



NEWSLETTER

of

The American Musical Instrument Society

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AMIS in Calgary

What's the difference between a musical instrument and an electrical appliance? This is not a joke, at least for organologists. But AMIS members had good fun pondering the question during the thirty-seventh annual meeting, hosted by the Cantos Music Foundation in Calgary, Alberta, May 28 to June 1, 2008.

Andrew Mosker, executive director of the foundation, welcomed the sixty-odd registrants with a talk about the Cantos collection. Begun in 1997 with pianos and organs, it opened a new and unusual collecting stream in 2000: early electro-mechanical instruments, synthesizers, and historic recording equipment. The collection includes about 400 instruments, of which about 150 are electronic; the core of the collection dates from the 1920s through the 1980s, Mosker said.

Mark Goldstein, a San Francisco-based percussionist and software developer offered his perspective on the dividing line between musical instruments and other sound-generating or recording devices. Among his requirements for an instrument: it should generate sounds in real

time, any desired musical expression should be reproducible, the performing technique should be somehow intuitive, and the technique should have a gestural coherence.



AMIS members get up close to the Ahrend organ at the University of Calgary (C.B.)

On paper, these issues seem dry and cerebral. But Goldstein quickly put his ideas to work in a concert, demonstrating the possibilities of two ingenious devices. The Marimba Lumina, developed by a team including Don Buchla and Goldstein, uses a seemingly conventional mallet technique. But the "bars" of this instrument are discrete electronic fields, programmable ad libitum. In the hands of a virtuoso like Goldstein, the Marimba Lumina can shade off from conventional marimba sounds, through stretched pitches and timbres, into a sound world of infinite possibilities.

Perhaps even more dazzling were Buchla's Lightning Wands, virtual drumsticks that draw symphonic (or any other) music from thin air (no drums are involved). The programmable wands are synthesizer controllers that interact with infrared light beams. Both of these Buchla-developed devices preserve the shaman-like mystique of the performer, while opening a door to a thought-provoking future.

It's shocking to realize that generations of electrical and even electronic musical instruments have already appeared, flourished, and in many cases died of obsolescence. Among the fifteen papers presented, Robert Eliason traced the life of the Synclavier Digital Audio System, 1976-92, while Matthew Hill explored the business activities of the inventor Benjamin Miessner, who was an early licenser of musical instrument technologies.

Hammers and plectra were not forsaken; several performances showed the depth and range of the Cantos Foundation's early keyboard holdings. Gordon Rumson demonstrated the Duplex Coupler piano of Emanuel Moór; the two contiguous keyboards eased technical problems for any pianist quixotic enough to take the instrument seriously. Few did, and working exemplars like this one are rare. Rumson later used a spinet by Logan and Stewart (Edinburgh, 1777) for a salon recital, moving to a piano by Louis Dulcken II (Munich, 1791) for the sound effects-filled "Battle of Prague" by Frantisek Kotzwara. He shared the program with two remarkable young pianists, Alexander Ma-

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American Musical
Instrument Society
Newsletter

Dwight Newton, Editor
James B. Kopp, Review Editor

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

Contributions for the Newsletter and correspondence concerning its content should be sent, preferably as Microsoft Word attachments to:

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likov and Jan Lisiecki, who performed Beethoven, Liszt, and Mendelssohn on a grand piano by Bösendorfer (Vienna, ca. 1857).

Friday afternoon was spent at the University of Calgary, listening to a magnificent pipe organ built in 2006 by Jürgen Ahrend Orgelbau, Leer, Germany. With a tonal design and specifications that are consistent with 17th century North German organs that Ahrend renovated following World War II, this beautiful new instrument was ably played and described by Neil Cockburn, Cantos Music Foundation Organ Scholar.

Several papers examined keyboard topics. Using high-speed video imaging, Stephen Birkett and Anne Beetem-Acker demonstrated that components of both historical and modern piano actions undergo unintended (and hitherto undetected) vibrations, which probably account for some of the elusive differences in “feel” that players experience. Pedro Bento summarized the acoustical constraints imposed by the shortest few strings of harpsichords, and examined the strategies makers used in coping with them.

Ken Eschete described a reversible felt-replacement technique that he devised to conserve an 1854 Erard grand piano used in demonstration concerts at the Smithsonian Institution. Panagiotis Pouloupoulos examined various “piano-key” mechanisms that were applied during the mid-eighteenth century to wire-strung “English guitars.”

A bus excursion to nearby Banff allowed attendees to experience at close hand the majesty of the snow-capped Canadian Rockies. Students from the 2008 Banff International Jazz Workshop used electronic instruments borrowed from the Cantos Foundation collection in an after-lunch concert. The return trip included a stop at the Calgary home of the Audities Foundation, comprising more than 150 electronic musical instruments spanning seventy years. The guiding force is David Kean, a collector who also has ties to the Cantos Foundation collection.

Douglas Koepp moderated a panel on the topic of private instrument collecting, past and present. He also introduced a Show and Tell session that included

reminiscences and short presentations. Deborah Check Reeves moderated a panel discussion of “Education’s Role in the Musical Instrument Museum.” Sunni Fass and Jennifer Post gave a progress report on the Musical Instrument Museum, now under development in Phoenix.

During the concluding banquet, the Curt Sachs Award was presented posthumously to William Waterhouse, the Frances Densmore Award to Patrizio Barbieri, and the Frederick R. Selch Award (for best student paper) to Eugenia Mitroulia, for “The Saxotromba: Fact or Fiction.”

Mitroulia was one of six student attendees recognized as recipients of the William E. Gribbon Memorial Award for Student Travel; others were Matthew Courtney, Panagiotis Pouloupoulos, Ioana Sherman, Clinton Spell, and Hannes Vereecke. Charles Mould took advantage of the gathering to present the Galpin Society’s Anthony Baines Award (for lifetime achievement) to Herbert Heyde.

