.

The actual site was the nearby Stevenson College, a perfect location for all the participants' needs. After a day's work of cutting, soldering, hammering, and burnishing, participants had the chance to visit the Edinburgh University Collection of Historic Musical Instruments each evening to look at their goal: the perfectly finished instrument. The object of special interest to keep us fifteenth-generation Nuremberg trumpet apprentices focused was the marvelous Anton Schnitzer tenor trombone, Nuremberg 1594 (EUCHMI 2695). From day to day our understanding of the work processes used in this instrument grew, as did our admiration for the perfection of the real master's work.

The immediate model for the instruments being made was the natural trumpet in D by Hanns Hainlein, Nuremberg 1632, in the possession of the Musikinstrumentenmuseum im Münchner Stadtmuseum, no. 67/5. This lavishly decorated instrument in the early baroque-trumpet style with little bell flare was present in the form of a plan.

The first day was mostly spent with making all the tubes, and thereby learning techniques that would be important throughout the entire week. First we learned to anneal the metal, before working with it, to make it soft. Then we formed the sheet brass over a mandrel to make it into a tube, used wire to hold the unsoldered tube-ends together, and experienced soldering—a procedure that took some courage at the beginning. Something important to become aware of right from the start was the economical use of time. While some people soldered their tubes, others could start polishing them or cutting nice regular teeth into one side of the sheet brass that would become the bell. In this way, we got an idea of how the larger of the old Nuremberg workshops must have been structured.

The second and third days were mostly devoted to the production of the bell. After we fitted the overlapping teeth for the bell-seam into each other and soldering it, the work piece looked more like the end of a rifle than a trumpet bell (fig. 1). Two alternating procedures were used to transform it into a moderately flaring 17th-century bell: hammering on an anvil (fig. 2) and burnishing over a mandrel of "Hainlein" shape. Both methods required a lot of patience. The metallic sounds produced at this stage of the instrument's life were loud enough to require ear protection.

The wider end of the bell becomes very thin by using these methods; the finished bell of the author's trumpet measures only 0.35 mm. To protect this fragile end a garland is attached to the bell, but it also has a decorative function. The typical "Nuremberg rim," consisting of a wire, is soldered to the

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**Peggy F. Baird** organized an art and music lecture and recital in Huntsville, Alabama, celebrating the 275th birthday of Thomas Gainsborough on September 10, 2002. She spoke about the famous artist and works by Johann Christian Bach, Carl Friedrich Abel, and George Frideric Handel were performed at this event sponsored by the Music Appreciation Group of Huntsville, an organization founded in 1934 to promote interest in music among the people of the community.

**Jeannine E. Abel** was honored with a Volunteer In the Arts Award (VITA) on September 25, 2002, at an annual recognition luncheon in Pittsburgh, Pennsylvania. Underwritten with a grant from Dominion and coordinated by WQED Pittsburgh, the Award was given in recognition of her dedicated work with the Venango Chamber Orchestra, of which she is a founding member, financial supporter, and principal flutist.

**Grant O'Brien**, Curator of the Russell Collection of Early Keyboard Instruments, University of Edinburgh, Scotland, sends word that the Collection will be closed from April 7 until July 31, 2003.

## AMIS Members Spoke at Leuven

Musical instruments represented one of eight “symposia” featured in the program of the 17th International Congress of the International Musicological Society, held in the beautiful university town of Leuven, Belgium, during the first week of August, 2002.

Papers on organological topics were presented in ten sessions, which included the following contributions by AMIS members: Eva Badura-Skoda (“A Fourth Extant Beethoven-Piano”), Stewart Carter (“A Musical Diaspora: Brass Ensembles of the Moravian Brethern in North America”), Ignace De Keyser (“The Paradigm of Industrial Thinking in Brass Instrument Making during the 19th Century”), Florence Gétreau (“Paris / Province: des instruments, des pratiques et des archétypes en mouvement”), Michael Greenberg (“The Double Bass in France: Evidence of Its Use in the Baroque Period”), Herbert Heyde (“Ever More Colorful—and Louder”), Hélène La Rue (“‘And All the Trumpets Sounded for Him’: A Comparative Study of Two Royal Trumpet Traditions, England and Benin”), Laurence Libin (“Instrument Innovation”), Joëlle Francher Morton (“Bass Matters: So Really, What Is a Violone? Some Answers, and More Questions”), and Arnold Myers (“The Acoustics of Historic Brass Instruments”).

