



NEWSLETTER

of

The American Musical Instrument Society

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LIBRARY OF CONGRESS HOSTS 2010 AMIS

The Library of Congress in Washington, DC, was delighted to host the 39th annual AMIS meeting. From Wednesday, May 26 to Saturday, May 29, almost 100 delegates from around the world attended four intensive days of papers, presentations, concerts, lecture-demonstrations, meetings, and tours - not to mention a successful auction and a superb closing banquet. The Library of Congress's campus on Capitol Hill served as the nucleus for conference events; local arrangements were coordinated by AMIS members Carol Lynn Ward-Banford, from the Library's Division of Performing Arts, and Nancy Groce, from the American Folklife Center.

The meeting began on Wednesday afternoon with registration and tours of the Library's historic Thomas Jefferson Building. The program officially opened with a Show & Tell session in the Coolidge Auditorium, and a lovely late-afternoon reception in the ornate Whittall Pavilion, which gave attendees an opportunity to meet each other as well as a chance to view the renowned Whittall Collection of string instruments, which is housed there. The day closed with a well-attended screening of the Kathleen Soulliere's documentary, "Landowska: Uncommon Visionary," in the Library's Pickford Theater, and the annual Board of Governors' dinner at a nearby restaurant.

Thursday's presentations took place in the Library's Jefferson Building's historic Coolidge Auditorium. The



busy day began with a paper session on "American Traditions," chaired by Darcy Kuronen, followed by a session on "Musical Iconography," chaired by AMIS President Stewart Carter. Folklorist Peggy Bulger, Director of the American Folklife Center, introduced an intriguing lecture-demonstration by Bob Rychlik, a performer and maker of fujara, who spoke on "Folk Music from the Slovakian Mountains," and demonstrated this unique "queen of instruments," as well as other related overtone flutes.

After lunch, presentations continued with sessions on the Library's Dayton C. Miller Collection, chaired by Cecil Adkins; an informational session on new databases, chaired by Carolyn Bryant; and a lovely lecture-recital by Paul Miller and William Simms, which featured the Library's newly restored violas d'amore, pardessus, and quinton. The day ended on an up-note, with a wonderfully vibrant keyboard concert

by Erin Helyard, entitled "‘Could Only be Performed by the Author Himself of the Devil’: Clementi, from Dorset to London." The evening concert took place at the Smithsonian National Museum of American History, and traced Clementi's path from provincial isolation to cosmopolitan fame with performances of works by Handel, Paradies, Scarlatti, and Clementi performed on period instruments made by Burkat Schudi and John Broadwood.

Smithsonian Undersecretary Richard Kurin and Curator emeritus Jim Weaver welcomed AMIS members to the event and talked briefly about the NMAH's holdings. AMIS members enjoyed an intermission reception courtesy of the Smithsonian's Friends of Music volunteers, and following the event, many members regrouped at the nearby Old Ebbitt Grill to congratulate and meet this year's Gibbon Scholars.

On Friday, the program began early with a continental breakfast and roundtable discussion of the musical instrument entries in the *New Grove* Dictionaries of Music, followed by a poster/information session on half-a-dozen ongoing music-related projects. Morning sessions, which took place in the Mumford Room and Dining Room A of the Library's James Madison Building, featured concurrent papers on "Lutherie," chaired by Thomas MacCracken, and "Brass Instruments," chaired by Sabine Klaus. The well-attended annual business meeting was conducted after lunch and was followed by another round of concurrent sessions on "Woodwind Instruments," chaired by Al Rice and "Keyboard Instruments," chaired by Laurence Libin. Later in the afternoon, participants attended panels on "The Dayton Miller Collection," chaired by James Kopp, and "Early Music," chaired by Mary Oleskie-

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American Musical
Instrument Society
Newsletter

Kelly J. White, Editor
Albert Rice, Review Editor

The Newsletter is published in spring 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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PRESIDENT'S MESSAGE

AMIS was certainly one to remember. Our nation's capital, so rich in cultural resources, proved to be a wonderful location for us. Our host institution was the Library of Congress, with its spectacular collections of musical instruments and the impressive resources of the Smithsonian Institution were close at hand. The Local Arrangements Committee (Carol Lynn Ward-Bamford, chair, and Nancy Groce) did a superb job, not the least of which concerned negotiating a lot of government red tape; as did the Program Committee (Janet Page, chair; Albert Rice and Carolyn Bryant). One of the more memorable events of this year's conference was the banquet, which through the good offices of AMIS member Edmund Bowles was held in the venerable Cosmos Club.

Your Board of Governors made a bold move at its annual meeting. We voted to support John Watson's project to update Martha Clinkscale's landmark book *Makers of the Piano* (Oxford University Press, 1993-1999) with an online database. The worldwide web provides an ideal vehicle for publishing such projects, as new material can be added so easily. Watson's piano database may prove to be a harbinger of similar projects to come.

Our 2011 conference will be held in Phoenix, Arizona, May 18-21. I'm sure many of you are as eager as I am to see the new and much-heralded Musical Instrument Museum. Christina Linsenmeyer will serve as Local Arrangements Chair for the conference, with Albert Rice as Program Chair. Look for further information elsewhere in this Newsletter.

Stewart Carter

EDITOR'S MESSAGE

Thank you to all who contributed to this issue of the Newsletter. As you will see, this issue of the Newsletter

is packed to the gills. You will find many things in this issue including TWO wonderful summaries of the AMIS 2010 conference held at the Library of Congress, minutes from the business meeting, book reviews, loads of announcements and requests, and articles that I find very interesting. Within the announcements you will find a particularly exciting piece regarding Darcy Kuronen. Many congratulations, sir, and well done! Of particular note, as well, is the exhibition of *New Yorker* covers devoted to music on display at the Yale University Collection of Musical Instruments! Being a devotee of *The New Yorker* myself, I wish I were closer to New Haven to enjoy this exhibition, as it looks dynamite (and is open through November 18, 2010).

As if this isn't enough, it is with great pleasure that I share some good news regarding this very publication! Please join me in congratulating Al Rice for his assumption of the position of the Reviews Editor! Al brings an incredible wealth of knowledge and experience to this role and I eagerly anticipate his contributions to both the Newsletter and the Journal. Congratulations Al, and welcome aboard.

Thank you Jim Kopp for your service to the American Musical Instrument Society as the Reviews Editor. Your reviews have helped to shape the content (and size) of my library by providing me with insightful views on many a piece of organological literature. Thank you for your insights, you're wonderful reviews, and your service to AMIS!

Finally, congratulations to Christina Linsenmeyer, Aurelia Hartenberger, and Dave Thomas on being elected to the American Musical Instrument Society Board of Governors. As well, congratulations are to be extended to Gabriele Rossi-Rognoni on being elected to the Board of Governors as a Corresponding International Board member. I hope of your service to AMIS are rewarding.

