



NEWSLETTER

of

The American Musical Instrument Society

Volume 45, No. 1

Spring 2016

AMIS RETURNS TO VERMILLION!



The entrance to the National Music Museum, host to the Society's 45th Annual Meeting (photo courtesy NMM).

From Wednesday, May 18 through Saturday, May 21, the halls of the National Music Museum (NMM) and the second floor of the Muenster University Center on the campus of the University of South Dakota (USD) in Vermillion will be alive with music and bustling with activity. You are all invited for several days of scholarship, fellowship, musicianship, and “fun-ship” when the NMM hosts AMIS 2016, the 45th annual meeting of the American Musical Instrument Society. The registration fee will be \$275 for members, \$325 for non-members, and \$200 for students. After April 15, the late registration fee will be \$325 for members, \$375 for non-members, and \$250 for students. Meals throughout the conference (except breakfast) and coffee breaks are included in the registration fee.

Home to one of the world's most comprehensive collections of musical instruments, the NMM displays more than 1,200 musical artifacts that will encourage AMIS 2016 participants to browse, observe, study, and reflect on our diverse musical heritage.

AMIS 2016 participants will have the opportunity to hear a variety of scholarly papers with subjects ranging from Aparuti to zithers. All of the papers will be given in USD's new, state-of-the art Muenster University Center (affectionately dubbed the “MUC” by USD students). Most meals and all coffee breaks will be held at the MUC as well.

In *An Afternoon at the Museum*, participants will have the opportunity to hear demonstrations of select instruments from the NMM collections. Additionally, guided access to the Mahoney Music Collection will be available at this time, which contains more than 4,800 books, magazines, pamphlets, and ephemera on all facets of stringed instruments, among them a first edition of Leopold Mozart's treatise, as well as music histories, encyclopedias and lexicons. Find more information about this resource here: <http://usd-web.usd.edu/library/mahoney>

In an evening concert celebration of the region's historical significance, noted California trumpet player Steve

(continued on page 4)



IN THIS ISSUE



President's Message	2
AMIS 2016 Tentative Schedule	5
News from the Concertina Museum	7
ANIMUSIC 2015	8
Finchcocks Closes	9
Member News & Announcements	10
In Memoriam: Cecil D. Adkins	12
In Memoriam: Dale Higbee	14
Book Reviews	15

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 especially enjoy the Spring issue of *NAMIS*, when we all get to read the exciting plans for the coming annual meeting. This will be my third trip to Vermillion; for a few founding members it will be the fifth, the first gathering at the then Shrine to Music Museum having been held in 1976. This meeting will include several new events, notably *AMIS Live!* (featuring an array of instruments, music, and performers) and the first-ever *AMIS Story Hour*.

Also on the schedule is the first meeting of a working group on Collection Management for Universities, Colleges, and Conservatories, which is being formed as a way for those who work with such collections to discuss common problems and best practices. The working group will gather at lunch on Saturday, May 21. The meeting will focus on discussion of collection management in academic settings.

Looking farther ahead, the dates have been set for our 2017 joint meeting with the Galpin Society. It will be held June 1–4, 2017, at the University of Edinburgh, hosted by Musical Instrument Museums Edinburgh. Local arrangements are being planned by Darryl Martin, Jenny Nex, Arnold Myers, and Lance Whitehead. The scientific committee (i.e. program committee) consists of Darryl Martin and Arnold Myers (from the University), Graham Wells and Lance Whitehead (from Galpin), and Christina Linsenmeyer and myself (from AMIS). We will see a presentation about plans for the Edinburgh gathering during our Annual Business Meeting in Vermillion.

As a new president, I've been pleased to find many members willing, even eager, to take on committee appointments and other tasks. You have seen the results of the Nominating Committee's work in the excellent slate of candidates for election to the board. The award committees are well on their way to deciding the Sachs Award and the publication prizes (book and article). The Gribbon Committee received ten outstanding applications from students wishing to attend our meeting and we are excited to be bringing all of them to Vermillion. In addition, the Membership Committee has been reinvigorated with a new chair, Chris Dempsey, and two new members who have some dynamic ideas that will be shared with the membership later this year. And a renamed and expanded Conference Location Planning Committee, chaired by Darcy Kuronen, is working to make our site-location planning long-range and strategic rather than last-minute. Our committees are working well, but of course we always need new volunteers, and I would be glad to hear from anyone who, perhaps, has not served on a committee but would like to. A complete list of committees is on our website under Organization, with additional information at Awards (www.amis.org).

As I've said before, if you have comments on what AMIS is doing, or should do, please get in touch: cfbryant@jhu.edu

 Carolyn Bryant
President, AMIS

AMIS Recognizes 2015 Donors

The AMIS Board of Governors wishes to recognize the following members who made contributions during 2015 in addition to their membership dues. This list includes donations given to the general fund and those specifically for Gribbon scholarships. Members who donate \$100 or more to either fund, or a combination thereof, are designated as Friends of AMIS:

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JAMIS GRANTS

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 Journal welcomes articles representing original research on the construction, history, sociology, and conservation of instruments, and on questions of performance practice relating to particular instruments. The deadline for the 2016 Publication Grant is **June 1, 2016**. Further details are available at:

<http://www.amis.org/publications/journal/grants.html>.

Applications should be sent to Allison A. Alcorn, Editor *Journal of the American Musical Instrument Society* at: aalcorn@ilstu.edu.

THE AMIS ARCHIVES NEEDS YOUR HELP

The AMIS Archives is a collection of documents and other materials to preserve the history of AMIS as an organization. The collection is maintained in the Special Collections unit of the Performing Arts Library of the University of Maryland, where it is available for scholarly research and other educational activities. A description of the current contents can be found at:

<http://digital.lib.umd.edu/archivesum/actions.DisplayEADDoc.do?source=MdU.ead.scpa.0107.xml>

The AMIS Archives are organized into sections including information from AMIS officers, Board of Directors, Committees, Annual Meetings, Publications, Photographs, and Realia. Unfortunately, many of the Archives materials need to be updated.

To bring the AMIS Archives up to date, we would like to solicit contributions from those of you who have documents, correspondence, pictures, or other material that could provide a more complete historical basis of AMIS. We particularly call upon former and present Officers who have material to contribute and to members of the Board and Committee Chairs. Please contact either James Kopp (j2kopp@aol.com) or David Thomas (dwtexas@aol.com) with a description of the material you have. We will help you plan how to send it. Thank you very much for your help to keep our Archives current!

("Vermillion," continued from page 1)

Charpié will bring history to life, leading the New Custer Brass Band in a rousing evening performance of music by Dakota Territory Bandmaster Felix Vinatieri (great-great-grandfather of NFL kicker Adam Vinatieri).

Acknowledging that AMIS has many talented musicians of its own, the first-ever AMIS Live! will feature an array of instruments, music, and performers.

A special evening is planned in honor of southeast South Dakota's Czech heritage. After a feast of South Dakota cuisine, you'll be tapping your toes and even polka dancing to the Mark Vyhlidal Dance Orchestra.

Another first-ever offering will be the AMIS Story Hour, to be held after award presentations at the Saturday evening banquet. This memorable conclusion to AMIS 2016 will be hosted by Jimmy Helm, a young comedian who currently works for Moth StorySlam in New York City. Participating AMIS members will take the mic to engage and entertain us with stories from their musical lives.

The Vermillion area was one of the stops of the Lewis and Clark Expedition and offers several heritage sites to explore. Visit Spirit Mound or enjoy magnificent views of the Missouri River, including one of the last places to see the river in its natural state (just a short drive from town).

Accommodations

In addition to local hotels, dormitory housing is available on USD's campus for \$140 for the duration of the conference; however, NO linens are provided. Participants must provide their own pillow, blanket, sheets, and towels. The price of a checked bag would be worth not missing this deal!

