



NEWSLETTER

of

The American Musical Instrument Society

Volume 42, No. 1

Spring 2013

A CONFERENCE IN COLONIAL WILLIAMSBURG

The 2013 AMIS meeting will be held jointly with the Historical Keyboard Society of North America in historic Colonial Williamsburg. Themed “Roots of American Musical Life,” the conference will feature presentations covering a wide range of topics.

After the American Revolution, the capitol of Virginia moved to Richmond, saving Williamsburg from the urban transformation of other capital cities. Restored to its eighteenth-century character, Colonial Williamsburg has 88 original buildings and extensively researched reconstructions of others, including the magnificent Governor’s Palace and the capitol building itself. The world’s first and largest living history museum, the town lives up to its motto, “That the Future may Learn from the Past.”

Conference attendees are encouraged to come early and stay late to fully experience the colonial city with its wealth of architecture, historic trades, and character actors interpreting the Founding Fathers and Mothers from Williamsburg’s past. Enjoy the cultural enrichments and diversions of the colonial capitol, including instrumental and vocal music and dance.

Discover also one of the nation’s principal museums of eighteenth-century Anglo-American life and art, serving as a venue for some of the sessions and concerts. The backdrop for the meeting is a major new exhibit entitled “Chang-

ing Keys: Keyboard Instruments for America 1700-1830” (see photos at <http://www.jrw1.com/CK/gallery/>).

Twenty-eight spinets, harpsichords, organs, and square and grand pianos are

also participated in the early music revival, evolving through decades of changing approaches to bringing eighteenth-century music to current audiences.



The Governor’s Musick (above), Colonial Williamsburg’s resident ensemble, will perform on Thursday night in the elegant surroundings of the Governor’s Palace (right)

SPECIAL PROGRAMS

Three evening concerts will celebrate the heritage of music in early America, which drew from the best English, Continental, and domestic composers. The first will be held in the elegant candle-lit ballroom of the Governor’s Palace with The Governor’s Musick, Colonial Williamsburg’s resident performing ensemble. The program will include selections by composers whose music was listed for sale in Virginia



featured, most exhibited for the first time. The exhibit traces the transition from harpsichord to piano and from the early nineteenth-century struggle for independence from the British monopoly on musical instruments towards the early burgeoning of the American keyboard industry.

For much more about Colonial Williamsburg, its programs, history, museums, buildings and publications, go to <http://www.history.org>.

MUSICAL INSTRUMENTS AT COLONIAL WILLIAMSBURG

The collection in Williamsburg focuses on instruments of all types known in colonial America through the early Federal era. A particular strength in keyboard instruments resulted from a succession of music consultants, conservators, and curators from that specialty, beginning in the 1930s with Lotta van Buren and Ralph Kirkpatrick. An early catalyst in America’s colonial revival phenomenon, Colonial Williamsburg

and throughout the colonies in the eighteenth century.

Night two features “A Monticello Miscellany or ‘All that was good of its kind.’” Join Joe Gascho and his ensemble of seven musicians performing music for domestic entertainment from the library of Thomas Jefferson and his family. This early-evening concert will be followed by the annual banquet.

The conference closes in style with “Music at Home: Fifty Years of Gathering at the Piano” with forte-pianist Andrew Willis and featuring his ensemble on piano, violin, flute and cello in music

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NEWSLETTER of the
American Musical Instrument Society

Edmond Johnson, 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.

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

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Hoboken, NJ 07030
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**PRESIDENT'S
MESSAGE**

Dear colleagues,

I would like to welcome new members to AMIS. Our next meeting will be held with the Historic Keyboard Society in the beautiful setting of Colonial Williamsburg in Virginia from May 30 through June 1. I would like to thank program chair Stewart Carter and local arrangements chair John Watson for all of their hard work preparing for the conference. As you will see in the pages that follow, the program is both fascinating and varied, with many exciting papers, events, and concerts.

This issue of the *Newsletter* marks both the debut of our new editor, Edmond Johnson, and our transition to an exclusively online format. This change will save the Society a considerable amount in printing and shipping expenses, as well as being more environmentally friendly. Both Edmond and myself would be interested in hearing any comments or feedback you may have about the *Newsletter*.

Congratulations to Allison Alcorn for the recent publication of volume XXXVIII (2012) *Journal*. It is the first issue under her editorship and I am pleased with the high quality of the articles and the original research shared by the authors. The next *Journal* vol. XXXIX (2013) will be printed and distributed later this year.

Thanks go to both our previous *Journal* editor, Janet Page, and our previous *Newsletter* editor, Kelly J. White, for their many years of fine service to the Society.

Finally, please note that AMIS is offering a yearly Publication Grant to help defray the costs of preparing an article for publication in *JAMIS*. More details can be found in the box to the right.

✍️ Albert R. Rice

EDITORS'S MESSAGE

Greetings!

This issue of the *Newsletter* is my first as editor and I am excited to be starting on this new endeavor. As you have no doubt already discovered, much of this issue is dedicated to the tentative schedule for our upcoming an-

nual meeting in historic Williamsburg, Virginia. You will also find information on travelling to Williamsburg and the various accommodations available for your stay. I have included the most up-to-date information as of the time of publication (mid March), but be sure to check the AMIS website for the latest information.

I want to thank Kelly J. White for her excellent stewardship of the *Newsletter* over the past several years. Kelly will continue to maintain the AMIS Facebook page. If you use Facebook, be sure to check it out (<http://www.facebook.com/OfficialAMIS>) and to click "Like" to receive updates about AMIS in your news feed.

