



NEWSLETTER

of

The American Musical Instrument Society

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Fall 2013

A COMPELLING COLONIAL CONFERENCE

From May 30 to June 1, 2013, the Colonial Williamsburg Foundation hosted a joint meeting of AMIS and the Historical Keyboard Society of North America (HKSNA). Papers and recitals were held in several well-appointed spaces within the Williamsburg Lodge and the DeWitt Wallace Decorative Arts Museum, while the nearby historic streetscape of Colonial Williamsburg provided a rich and evocative environment for exploring and socializing.

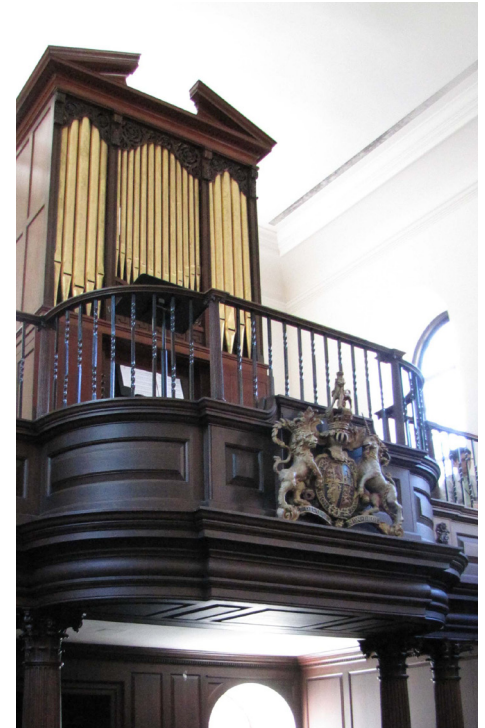
The conference started on Thursday afternoon with two HKSNA panels and an AMIS lecture-recital by Andrew Salyer, who spoke on the English voluntary in colonial America. Salyer illustrated his lecture with musical examples

played on the c.1740 English chamber organ now housed in the chapel of William and Mary College's Sir Christopher Wren Building. The instrument, built by an unknown builder, was originally installed in Kimberley Hall near Norwich, England, and was acquired by Colonial Williamsburg in 1953.

Thursday night both societies gathered in the stately ballroom of the Governor's Palace for a candlelit performance by The Governor's Musick, Colonial Williamsburg's resident period instrument ensemble. The performance included works by Besozzi, Boismortier, Leffloth, Abel, and Rameau, and featured a 1758 harpsichord by Jacob Kirckman that was once owned by the



A group of organologists gather in front of the rebuilt Public Hospital at Colonial Williamsburg, which also serves as the entrance to the DeWitt Wallace Decorative Arts Museum and the Abby Aldrich Rockefeller Folk Art Museum.



Colonial Williamsburg's c.1740 anonymous English chamber organ.

anniversary of his arrival at Colonial Williamsburg. He then provided a brief overview of the history of Colonial Williamsburg's instrument collection and musical activities, as well as an introduction to the "Changing Keys" exhibit he curated and which is on display in the museum until December 2014. Following Watson's presentation, a series of engaging papers and recitals were given by Malcolm Rose, Joyce Lindorff, David Sutherland, Tom Strange, and Tom Beghin.

Friday afternoon saw the two societies briefly parted company, with AMIS hosting a diverse panel of papers in the Allegheny Room of the Williamsburg Lodge. James A. Grymes and Jayme Kurland both presented papers that dealt with the human and musical consequences of the Second World War. Jonathan Johnston presented on history of the balalaika and domra in America, while Hayato Sugimoto shared some of

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British Broadcasting Company. The performers included Jennifer Edenborn (violin), Wayne Moss (viola da gamba), Michael Monaco (harpsichord), and Herbert Watson (flute).

Friday morning commenced with a joint session in the DeWitt Wallace Museum's Hennage Auditorium, starting with a presentation from John Watson, the conference's host and local arrangements chair. Watson opened his talk by observing that the day marked the 25th

NEWSLETTER of the
American Musical Instrument Society

Edmond Johnson, Editor
Albert Rice, Reviews 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.

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**PRESIDENT'S
MESSAGE**

Dear colleagues,

I would like to welcome new members to AMIS. The annual AMIS Conference was held with the Historic Keyboard Society in Colonial Williamsburg in Virginia. We had one of the largest attendances with a total of 164 and 82 for each society. It was a rewarding Conference with ample opportunity to meet performers, collectors, restorers, and enthusiasts, and to listen to informative papers. I would like to thank John Watson for all of his work in organizing this amazing event, and the program committees of the Historical Keyboard Society of North America and AMIS. See this Newsletter for some preliminary information about the AMIS Conference next year to be held at the Sawmill Creek Resort in Huron, Ohio, with a visit to Oberlin College's Selch Collection, and other collections in Cleveland. Please note that AMIS is offering a yearly Publication Grant to help defray the costs of preparing an article for publication in JAMIS. See the requirements on the AMIS website under Notices-Announcements. The AMIS Newsletter is published in an online version accessible through amis.org.

☞ Albert R. Rice

EDITORS'S MESSAGE

Greetings!

I want to thank all of the contributors to this issue of NAMIS, particularly Jim Kopp, Cheng Liu, and Stewart Carter for contributing their splendid feature articles. I also want to give special thanks to Aurelia Hartenberger for providing many of the beautiful photographs from the annual meeting in Williamsburg.

This is our second issue since migrating to a digital-only format and the transition, as far as I can tell, has gone relatively smoothly. The new format has saved the Society a considerable amount in printing and shipping costs, and has also provided additional flexibility to our production deadlines.

Looking forward, I would like to encourage the submission of short ar-

ticles (approximately 750-2000 words) that discuss particular instruments, collections, new discoveries, recent restorations, and other noteworthy topics. Additionally, announcements of conferences and exhibitions, reports on recent acquisitions, and news of society members are always welcome.

Finally, I would like to alert you to a project that is currently in the works. I am currently scanning all of the volumes of the newsletter back to our very first issue (published in in November 1971). Once digitized, these issues will be made available on the AMIS website as searchable PDFs. Look for an email announcement in the coming months!

☞ Edmond Johnson



JAMIS GRANTS

The American Musical Instrument Society offers an annual grant of up to \$750 to help defray the costs of preparing an article appropriate for publication in the Journal of the American Musical Instrument Society. The annual deadline for applications is March 15. The application shall include a cv, a project proposal (500 words), and an explanation of how the funds would be used; if the applicant is a student, a letter of recommendation from his or her adviser must be included. The grant might be used for travel expenses, obtaining materials, supplies or equipment necessary to the project, or editorial costs such as translation or reproduction rights. Application material should be mailed to Allison Alcorn, Editor of the Journal, at aalcorn@tiu.edu. Please see the AMIS web site for more details: <http://amis.org/publications/journal/grants.html>.

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his research on English harp-guitars and harp-lutes and Sarah M. Gilbert presented on the experimental violins built during the 19th century by François Chanot and Jean-Baptiste Vuillaume. Kurland's paper, "A Nar-



A historical interpreter at Colonial Williamsburg shows visitors the ballroom of the Governor's Palace and its 1758 Jacob Kirckman harpsichord (heard by Society members during Thursday night's concert)

row Escape from Nazi Europe: Mark Brunswick and His Work with the National Committee for Refugee Musicians, 1938-1943," was later awarded the Frederick R. Selch Award for best student paper.

Friday evening's entertainment was provided by Mr. Jefferson's Mu-

sic, an eclectic ensemble made up of Sarah Pillow (soprano), Robert Baker (tenor), Mindy Rosenfeld (flutes and fifes), David Sariti (violin), Mary Anne Ballard (viola da gamba), Daniel Swenberg (guitar), and Joseph Gascho (harp-sichord). The program, consisting of musical selections known to have been in the library of Thomas Jefferson and his family, ranged from a sonata movement by the Italian composer Carlo Antonio Campioni (1720-1788) to "Jefferson and Liberty," a rollicking campaign song from the election of 1800 for which the audience was invited to sing along. Following the concert, conference attendees headed to the Williamsburg Lodge for a lavish joint banquet.

The first panel on Saturday morning was dedicated to 19th-century winds, starting with a paper by Sabine K. Klaus on an unusual American-made Stöltzel-valve trumpet by John Keat for Graves & Co. of Winchester, New Hampshire. Margaret Downie Banks followed with a presentation focusing on the French instrument maker, Eugene Dupont, who was briefly partnered with Charles Conn. The panel concluded with a paper by

Robert Bigio, the winner of the Nicholas Bessaraboff Prize for 2013, on the flutes of Rudall, Rose & Carte.

The second panel of the day featured papers by Herbert Heyde and William E. Hettrick. Heyde spoke about corner point analysis and its potential for providing further insight

into the design and classification of lutes, while Hettrick, the 2013 winner of the Curt Sachs Award, talked about the large number of piano manufacturers that established factories in eastern Harlem and the Mott Haven section of the Bronx between 1880 and 1930.

The final AMIS panel of the conference included papers by Albert R. Rice, the Society's president, and Neil Wayne. Rice's paper looked at a two-key C clarinet attributed to Johann Scherer, Jr. of Butzbach, and provided an overview of the Scherer family. Wayne discussed the social mobility of the English concertina, an instrument which found players amongst all socio-economic classes in the 19th century, and which continues to have a devoted following in the 21st century.