Transportation

We recommend flying into airports located in Sioux Falls, South Dakota (1.25 hour drive), or Omaha, Nebraska (2.5 hour drive). There is NO public transportation between the airports and Vermillion, so buses from each airport will be chartered Wednesday afternoon (departing Omaha at 3:30 PM; departing Sioux Falls at 4:30 PM) and Sunday morning (departing for both destinations at 5:00 AM) to transport participants from and to Sioux Falls and Omaha. Please take into consideration travel times and TSA recommendations for airport arrival in making your travel plans. Look for information about reserving your seat in the registration materials. Alternatively, cars may be rented from the airports.



Clockwise (from top left): The University of South Dakota's Muenster University Center; NMM's Beede Gallery, featuring the *Kyai Rengga Manis Everist* gamelan; keyboard instruments in the Pressler Gallery; the entrance to the Rawlins Gallery of stringed instruments. (All photos courtesy of University of South Dakota/National Music Museum)

AMIS 2016 Tentative Schedule

Schedule as announced by Program Committee on February 22; Details subject to change

Wednesday, May 18

- 12:00-8:00 AMIS registration table open at the NMM
6:00-8:00 Opening reception with heavy hors d'oeuvres at the NMM; introduction of Gibbon scholars
6:30-9:00 Board of Governors meeting and dinner at RED Steakhouse, downtown Vermillion

Thursday, May 19

- 8:00 AMIS registration table open at the MUC
8:15 Welcome, MUC ball room

ALL PAPERS WILL BE HELD IN MUC BALL ROOM

Roots, Revival, and Reflection

- 8:30 Bradley Strauchen-Scherer "Curating the Revival: Exploring the Intersections Between Musical Instrument Collections in Museums and the Growth of the Historical Performance Movement"
9:00 Christopher Dempsey "The Finds of a Curio-Hunter: Frederick Stearns and His Collection"
9:30 Mimi S. Waitzman "Is This a Harpsichord I See Before Me?"
10:00 Neil Wayne "The 'English' Concertina and Related Instruments: Its Creation, Rise in Popularity, Eventual Decline, and its Late 20th Century Revival"
10:30 Coffee Break

Powered by Wind Part 1

- 11:00 Albert R. Rice "The Basset Clarinet: History, Instruments, Patents and Use"
11:30 Will Peebles "A Trio of French Bassoons"
12:00 Bruno Kampman "The Boehm System Saxophones and Other Duplication Systems for Low Keys"
12:30-2:00 Lunch, MUC; JAMIS Editorial Board meeting/lunch, MUC 211

Makers: American Connections

- 2:00 Thomas Strange "John Geib and Son - Pioneer American Piano Industrialists"
2:30 James Westbrook "David 'Jose' Rubio: the English Gentleman Luthier, 'Born' in the USA"
3:00 Margaret Downie Banks "The Sousaphone's Conn-ctions"
3:30 Coffee Break

Makers: The French Connection

- 4:00 Hayato Sugimoto "Mordaunt Levien and the Influence of French Guitars"
4:30 Olivier Fluchaire "The French School Legacy of Bow-Making during the 20th Century"
5:00 Boaz Berney "Missing Links: the Naust Workshop and the Development of the Baroque Flute"
6:00-7:30 Dinner at the MUC
8:00 Concert: Steve Charpié and The New Custer Brass Band, Farber Hall, Old Main, USD

AMIS After Hours, downtown Vermillion

Friday, May 20

Taking Care of Things

- 8:30 Matthew Zeller "A New Look at the National Music Museum's Amati 'King' Cello"
9:00 Jonathan Santa Maria Bouquet "Self-destructive Elements in the Construction of Guitars in the 19th Century"

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- 9:30 Esteban Mariño Garza “Throwing Some Light on the Urbino Citterns: A Comparative Study”
10:00 Ana Sofia Silva “The Origins and Revival of a Wagner Tuba”
10:30 Coffee Break

Powered by Wind, Part 2

- 11:00 Stephen Cottrell “Saxophone Octave Systems”
11:30 James Kopp “Vignettes from Musical Life in 19th-Century London, Based on Three Bassoons from the NMM Collection”
12:00 Sarah Davies “Gebt uns Orgeln!: The Toggenbuger Hausorgel in the Context of Swiss Protestant Organ Building, c. 1600-1820”

12:30-2:00 Lunch, MUC; AMIS business meeting

2:00-5:00 *An Afternoon at the Museum*, NMM

5:15 Adjourn to downtown Vermillion for an evening of food, music, and polka dancing.
Music by the Mark Vyhliidal Dance Orchestra.

Saturday, May 21

Strings Attached

- 8:30 Rick Meyers “Zithermania!! Showcase Examples from America’s ‘Fretless Zither Boom’ -- 1896-1901”
9:00 Eleanor Smith “The Search for Satisfaction: New Perspectives on Beethoven’s 1803 Erard Piano”
9:30 Maria da Gloria Leitao Venceslau “German ‘Liutai’ in Tuscany (1500-1600): New Perspectives from Archival Research”
10:00 Graham McDonald “The Divergence of Mandolin Tonality or, ‘Why Does My Mandolin Sound Different Than Hers?’”
10:30 Coffee Break

Adaptations and Cultural Changes

- 11:00 Stewart Carter “Eastern Wind, How Will Thou Blow? New Bass Instruments for the Traditional Chinese Orchestra”
11:30 Jayme Kurland “A Comparative Study of Afghan Rubabs in Museum Collections”
12:00 Wenzhuo Zhang “The Yang Qin: its Foreign Origin and Chinese Identities”

12:30-2:00 Lunch, MUC; Working Group on Collection Management for Universities, Colleges and Conservatories meeting/lunch, MUC

Powered by Wind, Part 3

- 2:00 Francesco Carreras “Antonio Apparuti and his Workshop”
2:30 Sabine K. Klaus and Robert W. Pyle “Antonio Apparuti’s NMM 15888 and the Keyed Trumpet in Italy”

3:30-4:30 *AMIS Live!*, NMM Arne B. Larson Concert Hall

5:00 Happy Hour, MUC
6:00 AMIS 2016 Banquet, award presentations, and AMIS Story Hour, MUC

AMIS After Hours, downtown Vermillion



News from the Concertina Museum

- *Some new additions, including new rarities*
- *A summary of our collecting policies*
- *Future plans for the collection*

It's a pleasure to again be able to present a brief update of the new additions, and of the upcoming plans, of The Concertina Museum ("CMC"). However, the owner and curator Neil Wayne is finally trying to bring his more than 40 years of collecting and conservation of this somewhat quaint family of musical instruments to a close! "*I'm stopping acquiring them!*" was a recent cry heard from Neil—but this was then quickly qualified by, "but I won't miss the chance of rescuing and conserving really important instruments!"

We here present some details of a few of these "possibly-final" additions to the museum's huge collection, together with updated news on the collection's future.

New Additions

Though the quantities of instruments and archival items newly-added to the CMC are much fewer than in recent years, the instruments acquired have been, in common with all those added over the past 25 years, selected under a number of criteria.

The escalating demand for concertinas of all types within the world's folk revivals and dance music cultures has sadly led to many early and historically-important instruments (that were still in original condition), now being "restored" into a modern, playable condition; unfortunately, this is a behavior that destroys their original condition, their tuning, temperament and even inner construction, and often involves the removal of original labelling—all of which destroys forever their historical relevance. In addition, the prices now being paid for any instrument that might possibly be "restored" to playable condition are often \$5,000 to \$6,000 or more!

Our acquisition policy is thus guided by these criteria:

Firstly – Condition: We endeavor to add instruments that show little or no evidence of "restoration," or physical

abuse, even of excess re-tuning. This policy enables the CMC to conserve instruments in their original pitch and temperament, and with all original fittings (thumb straps, bellows, labels etc) still in place, a policy which will benefit all future research carried out upon these surviving instruments.

Secondly – Quality: Many of the early concertina makers that spread throughout London after the concertina's conception by Charles Wheatstone were of simple, often plain construction; indeed, the classic 48-key "English" system was often reduced to 40-, 36-, and even 32-key layouts when ex-Wheatstone workers began setting up their own manufactories—George Case, Rock Chidley, Joseph Scates and many others. However, certain makers would, for special customers, occasionally make a superbly decorated instrument, such as our newly-acquired George Case 48-key "English," serial no 2182. Its gilt-embossed bellows-frame and thumb straps, finely grained Amboyna-wood ends and sides, and intricate pearl inlays allow it to stand out as a classic item of great beauty. Even its original case is fully-clad in Amboyna veneering! (AMIS members should also try to view the ivory-ended Wheatstone that is on display in the Wayne Collection, in the new galleries at the Horniman Museum.)