Looking forward to the next issue of the *Newsletter*, I am very interested in hearing your suggestions and feedback regarding the sort of features and content you would like to see in the future. Please don't hesitate to contact me with any ideas you may have—this is *your* newsletter and I want it to be enjoyable, relevant, and informative.

I look forward to seeing many of you in Williamsburg!

✍️ 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>.

(continued from page 1)

of European and early American composers.

REGISTRATION

The registration form is available at the AMIS website: <http://www.amis.org/meetings/2013/docs/Registration-form-AMIS.pdf>. Early registration fees (before April 30) are: Students, \$128; Members, \$189; and Non-members, \$259. Late registration (after April 30) are: Students, \$158; Members, \$219; and Non-members, \$289. Registration will include daily admission to the museum, all meeting sessions and concerts, and the banquet. Optional historic-area tickets for attendees and additional banquet and concert tickets can be ordered on the registration form. Partial registrations are not possible.

ACCOMMODATIONS

Colonial Williamsburg operates several hotels in close proximity to the meetings. Blocks of rooms have been reserved at the hotels below. To book a room, call Colonial Williamsburg Group Reservations at 1-800-261-9530 and specify your group as follows: "AMIS/HKSNA Musical Instrument Conference." Group rates are available until May 2. All rates are for single or double occupancy.

The least expensive option (though not the closest) is the Governor's Inn, which is a 15-minute walk from the meeting venues. A room with two double beds is \$79.

The Williamsburg Lodge is the hotel in which some of our sessions will be held, and is also the closest to the other main venues for the meetings. This is the best option for people without cars and our group rates are much reduced, even as a four-star hotel at the beginning of the tourist season: \$176 for the "Superior" (one queen size bed) and \$196 for the "Deluxe" rooms (king size bed or two queen size beds).

The Woodlands hotel is another comfortable option. It is a 25-minute walk from the museum and probably best for people with cars. It runs \$114 for a double (2 double beds) and \$144 for a suite (king size bed plus a pull-out queen sofa bed).

TRAVELING TO WILLIAMSBURG

Williamsburg is easily accessible by plane, train, or car. Located in eastern Virginia, Williamsburg is about

150 miles (240 km) south of Washington, D.C., and midway between Richmond and Norfolk. The Williamsburg area can be reached via many major airlines, with more than 200 flights arriving daily, to three airports: New-

port News–Williamsburg (PHF) is 25 minutes away; and Richmond (RIC) is about 45 minutes away, and Norfolk (ORF) is about 55 minutes away. Each airport has rental car and limousine services. Amtrak also serves Williamsburg with trains daily to and from the northeast corridor.



Changing Keys: Keyboard Instruments for America 1700-1830, an exhibition currently on display at Colonial Williamsburg's DeWitt Wallace Decorative Arts Museum

port News–Williamsburg (PHF) is 25 minutes away; and Richmond (RIC) is about 45 minutes away, and Norfolk (ORF) is about 55 minutes away. Each airport has rental car and limousine services. Amtrak also serves Williamsburg with trains daily to and from the northeast corridor.

Transportation from Airports to Williamsburg

From Richmond Airport (RIC) Groome Transportation Shuttle Service: Cost is about \$82 per person, fares subject to change. Advance reservation required by calling 1-804-222-7222 or 1-800-552-7911. Tidewater Coach Shuttle: Cost is about \$90 per person; about \$50 each if multiple riders, rates may vary; advance reservation required.

From Newport News Airport (PHF) After landing, you can go the Taxi Stand where there are taxis waiting (you can check their website's "Ground Transportation" section for a list of companies). Fare is about \$40 or so. Another option is the Tidewater Coach shuttle service. Cost is about \$45 per person; about \$35 for couples, rates may vary; advance reservation required.

From Norfolk Airport (ORF) Check their website's "Ground Transporta-

By Car (to the Williamsburg Lodge)

Approaching Williamsburg on Interstate 64, take exit 238 onto VA-143. In a half mile, turn right on VA-132 S. Then in 1.4 miles bear left onto Visitor Center Drive. If you are staying at the Woodlands, turn into the Visitor Center and follow the signs. Otherwise, continue a few tenths of a mile and bear right onto Colonial Parkway and pass through the tunnel under the historic area. Then take ramp on right to Newport Avenue, then left on South England street. The Lodge is on your left.

Addresses

Williamsburg Lodge, 310 S England St, Williamsburg, VA 23185

Governor's Inn, 506 North Henry Street, Williamsburg, VA 23185

Woodlands Hotel, 105 Visitor Center Drive, Williamsburg, VA 23185

CONTACT

John R. Watson, Local Arrangements Chair: jwatson@cwf.org; (757) 565-8594.

For updates about the meeting, go to <http://amis.org/meetings/2013>

AMIS AWARDS

Curt Sachs Prize for 2013

The Board of Governors of The American Musical Instrument Society records its pleasure in designating **WILLIAM E. HETRICK** the recipient of the 2013 CURT SACHS AWARD in recognition of his distinguished contributions as professor of music, author of books and articles on musical instruments, editor of critical, scholarly editions, president of AMIS, editor of its Newsletter and, in particular, its Journal.

Frances Denmore Prize for 2013

The Board of Governors of The American Musical Instrument Society records its pleasure in designating **JOHN KOSTER** the recipient of the 2013 FRANCES DENSMORE PRIZE for his article "A Harpsichord by Diego Fernández?" in *The Galpin Society Journal* LXIV (March 2011), 5-48. This article in English, published in 2011, best furthers the Society's purpose of promoting study of the history, design, and use of musical instruments in all cultures and from all periods.

