



NEWSLETTER

of

The American Musical Instrument Society

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Spring 2009

2009 Annual Meeting in Ann Arbor

The 38th Annual Meeting of the Society will be held May 20-23, 2009 in Ann Arbor at the University of Michigan, hosted by the Stearns Collection of Musical Instruments. The conference will feature events on Thursday, Friday and Saturday, as well as pre-registration and informal activities on Wednesday evening. An exhibition of instruments from the Stearns collection will be on display in the Hill Auditorium lobby for viewing on Wednesday evening before dinner from 5:30-6:30, and the main exhibits of the collection will be available to conference goers throughout the day on Thursday and Friday at the School of Music, Theater and Dance.

Southeastern Michigan is home to both the gracious university town of Ann Arbor, and the exciting musical capital of Detroit, the birthplace of the Motown sound. Detroit remains a great destination for aficionados of gospel, jazz and soul music.

A highlight of this year's conference

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will be a field trip to the Henry Ford Museum and Greenfield Village, where Conservator for Musical Instruments Clara Deck and Curator for Domestic Life Jeanine Miller will present a private showing of musical instruments from the Museum's collection which are not cur-



Tromba in D, late 19th cent. Italy

rently on display. Conference-goers will have ample time to explore the nine-acre museum as well as the grounds and historic houses of Greenfield Village. The museum staff have generously agreed to provide a guide to all of the musical instru-

ments currently being exhibited at both venues. Our visit to Greenfield Village will coincide with its annual "Civil War Remembrance," which will feature Union and Con-

federate soldier re-enactors, civilians, historic presenters, and an afternoon performance by the Dodworth Saxhorn band playing instruments and music of the civil war era.

Registration forms for the meeting will be mailed to AMIS members. Online registration will also be available beginning March 1 with a link from the AMIS website.

Paper sessions for this year's meeting include several presentations related to instruments in the Stearns and Henry Ford museum collections, as well as discussions of instruments representing a broad range of cultures and geographic regions, including Chinese bell chimes, Appalachian dulcimer, and the klezmer clarinet tradition of Eastern Europe. The paper sessions on Thursday

and Friday will each include a lecture-recital. For AMIS members wishing to examine a particular instrument from the Stearns collection, appointments are available on Wednesday, May 20,



Melophone by Jacquet (Paris), before 1851

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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Address changes, dues payments, requests for back issues of AMIS publications, and requests for information on membership should be sent to:

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Phone: 781-397-8870
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and Sunday May 24. Please contact Suzanne Camino at scamino@umich.edu to arrange an appointment.

This year's program will reprise the popular Show and Tell, where individuals may provide a brief and less formal presentation about something they have recently discovered or have just always wanted to share with other AMIS members. Contact Douglas Koeppel (koeppel@verizon.net) if you would like to take part in this year's session.

Two evening concerts are planned. Thursday evening will feature a concert of world music featuring the exuberant sounds of the Trinidad Tripoli Steel Band. This group, which took its name from the Marines' Hymn, goes back to the very beginnings of tuned steel pan music in Port-of-Spain, Trinidad in the 1940s. Based in southeast Michigan and

known all over the world, The Trinidad Tripoli Steel band has opened for Liberate, performed for Queen Elizabeth, and won the "bomb" prize at Trinidad's national Panorama steel band competition, given for the best arrangement of a European classical composition for steel band.

Friday evening's concert will feature a performance of early European music played on period instruments.

On Saturday evening, we will gather in the historic University of Michigan Union for a wine and cheese reception, followed by the annual banquet and instrument-auction. This year's meeting promises to be an exciting and stimulating gathering. We are looking forward to seeing you in Ann Arbor!

✉ Suzanne Camino,
Local Arrangements Chair



Javanese Gamelan "Venerable Lake of Honey"

MEMBERSHIP DIRECTORY

As noted in the last Newsletter and in your AMIS membership renewal letter, the AMIS Membership Directory and Handbook is now published in a PDF format for you to retrieve from a password protected area of our website. We have heard of very few complications with this process, so our assumption is that everyone has managed to download their directories.

The access password has been changed, so if you did not get your copy of the current directory, you will need to request a new password. If you have any problems at all with this process, please contact me for assistance at Dwight.Newton@uky.edu.

✉ Dwight Newton



STEARNS COLLECTION
of Musical Instruments
University of Michigan

Thirty-eighth Annual Meeting
of the
American Musical Instrument Society
hosted by
The University of Michigan School of Music
and
The Stearns Collection of Musical Instruments
Wednesday, May 20 through Saturday, May 23, 2009
Ann Arbor, Michigan

REGISTRATION

The registration packet will be mailed to you in March with forms and complete details. As of this date it is anticipated that the registration fee for the meeting will be \$250 or less.

ACCOMMODATIONS:

The official conference accommodations will be the Cambridge House Residence Hall, which is Adjacent to the Michigan Union on Central Campus. Cambridge House Residence Hall has air-cooled (not air conditioned) rooms and private baths. It provides simple accommodations (no house-keeping, linen-packet) at a reasonable price and is within an easy walk of restaurants, museums and shopping. Bus service will be provided from the Cambridge House Hotel to the main conference venue at the School of Music Theater and Dance on the North Campus. Rates will be under \$65 dollars (summer rates are still being set).

For those desiring more up-scale accommodations, there is the Bell Tower Hotel (300 South Thayer Street, 734-769-3010), also on central campus (rates are \$143-149), and the Holiday Inn (3600 Plymouth Road 734-769-9800 or 1-800-800-5560), which is near the North Campus of the university (rates are \$89 single or double). The Holiday Inn will provide shuttle service to the main conference site, as well as limited service to downtown shopping and restaurants.