Thirdly – Rarity: The 15 or more Victorian concertina makers represented in the CMC include instruments made during each maker's development, flowering, and eventual decline. However, their earliest-made instruments tend not to have survived, which is why we are glad to have added a fine-condition Rock Chidley rosewood-ended 48-key "English" concertina whose label wording—"Late finisher to Messrs Wheatstones"—and its square-ended reeds and nickel-silver reed tongues mark it out as extremely early example. Its serial number 167 is the earliest known Chidley in both the Wayne Horniman Collection and the CMC, and we are currently unaware of any earlier Chidley "English."



Top: Charles Wheatstone no. 489. Bottom: Label detail of George Case no. 2182 (photos courtesy Neil Wayne)

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ANIMUSIC 2015 Congresso de Organologia: A Report

I recently attended the ANIMUSIC Congresso de Organologia, 2015, held in Tavira, Portugal. While there, I presented a talk about 19th-century French Flutes, played a short recital on said instruments, and curated a small exhibition of some of my flutes. Having attended many conferences over the past 40 years I must say this was one of the most interesting, varied, and, frankly, enjoyable I can remember. The conference was very much an international one, featuring presenters from Italy, France, Switzerland, Hungary, Belgium, Japan, Ukraine, UK, Ireland, Finland, Russia, Portugal, Spain, and the United States. All lectures were presented in English, which seemed a good choice with so many nationalities represented. The conference was fairly small, around 60 attendees. It provided great opportunities to have meaningful conversation with this group of very interesting people—a great opportunity in itself.

Topics were wide-ranging: viols in Japan in the 16th and early 17th centuries; violin restoration in 19th-century Paris; The Bird Fancier's Delight; the Turin Tablature; horns of bronze-age Ireland; collections that sound; re-inventing instruments; acoustical engineering of brasswind instruments; experimental flute music of the 18th and early 19th century; glues and resins in restoration; software for note onset and pitch detection; and many others. In addition, there were many wonderful performances including those by organist Gyula Szilagy, pianist Kyoko Hashimoto, flutist Jörg Fiedler, and Graham Hair and the ensemble Scottish Voices. A highlight was the blowing of an ancient horn replica, held to its three meters height. This was the first opportunity in thousands of years to hear this in an outstanding circular breathing performance by Simon O'Dwyer. A new initiative was the invitation of instrument makers to participate (at no fee), to exhibit and demonstrate their creativity—a meeting or “encounter” of ideas put in practice, called ENCONTROIM. A goal of the conference was to bring together the oft-separated worlds of scientific research and performance.

Patrícia Bastos organized the conference, assisted by a wonderful team that did a great job of keeping everything moving smoothly and people happy. They worked hard to

have all the necessary equipment needed by the participants, and to prepare the conditions for those who brought instruments or materials to show. Giulio Salvadori was a superb helper in sponsoring research projects, and generally keeping the quality of the conference at the high level

it has attained. The setting was spectacular, this year being held in the Igreja da Misericórdia, Tavira, in the Algarve region of Portugal. Clad with beautiful baroque blue tiles from 1760, the space features an organ dating from 1785, altogether providing a stunning setting. The facilities made available to us there were really fantastic, including the excellent acoustical and visual setting of the 16th-century church itself. Fatima Liberato and Alexandra Rufino also provided wonderful assistance as hosts.

The ANIMUSIC conferences strive to include the involvement of inhabitants of each place where it is held, offering regional (and tasty!) specialties made by the local community. The main financial assistance for the conference is given by the Foundation for Science and Technology in Portugal, and the various regional institutions. In a true spirit of goodwill, all the work is done by volunteers. I urge you all to join us next year!

✉ Michael Lynn
Oberlin Conservatory



Above: Performance by Michael Lynn and Jörg Fiedler at the 2015 ANIMUSIC Conference. Below: Demonstration by the group Ancient Music Ireland. (Photos courtesy of ANIMUSIC)



Finchcocks Closes, Owners Pursue New Opportunities



Above left: Tom Strange with Katrina and Richard Burnett. Above right: The 18th-century manor house in Goudhurst, Kent, which housed the Finchcocks collection. Below: Finchcocks' 1756 Kirckman harpsichord. (Photos courtesy Tom Strange)

For 45 years, Finchcocks Musical Museum was the home of Richard and Katrina Burnett and a “company of pianos” that provided everyone from the casual observer to the keenest early keyboard enthusiast an opportunity to wander among the finest and most important early pianos, harpsichords, and clavichords ever made, and to inspect, discuss, play, and enjoy these instruments in the ambience of an 18th-century manor house that seemed practically designed to house them. Whether you wandered from room to room on the main floor, ascended the broad staircase to the second floor rooms with the early harpsichords, virginals, and Viennese fortepianos, or out back among the shops of Broadwood & Sons and the lovely gardens, there was something for the keyboard historian at every turn. However, Richard and Katrina are hardly young anymore and the early work that was done to restore the house to a working home in the 1970s has come around for renewal again. Additionally, the increasing competition for time among the other attractions and venues in the south of England has resulted in a decline in visitors. All of this together made the continued operation of Finchcocks unviable. As Katrina wrote in announcing the closure:

After 45 years of owning and running Finchcocks we have decided it is time for us stop. It will be very sad to leave this lovely early eighteenth-century house with its splendid acoustics and its beautiful setting, which is in many ways the perfect place to house a collection of period keyboard instruments. We would like to take this opportunity to thank everyone for their wonderful support and friendship. We have so enjoyed meeting you all and the annual gatherings have been one of our high spots.

It will be hard for many of us who enjoyed an annual pilgrimage for “Friends of Square Pianos Weekend,” organized by David Hackett and Alastair Lawrence, to not be able to return again and again, but the financial and energy toll needed to maintain the operation was steep, and the

decision that was made is logical and understandable. Katrina however wants us to know:

The important point is to reassure everyone that we have not abandoned our project of recreating and preserving the sound-world of the great baroque, classical and romantic composers. We will be retaining our Core Collection of playing instruments as an Open Resource for musical events and research, and we will be keeping the Finchcocks Charity for Musical Education to support the maintenance of the instruments and the events themselves. We will also be keeping and re-forming our team of players, teachers, and technicians. We are at present exploring alternative locations and various interesting projects. None of the help we have received has been wasted and all of it has been appreciated.

Along with Katrina and Dick we will mourn leaving the beautiful and much loved Finchcocks as a center for housing the collection, but we do see the next period as a step forward and not just a farewell.

∞ Tom Strange



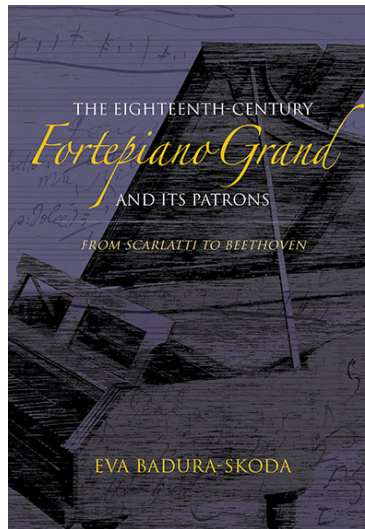
News and Announcements from AMIS Members

EVA BADURA-SKODA is pleased to announce the forthcoming publication of her book *The Eighteenth-Century Fortepiano Grand and Its Patrons: From Scarlatti to Beethoven*, to be released by Indiana University Press in September 2016. An Italian edition will also be published this year by Zecchini Editore under the title *Il “piano e forte” da concerti nel XVIII secolo e i suoi principale esponenti da Scarlatti a Beethoven*.