Kelly White

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wicz. Following dinner, AMIS members returned to the Coolidge Auditorium to hear an outstanding concert by recorder virtuoso Matthias Maute and the Ensemble Caprice from Montreal. To take advantage of the wealth of instrument-related resources in the Washington, DC area, Saturday began with fieldtrips. Buses transported one group of AMIS delegates to Tom and Barbara Wolf's harpsichord workshop in The Plains, Virginia, for a tour and lunch. Another group of delegates took the bus to Washington's National Cathedral for a fascinating behind-the-scenes tour of both the cathedral and its famed carillon, organized by Cathedral carillonneur Ed Nassor. This was followed by a tour highlighting paintings with musical instrument iconography displayed by the National Gallery of Art, kindly led by NGA curator Stephen Ackert. A third group of AMIS members opted for an informative overview of musical programming at the Smithsonian Institution, organized by Smithsonian Curator-Emerita Cynthia Hoover.

AMIS members returned to the Library of Congress for an early afternoon lecture-recital featuring Mahan Esfahani, from the Musikinstrumenten-Museum in Berlin, who addressed "The Interaction of Visual Appearance and of Sound: The Case of the Harpsichordist Wanda Landowska," illustrated with performances on Landowska's instruments. A final panel followed featuring additional papers and further discussion on "Wanda Landowska and the Harpsichord."

Despite the long day, a goodly number of AMIS members took part in the happy-hour auction at the nearby Hawk 'n' Dove bar. AMIS auctions have become a much beloved and anticipated staple of the annual meeting, and this year's was no exception. As in the past, the event featured the persuasive auctioneering talents of our esteemed colleague Laurence Libin and deft accounting wizardry of Joanne Kopp. Through the generosity of AMIS members who donated items and then bought back books, posters, instruments, clothing, and an intriguing assortment of "stuff," the event

was able to raise a large amount for next year's Gribbon scholarships.

The meeting ended with a closing banquet. These are always enjoyable, but this year's was truly exceptional. Through the generous efforts of Edmund Bowles, AMIS members were able to enjoy the luxurious ambience and excellent food of Washington's exclusive Cosmos Club. Pre-dinner music, provided by Mark Elrod's Civil War-era brass band, Federal City Silver Cornet Band, set the mood for a memorable end to a successful meeting.

The Local Arrangements Committee would like to thank the Program Committee and all the other AMIS members -- as well as our many colleagues at the Library of Congress and throughout the Washington area -- who so ably assisted us with the 39th AMIS annual meeting. It was a pleasure to host AMIS in Washington, DC, and to have a chance to show off the Library's collections and resources. We hope that AMIS members will come back often to take advantage of our holdings, and will keep us apprised of their research and findings.

Carol Lynn Ward-Banford & Nancy Groce, Local Arrangements Committee

[Editor's Note: Al Rice offered the following delightful piece per my request for perspectives on the annual meeting]

AMIS 2010 Washington, D.C. Annual Meeting

The weather in Washington was accommodating and the subway was running well. I stayed in more expensive accommodations this year—the Cosmos Club. It was a great pleasure to be there, and I had appointments for studying instruments at the Smithsonian Institution and then at the Miller Collection. The rest of my time before the Board Meeting and the start of the papers was spent researching material at the Library of Congress, Performing Arts Library. That was a pleasure also!

The meeting was one of the best that I can recall, with really stimulating presentations and fine concerts played by excellent musicians. The paper sessions on Thursday morning began with three excellent American topics: Francis Galpin's collection of Native American instruments, sources for the four-stringed banjo, and Homer Ledford and his outstanding collection of folk instruments. Among all

the fascinating papers, the ones that stand out for me are Ed Bowles's presentation on musical instruments in festival book engravings; folk music from the Slovakian mountains with the wonderful playing of the amazing fujara or larg, an upright overtone flute; Mary Oleskiewicz's careful paper on the Quantz flute of Frederick the Great in the Miller Collection; and information on the amazing glass flutes of Claude Laurent, presented by David Shorey.

It was fascinating to hear of the MIMO (Musical Instrument Museums Online in Europe) project from Arnold Myers. He will no doubt keep AMIS members apprised of its progress. John Watson's early pianos database online will be exciting to see when it is available through the AMIS website. It was a great pleasure to hear the newly restored violas d'amore, pardessus, and quinton from the Library of Congress' collection. The concert that night of music by Clementi played by Erin Helyard was musically enlightening and one of the most brilliant nights of keyboard that I have ever heard.

Friday included the interesting poster session; I just wish that I had circulated more to talk to all the presenters and learned more of their interesting research. I hope that their work will be published so we can learn from them. The concurrent sessions made me wish I could hear some of the other papers, but what I did hear was extremely interesting and new. Lisa Norman gave an excellent presentation on early natural horns in the Edinburgh Collection explaining impedance measurements in a meaningful way. Ralph Dudgeon's paper clarified the meaning of Riedl and Kail's 1823 privilege for new brass instruments with valves. Sue Ostroff's paper presented the fascinating work of Edwin Hawley in many types of acoustical experiments and instruments. The papers in the afternoon were especially enjoyable. The first session featured Heike Fricke, with a good overview of the bassoon de chalumeau in Vienna around 1700; Bryan Kendall introduced us to a rare saxophone, an ophicleide-shaped baritone made during the 1870s; Francesco Carreras gave a fine overview of combination clarinets in Italy and their patents; and Keith Koons presented interesting evidence to account for Brahms' use of the clarinet in A in his Third Symphony.

The second session included Doug Koeppe's very informative talk on the American flageolet; and Gwilym Davies in a detailed investigation of the tabor pipes in the Library of Congress. At the same time Robert Howe gave an eye-opening paper on the history of oboe reproductions in America (I read the text later) and Melanie Pidocke gave a fine paper concerning

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AWARDEES



Martha Novak Clinkscale

We were deeply saddened by the news of Martha Novak Clinkscale's death on April 24, following an automobile accident near her home in Dallas, Texas. Many of us knew Martha, if not personally, then through her service to the scholars and lovers of musical instruments. Our society benefited from her capable editorship of the *Journal* from 1993 to 1996 and through her service on the Board of Governors. She was the most gracious of letter writers, and she invariably treated her colleagues with respect.

Martha held a masters degree in piano performance from Yale and a doctorate in musicology from the University of Minnesota. She was an authority on opera and was a skilled teacher and fortepiano performer. She is best known, however, for devoting the last half of her career to assembling a comprehensive database of historic pianos, making the information available to all through her two volumes, *Makers of the Piano*, published by Oxford University Press.

Of the few scholars that might have been qualified to catalog the world's heritage of historic pianos, it is hard to imagine any of them actually doing it, or doing it with the persistence she had. At 77 years of age, in just the last six weeks before her death, Martha had entered about 300 pianos into the database.

Martha did not live to see her database published online, but as that milestone is reached in the coming months, her legacy will live on in your hands and mine.

John R. Watson

This was my second year as a recipient of the Gribbon Award, and it was as rewarding an experience as the first. Without the Gribbon Award it would not be possible for me to undertake the trip to the AMIS conference.

As with last year, I found this conference a unique opportunity to mix with a wide range of museum professionals, organologists and musicians. Some were new faces to me and others were old friends. It was great to meet the new ones, and wonderful to catch up with the old ones. This is such a rare opportunity to exchange ideas, research and just general news with people from all over the world. One of the most valuable aspects of the conference for me is to meet up with other young people in my field. These are people who I believe and hope will remain my friends and colleagues as we look to the future of our field.