Laurence Libin announced the results of the silent auction, then goaded a cheerful crowd of banqueters into live bidding on big-ticket goods and services. Proceeds from the sale will help fund future Gribbon awards.

✂ Jim Kopp

**SHOW AND TELL IN
CALGARY**

This conference marked the revival of the “Show and Tell” session, courtesy of Doug Koepp, who volunteered to organize and moderate it. It was the first such session since the 2000 meeting in Lisle, Illinois. With the conference being in Canada, however, questions arose as to the feasibility of bringing valuable musical instruments through customs. Thus few people responded to Doug’s request for proposals. But by the time of the meeting four presentations had been arranged, though only one included live instruments.

Carolyn Bryant presented a history of Show and Tell itself. A revered AMIS tradition, the first show and tell session listed in a program was at the 1982 meeting at Oberlin and was moderated by

William Gribbon. Her talk sparked some reminiscences about previous show and tell events.

Al Rice showed photographs of the only known American-made bassoon-shaped alto clarinet, which he attributes to Catlin (or the Catlin school) ca. 1810–20. Rice originally learned of this instrument from Bob Eliason, who brought it to the 1994 meeting in Elkhart, Indiana, for appraisal (it was not then part of show and tell).

John Hall, a piano collector and historian who previously worked at the Cantos Foundation, presented an overview of the Canadian piano and organ industry. Makers he has researched include American-born John C. Fox, who set up a piano factory in Kingston, Ontario, in the early 1860s, and George M. Weber, who worked in New York City, Kingston Ontario, and Chicago.

The final presentation was given by veteran show-and-teller Lloyd Farrar, the only one to bring actual instruments. He showed, described, and demonstrated American-made fifes in different lengths and also discussed a presentation fife, long attributed to E.G. Wright, that he believes—based on its dimensions—to have been made by Walter Crosby.

It is hoped that this description will encourage others to think of instruments to bring to next year's conference in Ann Arbor (21–24 May 2009) to continue the tradition of Show and Tell.

✂ Carolyn Bryant

A STUDENT PERSPECTIVE

My name is Panagiotis Pouloupoulos and I am a PhD student at Edinburgh University doing research on the English guitar under the supervision of Dr. D. Martin and Prof A. Myers. Last May I participated in the 37th annual meeting of the AMIS in Calgary presenting the paper “The piano-key mechanism of the English guitar.”

This was the first time I participated in an AMIS conference and I can say that it was in total a very good experience. The whole atmosphere during the meeting was quite casual and relaxed, enabling the creative interaction among the participants. The papers covered a wide variety of topics and the presentations were of a

high standard. During the various events people of different interests and professions, including students, researchers, academics, collectors, musicians and instrument makers, were exchanging information, asking questions, and making useful comments and suggestions.

I had the chance to meet in person and talk to people that had sent me information via e-mail and attend some very interesting and inspiring presentations. In fact, a few participants were interested in my project and a couple of them have already sent me important new material for my research. Furthermore, I had the chance to meet postgraduate students and researchers from various institutions, among them E. Peppers, P. Bento, M. Hill and E. Mitroulia (who won the award for best student paper), all friends and colleagues from the University of Edinburgh, presenting their work and discussing their projects.

The staff of the Cantos Music Foundation were friendly and helpful, answering a lot of questions regarding the instruments and the collection, and providing useful information about the city in general. The programme was quite tight but everyone made an effort to keep things working on time and in order. I particularly enjoyed the concerts and the auction after the banquet. Lawrence Libin did his best trying to raise funds for the next Gribbon competitors, managing to be effective and humorous at the same time!

As a Gribbon competitor I received funding for most of my expenses, and I would like to thank AMIS for offering me this great opportunity. Following the experience of this meeting I will surely try to participate in the next AMIS meeting in Michigan next year.

✂ Panagiotis Pouloupoulos
Edinburgh University

PRESIDENT'S MESSAGE

I have now completed my first year as President of AMIS, and I have concluded that the Society's greatest asset is its people (no big surprise here!). Our thirty-seventh annual meeting in Calgary, May 28-June 1, brought this home in a big way. First, there were the people who made this wonderful

event possible. Darcy Kuronen, Program Chair, arranged an outstanding conference for us, with excellent concerts, panel discussions, a trip to Banff, and papers on topics ranging from musical instruments at the late-sixteenth-century court of Landgrave Mortiz von Hesse to electronic instruments in the Cantos Collection. And the Cantos Music Foundation staff—Andrew Mosker (Executive Director of Cantos), Isobel Weldon Hogue, Jesse Moffat, Anne Phillips, Ingrid Kincl, and John Leimseider—bent over backwards to make this conference one we will long remember.

Second, at the Annual Business Meeting, we recognized the invaluable contributions of our outgoing officers and Board members—Carolyn Bryant (Secretary), Marlowe Sigal (Treasurer), Albert Rice, and Susanne Skyrms—people who have served the Society exceptionally well, and over a considerable period of time.

In addition to the fine papers and concerts presented in Calgary, I was pleased to attend two very stimulating panel discussions, “Education's Role in the Musical Instrument Museum” and “Private Wind Instrument Collecting,” both of which were very well attended. I also enjoyed the return of “Show and Tell,” a feature of many earlier AMIS meetings. These events lent considerable variety to our program.

Our 2009 annual conference will be on the campus of the University of Michigan, May 21-24. See the Call for Papers below for details.

Also in 2009, AMIS will participate in a conference in Italy in September 2009, organized by CIMCIM (Comité International des Musées et Collections d'Instruments de Musique), with the American Musical Instrument Society, The Historic Brass Society, and the Galpin Society as co-sponsors. The principal sessions of the conference will take place in Rome, 7-11 September, with a “pre-conference” in Milan 5-6 September and a “post-conference” in Naples 12-13 September. AMIS and Galpin will host a joint session on 10 September, with Arnold Myers and myself as coordinators. Details will be

posted on the CIMCIM website in due course (<http://www.music.ed.ac.uk/euchmi/cimcim/>). The official call for papers will not be announced before November 15, 2008, but I encourage AMIS members to contact me soon with suggestions for presentations.