ANA SILVA, conservator, and **KATHLEEN WIENS**, curator, are pleased to share news of the exhibition “Stradivarius: Origins and Legacy of the Greatest Violin Maker” at the Musical Instrument Museum, Phoenix, in partnership with the Friends of Stradivari and Museo del Violino in Cremona. The exhibition runs at the MIM from January 16 to June 5. The exhibition’s narrative is anchored by the name and story of Antonio Stradivari, and uses his widely recognized name as an entry-point into a 500-year history of violin making in Cremona. Rich audio-visual content introduces various contexts and people that bring violins to life in luthier’s workshops, European royal courts, science labs, and the concert stage. An exhibition catalog will be available for purchase at the MIM store or online. Details of the exhibition, concert series, and related programs can be found at: <http://mim.org/exhibits/special-exhibitions/stradivarius/>

GREGG MINOR has recently completed a half hour documentary on Genoese harp guitarist Pasquale Taraffo (1887-1937), titled “Secrets of Taraffo,” presented in English and Italian. Two years in the making, its main focus was to explore and demonstrate the harp guitars and the historical performance techniques of the legendary virtuoso. The complete film can be viewed here: <https://youtu.be/qdvBVCHnGRo>

THOMAS J. KERNAN, Assistant Professor of Music History at Roosevelt University, was awarded the Abraham Lincoln Institute’s 2016 Hay-Nicolay Prize for his dissertation, “Sounding ‘The Mystic Chords of Memory’: Musical Memorials for Abraham Lincoln, 1865–2009,” (University of Cincinnati, 2014, advised by Bruce D. McClung). The prize, named for the late president’s personal secretaries and biographers, John Hay and John Nicolay, recognizes the most consequential Lincoln-related dissertation, from any academic discipline, defended during the 2014 or 2015 calendar years.



Above (clockwise from top left): The cover of Eva Badura-Skoda’s new book (photo courtesy Indiana University Press); Ana Silva during the install of a c.1566 decorated Andrea Amati violin for the MIM’s exhibition (photo courtesy Ana Silva); the title card for *Secrets of Taraffo* (image courtesy Gregg Minor).

MET CLOSES INSTRUMENT GALLERY FOR YEAR-LONG RENOVATION

The Department of Musical Instruments closed its galleries on February 22nd for a year-long renovation and reinterpretation. During that time the staff will not be able to accept research requests and the collection will not be accessible. The Department hopes to resume hosting its various constituencies in the fall of 2017. In the meantime, the Department invites you to use the Museum’s website, our YouTube features, and to peruse its new publication *Musical Instruments: Highlights of the Metropolitan Museum of Art*, which was featured as one of the hundred Holiday Gift recommendations in *The New York Times*. [Editor’s note: See book review later in this issue!]

A further pristine rarity, a Charles Wheatstone “English” no. 489, is also clad in Amboyna veneer, and retains its original thumb straps and finger-rest cladding. It bears the earliest format of the Charles Wheatstone labelling, headed “by His Majesty’s Letters Patent...”; this format relates back to Wheatstone’s 1829 patent (in the reign of King George IV), not his 1844 patent. No. 489 was sold on 1st Feb 1842 to “Lady Campbell.”

Fourthly – The Works of Wheatstone: The life and works of Charles Wheatstone have been thoroughly documented, especially over recent years, and such publications often include a mention of his 1829 and 1844 patents that consolidated his invention and construction of the concertina. However, Charles soon left his musical business in the hands of his brother William and became better known for his invention, or development of, the electric telegraph, electric clock, “Wheatstone Bridge,” and his work on the stereoscope and Kaleidophone.

However, the CMC does conserve a goodly number of Wheatstone’s scientific works, including the railway telegraph, electric clock, and further devices and patent prototypes from the 1960s clearance of the Wheatstone attics at King’s College London.

One classic instrument, dating from about 1825, and illustrated in Wheatstone’s 1829 Patent, is the Symphonium, a key-operated, mouth-blown reed organ that bore the first appearance of the “English” key layout system subsequently found on most concertinas by early Victorian makers.

The CMC Curator Neil Wayne first saw a Symphonium in 1966, in the hands of Frank E. Butler, a delightful gentleman who gave concertina lessons at London evening classes. “FEB,” as we knew him, gently encouraged Neil Wayne’s playing and collecting activities, and in a few years (seeing Neil’s collection hugely grow) FEB donated his grandfather’s Symphonium to Neil. (FEB’s grandfather, the late Victorian concertina maker George Jones, had first worked at the Wheatstone workshops in the 1840s.)

By the 1990s, the Wayne Collection, then including two symphoniums, had been acquired by The Horniman Museum; however, Wayne continued collecting, saving hundreds more fine instruments as part of “The Concertina Museum”—and we have now added a fifth Symphonium to the CMC, the 16th Symphonium now known in the world! This 18-key model, with clear Charles Wheatstone engraving, retains its original leather-clad case, lined with off-cuts of 1820s paperwork beneath the velvet lining.

Listings and Image Details of these new additions

1. Charles Wheatstone: 32-key “English,” no. 880, “budget” style. Circular frets, with the early “by His Majesty’s Letters Patent” label wording. Exceptional condition.

2. George Case: 48-key “English,” no. 2182, in exceptional “unrestored” condition, and highly decorative, with silver-capped keys; Amboyna wood ends, sides and case veneers; gilt-embossed green leather bellows, thumb straps and fingers rests. Rare double-sided reed pans, with inset sculpted air-flow panel beneath the inner pan face.

3. Rock Chidley: 48-key “English,” no. 167: A rare and early survival of a fine rosewood-ended “English,” with the early “Late Finisher to Messrs Wheatstones” label wording. The earliest Chidley in the CMC.

4. Charles Wheatstone: 32-key “English,” no. 489. A pristine rarity, being a fully original Amboyna-wood instrument with original leather straps and finger rests, and mahogany case. It bears the earliest label text, stating “by His Majesty’s Letter Patent” wording, relating to Wheatstone’s 1829 patent. Sold in Feb 1842.

5. An 18-key Charles Wheatstone Symphonium, c.1825-1829, in original leather and velvet lined case. The CMC’s fifth Symphonium, and the sixteenth known in the world.

Earlier additions to the CMC

Images of some earlier additions to the CMC are accessible in the *NAMIS* archives – see <http://www.amis.org/publications/newsletter/2011/43.1-2014.v4.pdf>

Printed Museum Catalogs

Members and member institutions wishing to receive either of our two major printed volumes illustrating the Collection (both the 208-page volume with web images of all items as at 2012, and the 64-page fully-illustrated Timeline of the Collection prepared for the 2013 AMIS Conference are still available); do get in touch!

Our Acquisition Policy – Update

In the almost 25 years it has taken to assemble this unique collection, we have endeavored to acquire the earliest surviving instruments from every known maker, plus selected instruments representing the post-1900 elite concertinas from the workshops of Wheatstone & Co and Lachenal & Co. In addition, we have traced and acquired the many related instruments that descended from Wheatstone’s original designs, such as the wealth of German- and French-made concertinas, and the larger German developments of the Chemnitzer and Bandoneon “concertinas.”

Also, given Charles Wheatstone’s early interest in both the *Æolina* and in Demian’s first 1829-period “*Accordéon*,” and also the mid-Victorian fashion for the “*Flutina*” or “*Accordéon Diatonique*,” the Collection includes a generous selection of all these early free-reed instruments—see www.concertinamuseum.com/C15002-001.htm and subsequent instruments for full details.

(continued on page 14)

In Memoriam: Cecil D. Adkins (1932-2015)

In the words of his wife, Dr. Alis Dickinson, Cecil Adkins, born January 30, 1932, in Red Oak, Iowa, “passed quietly into the life eternal in the early hours of November 4, 2015, at the family home in Denton, TX.” A respected colleague and long-time AMIS member, for me, he was also a beloved mentor. Although years ago he invited me to call him “Cecil,” my esteem and admiration for him was such that he is forever, to me, “Dr. Adkins.” I met Cecil Adkins as a fresh-faced, eager-beaver twenty-one year old Master’s student, recruited to what was then North Texas State University to study musicology and play Baroque violin in the university Collegium Musicum, one of the country’s first early music programs, spearheaded by Dr. Adkins upon his appointment at North Texas in 1963. He formed the violin band, *Les petits violons*, in 1983, thereby establishing the first Baroque violin ensemble in the Southwest. During his tenure at the University of North Texas, he amassed a collection of more than 200 period instruments, including a number of his own: he produced four copies of Baroque oboes after Thomas Stanesby, Sr. (ca. 1700) and built two Baroque violins, two Baroque violas, and restored a dozen violins, violas, and cellos to Baroque specifications. Dr. Adkins was also the repairman for the violas da gamba, the recorders, at least one serpent—and I even remember him working on a rebec and a rackett or two.