TENTATIVE PROGRAM

Events may be subject to change

WEDNESDAY, MAY 20

- 4:00-5:30 EARLY REGISTRATION AND CASUAL RECEPTION
West Quad, adjacent to Cambridge House (conference hotel)
- 5:30-6:30 INSTRUMENT DISPLAYS OPEN FOR VIEWING
Hill Auditorium
- 5:30-7:00 NO-HOST DINNER FOR BOARD OF GOVERNORS
Zanzibar Restaurant
- 7:00 BOARD OF GOVERNORS MEETING
West Quad

THURSDAY, MAY 21

- 8:00-9:00 REGISTRATION AND CONTINENTAL BREAKFAST
School of Music, Conlin Lounge
- 9:00-9:20 WELCOME, School of Music
Britton Recital Hall
- 9:20-10:50 SESSION 1: KEYBOARDS
Britton Recital Hall
- Period Whispers: Staging the Harpsichord's Acoustic Disadvantage in Postwar Exotica*
Jessica Wood
- NMM 4660 and 6041, Stearns 1337, and Other Neapolitan Octave Virginals*
John Koster
- New York and Hamburg Steinways Compared*
Laurence Libin
- 10:50-11:10 BREAK

11:10-12:40 SESSION 2: INSTRUMENT MAKERS, OLD AND NEW
Britton Recital Hall

*Eighteenth-Century Bureaucratic Barriers for Austrian
Musical Instrument Makers*

Eva Badura-Skoda

The Melodeons of Prince & Co.

Patricia Lopes Bastos

Sound Sculptures and Installations as Potential New Instruments

Laura Maes

12:40-2:00 LUNCH ON YOUR OWN
JAMIS Editorial Board meeting
Pierpont Commons

2:00-3:30 SESSION 3: BRASS
Britton Recital Hall

*The H.N. White Company: A Brief History of the Company
and Its Instruments, with Special Focus on Its Cornets
and Trumpets*

Clint Spell

The Distin Family as Instrument Makers and Dealers

Eugenia Mitroulia and Arnold Myers

Thomas B. Harris and his Silver Keyed Bugle by E.G. Wright

Sabine K. Klaus

3:30-3:50 BREAK

3:50-4:30 AMIS BUSINESS MEETING
Britton Recital Hall

4:30-5:30 SESSION 4: ORGAN LECTURE-RECITAL
Blanche Anderson Hall

Organ Lecture-Recital

Marilyn Mason

5:30-7:30 DINNER ON YOUR OWN

7:30 PM CONCERT: WORLD MUSIC
Lydia Mendelssohn Theatre, Michigan League Building

Xiao Dong Wei, erhu

The Trinidad Tripoli Steel Band

AIRPORT INFORMATION:

Detroit Metropolitan Airport (DTW, aka Metro-Wayne County) is the closest airport servicing all major airline carriers domestically and internationally. It is located approximately 25 miles east of Ann Arbor.

Taxis, shuttles, and rental car agencies are available. All forms of transportation accept cash or credit cards. Driving time to Ann Arbor from the Detroit Metro Airport is approximately 30-40 minutes assuming no traffic delays.

AIRPORT TRANSPORTATION:

Taxis and shuttles:

Cabs frequently travel from the airport to Ann Arbor. Expect to pay \$40 to \$50 one-way, plus tip. You can also make arrangements (at least 24 hours in advance of your flight) to take a shuttle:

- Select Ride: 734-663-8898 locally or 866-663-8898 nationally. Approx. \$55-60 from airport to Ann Arbor, with additional passengers at no extra charge.





Xiao Dong Wei performs Thursday evening

- Ken's Airport Shuttle: 734-941-7777. \$60 one way, \$120 round trip. Good for up to four people, each additional person is \$10. Van service.
- Detroit Sedan Service (formerly Metro Connection Service): Call Raj at 734-347-4007 or 734-752-1493. \$49 each way.
- Ann Arbor Metro Service (formerly Ann Arbor Metro Shuttle): 734-507-9220. \$35 each way for one person, \$45 each way for 2-5 people.
- Ann Arbor Airport Shuttle: 734-394-1665. \$32 per person from the airport to Ann Arbor, \$25 per person from Ann Arbor to the airport, or \$55 roundtrip. They need a contact number for the passenger, the passenger calls when they land, and the driver gives directions as to where to meet.

Trains:

There is an Amtrak station which is a short cab ride from both the North and Central University of Michigan campuses. Service from Chicago and points west is direct and fairly convenient, while service from the eastern states may be more complicated.

FRIDAY, MAY 22

8:30-9:00 CONTINENTAL BREAKFAST
Conlin Lounge

9:00-10:30 SESSION 5: WINDS & PERCUSSION
Britton Recital Hall

William Whiteley: Utica, New York Woodwind Maker
Robert E. Eliason

*Holding On to Holton and Leaving No Leblanc Behind:
The Inheritance of Two Historic American Musical
Instrument Manufacturers*
Margaret Downie Banks

*Inventive Ingenuity: A Look at the Instruments of
the J.C. Deagan Company*
Sarah Richardson

10:30-10:50 BREAK

10:50-12:10 SESSION 6: CHINA AND BEYOND
Britton Recital Hall

Lecture Recital: The Angular Harp Reborn
Bo Lawergren and Tomoko Sugawara

Chinese Bell Chimes
Li Youping

12:10-2:00 LUNCH ON YOUR OWN

2:00-3:30 SESSION 7: STRINGS
Britton Recital Hall

*From Rags to Riches: The Changing Face of the
Appalachian Mountain Dulcimer*
Matthew B. Courtney