Two of the abovementioned sessions were chaired by Sabine K. Klaus (“Brass Instruments: An Interdisciplinary Approach”) and Renato Meucci (“Brass Doesn’t Rust: Migrations of Brass Traditions from the 15th through the 20th Centuries”).

AMIS members also presented papers on other subjects, as follows: William E. Hettrick (“The Editions

## In the Footsteps . . . *continued from p. 7*



Figure 1. The trumpet in progress: the bell after soldering before hammering and burnishing, tubes, the ball, sheet brass for the garland and some more tubes, the wooden block, and wire for the rim.



Figure 2. Hammering the bell on an anvil.



Figure 3. Fitting the wire rim to the garland.

garland with the help of a “spider-leg” tool to keep it from moving during the soldering process (fig. 3).

To make the bows the straight tubes were filled with a heated liquid metal having a lower melting point than brass. After it cooled off, bending was relatively easy with the help of a template. Difficulties can arise in this procedure, however: the metal on the outside of the bow is stretched, and the metal on the inside is squeezed together, so caution is required. The solder seam, the weakest area, needs to be in the middle, where the metal is stressed the least. Still, this step would reveal whether your solder seam was good or not. Everybody had to learn that there were not only steps forward but also backward. Another problem of bending the bows was that wrinkles might appear on the inside. If these occurred, they had to be taken out by hammering. After the bow reached its final shape, the interior metal was melted out.

It was out of the question to try to emulate the rich decoration of the original Hainlein trumpet, which has ferrules with stamped motifs of three different shapes, supplementing engravings. But we tried our best to enhance our instruments with some engraved lines, done with the help of a lathe, and a few stamps we could choose from. These decorative features gave each trumpet a very personal appearance and to some extent revealed the different levels of patience and skill of the participants. All parts were enhanced and made beautiful by labor-intensive polishing with fine sandpaper and brass polishes.

The final step was to assemble the loose parts. None of the tubes were soldered together, as is customary with historic natural trumpets. To prevent them from falling apart the tube ends were first narrowed by a squeezing-tool, and then the ferrules were put over the ends and both parts were widened again. Then adjacent tubes were put together to make a tight fit. The final firmness of the trumpet was reached by a wooden block between the first yard and the bell, tightened by a linen ribbon and covered by colored binding. After this step the instrument was ready to be blown immediately!

In a closing playing session run by Sandy McGrattan at Reid Concert Hall, the newly made trumpets were tested for their quality in the low and high registers, and the participants had a chance to gain their first experience of playing their new natural trumpets in an ensemble (fig. 4).

All participants were able to finish their instruments thanks to the helpful support of our instructors (fig. 5), whose patient guidance was admirable. They made it possible for us to finish our apprenticeships in only a week, while the trumpet makers in the Imperial City of Nuremberg had to learn for twelve years.

—Sabine K. Klaus



Figure 4. Ensemble playing by the participants of the July course.



Figure 5. Rick Seraphinoff and Bob Barclay with the finished trumpets.

of Franz Schubert's Choral Music by Johann Herbeck"), John A. Rice ("Quasi-Plenary Masses at the Viennese Court, 1800–1806"), and James L. Zychowicz ("Elements of Mahler's Style in His Reworking of Weber"). Additional sessions were chaired by Eva Badura-Skoda ("Collections"; "Schubert Sources") and John A. Rice ("Sources of Staged Works").