Again it was wonderful to hear such a wide range of papers, as it's all too easy to get consumed by your own topic. It's refreshing and interesting to hear what other people are working on and is a great way to expand one's horizons. Giving a paper myself was also a positive experience, challenging myself and offering up my ideas for comments to the leaders in the field.

The Library of Congress was a great venue to host the conference. We were privileged to have access to this wonderful building and an insight into the collections it houses.

I believe the Gribbon Award gives an invaluable contribution to the development of students of organology. It brings them and their work into contact with the leading scholars in the field, it gives them the opportunity to build up networks and friendships that will serve them for the rest of their lives and allows them to visit some of the great collections of the world.

Melanie Pidocke

This year's AMIS conference at the Library of Congress was a special highlight of my summer. Not only was I appreciative of the kindness shown to me by elder AMIS members and younger ones alike, but was amazed by the diversity of paper topics and presentations. Having the conference at a place like The Library of Congress was truly the icing on the cake as I felt the enormous wealth of knowledge and information around me at every given moment.

This being my second year in a row attending the conference as a Gribbon Scholar, I was delighted to see and catch up with some familiar faces like Bob Green and

Darcy Kuronen, as well as to make new friends like Michael Suing and others.

These awards are great opportunities for students to travel, hear and learn about new music, and to make connections. Thanks, AMIS, for a wonderful time in D.C.

John Campopiano

The Gribbon Award provided me with the opportunity to attend the 39th Annual AMIS meeting and to meet several new interesting people as well as strengthen the ties with those I had met at last year's conference.

Just like last year, the program covered diverse topics ranging from studies on specific instrument makers to musical iconography. The session on acoustics formed an interesting addition to the already broad range of subjects. The form of a lecture-demonstration was a nice alternative to the regular paper sessions.

I had the impression that this year's meeting contained fewer papers on new instruments, which was a pity as the coverage of contemporary developments is a necessary addition to the study of ancient instruments. As well, I was not too fond of the introduction of concurrent sessions as it led to some heartbreaking choices when both sessions were of interest. The result was that a number of people moved from one session to the other, which was not optimal for the concentration of the presenters.

My presentation, "Earwound, a tactile experience", was initially scheduled during the Show & Tell on Wednesday afternoon—however, when a few problems arose Ms. Ward-Bamford was able to reschedule it to Friday morning. Thanks to the technician for ensuring that all of the necessary audio and video applications functioned perfectly. My presentation generated a lot of questions and reactions and it was enlightening to discuss my work with researchers, curators and instrument builders whose different backgrounds brought a variety insights to my installation. The AMIS meeting provided me opportunities to expand on my research and to look at it from other points of view. For example, a member of the audience made the very useful suggestion to test Earwound, where the tactile experience is very important, with people who suffer from hearing disabilities. Earwound might be a suitable interface for this target group to experience music in a different way and is surely something I will further investigate in the near future.

I truly enjoyed the gorgeous surroundings of the Library of Congress and the Cosmos club, where the banquet was held. Together with the excursion trip on Saturday and

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AMIS ANNUAL BUSINESS

MEETING

The Annual Business Meeting of the American Musical Instrument Society was called to order at 1:05 pm on Friday, May 28, 2010 by President Stewart Carter in the L. Quincy Mumford Room of the Madison Building of the Library of Congress, Washington, DC.

The minutes of the May 22, 2009 Annual Business Meeting, having been distributed via the Newsletter, were approved by motion of Carolyn Bryant/Al Rice.

Secretary Deborah Check Reeves reported that AMIS now has 460 members. This is a decrease from the 505 members reported in 2009.

Jim Kopp, one of the proxies in the 2010 election, reported the election results. 120 votes were cast. Re-elected to two year terms were Treasurer Joanne Kopp and Secretary Reeves. Elected to first terms were Governors Christina Linsenmeyer, Aurelia Hartenberger, and Dave Thomas.

In the absence of editor Kelly White, Carter reported on the Newsletter. Articles, and especially articles and photos from the 2010 annual conference, should please be submitted to White.

Treasurer Kopp reported that AMIS investments are up 29%, a considerable improvement from the previous year. The decrease in membership translated into a 15% decrease in income from dues. Revenue for ads in the Journal was down 40%. Dwight Newton explained that no ads may be displayed in the Newsletter due to its non-profit mailing status. Personal contributions, however, stayed steady from the previous year.

Matthew Hill invited the membership to Phoenix in 2011 for the annual AMIS conference. The Musical Instrument Museum (MIM) will be hosting the conference May 18-22, 2011. The theme of the conference is "Musical Intersections in Time, Place, and Culture." Al Rice is program chair. December 1 is the deadline for proposal submissions. A special call for poster presentations may be made. Hill encouraged submissions that would include performance and the use of multi-media.

Plans for 2012 are being considered for New York with the Metropolitan Museum hosting. Affordable housing options will have to be available, and coordination with other organizations will be considered.

Plans for 2013 are in the formative stages. Coordination with other organizations will also be considered.

The winner of the Curt Sachs Award was announced by Ed Kottick, chair of that committee. His committee was aided by Mary Oleskiewicz and Al Rice. Jeremy

Montagu, recipient, will deliver an address at the Saturday banquet. Roland Hoover was thanked for creating the certificates for all the awards.

This was the first year that Bessaraboff and Densmore prizes were awarded annually.

The Nicholas Bessaraboff Prize for the best book on musical instruments in English published in 2008 was announced by John Koster, chair. Other members of the committee were Beth Bullard and John Rice. The recipient was Ingrid Maren Furniss for her book *Music in Ancient China: An Archaeological and Art Historical Study of Strings, Winds, and Drums during the Eastern Zhou and Han Periods*.

The Francis Densmore Prize for the best article on musical instruments in English published in 2008 was presented by Darryl Martin, chair. Bob Green was the other member of the committee. This was the first time that articles to be considered were by nomination only. Martin reported that few nominations were made this year, so he called for nominations, including self-nominations, for publications in 2009. They should be submitted to Bob Green. This year's award recipient was Rita Steblin. Her article was published in the 2008 *JAMIS* entitled, "Viennese Woodwind Makers in the Classical Era, with Emphasis on Friedrich Lempp's Request for Protection in 1768."

John Watson delivered a short tribute about Martha Clinkscale, who suffered an untimely death at age 77 in a car accident near her home in Texas. Martha was a teacher, early piano performer, former *JAMIS* editor, and principal author of the early piano database. Carter announced that the AMIS Board of Governors has agreed to award a grant to put the early piano database on-line.

Maria Rose reported about the possibility of AMIS subscribing to RILM. She requested that members please fill out the questionnaire that will be made available at this conference. The results will help the BoG gauge the interest of the general membership about a subscription.

Laury Libin announced that his *New York Price Book* is available at a discount. He reported that silent auction materials are available to view in the Kopp's hotel room. The live auction will be held on Saturday before the banquet at the Hawk and Dove, across the street from the Library of Congress.