Throughout my master’s and doctoral work with him, Dr. Adkins proved himself to be that truly special breed of professor: the one who welcomes his students into his life and allowed us the privilege of seeing how a rewarding life as academic, scholar, musician, and devoted family man could be lived. One of his most popular courses was the history of musical instruments class, not the least because of the opportunity afforded us to actually construct an instrument in his home workshop. I spent many happy evenings bending ribs over the bubbling teapot in the Adkins-Dickinson kitchen, listening to supremely lame musical instrument jokes—his favorite seemed to be, “What’s the definition of a virginal? A harpsichord that’s never been played”—and learning how to use power tools. On the other hand, Dr. Adkins refused to allow me to use his table saw, because he insisted he was paying far too much for my fingers to take the risk.

Dr. Adkins always claimed he graded papers via the gravity method (dropping the stack from the top of the stairs

outside his office and whichever paper hit the ground first got the A), yet strangely for such a method, we received reams of feedback, and he spent countless hours of time side-by-side with us pouring over theses and dissertations. I can say with confidence that I am the researcher, writer, and editor I am today in large part because of Dr. Adkins. Cecil Adkins was also a most gracious scholar. When I was bitten by the organology bug and started attending AMIS meetings, Dr. Adkins cheerfully introduced me to everyone with whom he spoke. I vividly recall venturing out on my own, but being welcomed back to his conversations or to sit by him at the banquet when I got to feeling overwhelmed.

His contributions to organological scholarship were substantial, recognized by AMIS in 1999 with the Curt Sachs Award for his “distinguished contributions to the study of the monochord, marine trumpet, positive organ, eighteenth-century oboe, historical performance practices, and music bibliography, and in acknowledgment of his dedicated service to the Society” (*NAMIS*, 1999). UNT named him a Regents Professor in 1988 and the Toulouse Scholar for 1990, and he was the recipient of the AMIS Frances Densmore Prize for the best article on musical instruments published in 1990-91. Among his many other scholarly achievements, he produced definitive works on the monochord (1963), the positive organ (1982), the trumpet marine (with Alis Dickinson, 1988), and the history of the oboe in the eighteenth century. He edited the important *Doctoral Dissertations in Musicology* since 1968, producing four cumulative volumes as well, and established the International Center for Musicological Works in Progress for

the International Musicological Society in 1972. His edition and translation of Orazio Vecchi’s madrigal comedy *L’Amfiparnaso* was published as the inaugural work in the series *Early Musical Masterworks* (North Carolina Press, 1977). Besides his many articles on musical instruments (*Acta musicologica*, *Journal of the American Musical Instrument Society*, *The New Grove Dictionary of Music and Musicians*, and *The Grove Dictionary of Musical Instruments*), he regularly presented papers on a variety of topics at professional meetings including the American Musicological Society, the American Musical Instrument Society, the Congresses of the International Musicological Society, and at the meetings of *Musica Antiquae Europae Orientalis*.



Photo courtesy of Lynne Adkins Rutherford

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He was the recipient of grants from the American Musicological Society, International Musicological Society, Pro Helvetia, American Council of Learned Societies, National Endowment for the Humanities, and American Philosophical Society. He edited and translated historical works for production, most notably full-scale revivals of two marionette operas, Haydn's *Philemon und Baucis* (1967) and Pleyel's *Die Fee Urgele* (1972). Perhaps less well known but no less appreciated was his unpublished arrangement for viola da gamba consort of "Mack the Knife."

As impressive as his scholarly achievements are, his family was his true pride. He married musicology colleague and organist Dr. Alis Dickinson in 1967, with whom he partnered frequently in research projects, and together they raised eight "fiercely unique children." It was from Dr. Adkins that I learned how to combine family devotion with academic pursuits. In fact, he was the person who showed me how to hold an infant and work at the computer at the same time; it was he who encouraged me just to bring the Pack 'n Play up to the music library; it was he who did not bat an eye at the toddler playing in the corner during quite a few Collegium rehearsals. This approach to life struck many of us. Laurence Libin, emeritus curator at the Metropolitan Museum of Art, recalled:

I'd already known Cecil for a long time before he was elected president of AMIS and I became his vice-president, but working together during his presidency brought us much closer as colleagues and friends, and my admiration of him only grew in the years that followed. We visited in each other's houses, and his ambitious undertakings in Denton astonished me: the handsome brick driveway that he designed and laboriously installed, the impressively large, old wooden boat that he rescued and was rebuilding, not to mention the research and craftsmanship he applied to instruments of various sorts, from organs to oboes and bowed strings. But these projects and Cecil's distinguished professorial career were secondary to his main focus: the family that he and Alis nurtured with exceptional attention and loving kindness. The same intensity, discipline, and devotion that these parents applied to their individual interests also characterized their children's upbringing. The not-uncritical pride that Cecil took in their professional development, his understanding of their personal ups and downs, his painstaking coaching of the unique Adkins String Ensemble and of the kids separately, all expressed a deeper attitude of service to others that I believe grew out of his religious faith and that defined his demanding approach to teaching—which was not confined to classroom and studio but colored all his relationships. I learned much from Cecil, his accomplishments and his outlook continue to inspire me, and I miss him very much.

This wonderful career in music began upon Dr. Adkins' graduation from the University of Omaha with a B.F.A. in 1953, his first job as Assistant Conductor and Arranger of the Fourth Armored Division Band at Fort Hood, Texas (1954-55), before becoming Director of Instrumental Music in the Paullina, Texas, Independent School District



Photo courtesy of Madeline Adkins

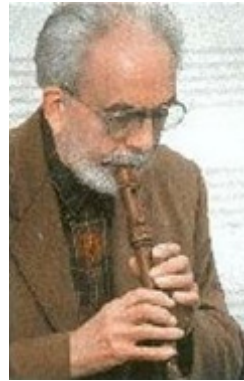
(1955-60) while studying for his M.M. degree, which he earned at the University of South Dakota, Vermillion, in 1959. His college-teaching career began in 1960 with a position as Instructor in the Department of Music at Mount Mercy College at Cedar Rapids, Iowa. He began doctoral studies that same year at the University of Iowa, Iowa City, and he completed his Ph.D. in 1963 and in the same year began teaching in Denton.

Dr. Adkins contributed throughout his career to the work of several professional organizations, but his primary endeavors were with AMIS after attending his first meeting in 1977. He served on the Board of Governors from 1978 to 1997, the Editorial Board from 1985 to 1991, and finally as President from 1987 to 1991. The transcript of his Curt Sachs Award is available online (<http://amis.org/publications/newsletter/1991/28.2-1999.pdf>), and in many ways offers a beautiful glimpse of Cecil Adkins. Certainly, he was clear in how he felt about AMIS and the home and family he had found there. He talked about feeling like an odd duck amongst his musicology colleagues, and he closed his remarks poignantly: "The [AMIS meetings] opened my eyes to...a bevy of new friends who loved instruments as I did—no longer was I an ugly duckling, I had found the swans!" He welcomed all into this bevy; he made it a better place to be, and he left a legacy not just in his research but in the innumerable lives he touched along the way.

✍ Allison A. Alcorn
Illinois State University

In Memoriam: Dale Higbee

AMIS founding member Dale Higbee died on December 29, 2015, in Salisbury, North Carolina, where he had lived since 1955. Born in Vermont, he graduated from Harvard and earned a Ph.D. in clinical psychology from the University of Texas at Austin. He had a 34-year career as a psychologist, but his passion was music. He studied flute and recorder, played in orchestras and chamber groups, and after his retirement founded the early music group Carolina Baroque, which he directed and played in from 1988 to 2011.