The conference concluded with a concert of late 18th- and early 19th-century music played on an assortment of historic or historically-modeled instruments. Highlights from the first half of the program included a Trio for Flute, Cello, and Piano by Haydn (Hob. XV:17) performed by Andrew Willis (fortepiano), Stephanie Vial (cello), and Rebecca Troxler (flute), along with Ignaz Moscheles's demanding Grande Sonate in E flat, op. 47, which was played by Willis and Tom Beghin. Following the intermission Willis played two early American keyboard works—*Dainty Davie* by Alexander Reinagle and *The Country Maid* by Joanetta Van Hagen. The concert finished with Johann Nepomuk Hummel's chamber arrangement of Beethoven's first symphony for violin, cello, flute, and piano. Though no formal activities were planned for Sunday, many AMIS members took the opportunity to further explore Colonial Williamsburg.

∞ Edmond Johnson



The Hennage Auditorium at Colonial Williamsburg prior to Saturday night's concert.



Andrew Salyer plays the chamber organ in the College of William and Mary's Wren Chapel



Aurelia Hartenberger holds a domra



John Koster, winner of the 2013 Frances Densmore Prize, addresses the society

AMIS 2014 ANNUAL MEETING: CALL FOR PAPERS

The American Musical Instrument Society invites proposals for presentations at its forty-third annual meeting, to be held at the Sawmill Creek Resort in Huron, Ohio from May 28 to May 31, 2014. The Program Committee, which includes Christina Linsenmeyer (Chair), Matthew Hill, Robert Green, and Albert Rice (ex officio), welcomes proposals for papers, lecture-demonstrations, performances, and panels on a broad range of topics relating to the history, design, and use of musical instruments in all cultures and time periods. Presenters are especially encouraged to submit proposals that relate to Ohio's history, manufacturers, and collections (musical instruments and archives),

including but not limited to the Selch Collection of American Music History, the Caldwell viol collection, Western Reserve Historical Society, The Cleveland Museum of Art, Cincinnati Art Museum, Rock & Roll Hall of Fame, and organs, particularly those in Huron, Lorain, Oberlin and Cleveland.

Individual presentations are typically limited to 20 minutes (followed by time for questions and discussion), but requests for longer presentations will be considered. The specified language of the abstracts and presentations is English, and papers should be delivered in person at the meeting by the author. All presenters must register for the conference. Please

email abstracts (up to 350 words), accompanied by a brief biography and a list of required audio-visual equipment by January 3, 2013, to Christina Linsenmeyer at clinsenmeyer@gmail.com. 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 anonymous review). The Committee will communicate its decisions on January 13, 2014 and accepted abstracts will be placed on the Society's website (www.amis.org), where information about all aspects of the conference will be made available.



Elizabeth Field, Andrew Willis, and Stephanie Vial perform a divertimento by Georg Christoph Wagenseil during the Saturday night's concert



Doug Koepppe and Marlowe Sigal



Robert Biggio, the Frances Densmore Prize recipient for 2013, is handed a certificate by AMIS President Albert Rice.



Mindy Rosenfeld, a member of Mr. Jefferson's Music, performs on Friday night.



John Watson, conference host and local arrangements chair, welcomes attendees



Jean-Michel Renard and Marianne Wurlitzer (seated), with Christina Linsenmeyer and Jayme Kurland in the background



Ed Kottick and Jayson Dobney



Neil Wayne with a Wheatstone concertina

Reports from Other Societies

ORGAN HISTORICAL SOCIETY CONVENTION

The Organ Historical Society held its 58th Annual Convention June 24-29 in Northern Vermont, attended by nearly 400 members from across the country as well as from England and Germany. While the emphasis of conventions changes from year to year, the 2013 convention centered on the organ history of Vermont, and the organs heard during the week were largely from the nineteenth century, by builders such as Erben, Hook, Simmons, Jardine, Stevens, Johnson, and Hutchings, as well as three early Vermont builders. Two twentieth century pipe organs by Vermont's most noted organ builder, Estey, were also heard, as well as three of that firm's reed organs and two twenty-first century continuo organs by Moore and Huntington. The convention opened and closed with major recitals on two of the state's most notable modern organs, both in Burlington: the 1975 C. B. Fisk in the University of Vermont's Concert Hall, played by Joan Lippincott, and the 1974 Karl Wilhelm organ in St. Paul's Cathedral, played by James David Christie. The latter was recorded for internet broadcast. A substantial and well-researched 234-page monograph, *The Bicentennial of the Pipe Organ in Vermont 1814-2014*, by Stephen L. Pinel accompanied the convention. Further details concerning the convention and the organs featured, as well as information on ordering the monograph, may be found on the OHS website, www.organsociety.org.

✉ Barbara Owen

FINNISH MUSIC MUSEUM ASSOCIATION

On 10 July 2013, Antti Huntus, Chairman of the Finnish national Folk Music Institute, convened a meeting in Kaustinen, Finland, that included AMIS Board Member Christina Linsenmeyer and a number of representatives from over fifteen Finnish music-related institutions to draft and submit registration for a National Music Museum Association. The Association's purpose is to promote Finnish music museums, and foster cooperation between music institution services, joint projects, research activities, and inter-institutional networking. The Association's efforts will facilitate cooperation and avenues of dialogue, to aid the many museums and other music institutions that are struggling for existence.

✉ Christina Linsenmeyer

ANIMUSIC CONFERENCE

ANIMUSIC (Associação Nacional de Instrumentos Musicais), the three-year-old Portuguese version of the Galpin Society and the American Musical Instrument Society, has just completed its second annual conference, this year at the University of Evora. It was a considerable success, with over thirty speakers plus audience, from Portugal, France, Spain, Italy, Russia, Turkey, New Zealand, Ire-

land, Scotland, and England, a number of them AMIS members. As well as many good and (as is inevitable) some less good papers covering a wide area of places and instruments, there was a small exhibition of instruments, both local and international, plus a workshop on drone reed-making and continuous (circular) breathing. Some of the most exciting papers were on reconstructing the Celtic Carnyx and the Irish Bronze and Iron Age horns, on folk instruments of Galicia (not only the well-known bagpipes but many others also), on Turkmen instruments, on Salpinx, on measuring and reconstructing the earliest known Highland bagpipe chanter, and on an important Italian traverso collection. There was also an excellent and informative Panel Discussion on reconstructing earlier musics of all sorts and their instruments. The conference language was English, though there were also a few papers in Portuguese and one in French (with English text provided), because English is now the main international language in our field, with little recent publication in Portuguese. Some papers from last year's conference have now been published in the form of a new publication, *Liranimus*, of which copies are available for €12.50, plus postage. The other papers are available on-line from www.animusic-portugal.org, as is *Liranimus*. Finally, we must thank Patrícia Lopes Bastos for organising so successful a conference – that for next year is already in planning.

✉ Jeremy Montagu

JAMIS GRANT RECIPIENT JOCELYN HOWELL

In 2011, the American Musical Instrument Society created an annual grant to help defray the costs of preparing an article appropriate for publication in the *Journal of the American Musical Instrument Society*. The Editorial Board, along with Allison A. Alcorn, editor, is pleased to announce that the second annual Publication Grant has been awarded to Jocelyn Howell for her research of the corporate history of Boosey & Hawkes and related musical instrument companies.

Jocelyn Howell studied clarinet at Trinity College of Music (London)

and completed her masters with distinction in clarinet performance under David Campbell at Canterbury Christ Church University (Kent). She received an Arts and Humanities Research Council collaborative doctoral award at City University (London) and the Horniman Museum. She is a contributing author to the *New Grove Dictionary of Musical Instruments*.

The deadline for the 2013 Publication Grant is March 15, 2014. Further details are available at <http://www.amis.org/publications/journal/grants.html>, and applications should be sent to Allison A. Alcorn, Editor *Journal of the American Musical Instrument Society*, aalcorn@ilstu.edu.



Jocelyn Howell

William E. Hettrick's Sachs Award Acceptance Speech

Dear friends, I am deeply moved by being awarded this singular honor by the society that I have been privileged to serve for over thirty-five years. When I received the happy news from Ed Bowles several months ago, I was simply speechless! And that was probably a good thing, because his message also advised me to keep my comments this evening short! Now, many of my students would tell you that this is impossible, but I promise you that I will be brief!

The nature of this occasion causes me to reminisce a little about the first few years of my association with AMIS. As a fledging member of the Society, I was encouraged in 1978 to apply for the position of Editor of its *Journal*. Part of the process was a very pleasant interview I had with Howard Brown and Eric Selch in November of that year. It took place at a New York City location well known as a meeting place: under the clock in the lobby of the Biltmore Hotel, right next to Grand Central Station. Sadly, Howard and Eric are now no longer with us, and even the Biltmore is gone; but the memories remain. As Editor, I was very lucky in the high quality of articles submitted to the *Journal* by scholars who had already made a name for themselves in their respective fields. To illustrate this, let me mention just a few authors who contributed to my first couple of volumes: Edmund A. Bowles, Robert E. Eliason, Phillip T. Young, Cynthia Adams Hoover, Cecil Adkins, and two young scholars named Albert R. Rice and Margaret Anne Downie. Incidentally, in those days, all my editorial work was done on paper. Imagine that, you younger members of the audience: on paper!

My own interest in the history of

musical instruments began when I worked on undergraduate honors projects at the Stearns Collection of the University of Michigan. Under the direction of curator Robert A. Warner, I studied, examined, and learned to play the serpent and ophicleide in



William E. Hettrick playing the serpent

the collection, and I later served as his graduate assistant there. These early projects bore specific fruit many years later, when I edited and programmed an anonymous 18th-century divertimento for winds in a concert of the Hofstra University Collegium Musicum, which I directed. This was the piece that everybody in Vienna in the 1870s thought was by Haydn, including Brahms, who based his orchestral Haydn Variations on its second movement. The divertimento is written for

two oboes, two horns, three bassoons, and serpent; and so I set about constructing what turned out to be a surprisingly convincing replica of a serpent, which I played in the concert to the astonishment of the audience, and in fact, myself! I repeated the exercise just last November with a new student group, with equal success. If it weren't for the fact that our dining room this evening lacks projection facilities, you would now be treated to a slide showing me and my serpent taken on that occasion. You'll just have to imagine it.