✉ Stewart Carter

CALL FOR PAPERS

38th Annual AMIS Meeting Stearns Collection of Musical Instruments University of Michigan School of Music, Theatre & Dance Ann Arbor, Michigan May 21 to 24, 2009

The University of Michigan School of Music and the Stearns Collection of Musical Instruments will host the 38th annual meeting of the American Musical Instrument Society from May 21 to 24, 2009. The Program Committee for the meeting, which includes Stewart Carter (chair), Darcy Kuronen, and Christopher Dempsey (ex-officio), welcomes proposals for papers, lecture-demonstrations, performances, and panel discussions on a broad range of topics relating to the history, design, use, care, and acoustics of musical instruments from all cultures and time periods. Presenters are especially encouraged to submit proposals that relate to the Stearns Collection (<http://www.stearns.music>). Individual presentations should typically be limited to 20 minutes (followed by time for questions and discussion), but requests for longer presentations will be considered.

Please send a typed abstract (up to 250 words), accompanied by a brief biography (up to 75 words), and a list of required audio-visual equipment, by December 15, 2008, to Stewart Carter, Department of Music, Wake Forest University, Winston-Salem, NC 27109; or email: carter@wfu.edu.

The specified language of the abstracts and presentations is English, and papers should be delivered in person at the meeting by the author. All submissions will be considered by the Program Committee, and applicants whose sub-

missions are accepted will be notified by January 15, 2009. Their abstracts will also be placed on the Society's website (<http://www.amis.org>), where information about all aspects of the conference will be made available. For further information, contact program chair Stewart Carter (at the address listed above) or local arrangements chair Christopher Dempsey, University of Michigan, School of Music, Theatre & Dance, E.V. Moore Building, 1100 Baits Dr., Ann Arbor, MI 48109-2085 (e-mail: cdempsey@umich.edu).

Douglas Koeppel will again moderate "Show and Tell," where members can make informal presentations or demonstrations using instruments from their personal collections and/or discuss research in progress. He can be contacted at 512-847-1673 or koeppel@verizon.net.

William E. Gribbon Awards for Student Travel to the annual meeting are available. These awards include a one-year student membership in the Society and substantial financial support for travel and lodging. Applications should be addressed to Emily Peppers, Cultural Collections Audit Assistant, Edinburgh University Library, 3F1 10 Royal Park Terrace, Edinburgh EH8 8JD Scotland or e.peppers@ed.ac.uk. See the AMIS website for further details.

EDITOR'S NOTE

Pictures and reports from Calgary indicate a fine time was had by all. I regret I was not able to attend, but several capable representatives have contributed reports of the meeting in this issue of the Newsletter.

As we look forward to another year of engagement in this curious obsession, we must be vigilant to the future. Our volatile times are filled with trials and tribulations. Oil prices don't only affect the price of gas at the pump, they affect everything we do. Printing and postage costs continue to rise and transportation to conferences is becoming more difficult.

Technology provides a lot of good solutions to sharing information. We can and will be taking more advantage of that in the coming year and the years beyond. We have a solid website and email discussion list.

This year we will be publishing our Membership Directory online (to be accessed by password). This will allow us to save in printing and postage, and it also allows us to update it more often at virtually no cost. The directory will be published as a PDF document that you can easily print if you require or prefer a hard copy. We will be providing you with password access information. I recommend you download and save the directory to your local computer rather than routinely opening it from the website. A printed copy of the directory will be made available this first year at no charge to those who request it, but it is hoped that most will find the electronic edition sufficient to their needs.

We in academia are sometimes resistant to change. The ephemeral nature of electronic ones and zeros is perhaps disconcerting to those of us who are concerned about the archival storage and retrieval of digital information. A book or journal will always remain in some library somewhere and will always be readable. Digital information is not so tangible and substantial as a book.

But the other side of that coin is that electronic forms of information storage and retrieval have revolutionized what we can know about a subject. Not long ago it may have been a challenge to find historical information about, or images of, an obscure musical instrument. The exponential growth of readily available information is having a huge impact on scholarship and learning. I think this is a good thing.

So the challenge is to move carefully, but with determination, away from a technology of sharing information that humans have relied upon with success for centuries and towards an uncertain future technology that has really only just begun. The risks seem great, but the rewards will also be great if we approach it as an opportunity rather than a threat.

✉ Dwight Newton

CURT SACHS AWARD

The late William Waterhouse, author of *The New Langwill Index of Musical Wind-Instrument Makers and Inventors*, posthumously received the Curt Sachs Award of the American Musical Instru-

ment Society on May 31, 2008, during the society's meeting in Calgary, Alberta. Waterhouse, born in London in 1931, died in Florence on November 5, 2007.

Before preparing this fundamental revision of the pioneering work by Lyn-desay G. Langwill, Waterhouse served as principal bassoonist in the London Symphony Orchestra and as co-principal bassoonist in the BBC Symphony Orchestra. He was also an important collector of historical bassoons; his collection was documented in *The Proud Bassoon*, the catalog of an exhibition mounted in 1983 at the Edinburgh University Collection of Historical Musical Instruments.

A committee of AMIS members, headed by Lloyd Farrar, made important contributions to *The New Langwill Index*, which was published in London by Tony Bingham in 1993. Waterhouse also wrote articles on the bassoon and related topics in the 1980 and 2001 editions of *The New Grove Dictionary of Music and Musicians*, as well as *Bassoon*, a volume in the series of Yehudi Menuhin Music Guides. He published many articles, reviews, translations, and editions of music.

The Curt Sachs Award is given annually for important contributions in the field of organology.