### Symposium to be Held at American Organ Archives, Princeton, N.J.

The American Organ Archives of the Organ Historical Society and Westminster Choir College of Rider University are pleased to announce a symposium to be held April 23–27, 2003, in Princeton, New Jersey. Organists, scholars, and organ-builders from North America and Europe will be featured in this symposium examining "Current Perspectives on Organ Research."

Scheduled events will begin with a reception and concert on Thursday evening (April 24). Friday (April 25) will be a full day of papers, panels, and a recital. A final paper and a closing panel will take place on Saturday morning (April 26). The collection of the Archives is normally available only by appointment with the Archivist, but in connection with the symposium the reading room of the Archives will be open on Wednesday (April 24), Thursday morning and afternoon (April 25), Saturday afternoon (April 26), and Sunday afternoon (April 27).

Dr. Uwe Pape of Berlin will deliver the keynote address on Friday

*continued on p. 10*

## Symposium . . .

*continued from p. 9*

morning. He will be followed by Stephen L. Pinel, Archivist of the Organ Historical Society, with a report on current developments at the Archives. James L. Wallmann (moderator), Dr. Pape, Paul Peeters, Rollin Smith, and Andrew Unsworth will participate in a panel looking at current trends in organ scholarship around the world. In the afternoon, John Buschman of Rider University will speak on "The Changing Roles of Libraries and Archives in the New Millennium." Representatives of three organ libraries—Göteborg Organ Art Center, the Royal College of Organists/British Institute of Organ Studies, and the American Guild of Organists Organ Library at Boston University—have been invited to speak about their respective collections. The final Friday afternoon panel will examine "What Organbuilders Learn (and Don't Learn) in the Library." The participants will be organbuilders Jonathan Ambrosino (moderator), Jack Bethards, Bruce Fowkes, Paul Fritts, and Scot L. Huntington.

On Saturday morning Dr. William Peterson of Pomona College will present a paper and N. Lee Orr will offer a report on the current publication activities of the Organ Historical Society. A closing panel featuring all presenters and moderated by Laurence Libin will be the final scheduled event.

Lynn Edwards Butler will give a concert Thursday evening on the new Richards Fowkes & Co. organ at Christ Church, New Brunswick. The Paul Fritts & Co. instrument at Princeton Theological Seminary (2000) will be heard Friday evening in a recital by Joan Lippincott of Westminster Choir College. The respective organbuilders will be present to offer a few remarks about their instruments.

## Reviews

Günter Fleischhauer, Monika Lustig, Wolfgang Ruf, and Frieder Zschoch, eds. *Ikongraphische Zeugnisse zu Musikinstrumenten in Mitteleuropa: 18. Musikinstrumentenbau-Symposium in Michaelstein 21. bis 23. November 1997. Michaelsteiner Konferenzberichte 58.* Michaelstein: Institut für Aufführungspraxis, 2000. 204 pp.: 148 black-and-white photos, 9 line drawings, 1 musical ex. ISBN: 3-89512-109-6. € 20.30 (paper).

The Institut für Aufführungspraxis at the former Monastery of Michaelstein has presented symposia on musical instruments since 1981, in conjunction with the institute's annual performance practice conferences.<sup>1</sup> The musical instrument symposia have dealt with a variety of themes, often focusing on instruments in the monastery's own collection. The subject of the 1997 symposium (November 21–23, 1997) was "Iconographic Evidence concerning Musical Instruments in Central Europe."