My graduate study of Thomas Simpson's *Opusculum* of 1610—a collection of pavans, galliards, courantes, and voltas—led to my interest in making critical editions of early instrumental music, which I began to publish when I started my teaching career and have continued to the present.

My historical studies of musical instruments ranged from recorders to other, similar instruments, including the 16th-century *rüspfeif* and the 19th-century *csakan*, as well as to Renaissance German instruments of all types, especially those found in Martin Agricola's *Musica instrumentalis deudsch* of 1529 and 1545. I also pursued a historical side-track, a piano-like, vernacular instrument of the early 20th century called the Dolceola, which was invented and manufactured briefly in Toledo, Ohio, by my paternal grandfather's brother-in-law. Through the kindness of Jeannine and Dick Abel, I was able to acquire a surviving Dolceola, which I learned to play and wrote about. My further historical work involved the silent practice keyboards of Mr. and Mrs. Virgil (I can also play those very well), and then I moved on to topics closer to the center

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of the American piano industry. Probably my most popular project so far has been the saga of Harry Freund and his famous bonfire of 1904. More recently I have delved into the history of piano factories, the legendary Joseph P. Hale, and the American piano-supply industry—that's a big article that I've been struggling with for a while. My explorations have taken me back to Toledo, to Atlantic City, up and down the island of Manhattan, and—as some of you experienced first-hand last year and others will discover tomorrow—also to the Bronx.

The AMIS website characterizes the Curt Sachs Award as “honoring lifetime contributions toward the goals of the Society.” There is no denying that these words imply a certain finality, but the thirty distinguished scholars who have received this honor to date have shown no sign of merely resting on their laurels. I feel humbled by being chosen to join their ranks, and I thank you for this privilege.

☞ William E. Hettrick

Another 1767 Zumpe Piano

In May, a chance query from the parent of a prospective Vassar College applicant led to identification of a previously unremarked Johannes Zumpe square piano, dated 1767 and therefore one of the earliest extant pianos by the prolific London maker. Now in private possession in Wilton, Connecticut, it descended through several generations of the owner's family in New York City, but its earlier provenance is unknown. The plain mahogany piano and its presumably later but old, custom-made table stand show some obvious alterations, such as neat re-stringing (with seemingly appropriate wire, including open-wound copper-over-brass bass strings), soundboard repairs, replacement of some action cloth and hardware, and addition of ornamental strap hinges atop the lid. The old tuning pins have been drilled for insertion of the strings. Inked pitch letters are visible on the adjacent soundboard, which has been varnished, perhaps to help conceal the repairs. In the removable damper-spring rail, some

baleen springs have been replaced by quill. The damper over-rail was removed and replaced by a thin ribbon, but otherwise the instrument survives in basically good condition, apparently having been maintained unmodernized in playing condition, although not much used, for most of its history. Like other contemporary Zumpes it has a dummy GG# key and two hand-stops operating the divided dampers. The assembly number VII is incised on the back of the spine and back edge of the lid. Surprisingly, the keyboard has ebony naturals and ivory-topped accidentals, a scheme thought to have been outmoded in Zumpe's work from 1767 forward. This feature, together with the plain case and a knot in the main lid panel, suggest that this piano was modestly priced, relative to the fancier-looking 1767 Zumpe square in the Victoria & Albert Museum. Another example from the same year, with plain case, is in The Metropolitan Museum of Art.

☞ Lawrence Libin

Conference Announcement: “Roots of Revival” at the Horniman

The Horniman Museum and Gardens in London announces a conference to take place from 12-14 March 2014. The revival of interest in early music remains a prominent and influential feature of the Western classical music scene. But the revival had roots in the 19th and early 20th centuries with proponents as diverse as Felix Mendelssohn, Arnold Dolmetsch and Wanda Landowska. Without these pioneering and zealous individuals, and the famous 19th and early 20th century collectors of musical instruments, the revival may never have occurred nor reached such a wide public.

This conference will be a forum for presenting research on the lives and work of collectors, enthusiasts, craftsmen and musicians who had an impact on the course of the 20th Century early music revival. The Museum, housing the Dolmetsch and many other relevant collections, including a

small but significant selection of instruments from the V&A, provides an apt setting for such a meeting. Presentations concerning the historic models that builders such as Dolmetsch used as prototypes, accounts of their workshops and working methods, and of restorations that they undertook, are invited. Research into 19th and early 20th century notions about historic performance practice will also be welcomed.

Abstracts of 250-300 words should be sent by email to rootsofrevival@horniman.ac.uk. Please include name, affiliation, postal address, email address, and AV requirements on a separate cover sheet. Presentations should last 20-25 minutes + 5-10 minutes questions/discussion. Proposers of panel discussions (one hour) should submit, together with the abstract, a brief overview of the rationale for the session, together with a list of up to

four participants and the topic(s) that will be addressed. Proposals for lecture-recitals (50 minutes + 10 minutes questions/discussion) should include, together with the abstract, full details of the proposed performance and any relevant requirements in their cover sheet.

The closing date for receipt of proposals is 1 November 2013. All those submitting proposals will be notified of the outcome by 2 December.

Please note, conference places are limited. To reserve a place please email rootsofrevival@horniman.ac.uk. An invoice for the registration fee of £80 will be sent to you in due course. The fee covers attendance at all sessions, tours, lunches, refreshments, final evening reception with wine and concert. Travel and accommodation costs are not included. Further details will be posted online as the programme is finalized. <http://www.horniman.ac.uk/visit/events/roots-of-revival>

More Photos from Williamsburg



Jayme Kurland, the 2013 Selch Award winner, with Al Rice



Tom Beghin at the fortepiano



Jonathan Santa Maria Bouquet, Sarah Deters, Jayme Kurland, and Edmond Johnson in the garden of the Governor's Palace at Colonial Williamsburg



HKSNA President Joyce Lindorff performs at the harpsichord



A 1770 square piano by John Zumpe and Gabriel Buntebart in the Governor's Palace at Colonial Williamsburg



Mary Anne Ballard, a member of Mr. Jefferson's Music, shows the back of her viola da gamba

Meet the Gribbon Scholars

Four young scholars were awarded the William E. Gribbon Award to assist them in attending the 2013 meeting in Williamsburg. We asked each of them to provide a short description of their research activities.

JAYME KURLAND

I would first like to thank the Gribbon Award committee for the providing me with ability to travel to Virginia for this year's AMIS meeting, and to the Selch Award committee for this year's award. I am incredibly thankful and honored.

I am currently a master's student of music history at Arizona State University. My presentation at the 2013 AMIS meeting in Williamsburg focused on my thesis research findings on composer Mark Brunswick and his work with the National Committee for Refugee Musicians. Mark Brunswick (1902-1971) studied composition with Rubin Goldmark, Ernst Bloch, and Nadia Boulanger. After studying in Europe, he put his compositional career on hold and founded the Placement Committee for German and Austrian Musicians, later the National Committee for Refugee Musicians to help save musicians fleeing to the United States due to World War II and the Holocaust.

My goal for this project is to both present a comprehensive biographical sketch on Mark Brunswick, and to show the importance of the National Committee for Refugee Musicians by discussing the political climate which made such an organization necessary, and giving an overview of the committee members, the work they accomplished, and the refugees aided by the NCRM.

In my AMIS presentation, I mentioned that the NCRM funded a patent application for a new musical toy



From Left to Right: Gribbon awardees Sarah Deters, Jonathan Santa Maria Bouquet, Hayato Sugimoto, and Jayme Kurland with Gribbon Award committee chair David Thomas.

invented by an unnamed refugee in 1939. I have cross-referenced my list of over 100 refugees who were mentioned in committee memoranda from 1938 and 1939 with patent applications encompassing the years 1935-1950 for musical toys, instruments, novelties, and specific instrument names. I am still working on finding the patent application, if it exists. There are several reasons why this may not be possible: some refugees changed their names once in the U.S, perhaps the application was not submitted, etc. I hope to find additional information on this unnamed toy in the coming months, and if I do, I will to submit an updated report.

I am so thankful that I have attended the past two AMIS meetings as a Gribbon scholar. I look forward to next year's meeting in Ohio!

SARAH DETERS

Sarah Deters is finishing the second year of her PhD at the University of Edinburgh, where she is studying the impact of the Second World War on the British piano industry. Aside from her PhD studies, Sarah recently completed the catalogue of the bag-

pipes in the Musical Instrument Museums Edinburgh (MIMEinburgh) collection. The catalogue is part of the culmination of a five-year Heritage Lottery Fund Collecting Cultures grant. In addition to the catalogue, Sarah curated the exhibition "The Piper's Whim: A History of the Bagpipe in England, Scotland, and Ireland," which ran throughout August 2013. She also works part-time as the Audience Development Assistant at MIMEinburgh. Prior to coming to Edinburgh, Sarah was a curator of musical instruments at the National Music Museum. She has been a member of AMIS since 2006.