FRANCES DENSMORE AWARD

Patrizio Barbieri, a trained engineer who turned his attention to the study of musical instruments, has received the Frances Densmore Award of the American Musical Instrument Society for his article on the making of musical instrument strings in Italy. The award was announced at the society's meeting in Calgary on May 31, 2008. Barbieri's "Roman and Neapolitan Gut Strings 1550-1950" was published in the *Galpin Society Journal* in 2006.

Barbieri's findings are of immediate interest to players of bowed and plucked instruments. He traced changes in design, in manufacturing processes, and in the requirements of performers over the centuries, addressing agricultural sources, scaling, overspinning, trueness, and tension. He drew on Latin- and Italian-language archives, published histories, trade advertisements, performers'

statements, and interviews with surviving exponents of the trade. The four hundred years covered in the article embrace much of the history of the violin, viol, lute, guitar, and harp families.

Barbieri teaches musical and applied acoustics at the University of Lecce, Italy, and the history of organ building at the Pontificia Università Gregoriana in Rome. He has published a book on musical temperament and more than eighty articles on music theory, acoustics, organology, and music printing. He graduated in electronic engineering from Rome University I in 1966.

The Frances Densmore Award, given at two-year intervals for the most significant article in English on an organological topic, is named for the pioneering ethnographer who recorded musical practices of Native Americans on wax cylinders and in important books.

FREDERICK SELCH AWARD

The Frederick R. Selch Award, established in 2005, is presented in recognition of the most outstanding student paper at the Society's annual meeting. The award is named in honor of Selch, a longtime AMIS member and former president of the Society (1977-81). Seven students, representing five different countries, presented papers at our recent conference in Calgary. All of them were excellent, and the selection committee—Janet Page, Albert Rice, and Stewart Carter—faced a very difficult decision. The winner for 2008 was Eugenia Mitroulia, for her paper "The Saxotromba: Fact or Fiction." Eugenia, a Ph.D. candidate at the University of Edinburgh, offered an insightful view of the distinction between the saxhorn and the saxotromba—a distinction that was not always consistent, even in the mind of Adolphe Sax himself.

ANNUAL BUSINESS MEETING

May 29, 2008

The Annual Business Meeting of the American Musical Instrument Society was called to order at 1:15 PM on

Thursday, May 29, 2008, by President Stewart Carter in the Discovery Room of the Cantos Music Foundation in Calgary, Alberta, Canada.

The minutes of the June 29, 2007 Annual Business Meeting were read. Motion to approve was made by Cynthia Hoover, was seconded, and approved.

Secretary Carolyn Bryant announced the following new members of the Board of Governors: Jayson Dobney, Maria Rose, and Beth Bullard. Elected for a second term was Ed Kottick. Secretary Bryant announced that memberships have dropped below 500, a low not reached for a number of years.

Treasurer Marlowe Sigal reported that AMIS's net worth is approximately \$228,000. He reported that there has been minimal negative effect on the investments due to the downward trend in the stock market. Treasurer Sigal was also very happy to announce two important grants made to AMIS. The first, of \$6500, was given to support the William E. Gribbon Memorial Award for Student Travel and was made through the Cantos Foundation. The second grant, of \$5000, was given to support the Annual Meeting and was made by the Target Corporation.

President Carter thanked outgoing Board of Governors members Susanne Skyrn and Al Rice and made special citation of outgoing Secretary Carolyn Bryant and Treasurer Marlowe Sigal. He welcomed their replacements, Deborah Check Reeves and Joanne Kopp, respectively.

The Journal of the American Musical Instrument Society editor, Janet Page, reported that the 2007 volume was out and the 2008 volume is under construction. Three articles have been accepted, and reviews editor Jim Kopp has solicited nine reviews. Page expects the new volume to be out before the end of the year. She invited the general membership to submit articles, either long or short, and communications.

President Carter reported that the new on-line membership directory will be up for a trial run by early September. This directory will be updated regularly, will be available only to AMIS members via a password-protected area of the society's website. A print version will be supplied free-of-charge for the first year if requested.



The AMIS board considers Janet Page's report on the Journal (L-R: Doug Koepp, Debbie Reeves, Susanne Skyrn, Joanne Kopp, Jim Kopp, Janet Page, Al Rice, Marlowe Sigal) (C.B.)

tions Prize Committee will be chaired by Niles Eldredge, with Darryl Martin and Beth Bullard.

The committee to choose next year's recipients of the Gribbon Memorial Awards for Student Travel consists of Emily Peppers (chair), Mary Oleskiewicz, and Al Rice. Members are requested to encourage any graduate or undergraduate students who might be interested in this award to submit an application (details on the AMIS website).

Christopher Dempsey invited the general membership to Ann Arbor for the 2009 Annual Meeting to be held at the Stearns Collection. The dates of the meeting are May 21-24, 2009. The Stearns Collection was founded in 1899 and contains 2500 instruments. The last time the Annual Meeting was held in Ann Arbor was 1974 and the last time AMIS visited the collection was in 1983 in conjunction with the Annual Meeting being held at the Henry Ford Museum. President Carter announced a December 15 due date for a call for papers, Carter chairing the Program Committee. A 2010 meeting in Washington, DC, is being discussed with Carol Lynn Ward-Bamford of the Library of Congress.

President Carter announced a joint meeting of CIMCIM with several other organizations, including the Historic Brass Society, the Galpin Society, and AMIS. This meeting will occur over several days in three different cities in Italy in September of 2009. The dates that will feature activities by Galpin and AMIS will be September 7-11, 2009, in Rome.

President Carter thanked members of the Gribbon Award for Student Travel Committee. The committee was chaired by Arian Sheets and included Mary Oleskiewicz and Emily Peppers. Six Gribbon scholars were awarded grants that allowed them to travel to the 2008 Annual Meeting. The following were introduced to the membership:

Ioana Sherman, Hannes Vereecke, Eugenia Mitroulia, Matthew Courtney, Panagiotis Pouloupoulos, and Clinton Spell. Lloyd Farrar provided a brief history of the namesake of the award, William Gribbon.