The Italian Baroque Salterio: Results of a Taxonomic Study
Gabriele Rossi Rognoni

The Violins of Annie Bolton Matthews Bryant
Jayson Dobney

3:30-3:50 BREAK

3:50-5:35 SESSION 8: CLARINETS
Britton Recital Hall

*Historically Important Large-size Clarinets
in the Stearns Collection*
Albert R. Rice

A Vessel of Song: The Klezmer Clarinet
Deborah Check Reeves

Lecture-Recital--Historical Clarinet vs. Modern Clarinet
Nophachai Cholthitchanta

5:30-7:30 DINNER ON YOUR OWN

7:30 PM CONCERT
To be announced, Mendelssohn Theatre

SATURDAY, MAY 23

8:30-9:00 CONTINENTAL BREAKFAST
Conlin Lounge

9:00-10:00 SESSION 9: SHOW & TELL

10:15 BUSES DEPART ANN ARBOR FOR DEARBORN

11:15 ARRIVE DEARBORN:
Tour Greenfield Village and Henry Ford Museum.
Lunch on your own.

3:45 BUSES DEPART DEARBORN FOR ANN ARBOR

4:45 BUSES ARRIVE IN ANN ARBOR

6:00 WINE AND CHEESE RECEPTION
Michigan Union

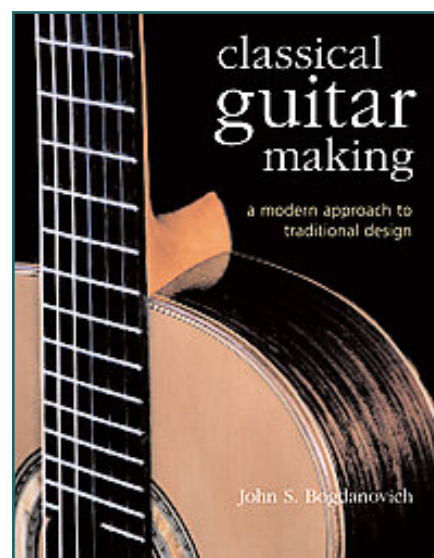
7:00 AMIS BANQUET, followed by Live Auction
Michigan Union

Registration information will be available on the AMIS website by March 1, 2009.

www.amis.org

BOOK REVIEWS

John Bogdanovich. *Classical Guitar Making: A Modern Approach to Traditional Design*. New York: Sterling Publishing Co., 2007. 310 pp: 969 color illus. ISBN: 1 4027 2060 2. \$29.95 (hardbound).



Updating a long tradition that extends back to Arnault de Zwolle in the 15th century, John Bogdanovich here presents us with a lavishly produced book on how to make the Bogdanovich classical guitar. For those looking for how-to advice regarding the technical processes, the author offers hand-tool approaches requiring a fair degree of skill and tool sharpening experience, along with power-tool approaches, which require a sizable investment in tools, not to mention caution and experience in their usage. There is very little discussion of what to build in terms of design alternatives, and how these might affect the musical outcome of the instrument. According to Bogdanovich, his model is derived from the basic 1937 Hauser guitar formerly owned by Segovia, but the drawing on page 85 shows scant resemblance beyond a vague similarity shared by most modern classical guitars. There is little reference to historical precedents and design evolution, making

this book of limited interest to those concerned with historical makers and their designs.

The photography and accompanying descriptions are quite clear, well presented, and useful to the novice instrument maker. As a coffee table book of illustrated lutherie it is unsurpassed among currently available offerings. However, the provided bibliography is quite limited, barely one page, failing to even mention the Guild of American Luthiers' *American Lutherie*, or the publications of the Association of Stringed Instrument Artisans. Mr. Bogdanovich directs readers to his web site, <http://www.jsbguitars.com>, for sources of materials, which as of this writing lists less than a dozen sources of lutherie supply. Also available on the web site are a correction of the fret placement figures, given in error in the book; and the full-size guitar drawings, sold separately as a portable document format (PDF) file. Throughout the book Mr. Bogdanovich uses modern synthetic glues for assembly, something sure to raise objections from those formally trained in the lutherie world, not to mention curators and restorers. While modern synthetics have become ubiquitous in the guitar making world in the past fifty years, it would have been nice to explain why these were chosen in place of traditional reversible hide glues.

The chapter on the bridge (pp. 275-287) states, "The angle the strings make as they leave the tie block and rise over the saddle determines the attack, or crispness of the strings' tone," a statement I am sure will generate heated discussion among experienced luthiers. The sidebar to this chapter states that the bridge design is highly important to produce a fine instrument (very true), yet implies that one need not be concerned with slight design variations. Perhaps to make the Bogdanovich guitar, this is true, but if one wishes to capture a maker's sound, you must begin by copying the bridge *very* accurately. A Hauser guitar mounted with a Fleta

bridge will not sound like a Hauser.

Under the chapter on "French Polishing" (pp. 266-268) no mention is made of the alcohol used to dissolve the shellac, but the photo on p. 260 shows a container labeled "denatured alcohol," which is highly poisonous. To his credit, Mr. Bogdanovich is shown wearing gloves when applying french polish, but his text ignores the danger of methanol poisoning, possible when bare skin is exposed to denatured alcohol. Traditionally only pure ethyl (drinkable) alcohol is used for this purpose, for a variety of reasons aside from those of safety.