Carter thanked local arrangements coordinators Carol Lynn Ward-Bamford and Nancy Groce. He thanked the program

committee of Janet Page, chair, and Al Rice and Carolyn Bryant. A hearty thank-you was given to "ex-officio" local arrangements coordinator, Joanne Kopp.

Ward-Bamford announced the winners of the William E. Gribbon Memorial Award for Student Travel. As chair of the committee, she was joined by members White and Hill. Nine awards were made for a total of \$8000 in scholarships to:

Lisa Norman	Laura Maes
Jessica Wood	John Campopiano
Sarah Richardson	Eleanor Smith
Jimena Palacios	Edmond Johnson
Melanie Piddocke	

The Frederick R. Selch Award for best student paper will be announced at the banquet. [Lisa Norman, winner]

Carter announced that the "Bridging the Gap" conference will be held in Vienna September 19-20. The conference will explore "bridging the gap" between acousticians and instrument makers. Proposals for papers are due May 30.

Carter thanked outgoing Board of Governors members Brenda Neece, Doug Kopppe, and Susan Thompson.

JAMIS editor Page reported that the 2009 volume will be out any day. It includes three articles, a number of book reviews, and communications. The 2010 volume is under construction now. Page encouraged the submission of long and short articles, as well as more communications.

Carter called for new business and none was announced. The meeting was adjourned at 1:50.

Respectfully submitted,
Deborah Check Reeves, Secretary

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the concerts, these informal meetings are a perfect opportunity to mingle with the other Gribbon Awardees.

The Gribbon Award allowed me the opportunity to attend the AMIS meeting and to meet other young researchers and to discuss research subjects as well as research means and funding.

I hope to attend the AMIS meeting again in the future and to actively contribute with lectures on new developments in musical instrument building and the expansion of our concept of musical instruments.

Laura Maes

MUSICAL INSTRUMENTS AT THE 22ND ANNUAL FAIR OF THE AMERICAN INSTITUTE OF THE CITY OF NEW YORK, 1849

A rare catalog of items exhibited at the twenty-second annual fair of the American Institute in New York for 1849 is preserved in the Library of Congress (YA 16319 YA Pam). On forty-five pages the catalog lists 2,049 entries and includes an appendix of 259 entries for the Agricultural department (fruits, flowers, vegetables, etc.). Each entry has to be reviewed to identify the musical instruments. The review reveals an interesting array of instruments, mostly made in New York, including twelve pianos, a seraphine or reed organ, a case of flutes, a trumpet, two violins, a banjo, a guitar, and two bells.

Below, instruments are listed by type, by maker, and it is presumed that most of them were made specifically for the 1849 Fair. Unless indicated otherwise the makers were located in New York City.

Pianos

Almost all of the pianos are listed as pianofortes, but they are the rectangle-shaped "square pianos" commonly found in American homes then.

Boardman & Gray, Albany, New York, Pianoforte & Dolci Campana attachment for the Piano (p. 25, no. 1193).

The Dolce Campana attachment or stop was patented by James A. Gray of Albany on 27 March 1849 (No. 6,223, Jean M. Bonin, *Piano beds & music by steam, an index with abstracts to music-related United States patent records, 1790-1874* [Berkeley, Fallen Leaf Press, 1993], 19). It consists of a series of weights held in a frame over the bridge, connected with the third pedal. By depressing a third pedal the weights are lowered resting on pins inserted in the bridge, altering the vibrations of the bridge and soundboard (See "Boardman & Gray's Dolce Campana Attachment Piano-fortes, Everyday Actualities," *Godey's Lady's Book* 48 (January 1854), 5-13; (February 1854), 101-107, reprinted as "A Visit to Boardman & Gray," *Newsletter of the American Musical Instrument Society* 31 no. 2 (Summer 2002), 5-10; 31, no. 3 (Fall 2002), 8-20. Boardman & Gray square pianos with this attachment have three pedals (photo showing the attachment in a Boardman & Gray square of 1851 in N. E. Michel, *Historical Harpsichords, Pianos and Clavichords* (Pico Rivera, 1963, 139). A Boardman & Gray square with three pedals, probably including a Dolce Campana attachment is documented to have been owned by Millard Fillmore, thirteenth President of the United States, in the music room of the White House from 1850 to 1851 (See, A supplement to *Historical Pianos, Harpsi-*

chords & Clavichords (Pico Rivera, N. E. Michel, 1963, n.p.)

T. Gilbert & Co., Boston, two Eolian pianos (p. 39, no. 1995).

An Aeolian attachment was patented by Obed M. Coleman of Philadelphia on April 17, 1844 (no. 3,548, Bonin, *Piano beds & music by steam*, 13). It consists of a set of metal reeds similar to those used on small reed or lap organs attached to the bottom of a square piano. When a piano key is struck it opens a wind passage to a reed. Examples of square pianos by Timothy Gilbert & Co. are in the National Music Museum (ca. 1853, no. 3540) and the Museum of Fine Arts, Boston (1854, no. 1980.269).

J[ames] Grovesteen, 44 West Fourteenth St, Miniature Pianoforte (p. 5, no. 191).

J. H. Grovestein [Grovesteen], 122 Grand St., Pianoforte (p. 26, no. 1269).

J. H. Grovesteen, 122 Grand St., White & Gold Piano (p. 36, no. 1823).

Grovesteen exhibited three pianos at the Fair, all presumably different from each other. The miniature pianoforte could have been a small upright, a rarity in 1849; the white and gold piano was probably a square piano with a decorated case.

W[illiam] Hall & Son, 251 Broadway, Pianoforte (p. 35, no. 1741).

Although this firm is mainly known for its flutes, they were listed in the New York directories as piano makers in 1850, a music warehouse from 1851 to 1853, and piano dealers from 1854 to 1870 (Nancy Groce, *Musical Instrument Makers of New York: A Directory of eighteenth-and nineteenth-century Urban Craftsmen* [Stuyvesant: Pedragon Press, 1991], 70).

P. Winchester & Co., manufts., Boston, MA (p. 26, no. 1235).

W. P. Winchester & Co. were makers of square and upright pianos in Boston beginning in 1847 and discontinued their business between 1850 and 1860 (Christine Merrick Ayars, *Contributions to the art of music in America by the music industries of Boston 1640 to 1936*, [New York: H.W. Wilson, 1937], 250). W. O. Mills was a dealer in Boston.

D. H. Shirley, Boston, MA., Pianoforte (p. 29, no. 1426).

No information is found about this maker. **David J. Van Winkle**, Pianoforte (p. 31, no. 1516).

David J. Van Winkle, two French grand action Pianofortes (p. 16, no. 721).

Van Winkle was the only maker to exhibit grand pianos at the Fair and he was awarded a gold medal for the best piano (Groce, *Musical Instrument Makers of*

New York, 164). Since American made grand pianos were a rarity in 1849, it is possible that Van Winkle imported French made grand pianos or made grand pianos and installed French made actions.

Reed organ

M[ilton] M. Morse, Worcester, MA, one Seraphine (p. 38, no. 1938).