Nicholas Bessaraboff Prize for 2013

The Board of Governors of The American Musical Instrument Society records its pleasure in designating **ROBERT BIGIO** the recipient of the 2013 NICHOLAS BESSARABOFF PRIZE for his book *Rudall, Rose & Carte: The Art of the Flute in Britain* (London: Tony Bingham, 2011). This book in English, published in 2011, best furthers the Society's purpose of promoting the study of the history, design, and use of musical instruments in all culture and from all periods.



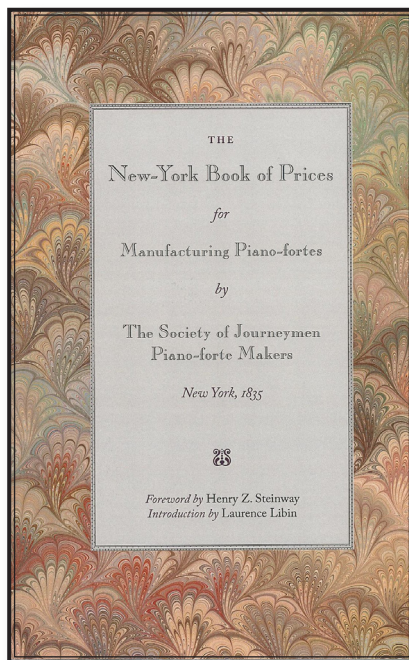
UPCOMING CONFERENCES ON MUSICAL INSTRUMENTS

Organological Congress 2013: International Scientific Meeting for Sound and Musical Instrument Studies. University of Evora, Portugal; 18-20 April, 2013.

Mechanical Instruments and Historical Performance. Guildhall School of Music & Drama, London; July 7-8, 2013.

2nd International Conference on Historical Keyboard Music: The Keyboard and its Role in the Internationalisation of Music, 1600-1800. University of Edinburgh; July 19-21, 2013.

Musical Instruments – History Science and Culture. The Bate Collection, The Galpin Society, and CIM-CIM; Oxford, July 25-29, 2013.



The New-York Book of Prices for Manufacturing Piano-fortes

by

The Society of Journeymen Piano-forte Makers

**Foreword by Henry Z. Steinway
Introduction by Laurence Libin**

Reproduced from the original 112-page print, the New-York Book of Prices specifies hundreds of steps in piano construction, giving the journeymen's price for each operation. Plus, twenty-one detailed tables cover such essential procedures as veneering, moulding, and installing hardware; and six plates outline action parts, pedal lyres, and other components.

The *New-York Book of Prices* is available directly from AMIS for only \$25. To order your copy, visit: <http://www.amis.org/publications/other/pianoprices/>

AMIS-HKSNA JOINT CONFERENCE

30 MAY - 1 JUNE 2013

COLONIAL WILLIAMSBURG, WILLIAMSBURG VIRGINIA

Tentative Schedule

THURSDAY, 30 May

HKSNA: “Said the Clavichord to the Organ”

Location: Wren Chapel, College of William and Mary

- 1:00-1:30 Attaignant 1531 – *Judy Conrad*
1:30-2:00 Organ Music Heard in Colonial Williamsburg – *H. Joseph Butler*
2:00-2:30 BREAK and move to Lodge Allegheny Room

HKSNA: “Sounds from the Old and New Worlds”

Location: Allegheny Room, Williamsburg Lodge

Note three pairs of presentations are concurrent in adjacent rooms marked “a” and “b”

- 2:30-3:00 a Beautiful Science in a Happy Valley – *Vivian Montgomery*
2:30-3:00 b The French Connection: François Couperin, Bernard de Bury – *Ruta Bloomfield*
3:00-3:30 a Krebs E-flat Partita excerpts, anniversary – *Rebecca Pechefsky*
3:00-3:30 b C.B. Fisk, Opus 55 and the Old West Church, Boston: Center for Historic Keyboard Pedagogy – *Richard Bunbury*
3:30-4:00 a From the Old to the New World: An Italian Harpsichord Journey from Parma to Cordoba – *Sally Renee Todd*
3:30-4:00 b British Registration for Organ Voluntaries – *Cal Johnson*
4:00-4:30 BREAK
4:30-5:00 Finding the Hallelujah in Your Keyboard Instrument: Factors that Refine Its Musical Voice After the Instrument Is Constructed – *Paul Irvin*
5:00-5:30 Domenico Scarlatti’s Italian Heritage – *Carol lei Breckenridge*

AMIS: Opening Session

- 4:00-4:45 The English Voluntary in Colonial America – *Andrew Salyer*
Location: Wren Chapel, College of William and Mary

- 6:00-8:00 AMIS Board of Governor’s Meeting
Location: TBA

DINNER On your own

CONCERT

Location: Governor’s Palace

- 9:00 A Candlelight Concert at the Governor’s Palace – *Governor’s Musik, Colonial Williamsburg’s Resident Musical Ensemble*

FRIDAY, 31 May

JOINT SESSION: “Said the Harpsichord to the Piano”

Location: Hennage Auditorium, Museum

- 9:00-9:30 Introduction to Colonial Williamsburg and the ‘Changing Keys’ Exhibit – *John Watson*
9:30-10:00 The Mysterious “1623” Harpsichord – *Malcolm Rose*
10:00-10:30 The Harpsichord Miscellany, Book Second – *Joyce Lindorff*
10:30-11:00 BREAK
11:00-11:30 On the Conundrum of the Piano’s History in the 18th Century – *David Sutherland*
11:30-12:00 Distinctly Different: Three American Square Pianos from the Early 1830s – *Tom Strange*
12:00-12:30 Beethoven’s Hammerklavier Sonata – *Tom Beghin*
12:30-1:30 JAMIS Editorial Board Meeting (Location: TBA)