The program of the very full three-day symposium is given at the beginning of the volume; it included concerts and demonstrations as well as papers. The book contains sixteen papers dealing with musical iconography from the Middle Ages to the twentieth century, providing, according to the editors, "a representative impression of the wide variety of possible approaches to research" on the subject. The papers vary greatly in length, purpose, and depth. Some deal with the description and interpretation of individual sources or groups of sources: miniatures in a sixteenth-century manuscript from St. Gall (Brigitte Bachmann-Geiser); music-making angels in central German churches from the fourteenth to the sixteenth century (Birgit Heise); fifteenth-century musical carvings on choirstalls in the monastery church of St. Godehard in Hildesheim (Björn R. Tammen); representations of musical instruments in the mid-eighteenth-century castle church of Hubertburg (Winfried Schrammek); and musical iconography in the city of Weida from the sixteenth century to the twentieth (Heike Karg). A paper by Dagmar Droysen-Reber ("Musikinstrumentendarstellungen im frühen und hohen Mittelalter: Realität oder Phantasie?") grapples with the question of reality in musical representations of the Middle Ages; Tammen's paper also touches on this question. Winfried Goerge's contribution discusses the use of iconographical evidence in building a *rotte*, and describes how the author, who has been building instruments from the late Middle Ages for thirty-five years, reaches solutions to problems, such as tuning, for which surviving sources provides few clues. Christoph Wetzels contribution "Die theologische Bedeutung von Musikinstrumenten im christlichen Gottesdienst" deals not with visual imagery, but with theological writings from the Bible to Martin Luther, exploring the meaning of musical instruments in them. Several papers deal with collections and the cataloguing of images.

The most interesting papers are those drawing on evidence of various kinds and extending beyond the images themselves to questions of meaning and performance practice. Veit Heller's "Das Glockenrad in Ikonographie und Praxis" is a fascinating study of the bell-wheel, discussing the construction of such instruments, where and how they were used, and their symbolism. Marianne Rônez's "Was lehren den Geiger von heute die musizierenden Engel aus dem Barock?" is a clear and detailed discussion of the often neglected subject of

1. Information on the institute and the symposia and a catalogue of the institute's publications can be accessed at [www.kloster-michaelstein.de/index.html](http://www.kloster-michaelstein.de/index.html).

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bows and bow holds. Louis Peter Grijp's "Musik und Malerei in der holländischen Kunst des 17. Jahrhunderts" is an interesting exploration of the influence of music on paintings, most notably those of Jan Steen; one of the symposium concerts was devoted to this theme. Karsten Erik Ose's "Die Frau, des zartbesaitete Wesen: Ikonographie als Sittengeschichte [16.–18. Jahrhundert]" examines images of women with stringed instruments and at the keyboard in Netherlandish paintings and explores the meaning of this topos. Frank P. Bär's "Die Familie Remy: Musikinstrumente als bürgerliches Attribut in einem Konversationsstück von Januarius Zick" looks at a portrait and its musical instruments in light of the family, its history, and its social position. While Bär is able to demonstrate that most of the women in the painting occupy feminine roles, and that their musical activities confirm their place in the family circle and the family's place in the social order, he relegates the female violinist, the one woman to appear in an unusual role, to a footnote.

A necessary part of the study of visual images is the reader's access to the material under discussion. One could wish here for larger photographs, and for some in color, but for the most part those in the book serve their purpose. Several of those in Louis Peter Grijp's study are too small and dark to be useful, and one illustration in Tammen's article is impossible to make out (admittedly, wood carvings are a difficult medium to photograph). One of the great things about such a symposium is that the participants can learn from each other. There were great opportunities for this here, and we are lucky to have this volume to enable us to experience some part of this.

—Janet K. Page

**Anna Giatti and Mara Miniati, eds. *L'Acustica e i suoi strumenti / Acoustics and Its Instruments*. Florence: Giuti Editore: Fondazione Scienza e Tecnica, Istituto e Museo di Storia della Scienza, 2001. 144 pp.: 8 color leaves of plates, 131 black-and-white illustrations. ISBN: 88-090-2183-5. € 24.79 (paper).**

Those of us fortunate enough to see the exhibition Music at the Grand-Ducal Court at the Galleria dell'Accademia, Florence ( May 28–November 11, 2001) were delighted to discover in the adjacent room a fascinating display of nineteenth-century acoustical apparatus. This publication is the corresponding catalogue.