For those wishing to build the Bogdanovich guitar, this is the definitive book on the subject, a fantastic value for the \$29.95 price. Even experienced luthiers may find useful methodology in the book, especially the section on producing the complex rosette herringbone inlays, which requires significant skill to do well. For those who have previously struggled with this skill, the book is worth purchasing. Those inexperienced in making guitars will no doubt find many useful tips and methods. Sterling sets a high standard for production values for all future books aimed at amateur luthiers.

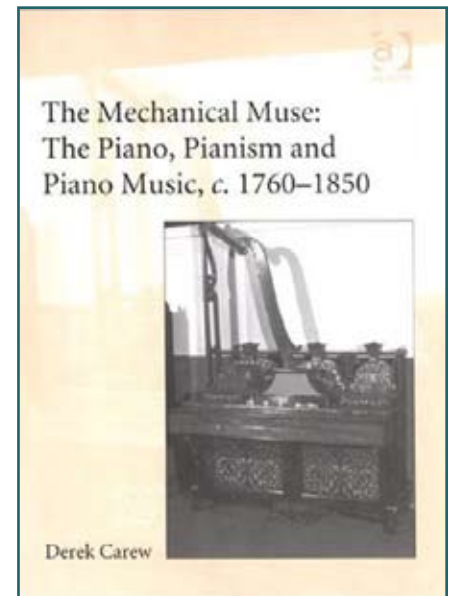
✍ R. E. Bruné

R. E. Bruné is the author of *The Guitar of Andrés Segovia: Hermann Hauser 1937 (Genoa: Dynamic, 2004)*

Derek Carew. *The Mechanical Muse: The Piano, Pianism and Piano Music, c. 1760-1850*. Aldershot, Hants., and Burlington, Vt.: Ashgate, 2007. xxi, 595 pp.: 8 fig., 7 tables, 51 black-and-white plates, c. 500 musical exx. ISBN: 978 0 85967 969 5. \$114.95. *The Companion to The Mechanical Muse: The Piano, Pianism and Piano Music, c. 1760-1850*. Aldershot, Hants., and Burlington, Vt.: Ashgate, 2007. ix, 328 pp. ISBN: 978 0 7546 6311 9. \$49.97.

Since 1977, Derek Carew has lectured in music at Cardiff Univer-

sity; previously he taught in secondary and adult-education schools, and his ambitious survey of a "watershed" period in the piano's history displays an engaging writing style and narrative approach suitable for non-specialist readers. Size and price notwithstanding, however, Carew's work offers little fresh information or valuable insight. Outside the area of his own expertise—the music of Johann Nepomuk Hummel and his contemporaries—Carew relies heavily on standard secondary sources, some of them outdated. His musical analyses range from superficial to enlightening, but most seem to be based on modern editions that can distort composers' intentions regarding articulation, phrasing, and dynamic markings.



Nevertheless, Carew's heart is in the right place. He extols the virtues and variety of pre-Steinway pianos and relates them to their music, interests himself in obscure repertoire and unfamiliar genres, and tries to place the piano in a wide social context, for example with plates illustrating naval tactics, upholstery, and horse portraiture. He also pictures a somewhat haphazard selection of period pianos (mostly from the C. F. Colt Clavier Collection) and early prints of piano music, though his extract of a John Field nocturne, captioned "Russian edition of c. 1817," is actually from Robin Langley's 1997 edition.

The *Companion* is readily dispensable; its alphabetical entries principally embrace biographies of persons mentioned in the main volume, definitions of musical terms, genres, and dance types, and technical terms relating to keyboard instruments and playing techniques. Particular works are also mentioned, as are some instruments (e.g., arpeggione, mandolin) and composers (e.g., J. S. Bach, G. F. Handel) peripheral to the topic. The dust-jacket blurb admits that the “*Companion* is not intended to replace existing reference books” and indeed, anyone with access to the Internet, not to mention a library, will find the *Companion* superfluous.

Indicative of carelessness throughout, the *Companion* entry for “Behrent, Johann” refers the reader to “Brent, John,” whose entry reads, in its entirety, “No biographical information is available; he built the first indigenous piano in America, a square, in 1775.” No authority appears for either the Anglicized name or the assertion of priority; further, in the main volume Behrent’s name appears only as Bahrent (*sic*) in both text and index. Equally telling of slapdash scholarship, neither the *Companion* nor the parent volume discusses the seminal contributions of Alpheus Babcock or Jonas Chickering to the piano’s development before 1850. Listing other oversights and errors would be a long, dreary task.

But historical, technical, and tonal aspects of the “mechanical muse” (essentially the subject of “Part One: Instruments” in the main volume) are not Carew’s forte. More interesting, except perhaps to musicologists, is his treatment of piano music in relation to playing techniques, interpretation, and social circumstances. While indebted to penetrating studies by Arthur Loesser, Sandra Rosenblum, and others, “Part Two: Influences” and “Part Three: Integration” reveal the author’s own musical sensibility. “Influences” comprises 17 chapters, the first five (grouped under the rubric “Character”) dealing with general background of the period as reflected in piano music: events, emotionalism, personification,

“the past” and other topics including military, hunting, nature, dream, and religious themes. Tempo indications, titles, dedications, and especially style are discussed with reference to short examples from minor composers such as Heller, Latrobe, Pinto, Potter, and Ries, as well as the masters. The next five chapters deal with “Received Forms”: minuet and scherzo, rondo, solo sonata, variations, and concerto, and here we find such startling, not to say amateurish, observations as (p. 261), “Mozart’s pianistic idiom here [Rondo, K. 511, 1787] is also thoroughly early nineteenth century as is his use of the instrument . . .” Huh?