LUNCH On your own

HKSNA: “Back to Bach and Beethoven”

Location: Hennage Auditorium, Museum

- 2:00-2:30 The Bachs and the Fortepiano Culture of the Berlin Court – *Andrew Willis*
- 2:30-3:00 Three Fantasies: Mozart, CPE Bach, Haydn – *Shuann Chai*
- 3:00-3:30 Conrad Graf – *Ed Swenson*
- 3:30-4:00 Beethoven Op. 109 – *Randall Love*
- 4:00-5:00 BREAK & “Changing Keys” Exhibition Demonstrations

AMIS: “Echoes of World War II”

Location: Allegheny Room, Williamsburg Lodge

- 2:00-2:30 Feivel Winiger’s Violin – *James A. Grymes*
- 2:30-3:00 A Narrow Escape from Nazi Europe: Mark Brunswick and His Work with the National Committee for Refugee Musicians, 1938-1943 – *Jayme Kurland*
- 3:00-3:30 BREAK

AMIS: “Strings and Things, Part I”

Location: Allegheny Room, Williamsburg Lodge

- 3:30-4:00 The Dissemination, Promotion, and Preservation of the Balalaika and Domra in American Society – *Jonathan Johnston*
- 4:00-4:30 Harp-Guitar and Harp-Lute in Britain: Analysis of Their Construction and Musical Capabilities – *Hayato Sugimoto*
- 4:30-5:00 Intersections of Music and Science in the Experimental Violins of Chanot and Vuillaume – *Sarah M. Gilbert*

CONCERT

Location: Hennage Auditorium, Museum

- 5:30 A Monticello Miscellany or “All that was good of its kind” – *Joe Gascho & Ensemble*

JOINT BANQUET

Location: Allegheny Room, Williamsburg Lodge

- 7:30-10:00 Banquet included in the cost of registration; spouses and other guests can purchase a ticket to the banquet for \$100.

SATURDAY, 1 June

Note: concurrent AMIS and HKSNA all day, ending with joint concert at 8pm.

AMIS: “That Brassy Nineteenth Century”

Location: Hennage Auditorium, Museum

- 9:00-9:30 “J. Keat for Graves & Co.,” or How Did the Stölzel Valve Come to America? – *Sabine K. Klaus*
- 9:30-10:00 European Contributions to Elkhart’s Brass Roots: The Conn & Dupont Partnership (1876-1880) – *Margaret Downie Banks*
- 10:00-10:30 BREAK

AMIS: “Strings and Things, Part II”

Location: Hennage Auditorium, Museum

- 10:30-11:00 The Lutes of the Metropolitan Museum in the Light of the Corner Point Analysis – *Herbert Heyde*
- 11:00-11:30 “Movin’ On Up”: The Great Migration of Piano Manufacturers and Dealers to Harlem and the Bronx, New York, in the Period 1880-1930 – *William E. Hettrick*
- 11:30-12:00 The London-made “Melophonic” Guitar and its Subsequent Influence on the American Steel-string Acoustic Guitar – *James Westbrook*
- 12:00-1:30 LUNCH optionally at Museum Café (Pre-order on Registration Form)
- 1:30-2:30 **AMIS Annual Business Meeting**

AMIS: “Free Reeds on the Move”

Location: Hennage Auditorium, Museum

- 2:30-3:00 The Metamorphosis of the French Musette – *Cecil Adkins*
- 3:00-3:30 The Social Mobility of the ‘English’ Concertina and of Its European and American Variants – *Neil Wayne*
- 3:30-4:00 BREAK
- 4:00-5:00 Tour “Changing Keys” Exhibit

DINNER On your own

HKSNA: “Various and Sundrie Kinds”

Location: Allegheny Room, Williamsburg Lodge

Note two pairs of presentations are concurrent in adjacent rooms marked “a” and “b”

- 9:00-9:30 Musicks of Various and Sundrie Kinds – *Katherine Preston*
9:30-10:00 a A Visit with Alexander Reinagle, Musical Mentor to the Washington Family – *Stephen Siek*
9:30-10:00 b Sweets of Different Flavors – *Max Yount*
10:00-10:30 a Bachs Across the Pond – *Stephen Gamboa*
10:00-10:30 b A Little Traveling Music, Commissioned Suite Premiere with Lecture – *Jackie Edwards-Henry & Douglas McConnell*
10:30-11:00 Claude Labrèche and the Borel Manuscript: 4 Foot Manual – *Karen Flint & Owen Daly*
11:00-11:30 BREAK

HKSNA: “Mostly in America”

Location: Allegheny Room, Williamsburg Lodge

- 11:30-12:30 Music in early America: coast to coast – *Beverly Biggs & Andrew Bonner*
Fill the Bowl with Flowing Measures: Music from Williamsburg – *Beth Garfinkel & Christopher Goodbeer*
American Battle Pieces for the Pianoforte – *Sonia Lee*
12:30-2:30 LUNCH on your own
2:30-3:00 Songs Without Words in Baroque England – *Sandra Mangsen*
3:00-3:30 From the Music Library of Thomas Jefferson – *Faythe Vollrath*
3:30-4:00 HKSNA Annual Business Meeting
4:00-4:30 BREAK

HKSNA: “Something Completely Different”