Morse began his business of building reed organs in Concord, New Hampshire and by 1847 was in Worcester, Massachusetts. In 1847, Morse became a partner with John A. Farley and John G. Pearson which operated as reed organ makers until 1852 (Robert F. Gellerman, *Gellerman's International Reed Organ Atlas*, 2nd ed. [Lanham, Maryland, Vestal Press, 1998], 72, 165). During the 1840s, New England reed organ makers referred to their free standing reed organs as seraphines and their lap organs as melodeons (John Koster, *Keyboard Musical Instruments in the Museum of Fine Arts, Boston* [Boston: Museum of Fine Arts, Boston, 1994], 292, note 1).

Flutes

Wm. Hall, 251 Broadway, one case Flutes (p. 33, no. 1646).

William Hall & Son were active as flute and flageolet makers from 1847 to 1874. Examples of Hall & Son flutes with one, four, and eight keys are in the National Music Museum; and an eight-key flute in the Yale University Collection (Nicholas Renouf, *A Yankee Lyre: Musical Instruments by American Makers* [New Haven, 1985], 16, 18-19).

Trumpet

F. W. Cooper, 112 Read St., Silver Trumpet (p. 40, no. 2033).

Cooper is not listed in the New York Directories as a musical instrument maker. It is possible that his silver trumpet was a fireman's trumpet used to announce fires or a ear trumpet used to assist an hard-of-hearing elderly person.

Violins

M[atthew or Mathias]. Sprenger, 145 Centre St. (p. 35, no. 1745).

Sprenger apprenticed as a violin maker in Mittenwald, Germany and worked in Karlsruhe around 1840 before arriving in New York in 1846. In 1850, he was awarded a silver medal for Excellent Violins at the American Institute Fair (Groce, *Musical Instrument Makers of New York*, 147).

Banjo

Charles Kyes, 44 Hamersly St., One Banjo (p. 1, no. 27).

Kyes is listed as a cabinet maker from 1848 to 1851, and then under refrigerators from 1852 to 1853 and from 1859. In 1848, he was awarded a diploma for the best banjo at the American Institute Fair (Groce, *Musical Instrument Makers of New York*, 93).

Guitar

Wm. Mulford, 84 Bedford, one guitar (p. 9, no. 374).

Mulford is not listed in the New York Directories as a musical instrument maker. He may have been in business for only a short time.

Bells

Andrew Menuley, Troy, New York (p. 25, no. 1154).

Menuley has not been identified as a bell maker.

Albert Rice

Concert Treats in Washington, DC, May 2010

AMIS 2010 was notable for three excellent concerts, one at the Smithsonian Institution and two at the Library of Congress, to which attendees were invited as part of the program of events.

On Thursday evening, as part of the Smithsonian Chamber Music series (spon-



Erin Helyard performs on Thursday evening

sored by the Smithsonian and the Westfield Center), we heard Australian scholar-performer Erin Helyard, playing three of the Smithsonian's keyboards, in an exciting and illuminating performance of music of Clementi, with works by other composers that Clementi would have studied in his youth. Helyard played Handel and Scarlatti on the 1745 Dulcken harpsichord, and early Clementi and a sonata by Pietro Domenico Paradies on the 1760 Stehlin. He finished with three large works, published when Clementi's career was at its height, on a 1794 Broadwood fortepiano. The program's title, "Could only be performed by the author himself or the Devil", refers to press comments about Clementi's notoriously difficult Opus 2 sonatas. If Cle-

menti was likened to the Devil, Helyard must be, too. His bravura performance was thrilling to hear.

The following evening took us to the Library of Congress for "Bach and the Bohemian Gypsies," presented by Ensemble



Ensemble Caprice performing on Friday Evening

Caprice. Co-directed by Matthias Maute and Sophie Larivière, the ensemble is known for its innovative interpretations of baroque music, in this case hypothesizing the influence of anonymous gypsy virtuosi on the works of Bach and Telemann. Indeed, Telemann wrote of the "barbaric beauty" of gypsy music; the Bach connection is drawn from his having possibly been exposed to gypsy music while walking great distances as a young man. Whether or not one agreed with Maute's theory, the spirited performances of works by Bach and Telemann provided a new outlook on this music.



Mahan Esfahani plays 1912 Pleyel & Cie. harpsichord

The final concert, also at the Library of Congress, was presented by Mahan Esfahani, playing the inaugural recital on the 1912 Pleyel & Cie. harpsichord that belonged to Wanda Landowska (recently restored by Thomas and Barbara Wolf). The program opened with Handel's Suite II in F, and included Bach's *Concerto nach Italiaenischen Gusto* in F major, which Landowska had played in her 1927 concert at the Library of Congress, and the Bach English Suite II. After the concert, Esfahani spoke about his admiration for Landowska as a fervent pioneer on the harpsichord, while describing some of the challenges associated with playing her instrument.

Carolyn Bryant

(Continued from page 3)

modern copies of 18th- and 19th-century clarinets based on her own extensive playing experience. The concert that night by Ensemble Caprice was absolutely delightful with wonderful playing by all members, especially the expert recorder player Matthias Maute, who also played violin very well.

Saturday I left for a tour of the National Cathedral at 9:30 AM. It was absolutely delightful walking to the far reaches of the upper floors, seeing the construction, and appreciating the gargoyles and other decorations copied from European cathedrals. The stained glass windows are really magnificent examples of this art form! My second tour was on musical iconography in the National Gallery of Art. It was quite fascinating with new details of instruments noted in paintings that I had not seen in books. It is a tremendously impressive art museum, certainly among the finest in the world! The paper sessions ended with Martin Elste's paper, read by another, since Elste couldn't come to speak on Wanda Landowska, her playing, and influence. An excellent movie was shown about her. John Koster's presentation on the sound of harpsichords and clavichords in 1910 was highly interesting.

The AMIS Auction that night was a lot of fun, efficiently handled by Laury Libin who pried more money from people who didn't expect to spend it! The proceeds, of course, go to the Gribbon fund for students to attend the AMIS meetings. The banquet at the beautiful Cosmos Club was really special, with 19th-century band music expertly performed by Mark Elrod and his group. Mark also brought some of the rarest brass instruments in his collection for display on a table, much appreciated! The food was absolutely delicious and we all enjoyed hearing the awards for the best student paper (Lisa Norman), the Bessera-boff Award (Ingrid Maren Furniss), and the Sachs Award (Jeremy Montagu). Jeremy Montagu gave a modest talk of acceptance for his life's work in the field of organology. We were all delighted.

Albert Rice

Cornet Band Concert

Members arriving at the Cosmos Club on Saturday, May 29th, in time for the cocktail hour at 6:00pm were treated to an exceptional performance by the Federal City Silver Cornet Band. The music director for this group is AMIS member Mark Elrod, who played Eb over-the-

(Continues on page 8)

(Continued from page 7)

shoulder tuba during the one hour concert. Other performers were Jeff Stockham (Eb cornet/Eb keyed bugle), leader Don Johnson (Eb cornet and Eb keyed bugle), Joe Van Fleet (Bb cornet), Wayne Collier (Bb cornet), Rebecca Caldwell (Eb alto horn), Eric Caldwell (Bb tenor), Dana Schoppert (baritone), Garman Bowers, Jr. (snare drum) and "Garmie" Bowers (bass drum). All of the instruments were authentic 19th-century brass and percussion treasures, almost every one from Elrod's magnificent collection.