The teaching of musical acoustics was recognized from the second quarter of the nineteenth century as an important component of both a theoretical musical and a natural philosophical (physics) education. The demonstration equipment was provided by firms of scientific instrument makers specialising in this area, such as Deleuil and Rudolf Koenig, both of Paris, Max Kohl of Chemnitz, and C. Appunn & Söhne of Hanau. The science of musical acoustics, put on a firm footing by Gottfried Weber, Chladni, Savart, and Wheatstone in the era before Tyndall, Rayleigh, and Helmholtz, lent itself to demonstration with ingeniously designed classroom equipment derived from the original apparatus developed by scientists to make their discoveries. The fascinating world of vibrating glass bowls, rotating siren wheels, shifting sands, and dancing manometric flames has now been almost completely swept aside

The registration fee for the symposium is \$120. This is the second symposium presented by the American Organ Archives. The first, "New Directions in American Organ Research," was held in October, 2000.

The American Organ Archives is a closed-stack, non-circulating collection of books, periodicals, and manuscripts on the organ housed in a special reading room at Talbott Library, Westminster Choir College, Rider University, Princeton, N.J. The collection has an international scope and is the largest one of its kind in the world, containing over 12,000 books about organs, organbuilding, organists, and organ music; 450 periodical titles, many in complete runs; 1,500 sales brochures, catalogs, and promotional material from hundreds of organbuilders; manuscripts from and about American organbuilders; and other organ-related items. Additional information on the Archives is available on the website of the Organ Historical Society ([www.organsociety.org](http://www.organsociety.org)). The catalogue of the collection is available online at [www.thecatalog.org/ohs](http://www.thecatalog.org/ohs) and through the Rider University Library ([library.rider.edu](http://library.rider.edu)).

Further details on the symposium, including a schedule of events, registration, and hotel information, are available through the Organ Historical Society online ([www.organsociety.org](http://www.organsociety.org)), by telephone (804-353-9226), or by mail at P.O. Box 26811, Richmond, VA 23261.

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## Another Explosive Instrument

A precursor of Colonel Bordeverry's combination of firearms and keyboard music (see "Not the Usual Performance Practice," p. 12) is described in the following, which appeared under the title "A Piano-Mortar" in the July 22, 1854, issue of *Musical World* and *New York Musical Times* (*New York*; vol. 9, no. 12).

At the moment when war was declared in the East, General Franz Liszt felt the necessity of exchanging his Erard for a piece of artillery. In consequence, a formidable engine of war from the arsenal of M. Alexandre, will shortly be forwarded from Paris to the celebrated pianist.

This monster-machine was tried last week by M. Daussoigne-Méhul, in the Salle-Herz, in the presence of one or two judges experienced in such matters.

The mouth of the engine displays three keyboards, one above the other; the first emits the sound of one of Erard's pianos; the second that of an organ-melodium, and the third the deepest and most powerful notes of the regular church-organ.

These component parts of the instrument, whether employed alone, or combined, produce a powerful effect.

M. Daussoigne-Méhul executed a *fantasia* on motives from *Der Freischütz*, an *étude* of Gorla, and several other *morceaux*, calculated to show off the capabilities of the Piano-Mortar, especially a tender *motif-champêtre*, in which the sound of the *musette* blends well with that of the bugle.

Notwithstanding the pacific purposes to which M. Daussoigne-Méhul applied the warlike instrument, the audience were perfectly satisfied. What will they say when this immense piece of artillery, with

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## Reviews . . . continued from p. 11

by the ubiquitous computer. The unfashionable three-dimensional equipment has been scrapped, or in some few places appreciated for its antiquarian merits and preserved in museum collections.

The Florence collection of over a hundred items, mostly dating from the late nineteenth and early twentieth centuries, is well described and illustrated in this catalogue. The descriptions clearly state the purpose of each item—not always obvious from the picture—and refer to the underlying research (though not to the makers' trade catalogues). This section, an expansion of a previous catalogue of 1986, will be of great value to other museums seeking to identify their material.