- 4:30-5:00 From Roots to Off-Shoots: Mid-20th-Century Emigrees – *Larry Palmer*
5:00-5:30 Duo Tastiera Presents Bach and Beyond – *Asako Hirabayashi & Gail Olszewski*

DINNER On your own

CONCERT

Location: Hennage Auditorium, Museum

- 8:00-9:30 Music at Home: Fifty Years of Gathering at the Piano – *Andrew Willis and Ensemble*



Grand Piano (1806) by John Broadwood & Son, London, in the collection of the Colonial Williamsburg Foundation

REVIEWS

William Rousselet and Denis Watel, *Le Livre d'Or de la Clarinette Française: Index des facteurs et des marques illustré par les instruments de l'ancienne collection Rousselet*. Paris: Association des Collectionneurs d'Instruments de Musique de Vent, 2012, more than 500 color photographs, 184 pp. 80€. ISBN 1145-2048.

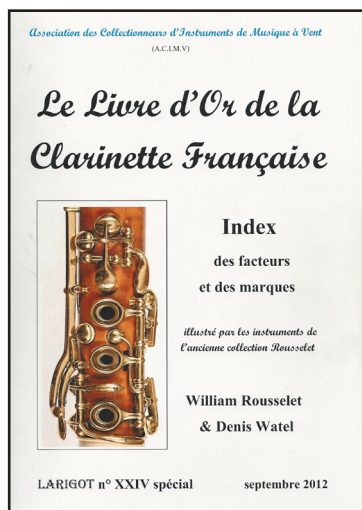
Denis Watel is known as a clarinet specialist, collector, researcher, and secretary for the Association of Collectors of Wind Musical Instruments in Paris, publishers of the journal entitled *Larigot*. His previous publications in French include a number of significant articles concerning the clarinet, based mainly on his archival research. These include in *Larigot*: “les premiers facteurs de clarinettes à La Couture entre 1760 et 1820” [“The first clarinet makers in La Couture between 1760 to 1820”] (no. 44, 2009); “Une dynastie de musiciens et de facteurs d’instruments: Les CUVILLER à St. Omer” [“A dynasty of musicians and makers: The Cuvillers in St. Omer”] (no. 46, 2010); “Tourneurs et facteurs d’instruments à vent: les GAMBETTE à Verdun au 18^{ème} siècle” [“Turners and makers of wind instruments; The Gambettes in Verdun during the 18th century”]; and “Luthiers et musiciens à Lyon en 1808-1809 d’après les recensements de population” [“String instrument makers and musicians in Lyon in 1808-1809 according to the census records”] (no. 49 [2012]).

Watel’s collection consists of more than 400 instruments, mainly clarinets, with several rare examples. A detailed catalog of his collection with photographs appeared in three special numbers of *Larigot*: no. XV (March 2004), no. XVIII (March 2007), and no. XX (2009). In addition, Watel provides a collection blog with information, patents

and explanations in French and English at <http://clariboles-et-cie.blogspot.com>.

The book is a soft bound volume in a large format (21 cm X 29.5 cm), handsomely printed using a large dark font, alphabetically listing more than 800 marks. These marks signify makers, dealers, instrument trade names used by large companies, and stencils used by French makers for export or by foreign companies for French-made instruments. The idea of this index was envisioned by the late William Rousselet who recorded the specific mark of each clarinet in his collection with its pitch, the number and form of the key heads, and the material utilized. Rousselet’s list of marks represents 30 years of work and, after his death in 2011 it was continued and expanded by Denis Watel. Many marks listed in this book include a color photo of the mark and often a photo or photos of the clarinet. When an instrument is known, the author describes the type of material used, number of sections, nominal pitch (in Eb, C, Bb, etc.), number of keys, type of metal, and an abbreviation used to identify twelve different key head shapes. The maker’s mark is also described and quoted as it is found, and general abbreviations are used when describing stars and ovals in the mark.

The reproduction of the marks is particularly important when identifying clarinets (and other woodwinds) where the mark is only partly legible. This index will be extremely useful for collectors, museum curators, museum conservators, and the general public who need to identify their woodwind instrument. The photographs are clear and well done with true reproductions and enlarged photos of the marks themselves. The vast majority of French makers and dealers are included. Researchers may find a few more marks and Watel has promised to produce an addendum to his book in the future. My only wish would have been to have an index of makers by city, an addition that would have made this



book even more useful.

The book is a great additional resource to William Waterhouse’s *The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors* (London, 1993) who cited examples of many instruments in various collections around the world for many makers. However, in several instances Watel updates Waterhouse’s work by adding the first name of a maker and he corrects the dates of activity. Furthermore, additional members of an instrument family are identified. These additions are almost always the result of Watel’s independent work in the archives of various French cities. He is to be applauded and congratulated for a job well done. This book is highly recommended for all research libraries and should be on the reference shelf of all musical instrument museums, collectors, and researchers.

✉ Albert R. Rice
Claremont, California.

Karen Werner, editor. *MIM: Highlights from the Musical Instrument Museum*. Phoenix, AZ: Musical Instrument Museum, 2012. 216 pp: more than 400 color illus., 7 maps. ISBN: 978-0-9853274-0-8. \$40.00 (cloth).