JONATHAN SANTA MARIA BOUQUET

I am currently a PhD student of the Organology program at the University of Edinburgh. The focus of my doctoral research is the in-depth study of sixteenth-century lute maker Sixtus Rauwolf (Rauchwolf), his work, construction techniques, and the materials employed in the construction of his instruments. However, my research project is some-

what out of the ordinary because it is part of the PhD in the Creative Music Practice program of the University of Edinburgh, which allows the candidates to pursue practice-led research. In my specific case, this will involve physically recreating plausible historically-accurate instruments that are closer to those originally made by Sixtus Rauwolf. This will be achieved by contrasting surviving instruments of the same period and geographical area which have survived in original condition, with documentary evidence, and the extant lutes by Rauwolf.

At present, I have successfully completed the first lute of the project based on a lute made by Rauwolf in Augsburg in 1596 and currently held at the Metropolitan Museum of Art, in New York. Other examples of the work of Rauwolf can be found in the Fugger Museum in Babenhausen, Germany; the Musikmuseet in Copenhagen; the Musik -och Teatermuseet in Stockholm; and two more in private collections in London.

Concurrently to my PhD I have recently been appointed as conservator of the Musical Instrument Museums of Edinburg (MIME); as a result of this new assignment I am responsible for the preservation, conservation treatments, documentation, and photography of the instruments of the collection.

HAYATO SUGIMOTO

As a PhD candidate at the University of Edinburgh I am currently working on a project focused on the family of nineteenth-century English stringed instrument called “harp lutes.” These hybrid instruments initially developed through the combination of the English guittar and the harp by the English musician Edward Light. Some evidence suggests that the prototype “harp-guitar” was first introduced to the London public in 1800, which is two years later than Robert Armstrong

had claimed in his book (*Musical Instruments, Vol. 2, English and Irish Instruments*, published in 1908). Having been strongly influenced by contemporary fashions and the industrial revolution, the instruments were built with economical materials such as sycamore and wide-grained spruce, yet excessively decorated (e.g. generous gilt work). Developed from the English guittar, the harp lutes were considered ladies’ instruments, and were usually tuned in open C, which was to be easily playable by guittar players.

Most notably, there were three different sectors in the production of instruments: the inventor, the builder, and the distributor. Instruments were first invented and designed by musicians such as Edward Light, Mordaunt Levien, and Angelo Benedetto Ventura, and influenced by makers such as Alexander Meek Barry and Harley. The completed instruments were distributed to the public by the musicians; however, with growing popularity of the instruments, musical instrument dealers (for example, Clementi & Co.) became involved in the market and began to sell the instruments under their own brand names. Remarkably, tactics can be found that differentiate between competitors and imitators; for instance, Light started inscribing serial numbers on his instruments.

The aim of this research is to clarify these questions and to explore why the harp lutes were invented in Britain, and they were further developed, and why they eventually declined. The consequences involve their role in socio-cultural aspects as well as in-depth analysis into their construction by reproducing the instrument. This project will shed light on the long-ignored harp lutes and, at the same time, fill the gap between the English guittar and the Spanish guitar in British guitar history.



Gribbon Award

CALL FOR APPLICANTS

The William E. Gribbon Memorial Fund was established in 1989 to encourage and enable college and university students aged 35 years or under, enrolled as full-time undergraduate or graduate students in accredited academic programs and having career interests that relate to the purposes of the American Musical Instrument Society, to attend the Society’s annual meetings.

The Award consists of a student membership in the Society for one year and substantial financial support for travel and lodging in an amount determined by the Award Committee, based upon an itemized estimate of all of the applicant’s meeting-related expenses. Award recipients are recognized at the annual meeting they attend.

Applications for the 2014 meeting in Ohio should be sent to Michael Suing (michael.suing@gmail.com). Applications must be postmarked by midnight, January 15, 2014. For full details on how to apply, please visit:

<http://amis.org/awards/gribbon/>

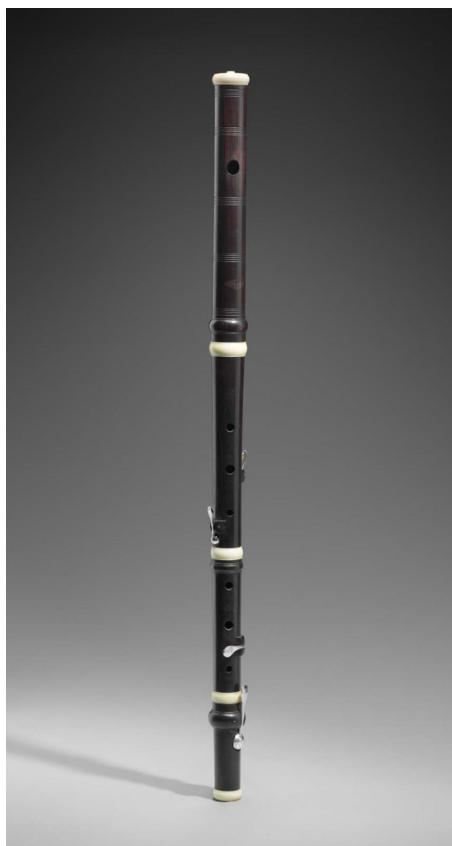
The Society encourage all students to take advantage of this opportunity. AMIS members have given generously to make the Gribbon Memorial Award available, and we look forward to a strong response.

Recent Acquisitions

Recent Donations to Boston's Museum of Fine Arts

The Museum of Fine Arts, Boston, has recently been blessed with gifts of several instruments from two long-time collectors and members of AMIS. Along with his wife, Ellen, Robert E. Eliason generously donated a group of ten early American woodwinds, including six flutes, a piccolo, and three clarinets. Eliason is a prolific researcher of early American wind instrument makers, and is the former curator of musical instruments at the Henry Ford Museum in Dearborn, Michigan. Among the instruments he donated are two flutes by Bacon & Hart of Philadelphia (both about 1830), a one-key instrument and another with eight keys. Slightly later (about 1840) are a four-key flute and a one-key piccolo, both from the shop of Graves and Company in Winchester, New Hampshire. Contemporary with the Graves instruments is a slightly unusual four-key flute made for a left-handed player by William Whitley in Utica, New York. The latest two flutes are ones made by Charles G. Christman of New York, one of which is a boxwood treble flute in F with one key (about 1845) and the other an eight-key instrument of rosewood (from about 1850). Of the three clarinets, two are by Graves and Company, an E-flat model with five keys (about 1835) and a thirteen-key instrument in C (about 1840) that survives with a period mouthpiece made of pewter. The third clarinet, in C (about 1830), is by Whitley and has six keys.

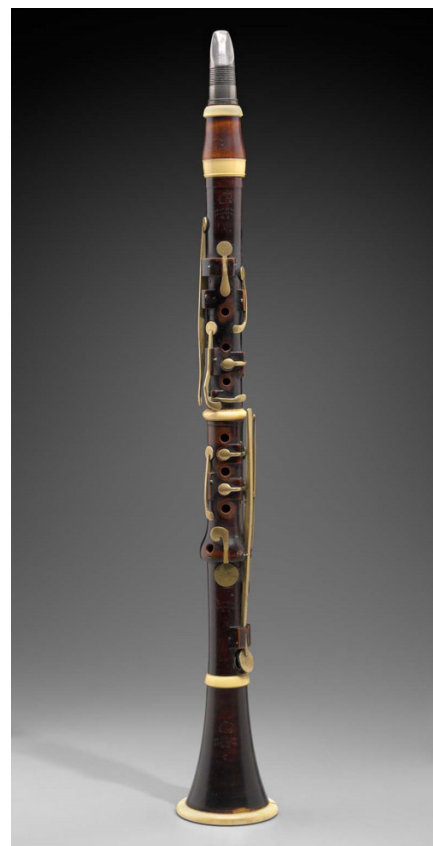
Fast on the heels of Eliason's donation, Robert M. Hazen kindly offered the Museum thirteen American and European soprano brasswinds, many of which he has used in performances of period music during his long career. Of the American instruments, outstanding examples include a circular E-flat cornet by E. G. Wright (1864-66) and an over-shoulder cornet in E-flat by Allan Manufacturing Company (1858-60), both made in Boston. Also from the Boston school are a valved bugle in E-flat by Wright (1864-66)



Flute by William Whitley, Utica, NY, about 1840 (MFA no. 2012.262)

and a B-flat cornet by the Boston Musical Instrument Manufactory (about 1875). From the European group are two flugelhorn in C by Christian Reisser of Ulm, Germany (about 1900) and the Erste Weiner Productivgenossenschaft in Vienna (about 1880). The earliest instrument from Hazen's collection is an English B-flat keyed bugle (about 1825), marked "Royal Kent Bugle / London." A B-flat trumpet by Gebrüder Alexander of Mainz (about 1920) and an anonymous B-flat French cornet (about 1850) further round out the collection, along with four E-flat natural trumpets made in London (about 1850). Three of these latter instruments (two by Henry Keat and Sons and another by Hawkes and Son) were once owned by Eric Halfpenny and were played in a group called "The Society of Gentleman Trumpeters." They survive with modern handwritten part books with fanfares arranged for three trumpets and kettledrums.

The Museum is deeply grateful to



Clarinet by Graves and Company, Winchester, NH, about 1840 (MFA no. 2012.267)

Eliason and Hazen for these wonderful additions to the Museum's collection, all of which very nicely dovetail with existing instruments already at the MFA.

(Photos courtesy of the Museum of Fine Arts, Boston.)