A dedicated collector of flutes, flageolets, and recorders, he attended the earliest meetings to organize AMIS, was elected to its first board in 1972, and served another term as governor in the mid-1980s. He also served on the boards of the Dolmetsch Foundation and the American Recorder Society, and was book and record review editor for *The American Recorder* from 1967 to 1989. His collection of 18th-century recorders and 18th- and 19th-century flutes and flageolets is at

the National Music Museum. Several 20th-century instruments from his collection are now in the Musical Instruments Collection of the Museum of Fine Arts, Boston.

I got to know Dale through reviewing for *The American Recorder*, and found him a gracious and skillful editor. He also inspired me, by his example, to keep practicing musicology even though I worked as a scientist. Many AMIS members will remember him from his attendance at annual meetings, but in his later years he chose to stay closer to Salisbury, to concentrate on performing and directing. A memorial article published January 11, 2016, in the *Salisbury Post* described him as one of Salisbury's most stalwart supporters of the arts—"a community treasure: a great musician, a great musicologist, and a great friend." He will be long remembered both there and in AMIS.

☞ Carolyn Bryant

("Concertina Museum," continued from page 11)

A new home for the Concertina Museum Collection

It seems unlikely that such a definitive concertina-related collection will be, or ever could be, assembled again, given the escalating demand (at rapidly-rising prices) for "restored" instruments—and for newly-made concertinas—throughout the world's musical cultures.

By placing this museum-quality collection in a new and permanent home, whether in Europe, in the USA, or within the burgeoning museums of China or Japan, it is not so much the price of its acquisition that will determine its new home, but the quality of displays, the accompanying documentation and archives, and the research accessibility that will be provided by the museum that finally acquires the Collection.

Our previous catalogues have summarized the help we can offer to interested organisations, namely:

- Generous viewing arrangements, either here in Derbyshire or in London by arrangement
- Personal visits by Neil Wayne, curator, to seriously-interested museums to further discuss acquisition matters.

- Post-acquisition services, including up to four assistance visits a year from Neil Wayne
- Full transfer of website, database, and photographic copyrights



- Given the shrinking budgets cited by many of the museums with which we have discussed the Collection, we may be able to offer the opportunity for the potential new owner to spread an agreed acquisition cost, in staged payments over, say, four to six years.

Do keep in touch with your comments, suggestions—and criticisms of course!—and don't hesitate to request further copies of our printed catalogs and Information Packs!

Kind regards to all AMIS friends, and I look forward to meeting many of you at the Vermillion Conference in May 2016—on my birthday week!

☞ Neil Wayne
The Concertina Museum
The Cedars, Belper

Image: An 18-key Charles Wheatstone Symphonium, c.1825-1829, with original leather and velvet lined case. (Photo courtesy N. Wayne)

BOOK REVIEWS

David Lasocki, *Florio's Breathing Flute: The Life and Work of the Flutist Pietro Grassi Florio (1738?–1795) and the Making of Florio Flutes*. E-book, 2 volumes (Portland, Oregon: Instant Harmony, 2016). Version 4 January, downloaded 28 January 2016. Vol. 1, vi + 73 pp: 2 tables. Vol. 2, 63 pp: 23 musical examples. ISBN 978–0–9834048–8–0. \$12.00

David Lasocki's biography of Pietro Grassi Florio is presented in the form of an e-book in two volumes. Material from newspaper announcements informs a significant part of the narrative of volume one in which Florio's life is reported in four broadly chronological sections, from his early years in Dresden followed by 35 years in London, where he became one of the most popular instrumentalists of the time. New light is shone on Florio's involvement with keyed flutes in the fifth section, while the sixth sums everything up neatly. The second volume consists of a selection of musical examples that are substantial both in length and number. They illuminate the text effectively.

The title is taken from a report in the *Public Advertiser*. The adjective "breathing" was first applied in praise of an unknown horn player in November 1782 (p. 14), and the following May in the same publication it was applied to Florio. Any reader wanting to know what it means in this context has to wait until page 33 to learn that it refers to Florio's "affecting performance of slow pieces."

The first section, titled Dresden Origins, needs some unravelling. Many characters appear and a lot of information is given in a short space, but the writing is not always clear. We learn that Florio was listed as a flute-player in the Court calendar printed in Dresden in 1755 (p. 1), and also that in 1753 he was described in the French press as belonging to the Dresden Kapelle—so far so good. A confusion of identity arises unexpectedly on page two. A letter written in 1748 by the flute player Buffardin reveals that he had been instructing the ten-year-old son of "Florio Grassi" for three years. As Lasocki states, this confirms the birth year of 1738 for the son, which agrees with that of our Florio, but now it appears that we have a father and a son of the same name. Yet nowhere is this stated, beyond a suggestion that Florio Grassi (implying the father) was distinguished in some other way. It does not help that both father and son are referred to as Florio without

distinction. Having been introduced just long enough to cause consternation in the mind of the reader, father Florio becomes swiftly redundant in the narrative. This is a pity, for here was surely an opportunity for pointing to father Florio's residence in Dresden as lending weight to the notion that this is where our flute-playing Florio might have been born; their respective identities could have been clarified. Quantz's remark that Buffardin's talent was for playing fast things is illustrated by a section of the third movement of his E minor flute concerto. In the light of Florio's later performances of many unknown concertos, it would have been interesting to be able to refer to the slow movement of this piece as a background to his later reputation for expressive playing.

Florio's numerous solo appearances are displayed in tables by year (p. 3), showing that he was in the public eye, and ear,



frequently for 34 years. He was clearly a great favorite with the public and the press alike, receiving numerous accolades throughout his life. There can be no doubt that Florio was a formidable player, and by all accounts he was working with some notable instrumentalists who also received their share of appreciation in the press. Perhaps Lasocki insists a little too much that Florio was superior to all other flute players of the time. It is surely ungenerous for him to suggest (p.16) that a report in praise of Joseph Tacet in 1784 was a misprint, and that Florio was perhaps the intended recipient of the adulation, especially when only seven months earlier a press report stated that "The Flutes cannot be better than Florio and Tacet" (p. 15) and Tacet's dismissal from the band was reported in March as "ruinous Mismanagement" (p. 16). He may not have been quite such a favourite with the public, but his playing was evidently worthy of recognition.

A significant part of this publication is the account of Florio's involvement with keyed flutes. It begins with a brief summary of the claims and counterclaims of those English makers who wished to have the credit for 'inventing' the extended foot joint. At any rate, these early attempts were not satisfactory and it was not until after the middle of the century that six-keyed flutes began to appear, and from about the mid 1760s fingering charts for them began to be included in flute tutors. That they were endorsed by the names Florio and Tacet is explored by Lasocki, although dates of these publications are difficult to pin down. Florio's marriage in 1766 to Catherine, eldest daughter of the woodwind instrument maker Caleb Gedney (successor to the highly success-

(Reviews continued on following page)

(Reviews continued from previous page)

ful Thomas Stanesby, Jr.) is undoubtedly highly significant. Lasocki shows that not only were Florio's wife and sister-in-law involved in flute making, but that flutes bearing the name "Florio" were reamed using Thomas Collier's reamers and finished with keys made by John Hale. This section would be more complete, perhaps, if the material relating to the characteristics of English keyed flutes, and the discussion about whether Florio himself wrote for or played a keyed flute, was included in this section rather than earlier (pp. 11–12).

The affair between Florio's son (Charles Haiman Florio) and Madame Mara could have been developed more fully. It caused a scandal (p. 6); after all she was a married lady and 20 years older than her lover. What Lasocki does not say is that it was wrongly reported in the press. A correction appeared in the *Morning Press*, 16 June, 1794:

A mistake has appeared in many of the public prints, arising from a similarity of names, which stated that Mr Florio the celebrated Flute Player was the person with whom the youthful Madame Mara had eloped. The fact is, the "fair married dame" has gone off with her pupil of that name.