The following three chapters, entitled “Vernacular,” express Carew’s fascination with popular genres, those not intended especially for connoisseurs but for the general marketplace: national airs, folk song arrangements, regional melodies and dances (polonaise, mazurka, bolero), and the like. Two chapters on improvisation conclude Part Two, with examples of presumably impromptu idioms reflected in preludes, fantasies, caprices, and so on.

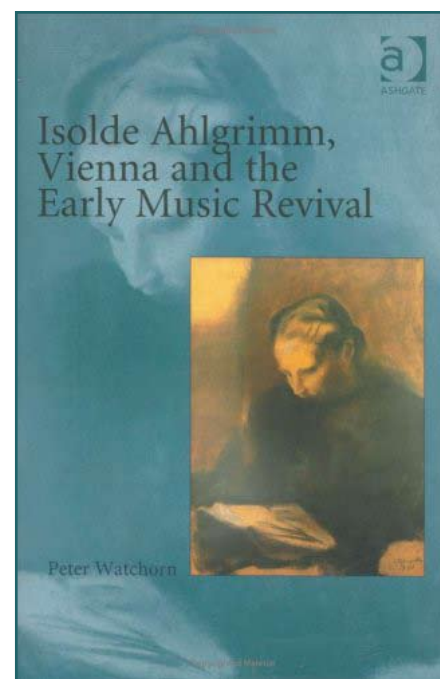
Finally, “Integration” explores in five chapters the piano’s accompanimental (actually, collaborative) functions in instrumental chamber music and song, as well as piano duets and duos. Two further chapters, on “Didacticism and Dissemination” (including etudes and a short section on printing and publishing) and “The Dance” (dance suites, contredanse, waltz) conclude the survey, allowing Carew to fall back again on his original studies of Hummel and Chopin.

Overall, *The Mechanical Muse* most inspires engagement when treating the heart of its period, roughly 1780-1830. Even here, better guides to the subject exist, notably in recent periodical literature, mostly excluded from Carew’s inadequate bibliography. Trying to do too much, Carew ventures out of his depth and leaves this reviewer disgruntled.

✎ Laurence Libin

Laurence Libin is president of the Organ Historical Society and formerly vice-president of AMIS.

Peter Watchorn. *Isolde Ahlgrimm, Vienna and the Early Music Revival*. Aldershot: Ashgate, 2007. xvi, 247 pp.: 34 black-and-white illus. ISBN: 978 0 7546 5787 3. £60 (hardbound).



This is a marvellous book, written with respect and devotion for one of the great pioneers of the early music movement: the Viennese keyboard player Isolde Ahlgrimm (1914-1995). She was the inspiration—scarcely acknowledged until now—for a generation of performers famous for reviving ancient instruments, including Gustav Leonhardt, Nikolaus Harnoncourt, Eduard Melkus, Paul Badura-Skoda and Jörg Demus. As Penelope Crawford writes in the foreword, Ahlgrimm is “a missing link in our evolution toward reconstructing historical instruments and playing styles.” Watchorn calls Ahlgrimm “the spark that went on to ignite the entire world’s still-burgeoning interest in early music” (p. 2). The author’s strong tone, displaying his personal reverence for her accomplishments—and naming the Viennese intriguants who opposed her—meets with my approval. But then, I may be somewhat prejudiced, having studied harpsichord with Ahlgrimm at the Hochschule für Musik in Vienna during 1977-79.

It was Ahlgrimm's formidable technique and superb musicianship, as recorded on LPs between 1951 and 1978 (including virtually all of Bach's works with harpsichord, all performed from memory), that captured the heart of Peter Watchorn in far-away Australia. Determined to give credit where credit was due, Watchorn began to research her life's story, studying personally with her in 1985-1992 and conducting many interviews. The result is a fascinating account of a modest woman, born into a family acquainted with Brahms, whose strength of character gave her the courage to fight for her convictions.

Already in 1937 she began a subscription series in Vienna, the *Concerte für Kenner und Liebhaber*, performing the chamber music of Mozart, Haydn and their contemporaries using an original late 18th-century fortepiano by Michael Rosenberger (1766-1832). The first concert, held in the Kleiner-Saal of the Musikverein, also featured a violin by Bernardus Wutzelhofer (Brünn, 1801), a viola by Andreas Nikolaus Bartl (Vienna, 1757), and a violoncello by Marcus Guggemos (Füssen, 1766). At that time, "she was virtually alone in using genuine period instruments" (p. 10). However, no recording company was interested in the fortepiano and the sound of her early artistry is now lost. She then took up the harpsichord and dipped further into the world of historical performance practice, studying obscure Baroque treatises and sharing her knowledge with other musicians.

It was Ahlgrimm's artistic but eccentric husband Erich Fiala, whom she met in 1934 and married in 1938, who had the wealth (from the family firm that still produces *Manner* confection-

ery wafers) to search for and purchase antique instruments. Fiala was "scandalized" that large numbers of old instruments were being systematically removed from Austria (by the Rück brothers of Germany—objects that now form the nucleus of the famous collection in Nürnberg) and so the young couple prowled Vienna's antique markets, hoping to save further treasures. These were then restored to playing condition and used in Isolde's concerts. Eventually the collection comprised some 600 historical instruments. Appendix 6, a partial list of fifty-five instruments, mostly string and keyboard, begins: Amati, Antonio: Tenor violin, Cremona, 1595; Amati, Gerolamo: Violin, Cremona, 1701; Amati, Nicolò: Violin, Cremona, 16__; Amati, "sub disciplina": Violin, Cremona, c. 1680. It also includes three violas made by various members of the Bartl family, two Klotz violins, two Posch violins, two Tononi violins, a cello by Francesco Ruggeri, a double-bass by Ulrich Reinhardt, etc. The collection also contained lutes, theorbi, chittaroni, and brass and wind instruments. Among the keyboard instruments is a fortepiano by Ferdinand Hofmann, tentatively dated Vienna c. 1780, and three instruments by the famous maker of Mozart's fortepiano, Anton Walter.