Laurence Libin called for items to be auctioned with all proceeds donated to the Gribbon fund.

President Carter called for new business, and none was announced. The meeting was concluded at 1:40 PM.

Respectfully submitted,

✂ Deborah Check Reeves, Secretary

COMMITTEE APPOINTMENTS

President Stewart Carter has announced committee appointments for 2008-09, including the nominating committee and two prize committees. Members are welcome to suggest candidates for the Board of Governors, or to suggest potential awardees for the Sachs Award (for contributions to the goals of the society) or the Bessaraboff Prize (for most significant book in English published during 2006-07). Please submit any suggestions to the chair of the appropriate committee.

The Nominating Committee consists of Sabine Klaus (chair), Douglas Koepp, and Jayson Dobney. The Curt Sachs Award Committee consists of Harrison Powley (chair), Ed Kottick and Mary Oleskiewicz. The Publica-

NEWS OF MEMBERS

Carolyn Bryant has been appointed as a contributing editor in charge of articles about musical instruments and instrument makers for *The Grove Dictionary of American Music*, second edition. The original four-volume edition appeared in 1986; the revision will expand to six volumes and is scheduled to be published by Oxford University Press in 2011. Carolyn has already been in touch with a number of AMIS members about potential articles, and is interested in hearing from others about their areas of expertise in musical instruments in America (cfbryant@boo.net).

CLARINET CONFERENCE

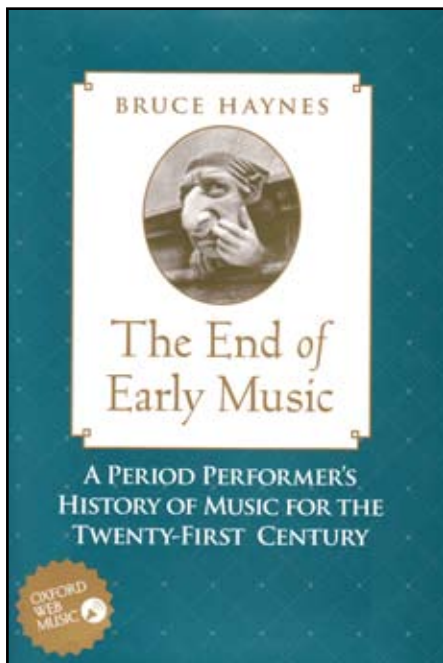
The Stiftung Kloster Michaelstein-Music Institute for Performance Practice presents its 29th Symposium on Musical Instrument Building: "History, construction and repertoire of clarinet instruments," Michaelstein, October 24 to 26, 2008. The three-day conference will include papers and performances on clarinet, chalumeau, basset horn, and related instruments. A special exhibition with 40 clarinets from the collection of Eric Hoepflich will be featured.

For more information, see: <http://www.kloster-michaelstein.de>

BOOK REVIEWS

Bruce Haynes. *The End of Early Music.* Oxford University Press, 2007. 284 pages: 17 musical exx. ISBN 978-0-19-518987-2. \$35 (hardbound).

In *The End of Early Music*, Bruce Haynes calls to action all performers and artisans who make their living in early music. Unlike his *Elegant Oboe* (2001) and *History of Performing Pitch* (2002), this book is not a synthesis of musicological and historical research; rather it comprises “reflections on the present state of the historically inspired performance (HIP) movement ... from the point of view of someone who has been involved with it since the early 1960s” (vii).



Haynes gives a fascinating insight into the modern HIP movement and its countercultural roots. He identifies three relevant performing styles: Romantic, Modern, and Period. Romantic style, current until the early twentieth century, was characterized by sentimentalism, “portamentos, fluctuating tempos, and unrelenting earnestness” (33). This mutated after World War I into Modernism, which Haynes considers a reaction to

Romanticism. (A password within the book provides access to clarifying musical examples at the publisher’s website.)

Haynes’ Modernism has seamless legato, continuous vibrato, long-line phrasing, unyielding tempos, and rigid fidelity to the printed score. While appropriate for the works of Stravinsky, Boulez, and other mid- to late twentieth-century composers, Modernism is inimical to Period performance. Applying Modernist style to Rhetorical music results in what Haynes punningly calls “strait style,” in which the performer eschews the freedoms and improvisations of Rhetorical style, thus placing himself in a musical straitjacket and missing the point of Period performance.

Chapter 8, “Ways of Copying the Past,” contrasts three approaches to copying artworks, including period instruments: Emulation, Replication and Imitation. Emulation is “copying with improvement or enhancement,” the process undertaken by Mendelssohn for Bach, by Wagner for Beethoven, and by Mozart for Handel. This was the guiding principle of period instrument making until the 1970s; consider Dolmetsch’s large-holed recorders, Pleyel’s steel-framed harpsichords and Moeck’s two-keyed oboes built with a modern bore, pitched at A-440, and played with modern reeds. As an outgrowth of “Darwinian” attitudes towards early music, Emulation led to “copies” of early instruments which fit the experience of Modern players.

A “humbler mind set” (140) promotes the exact Replication of period instruments, played with historically appropriate reeds, at original pitches, from original notation. This laudable goal has yet to be reached—our reeds don’t fully meet the demands of a period oboe. But Haynes views Replication as having fostered popular acceptance of “authenticity” in early music, thus allowing the truest understanding of original practice and intent.

Imitation embraces “style-copying,” which seeks to create the result of a particular style or instrument but not every fine detail. To Haynes, “style-copying is what most Period musicians do in performing.” He argues compellingly that “correcting” historical instru-

ments defeats the purpose of making period instruments. A woodwind’s tuning and voicing can never be perfect, hence makers must adopt compromises to create functional instruments. The compromises extant in a historical instrument can tell us what was important or trivial to its maker and thus to the players and audiences of that era. Haynes perfectly sums up the challenges facing modern makers: “To comprehend the purposes of such apparent mistakes often takes years of playing, combined with reflection. If we ‘correct’ them, we may inadvertently eliminate differences between the present and the past the way nineteenth-century editors used to bowdlerize out the cross-relations in Purcell” (159).