Three essays accompany the descriptions. Paolo Brenni contributes a good overview of nineteenth-century acoustical apparatus, though continuing to give Kundt the credit for placing powder in a tube to show nodes—John Donaldson was doing this in Edinburgh ten years earlier (1856).<sup>1</sup> Penelope Gouk provides the earlier history with an elegant essay on the development of musical acoustics up to 1681; this essay clarifies what was innovative in nineteenth-century acoustical investigation. Guido Gori, in a bravura display of erudition, attempts to give a history of the collection, but while explaining in detail the development of the Istituto Tecnico Toscano up to 1859, he completely fails to tell us for what courses of study the equipment was purchased or who were the teachers who ordered and used it.

The publication has parallel Italian and English text, with passably adequate translation into English of the Italian original.

—Arnold Myers

1. Christopher D. S. Field, "John Donaldson and 19th-century Acoustics Teaching in the University of Edinburgh," in *Proceedings of the International Symposium on Musical Acoustics, Edinburgh, 19–22 August 1997: Proceedings of the Institute of Acoustics 19, part 5* (1997), 509–520.

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## Not the Usual Performance Practice

The following article, originally entitled "Playing the Piano with a Rifle," appeared in the December, 1904, issue of *The Strand Magazine* (London; vol. 28, pp. 580–81) and was quickly reprinted, with minor changes in the text, in the December 24, 1904, issue of *The Musical Age* (New York; vol. 48, no. 8, p. 243). Both publications include the two photographs referred to in the text (unfortunately their poor quality does not allow their reproduction here). The last one mentioned, captioned "Ready to Continue the Music when the Performer Stops," evidently represents the initial part of the Colonel's act, and it shows him appearing to take aim at both the piano and his daughter. (If she, like her mother, assisted him by holding coins in his variety-show act, she was used to being shot at. Let us hope for both their sakes that the Colonel was better at knocking off threepenny coins than he was at hitting the piano's bull's-eyes, according to the text.) The piano, an upright model, has horizon-

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*tal rows of white circles visible on its front surface, alternating with rows of symbols in white that cannot be identified, but may be names of notes. The other photo, captioned "Colonel Bordeverry and His Wife and Daughter Playing on the Piano with Rifles," depicts the entire family with their guns pointed at the instrument, possibly rendering three-part harmony. We give here the original version of the text.*

There have been seen on the variety stage many queerly-made musical instruments, and many artists producing melodies more or less sweet from ordinary instruments in most extraordinary manners; but it has remained for a Frenchman to come forward with the most wonderful of all, and play upon it in a fashion never witnessed or heard of before. Colonel Bordeverry, expert rifle and pistol shot, who scores nine different bull's-eyes in half as many seconds, and sends a threepenny-piece flying from between finger and thumb without touching either, has produced a piano on which he plays tunes by firing at it with an ordinary Winchester repeater!

He is seen in the first illustration in the act of firing at the instrument, playing that sweetest of selections, the Intermezzo from "Cavalleria Rusticana." What readers will first notice from this photograph is that the piano appears to all intents and purposes just an ordinary instrument—it is a cottage upright grand—save that it bears a most curious pattern of circles and notes. The circles are bull's-eyes—at least, some of them are—not larger in circumference than a shilling.

When mention of playing a piano with a rifle is made one naturally thinks that it is done in the ordinary way—by firing at the keys.

Unassuming in appearance so far as its exterior goes, its interior is a mass of marvellous mechanism. But to explain it a start must be made at the outside and attention drawn to that portion immediately beneath the key-board. This is the target at which the colonel fires. Like the rest of the instrument it is covered with tiny bull's-eyes, but it is only at certain of these that aim is taken; the remainder are there for decorative purposes—to make the harmonious whole.

The target is cardboard, and movable, of course, for every two or three days it has to be replaced. It will be noticed that the colonel rarely misses his mark, and seldom is it he goes outside the circle. Still, should he do so, he could hardly fail to strike the box behind and sound the note.

Far more interesting, perhaps, than the technical description of the piano will be found the story of how it came to be built. It owes its origin to Colonel Bordeverry; its creation to that gentleman working in conjunction with M. L. Burgasser, the well-known Parisian manufacturer of pianos.