∞ Darcy Kuronen
Pappalardo Curator of
Musical Instruments,
Museum of Fine Arts, Boston



Recent Wind Acquisitions at the Metropolitan Museum of Art

The Metropolitan Museum of Art has augmented its collection of wind instruments with three interesting acquisitions:

(Article Continues on Page 13)

Serpent, Baudouin, Paris, ca. 1820, Purchase, Robert Alonzo Lehman Bequest, 2012, 2012.568a-c

With this acquisition, the Met now possesses a signed example of a serpent by C. Baudouin, a particularly celebrated maker of the instrument. Baudouin's characteristic stamp appears twice in the bell interior, the construction of which is in two halves and includes two symmetrical, wedge-shaped gussets, as can be observed in other serpents by Baudouin. The instrument is in very good condition and survives with what appears to be its original ferrule, crook and retaining screw. It is further distinguished by its zoomorphic paint scheme in shades of olive green and tan, which features a reptilian scaled pattern on the body and a fierce face with pointed ears, a feline nose and open jaws on the bell exterior. The author would be interested to learn of other painted serpents in public and private collections.

Pair of clarinets in B flat and A, William S. Haynes Company, Boston, 1930, Purchase, Robert Alonzo Lehman Bequest, 2012, 2012.571.1; 2012.571.2

Many readers will be familiar with the double walled, silver "thermoclarinets" made by the William S. Haynes company from 1926 to 1942, the history of which is chronicled by Deborah Check Reeves in the Historically Speaking feature of *The Clarinet*, vol. 31, no. 3 (June 2004). Like the flutes produced by Haynes, these instruments were made of fine silver. The double-wall construction of these clarinets featured an innovative set of vents that enabled the player to quickly and silently pre-warm the instrument before playing, with the goal of alleviating the intonation problems that plague players especially when they need to switch between their B flat and A instruments. Despite this inspired design and the highest level of quality and workmanship, the thermoclarinet failed to achieve lasting favor



Serpent by Baudouin, Paris, ca. 1820, Purchase, Robert Alonzo Lehman Bequest, 2012; (Met 2012.568a-c)

among conservative orchestral players and few were produced. The pair of thermoclarinets acquired by the Met is particularly unusual in that both the B flat and A instruments are full Boehm system with a third ring and low E flat key. The pair is in excellent condition and was purchased in its original double case.



Cornet by Karl Moritz (Charles) Missenharter, New York, NY, ca. 1900, Purchase, Schonberger Family Foundation Gift, 2013, (Met 2013.267a-j)

Cornet, Karl Moritz (Charles) Missenharter, New York, NY, ca. 1900, Purchase, Schonberger Family Foundation Gift, 2013, 2013.267a-j

This lavishly embellished instrument evinces the cornet's position as the most popular brass instrument of virtuoso soloists and band leaders of the late 19th and early 20th centuries. Its gold plated surface is a tour de force of decorative techniques including engraving, embossing and surface treatments such as mirror burnishing and frosting. The presence of all of the instrument's original shanks, mouthpieces, matching engraved mute, cleaning rod, grease pot and distinctive leather case is exceptional. Missenharter began his instrument making career in Ulm, Germany before setting up shop in New York. This German heritage is evident in stylistic aspects of this cornet, particularly the jewel-eyed serpent twined round the crook receiver. The instrument complements the Met's collecting narrative of instrument making in America and particularly New York.

(Photos courtesy of the Metropolitan Museum of Art, New York.)

✎ E. Bradley Strauchen-Scherer
Associate Curator,
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Instrument Collections and Makers in China

A Bird's-Eye View

by Cheng Liu & Stewart Carter

In an article entitled “Gen Qing Wang, Master Erhu Maker” in the Fall 2011 issue of this *Newsletter*, the authors presented an account of one aspect of our travels through eastern China, studying the traditional Chinese orchestra and its instruments. In June 2013 we returned to China with a more specific purpose: to examine experimental efforts over the last sixty-odd years to develop larger versions of traditional instruments, primarily for use in the Chinese orchestra. We visited instrument collections and talked with instrument makers and performers, with the long-term goal of producing an article on this topic. The present article offers a brief overview of our journey.

SHANGHAI

Shanghai No. 1 National Musical Instruments Factory, the largest manufacturer of traditional Chinese instruments, was formed in the 1960s through the combination of several small instrument-making workshops. The company produces a wide variety of instruments, mostly strings, includ-

ing an annual production of approximately 60,000 *erhus*. Mr. Wang, the subject of our 2011 article, serves as consultant to the company and produces professional-quality *erhus* in his own workshop in one of the factory buildings. Ms. Yu-qing Yang, the factory's marketing director, showed us a small museum on the premises that displays instruments produced by the firm as well as some historical specimens. Of particular interest are several *gehus*—essentially bass *erhus*. The Shanghai Factory has been in the forefront of the development of this instrument, intended as an alternative to the cellos and basses one usually sees in Chinese orchestras today.

The Shanghai Factory maintains a close relationship with the Minhang Museum in Shanghai. This museum has a large collection of traditional Chinese instruments, including some reproductions, but they also hold several instruments of the *gehu* type, made during the last several decades. We saw these instruments on display in 2011, but the museum recently moved to a new location and the instruments are currently in storage. Mr. Cai Hong told us that the museum

plans a grand re-opening of the instrument collection in 2015.

The Shanghai Conservatory of Music also has a collection of instruments, which we saw on display in 2011 as part of a special exhibit at the Concert Hall in Beijing. This collection was not open to the public during our 2013 visit.

SUZHOU

The city of Suzhou, a short distance west of Shanghai, is something of a center for the production of *shengs*, essentially mouth-organs with pipes, traditionally made of bamboo. Many *shengs* produced today, particularly large ones, have metal pipes. Suzhou #1 National Musical Instruments Factory, located near the center of the city, produces *shengs* in many different sizes, including instruments in the bass range with accordion-style buttons arranged in rows around a bowl-shaped base. The buttons replace the traditional fingerholes—a very practical arrangement, since the bass instrument is too large to be played in the traditional way. The company also manufactures a large *sheng* with its

(Article Continues on Page 15)



Hong Kong Chinese Orchestra performed with Eco-gehu at the “Klara Festival – International Brussels Music Festival” at Henry Le Boeuf Hall, Palais des Beaux-Arts (BOZAR), Brussels, Belgium in September 2009.

(Continued from page 14)

buttons arranged on a flat surface in front of the pipes.

The Suzhou Factory also makes *erhus*, as well as a modern version of the Chinese harp known as *kunghou*, which looks a bit like a Western-style orchestral harp, but without pedals. The Suzhou version, like many early European harps, has two parallel rows of strings. Each string can be raised by a half-step by means of levers.

Another Suzhou *sheng* maker, Bo Quan Chen, operates a small workshop with five or six assistants on the outskirts of the city. Mr. Chen and his partner, Ms. Ju Ying Wang, obtained a patent in 2006–07 for a bass *sheng* with 36 pipes and a piano-style keyboard. The largest *sheng* produced in this workshop, however, is a button instrument.

BEIJING

The Wushi Company in Beijing is closely allied with the Hong Yin Zhai Ethnic Culture Development Center. Three members of the Wu family manage the enterprise, whose founding dates back to the late Qing Dynasty. The Wushi factory specializes in wind instruments, particularly the *suona* and *sheng*. They produce five different sizes of the modernized *suona*, using clarinet-style keywork, but with the objective of retaining the traditional sound of the instrument. Larger members of this family of instruments have a compact folded shape. In addition to traditional *shengs* with bamboo pipes, Wushi produces modernized versions with metal pipes, and also one with an electronic pickup.

Ms. Jing Xin Wu told us that Hong Yin Zhai works to preserve the musical culture—and in particular the musical instruments—of China's ethnic minorities. They have researched and made copies of ethnic variants of the *suona*, and have incorporated some of the characteristics of these variants into their production instruments. They have reproduced instruments depicted in the famous paintings in the Magao grottoes near Dunhuan—in particular, the double-reed instrument known as *guan*.

The Wushi factory is located in the outskirts of Beijing, but in their offices in the Changping district they display a substantial collection of Chinese instruments. They also operate a small instrument-making school in the basement of the building, where during our visit several apprentices were engaged in making *shengs* under the watchful eye of two master craftsmen.

The Chinese Conservatory of Music in Beijing has a small museum of traditional instruments, most of which are reproductions. Beijing's immense National Museum of China displays many ancient instruments, including drums, bells, and bone flutes.

HONG KONG

Mr. Chew Hee Chi-at, Resident Conductor of the The Hong Kong Chinese Orchestra, told us that his ensemble is one of the few that uses *gehus* and *dagehus* rather than the Western-style cellos and double basses found in most orchestras. In a workshop adjacent to the orchestra's administrative offices, Mr. Yuen Shi Chun makes most of the string instruments used in the orchestra. Mr. Yuen has been working for some years on acoustical improvements to the *gehu* and *dagehu*, and hopes to patent new versions of both.

* * *

In China today, Western instruments are generally more popular than traditional Chinese instruments, but interest in the latter category is grow-



Hong Kong Chinese Orchestra Gehu (Membrane-Sound Box Dual Resonance Model)

ing. Professional Chinese orchestras flourish in Beijing, Shanghai, and Hong Kong in the People's Republic of China, as well as Taipei and Kaohsiung in Taiwan. Amateur orchestras abound in schools, colleges, and music conservatories. The renowned professional ensemble in Singapore attests to the strong interest in this type of music in Chinese immigrant communities abroad. There are also several amateur Chinese orchestras in the United States and Canada.

Special thanks to the Hong Kong Chinese Orchestra for providing the photos that accompany this article.