For Florio to have to bear the disgrace of the scandal of his son's behavior was bad enough but to find that it had been reported that *he* was involved (there was no room for doubt given the description "the celebrated Flute Player") must have affected Florio badly. His obituary in the *Gentleman's Magazine* (p. 23) reveals that he took to drink and died "indigent and broken hearted." In fact, Florio is mentioned in the poor rates for 1792 while still living at the address in Wardour Street. His fortunes must have been taking a downturn at this time and the effect of this cause célèbre appears to have been the last straw.

In order to fully appreciate this e-book it is necessary to have both volumes open on the screen at the same time to be able to refer to the relevant musical examples. Another distraction is caused by the need to scroll back and forth to read the endnotes. A clear system of footnotes would solve that irritation, but printing it out is perhaps the best solution. Either way, it is an illuminating read.

🦋 Helen Crown
Herefordshire, England

Helen Crown is a performer on the one-keyed flute with a particular interest in eighteenth-century English music. She was awarded a PhD for her thesis Lewis Granom: His Significance for the Flute in the Eighteenth Century from Cardiff, University of Wales. She is currently researching for a book about the one-keyed flute in England.

Elisa Koehler, *A Dictionary for the Modern Trumpet Player*, Dictionaries for the Modern Musician, ed. David Daniels. Lanham, Maryland: Rowan & Littlefield, 2015. 219 pp.: 53 line drawings, 9 musical examples, 4 appendices, bibliography. ISBN 978-0-8108-8657-5 (hardcover, \$75), USBN 978-0-8108-8658-2 (ebook, \$71.25)

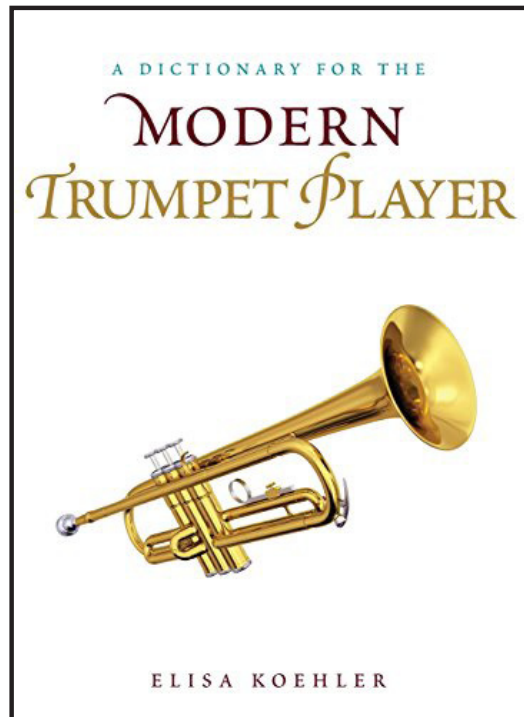
Close to 1000 entries in this dictionary cover topics of interest to trumpet players, teachers, students, and anyone interested in the subject. These include trumpet-like instruments; related lip-vibrated aerophones; their parts and accessories; makers, players, teachers, and composers (current and historical); as well as terms related to technique, style, and pedagogy. The many line drawings are very clear and accurate, nicely augmenting the text. Cross-references in bold type add much to the usefulness of definitions and historical accounts. The author's depth of knowledge and experience with historical trumpet performance contribute to this volume as well as her previous book, *Fanfares and Finesse: A Performer's Guide to Trumpet History and Literature* (Bloomington: Indiana University Press, 2014).

The biographical accounts of the most important composers give a good understanding of the context of the times, including the musicians for whom they composed and their instruments. For example, some of the most difficult high-range trumpet parts from the late Baroque era were written by Johann Sebastian Bach, while those written by George Frideric Handel may have been equally difficult due to the endurance necessary. Koehler mentions that Valentine Snow was Handel's most famous trumpet soloist and must have had the endurance needed to play the parts. Biographies of trumpet and cornet players of the last 200 years give a good picture of their careers and their significance to the state of performance within a wider musical culture. Not surprisingly, the entry for Wynton Marsalis is probably the longest biography.

The "Introduction" is short, but packs in enough information for the novice reader to gain a good understanding of the history of the trumpet for more than the last 200 years. Students should read the introduction before using this dictionary to learn about certain terms.

Information for entries comes from many sources listed in the bibliography and is, of course, mostly accurate. Unfortunately, any inaccurate information in those sources is repeated and, in some cases, context is lost. One example of insufficient context can be found in the entry for "cornopean," where it is not stated that it is an early name for cornets that was almost entirely restricted to English-speaking countries. Also, the varieties of "post horn" are only partially

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(Reviews continued from previous page)

explained. The myth of the cylindrical (modern) trumpet is put in question only in a parenthetical comment that a cornet doesn't always have a higher percentage of conical tubing than a trumpet, but is enforced in other entries, including that for "trumpet" and in the introduction. Additional terms may be considered vernacular that arose in the wind band cultures of the 19th century, such as "trompetina" (German and Italian for small, high pitched trumpets) are missed, but "trumpetina" is included as an English variation, used only derisively.

All this makes me realize that to make this dictionary more accurate than its sources would necessitate a committee of experts that would make a study of each topic in all languages.

Appendix 1 is a "Timeline of Trumpet History." It is quite abbreviated, but that is its strength, as it provides a very concise and understandable history of trumpets in the modern era, with mention of the best known ancient instruments most closely related in form and function. Appendix 2 is a "Gallery of Valve Diagrams" and shows the seven best known valve systems used in brass instruments. While I would have preferred that these would be more accurate, mechanically, they illustrate the function of each system very well. Appendix 3 is "Mute Classifications." This is a short introduction to the eleven most common styles of mutes and their manufacturers used in trumpets, including hand muting, but would benefit by more discussion of the different and similar mutes listed under each category. Some of these are mutes are defined in the dictionary. Even so, this seems an appropriate introduction to the student trumpet player. Appendix 4, "Orchestra and Opera Audition Excerpts," is a valuable introduction to this literature for the serious student, whether pursuing an orchestral career or not.

The 13-page bibliography is divided into 13 subjects, with a table of contents which seems quite comprehensive. It includes sources of information relating to the subject, covering every aspect of trumpets and related instruments in art, popular, and folk music, as well as signal instruments. All this being said, I can conclude that this dictionary is a valuable tool to have on hand for the trumpet student or anyone else with interest.

∞ Robb Stewart
Arcadia, California

J. Kenneth Moore, Jayson Kerr Dobney, and E. Bradley Strauchen-Scherer. *Musical Instruments: Highlights of The Metropolitan Museum of Art.* New York: The Metropolitan Museum of Art, 2015; Distributed by Yale Uni-

versity Press, New Haven and London. 192 pp., 166 color illustrations. ISBN 978-1-58839-562-7. Flapped paperback, \$25.00.

This beautifully produced volume is similar to the successful 2004 volume by Darcy Kuronen entitled *Musical Instruments. MFA Highlights* (Boston: Museum of Fine Arts). Both the Metropolitan Museum of Art and the Museum of Fine Arts, Boston are distinguished art museums that incorporate important musical instrument collections as part of their multi-departmental museums. As with Kuronen's book, this book is written for a general audience; technical information in the descriptions of each instrument is limited and edited for easy comprehension by the general public. There is a glossary of general terms, a short list of suggested readings, and a thorough index.

Moore, Dobney, and Strauchen-Scherer are well known to AMIS members for their expertise in a variety of musical instruments and they provide a fascinating and informative unsigned introduction (pp. 11-20). Photos of 129 instruments are reproduced in gorgeous color from the Metropolitan Museum's musical instrument collection of more than 5,000 instruments, in addition to instruments from the

Department of Egyptian Art; the Department of Medieval Art and the Cloisters; Department of Modern and Contemporary Art; and the Department of the Arts of Africa, Oceania, and the Americas. Curators and experts from these departments contributed descriptions and a variety of art works are reproduced next to some of featured instruments.