English makers passed the chance of inventing the instrument. It was too much trouble, and they did not believe in its feasibility. Nor did the piano-makers of Paris prove more enterprising, until, after trying nearly every firm in that city, he chanced to call upon L. Burgasser and Co., Boulevard du Tempel. In M. Burgasser he met a kindred spirit. By that strange intuition which all understand and none can explain, he recognised the moment he saw the piano-maker that here was the man he had been seeking, the man who at last would attempt the "impossible" task.

And so it proved. Night and day neither M. Burgasser nor Colonel Bordeverry ever had the instrument out of their hands. Often the former rose from his bed at two in the morning, when some idea concerning a certain part struck him, and hurrying to his workshop worked there the round of the clock. And from London, Berlin, Lucerne, and elsewhere where he was performing,

its heavy carriage and long range, is in the hands of General Franz Liszt?

In a few days the Piano-Mortar will have reached its destination. The intentions of the celebrated Hungarian *virtuoso* are not yet known, but great uneasiness has already been excited in Sebastopol!

## Will No One Speak Up for the Ophicleide?

*The following bit of ophicleide (and saxophone) bashing was contributed by Robert E. Eliason, who received it from Darcy Kuronen, who reports that a friend picked it up off the Internet; and beyond that point the trail runs cold. We will be glad to acknowledge the true author in these pages if that person will be bold enough to step forward!*

### The Ophicleide

The Ophicleide, like mortal sin,  
Was fostered by the serpent.  
Its pitch was vague; its tone was din;  
Its timbre, rude and burpant.

Composers, in a secret vote,  
Declared its sound non grata;  
And that's why Wagner never wrote  
An Ophicleide Sonata.

Thus spurned, it soon became defunct,  
To gross neglect succumbing;  
A few were pawned, but most were  
junked  
Or used for indoor plumbing.

And so this ill wind, badly blown,  
Has now completely vanished;  
I nominate the saxophone  
To be the next one banished.

Farewell, offensive Ophicleide,  
Your epitaph is chiseled:  
"I died of ophicleidicide:  
I tried, alas, but fizzled!"

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# Portraits from Our 31st Annual Meeting in Boston

Photographs by Susan E. Thompson



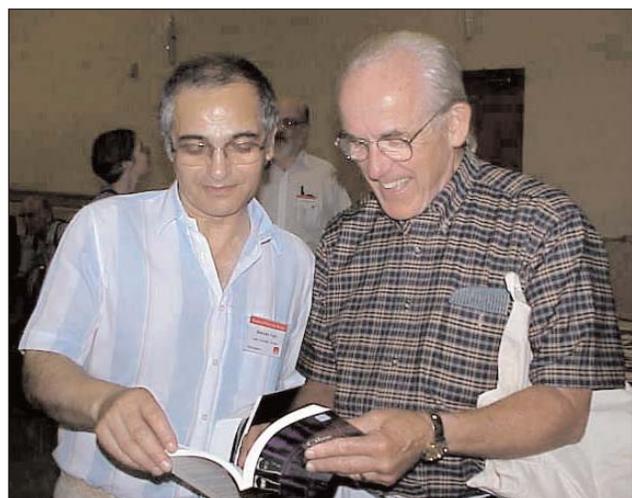
*Elise Sigal*



*Marlowe A. Sigal*



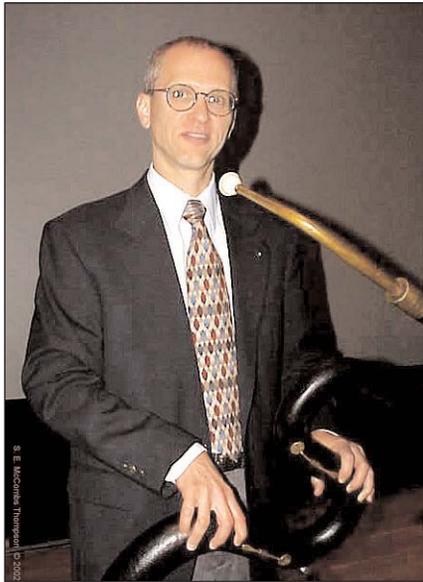
*Arnold Myers*



*Benjamin Vogel and Cecil Adkins*



*Laura Jeppesen*



*Douglas Yeo*



*The New Hudson Saxophone Quartet: Paul Cohen, James Noyes, Timothy Ruedeman, and Avi Goldrosen*