The book is filled with interesting anecdotes. For example: for a performance by the Amati Orchestra in 1955 (founded to accompany Isolde and conducted by her husband), "[Nikolaus] Harnoncourt played a seven-string instrument made in 1683 by Christoph Klingler, later converted to a cello, which Fiala had had restored to its original condition in 1937. Its nineteenth-century cello fittings were removed in the restoration

and the instrument was equipped with its original frets ..." (p. 121). This is documented by a photograph showing Harnoncourt and Fiala in a heated discussion. After she divorced her husband in 1956 (to escape from his tyranny), Isolde's access to the collection ended and Fiala began selling off the instruments, apparently keeping no records of where they went. The collection was completely dispersed by the time of his death in 1978. As Watchorn remarks, "The collection was only sparsely documented, and much research remains to be done in tracing various instruments that belonged to Fiala at one time or another" (p. 196).

A few typographical errors should be corrected, especially in the spelling of German words, for example, "Fuefzen" instead of "Füßen" (p. 59), or the mistranslation of *Staat* as "city" (p. 185). Since research on musical instrument makers has progressed substantially since the 1930s, some information may need to be corrected. For example, the first known Viennese address for the keyboard maker Michael Rosenberger dates from 1796, when he took his oath as *Bürger*; thus, the estimated date of c.1790 for the fortepiano used in the *Kenner and Liebhaber* concerts, as given on the programs in 1937, seems too early. The frequent use of titles in boldface and the numerous photographs, revealing Ahlgrimm's grace and delicate beauty, and showing her with many of the instruments in the collection, make the volume interesting and informative. This book was a pleasure to read.

✂ Rita Steblin

Rita Steblin, an archival researcher in Vienna, studied harpsichord with Isolde Ahlgrimm at the Hochschule für Musik, Vienna, in 1977-79.

A REPORT ON THE 29TH MUSICAL INSTRUMENT SYMPOSIUM:

The history, construction and repertoire of clarinet instruments, October 24-26, 2008, Music Institute for Performance Practice (Musikinstitut für Aufführungspraxis), Michaelstein.

I arrived in Blankenburg and was driven to the Michaelstein Monastery in the Harz Mountains in southeastern Germany for the Symposium. The heavily wooded low hills of the moun-

tains form a gorgeous backdrop to this reconstructed Monastery, originally founded in 1146. The Monastery has been used as a music institute since 1977 when a collection of musical in-

struments was assembled and the Music Institute for Performance Practice (Musikinstitut für Aufführungspraxis) and the Music Academy of Saxony-Anhalt began to offer a range of music

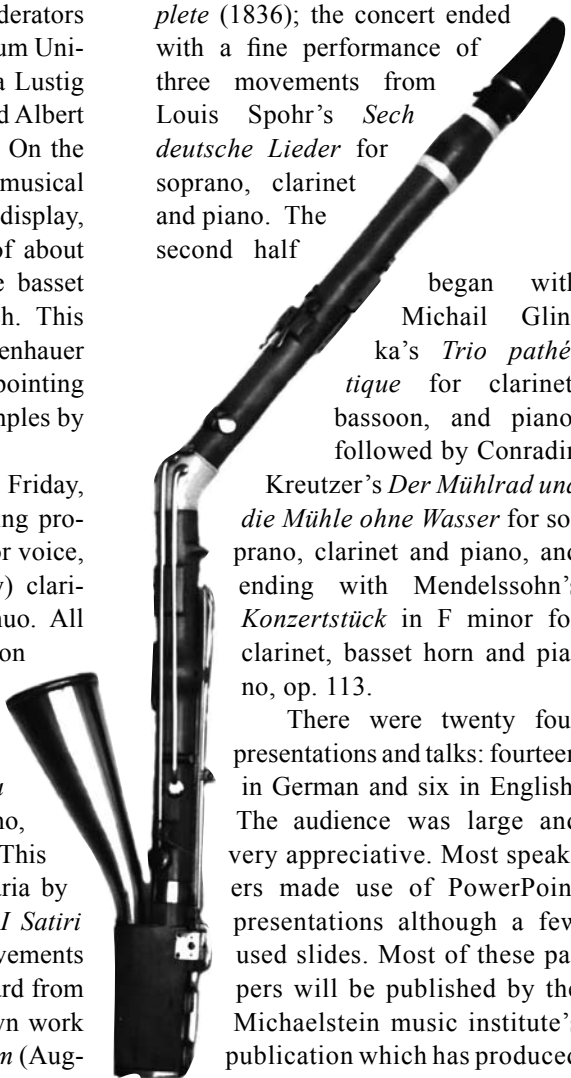
programs. In 1991, a clarinet symposium was held at Michaelstein. (The papers, all in German, were published in "Das Problem Klarinette: Bauweise-Spieltechnik-Repertoire. Bericht über den 2. Teil des 12. Symposiums zu Fragen des Musikinstrumentebaus," *Oboe-Klarinette-Fagott* 7 no. 1 (1992).)