The instruments are arranged in approximate chronological sequence from three Egyptian Sistrums made as early as 2323 B.C. to a Sitar by Murari Adhkar, Kolkata (Calcutta), India made in 1997. Of the 128 instruments discussed, 58 are European and American, and 70 are from other world cultures. Also included are three ornate, specially-made conductors' batons. Most of the instruments discussed are exceptional for their decoration; very few are plainly constructed. For example, the important Mandora or Chitarrino, Northern Italy, ca. 1420 (pp. 46-47) with its intricately carved back and front (pp. 46-47); a walking-stick flute/oboe by Georg Heinrich Scherer, Butzbach, ca. 1750-1757 (pg. 97) made of narwhal tusk with an ivory end cap, gilded brass mounts, and painted decoration (see Phillip T. Young, "The Scherers of Butzbach," *Galpin Society Journal* 29, September 1986, pp. 121-122); and a painted and decorated O-Daiko (Barrel Drum) on an ornate cloisonné stand (pp. 140-141) made to exhibit at the 1873 Vienna World's Exhibition.

Many of the iconic and previously described instruments from the Metropolitan Museum's collection are included in

(Reviews continued on following page)



this book: the Spinetta or Virginal, Venice, 1540 (pp. 50-51); Violin “ex Kurtz,” Andrea Amati, Cremona, ca. 1560 (pp. 52-53); Regal, attributed to Georg Voll, Nuremberg, ca. 1575 (pg. 54); Ivory Cornett, Germany or Italy, ca. 1575 (pp. 56-57); Double Virginal, Hans Ruckers the Elder, Antwerp, 1581 (pp. 58-59); Harpsichord (often called the “Golden Harpsichord”), Michele Todini, Rome, 1672 (pp. 70-71); Bass Viol, attributed to Edward Lewis, London, ca. 1680 (pg. 72); Harpsichord, Italy, late 17th century (pg. 73); Hamburger Cithrinchen (Cittern), Joachim Tielke, Hamburg, ca. 1685 (pp. 74-75); Trumpet, Johann Wilhelm Haas the Elder, Nuremberg, ca. 1700 (pp. 80-81); Jagdhorn (Hunting horn), Jacob Schmidt, Nuremberg, ca. 1710-1720 (pp. 84-85); Piano, Bartolomeo Cristofori, Florence, 1720 (pp. 86-87); Archlute, David Techler, Rome, ca. 1725 (pp. 88-89); Oboe, Hendrik Richters, Amsterdam, early 18th century (pp. 90-91); Harpsichord, Louis Bellot, Paris, 1642 (pp. 92-93); Clavichord, signed Christian Kintzing, Neuwied, 1763 (pp. 98-99); Porcelain Flute, Southern Germany or Saxony, ca. 1760-1790 (pp. 102-103); Pedal Piano, attributed to Johann Schmidt, Salzburg, ca. 1785 (pp. 108-109); Pipe Organ, Thomas Appleton, Boston, 1830 (pg. 116); B-flat Clarinet, Charles Joseph Sax, Brussels, 1830 (pg. 117); Omnitone Horn, Charles Joseph Sax, Brussels, 1833 (pp. 118-119); Piano, Erard et Cie, ca. 1840 (pp. 124-125); Square Piano, Nunns & Clark, 1853 (pp. 130-131); two Mandolins, Angelo Mannello, New York, ca. 1900 (pp. 160-161); and a Double-Bell Euphonium, C. G. Conn, Elkhart, Indiana, 1936 (pp. 168-169). These outstanding instruments are enjoyable to see again, along with well-informed descriptions, new color photos, and several close-up photos revealing fascinating details.

Among the most interesting and exciting parts for this reviewer are pages 22-44 and 134-153, which describe and photograph mostly percussion, wind, and stringed instruments made in ancient Egypt, China, Vietnam, Drum, Peru, Laos or Thailand, Syria, Japan, Mexico, Colombia, Costa Rica, Panama, Hispaniola, the Congo, and other parts of the world. There is a rare Tibia from Syria, ca. 1-500 A.D.; a lute from Egypt, 200-500 A.D.; Bone Trumpet, Calima culture, Colombia, 2nd-5th centuries; Pottery Trumpet, Teotihuacan culture, Mexico, ca. 400-700 A.D.; Oliphant from Italy, 12th century; and Sgra-Snyan Lute, Tibet, 14th-16th centuries. These are just a few of the fascinating instruments of various world cultures.

The book includes several outstanding instruments that are not as well-known since they arrived at the Museum within the past ten years. These include the a Bajón (Bass Dulcian), possibly Spain, 17th century (pg. 55); Koto (Long Zither), workshop of Goto Yujo, Japan, early 17th century (pp. 60-61); Tenor Recorder, member of the Bassano family, Venice or London, ca. 1600 (pg. 61); Musical Automata Clock, Samuel Bidermann and Veit Langenbucher, Augsburg, ca. 1625-1631 (pp. 64-65); Viola, Jacob Stainer, Absam, Austria, ca. 1660 (pp. 68-69); Musette de Cour (Bagpipe), France, ca. 1700-1750 (pg. 79); Side Drum, Henry Prentiss, Boston, ca. 1836 (pp. 82-83); Kettle Drums, Franz Peter Bunsen, Hannover, 1780 (pp. 100-101); Serpent, C. Baudouin, Paris, ca.

1820 (pp. 114-115); Banjo, William Esperance Boucher Jr., Baltimore, ca. 1845 (128); and a pair of Clarinets in B-flat and A, William S. Haynes Co., Boston, 1930 (pp. 166-167).

The production values are quite high. The reviewer found very few typographical errors: on page 15, “see page 25” should read “27”; and the third sentence from the bottom on page 19 is missing the word “of.” Page 10 reproduces Vermeer’s well-known oil on canvas, “Woman with a Lute,” ca. 1662-1663, identified only on the last page of the book (pg. 192). Although the saxophone and guitar are correctly highlighted in the introduction as a defining element and symbol of the genre, as the saxophone is to jazz and the electric guitar is to rock and roll,” neither a saxophone nor an electric guitar is included in this compilation. However, three exceptional guitars are photographed and described: attributed to Matteo Sellas, Venice, ca. 1630-1650 (pp. 66-67); by Hermann Hausner, Munich 1937, played by Andrés Segovia (pp. 170-71); and by James D’Aquisto, Greenport, New York, 1993 (pg. 177).

A few points regarding specific instruments will be of special interest to JAMIS readers. The fine bassoon made by Jean-Jacques Baumann in Paris after 1813 (pg. 113) has an unusual key design with seven keys. The keys on this bassoon are stamped: “INVENTE PAR C.H. FELIX MECANICIEN A PARIS / EN 1813.” Felix used gold-plated tubular keys with round key heads. There are inner rods that rotate and springs and screws inside the tubes. There may be some significance to the number seven, or Felix may simply have developed the key design when working in Baumann’s shop. Another bassoon by Nicholas Winnen, Paris (ca. 1820) has a very similar design stamped: “INVENTE PAR FELIX MECANICIEN / A PARIS” in the Musée de la Musique, E.979.2.14. Marlowe Sigal owns two 7-key clarinets in B-flat and A by Jean-Jacques Bauann (ca. 1815) with a similar key design and the addition of brilliants or single stones attached to the upper and longer ends of the key pivots (Albert R. Rice, *Four Centuries of Musical Instruments: The Marlowe A. Sigal Collection*, Atglen, PA: Schiffer Publishing Co., 2015, 226).

The description of Charles Joseph Sax’s ivory clarinet with gold plated keys, dated 1830 (pg. 117), suggests that Sax emphasized the roller keys’ significance by elaborately engraving the touches with leaves. The reader may incorrectly infer that Sax developed rollers for the clarinet, which he did not. Rollers were introduced in 1824 by César Janssen in Paris and made by Jean-Jacques Baumann during the 1820s, and reportedly by George Antoine Guerre, Paris, during the 1820s or 1830s (Louis Benjamin Francoeur, “Clarinet” in *Dictionnaire Technologique*, Paris: Thomine et Fortic, 1834, vol. 5, 346). Another beautifully decorated Charles Sax rosewood B-flat clarinet with 13 silver keys has rollers and leaf engravings on the touches with decorated key heads (Brussels, MIM, no. 3431).

This is a lovely and informative volume recommended to all musical instrument enthusiasts.

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