This attractive, profusely illustrated souvenir volume, MIM’s first publication, surveys the broad scope of the museum’s holdings and public programs. Clear color photographs (some repeated) showing more than 200 individual instruments and details as well as gallery installations and other features of the handsome building, afford a comprehensive overview of the young institution’s many offerings, including its busy concert hall, gift shop, and café. The book covers the museum’s seven geographical sections, for Africa, Middle East/North Africa, Asia, Oceania, Latin America, Europe, and United States/Canada, plus its mechanical instrument gallery, guitar gallery, “artist” gallery, and spaces for orientation, hands-on experience, and temporary exhibits. But this is neither a catalogue nor a guidebook—it lacks floor plans, and the geographical

(continued on page 9)

(continued from page 10)

maps do not name the countries delineated—and readers are forewarned that the exhibits shown here might not be on display in the future. The brief, breezy text, targeted at a high-school level, abounds in superlatives (“amazing,” “famous,” “fascinating,” “iconic,” “incredible,” “intriguing,” “renowned”) but provides scant information about the instruments.

The President’s Foreword makes plain that MIM’s primary aim is entertainment; education comes second, its purpose “most importantly” served in the galleries by audio/video recordings of exotic instruments “in their authentic native context.” Judging from the miscellany featured here, the usual selection criteria observed by museums—quality, condition, rarity, cultural significance, authenticity—are beside the point, which is simply to represent indiscriminately the music of every country in the world in an exciting, brightly lighted space that prioritizes visitor access and enjoyment over object conservation. Some of the pictured items are precious, but toys, reproductions, and kitsch are equally celebrated as manifestations of national identity and cultural diversity. No systematic attempt is made to discuss the instruments’ development or explain their classification. Rather, underscoring the book’s promotional purpose, the selection seems based on what is most photogenic; hence it is arbitrary from the perspectives of organology and ethnomusicology.

Billie DeWalt, MIM’s president and director when book was published (now retired), is proud that “the bulk of the collection, which now numbers more than fifteen thousand instruments and objects, was assembled in less than three years.” It shows. A case in point, unintentionally subversive, is the very first instrument we encounter, a French hurdy-gurdy pictured on a two-page spread showing



an enlarged detail of its cheap inked decoration, broken bridge, and badly cracked top. Turning to the description (p. 134), we read that “this lovely example . . . is likely made in imitation of instruments found at the French court before the Revolution.” A separate “Curator’s Note” informs us that “it was only after the French Revolution that this instrument was played by folk musicians.” Similar gaffes appear throughout: a nyckelharpa described as having three rows of keys has a normal single key-

board; the gourd resonators of a Ghanaian xylophone “are carefully tuned to correlate with the tonal languages of the region” rather than with the pitches of the bars; a late 19th-century oliphant, said to be English, exemplifies horns that “since medieval times . . . have been sounded to mark the transference of land ownership” (when is the last time this happened?). Native names are used for most instruments (e.g. *yidaki* instead of the familiar didjeridu), but this leads to inconsistencies such as the use of *mandolino* for an Italian mandolin while French- and German-made woodwinds have their usual English names. No purpose is served here by calling the viola *d’amore* and replica octobasse “bowed lutes” without defining “lute.”

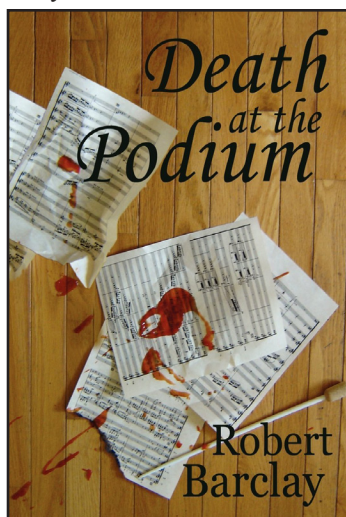
Hype leads to misleading assertions: we are told that Canada is a powerhouse of musical invention, and that the Steinway in the concert hall is “tuned for the space.” (Really?) We are shown a Naust clarinet lacking a mouthpiece, a Kirst flute with its key misplaced, an oboe by Lehnhold or Lehnold (so spelled on different pages) and a Grenser English horn both

without reeds (these woodwinds, like many of MIM’s best European instruments, came *en bloc* from the former Fiske collection at the Claremont Colleges)—all indicative of a confused rush to completion, accuracy be damned.

Still, Bob Ulrich, former CEO of Target Corporation and MIM’s generous founder and guiding light, deserves credit for putting musical instruments on the map, so to speak, in such a lavish manner; about 5000 objects, including some made especially for the museum, are on display, most of them invitingly out in the open (conservators “monitor the entry of living insects and pests” and refresh the sticky traps monthly). While appreciating the effort and making allowances for haste, we may earnestly wish that MIM’s next leaders will realize the institution’s potential as a place

for scholarship and education while maintaining its presence as “a fun, guest-friendly, worldwide tourist destination.” The resources introduced here at least hold out that hope.

☞Laurence Libin
Ramsey, NJ



Robert Barclay, *Death at the Podium*. Ottawa, Canada: Loose Cannon Press, 2013. 277 pp. ISBN: 978-0-9867879-2-8. \$17.95 Canadian/US. Also available as an E-book on www.smashwords.com, \$5.00.

Bob Barclay is well-known to *Newsletter* readers as a writer of expert and often-quoted books and articles on both the trumpet and the conservation of musical instruments. Described as a “musical science fiction love story,” *Death at the Podium* is Barclay’s second fictional work, published by his own company, Loose Cannon Press in Ottawa.

The story is about a fictitious orchestra, the East Gladstone Symphony

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Orchestra (EGSO), its principal oboist Jonathan Rycroft—a man with a mysterious past—and Kate Heinrichs, a young and beautiful member of second violin section. Several conductors of orchestras in various parts of the world have died while conducting, including the most recent conductor of the EGSO. The death of the current maestro of the East Gladstone Symphony Orchestra and the frequency of these deaths is noticed by news reporters and internet bloggers. At the same time, members of the Physiology Department at the University of Toronto are preparing an important article about their research regarding the energy expended by a violinist while playing music.