The selections played were from the 1860's, except for two from 1852, and included energetic quick steps such as the "Louisville Grand March" featuring the Eb soprano cornets and keyed bugles, some-



Federal City Silver Cornet Band

times playing flashy sixteenth-note runs and at other times alternating on the high melody line. This is customary with these small horns, to give some relief to the lips of the performers. There were a number of beautifully melancholy waltzes, such as "The Dearest Spot on Earth to Me is Home," featuring Eb alto hornist Rebecca Caldwell. To those of our members who have played in brass bands, or to any who appreciate this music whose roots extend to French and English royal and military bands, each piece chosen for the evenings performance was in perfect taste. To hear them played on instruments from the third quarter of the nineteenth century lent special meaning to us who appreciate the history of our musical heritage.

Moreover, Mark had brought several additional (and important) cornets and over-the-shoulder horns from his collection. These were displayed on tables outside the dining area, and a great many of our attendees paused to examine and admire these instruments.

The program committee is to be commended for selecting this fine group to entertain us as we prepared to be seated for our annual banquet.

Doug Koeppel

PHOTOGRAPHS OF THE 2010 AMIS CONFERENCE



Paul Miller and Willima Simms



Darryl Martin discusses stringed fingerboard instruments

Talks, Presentations, & Demonstrations



Bob Rychlik playing an Slovakian overtone flute



Grove Panel and Round Table Discussion



Ed Kottick and Jeremy Montague



Cynthia Hoover and Hunter Hensley

Discussions & Conversations



To the right, Bob Rychlik and others discuss overtone flute.



Excursions



Poster Presentations & Show and Tell



The Auction



ANNOUNCEMENTS AND REQUESTS

It is a delight to announce the naming of the Pappalardo Curatorship of Musical Instruments at the MFA, which comes as a result of a generous endowment gift from Overseer Jane Pappalardo and her husband Neil. The first Pappalardo Curator will be Darcy Kuronen.

Jane Pappalardo has worked closely with Darcy for the past four years during her tenure as Vice-Chair of the Musical Instruments Visiting Committee. This gift pays tribute to the great respect and admiration that Jane has for Darcy, and it recognizes the importance of the Musical Instruments collection.

Darcy began his MFA career in 1986 as Department Assistant for Musical Instruments. He has served as Curator of the Department since 1995. Among Darcy's most memorable accomplishments at the MFA are the exhibitions



Dangerous Curves: Art of the Guitar in 2000; *Speed, Style and Beauty: Cars* from the Ralph Lauren Collection in 2005; and *Sounds of the Silk Road: Musical Instruments of Asia* also in 2005.

As an authority on early American musical instruments, Darcy has written and lectured on that subject extensively, and is recognized as a leader in his field. He has served as vice-president for AMIS, and on numerous committees for the organization. Just recently, Darcy was also asked to serve as an advisor to the board of governors for the International Committee of Musical Instrument Museums and Collections (CIM-CIM). Darcy has also acted as volunteer curator since the early 1990s for the collection of historical musical instruments belonging to the Boston Symphony Orchestra. Please join me in congratulating Darcy Kuronen and in acknowledging the great generosity of Jane and Neil Pappalardo.

Malcolm Rogers, Ann and Graham Gund Director, Museum of Fine Arts, Boston

Exhibit of *New Yorker* Covers Will Explore the 'Lighter Side of Music'

New Haven, Conn. - An exhibit of *New Yorker* covers devoted to musical subjects will open at the Yale University Collection of Musical Instruments on Wednesday, May 12.

Titled "The Lighter Side of Music: *New Yorker* Covers (1931-2010)," the show features the works of 23 *New Yorker* artists, including Rose Silver, Abe Birnbaum, Perry Barlow, Mary Petty, Robert Tallon,

William Steig and Peter De Seve. Humor is the focus of the exhibition.

Among the covers on view are Rea Irvin's depiction of a musician practicing his large double bass within the confines of a small hotel room (Sept. 17, 1949) and Paul Degen's rendering of a soaring skyscraper inspired by the shape of a grand piano (Nov. 12, 1990).

Scenes of symphony orchestras onstage, off-stage, or "in the pit" have been a frequent subject of the magazine's cover illustrators for eight decades, as seen in differing interpretations by Abner Dean, Julian De Miskey, Roger Duvoisin, Peter Arno, Arthur Getz, Charles Elmer Martin, John O'Brien and J.J. Sempé.

All of the covers on display are from the collection of Susan E. Thompson, curator of the museum. The exhibit will remain on view through Nov. 18.

The Yale Collection of Musical Instruments, located at 15 Hillhouse Ave., is open from September to June during the hours of 1-4 p.m. Tuesday-Friday, and 1-5 p.m. on Sunday. It is closed July and August. Admission is free. For further information, visit www.yale.edu/musicalinstruments.

Originally published by Yale Office of Public Affairs and Communications May 7, 2010. <http://www.opa.yale.edu/news/article.aspx?id=752>



J. O'Brien's illustration "Symphony of Strings: Rich in Fundamental"

40th Annual AMIS Meeting The Musical Instrument Museum, Phoenix, AZ May 18-22, 2011 Call for Papers

The Musical Instrument Museum will host the 40th annual meeting of the American Musical Instrument Society from May 18 to May 22, 2011. The program committee for the meeting (Albert R. Rice [chair], Jim Kopp, Cynthia Hoover, and Christina Linsenmeyer [ex-officio]) welcomes proposals for papers, lecture-recitals, lecture-demonstrations, performances, and panel discussions on topics relating to the history, design, use, care, and acoustics of musical instruments from all cultures and time periods. The theme of the Conference is "Musical Intersections in Time, Place and Culture". Presentations should typically be limited to 20 minutes (followed by time for questions). Lecture-recitals, lecture-demonstrations, and performances may be granted additional time, at the Program Committee's discretion. The language of the proposals and presentations is

English, and a paper should be delivered in person at the meeting by its author. All presenters must register for the conference. December 1 is the deadline for submission of proposals. Applicants whose proposals are accepted will be notified by January 15, 2011. The accepted abstracts will then be placed on the Society's website (<http://www.amis.org>), where information about all aspects of the conference will be available. Abstracts/proposal of no more than 350 words should be submitted as MicrosoftWord documents, attached to an e-mail and sent to Program Chair Albert R. Rice/ Please submit two copies, one including the author's name, institutional affiliation (if any), mailing address, e-mail address, and audio-visual needs; the other containing only the abstract/proposal, with no indication of authorship (for purposes of blind review). The unsigned ("blind") copy of the abstract/proposal should also be pasted into the body of the e-mail message, in case of problems in file transfer.

For further information, contact Albert R. Rice (arrice@rocketmail.com), or local arrangements chair Christina Linsenmeyer (christina.linsenmeyer@themim.org).

Send all proposals to Albert R. Rice at arrice@rocketmail.com.

Densmore Prize

The Densmore Prize Committee is soliciting nominees for the prize to be awarded at the next annual meeting in the spring of 2011. The prize will be awarded to the best article on musical instruments published in a journal during 2009. Please include author, title of article, journal, date, and page numbers if possible. Please send nominations to robagree@indiana.edu.