Two Bassoons Marked “KLEMM / PHILADA”

By James B. Kopp

The brothers Georg Klemm (1795–1835) and August Klemm (1797–1876), proprietors of a music trading firm in Germany, emigrated to Philadelphia, where in 1819 they founded a trading branch, known as Klemm and Brother. Most or all of their woodwind instruments were supplied by the parent firm, G. & A. Klemm of Neukirchen. The Philadelphia firm continued as dealers in musical instruments until 1879. It is not known that the Klemms manufactured any bassoons in America or Germany; bassoons bearing their name were likely purchased from other makers, probably in Neukirchen or elsewhere in the Vogtland. Two surviving examples marked “KLEMM / PHILADA” provide an instructive comparison, and raise the question of a “Vogtland style” of bassoon making.

One surviving Klemm bassoon is a five-key exemplar from the Marlowe Sigal Collection (Newton Center, MA; figs. 1a, 2a); the other is a twelve-key exemplar from the National Music Museum (hereafter NMM; Vermillion, SD; no. 5732; figs. 1b, 2b). Despite some obvious differences, the two bassoons have the following distinctive features in common:

The table on the long joint is tall (minimum 4 mm above body) and cut square (no blending or transition to the basic rounded shape of the long joint).

Key flaps are octagonal.

The A-flat key flap, positioned south-southeast of the F key flap, joins to a shank that curves through 90 degrees to run parallel to the F key shank.

The shaft of the bell joint’s outer profile is essentially cylindrical, interrupted in the middle by a double-concave ridge; the similarity is distinctive, even though the Sigal bell has a slightly shorter shaft, offset by a taller capital and base.

If we assume, in agreement with

authorities on the firm,¹ that the Klemms were only dealers, not makers, of bassoons, can we offer any possible names of the actual makers of these bassoons? The obvious place to look is Neukirchen (known from 1860 as Markneukirchen). Within a few kilometers, however, lie other bassoon-making towns of the Vogtland, including Adorf and Schöneck, as well as Graslitz (now Kraslice) in neighboring western Bohemia. Within two hours’

drive today is Dresden, famous as the seat of distinguished bassoon makers during the eighteenth and nineteenth centuries.

On both Klemm bassoons, the location of the A-flat vent (described above) is lower than on most Dresden bassoons of the time; makers like Heinrich Grenser, Johann Friedrich Floth, Jakob Friedrich Grundmann, and Samuel Wiesner tended to locate

(Continued on page 17)



Fig. 1a. Finger side of a five-key bassoon marked “KLEMM / PHILADA.” Photo by Marlowe Sigal.



Fig. 1b. Finger side of a twelve-key bassoon marked “KLEMM / PHILADA.” The lowest key cover shown on both bassoons is the vent for A-flat. Photo by Tony Jones, National Music Museum, University of South Dakota.

(Continued from page 16)

the A-flat vent beside or above the F key flap (which covers the G vent), a holdover from Baroque-era practices. There are, however, apparent exceptions.²

Three spatulas for the left thumb open the vent keys on the NMM bassoon. These are in “inverted” order: the lowest spatula operates the highest vent (*d*’’, in modern terms), and the highest spatula operates the lowest vent (*a*’). The inverted ordering, typical though not universal in Vogtland bassoons, is also seen as early as some surviving bassoons of Ignaz

Huittl (fl. Graslitz, 1770–1800) and as late as the early twentieth century, in a catalog of the Markneukirchen dealer Johann Herwig. (This long-lived inversion spans three successive styles of key technology: some Huittl bassoons have the wing keys mounted in wooden blocks, while the Herwig bassoon has pillar-mounted keys; the wing keys of NMM 5732 are mounted in brass saddles.) The inverted ordering of wing spatulas is rare in Dresden-made bassoons, although apparent exceptions are known.

Outside the Vogtland, the inverted

order of wing-key spatulas is seen in most bassoons made in the earlier nineteenth century in Vienna, Prague, or other Central European cities, and in some other German and English bassoons. The choice of spatula order of wing keys is possibly mere convention, but a seldom-discussed issue of finger technique may also play a role. As the usable scale of the bassoon was extended upward beyond *b-flat*’, it was increasingly common for the left thumb to be required to close not only a wing key, but also the *D* key, or the thumb hole (*E* and *D* vents, respectively) as well, to assist in speech or tuning. If so, the appropriate low-note spatulas and wing-key spatulas had to be conveniently proximal. In the transitional years, fingerings varied from maker to maker, and possibly over time as well. Further research into high-register fingerings may shed light on the contrasting choices by bassoon makers.

The Neukirchen firm of G. & A. Klemm was run, during the brothers’ residence in America, by Johann Gottlieb Schuster, who had married their sister Charlotte Klemm and who was himself related to many woodwind makers in Markneukirchen. The best-documented bassoon maker among the Schusters was Christian Gottfried Schuster (1780–1850). But several surviving bassoons (in various sizes) stamped “G:SCHUSTER” show little conformance with the style points described above.³

In contrast, an unsigned six-key bassoon (John Miller collection, St. Paul, MN; figs. 3a, 3b) bears striking resemblances to the two Klemm bassoons, including the octagonal key flaps, the A-flat vent location, and the overall modelling of the body. Although the bell profile of the Miller bassoon lacks the medial ridge seen of the two Klemm bassoons, its tall, cylindrical finial is both uncommon and strikingly similar to that of the Sigal bassoon. An ivory bushing of the thumb hole (domed, with surfaces



Fig. 2a. Thumb side of a five-key bassoon marked “KLEMM / PHILADA.” Photo by Marlowe Sigal.



Fig. 2b. Thumb side of twelve-key bassoon marked “KLEMM / PHILADA.” The lowest wing-key spatula opens the highest vent, and the highest wing-key spatula opens the lowest vent. Photo by Tony Jones, National Music Museum, University of South Dakota.

(Continued on page 18)



Fig. 3a. Finger side of an anonymous six-key bassoon in the Miller collection, showing the siting and shape of the A-flat vent and key (at bottom of boot joint).



Fig. 3b. Thumb side of an anonymous six-key bassoon in the Miller collection, showing the table and bushing of the thumb hole on the long joint. Author photo.

(Continued from page 17)

ca.3 mm wide) is seen on the Miller and Sigal bassoons. Judging by the shared style points, it is likely that the Miller bassoon comes from the same tradition and perhaps the same maker as Sigal's Klemm bassoon.

This brief discussion has led to no positive answers about the makers of the Sigal, NMM, and Miller bassoons,

although Christian Gottfried Schuster seems an unlikely candidate. But it is perhaps helpful to enumerate the shared style features, to raise the question of a Vogtland tradition in bassoon making, and to contrast this with the style of bassoon makers in nearby Dresden, which has attracted much comment. Study of surviving bassoons by other Vogtland and western Bohe-

mian makers, including H. G. Gütter, Jaeger, J.G. Otto (all of Neukirchen), Johann Nikolaus Jehring (Adorf), Ignaz Huittl, and Ignatz Kohlerth (both of Grazlitz), may provide helpful context. Aside from external style points, internal bore measurements will furnish further points of comparison. Both the Sigal and Miller exemplars, for example, have significantly narrower bores in their wing joints than are typically seen in Dresden bassoons of the time.

NOTES

1. William Waterhouse, *The New Langwill Index of Woodwind-Instrument Makers and Inventors* (London: Tony Bingham, 1993): 206; Cynthia Adams Hoover, Lloyd Farrar, and Enrico Weller, "Klemm," *The Grove Dictionary of Musical Instruments*, second edition (forthcoming).

2. At least three bassoons bearing the name of Heinrich Grenser have an A-flat vent in the low position. This may reflect an authentic decision eventually made by Grenser or a successor. The phenomenon of Markneukirchen instruments bearing false "Dresden" stamps is discussed in Enrico Weller, *Das Blasinstrumentenbau im Vogtland von den Anfängen bis zum Beginn des 20. Jahrhunderts* (Markneukirchen: Geigerdruck GmbH, 2004): 27.

3. See Weller, *Das Blasinstrumentenbau*, 309. Nor do two more bassoons stamped G:SCHUSTER match the style of the two Klemm bassoons: Musikinstrumenten-Museum Markneukirchen no.2092 (incomplete) and Stockholm, Musik & Teatermuseet, M2933



REVIEWS

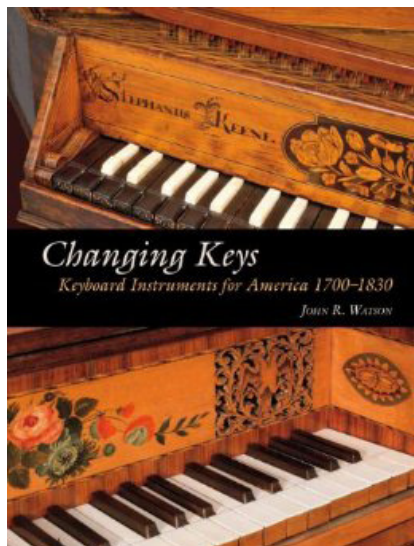
John R. Watson. *Changing Keys: Keyboard Instruments for America 1700-1830.* Williamsburg: The Colonial Williamsburg Foundation, 2013. Vii, 132 pp.: many illustrations and line drawings. ISBN: 978-0-8108-8485-4. \$30.00.

Changing Keys was designed to accompany an exhibition of 27 keyboard instruments in the DeWitt Wallace Decorative Arts Museum in Colonial Williamsburg, and as such it shares and amplifies a good deal of the information presented there. I suspect the museum hoped that casual visitors viewing the collection would be attracted to this reasonably-priced, interestingly-written, and beautifully illustrated description of its keyboard holdings. Measuring 8-1/2" x 11", on heavy paper, and sturdily bound, it would be both a memento of their visit and an opportunity to learn more about what undoubtedly appeared to be a most exotic collection of early instruments. It is, in fact, these visitors who are the book's intended audience.