Without giving away more of the novel's plot line, it can be said that Barclay is excellent in his portrayal of orchestral musicians and their battles with a series of incompetent conductors. Clearly, he has lived through long and difficult rehearsals, knows the orchestral repertoire well, and is particularly adept at showing how music making is such an important and integral part of musicians' lives. In Jonathan's case, he was a scientist and a musician, but dissatisfaction with his work and a personal tragedy changed his career path from scientist to professional musician. Jonathan's expertise as a musician, along with his background as a scientist, is needed by one of his former professors, a member of the physiology team at the University of Toronto. This professor, Stan Ward, comes up with a hypothesis that explains why there are anomalous readings in the experimental data. This hypothesis introduces the "science fiction" element of the story, and Jonathan is highly skeptical of it. Stan tries to convince him by comparing his hypothesis to concepts such as imaginary numbers and the wave/particle duality, concepts that are of use to explain the physical world, but difficult or impossible to verify without statistical proof. The rest of the story nicely integrates Stan's hypothesis with further deaths of conductors, and how Jonathan, Kate, and the scientists

are able to deal with it.

Even though there are several misspellings, omissions of words, and reversal of word pairs, the story and characters are engaging and the hypothesis, though far-fetched, is rather intriguing. It's an enjoyable read.

✉ Albert R. Rice
Claremont, California

NOTICES & ANNOUNCEMENTS

National Music Museum Appoints New Director

This past October Dr. Larry Schou, dean of the College of Fine Arts of the University of South Dakota, and Tom Lillibridge, chair of the Board of Trustees of the National Music Museum, announced that the university and the trustees had selected Cleveland T. Johnson, Ph.D., as the director of the National Music Museum (NMM) in



Cleveland T. Johnson, the newly appointed director of the National Music Museum

Vermillion, South Dakota. Johnson previously served as executive director of the Thomas J. Watson Fellowship at the Thomas J. Watson Foundation, New York City, a position which he held while on leave as professor of music at DePauw University in Greencastle, Ind., where he also served as dean of the School of Music.

Johnson holds a D.Phil. in Music from Oxford University in England, and a B.Mus. with a double major

in Music History and Organ Performance from the Oberlin College Conservatory of Music, Ohio.

He will take the reins from Dr. Margaret (Peggy) Downie Banks, the Museum's senior curator, who has been interim director since March 2011, when founding director André Larson retired after 39 years.

Exhibition of Rare Italian Stringed Instruments at the Metropolitan Museum

Currently on display at the Metropolitan Museum of Art in New York, the Sau-Wing Lam collection is one of the most important collections of bowed Italian stringed instruments ever assembled by a private individual. Sau-Wing Lam (1923–1988) was born in Shanghai, China, where he graduated with a degree in economics from the prestigious Saint John's University. In 1948 he moved to New York City and eventually became the president of the Dah Chong Hong Trading Corporation, Inc., an import-export business that founded some of the most successful automobile dealerships in the country.

An amateur violinist and violist, Lam bought his first important violin in the 1960s and assembled his impressive collection of violins and bows over the next twenty-five years. His holdings eventually included such significant instruments as the "Baltic" violin by Giuseppe Guarneri "del Gesù," the "Bavarian" and "Scotland University" violins by Antonio Stradivari, the "ex Collin" violin by Nicolò Amati, an extremely early viola by Andrea Amati, and Lam's favorite violin, an instrument by Giuseppe Guarneri, one of his earliest acquisitions.

Sau-Wing Lam enjoyed sharing his collection and regularly opened his home to scholars, dealers, and musicians. The family hosted impromptu chamber concerts and passionate discussions about music that would last well into the early morning hours. On the twenty-fifth anniversary of Lam's death, the collection is being exhibited here for the first time in the United States. The exhibition continues until June 30, 2013.

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The Frederick R. Selch Collection at Oberlin College

Last September the Oberlin Conservatory of Music (Oberlin, Ohio) officially unveiled the Frederick R. Selch Classroom, the final phase of an endeavor to showcase a seminal collection of American music instruments and artifacts. Gifted in 2008 by Patricia Bakwin Selch of New York City, widow of noted collector and music scholar Frederick (Eric) R. Selch, the Selch collection includes some 700 instruments, 9,000 books (rare first editions and important primary source material among them), and a number of works of art.

The Selch Classroom features floor-to-ceiling walnut cabinets that will house a portion of the Selch collection. Custom lighting shines from the ceiling onto the crystal-clear glass cabinet fronts, and the acoustic ceiling tiles and mechanized, retractable window shades provide artistic but subtle complements to the display.

Frederick R. Selch, who died in 2002 at the age of 72, was a founding member of AMIS, as well as the Society's second president. In 2004 an award was established in his memory to honor the best student paper presented at an annual meeting of the Society.