*Susanne Skym and Charles Mould*



*Robert E. Eliason*



*Bradley Strauchen-Scherer*

## A Note from the Editor

Both the *Journal of the American Musical Instrument Society* and the Society's *Newsletter* reflect the purpose for which AMIS was founded: to promote the study of the history, design, and use of musical instruments in all cultures and from all periods. The *Journal* contains lengthy scholarly articles, reviews, and an annual bibliography of book-length publications. The *Newsletter* presents shorter articles and reviews, reprints of selected historical documents, and a biennial bibliography of articles in English; but its function is also to communicate information about the Society's meetings and awards, news of members' activities, notices of other organizations' events, and reports concerning institutional and private collections of musical instruments.

AMIS members are encouraged to submit materials to the *Newsletter*, including professional-quality black-and-white or color photos (electronic transmission of all items is preferred). Contributors wishing to submit newspaper articles to the *Newsletter* should include the full title of the paper, the date of the article, and the name and e-mail address of the appropriate official at that paper 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](http://www.amis.org).

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

—William E. Hettrick

## Not the Usual Performance . . . *continued from p. 13*

Colonel Bordeverry every now and then took flying trips to Paris to experiment with this or that part of the piano. Leaving Hanley at eleven o'clock one Saturday night for London, he caught the Sunday morning train for Paris, arriving there at five o'clock; practised firing at the targets to find out what weight they required to be, how hard they should be struck, and what weight the bullet should be, until 8.30 p.m. and left again at nine o'clock. He arrived in Birmingham on Monday night, not having had his boots off for over fifty hours, and immediately gave his show of shooting threepenny-bits off his wife's head!

Three times the targets were finished, five times the piano was finished, and yet things were wrong. To detail all the troubles and trials that were passed through ere the piano stood finished in the workshop—the dream of Colonel Bordeverry realized—would take too long. Only when it had been made and pulled to pieces and remade no fewer than six times could it be said to be really finished.

And the piano completed, it was yet one thing to have it so and quite another to be able to play it. Colonel Bordeverry has no idea of music, and never had beyond playing by ear. First he had to learn the position of the notes below the keyboard—that had to be committed to memory, so that when he looked at the targets he saw the note-boxes behind. To assist him in acquiring this he carried a plan in his pocket, and above his bed he erected a larger one. Day and night, in the street and in bed, he studied them.

Then, not reading music, he had to learn the tune by ear, and, having mastered that, get into his mind the position of the note-boxes used in the tune. That he hummed it over in the street while he walked, hummed it even while he slept, it is easy to believe. And when he had reached perfection in this stage came the firing part. It took him five clear months to play the Intermezzo from "Cavalleria Rusticana," in doing which he fires no fewer than sixty-six shots into the piano, and the shots must hit the bull's-eyes, so as to stike dead true in the box, otherwise there is the danger of the target being broken or the wire being bent.

Special bullets are used, it may be mentioned, and here again the colonel brought his genius into play. They had to be noiseless when they struck the box, and the report of the rifle and the smoke from the discharge of it had to be done away with. So Colonel Bordeverry prepared a special powderless bullet in which a secret chemical compound takes the place of the powder. With what force the projectile strikes the interior of the box may be gathered from the fact that it ploughs its way easily through a one-inch-thick plank.

One of our photographs shows Miss Bordeverry seated at the piano playing, her father being behind ready to take up the tune the moment she ceases. This is done to demonstrate the remarkable fact that it can be used even as an ordinary piano and that it is a piano in every sense of the word.