Haynes calls for scrupulously exact copying of historical woodwinds, “warts and all.” The performer, with practice and study, must accept “flaws” as essential attributes of the instruments. This laudable attitude is a little unwieldy. Today’s audiences grew up in Modernist times and demand that performers play relatively close to equal temperament. The Period performer must be able to make a living; historical accuracy in tuning will be one of the places where woodwind makers must compromise.

I take exception to a few of Haynes’ claims. He quibbles over musicians’ modes of dress and concert deportment. He contends that “the oboe used in symphony orchestras today ... has changed less since [1881] than the hautboy changed in any twenty-year period during the eighteenth century” (29 and 231, endnote 46). Such a claim addresses body morphology and key work without considering the bore and tone holes. In fact, the sound of the symphony orchestra has changed appreciably in my own concert-going lifetime of only thirty-five years, largely because modern instruments really are modern; they are louder, less nuanced in timbre and often played at sharper pitch than those of just a generation ago.

These quibbles aside, Haynes powerfully demonstrates the cultural validity of early music and the need for scholars and instrument makers to continually refer back to original sources. *The End of Early Music* repeatedly confronts the

unspoken assumptions and biases behind “early music” making; anyone reading this book with an open mind will come away hearing different things in early music, and will be richer for the insight.

Who should read this book? Any student, maker or performer who wishes to transcend mere technique and to understand the function and philosophy of period instruments.

✉ Robert Howe

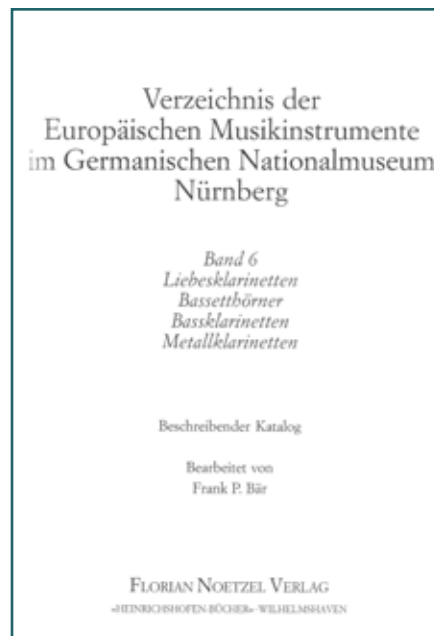
Frank P. Bär. *Verzeichnis der Europäischen Musikinstrumente im Germanischen Nationalmuseum Nürnberg, Band 6: Liebesklarinetten/Bassetthörner/Bassklarinetten/Metallklarinetten: Beschreibender Katalog.* Wilhelmshaven: Florian Nötzel Verlag, 2006. 294 pp.: 265 black-and-white photographs (including 17 x-rays), 18 line drawings, 37 graphs, and 12 diagrams. ISBN: 3-7959-0823-X. €128 (cloth).

This superbly well-organized and lavishly illustrated volume presents visual and textual descriptions of thirty-three instruments of the clarinet family made in some twenty-five locations in South Germany and Austria, from the middle of the eighteenth to the beginning of the twentieth centuries. Three soprano metal clarinets are included, but the majority are larger sizes: seven clarinets d’amour, one tenor clarinet, sixteen basset horns, and six bass clarinets, requiring the maker to bring widely separated tone holes under the convenient control of the player’s fingers. Most are jewels of esthetic beauty. For those who appreciate amazingly complex mechanisms, several of the basset horns (most in F) and bass clarinets (in B-flat) can provide endless hours of fascinating study.

Graphs display the results of sophisticated measurements of inside diameters of most instruments. Meanwhile, twelve schematic diagrams of key work—variations on a model developed by Herbert Heyde in *Historische Musikinstrumente im Bachhaus Eisenach* (1976)—aid the reader in comprehending the more complex key systems, such as those of the deeper clarinets.

The earliest instrument included is an anonymous clarinet d’amour in G, in

beautiful original condition, with three brass keys. Simple but elegant lines attest to its early date (ca.1750), as does its E key, located at the back and operated by the thumb. The profile resembles that of earlier instruments such as recorders and primitive clarinets. The swelling in which the E key is mounted has two F holes, one closed with a removable plug for playing with the right hand below the left. With the plug moved to the other F hole, the instrument can be played with the hand positions reversed. Stamped “IP,” a mark not yet associated with any known maker, the clarinet can be attributed on stylistic grounds to South Germany or the Alps. It is one of the earliest clarinets d’amour known



The basset horns (all in F but for one in G), dating from the 1770s to ca.1850, present a wide range of esthetic types. The earliest have curved bodies covered in leather, fitted to be played with either hand above. During the later “golden age” of classical basset horns, a “box” near the bell housed a double-reversing bore to achieve a longer sounding length and extend the compass of the instrument. Still later models were straight, lacking the box.

The earliest of these basset horns, by Anton and Michael Mayrhofer of Passau, dates from the 1770s. It originally had seven keys of sheet brass with octagonal flaps. The author discusses

evidence for several problems that appear to have arisen during the design and construction of this new instrumental type. The seventh key, for F-sharp, was perhaps removed before the instrument left the workshop or shortly thereafter. After removal of the problematic key, the area was neatly cleaned and covered with leather along with the rest of the curved, segmented body.