For more information on the Selch Collection, see <http://www.oberlin.edu/kohl/collection-selch.html>

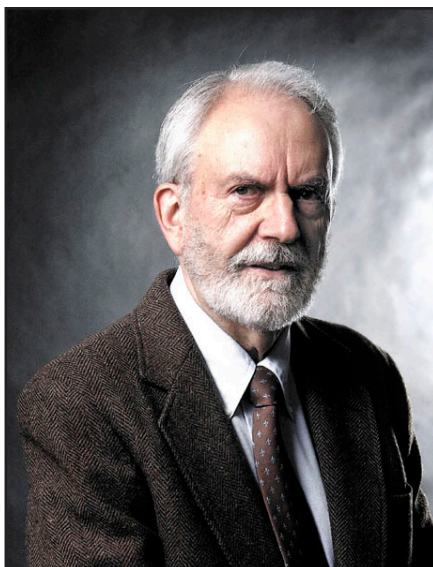
Recognition for Dale Higbee

Long-time AMIS member Dale Higbee has retired from Carolina Baroque, the early music group he founded in 1988 in Salisbury, NC. This past August, members of the group performed a concert to celebrate his long directorship. The occasion was also marked by the declaration of August 5, 2012, as "Dale Higbee Day" by the mayor of Salisbury.

Higbee (now 87), a musician, instrument collector, writer, and clinical psychologist, was a founding member of AMIS in 1971 and served on its first board, as well as subsequently. He has also served on the board of the American Recorder Society and was book and record review editor for *The*

American Recorder from 1967–89. Instruments from his collections of recorders, flutes, and flageolets are at the National Music Museum and the Museum of Fine Arts, Boston.

Many AMIS members will remember Dale from his attendance at annual meetings, but for some years he has chosen to stay closer to Salisbury and concentrate on performing and directing. Carolina Baroque's tribute featured trio sonatas by Boismortier



Dale Higbee

and Muffat, keyboard selections by Frescobaldi and Rameau, and a selection of excerpts from Bach cantatas and Handel operas. Although this was the group's final concert, Higbee's influence in promoting early music performance in North Carolina will be long lasting.

Steinway Selling Steinway Hall in New York

This past November, Steinway Musical Instruments announced its intent to sell its flagship showroom in Manhattan, located at 111 West 57th Street across from Carnegie Hall. The company has occupied Steinway Hall since the building was first opened in 1925, though the property was sold in 1958 to help fund a major renovation of the Steinway factory in Astoria, Queens. After renting the lower floors for more than four decades, Steinway repurchased the building in 1999 for \$62 million, along with a 99-year lease on the land underneath it.

Attendees of the 2012 AMIS-CIM-CIM joint conference will remember the lavish opening night reception held in Steinway Hall's sumptuously decorated rotunda, as well as the adjoining gallery filled with Steinway memorabilia and the elegant showrooms displaying a large number of the company's pianos. Over the last 88 years the rotunda has been the venue for numerous performances by pianists including Sergei Rachmaninoff, Vladimir Horowitz, and, more recently, Billy Joel.

The basement of the building, though far less ornate, is an attraction in its own right. It houses the company's famous "piano bank" where Steinway pianists can select from a variety of specially-selected pianos for use on recordings or to have shipped to New York-area venues for performances.

Steinway cited the high cost of occupying the facility as the primary factor in deciding to sell the building. Steinway CEO Michael T. Sweeney said Steinway Hall was losing the company about \$5 million dollars each year, adding: "All of us at Steinway agree there's no particular reason we should own a 17-story office building at 57th and Sixth. The idea that we would sell the building is something we've all agreed to if there is fair value."

As of early March 2013, the sale was still pending, a situation Sweeney blamed on the complexities of the separate land ownership. The company has left open the possibility of maintaining its presence in the building as a renter, though Sweeney has stated that "real estate developers believe it has highest potential as a high-end residential building or hotel."

Steinway Hall was designed by Warren & Wetmore, the same architecture firm that created Grand Central Terminal. It was designated a New York City Landmark in 2001. As such, any substantial modifications to the building's layout or decoration will have to be approved by the city's Landmarks Preservation Commission.



OBITUARY

Eugene M. Bruck, 87, of New York City, died on Saturday, December 8, 2012. He is survived by wife Marianne Wurlitzer, also by son Anthony Bruck of Chicago. Bruck was a lifelong New Yorker and a key figure in the national and local music scenes. He was born on June 30, 1925, and for the last 37 years served as co-partner with his wife of Wurlitzer-Bruck, dealers specializing in rare musical instruments, antiquarian music, autographs and *objets d'art* related to music. He graduated from DeWitt Clinton High School as Vice-leader of the "Arista" Honors Society and received a BA from Columbia in music and English, in addition to studying oboe at Juilliard.

Bruck was the first Music and Program Director of New York radio station WBAI-FM, where he hosted the series "Treasury of the 78" and broadcast the first complete performance of Wagner's "Ring" in the United States. He was awarded a Rockefeller Foundation grant "to study the problems connected with the making and distribution of recording of contemporary American music," and was the General Manager of Phonotapes, where he produced the first recording of electronic music in the United States. In addition, he was coordinator of the concert and symphonic repertory at ASCAP; developed, published and edited the *American Musical Digest* at the request of the Music Critic's Association; taught briefly at Emerson College (Boston) and NYU where he taught a lecture course with a distinguished composer present at each session; served as Music Director of WGBH-FM in Boston and interview host on WNYC-FM; was a record annotator for Decca, Mercury, Vox, Columbia and other labels; wrote reviews for *Musical America*; contributed to various magazines including *High Fidelity* and *American Record Guide*; served on numerous boards and was a frequent guest lecturer.

A version of this obituary appeared in the New York Times on Dec. 14, 2012, and is republished here by permission.

CONTRIBUTORS TO AMIS

We wish to recognize the following members, who made contributions during 2012 in addition to their regular membership dues.

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Square piano (1800-1808) by Charles Albrecht of Philadelphia, in the collection of the Colonial Williamsburg Foundation