Each instrument is normally allotted two pages, with two to four illustrations per page. The text tells the story of the changes in fashion that took place in keyboards in England and particularly America, during the 130 years from 1700 to 1830 (the dates of the earliest and latest holdings in the collection), as the buying public went from spinets to harpsichords, and later from square pianos to grands. A subtext is the movement from English to American dominance in piano manufacture. The narrative deals with the instruments as furniture, discusses woods used, details of decoration, information about their builders and their history, their place in the historical context, and also includes information about the original owners, the musical and social milieu at the time of their creation, and details about construction and action.

A picture book as well as a catalog, *Changing Keys* is profusely illustrated with color photos and line drawings of the instruments, includ-

ing portrait shots, keyboards, actions, jacks, hammers, dampers, name battens, and other details, almost all of them photographed or drawn by the author (who also designed the book!). Reproductions of prints and paintings, and photos of buildings of historical importance are also included. Information that would be of greater interest to scholars, curators, and builders, such as serial and accession numbers, case and keyboard dimensions, markings, materials, scales, stops, and other more arcane bits of information are relegated to a final chapter, "Technical



Information" (p. 102). A "Glossary" (p. 94), with line-drawn perspectives of spinet, double-manual harpsichord, square piano, and grand piano, calls out the more obvious elements of these instruments, such as keyboards, name battens, bridges and nuts, jackrails, lid hooks, and stand parts. A further three pages contain information-filled drawings of the actions.

An "Introduction" (p. 2) draws the reader into the worlds of instrument alteration, restoration and preservation, the establishment of historic Colonial Williamsburg and its place in the early music revival, and the performers, builders, and curators who helped bring the collection to its present state. Some fascinating photos of early 20th-century music and instrument-making in Colonial Williamsburg enliven the chapter. An essay on "Keyboard Musical Instruments in British and Anglo-American Society" (p. 8) focuses on the contributions of amateur musicians, who were occasionally warned against gaining too much musical proficiency ("...what glory is it to a gentleman, if he were even a fine performer, that he can strike a string, touch a key, or sing a song, with the grace and command of an hired musician," asks a 1788 London tract on letter writing) (p. 8). A separate section, devoted to "The Young Ladies and Their Accomplishments" (p. 9), discusses the importance of the acquisition of keyboard skills by teen-age girls. The musical contributions of American revolutionary figures such as Francis Hopkinson, Benjamin Franklin, and

(the greatest Virginian of them all) Thomas Jefferson, are also mentioned, as are the few professionals, such as father and son Philippe and August Peticolas, who built and maintained stringed keyboard instruments.

Colonial Williamsburg holds 38 keyboard instruments, either owned or on loan: six spinets, six harpsichords, 17 square pianos, five grand pianos; and one vertical (upright) piano. The earliest spinet (Stephen Keene, London) is dated 1700 and the latest piano is a square (Joseph Newman, Baltimore) of 1831. Also included in the collection, and discussed in this volume, are a bureau organ of ca. 1740 and two chamber organs, ca. 1740 and 1782. Their connection to the stringed keyboard instruments is somewhat tenuous in terms of the over-all narrative, and their treatment in the volume has more to do with the interesting aspects of their history and acquisition. Finally, the museum owns a large two-manual twentieth-century harpsichord made in Boston by Chickering and Sons under the direction of Arnold Dolmetsch in 1907-08. Though well outside the 1830 cutoff date, the Dolmetsch-Chickering is nevertheless an important historical document, and is treated as such.

Dictated by the holdings of the collection, the time span dealt with in the volume is somewhat arbitrary; still, it marks the shift from simple single-manual spinets to the more complex single- and double-manual harpsichords of Kirckman, and from the small clavichord-like square pianos of Zumpe to the imposing grands of Broadwood and Stodart. In other words, the Williamsburg collection, though limited to instruments in the English orbit for a short span of time, is thought to be capable of delivering a narrative greater than its parts. That this narrative necessarily ignores French, Flemish, German, Italian, and other national schools of harpsichord and piano construction in no way weakens the point. The story is worth telling, and this beautifully-executed slim volume, created by Colonial Williamsburg's distinguished scholar, builder, conservator, and associate curator John Watson, tells it well.

✉ Edward Kottick

The University of Iowa (Emeritus)

Edward Kottick is a musicologist and specialist in early keyboard instruments. He retired from The University of Iowa in 1992.

(Reviews continued on page 20)

***A Performer's Guide to Seventeenth-Century Music*, edited by Stewart Carter; revised and expanded by Jeffery Kite-Powell. *Performer's Guides to Early Music Series*. Bloomington: Indiana University Press, 2010. 560 pp. ill. ISBN 978-0-253-00528-1. \$49.95.**

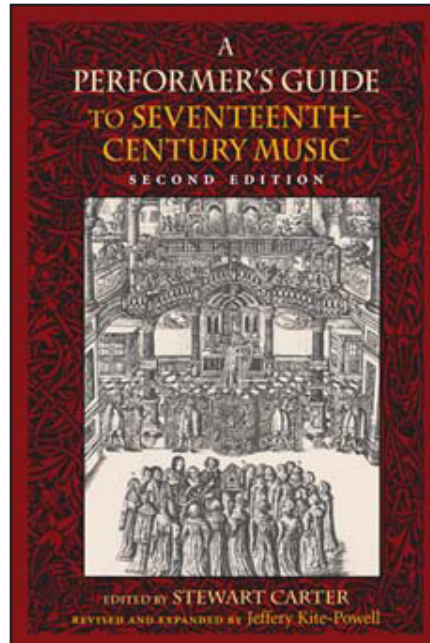
"This is indeed a 'guide' and not the final word," writes editor Jeffrey Kite-Powell in his apologetic preface to this revised collection of articles devoted to seventeenth-century instruments, performance practices, and repertoire. He admits that publication costs prohibited more in-depth discussions and limited the space for additional illustrations. All interested parties would desire a much larger, all-encompassing book, he goes on to admit. But such ideals can only be realized with an all-encompassing budget. Kite-Powell is certainly reacting to initial reviewer criticisms. But by using his preface as a mea culpa, he sells the publication short for no good reason: this is an important and welcome edition, representing the scholarly and experiential knowledge of twenty acclaimed researchers and performers. Many of them have actively shaped early-music culture in America for the last two generations. With such a cache of eminent contributors, a mea culpa is not required.

The present book forms part of the *Performer's Guides to Early Music* series from IUP, which includes Medieval and Renaissance volumes, edited by Ross Duffin and Kite-Powell, respectively. And grouped as a trilogy, these *Performer's Guides* have little competition to date—just one reason they should be within reach of any Western musicologist, organologist, performance-practice instructor, or early-music director working in the field today. Moreover, each individual chapter in the seventeenth-century *Guide* could easily fit into a college or conservatory course on performance practices. This second edition, which contains three new articles and significant revisions to previous entries, is all the more desirable given that Stewart Carter's original 1997 volume is scarcely available even in the best of libraries.

Divided into four thematic parts with a total of 22 chapters, the book's structure resembles Kite-

Powell's Renaissance guide in many ways. Placed at the outskirts, Part 1 deals with choral and solo singing styles, while Part 4 focuses on Dance and Theatrical performance practices. The five chapters in Part 3, "Performance Practice and Practical Considerations," describe more general topics including musical time, tuning, and transposition—issues that influence all historically informed musicians in one way or another.

The real substance of the collection is found in Part 2, comprised of eleven chapters under the heading, "Wind, String, and Percussion Instruments." Few of these chapters delve into instrument construction; this guide is primarily concerned with historical instruments in application. Yet some articles, including those by Herbert Myers (Ch. 5, "Woodwinds") and Stewart Carter (a new Ch. 7, "Trombone"),



offer important technical details for the interested performer. An intriguing communication about violin bow construction is relegated to a lengthy foot note (number 25, p.204-206) in Ch. 11, "Historical Approaches to Playing the Violin."

If read in a linear fashion, some might find that this four-part scheme, although superficially logical, is not entirely effective. Any strict demarcation between vocal styles (Part 1), instruments and repertoire (Part 2), and performance generalities (Part 3) is only loosely adhered to by the authors themselves. Thus the ordering might seem contrived or

downright inconvenient, especially for readers who expect a "guide" to point them in a straightforward direction. Common themes reemerge across the various studies, while stronger connections could be made between some chapters. "Rhetoric" as a performance-practice consideration is only mentioned for a few paragraphs in Part II, although an entire chapter ought to be devoted to the subject in Part III. Anticipating these gripes in his preface, Kite-Powell suggests a pick-and-choose approach: each reader should reference the topics that seem the most personally relevant at the appropriate moment, regardless of the organizational plan.

With this pointer in mind, here then are a few alternate paths: Bruce Dickey's Ch. 16, "Italian Ornamentation in Early Seventeenth-Century Italian Music," is most effectively read next to his Ch. 6, "Cornett and Sackbut." Likewise, Ch. 18 by Jack Ashworth and Paul O'Dette, which charts continuo instrumentation based on historical-geographical contexts, ought to be referenced alongside Chapters 13-15, which detail the same instruments in question, namely the violoncello, violone, keyboards, and plucked strings. Myer's primer on "Tuning and Temperament" (Ch. 19) is most relevant to Mark Kroll's "Keyboard Instruments" (Ch. 14), which hardly broaches these issues. And regarding violin performance practices, Julie Andrijeski's new Ch. 11 doubly functions to amend and rebut some of David Douglas's arguments from Ch. 10. (Astute readers will also take stock of their different approaches to primary-source evidence.) Lastly, since so many instrument chapters recount singing as the ultimate exemplar of fine musicality, it would benefit all instrumentalists to read the first two chapters about vocal styles.