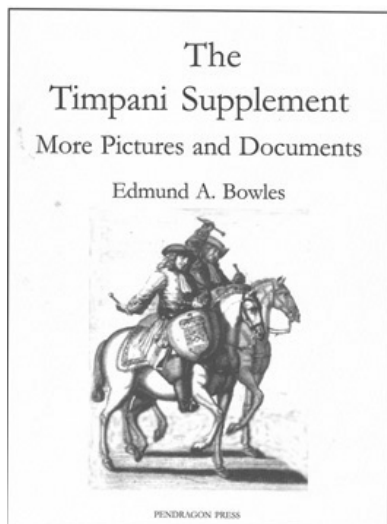
Bob Green

Oxford University Press thanks AMIS members who have contributed ideas for the forthcoming new edition of the *Grove Dictionary of Musical Instruments*, and welcomes other thoughts about improving coverage of instruments and instrument making. Send communication to the editor-in-chief, Laurence Libin, at lelibin@optonline.net.

Researcher seeks information on 20th century American hautboy makers Eugene Marteney (Boston) and Michael Seyfrit (Washington DC); hautboy player Ken Roth (Boston). Anyone who knew these gentlemen, who has one of their instruments or can otherwise provide insight into their work is asked to contact me directly. Also, I seek specimens of hautboys by Friedrich von Huene and Bruce Haynes. Many thanks.

Robert Howe (arehow@charter.net)

BOOK REVIEWS



Edmund A. Bowles. *The Timpani Supplement: More Pictures and Documents*. Hillsdale, NY: Pendragon Press, 2009. 155 pp.: 299 black-and-white illus.; 13 musical exx. ISBN: 978 1 57647 134 0. \$48.00 (paper).

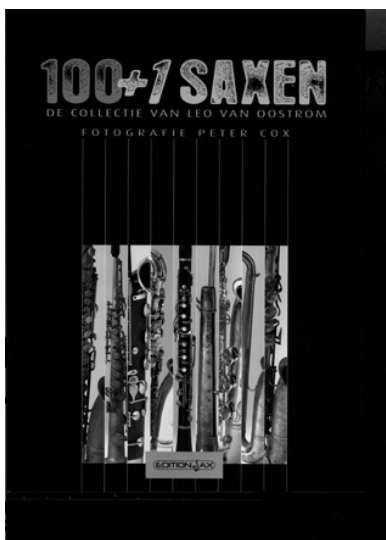
This book is an addendum to the author's *The Timpani: A History in Pictures and Documents* (Hillsdale, NY: Pendragon Press, 2002), which was reviewed by Arnold Myers (*JAMIS* 30 [2004]: 166–68). Lacking its own introduction, the new volume will be most valuable to readers who have the 2002 volume at hand. Bowles offers comments on writing for multiple timpanists by Saint-Saëns, Delius, Bliss, Britten, Ippolitov-Ivanov, and Richard Strauss. As recent milestones in the timpani's repertory, he cites recent concertos for timpani and orchestra by Philip Glass and William Kraft ("the most challenging contemporary work for timpani"; p. 7), as well as details of notable orchestral writing for timpani by Joan Tower and Donald Erb.

Approximately seventy-five of the 288 pictures included deal with timpani or timpanists before 1900. These range back as far as period illustrations, ca. 1570, of kettledrums from the Mughal Dynasty, which are shown in a battle context. If it is surprising to see black "Moorish" timpanists and drum carriers pictured in a German manuscript from 1607, it is downright startling, a few pages later, to see the black Cameroonian Elo Sambo, a mounted kettledrummer who served in the Germany East Africa Corps during World War I, according to Bowles. A good number of pictures show the splendidly outfitted timpanists and horses of the British Royal Household Cavalry and similar units, past and present. (Even in the anti-royal United States, there is an American Drum Horse Association.) One of the many toy

soldiers pictured in the chapter is a Turkish Janissary drummer of the thirteenth century, mounted on camelback. Some of these pictures will be useful for historical research, while others (product photos and artist publicity shots) will appeal to timpani enthusiasts. The overall level of clarity is good, although some photographs are blurry, distant, or undated.

Twenty-six excerpts from historical documents focus on aspects of performance practice, timpani manufacture, or individual timpanists. Not only timpanists but also players of other instruments will find treasure here; Bowles has combed through an impressive amount of literature in several languages, dating back centuries. Two pages of bibliographical addenda are followed by a general index and an index of corporate and personal names.

~ JK



Leo van Oostrom. *100 + 1 Saxen: De Saxofooncollectie van Leo van Oostrom*. Edition Sax, 2009. 126 pp: 301 black-and-white illus. ISBN: 9 789090 244037. 30 GBP (paper).

In this book a Dutch saxophone player presents highlights from his collection of saxophones and related instruments. The Dutch/French/English text includes histories of the saxophone and of seven important makers, and comments on the 101 instruments shown. This is essentially a picture book; besides the saxophones, illustrations include players, advertisements, patent drawings and more. These are copious and well chosen, although some are too faint to read easily. Most lack captions and none are credited; are they from his collection or, as I suspect, "borrowed" from other books? Peter Cox's fine photographs show the instruments in an attractive gray scale. Some salient me-

chanical points are shown; more would be welcomed. Maker's marks are transcribed but not photographed; one wishes for the specimens' provenances.

Non-saxophones include fascinating toy instruments, a Jetel-Sax, the obligatory ophicleide, and an octavin. The rarest items are a prototype straight alto, a C soprano and a B-flat soprano with a detachable neck, all by Adolphe Sax.

This book documents an important collection, one strong on the work of Sax and other early makers. Here it exhibits both its greatest strength and a serious weakness. Van Oostrom has ignored the recent explosion of saxophone scholarship, which his previous catalogue helped to ignite (*Saxofoons* [Eindhoven: Museum Kempenland, 1994]); the newest citation is from 1998, an inexplicable lapse. As a result, his description of the invention and early development of the saxophone perpetuates several false ideas that have been well-refuted; pp. 9-12 are best ignored.

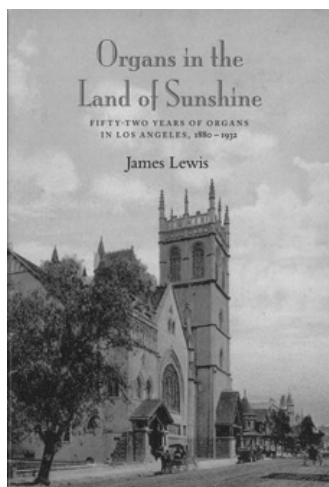
The relevant literature is not hard to find. A comprehensive history of the saxophone's invention predates this book by six years (Robert Howe, "The Invention and Early Development of the Saxophone, 1840–55," *JAMIS* 29 [2003]: 97–180); there were two *Galpin Society Journal* papers (Emanuele Raganato, "Saxophone Manufacture in Italy; a Short Survey," *GSJ* 58 [2005]: 58-65; Emanuele Raganato, "The Sistema Brevettato Delle Piane Saxophone," *GSJ* 59 [2006]: 117-122); the Edinburgh University website has listed all known Sax instruments, with the currently best-established chronology, since 2006 (<http://www.galpinsociety.org/gdsl.html>); there are new histories of Sax and of the saxophone in English and French (Richard Ingham, *The Cambridge Companion to the Saxophone* [Cambridge: Cambridge University Press, 1998]; Jean-Pierre Rorive, *Adolphe Sax* [Brussels: Racine, 2004]; Michael Segell, *The Devil's Horn* [New York: Farrar, Strauss and Giroux, 2005]).