Basset horns by Theodor Lotz and F. G. A. Kirst are beautiful examples of the high era of graceful form and function, ending around 1800. In them the body, formerly curved, becomes angled, with a “knee,” usually made of ivory. These early basset horns extended the compass of the instruments from written E down to C, but without any intervening tones. Not until the second quarter of the nineteenth century were the semitones made available. One anonymous basset horn in the catalog, from the very end of that period, descends to low B-flat. Its mechanism is so complex (and ingenious) that the key-work diagram is necessary to understand it. Curiously, this instrument reverts to the earlier, angled body and box design.

One bass clarinet catches the eye for its key work: the “Bimbonifon,” produced by the Bimboni family between 1845 and 1850. Anyone familiar with the family of sarrusophones (conically bored metal instruments invented ca.1855 by the French bandmaster Sarrus) must wonder about possible influence from the metal Bimbonifon (the first half of its bore cylindrical and the second half conical). The bridging of key work between the two main vertical body sections is strikingly similar. (This arrangement also makes one think of the contra-alto and contrabass clarinets developed by the Le Blanc Company of Paris in the twentieth century.) Unfortunately, the Bimbonifon is in poorer condition than most of the other clarinets in this catalog.

Also of note are two other bass clarinets. One, made in modern style by Buffet-Crampon ca.1850, shows the obvious influence of the saxophone family, patented by Adolphe Sax in 1846. Another, made by Heckel of Biebrich in the early twentieth century, is an elegant straight model. This historically important bass

of the clarinet family is seldom described with such clarity and detail.

This volume, the third by the author in a series of catalogs of instruments in the Nuremberg museum, contains 275 notes on the text, a bibliography of 73 reference and source works, and indexes of makers, cities of origin, and inventory numbers in this volume. It also includes cumulative indexes listing similar information for all three volumes.

A few typographical slips and minor weaknesses in order of presentation of some information hardly detract in a work of this scale. This splendid volume will not disappoint any serious student, researcher, collector or curator interested in the lower members of the clarinet family.

✉ Douglas Koeppel

If you are interested in reviewing a book or a CD for the Newsletter, please contact review editor Jim Kopp at J2Kopp@aol.com.

FAMILIAR WORDS ABOUT A PIANO MANUFACTURER

While assembling materials for the paper I presented on 19th-century American piano factories at the 2007 AMIS meeting in New Haven, I inadvertently overlooked an article entitled “A Visit to the Factory of E. McCammon in Albany,” published in *The Music Trade Review* (April 15, 1878): 236–237. As seen in the transcription given below, this article identifies the proprietor as Edward McCammon, the son of William McCammon, who bought the business of Boardman, Gray & Co. in 1861. What the article does not reveal is that the elder McCammon’s being “almost immediately . . . compelled to extend the facilities which had been sufficient for his predecessors” was the result of the fire that destroyed almost all of Boardman & Gray’s plant at the same address in 1860 (reported in *The New-York Times*, September 18, 1860).

The article praises McCammon’s factory in glowing terms that seem especially appropriate to its modern facilities and equipment, but they have a familiar ring to a reader conversant with the genre of “piano-factory visit” articles of the 19th century. In fact, most of the text was taken verbatim (and pieced together not very skillfully) from the extensive description of Boardman & Gray’s factory published almost a quarter-century earlier in Godey’s *Lady’s Book* (January and February, 1854): 5–13 and 101–107 (this article was reprinted in this Newsletter 31, no. 2 [Summer 2002]: 5–10; and no. 3 [Fall 2002]: 8–20). The outdated source must have been too irresistible to John C. Freund, editor of *The Music Trade Review*, and probably also to Edward McCammon, who may have needed to supply appropriate verbiage to Freund and most likely had a copy of the old article conveniently at hand. At any rate, whoever was responsible for recycling the text, the extent of this practice shown in the present example should serve to make readers wary of information found in the trade-journal literature.

Within the large blocks of copied material, the article of 1878 includes changes of several items that clearly reflect the current situation. Thus, the new factory had a front on three streets of 513 feet (i.e., the sum of the lengths of all three sides), and its main building is described as fronting on three streets 363 feet; while in 1854 the fronts were upwards of 320 feet and 208 feet, respectively. Likewise, the size of the (possibly new) steam engine in 1878 was given as fifty horsepower, compared with the old engine, which was reported as having forty horsepower. It is interesting that each article states that the engine in question had been designed by William McCammon, who had overseen its construction. (The article of 1854 adds that McCammon was currently in charge of the Chicago Waterworks.) In addition, while the 1878 article identifies the same McCammon as the one who supervises the manufacturer’s department and “gives his time personally to the business,” in 1854 it was James A. Gray who carried out these tasks.

The old Boardman, Gray & Co.

factory was situated in northern Albany at the southern end of a block bounded by Broadway on the west, North Ferry Street on the south (the main frontage of the building), and an unnamed street on the east. This location is not mentioned in the article of 1854 in Godey’s *Lady’s Book*—the corner of State Street and Pearl Street, given in this source, must have been the address of the company’s warerooms—but it is identified in the newspaper article cited above, in Albany city directories, and in the *Map of the City of Albany* (Albany: Sprague & Co.; New York: M. Dripps, 1857). Since the same location is given for William McCammon’s new, enlarged factory, it is clear that he built it on the ruins of the old building. Thus, the reference in 1878 to his “selecting a site” seems somewhat disingenuous.

In the following transcription of the article of 1878, text taken directly from the 1854 article is presented in boldface type. The earlier article ends with a description of Boardman & Gray’s “Dolce Campana Attachment,” which allowed players to obtain “hundreds of beautiful effects” by causing weights to bear down in varying degrees on the bridge, modulating the vibration of the soundboard. In place of the reference to this evidently outmoded device, the 1878 article ends with information—not included in the following transcription—about the “patent insulated iron rim” (which was already featured in advertisements of Boardman, Gray & Co. as early as 1860). Also not given here is the text of a document dated 1862, attesting to McCammon’s legitimacy as the successor to Boardman, Gray & Co.