Negotiating this collection in a skip-around manner might be particularly welcome to the Internet generation, since reading a non-linear series of text-snippets is quickly becoming the new norm. Other editorial choices point to an awareness that a digital era of learning is in full dawn: URL links to digitized books, articles, and archives appear after some chapters as well as Kite-Powell's preface. As helpful as this data might seem at first, formatting incongruities between

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print and digital sources are ever-present. A few URL's are so lengthy and convoluted as to be useless to a reader of the old-style, physical page. Take for example the citation (p. xiv) to Köhler's *Handwörterbuch der englischen und deutschen Sprache* (1892). You need only type in:

http://books.google.com/books?id=ZhUtAAAAYAAJ&pg=RA2-PA285&lpg=RA2PA285&dq=kohler+classic+german/english+dictionary&source=bl&ots=xNsybRT11B&sig=vXvzUOEBFRSBCUEcW7417re4n-g&hl=en&ei=FbesTLvyEsb_lge51OXcBw&sa=X&oi=book_result&ct=result&resnum=3&ved=0CCAQ6AEwAg#v=onepage&q&f=false

Is it possible that the space expended on this link and others like it (pp. 247, 463, 470, etc.) could have been used for another image or source quotation? Perhaps a mere suggestion to search Google Books would have sufficed.

The Internet as a reference tool is also occluding other printed source-lists, especially the discography. When they appear in this book, after certain chapters and not others, the discographies are often spare or in need of updating. For example, Ch. 9, "Percussion Instruments and Their Usage" offers a single record citation, leaving half the page (p.167) to white space. Why bother? A more helpful indication would read: "Go to iTunes, then search 'baroque' and 'timpani.'" (The search yields dozens of relevant recordings.) These minor criticisms aside, it must be mentioned that one of the most valuable aspects of the *Guide* is its extensive back-of-book bibliography, which collects, in 43 pages, some of the most important primary and secondary sources (printed and digitized) on early-music performance practices currently available. A Google query cannot yet supplant the results of human-driven bibliographic research, and so the *Guide's* bibliography, even on its own, is a research tool worthy of purchase.

Dr. Kite-Powell is of course correct. The *Guide* does not represent the final word on seventeenth-century performance practices. But this is no fault of the editors, authors, or publishers of the collection. It is exceedingly difficult to place a final word upon a musical century that many contend is not even 100 years long. Some might think that, given

such a short timeframe, a performance-practice guide would be all the more manageable. But just the opposite is true. No single description, no unified narrative can ever fully encapsulate this volatile musical era, in which genres and performance practices pivoted so noticeably between the old-fashioned and the new-fangled. Regardless of whether the reader is guided in a straight path or not, there are scarcely more qualified companions to assist in the journey than those who contributed to this revised collection.

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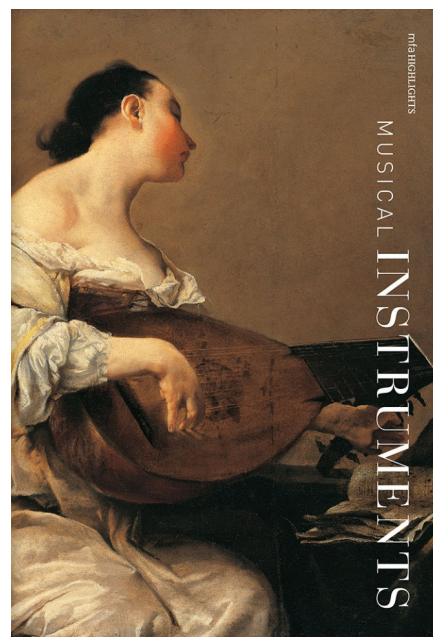
Alexander Bonus, PhD, is Assistant Professor of Music at Bard College, where he teaches music history, theory, and directs the Bard Baroque Ensemble. As an early-music performer, Dr. Bonus has collaborated with ensembles including the Boston Early Music Festival, the Los Angeles Master Chorale, Apollo's Fire, and Chicago Opera Theater. He recently authored the *Oxford Online Handbook to the Metronome* as well as entries in the latest edition of the *Grove Dictionary of Musical Instruments*.

MFA Highlights: Musical Instruments, by Darcy Kuronen. Boston: Museum of Fine Arts, 2004. 168 pp. ill. ISBN 978-0-87846-674-0. \$19.95. Electronic Version published for iPad in 2013. 175 pp. ill. with 23 video and 25 audio clips. E-ISBN 978-0-87846-801-0. \$9.99.

Despite having been published nearly a decade ago, the *Musical Instruments* volume of the MFA Highlights Series has never been reviewed by either the newsletter or journal of this Society. The appearance this year of an electronic version of this text provides a welcome opportunity to rectify this oversight, as well as a chance to evaluate what the multimedia enhancements offered by this new platform might offer to the reader.

Written by Darcy Kuronen, the Pappalardo Curator of Musical Instruments at the Museum of Fine Arts in Boston, this volume is part of a series of modestly priced books, each of which showcases a specific collection held by the museum. Though relatively small in size, the book is lavishly illustrated and includes short profiles of one hundred of the museum

musical treasures, organized into sections on percussion, wind instruments, string instruments, and keyboards. In addition, a short introductory essay titled "Beauty for Eye and Ear" provides some helpful historical context



to the museum's collection, as well as a concise overview of the larger field of organological study.

While the book is clearly intended to be accessible to the casual museum-goer, the wide variety of instruments featured, coupled with Kuronen's short-but-insightful narratives and some stunning photography, is likely to offer something of interest to even the most knowledgeable reader. In his introduction, Kuronen speaks of the difficulty of selecting only a hundred examples (the required number of objects for all volumes in the MFA Highlights series) from a collection that includes over a thousand instruments, and to be sure many significant instruments in the MFA's collection are necessarily omitted. The sample chosen by Kuronen, however, is satisfyingly diverse and gives a good sense of the collection's breadth. Several well-known instruments are included, such as the museum's 1736 Henri Hemsch harpsichord and its 1641 Nicolo Amati violin, but there are some surprises as well. Just across the fold from the Amati is an exquisite 19th-century kizh kizh dihi—a tubular fiddle created from an agave stalk by the White Mountain Apache people. Another unusual inclusion is the fragmented auloi from the first century B.C. that was excavated by a museum expedition in Meröe, Sudan in 1921.

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The new electronic version of the book is purchasable through Apple's iBook store and viewable using the free iBook app that runs on iPads and iPhones. Apple has announced plans to release a version of iBooks that will run on Mac computers later in Fall 2013, but at present the e-book is not available on other platforms, so those lacking Apple products will be able to use it.

The look of the e-book is much the same as the original, with the page layout and format closely matching that of the print edition, though some minor changes and corrections have been made to the text. The photos look great on an iPad screen, and the reader has the ability to zoom in a little to see some more detail. The iBook interface reflects Apple's use of skeuomorphism—the digital simulation of traditional physical features—so pages appear to turn as if still made of paper, and the edges of an imaginary binding can be seen along the periphery of the screen.

Of course, the real benefit of the e-book is found in the media clips that are embedded throughout the text. The 23 video clips are exceptionally well produced. The sound and picture quality are excellent, and the videos are deftly edited to include shots from different angles with occasional close-ups that allow the viewer to observe both nuances of technique and the subtleties of decoration. The performances themselves are short but generally delightful, and many of the performers are distinguished musicians. For instance, the museum's ca. 1835 English slide trumpet is demonstrated by Paul Perfetti, a baroque trumpet player for the Handel and Haydn Society, while the ca.1820 serpent by C. Baudouin is demonstrated by former Boston Symphony Orchestra bass trombonist Douglas Yeo. Yeo also demonstrates a buccin by Jean Baptiste Tabard from around 1830, with the camera zooming in to allow the viewer to see the metal tongue wagging up and down within the instrument's zoomorphic bell. A rarely-heard Wheatstone symphonium is played by the book's author, who may very well be one of the instrument's most distinguished performers (albeit in a field with very little competition).

In addition to the video clips, there are 25 audio clips that allow the reader to hear everything from the museum's Javanese gamelan to a Gibson Ultratone lap steel guitar. While most of the audio and video clips feature the museum's instruments, modern examples and reproductions are heard where condition or preservation requirements made playing

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the original instrument impossible.

One quibble: throughout the book, instruments are labeled primarily with a generic English name, followed in most (but not all) cases by a regional or indigenous moniker. For instance, the museum's Javanese gamelan is labeled "Gong-chime orchestra (*gamelan lengkap*)," while a rubāb from Afghanistan, a sitar and a sarasvati vina from India, and a pipa from China are all labeled as "lutes," with their more specific names listed only parenthetically. For my part, I do not see how this practice serves either the casual reader or the expert. The former may well be confused by the proliferation of "lutes" across Asia, while the latter will hardly need it pointed out that such instruments share common structural features that place them on the related branches of the

Hornbostel-Sachs family tree.

Kuronen notes in his introduction that his own "Eurocentric tendencies" prevented him from labeling Western instruments such as the guitar, cittern, and mandolin (all "lutes" in the technical sense) in a similar fashion, and he admits that the result is "an imperfect and unscientific approach." I think no great harm would be done (and perhaps some confusion might be prevented) if instruments like the sitar, pipa, and vina were given the same treatment.

In the end, this is an intelligently written and beautifully illustrated volume that provides a stimulating glimpse at one of America's finest collections of musical instrument collections.

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