"Editions Sax," van Oostrom's home-made project, shows the strengths and weaknesses of desktop publishing. Few commercial publishers would take on such a book, which addresses a niche market; but a professional editor would have insisted on correcting its naive deficiencies. One hopes that van Oostrom will take the trouble to review this century's scholarship and present a corrected second edition, which would elevate the book from a collection of pretty photos to a valuable addition to organology.

Until he does, enjoy this book for the art, but be very careful with the text.

~ Robert Howe

***Organs in the Land of Sunshine: Fifty-two Years of Organs in Los Angeles, 1880-1932.* OHS Monographs in American Organ History, 4. Richmond, VA: OHS Press, 2010. xi, 124 pp.: 37 black-and-white illus.; 39 tables. ISBN: 0 9132499 32 0. \$29.99 (paper).**



Before the film industry began, Los Angeles was a modest town, very much the junior sibling of San Francisco to the north. As James Lewis relates, it had a Roman Catholic cathedral—St. Vibiana’s—by 1876. By 1880 the cathedral had an organ, built by Joseph Mayer, a German immigrant who was the first organ builder to settle in California (Maryville). In 1895 the city heard its first electric organ (by Farrand & Votey, Detroit). Murray M. Harris, formerly a local agent for Hutchings of Boston, founded the city’s first organ-building firm, completing his opus 1 in 1899. Other nineteenth-century organs were built by John Bergstrom, a Swede who had settled in San Francisco, and by two short-lived Los Angeles firms.

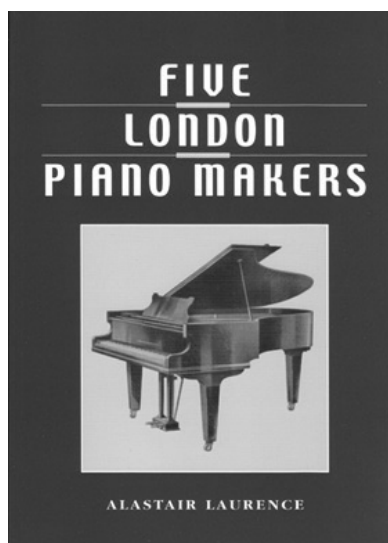
The Robert Morton Company (successor to Harris) built an eighty-stop, 4,903-pipe organ for Bovard Auditorium at the University of Southern California, completed in 1921. An amusing photograph (p. 52) shows three wooden pipes from the thirty-two-foot Bombarde stop erected in front of the Morton factory for demonstration and publicity purposes. Another large concert organ, built by M. P. Möller (Hagerstown, MD) for the Shrine Auditorium, had seventy ranks and more than 8,000 pipes. The left and right pipe chambers, flanking the enormous stage, were nearly 200 feet apart. Other notable organs in Los Angeles were supplied by well-known firms from out of town, including Aeolian, Austin, Casavant, Estey, Kimball, Skinner, and Wurlitzer. The Robert Morton firm later began to serve the market for theater organs, supplying one in 1926 to the Elks Temple and Lodge of Los Angeles, as well

as several more to movie theaters in town. The author cites other organs installed in restaurants, hotels, department stores, and apartment buildings.

In profiles of more than forty organs, Lewis gives historical context; excerpts from newspaper accounts of inaugural concerts; and stop lists. The photographs are fascinating even when no organ console or pipes are visible (strange, in a book about organs, but sometimes true). Due perhaps to the city’s sudden flourishing, an exuberant spirit is evident in the Beaux-Arts and modern architecture of many of the churches pictured, not to mention the extravagant movie palaces, theaters, and fraternal auditoriums.

~ JK

Alastair Laurence. *Five London Piano Makers: Brinsmead, Challen, Collard, Danemann, Welmar.* London: by the author in association with Keyword Press, 2010. 136 pp.: 48 black-and-white illustrations, 1 diagram. ISBN 978 0 9555590 1 3. £14.50 (paper)



Laurence, curator of the Finchcocks Musical Museum and chairman since 2008 of the remnant John Broadwood & Sons, offers a heartfelt appreciation of five once-prominent firms that are now extinct, like nearly all British piano manufacturing. Drawing on family and corporate histories, interviews with former employees, recent scholarly research, and his own recollections of the piano business (his family has had ties to Broadwood since 1787), Laurence presents a view of the industry that is nostalgic and sad, but also penetrating and enlightening. He deals largely with instruments often overlooked by piano historians: small grands and inexpensive uprights that were nevertheless the core of the business and the focus of much ingenuity. Where warranted, he praises exceptional musical qualities, for example of

Challen’s grands, which the BBC adopted exclusively for about thirty years, and he credits manufacturers for overcoming practical challenges, such as Danemann’s ability during the 1960s and ‘70s to mass-produce durable school uprights alongside an “out of this world” model sold exclusively by Harrods.

In anecdotal style Laurence tells of fabled successes, notably Collard & Collard’s growth from eighteenth-century roots to become England’s most productive piano manufacturer for a good part of the nineteenth century, when colonial expansion carried Collard, Brinsmead and Broadwood instruments across the world. He relates remarkable events: determined to outdo his rival Erard & Cie., in 1904 John Brinsmead mounted a monster concert at the Royal Albert Hall featuring fifty of his grands, each with two players. Among other triumphs, Laurence describes and illustrates Challen’s monumental if somewhat absurd 12-foot-long grand commemorating George V’s Silver Jubilee in 1935. But he also chronicles disastrous fires, bankruptcies, family squabbles, Horace Brinsmead’s suicide, short-sighted management decisions, and dwindling trade resulting from foreign competition (the BBC eventually switched to Steinways). Danemann’s very last concert grand fell from its hoist upon leaving the factory and was destroyed, uninsured; more critically, the collapse of British piano production (like much of Britain’s manufacturing over the last thirty years) took with it a great deal of knowledge and institutional memory that cannot be revived. No wonder Laurence laments that writing his book was “a lonely and depressing exercise.”

Seven miscellaneous appendices provide a checklist of Brinsmead’s awards received between 1867 and 1897; trees of the Challen and Collard families; names, numbers and sizes of Challen’s ten (!) grand models produced from 1930 to 1936; the “Pohlman” upright scaling used by Danemann from 1934; a diagram of bridge heights in a Welmar upright; and London census returns from 1921 showing employment in musical instrument trades (ten percent female). Three indexes sort out names, technical terms, and factories.

Everyone who appreciates what it takes to manufacture a piano will profit from Laurence’s labor of love.

~ Laurence Libin
Editor-in-chief of the forthcoming *Grove Dictionary of Musical Instruments*, second edition.