For the 2008 Symposium, Eric Hoeprich was the artist in residence; conference leaders and moderators were Christian Ahrens of Bochum University, Eric Hoeprich, Monika Lustig (the Symposium organizer), and Albert Rice of Claremont, California. On the second floor a portion of the musical instrument collection was on display, along with a special display of about 100 historic clarinets and one basset horn owned by Eric Hoeprich. This unusual basset horn by Mollenhauer (inset) has a box with its bell pointing upward, similar to several examples by Johann Ziegler of Vienna.

The Symposium began on Friday, October 24th with an outstanding program of four chamber works for voice, chalumeau, Baroque (two key) clarinet, strings, and basso continuo. All the musical works were played on copies or original 18th and 19th century woodwinds. A lovely aria began the selections from Antonio Caldara's *La caduta di Gerico* (1719) for soprano, chalumeau, and two violins. This was followed by a very fine aria by Francesco Bartolomeo Conti, *I Satiri in Arcadia* (1714). Two movements including "clarinetto" were heard from an unusual and almost unknown work entitled *Epithalamium Mysticum* (Augsburg, Lotter, 1740) by Joseph Joachim Benedikt Münster for alto voice, two violins, two clarinets, and basso continuo. Both were well written and the second work was very impressive with two timpani parts added to the ensemble. The last work on the program was one of the two Concertos for clarinet, two violins, two trumpets, and basso continuo by Johann Valentin Rathgeber, musically interesting and well played. The performers were all of a high caliber.

Concerts continued on Sunday

with an arrangement for three basset horns of two movements from the Singspiel *Der Spiegel von Arkadien* by Franz Xaver Süssmayr, followed by four *Divertissements* for three basset horns by Georg Druschetzky. After the trios we heard the glorious *Adagio* in B-flat for two clarinets and three basset horns by Mozart; a challenging Etude from Frédéric Berr's *Méthode complete* (1836); the concert ended with a fine performance of three movements from Louis Spohr's *Sech deutsche Lieder* for soprano, clarinet and piano. The second half



began with Michail Glinka's *Trio pathétique* for clarinet, bassoon, and piano, followed by Conradin

Kreutzer's *Der Mühlrad und die Mühle ohne Wasser* for soprano, clarinet and piano, and ending with Mendelssohn's *Konzertstück* in F minor for clarinet, basset horn and piano, op. 113.

There were twenty four presentations and talks: fourteen in German and six in English. The audience was large and very appreciative. Most speakers made use of PowerPoint presentations although a few used slides. Most of these papers will be published by the Michaelstein music institute's publication which has produced several handsome and large volumes from previous symposia.

Among the many outstanding papers were several that presented new items based on archival or musical research; others described aspects of instrument construction that have not been known or discussed. For example, Rudolf Tutz and Ernst Schlader described and presented a newly found 1784 basset horn by Jacob Grundmann, restored by Tutz; the discussion placed it within the early development of the instrument. Robert Sebesta described his ar-

chival discoveries in Bratislava about the outstanding maker Franz Strobach and his production of basset horns and clarinets. Jörn Öierstedt's discussed his discoveries of 18th and 19th century basset horn music in Denmark and Sweden; a large number of 18th and 19th century basset horn works in Prague were discussed by Thomas Grass; Dietrich Demus discussed several basset horn works discovered in Italy. Denis Watel made new archival discoveries in Trier regarding Michel Amlingue and his family; Melanie Piddocke presented information regarding Franz Scholl of Vienna, an important maker and the successor to Theodor Lotz. Benjamin Reissenberger made a persuasive case for the use of a clarinet based on those by Bormann of Leipzig for performing Schumann's music and established the use of Bormann's instruments by the clarinetist Johann Kotte of Dresden. Jane Ellsworth presented her findings about clarinetists and the repertory performed in Moravian communities, 1795 to 1820; and Enrico Weller gave a fascinating discussion of Oskar Oehler and the development of his clarinet system. All of the presentations were on a high level and often lively questions and discussions followed.

Albert R. Rice

EPITHALAMIUM MYSTICUM
 Das ist:
 Der andächtigen Seel/
 Oder
 in Gott verliebten Braut
 Beschäftigtes
Hochzeit-Lied/
 Behaltet
 i. LX. solenn- und amuthig teufftichen Arien/
 in neuester Art/ auf die vornehmste Festung der Mütter
 Drey unerschütterlichen Stützen, verwichenen Ordens Stützen, sonderbaren
 in auch andern Seiten, die höchsten, Primis, höchsten Damarfagung,
 aus ein schönes Wetter, auch fruchtbarsten Regen, die hohe Erb- Träumen
 vollkommen einander zu können, auch G. Imberbale de B. V. Maria
 allezeit zu gebrauchen, dann endlich 3. vor die
 Abgeschiedene/
 Von einer Vocal-Stimm/ oder Solo. 2. Violini obligatis, Cla-
 rini cum Tympano, vel Cornua venat, vero, ubi apponuntur, par-
 tum oblig. partim ad libitum futo, prout Index do-
 cebit, cum Organo & Violoncello.
 Allen Gott liebend und durch die *Musik* die Rechte derselben beförder-
 enden Gesellen zu reichlicher Vergnügung sowohl in die Stimmen verfloge-
 als auch musikalischer mit sonderbarem Fleiß componirt.
 Josepho Joachim Benedicto Münster,
 J. C. Not. Pub. und Regente Chori in der Fürstl. Fürstlichen Gräniz-Stadt
 Reichenthal in Ober-Bayern.
 OPUS III.
 VOX CANTANS.
 Gedruckt und verlegt von Johann Jacob Schreyer in Göttingen, 1740.