✉ William E. Hettrick

Transcription from *The Music Trade Review*:

A VISIT TO THE FACTORY OF
E. McCAMMON IN ALBANY

By the courteous invitation of Mr. E. McCammon, we paid a visit to his factory in Albany last week. Mr. McCammon was anxious to convince us by personal observation that the pianos which bore his name were all made on

the premises owned by him, and were constructed of the very best material and by the most skilled workmen of the old house of Boardman & Gray, whose only legitimate successor, if we understand the matter rightly, is Mr. McCammon. We must confess that we were most favorably impressed by the order and completeness of Mr. McCammon's factory, and heartily endorse his almost modest claims to consideration.

The manufactory is situated corner Broadway and North Ferry streets, Albany, N.Y., occupying the end of a block, presenting a front on three streets, of 513 feet, the main building of which, fronting on three streets 363 feet, is built of brick, four stories high, above a high basement story, devoted exclusively to machinery driven by a fifty-horse power engine. Every improvement and convenience is attached to make the entire perfect, and in going through the premises one is attracted by the comprehensiveness of the whole concern.

The drying-rooms, of which there are three in the establishment, hold, when full, 150,000 feet lumber, and are kept at a temperature of about 100° Fahrenheit, by means of steam from the boiler through pipes.

The engine, of fifty-horse power, was built at the machine works of Messrs. Townsend, of Albany, from the plans and under the superintendence of Mr. Wm. McCammon.

In the same room is the boiler, of the locomotive tubular pattern, large enough not only to furnish steam for the engine, but also for heating the entire factory, and furnishing heat for all things requisite in the building. Water for supplying the boiler is contained in a large cistern under the centre of the yard, holding some 26,000 gallons, supplied from the roofs of the buildings.

Passing to the next room, we find workmen employed in preparing the iron plates used inside the pianos, from the rough state, as they come from the furnace.

MACHINE SHOP

In the machine shop are two of "Daniel's Patented Planing machines," of the largest size, capable

of planing boards or planks of any thickness three feet wide; two circular saws; one gig saw, for sawing fancy scroll work; a "half lapping machine" for cutting the bottom frame work together. One band saw, turning lathes, and several other machines, all in full operation, more noise than music.

The lumber, after being cut to the length required, by the large cross-cut saw in the cellar, is brought into this machine room and sawed and planed to the different forms and shapes required for use, and is then ready for the drying rooms.

In this machine room, which is a very large one, the "bottoms" for the cases are made and finished, ready for the case maker to build his case upon.

The next room is the "case-making" department; and here we find piano-forte cases in all stages of progress; the materials for some just gathered together, and others finished or finishing; some of the plainest styles, and others of the most elaborate carved work, and ornamental designs. We will now follow the case to the room where the workmen are employed in putting in the sounding board and iron frames.

The case, while in this department, receives all its strings, which are of the finest tempered steel wire, finished and polished in the best manner.

Mr. McCammon makes his own "keys" and actions.

ACTION-MAKING MACHINE, ETC.

He uses the principle which is termed the French Grand Action, with many improvements, added by himself. He considers it more powerful than the "Boston or Semi-Grand," as it will repeat with much greater rapidity and precision than any other, and is far more elastic under the manipulation of the fingers.

The manufacturer's department is under the immediate supervision of Mr. Wm. McCammon who gives his time personally to the business. He selects and purchases all the materials used in the establishment. No piano-forte is permitted to leave the concern until it has been submitted to his careful inspection.

The business of this house, of which Edward McCammon is the present proprietor, was founded in 1835 by Boardman & Gray, who achieved considerable distinction by the superior excellence of their instruments. They continued in the business for some years, and were finally succeeded by Mr. William McCammon, who, after a number of years of unqualified success, retired full of honors and years, the first of last year, in favor of his son, Mr. Edward McCammon, the present proprietor. Mr. Edward McCammon has been brought up to the business, and is thoroughly conversant with all the details, from the selection of material to the sale of the finished instrument. Mr. Wm. McCammon succeeded Boardman & Gray in 1861, and almost immediately was compelled to extend the facilities which had been sufficient for his predecessors. Selecting a site, he planned and built the elegant and substantial building now occupied by his son as a manufactory.

The establishment employs some one hundred hands, and the number of the last piano made was 12,096, their capacity being thirty instruments per week.

For the convenience of himself and his patrons, Mr. Edward McCammon has had the wires of the Western Union Telegraph Company brought into his office, and customers can now send in their orders from any part of the United States and Canada free of expense, and thus insure prompt attention to their orders. The excellent reputation made by Mr. Wm. McCammon will be fully sustained by his son, and we predict for the McCammon piano, under the efficient management of Mr. Edward McCammon, still greater success in the future than it has achieved in the past.

AMIS-L

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IMAGES OF CALGARY 2008

Photo Credits: A.H. = Aurelia Hartenberger, C.B. = Carolyn Bryant, P.P. = Panagiotis Pouloupoulos, J.K. = Jim Kopp



Trying out an Ondes Martinot at Audities Foundation (C.B.)



Pedro Bento plugging in (J.K.)



Tony Bingham, John Leimseider, Debbie Reeves at Audities Foundation (P.P.)



Lloyd Farrar and fifes at the Show and Tell session (A.H.)



Geoffrey Burgess, oboe (A.H.)



Group photo of Calgary attendees (A.H.)

IMAGES OF CALGARY 2008



Neil Cockburn playing the Ahrend Organ (C.B.)



John Leimseider, electronics technician for Cantos Foundation, with some of the Audities Foundation's instruments. (C.B.)



2008 Gribbon Awardees
Matthew Courtney, Clinton Spell, Eugenia Mitroulia, Ioana Sherman,
Panagiotis Pouloupoulos, Hannes Verecke (A.H.)



Jim Kopp tries out the Marimba Lumina at the Audities Foundation (C.B.)



Mark Goldstein and Andrew Mosker (A.H.)