FREDERICK R. SELCH CENTER FOR AMERICAN MUSIC HISTORY

The Donation of an Important Collection and an Endowed Professorship Establishes the Frederick R. Selch Center for American Music at the Oberlin Conservatory of Music

Frederick R. (Eric) Selch was a founding member and the second president (1977-81) of AMIS. Selch died in 2002 leaving early 700 musical instruments and some 6,000 books and manuscripts.



Photo courtesy of Patricia Bakwin Selch

In December, David H. Stull, Dean of the Oberlin Conservatory, announced that Selch's widow, Patricia Bakwin Selch of New York City, has donated her husband's entire collection to Oberlin. She has also pledged to endow a professorship in musicology to expand American studies at the Conservatory.

"The gift of this magnificent and important collection combined with the generous endowment of the Selch Professorship of Musicology, will provide an unparalleled platform for the teaching and scholarship of American music that will be envied by all the finest institutions in the country," says Dean Stull.

The collection represents an enormous range, and reflects Eric Selch's lifelong obsession—he was passionately interested in music and its context. Among the holdings are manuscripts, printed and manuscript music, instruction manuals and tutors for playing instruments, paintings, prints, drawings, tintypes, paper photographs depicting instruments and music making, and other ephemera.

Selch initially collected European instruments and early European books and objects that explored the evolution of music, musical instruments, and music theory. Yet it was American music and musical instruments that became the ultimate focus of his collection. He was interested in the sources and influences on all types of American music—secular, religious, political and economic—that shaped its development. At the time of his death, he was engaged in landmark studies on southwest and central native American instruments and culture.

Laurence Libin provides this recollection of Selch:

"Eric's enthusiasm for 'the chase' was both competitive and contagious, and AMIS friends will remember his stories of hunting down bargains that others had overlooked. He routinely took car trips through upstate New York and elsewhere, stopping in flea markets, antiques shops, auction houses, instrument repair depots, anywhere instruments might lurk. On purchasing for a few dollars a neglected clarinet, say, or an abused bass viol, he'd then embark on what he considered the most engaging aspect of collecting: the research that put the obscure specimen into social and musical context.

"Regrettably, he didn't write everything down; consequently many of his

acquisitions lack a secure provenance. Although not curatorial in his approach either to documentation or conservation, Eric was proud of all his 'children' and welcomed fellow enthusiasts to his and Pat's townhouse, where much of his collection was either hung on walls or piled in out-of-the-way rooms. Occasionally he brought 'finds' to AMIS meetings for show-and-tell sessions; just as often he skipped sessions in order to comb nearby pawnshops. Anything but pretentious, he was proud of his modest upbringing, which connected him viscerally to the typical American instruments that anyone might have owned a century or two ago but that few had bothered to preserve. By seeking out, studying, and sharing his discoveries, he honored his forebears while inspiring the next generation of collectors.

"As a founding member and second President of AMIS (1977-81), as well as a JAMIS author, Eric contributed organizational effort, valuable advice, hospitality, and leadership for our mission. His loyal support is recognized in the Frederick Selch Award for the best student paper presented at an annual AMIS meeting."

More information about the Frederick R. Selch Collection of American Music History, including photos, is available at www.oberlin.edu/con.



Photo by Elliott Kaufman

WHISTLES IN MALTA

Palazzo Falson Historic House Museum, an imposing 13th century palazzo in Malta's old city of Mdina, will be hosting an exhibition in April 2009 focusing solely on whistles. This will consist of both Maltese as well as foreign instruments found in private and Museum collections in Malta.

Though generally considered the simplest of aerophones, whistles in fact bring to the fore man's endless ingenuity in the production of sound for his own different purposes. Whistles are associated with all the different stages of life starting from toy whistles used in infancy



French *sifflet à eau*. Glazed earthenware water whistle. Late 10th-early 20th century. South of France. Anna Borg Cardona Collection

ing of popular traditions, beliefs, religion and ritual.

The Maltese Islands have, over the years, produced their own fair share of whistles made of different materials and having different functions. We find quite an array consisting of stone whistles, simple *Arundo donax* toy whistles crudely made by children, different hunting whistles very carefully crafted from the same *Arundo donax* plants, wonderful eighteenth century bone scrimshaw whistles, clay water whistles which were integrated into Christian ritual and were used by children on Christmas Eve, tin whistles used in Carni-



Italian *fischietto*. Glazed clay cockerel stamped 'Eusanio Polci, Castelli' (Abruzzo, Italy). Tubular whistle in base. Pre 1920. Anna Borg Cardona Collection



Child's silver rattle/whistle. First half of 19th century, West European. Palazzo Falson Collection.



Italian *fischietto*. Figure of woman with fan. Mario Iudici, Caltagirone. 20th century but made in traditional mould. Painted terracotta. Anna Borg Cardona Collection

and childhood, going on to instruments used in spring time in love and courtship, and those used later in life in different forms of work, in hunting and leisure. The exhibition will provide an insight into the different folk arts and crafts that go into whistle-making as well as opening a path into the understand-

val, children's silver rattle/whistles endowed with magical properties of warding off evil, silver boatswain whistles.....

Since Malta does not as yet have a museum of musical instruments, this exhibition gives us a chance to discover instruments in private collections on the island, and above all it is a most welcome opportunity to focus and to delve more deeply into one little section of musical instruments.

Anna Borg Cardona
Palazzo Falson Historic
House Museum

<http://www.palazzofalson.com/>